

STOURHEAD PATHS
HERITAGE IMPACT ASSESSMENT
ISSUE 02
JULY 2025

STOURHEAD PATHS: HERITAGE IMPACT ASSESSMENT

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SECTION 1.0: INTRODUCTION

1.1 Purpose, Scope and Authorship

This Heritage Impact Assessment (HIA) has been prepared in support of the planning application for the re-surfacing and upgrade of the paths associated with the Lake circuit at Stourhead in Wiltshire. This report has been prepared on behalf of the National Trust who own and manage the estate, including the historic landscape gardens.

The application proposals ('Proposed Development') comprise repair works to the existing path network which are being eroded due to the volume of visitors, challenging topography, and ever-increasing climatic extremes. Ad hoc temporary measures have been undertaken in the past, however these proposals consist of a more holistic, long term approach to ensure the sustainability of the existing paths within the landscape.

The site comprises a wealth of heritage designations including numerous Grade I and II listed buildings, scheduled monuments and a conservation area all within the Grade I Stourhead registered park and garden.

The report has been prepared by Purcell Architecture Limited, a firm of architects and heritage consultants specialising in managing change in the historic environment. It is written by Holly Houghton, Heritage Consultant.

The report should be read alongside the suite of planning documentation, specifically the Design and Access Statement and landscape drawings by Land Use Consultants.

1.2 Approach and Methodology

This report has been produced following a site visit in February 2025 and a study of desk-based sources to form an understanding of the historic development and physical nature of the site. Drawing on these aspects as well as the relevant planning legislation, policy and best practice guidance, an understanding of the significance of the site, has been established.

The report has been formulated using the assessment methodology contained within the National Planning Policy Framework 2024 (NPPF), specifically paragraph 207 under which a description of the significance of a site must be provided to support any planning with the potential to affect heritage assets. It also takes into account local planning policies and the relevant Historic England guidance.

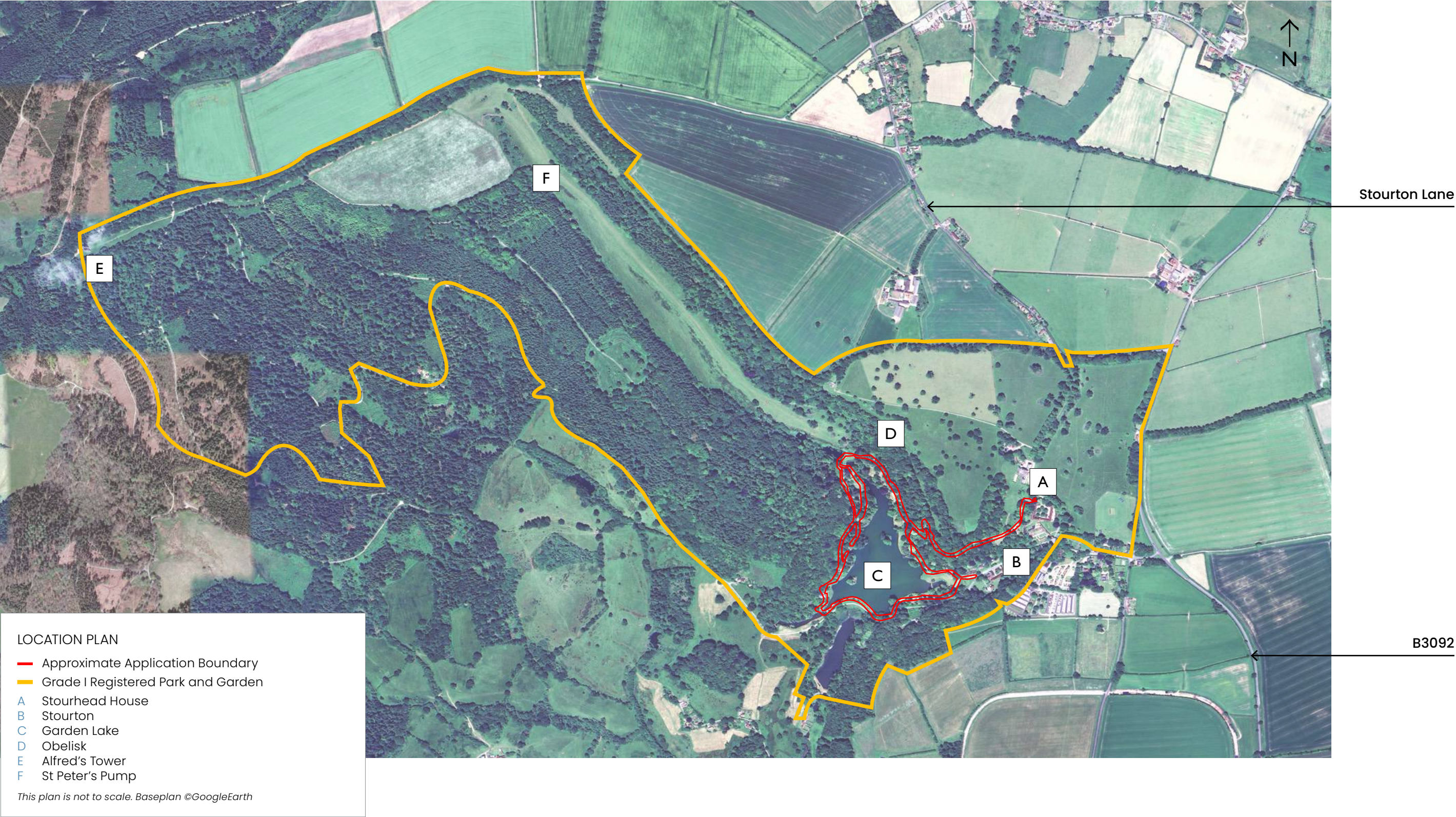
The report is structured as follows:

- **Understanding the Site:** setting out the current state of the building and its context, including a description, the heritage designations and the legislation and policy affecting the site;
- **Historic Development:** providing a timeline of the historic development of the site using desk-based and archival sources.
- **Assessment of Significance:** assessing the significance of the relevant heritage assets and the contribution made by their setting; and
- **Impact Assessment:** assessing the impact of the proposals on the relevant heritage assets.

SECTION 2.0: UNDERSTANDING THE SITE

2.1 Site Location

The Stourhead estate is located in Stourton, near Warminster in southwest Wiltshire.



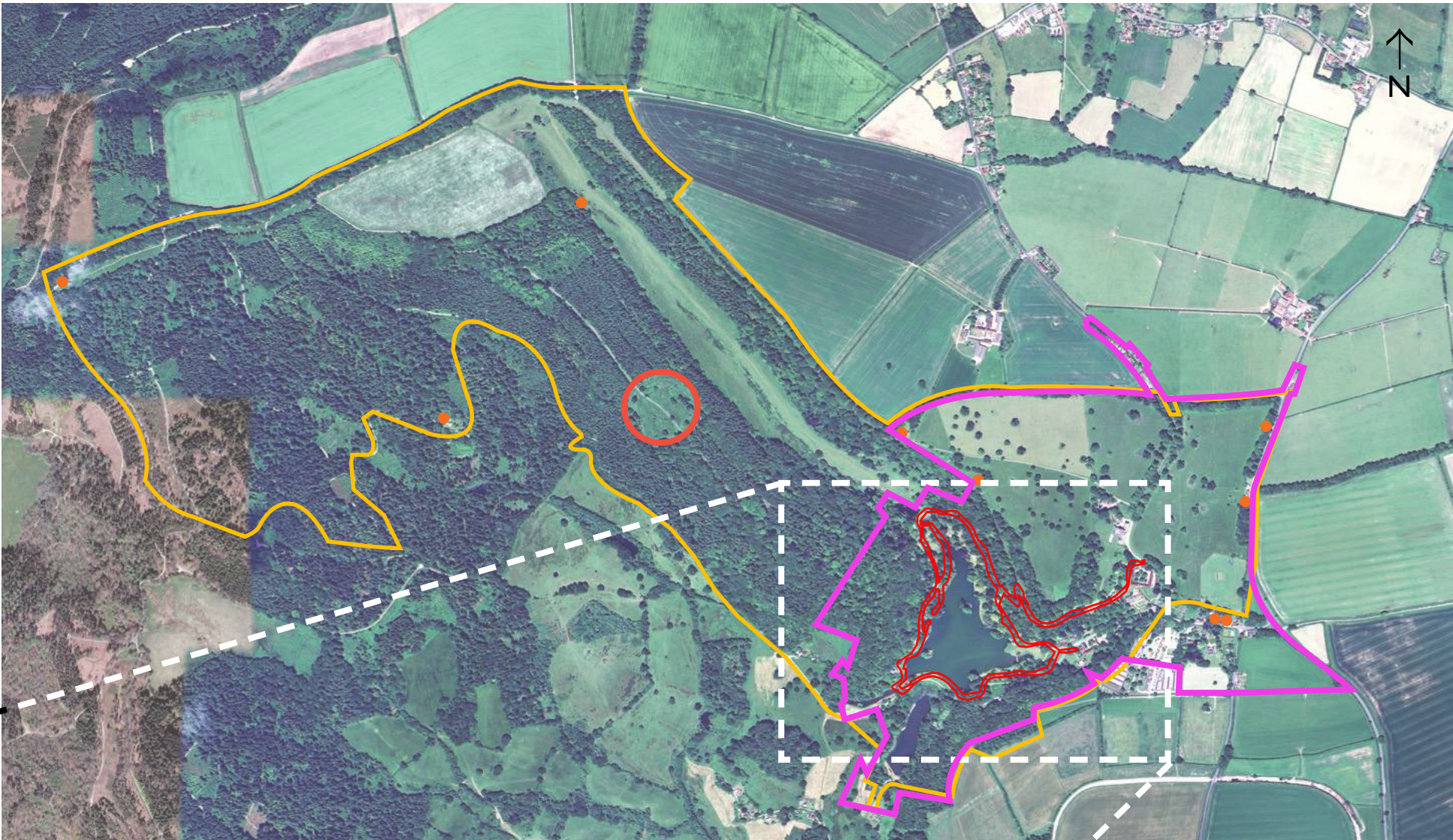
SECTION 2.0: UNDERSTANDING THE SITE

2.2 Heritage Designations

The wider site contains the following designations:

- The Stourhead Registered Park and Garden (Grade I)
- The Stourton conservation area
- 2 scheduled monuments
- 15 Grade I buildings
- 31 Grade II listed buildings

No listed buildings are contained within the application boundary.



DESIGNATIONS PLAN

Approximate Application Boundary

Grade I Listed Building

Grade II Listed Building

Grade I Registered Park and Garden

Stourton Conservation Area

Scheduled Monument

This plan is not to scale. Baseplan ©GoogleEarth

SECTION 2.0: UNDERSTANDING THE SITE

Relevant Designations		
- Stourhead – Grade I Registered Park and Garden (List Entry Number: 1000471) - Stourton – Conservation Area - Park Hill Camp – Scheduled Monument (List Entry Number: 1005643) - Bristol High Cross – Scheduled Monument (List Entry Number: 1005655) - Stourhead House – Grade I listed building (List Entry Number: 1131104) - Church of St Peter – Grade I listed building (List Entry Number: 1318468) - The Bristol High Cross – Grade I listed building (List Entry Number: 1318471) - The Palladian Bridge – Grade I listed building (List Entry Number: 1131099) - The Temple of Flora – Grade I listed building (List Entry Number: 1318472) - The Paradise Well – Grade I listed building (List Entry Number: 1283514) - The Obelisk – Grade I listed building (List Entry Number: 1283405) - St Peters Pump – Grade I listed building (List Entry Number: 1131107) - Alfred’s Tower – Grade I listed building (List Entry Number: 1175610) - The Convent – Grade I listed building (List Entry Number: 1318474) - The Grotto and the River God’s Cave – Grade I listed building (List Entry Number: 1318473) - The Gothic Cottage – Grade I listed building (List Entry Number: 1199233) - The Pantheon – Grade I listed building (List Entry Number: 1131102) - Rockwork Bridge – Grade I listed building (List Entry Number: 1199172) - The Temple of Apollo – Grade I listed building (List Entry Number: 1131100)	- Granary in the stable yard – Grade II listed building (List Entry Number: 1131105) - South range of workshops on south side of stable yard – Grade II listed building (List Entry Number: 1199329) - Range of stables and carriage houses on west side of stable yard – Grade II listed building (List Entry Number: 1131106) - Stabe on west corner of north side of stable yard – Grade II listed building (List Entry Number: 1283420) - Icehouse at approximately 100 metres south south east of Stourhead House – Grade II listed building (List Entry Number: 1199299) - Stourton Club with east side of Spread Eagle yard – Grade II listed building (List Entry Number: 1318450) - Gate piers and wal between Stourton Club and The Spread Eagle – Grade II listed building (List Entry Number: 1318467) - The Spread Eagle Inn – Grade II listed building (List Entry Number: 1131094) - The Estate Office – Grade II listed building (List Entry Number: 1198911) - Barnes monument in the churchyard about 1.5 metres north of Church of St Peter – Grade II listed building (List Entry Number: 1318469) - Churchyard cross about 10 metres north east of chancel of Church of St Peter – Grade II listed building (List Entry Number: 1131098) - Two Hoare monuments in the churchyard about 1 metre east of Church of St Peter – Grade II listed building (List Entry Number: 1131096) - Hoare monument in the churchyard about 13 metres south east of chancel of Church of St Peter – Grade II listed building (List Entry Number: 1131095) - Three Faugoin monuments in the churchyard between 1.5 and 5 metres north of tower of Church of St Peter – Grade II listed building (List Entry Number: 1131097)	- Circular monument in the churchyard about 8 metres north of tower of Church of St Peter – Grade II listed building (List Entry Number: 1318470) - Stourton Post Office and Stores – Grade II listed building (List Entry Number: 1318449) 87 and 88, High Street – Grade II listed building (List Entry Number: 1198927) 89 High Street – Grade II listed building (List Entry Number: 1131134) - Small grotto below Temple of Flora – Grade II listed building (List Entry Number: 1131101) - Rockwork boathouse – Grade II listed building (List Entry Number: 1199203) - Terrace Lodge – Grade II listed building (List Entry Number: 1131108) - The Iron Bridge – Grade II listed building (List Entry Number: 1131103) - Horse Trough in lake on south side of Garden Lake dam – Grade II listed building (List Entry Number: 1199247) - Grotto underpass – Grade II listed building (List Entry Number: 1283534) - Clock Tower Lodge – Grade II listed building (List Entry Number: 1131133) - Clock Tower Gateway – Grade II listed building (List Entry Number: 1283652) 2 and 3, High Street – Grade II listed building (List Entry Number: 1131132) 1, High Street – Grade II listed building (List Entry Number: 1198887) 4 and 5, High Street – Grade II listed building (List Entry Number: 1318448) - Drove Lodge – Grade II listed building (List Entry Number: 1198821) - Milestone about 150 metres south of junction with Long Lane – Grade II listed building (List Entry Number: 1318446)

SECTION 2.0: UNDERSTANDING THE SITE

2.3 Site Description

Stourhead is a complex landscape garden, first planned and executed in the early 18th century by Henry Hoare II and heavily adapted by Richard Colt Hoare in the late 18th and early 19th century, with later developments by their descendants in the 19th and early 20th centuries and the National Trust in the late 20th century.

The garden is centred around a large lake, known as the Garden Lake, naturally set within a valley with steep hillsides to the northeast, northwest and south. The village of Stourton is located to the east of the lake, also within this valley formation. Stourhead House, the estate manor, is to the northeast of the landscape garden within an elevated parkland.

In developing a naturalistic landscape as was fashionable in the 18th century, Henry Hoare II constructed several garden structures in the form of classical temples and curios across the gardens. These enhance particular viewpoints and emphasised the topography of the valley and give the entire landscape a traditional classical character.

The natural formation of the hillsides surrounding the central lake have been planted with woodland to create glimpsed views of the lake and garden structures. These trees open out in particular areas to allow for dramatic planned vistas; the most significant of these are in front of the Pantheon, the Temple of Apollo and the Temple of Flora.

The garden is accessed via a network of gravelled garden paths, some of which are historic in origin and are recorded in 18th and 19th century illustrations and written visitor accounts. The paths are visible from many of the significant views of the gardens and frame the banks of the lake and surrounding hillsides.

Stourhead has been famed for its beauty and dramatic landscaping since its earliest inception. Written visitor accounts and pictorial representations of the estate date back to the early 18th century, and a coaching inn was constructed in 1722 to accommodate the growing number of visitors travelling to Stourhead. The popularity of the estate continues today, with the National Trust recording high numbers of visitors every year.



The Garden Lake as seen from Stourton with the Palladian Bridge in the foreground, and the Pantheon, Watch Cottage and the Grotto seen on the opposite bank.



The Garden Lake as seen from the Pantheon, with the Temple of Flora, the Palladian Bridge, Stourton village and the Temple of Apollo visible on the opposite banks.



The National Trust's visitor map of Stourhead.

SECTION 3.0: RELEVANT PLANNING LEGISLATION, POLICY AND GUIDANCE

3.1 Introduction

Due to the location of the site in the setting of numerous heritage assets, the following planning legislation and policy must be considered when developing and assessing proposals:

- Planning (Listed Buildings and Conservation Areas) Act 1990
- National Planning Policy Framework – specifically Section 16 Conserving and Enhancing the Historic Environment

3.2 Planning (Listed Buildings and Conservation Areas) Act 1990

Listed buildings and conservation areas are designated under the Planning (Listed Buildings and Conservation Areas) Act 1990 for their special architectural or historic interest. Designation gives them protection as planning permission or Listed Building Consent is required by local planning authorities when change is proposed. Changes to heritage assets can include changes to their setting.

3.3 National Planning Policy Framework 2024

The National Planning Policy Framework (NPPF), revised in December 2024, sets out the Government’s planning policies for England and how these are expected to be applied. It outlines the Government’s requirements for the planning system only to the extent that it is relevant, proportionate and necessary to do so.

The NPPF is a material consideration for local planning authorities in determining planning applications. Section 16 considers conserving and enhancing the historic environment. The policies emphasise the need for assessing the significance of heritage assets and their setting in order to fully understand the historic environment and to inform suitable design proposals for change to significant buildings. They also require that the impact of development proposals which affect heritage assets to be assessed.

Of particular relevance are paragraphs 212–216:

212. When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset’s conservation (and the more important the asset, the greater the weight should be). This is irrespective of whether any potential harm amounts to substantial harm, total loss or less than substantial harm to its significance.

213. Any harm to, or loss of, the significance of a designated heritage asset (from its alteration or destruction, or from development within its setting), should require clear and convincing justification. Substantial harm to or loss of:

- a grade II listed buildings, or grade II registered parks or gardens, should be exceptional;*
- b assets of the highest significance, notably scheduled monuments, protected wreck sites, registered battlefields, grade I and II* listed buildings, grade I and II* registered parks and gardens, and World Heritage Sites, should be wholly exceptional.*

214. Where a proposed development will lead to substantial harm to (or total loss of significance of) a designated heritage asset, local planning authorities should refuse consent, unless it can be demonstrated that the substantial harm or total loss is necessary to achieve substantial public benefits that outweigh that harm or loss, or all of the following apply:

- a the nature of the heritage asset prevents all reasonable uses of the site; and*
- b no viable use of the heritage asset itself can be found in the medium term through appropriate marketing that will enable its conservation; and*
- c conservation by grant-funding or some form of not for profit, charitable or public ownership is demonstrably not possible; and*
- d the harm or loss is outweighed by the benefit of bringing the site back into use.*

215. Where a development proposal will lead to less than substantial harm to the significance of a designated heritage asset, this harm should be weighed against the public benefits of the proposal including, where appropriate, securing its optimum viable use.

216. The effect of an application on the significance of a non- designated heritage asset should be taken into account in determining the application. In weighing applications that directly or indirectly affect non-designated heritage assets, a balanced judgement will be required having regard to the scale of any harm or loss and the significance of the heritage asset.

In the glossary of the NPPF significance is defined as: ‘The value of a heritage asset to this and future generations because of its heritage interest. The interest may be archaeological, architectural, artistic or historic.’

SECTION 4.0: HISTORIC DEVELOPMENT

4.1 Garden Construction

The construction, development and maintenance of the landscape gardens at Stourhead can be understood through six distinct phases, which align with the owners of the estate from 1717 until the present day.

4.1.1 Henry Hoare I, Jane Hoare and Henry Hoare II (early years) – 1717-1741

Henry Hoare I purchased Old Stourton House in Wiltshire in 1717. The estate had been in decline for over 100 years and Hoare demolished the existing manor and replaced it with a new house completed by Colen Campbell which appears on the 1722 parish map (adjacent) but was likely completed in 1725.

The new house was slightly west and uphill of the previous manorial building, with only the elements of the outer precinct retained: the stable yard and its gatehouse to the south, a barn and a handful of outbuildings to the north. The house was constructed with formal gardens which were in keeping with the 18th-century style and symmetry of the house, which included a large eastern garden and a southern lawn, both enclosed by walls and hedging.

The landscape surrounding the house, likely a continuation of the landscape of the previous manorial house, was parkland upon a plateau divided into several irregularly shaped fields with an approach track from the east lined with trees. To the south was the village of Stourton which was arranged along a lane to the valley of the River Stour. To the west and southwest was a chain of ponds each with a dam, known as Six Wells Bottom.

Henry Hoare I died 1724 however his widow, Jane, continued to live at Stourhead House for a further eighteen years. His son, Henry Hoare II, began laying out a grand landscape scheme after his father's death whilst Jane was still alive, beginning with the Fir Walk which was planted along the hilltop edge in c.1732, and was later terminated by the Obelisk.



Details from Map of the Parish of Stourton, 1722 (Wiltshire & Swindon History Centre ref. 383/316). This map illustrates the estate in 1722 after the recent completion of Stourhead house and prior to the development of the landscape gardens.

SECTION 4.0: HISTORIC DEVELOPMENT

4.1.2 Henry Hoare II – 1742–83

Following the death of his mother in 1742, Henry Hoare II began in earnest to develop a landscape garden at Stourhead. Nicknamed ‘Henry the Magnificent’, Henry II was responsible for creating the extensive landscape gardens and establishing Stourhead as a notable visitor attraction.

Henry II followed in the footsteps of William Kent’s work at Stowe and Rousham and began designing a naturalistic landscape, first focussing on the area south and west of the house on the wooded hillside that became known as ‘the Shades’ that sloped down towards to the larger ponds of Six Wells Bottom. From 1742 to 1750, Henry II created a zig-zag path from the upper hillside to the ponds, and appointed Henry Flitcroft in 1744 to create a series of garden structures:

- The Temple on the Terrace: a small temple on the upper hillside, on the site of a previous building which Flitcroft originally referred to as the ‘Venetian Seat’. Its construction started in 1746.
- The Temple of Ceres (later renamed Temple of Flora): the temple originally overlooked Paradise Pond, a smaller pond fed by a hillside spring, to the east of the larger ponds on line of the River Stour, and was subsumed within the larger Garden Lake in the mid-1750s.
- The Obelisk: built as a terminal feature to the Fir Walk between 1746 and c.1750.
- Diana’s Mount: an artificial mount, probably built against the natural hillside on the east side of the valley, constructed as a viewing station named after a lead statue of Diana (Diana of Versailles) cast by John Cheere, which was positioned there until c.1762 when it was moved to the Pantheon.
- A ‘Chinese Alcove’: first recorded in an anonymous poem ‘Stourton Gardens’ of 1749.

From 1747 until the mid-1750, Henry II focussed the development of the gardens on the opposite bank of the two largest ponds and was likely greatly assisted by a new head gardener for the estate, Francis Faugoin, who is understood to have previously been employed at Hoare’s other properties in Hampshire.

Further structures were designed by Flitcroft within this part of the landscape and constructed during this period, including:

- A marble statue of *Hercules*: sculpted by Rysbrack, commissioned in 1747.
- The Grotto; constructed in 1747– 1748 with sophisticated water engineering and the interior was adorned with statues of a River God and a sleeping Nymph (attributed to John Cheere).
- The Palladian (‘Chinese’) bridge: constructed in 1749 and based on a design by Palladio described in the third book of his *Quattro Libri*.
- The Pantheon: constructed between 1753 – 1754 and originally known as the Temple of Hercules. Rysbrack’s statue of *Hercules* was installed in 1757 with the other interior niches were gradually adorned with statues of *Flora* (also by Rysbrack), *Diana* cast in lead by John Cheere (moved from Diana’s Mount by 1762), an antique *Livia Augusta*, and plaster casts of *Meleager* (supplied by John Cheere), *Priestess of Isis* and *Santa Susanna*.
- The Garden Lake dam: constructed between 1754–‘55, the lake design is attributed to Henry Flitcroft but its construction was overseen by Francis Faugoin.
- The Garden Lake: formed in 1757 from two previously existing ponds. In creating the central lake, the dam was constructed to retain the reservoir whilst concealing it from principal views across the landscape. The path network circulates the lake and purposefully pass the garden structures which command the best views of the landscape from differing positions.

From 1762 until the early 1770s, Henry II focussed his attention to the steep hillside south of the lake, beyond the public road, and the view back towards Stourton village from the Pantheon. The structures built in this period on the south hillside included:

- The Temple of Apollo: designed by Flitcroft, and constructed c.1762 to 1765. Its circular plan was derived from the Temples of Vesta in Rome and at Tivoli and may have also been influenced by Kent’s Temple of Ancient Virtue at Stowe.

- The Rock Arch: built as a solution to accessing the Temple of Apollo without having to cross the public road from Stourton to Gasper when approaching the temple from the direction of the Garden Lake dam.
- The Souterrain: similarly to the Rock Arch, built as an underpass beneath the road from the approach from the direction of the village or the Stone Bridge. Both the Souterrain and the Rock Arch were designed in craggy grotesque stonework and were completed in advance of the Temple’s completion.
- The Cascade: built in 1766 on the steep northeast hillside dropping down to the mill pond, below the Garden dam, to a design by Coplestone Warre Bampfylde and William Hoare of Bath.
- The Hermitage: constructed in 1771 on the new zig-zag paths leading up the south hillside to the Temple of Apollo, the structure had an inner, stone-built cell and an outer passageway and ante-chamber built of knobbly oak stumps, cemented together with moss.

Within Stourton village and visible within views from the Pantheon, Henry II built the following structures in the early 1760s:

- The Stone Bridge: built to a design based on Palladio’s Bridge of Vicenza in 1762. The intention was that the water beneath the bridge arches would look like a river flowed down through the village into the Garden Lake.
- The Bristol Cross: installed in 1765 after Henry II acquired it from Bristol Cathedral. The Cross was no longer wanted by the city after it was dismantled to make way for new development.
- A statue of *Neptune and his horses*: installed in the Garden Lake in 1765 to the foreground to the Temple of Flora.

Throughout the 1760s, Henry II installed a number of features that deviated from the Classical themes and stylisations that were formerly established within his landscape garden. These exoticisms sourced from far-reaching cultures or romantic representations of English history were popular during this period as points of interest. At Stourhead, these included:

- The Turkish Tent: installed in 1765 on Diana’s Mount after the statue of Diana was relocated to the Pantheon in 1762. It is likely that the Turkish Tent was inspired by a similar feature built by his friend Charles Hamilton at Painshill.
- A Turkish seat: mentioned in the diaries of Lady Amabel Yorke, Countess de Grey in August 1774, it appears to have stood towards the top of The Shades, presumably where it commanded a view and was positioned near the start of a path down the hillside from the Fir Walk.
- Alfred’s Tower: completed by the early 1770s, the tower stands near the location of ‘Egbert’s stone’, where it is believed that Alfred the Great rallied the Saxons in May 878 before the important Battle of Edington. The tower commands extensive views over Somerset, Dorset and Wiltshire.
- St Peter’s Pump: installed in 1767 and mounted to the top of a rustic well at the head of Seven Wells Bottom.
- The Convent: constructed in 1767, the Convent is a small building built in the romantic Gothick style beside one of the many drives through the woods and on the hills to the north-west with views of over the valley of Six Wells Bottom.

SECTION 4.0: HISTORIC DEVELOPMENT

The addition of structures within the landscape slowed following the construction of the Hermitage in 1771; several seats were built across the landscape, including a Chinese Umbrella, and Watch Cottage was constructed in 1782 with a bay of pointed Gothick windows with a carved stone seat beneath. The gardens were recorded in sketches and plans throughout the 1770s, most notably by Coplestone Warre Bampfylde between 1770 and 1775 and Fredrik Piper in 1779, who was the architectural overseer at the Royal Palace of Stockholm in Sweden and visited Stourhead during a six-year study of gardens in Italy France and England.

Following the 40-year ownership of Stourhead by Henry Hoare II, the landscape was described in written accounts and through pictorial records as park-like with areas of woodland dispersed along the hillsides between grassland which sloped down to the shoreline of the lake. Planting was arranged to enhance the views of the lake and the structures around it; routes around the gardens were anticipated and planned so that visitors would be surprised when features would suddenly appear behind trees or shrubs. Henry Hoare II's landscape was dramatic and designed to enhance the natural topography of the valley which surrounded the Garden Lake.



General plan of the former banker Henry Hoare's pleasure park at Stourton in Wiltshire, near Bristol, drawn 1779 by F. M. Piper (Reproduced from Dodd, D., 2021. Stourhead. Henry Hoare's Paradise Revisited. Original: The Royal Swedish Academy of Fine Arts, Stockholm)

- KEY (AS CITED IN TEASDALE, 2024)
- L Lawn or grass field in front of house (A)
 - Z Obelisk of identical dimensions to the one at Porta del Popolo in Rome.
 - X Apollo Belvedere statue on a mound at the end of a lawn 128 feet wide and four times as long as on that side.
 - y-y Terrace where two straight walks from the Apollo statue and the Obelisk meet [at the southern end the Temple on the Terrace is marked and identified by the sketch of the temple attached to the reverse of this plan]. From the terrace there is an extensive view over the lower garden and the Temple of Apollo (N), Hermitage (O) and the opposite hill.
 - P Arched crossing [Rock Arch] over the road between artificial rocks to reach the Hermitage.
 - R Sousterrain or grotto passage passing under the road.
 - S Dam with a concave profile impounding water 28 feet deep to form an artificial triangular lake between the surrounding hills.
 - T Pantheon or rotunda with a portico of six columns in the front and, with four antique statues costing in total £12,000 sterling.
 - W Grotto built into the hill comprising many caverns and sections with surprises, small cascades, bath-cistern and statues.
 - K Bridge with span of 100 feet, steps sprung from two abutments to a level top, after which a path snakes up to the [Turkish] tent (B).
 - D Chinese Alcove
 - E Temple of Flora
 - F Orangery
 - G Gardener's building.
 - H Portique. [Piper marked, but failed to identify, the Bristol Cross]
 - M Lower water into which formerly the old streams ran. Now fed by three conduits through the dam to channel water from the upper lake when it requires draining and carried out when building the grotto[?] Obs. [Fir walk] From (Z) to (Y) the walk (which is 32 feet wide) is covered by the finest turf and has on both sides 10 to 15 feet green embankments on which grow high and dense plantations of Ceders, Beeches and American, so-called Silver Pines (because their needles appear silver-coated on the lower sides).

SECTION 4.0: HISTORIC DEVELOPMENT

4.1.3 Richard Colt Hoare – 1785–1838

Richard Colt Hoare was given Stourhead in 1783, two years before Henry Hoare II's death. His wife Hester died in 1785 after giving birth to their second son, who also died, resulting in Colt Hoare leaving for an extended tour of the continent before returning in 1791. He began his occupation of the estate by adding two new wings to the house in 1792; a library to the south and a picture gallery to the north. Following this, Colt Hoare began ensuring proper management of the estate, first building cottages and lodges in 1792 and then continuing a steady programme of maintenance of buildings over the next 30 years.



Detail from A Plan of the Manor of Stourton in the County of Wiltshire belonging to Richard Colt Hoare Esqr. Survey by John Charlton, 1785 (Wiltshire & Swindon History Centre ref. 135/4)

SECTION 4.0: HISTORIC DEVELOPMENT

Colt Hoare considered Henry Hoare II's landscape design to adhere to the fashions of his time and therefore were slightly outdated for the late-18th century. He began removing features that were not to his taste, in particular the 'exotic' garden buildings that he considered to be overly ornate or structures that cluttered the landscape, such as the Chinese Umbrella, the Palladian 'Chinese' bridge and the timber elements of the Hermitage. Colt Hoare's aim was to establish a more coherent Classical character across the landscape garden.

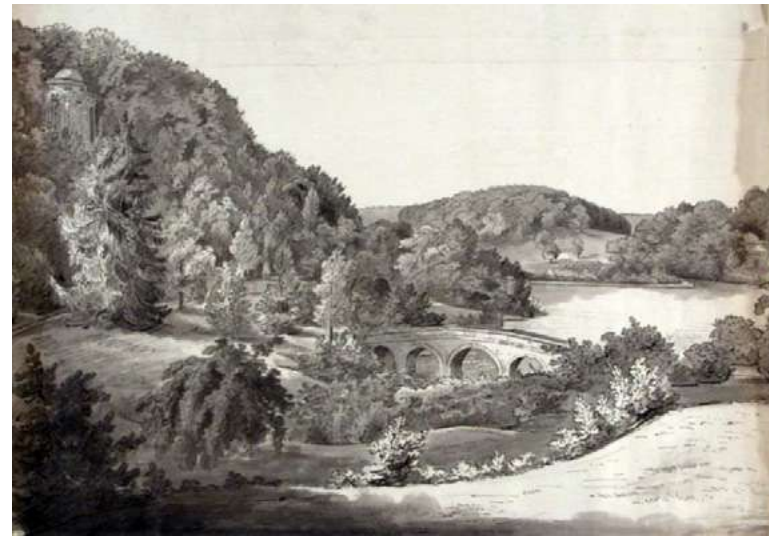
Between 1793 and 1794, Colt Hoare constructed the boathouse and added a porch to Watch Cottage in 1806. Most of the construction he undertook in the early period after he assumed ownership was focused on the principal house and the areas surrounding it; the two new wings, removing and rebuilding the crenelated gatehouse, constructing glasshouses in the walled garden and undertaking stable repairs. In 1792, he removed the Fir Walk and replaced the conifers in this area of the gardens with broad-leaved trees.

Colt Hoare believed that landscapes should appear naturalistic, and he disliked designed gardens such as Studley Royal in Yorkshire and those by Capability Brown which he felt were imposed on their landscapes and looked man-made. He was a supporter of the picturesque movement and admired the landscape gardens of Richard Payne Knight and Uvedale Price, and was particularly enthusiastic about how their designs took advantage of the naturally dramatic setting of their estates. Colt Hoare took these ideas to Stourhead and began to blur the transitions between the planted woodland and the open lawns that Henry Hoare II had established to make them appear more natural and less managed. Comparative views of the gardens in Henry Hoare II and Richard Colt Hoare's periods of ownership demonstrate how much more densely planted the woodland areas of Stourhead had become under Colt Hoare.

Comparative views of the south side of the Garden Lake, taking in the Temple of Apollo and the Stone Bridge:

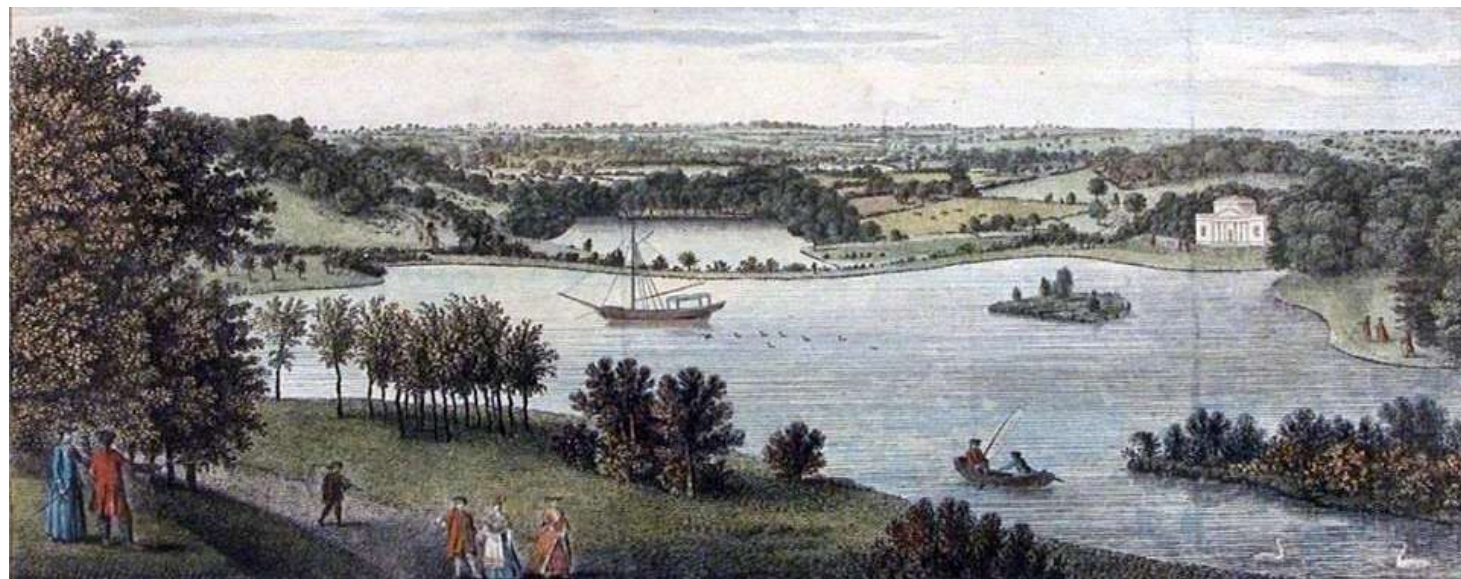


c.1770 by Bampfylde (NT Collections 730729)

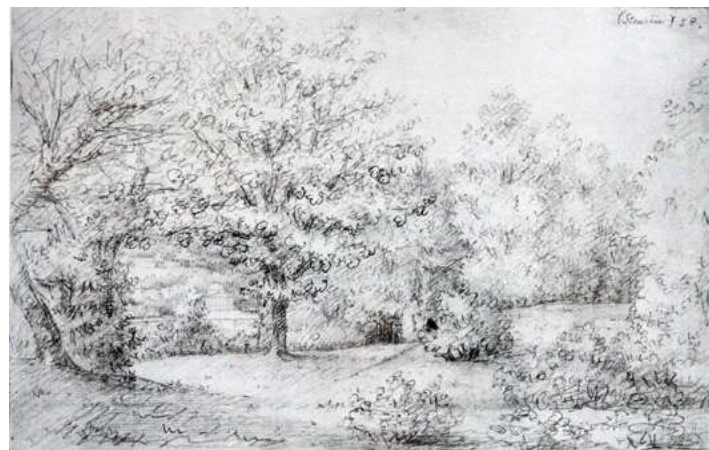


c.1820, unknown artist (NT Collections 731106)

Comparative views of the east bank of the Garden Lake, showing the changes in planting style and management over 50 years:



c.1760. A View of the Grand Lake and Pantheon (NT Collections 731089)



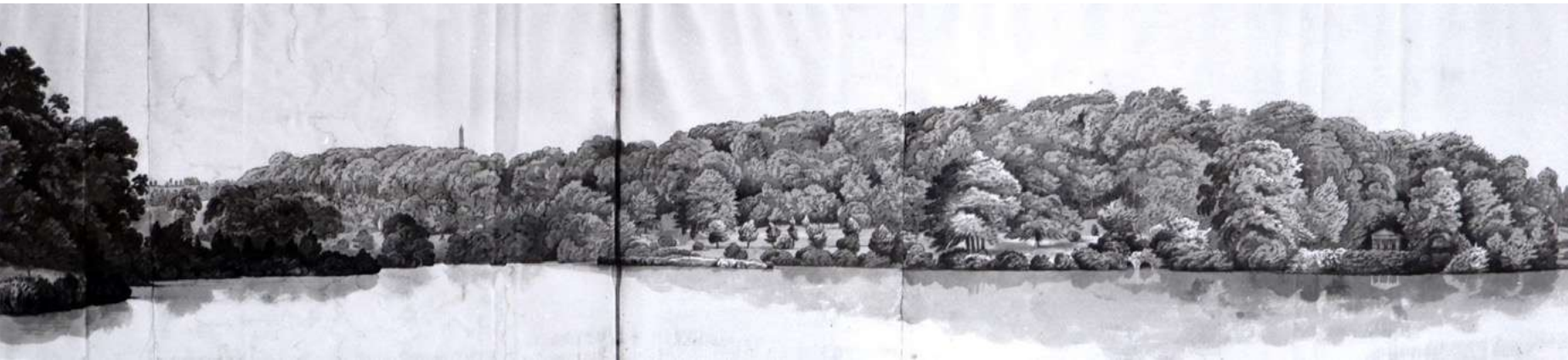
1779. Sketch by Fredrik Piper (Royal Swedish Academy of Fine Arts, Stockholm)



1812-1816, by Francis Nicholson (British Museum)

SECTION 4.0: HISTORIC DEVELOPMENT

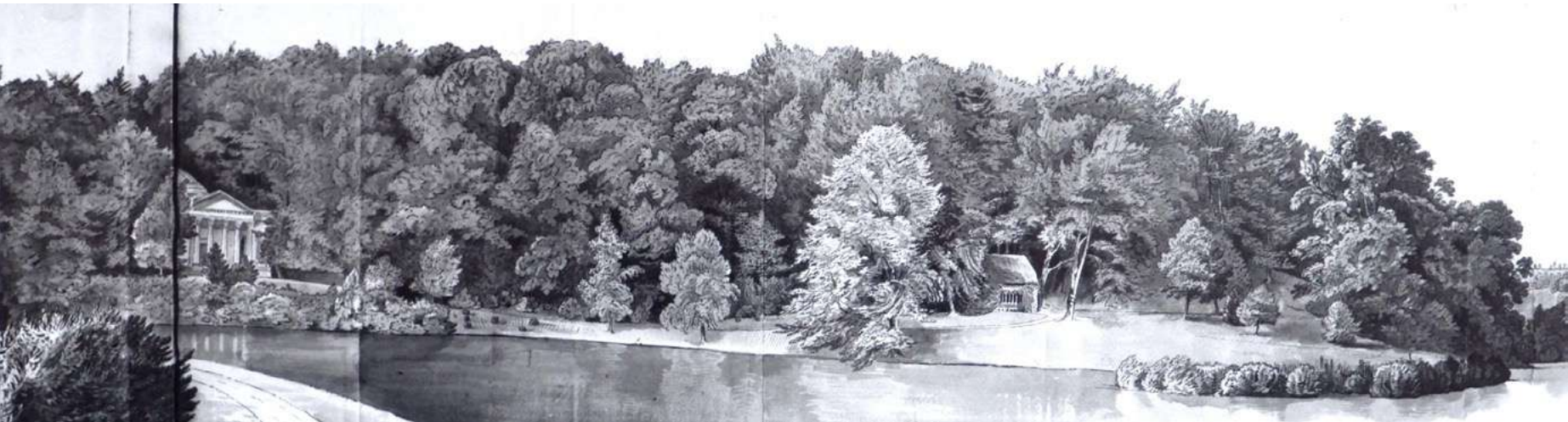
360° panoramic view of the lake, probably by Francis Nicholson, c.1812–1816 showing:



East bank, from the position of the lost Palladian bridge (below the Obelisk) to the Temple of Flora (right) (© NT Collections)



West bank, from the Pantheon (left) to Watch Cottage (right of centre) (© NT Collections)



South bank, from Stone Bridge (on crease line) to Temple of Apollo (right) (© NT Collections)

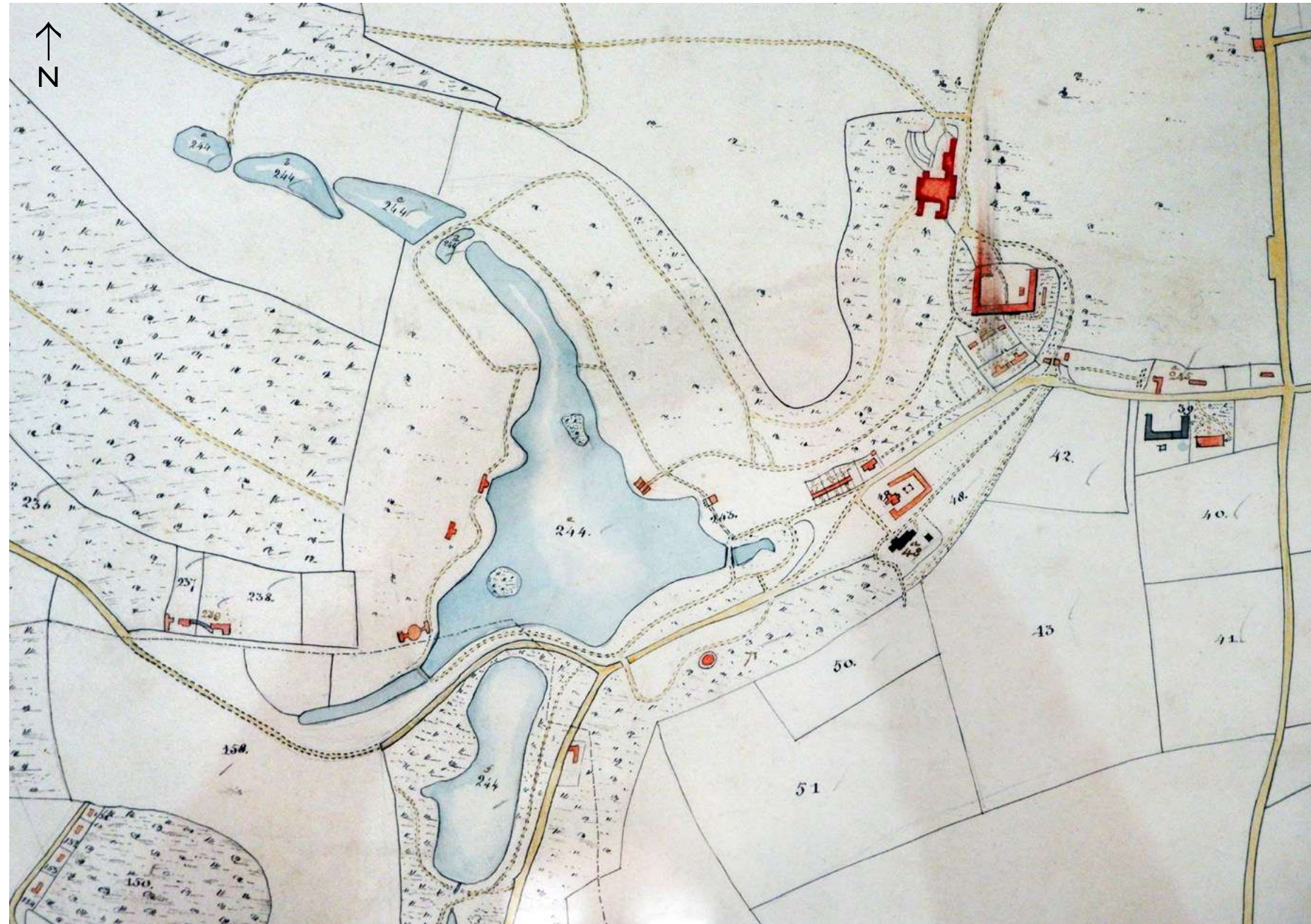
SECTION 4.0: HISTORIC DEVELOPMENT

4.1.4 Victorian Generations – 1838-1894

Three generations owned and lived at Stourhead in this period:

- Sir Henry Hugh Hoare (1762-1841), 3rd baronet, Colt Hoare's cousin – owned Stourhead between 1838-41;
- Sir Hugh Richard Hoare (1787 – 1857), 4th baronet, eldest son of Sir Henry – owned Stourhead between 1841-57;
- Sir Henry Ainslie Hoare (1824 – 1894), 5th baronet, Sir Hugh's nephew – owned Stourhead between 1857-94.

Sir Henry Hugh Hoare was 76 when he inherited Stourhead, and as a result had little impact upon the estate before his death in 1841. Notably, he added Colen Campbell's portico to the principal house that Henry Hoare I had omitted when it was first constructed in 1722.



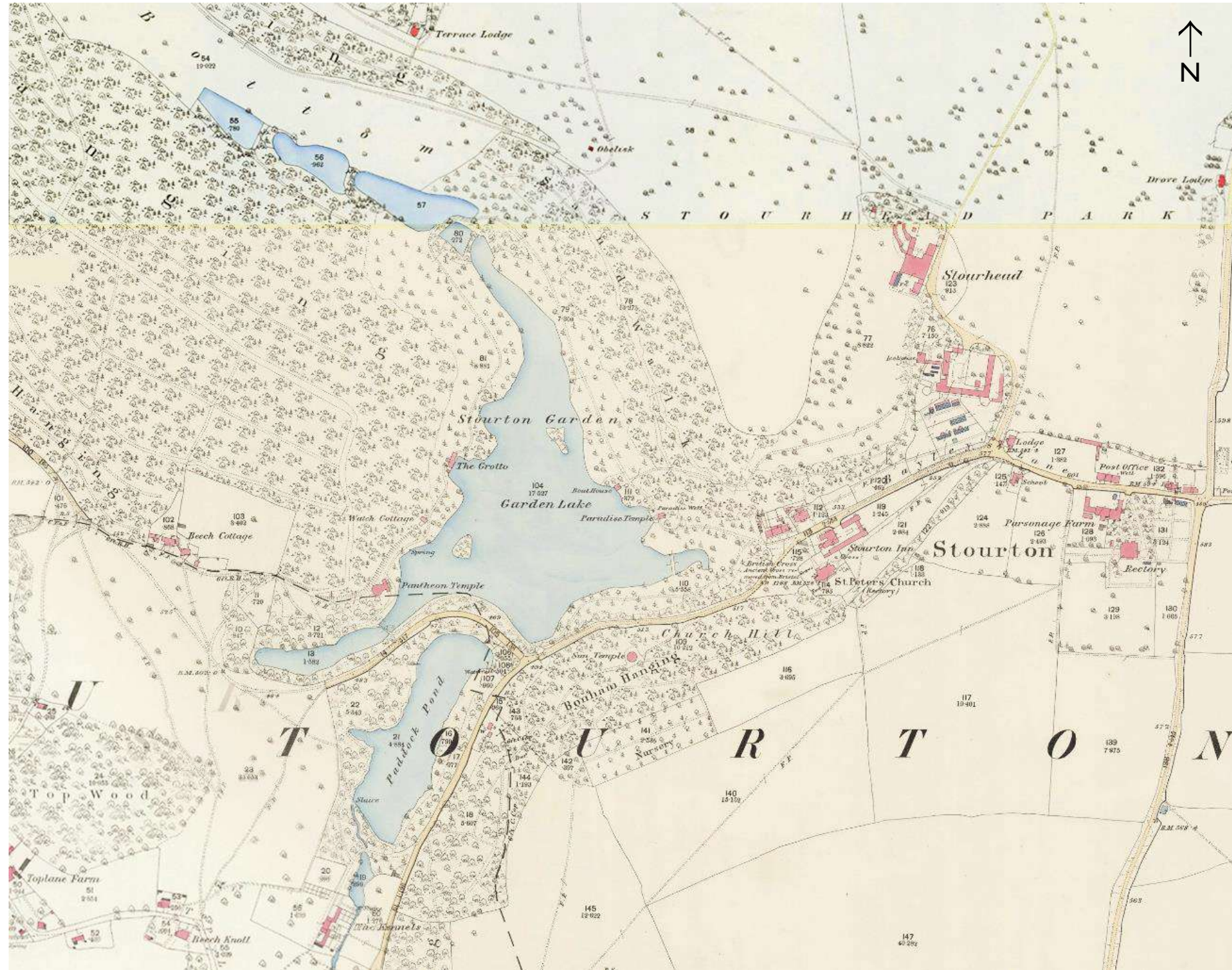
Map of the Parish of Stourton in the Counties of Wilts and Somerset. 1839 (Tithe map) (Wiltshire & Swindon History Centre ref. 1839 T/A Stourton Tithe Map), illustrating the estate during the ownership of Sir Henry Hugh Hoare (1838-41).

SECTION 4.0: HISTORIC DEVELOPMENT

Sir Hugh Richard Hoare inherited Stourhead from his father in 1841 and began with updates to the walled gardens in the 1840s. His contribution to the landscape gardens was principally the addition of 18 new species of conifer which were being brought back from the New World during the Victorian period. Some of the largest conifer specimens in the gardens today were planted by Sir Hugh Richard and were concentrated to either side of the stone bridge, around the northern banks of the Garden Lake and on the west side of Lily Lake.

Sir Hugh Ainslie Hoare made minimal additions to the Stourhead estate in the mid to late-20th century. He focussed principally on the maintenance of the garden, likely undertaken by his agent Robert Shackleton, and continued to plant exotic conifers throughout the landscape. His wife Augusta also installed a fountain by the library on the south side of the house.

The effect of all these new conifers, combined with Colt Hoare's maturing planting began to turn the garden into a woodland garden, with the character of an arboretum.



1st Edn. Ordnance Survey map, 25" to 1 mile, 1889 (surveyed 1885-86), illustrating the estate during the ownership of Sir Hugh Ainslie Hoare (1857-94)

SECTION 4.0: HISTORIC DEVELOPMENT

4.1.5 Sir Henry Hugh Arthur Hoare and Lady Alda Hoare – 1894-1946

By 1894, the Stourhead gardens were congested with mature trees from the period of Henry Hoare II and Richard Colt Hoare, with the addition of younger trees and shrubs from the 1840-84 phases of planting. Over-mature trees were prone to being blown down in storms and high winds. On inheriting the estate, Sir Henry Hugh Arthur Hoare thinned the trees and shrubs and removed large sections of rhododendrons throughout the gardens. He gravelled historic paths and returfed areas of grassland and lawns.



Rhododendrons beside the garden entrance path, c.1900 (Photo: T. Stafford album)



Garden views, c.1900 (Photos: T. Stafford album), showing the Palladian Bridge.



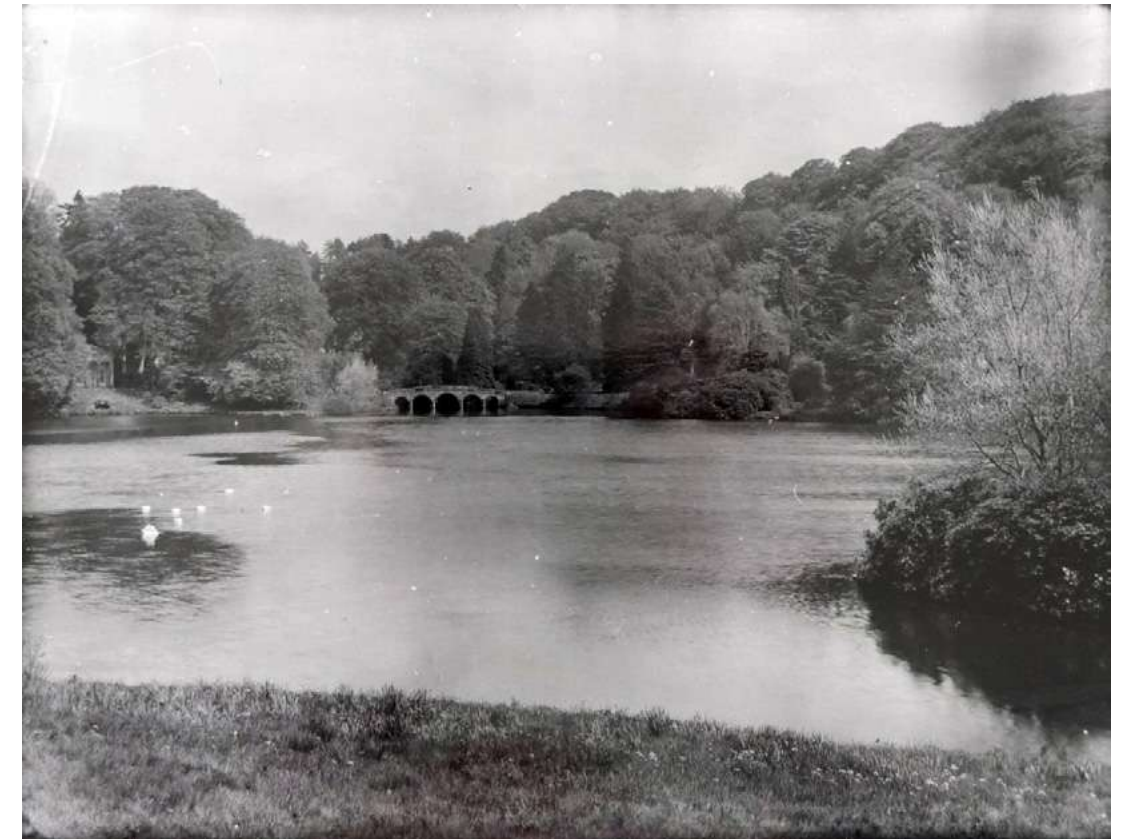
Garden views, c.1900 (Photos: T. Stafford album), showing the Temple of Apollo on the south bank of the Garden Lake with a flat roof.

SECTION 4.0: HISTORIC DEVELOPMENT

Between 1897 and 1913, Sir Henry under-planted the hillside slopes overlooking the Garden Lake with numerous new young trees, predominantly beech, with the aim of re-establishing a character that would have been recognisable by Henry Hoare II. This included the planting of flowering shrubs and colourful plants and trees such as azaleas, narcissi, weeping willow, rhododendrons, escallonias, magnolia, cornus spp., eucryphia and liquidamber, which significantly changed the colour pallet of the landscape.



Garden views, 1925 (Country Life, 1925), from the position of the Stone Seat. The dense planting of trees meant that the view of the Pantheon was obscured from this position, with the Palladian Bridge the only clearly visible garden structure.



Garden views, 1925 (Country Life, 1925), as seen from the Pantheon looking east. The dense planting has almost entirely obscured the visibility of Stourton from this position, with only the Palladian Bridge and a glimpse of the Temple of Flora.

SECTION 4.0: HISTORIC DEVELOPMENT

4.1.6 The National Trust – 1946–Present Day

By 1946 when the estate passed into the hands of the National Trust, the garden had become very overgrown. Post-war photographs of Stourhead show that the garden was very full of trees and shrubs with many of the significant views from Henry Hoare II's time significantly obscured. The first phase of work was focussed on clearing overgrown shrubs and felling numerous over-mature and dangerous trees. Around 1955, the flat roof was removed from the Temple of Apollo and a new domed roof was built.

From the mid-1950s until the early 1970s, the Trust concentrated on re-establishing features within the landscape. Historic vistas reopened with flowering shrubs around the lake reduced and rearranged and the Rock Arch and Souterrain were re-opened and the route to Temple of Apollo made available for visitors. In 1961, the dams to Turner's Paddock Lake (the former mill pond) was rebuilt which reestablished the lake above and the Garden Lake dam was repaired. In 1968, a grant from Historic Buildings Council enabled all garden buildings to be repaired, and between 1969 and 1973 the zig zag path from Rock Arch past the Hermitage to the Temple of Apollo was reinstated.

Between 1973 and 1978, a conservation management plan developed for the estate with the aim of ensuring Henry Hoare II's original scheme and landscape was conserved. The changes made to the gardens in the light of the 1978 conservation plan were mainly focused on modifying the garden paths, managing the existing planting and restoring the significant views from Henry Hoare II's time. A significant collection of trees and shrubs had been created at Stourhead which it was considered was not in keeping with how Henry Hoare II had originally planted the garden and how Richard Colt Hoare had supplemented it. As a result, many trees and shrubs of lesser quality, size or significance were removed for the purpose of restoring many of the significant views from Henry Hoare's time.

As a result of National Trust ownership, visitor numbers grew significantly after 1946. The annual numbers visiting Stourhead in c.1978 are estimated to have been in the region of 150,000, which was taking a toll on the garden paths which needed extensive repair. It was considered that the garden could accommodate visitor numbers of this size but that they should be dispersed more widely through the garden. New routes and paths were created to avoid the sight of visitors walking along a limited circuit of paths and across some of the most significant views; some of the paved paths close to the edge of the lake, installed in the period that Richard Colt Hoare owned Stourhead, were grassed over to discourage so many visitors from using them.



View from west bank towards site of Chinese Bridge, c.1958? (Photo: James A. Sinclair and Co. Ltd., 3, Whitehall, London, SW1), illustrating the dense planting of the northeast bank and the Shades.



View across the lake (possibly from a boat or the island), 1958 (Photo: Commercial Camera Craft, Yeovil, Somerset), towards Stourton village.



View across the lake from Watch Cottage, 1958 (Photo: Commercial Camera Craft, Yeovil, Somerset), towards Stourton village.

SECTION 4.0: HISTORIC DEVELOPMENT

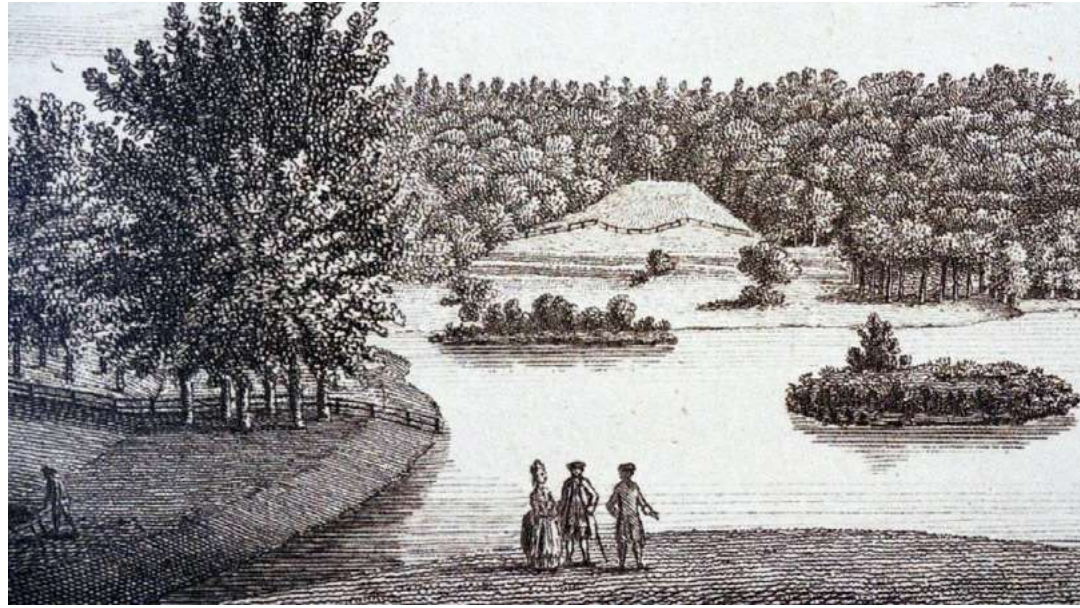
4.2 Path Construction

The historic development of the garden paths at Stourhead has been taken from Judith Teasdale's 2024 *Appendix 1a: Stourhead Garden Paths – Historic Development and Significance*.

4.2.1 Garden Paths in the Time of Henry Hoare II

Piper's plans of Stourhead show the garden paths to be hard surfaced, however this contradicts the many drawings and paintings made of the gardens during the 1750s – 1770s. Coplestone Warre Bampfylde's drawings show a worn grass or gravelled path in places where footfall was particularly heavy or the paths narrow. It is more likely that paths were gravel-surfaced through woodlands and on steep slopes.

The grassy, wider banks around the lake do not appear to have been gravel paths according to pictorial records of the estate in this period. Gardeners are frequently shown in Bampfylde's illustrations where they are seen either carrying or sharpening a scythe, suggesting that the paths across these grass areas may have been scythed more frequently than elsewhere. Grass paths were popular in the designed gardens of the 18th century, with Capability Brown preferring his carriage drives in parklands to be grassed so that they would not stand out as distinctive features in his idealised natural landscapes.



Detail from 'A View from the Pantheon in Mr Hoare's Garden at Stourton in Wiltshire', pub. 1774, showing the northeast bank of the Garden Lake and the exposed Diana's Mount (no longer visible from the lake) as seen from the Pantheon.

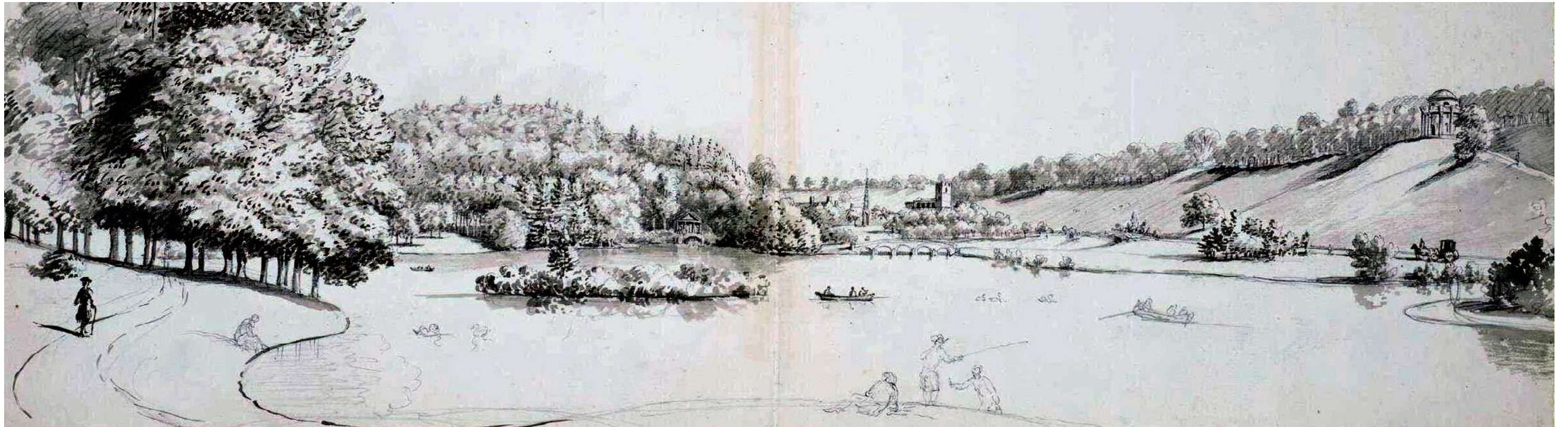


Detail from 'A View from the Mount of Diana in Mr Hoare's Garden at Stourton in Wiltshire, c. 1770s, showing the view of the Pantheon as seen from Diana's Mount on the northeast hillside.

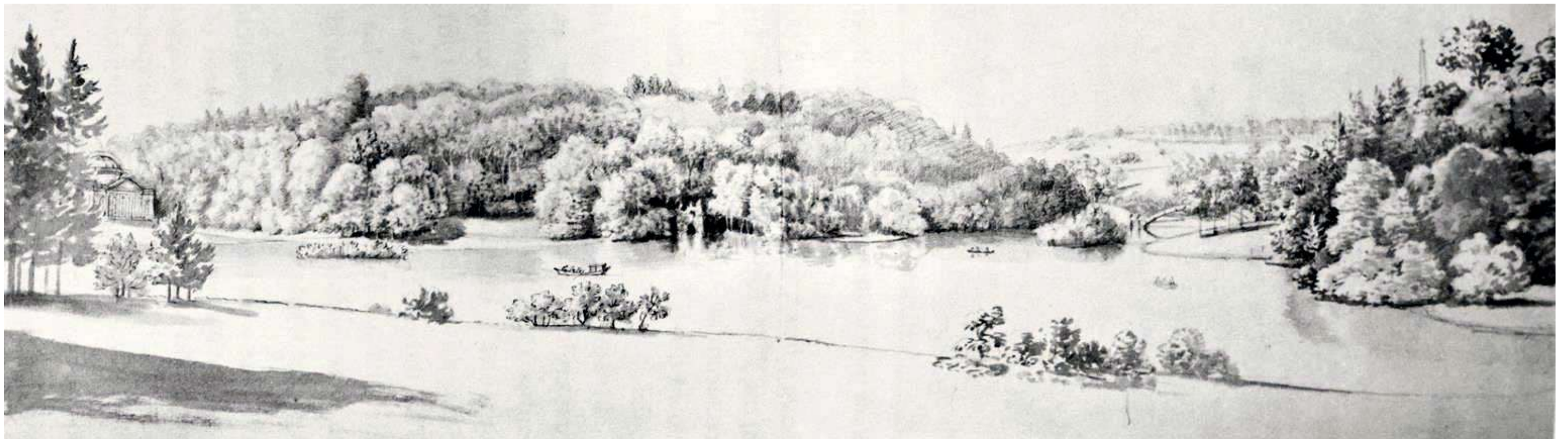


Detail from 'A View of the Stour Head in the County of Wiltshire', by C.W. Bampfylde, c.1775. (NT Collections 730825), showing the view of the Palladian Bridge, Temple of Apollo and the Pantheon as seen from the Stone Seat.

SECTION 4.0: HISTORIC DEVELOPMENT



View from the Pantheon, by C. W. Bampfylde, c.1770 (©Victoria & Albert Museum, London) A path is lightly sketched on the west lake bank (left hand side) . However, to the south of the lake (right hand side), although a carriage is visible travelling along the public road, there is no distinct footpath visible.



View from the south side of the lake, by C. W. Bampfylde, c.1770 (©Victoria & Albert Museum, London) No distinct footpaths are visible along any of the grassy banks bordering the lake.

SECTION 4.0: HISTORIC DEVELOPMENT



Henry Hoare II's garden, 1733-1783: Interpretation of roads, paths and features as shown on Piper's map of 1779 and the Manor of Stourton Map of 1785 (Judith Teasdale, 2024).

SECTION 4.0: HISTORIC DEVELOPMENT

4.2.2 Garden Paths in the Time of Richard Colt Hoare

In 1792, Richard Colt Hoare began to build new paths or roads in addition to modifying and improving existing ones, which he continued almost annually until 1799. These garden paths are shown in many of the sketches and paintings by Francis Nicholson between 1812 and 1816. They appear to have been trim gravel paths with no obvious edgings, and look as though they were typically 6ft wide (1.8m).

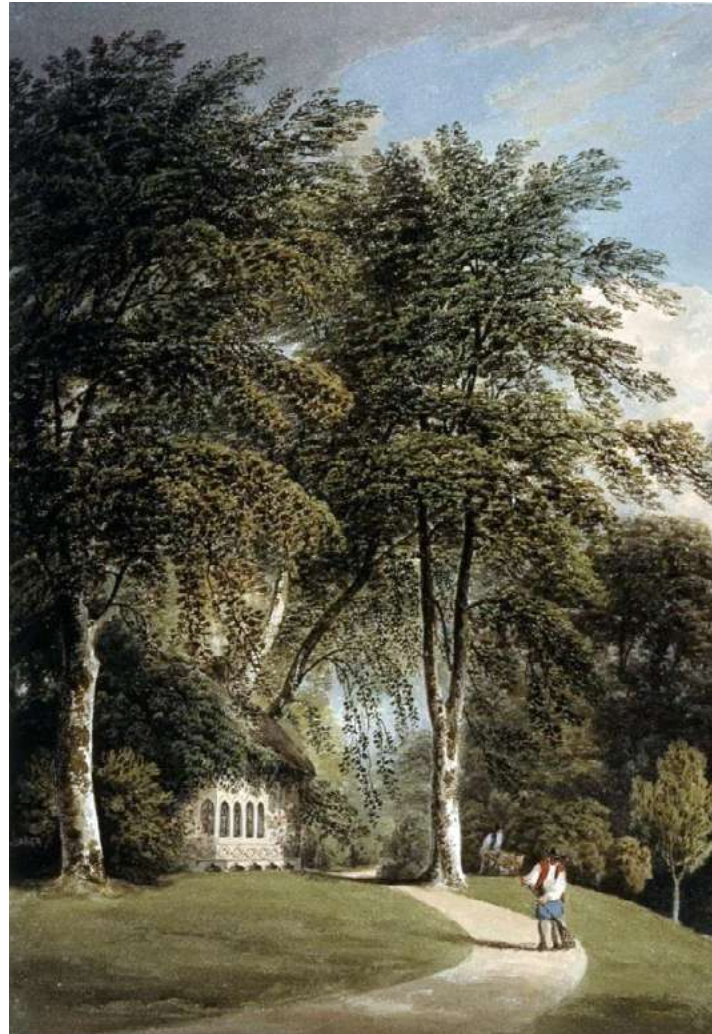
The gravel for the path surfaces almost certainly came from gravel pits on the estate. There were numerous small quarries around the estate, particularly for sandstone, which had almost certainly been used in the construction of Old Stourton House and around the gardens including building paths and roads.



Path across the Garden Lake Dam (British Museum ref. 1944.1014.134 Creative Commons Licence CC BY-NC-SA 4.0), showing the view towards Stourton village from the dam which includes the Temple of Flora, the Palladian Bridge, the Bristol Cross and the Temple of Apollo.



Path to the Gardener's House, 1812 (British Museum ref. 1944.1014.128) Creative Commons Licence CC BY-NC-SA 4.0), showing the former Gardener's House, the Palladian Bridge and the Pantheon.

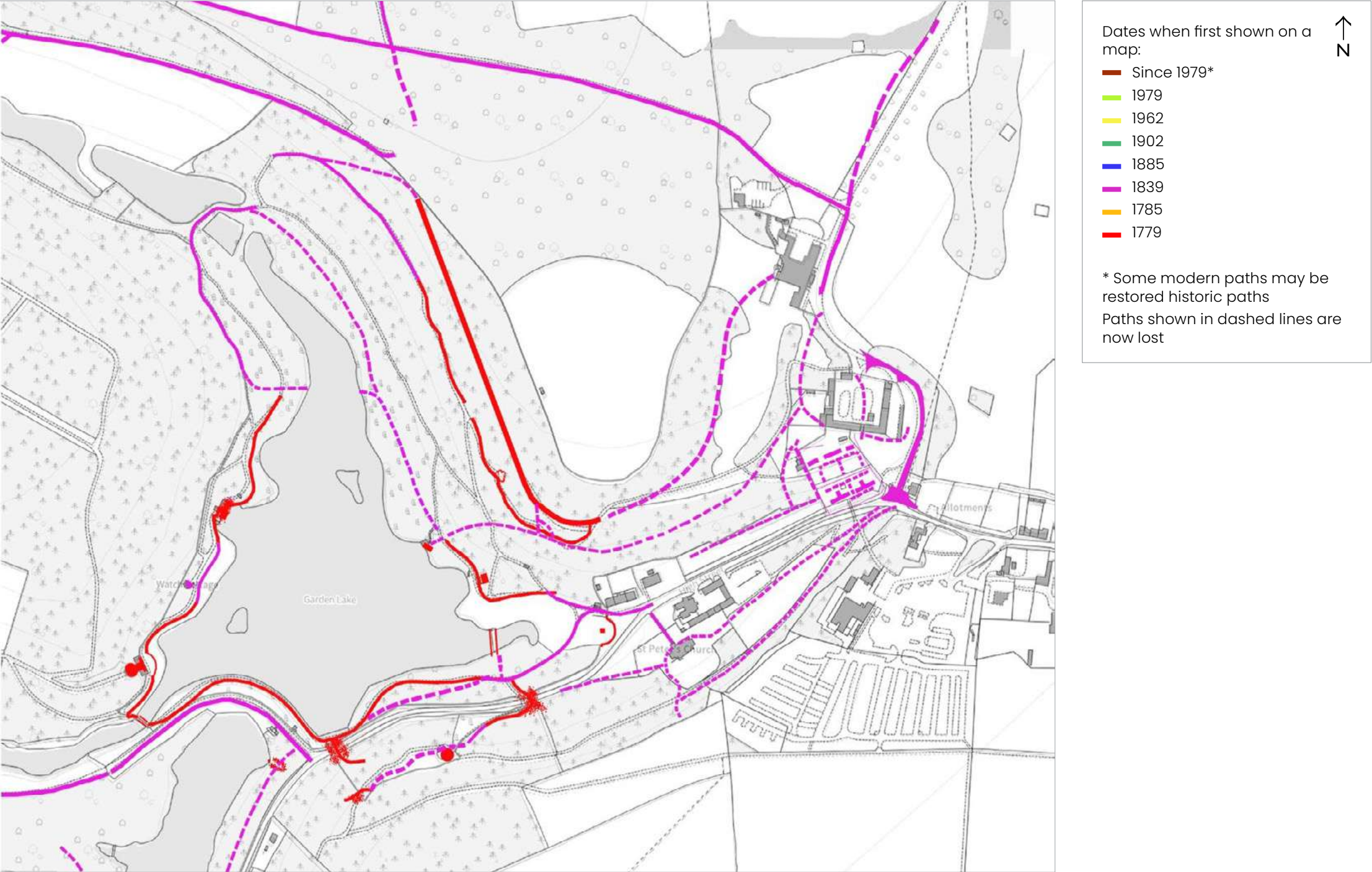


Path past Watch Cottage (British Museum ref. 1944.1014.130 Creative Commons Licence CC BY-NC-SA 4.0).



Sketch No. 14. Path to Temple of Flora (British Museum ref. 1956.1114.9).

SECTION 4.0: HISTORIC DEVELOPMENT



Richard Colt Hoare's garden, 1791-1838: Interpretation of roads, paths and features existing in 1839 (Judith Teasdale, 2024).

SECTION 4.0: HISTORIC DEVELOPMENT

4.2.3 Garden Paths in the Late 19th and Early 20th Centuries

The Ordnance Survey map of 1889 shows that many new garden paths were created before 1885.

Following the arrival of Henry Hugh Arthur Hoare and his wife Alda in 1894, the house and gardens were gradually repaired and restored, including the re-turfing and re-gravelling of the garden paths. The grass paths were probably paths leading further up the valley beside Lily Lake and beyond.

The first visual record that we have of the paths and their condition are the Country Life photographs taken between 1901 and 1938. By the early 20th century, the trees and shrubs in the gardens were mature and very large so views of the paths tend to be concealed. Where they are visible, they are still gravel paths with no obvious edging.



Path across the Garden Dam, 1925



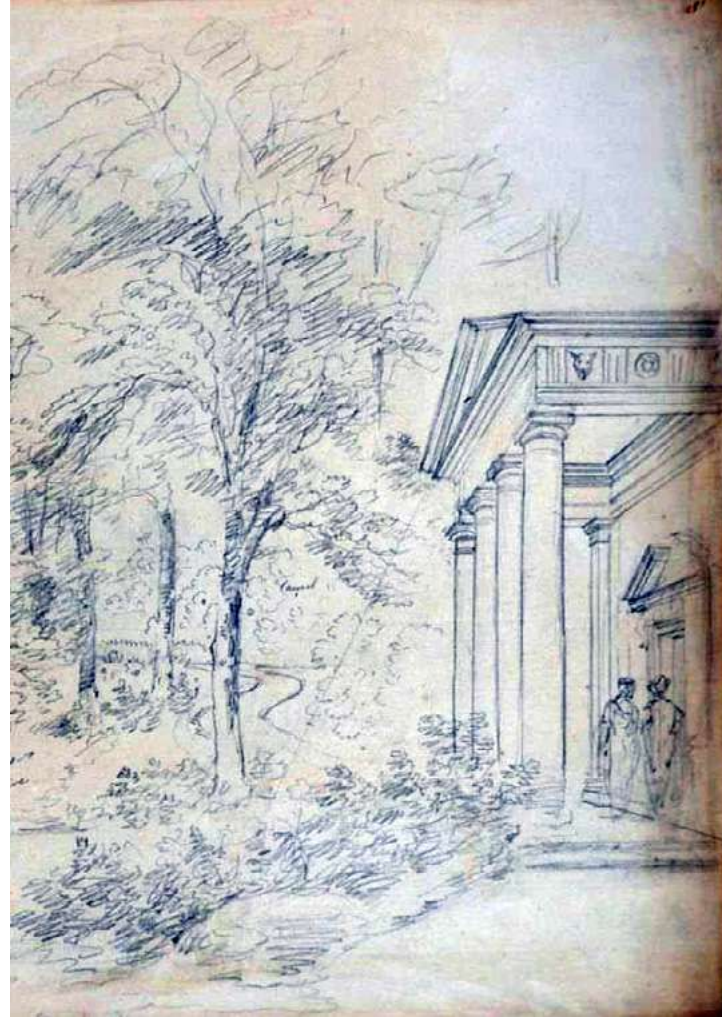
Path round north-east edge of South Lawn, 1938, with Stourhead House in the background.

SECTION 4.0: HISTORIC DEVELOPMENT

Comparison of the path past the Temple of Flora over time

Historic illustrations and photographs show that the path alongside the Temple of Flora has evolved from the early 19th century to the present day. The sketch by Nicholson from approximately 1818 shows that the route around the bottom of the hillside on the northeast bank of the Garden Lake went through the portico of the Temple of Flora which was immediately adjacent to the Paradise Pond. This pond is no longer in place.

The image from *Country Life* at the turn of the 20th century shows that the Paradise Pond had been subsumed into the Garden Lake and a gravel path installed in front of the Temple of Flora. This closely resembles the path in place today, which in comparison to the 1901 image has been widened with a low post and chain safety barrier.



Sketch by Nicholson, c.1816

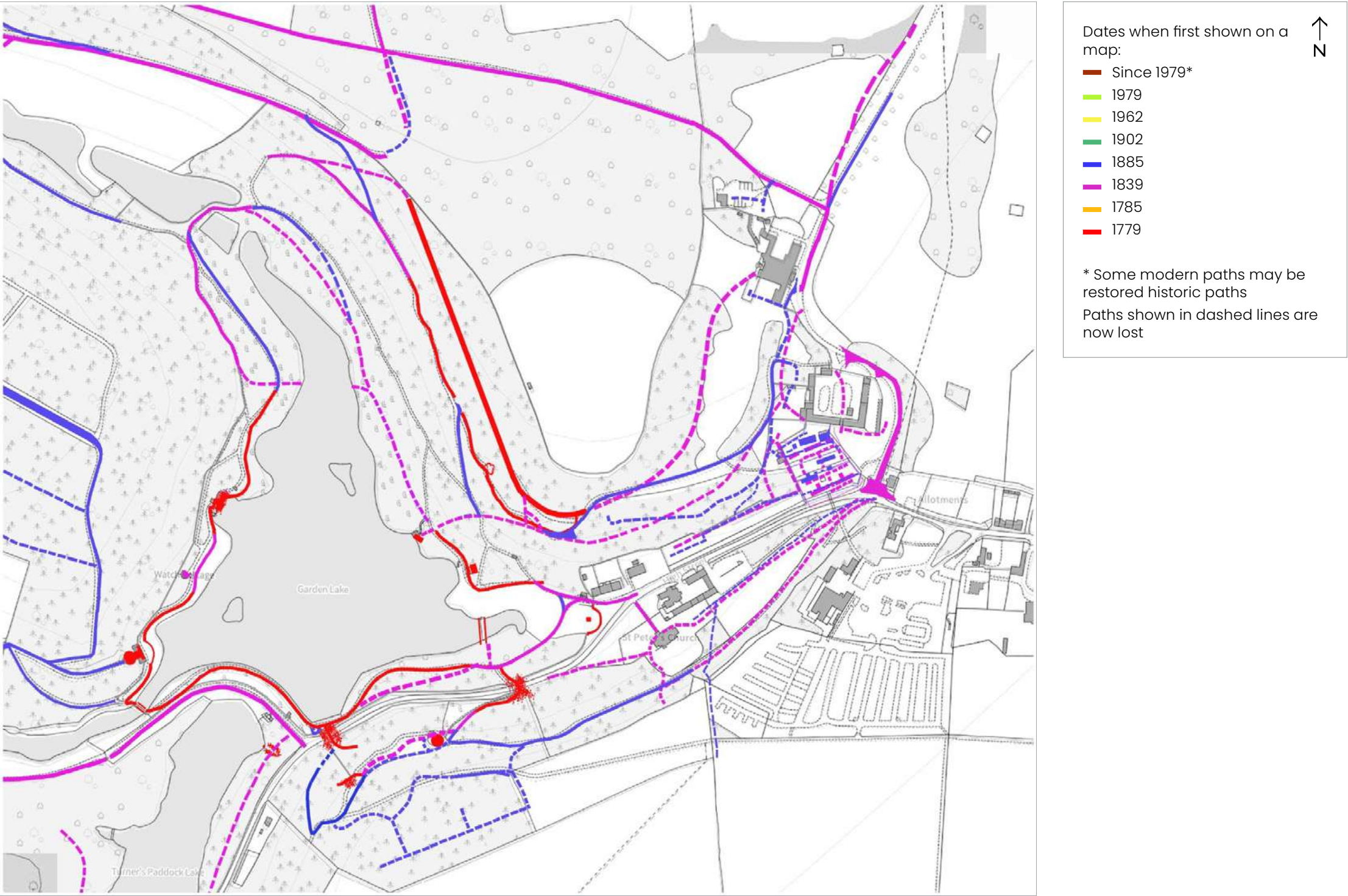


Country Life, 1901



2023 (Teasdale, 2024).

SECTION 4.0: HISTORIC DEVELOPMENT



The Victorian garden, 1838-1902: Paths and features existing in 1885-'86 superimposed on those existing in 1839 (Judith Teasdale, 2024).

SECTION 4.0: HISTORIC DEVELOPMENT

4.2.4 Garden Paths in the National Trust Years

The National Trust has constructed many additional garden paths, particularly between 1979 and 1984. By the mid-1980s, repeated applications of gravel to the garden paths had resulted in many paths spreading, particularly on the downhill side. John Sales, the Trust's Gardens Adviser, recommended repairing the gardens and reducing them to their historic widths. By 1987, the Head Gardener, Fred Hunt, was experimenting with alternative path surfacing and drains. John Sales advised that cobbled surfaces would be acceptable on steep paths where there was no alternative route, but elsewhere cobbles would be uncomfortable to walk on and so people would be likely to walk onto the verges. Where drainage channels were needed to catch and deflect surface water off sloping paths, Sales recommended considering 'Polychannel' drains (sunken channels with grates) instead of the existing surface concrete channels which were considered unattractive.

The garden team's handiwork of the 1980s is still evident today. Many of the path gullies appear to have been installed around that time, some of which may have replaced earlier gullies. Several have Hepworth gratings and they are consistent in having surrounds of stone setts which are well-haunched. The positions of the path gullies – many now lying well in from the edges of today's paths – indicate the path widths that were re-established in the 1980s, which appear to have been in the order of 1.8m (6ft).

There is very little firm evidence of path edgings being used. In some places, rows of irregular 'rustic' stones have been placed along the path edges but it is hard to be tell whether these date from the 19th century or have been put in by the National Trust.

Further widening of the paths has been undertaken on an ad hoc basis in recent years to account for the increase in visitor numbers, the use of mobility vehicles and social distancing during the Covid-19 pandemic. In addition, the path and verge levels have changed over time due to gravel paths being gradually worn down and eroded by run-off, whilst soft verges have been built-up below existing vegetation due to the application of new sections of turf.



Path from Colt Hoare's stone seat to the Temple of Flora. The right-hand path edge was probably originally aligned with the tree and the path was probably 1.8m. wide. The gully and its surround were probably originally set into the edge of the grass. (Teasdale, 2024).



Path built by the National Trust in the 1960s, by-passing the Grotto. (Teasdale, 2024).



Path from east side of Garden Lake, approaching Lily Lake. The tape is extended 2.7m. In addition, the whole path has spread considerably (to the right) beyond the gully as groups of visitors pass each other or avoid muddy areas (Teasdale, 2024)

SECTION 4.0: HISTORIC DEVELOPMENT



Detail from view of Watch Cottage, by Francis Nicholson c.1816. (Teasdale, 2024).



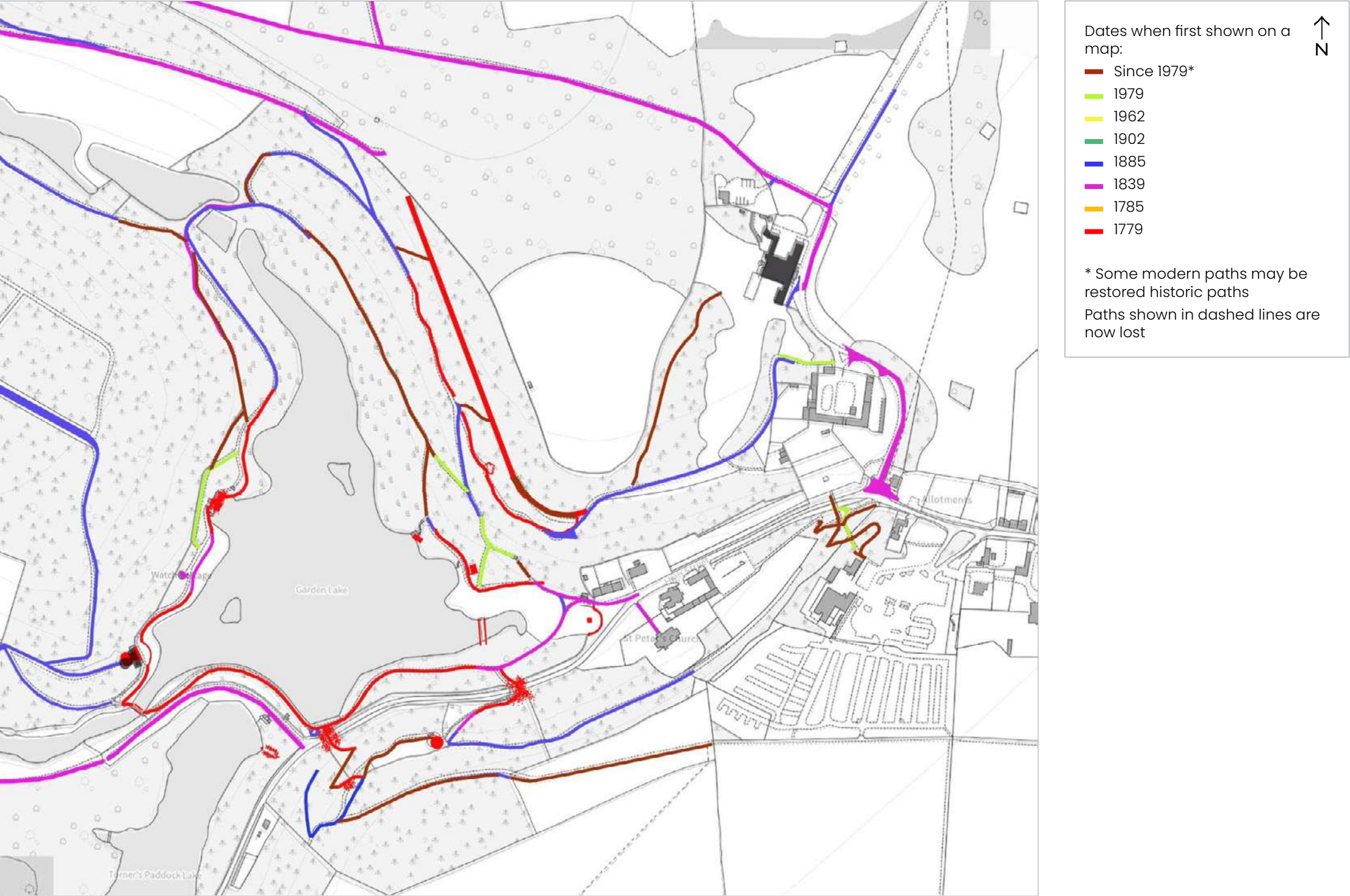
The same path, 2023. The tape is extended 2.0m. (Teasdale, 2024).



Path between the Pantheon and the iron bridge. The gully is likely to have been installed by the National Trust. The tape is laid between what appear to be two (rare) edge stones: the distance is approx. 1.9m. (Teasdale, 2024).



SECTION 4.0: HISTORIC DEVELOPMENT



The National Trust garden, 1946–2010: The paths today, showing the dates of when they were first mapped (Judith Teasdale, 2022).

SECTION 4.0: HISTORIC DEVELOPMENT

4.3 Views Analysis

Views of the Garden Lake and the various garden structures are key in the appreciation of Stourhead as an 18th-century designed landscape.

Historic accounts of visitors throughout the 18th and 19th centuries describe a variety of routes which ranged in length and paths followed; generally these routes are understood to have been undertaken in an anti-clockwise direction, both historically and today, and either begin at Stourhead House or from Stourton village. The National Trust have implemented a fully accessible route which hugs the lakeside with no steep inclines or steps which begins and ends in Stourton, with a longer route beginning at Stourhead House and ending in Stourton which takes in the topographical slopes either side of the Garden Lake.

The historic views, as recorded in visitor accounts from the 18th and 19th centuries, have been taken into consideration for this analysis of the key existing views throughout the landscape. These historic views are noted below where relevant when they have been identified in previous study of the Stourhead gardens.

The principal views are of the lake itself with the garden structures either partially or fully visible. They can be split into four geographical groups concentrated on the three main edges of the lake and eastern approach.

VIEW

PLAN

Northeast bank, known as the Shades

Northwest and west banks

South bank

East bank, adjacent to Stourton village

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SECTION 4.0: HISTORIC DEVELOPMENT

4.3.1 Northeast Bank



Views 1a and 1b

These views are from the upper hillside of the northeast bank of the Garden Lake and are both looking southwest towards the Temple of Apollo on the south bank. Both views are from a historic path that leads from Stourhead House southwest towards the valley and the northeast hillside known as the Shades.

View 1a is from the northern-most bend in this path, above the historic path which led to the Fir Walk (removed by Richard Colt Hoare) en route to the Obelisk. This view offers the first glimpse of the Temple of Apollo. From this position, the topography of the landscape is not apparent as the path is on a similar elevation to the Temple of Apollo; it is not clear until travelling further south that there is a valley between the viewer and the Temple on the opposite hillside.

View 1b is from a viewing terrace south of the position of view 1a. This view gives a greater appreciation of the topography of the landscape garden and emphasises the elevated position of the Temple of Apollo above the Palladian Bridge at the southeast corner of the Garden Lake below. This view is south of a historic terrace which preceded the Fir Walk; the view from this terrace is acknowledged as a historic view from Henry Hoare II's phase of development in the 18th century. Whilst view 1b is not the same view, it is understood to be very similar to this historic view.



View 1a, from the upper hillside of the northeast bank looking southwest.



View 1b, from a viewing terrace on the edge of the upper hillside of the northeast bank looking southwest.

SECTION 4.0: HISTORIC DEVELOPMENT

Views within the Shades, including view 2a

The paths that pass through the Shades on the northeast bank of the Garden Lake offer glimpsed views through the trees of the water beyond. This area is densely planted with trees, as was intended by Henry Hoare II, and views may not be as discernible in the summer months as they were in February (when the site visit took place).



Glimpsed views of the Garden Lake below from the upper paths of the Shades on the northeast bank.



View 2a is from the lower path below the Shades close to the edge of the northern portion of the Garden Lake on the approach to the northern ponds, looking southwest. This viewpoint is north of the approximate location of the former Chinese Bridge, constructed by Henry Hoare II but dismantled by Richard Colt Hoare. No garden structures are visible from this location, however the banks on the northeast side of the lake project into the water to create visual interest and the winding paths are clearly visible on the opposite bank.



View 2a, from the north bank below the Shades looking southwest.

SECTION 4.0: HISTORIC DEVELOPMENT

4.3.2 Northwest Bank



Views 3a and 3b

View 3a is from the approximate location of the Chinese Bridge on the northwest bank of the Garden Lake. Looking southeast towards the Temple of Flora, there are glimpsed views of the lake and the opposite bank between the mature trees from the upper path.

View 3b is slightly south of view 3a and looks southeast towards the south bank of the Garden Lake. It is framed by mature planting and trees and intersected in the foreground by the lower lakeside path and a two-bar fence. The lake is central to the view, with the Palladian Bridge and the south bank in the background.



View 3b, from the northwest bank looking southeast.



View 3a, from the upper path on the northwest bank of the Garden Lake, looking southeast.

SECTION 4.0: HISTORIC DEVELOPMENT

View 4

View 4 is taken from inside the Grotto, looking east. From this viewpoint, the viewer is at the same level of the water in the lake and the perspective is framed by the rustic rubble structure of the Grotto, which creates a picture window through which to appreciate and admire the northeast and east sides of the Garden Lake. This is a key historic view in both the periods of Henry Hoare II and Richard Colt Hoare and was likely a key component in the construction of the Grotto in this location. The boathouse and the Palladian Bridge are visible from this location, with glimpses of the Temple of Flora, the Temple of Apollo, the Bristol Cross and Stourton village.



View 4, from the Grotto looking east.

View 5

View 5 is from the path just north of Watch Cottage. Again, this view is framed by the mature trees and planting with the collection of monuments and Stourton village in the centre, which includes the boathouse, the Temple of Flora, the Bristol Cross, St Peter’s Church and the Palladian Bridge. Adjacent to Watch Cottage, this aspect of the lake and the eastern garden features is a historic view, both from the time of Henry Hoare II and Richard Colt Hoare, and has been specifically planned; Henry Hoare II added structures such as the Temple of Flora and the Palladian Bridge to add visual interest for views of the landscape from the west sides of the Garden Lake.



View 5, from Watch Cottage looking east.

View 6

View 6 is from the Pantheon on the southwest corner of the Garden Lake looking east towards Stourton village. Like the view from Watch Cottage, this view was curated by Henry Hoare II to allow for visual interest on the east bank when appreciated from this specific location. Structures such as the Temple of Flora, the Palladian Bridge, and the Bristol Cross are clearly visible, with glimpses of the Temple of Apollo on the southern hillside and the boathouse on the northwest bank glimpsed behind trees and planting. The garden paths that wind along the lake side on the north side from Watch Cottage, along the dam to the south, and along the banks on the southeast side and to and from the village are features of the landscape from this position.



View 6, from the Pantheon looking east.

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Views 7a and 7b

Views 7a and 7b are from either side of the Iron Bridge to the south of the Pantheon.

These views are not noted as significant historic views, however documented routes through the garden used the Iron Bridge as a means of access between the northwest bank and the dam. These

views would have therefore been a part of the historic visitor experience of Stourhead and offer views of the Garden Lake with the northeast bank behind.



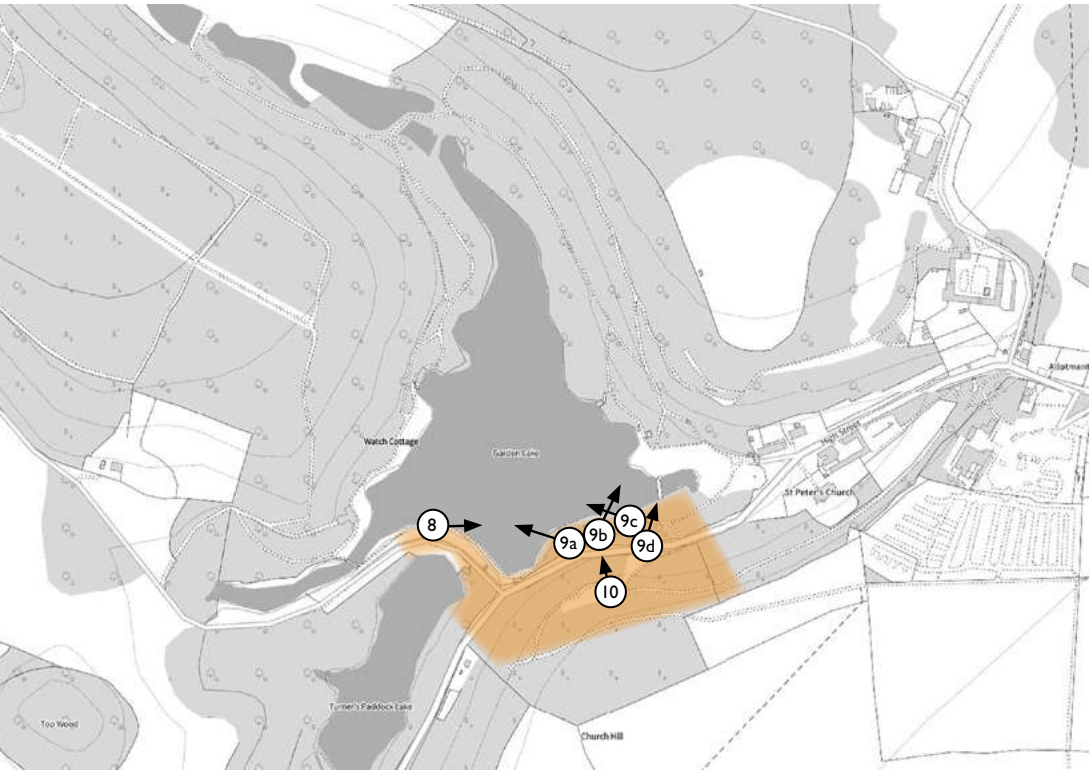
View 7a, from the north side of the Iron Bridge, looking east.



View 7b, from the south side of the Iron Bridge, looking northeast.

SECTION 4.0: HISTORIC DEVELOPMENT

4.3.3 South Bank



View 8

View 8 is experienced from the path along the dam, looking east towards Stourton village. Like the views from Watch Cottage and the Pantheon, this aspect includes the Temple of Flora and the Palladian Bridge as its focal point, and similarly to the view from the Grotto it is experienced close to the level of the water. This view is noted as historically significant in the period of Richard Colt Hoare.



View 8, from the dam looking east.

Views 9a, 9b, 9c and 9d

Views 9a, 9b, 9c and 9d are all experienced from the south bank at the edge of the lake. None of these views are noted in documentary sources as historically significant, however as the principal visitor route along the south bank they are aesthetically significant in experiencing the lake and the surrounding landscape from this section of the path network.

Views 9a and 9b are from the same position, 9a looking west and 9b looking northeast. 9a allows for glimpsed views of the Pantheon and Watch Cottage and allows for an appreciation of the curved



View 9a, from the south bank looking west.



View 9c, from the south bank looking west.

dam and the landscape and planning of the northwest bank. 9b illustrates the relationship of the Temple of Flora and the boathouse with the steep hillside of the northeast bank with the dense woodland of the Shades

Views 9c and 9d are also taken from the same position as one another, to the east on the south bank path close to the Palladian Bridge. 9c looks west with the Pantheon as the focal point, with glimpsed views of Watch Cottage and the Grotto along the northwest bank. 9d looks northeast and has the Palladian Bridge in the foreground with the Temple of Flora at the base of the hillside to the midground.



View 9b, from the south bank looking northeast.



View 9d, from the south bank looking northeast.

SECTION 4.0: HISTORIC DEVELOPMENT

View 10

View 10 is the panoramic view of the Garden Lake and the surrounding valley, interspersed with Henry Hoare II's garden structures. The Pantheon is set in an elevated position that allows for an exceptional appreciation of the layout of the gardens and how the built structures interact with the natural setting.

The Temple of Apollo was a key viewpoint for both Henry Hoare II and Richard Colt Hoare, both as a feature to be viewed from around the garden landscape but also as a position from which to admire the Garden Lake and the topography of the wider estate. During Henry Hoare II's ownership, the Temple of Apollo is described in written accounts as being exposed on the hillside, surrounded by grass cut short and with woodland wilderness behind it. Richard Colt Hoare softened this aspect with forest trees and laurel to partially obscure both the building and the view from it to create a sense of anticipation.

Today, Richard Colt Hoare's planting allows for glimpsed views of the garden structures to the north, in particular the Pantheon to the northwest and the Temple of Flora to the northeast, however the landscape with the lake and the surrounding woodland is the principal subject of this view.



View 10, from the Temple of Apollo looking north towards the Garden Lake.

SECTION 4.0: HISTORIC DEVELOPMENT

4.3.4 East and from Stourton village



View 11

View 11 is from the location of the Bristol Cross and looks west towards the Pantheon on the southwest corner of the lake. This view is noted as both a key historic view from Henry Hoare II and Richard Colt Hoare's time of ownership as it is the first curated view of the Garden Lake when approaching the landscape from Stourton Village. The Palladian Bridge sits in the foreground over the east offshoot of water, which gives the illusion of a river running towards the village from the lake. The Pantheon is clearly visible on the opposite bank, with glimpsed views of Watch Cottage and the Grotto.



View 11, from the Bristol Cross looking west.

View 12a and 12b

Views 12a and 12b are taken from the lower path of the northeast bank which leads from Stourton village to the Temple of Flora. The existing arrangement is for visitors entering the gardens from the village travel along this path when taking an anti-clockwise route around the lake.

View 12a is from the Stone Seat, a feature added by Richard Colt Hoare in the approximate location of a previous Chinese Seat that was constructed by Henry Hoare II. It is a historic view that offers a picturesque aspect of the Palladian Bridge and the east side of the Garden Lake, with glimpsed views of the Temple of Apollo through the trees at the top of the hillside on the south bank of the lake.

View 12b is from further west along this initial visitor route, in front of the Temple of Flora. This is also a recorded historic view from both the time of Henry Hoare II and Richard Colt Hoare. The Temple of Flora sits close to the water's edge and so this view allows for an appreciation of the topography of the landscape; the treeline follows the undulations of the hillside, both to the south and the northwest, with glimpses of distant woodland over the dam to the west. The Pantheon is a key feature of this view, directly to the west and sat above the lake upon a grassed mound.



View 12a, from the Stone Seat looking southwest.



View 12b, from the Temple of Flora looking west.

SECTION 5.0: SIGNIFICANCE

5.1 Garden Landscape

The following assessment of significance has been taken from Judith Teasdale's *Stourhead Garden Conservation Statement* (2024) written on behalf of the National Trust.

5.1.1 Evidential Value

The landscape now occupied by the gardens created by Henry II Hoare (Henry 'the Magnificent') in the 18th century has previous layers of history. Before Henry's father ('Good Henry') built his new Palladian villa in c.1720, he had demolished the previous Stourton manor house, known as Stourton Castle. The archaeological remains of that house have recently been discovered and provide valuable evidence about the sizeable medieval house that stood on the site, believed to have been substantially re-built in the mid-15th century. Its archaeological remains have been excavated to a limited extent but still have the potential to yield further evidence of the late medieval house and its curtilage. The existing stable courtyard also originated as an outer service court to the Castle and some of its existing buildings may have been built above earlier foundations.

In the valley of Six Wells Bottom – today the site of Henry II Hoare's main landscape garden– there were also earlier features. There was a string of fish ponds (probably medieval) each with its own dam, arranged on the course of the River Stour down the centre of the valley. The outfall from the lowest pond in the string powered a grist mill. There were also smaller ponds to either side of the central string, fed from springs in the valley sides, near to the village of Stourton. All these ponds had practical purposes providing a mill pond, stew ponds, a withy bed and a village water supply. An underwater archaeological survey of the Garden Lake has demonstrated that the traces of these ponds and their dams, thought to date from the medieval period, still survive.

The features of the landscape garden – the lakes, ponds, dams and fine buildings – in themselves, embody much information on prevailing design influences and construction techniques, especially of the 18th century. Many of Henry's garden buildings were inspired by buildings in the Classical world, whether these were ruins of the Hellenistic or Roman periods, or some of the finest examples of

the Italian Renaissance. Numerous archaeological investigations and surveys, including a LiDAR survey of 2019, have thrown light on lost features of the gardens (buildings and paths) as well as parts of the existing features that are normally buried or underwater. This information may have wider relevance than just to our understanding the garden at Stourhead.

There is a substantial body of historic documentary information relating to Henry's landscape garden of the mid-18th century. Documents include maps and plans, letters (particularly Henry's own), financial accounts, detailed illustrations and some measured drawings, including of some features that have been lost. The garden was well-illustrated even in Henry's time, particularly by his friend Coplestone Warre Bampfylde and by the visiting Swedish landscape designer, Fredrik Piper. In the early 19th century Henry's grandson, Richard Colt Hoare, commissioned Francis Nicholson to make a substantial set of sketches and then paintings of the gardens.

Even before the garden was complete, Stourhead had become a 'must see' on the tour routes of the wealthy. Numerous accounts were written in diaries, letters and publications by visitors describing what they had seen and experienced while exploring the garden. Over the years, visitors have continued to make sketches and paintings of the gardens and, later on, take photographs. After Henry's time, his successors also kept records including the *Stourhead Annals*, instigated by Henry's grandson Richard Colt Hoare as an annual summary of the main items of work undertaken in the gardens but also across the estate. These were continued by several generations of the Hoare family until 1946.

This body of information provides a huge amount of detail about how the garden was gradually created, how it was seen and experienced by Henry himself, by later generations of the Hoare family and by the numerous visitors who have visited it. But the documentary information also provides valuable insights into the lives, attitudes and perceptions – particularly of the wealthier and more educated members of society – in the 18th, 19th and first half of the 20th centuries.

5.1.2 Historic and Cultural Value

The 18th century was the time of the rise of the merchant and banking classes. Henry, his father and his grandfather were members of this 18th-century *nouveau-riche*. Their wealth enabled these people to buy estates that had often belonged previously to titled families. They then frequently built more up-to-date houses and fine gardens, often designed for them by the leading landscape designers of the day. As the senior partner of Hoares Bank, Henry II Hoare will have been on friendly terms with many of his clients and will have visited some of their houses and gardens, taking inspiration from what he saw.

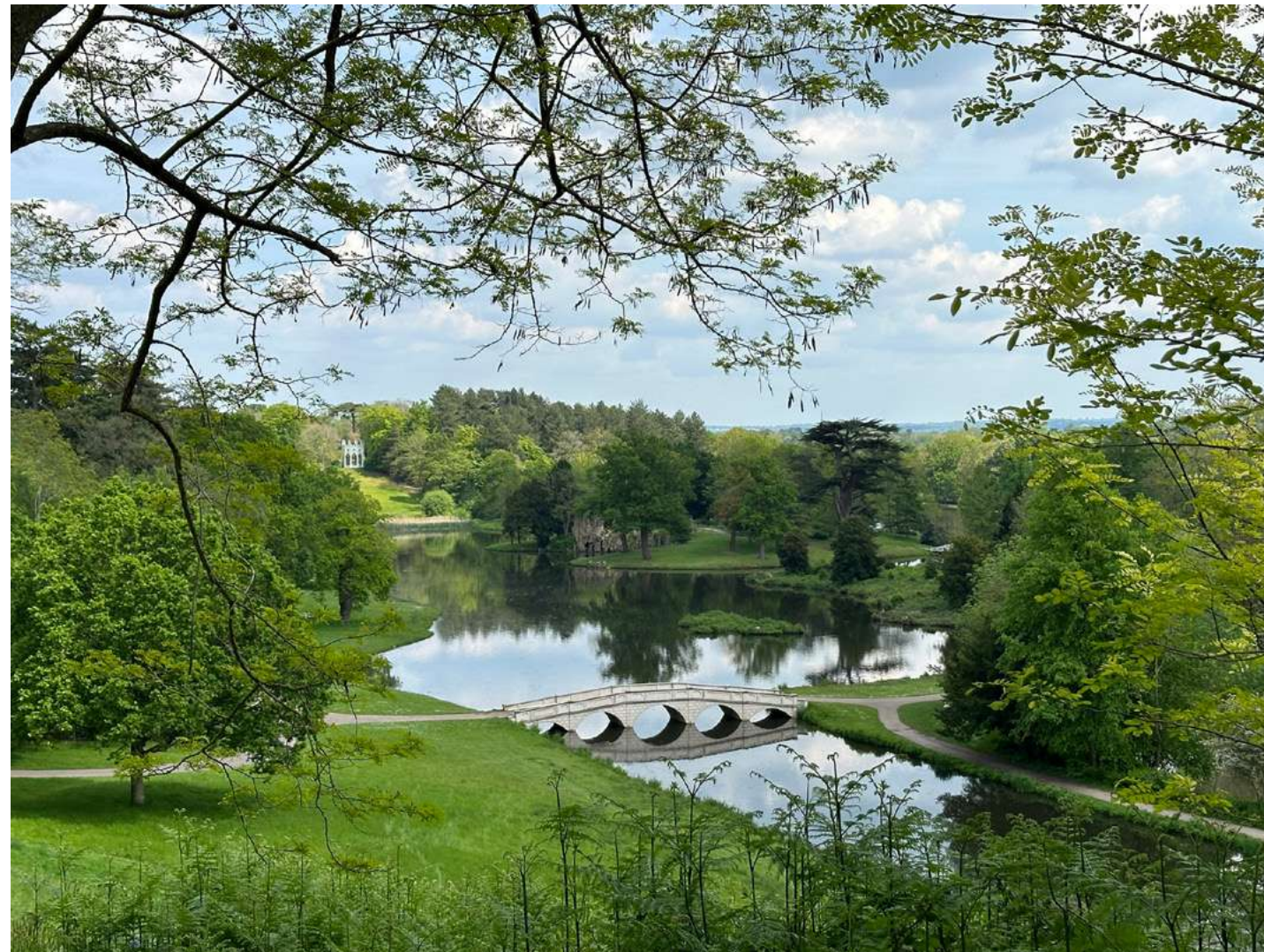
Earlier in the century most wealthy owners had turned to the designers of the day to create their gardens, such as Stephen Switzer, Charles Bridgeman and William Kent. Henry's own father, 'Good Henry', had consulted Stephen Switzer about the garden that he had begun to create at Stourhead c.1720, but we do not know whether any of Switzer's advice was followed. The influence of some of these earlier designers can be seen in Henry's first, still rather formal forays into design – the south lawn and the Fir Walk – before he began to consider the scenic possibilities of the valley of Six Wells Bottom.

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By the 1730s, William Kent had become the fashionable garden designer of the day, and was employed by many members of the aristocracy and by Queen Caroline at Richmond Gardens (now Kew). Henry Hoare may have seen examples of Kent's work: especially the Elysian Fields at Stowe. In the mid-18th century, owner-designers who created gardens on such a grand scale and with such ambition were still relatively rare. Examples of notable owner-designed gardens included those of John Aislabie at Studley Royal (largely created after 1720), Alexander Pope working with William Kent at his smaller but highly influential garden in Twickenham and Henry's own particular friends, Charles Hamilton at Painshill and Coplestone Warre Bampfylde at Hestercombe. Increasingly, these new naturalistic gardens were visually divorced from the mansion, instead taking advantage of the hills, valleys, rivers and streams that lay further afield but offering the most potential for imaginative manipulation. Possibly the most influential of these, for Henry, was the impressive landscape garden created at Painshill by Charles Hamilton. In the mid-1740s, when Henry was commissioning his first small temples for the west-facing hillside overlooking Six Wells Bottom, Hamilton's landscape garden at Painshill was already well underway. By 1745, Hamilton had started advising others on their garden designs including Henry Fox at Holland House and Stephen Fox at Redlynch, the latter just 5 miles to the west of Stourhead. There is now evidence that Hamilton was involved in the design of shrubberies, a cascade, a lake, a temple, planted groves and a Chinese seat at Redlynch. By 1749 he was described by Lord Poulett of Hinton St George as having *"that pretty place so near London & who (now Mr Kent is dead) is certainly ye top man of taste in England,"*⁰¹



Studley Royal gardens in North Yorkshire, designed by its owner John Aislabie. (National Trust).



The landscape gardens at Painshill in Surrey, as designed by Charles Hamilton. (Surrey Gardens Trust).

⁰¹ Letter from Lord Poulett to his sister, Lady Catherine Parker of Saltram, 10 Aug 1749 British Library ref. Add MS 48218 1

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For Henry (and other owner-designers), the creation of the landscape garden was not necessarily an exercise in ostentation, or a demonstration of power and wealth of the kind previously enjoyed by the landed aristocracy and the wealthiest servants of government. These owner-designers also enjoyed the luxury of wealth, but the making of their gardens gave them an outlet for their own ideas and creativity, eventually achieving a perfect paradise of their own. In addition to their own talents for landscape design, they were able to commission statues and buildings, created by some of the leading sculptors and architects of the day, as pivotal features within their gardens.

Henry's choice of garden buildings was not as purely Classical or medieval as appears today. His buildings were more eclectic, influenced by a combination of his classical education, experiences on his Grand Tour, a later interest in early English history, but also inspired by the garden buildings of friends and acquaintances. He indulged in the enthusiasms of the day: the Grotesque (i.e. grottos), Chinoiserie and Ottoman culture, as well as antiquarianism. His garden buildings seem to have reflected the garden design fashions of his time, but were always designed and implemented to the highest standard. Sadly many of Henry's more imaginative creations have been lost to us, although several were recorded in drawings, particularly those of Fredrik Piper.

The creation of these mid-18th-century landscape gardens, including Henry Hoare's at Stourhead, coincided with a rise in tourism for the well-to-do and a growing appreciation of the beauty of the landscape, particularly the more dramatic landscapes to be found in the north and west of Britain. The fame of beautiful places and gardens spread through word-of-mouth, letters and, increasingly, publications. Touring became more popular and several of the larger garden owners, such as Viscount Cobham at Stowe, recognised the commercial advantage of building inns at the arrival points to their properties to provide refreshment and over-night accommodation. As at Stowe, Henry built an inn (later known as the 'Spread Eagle') for the benefit of the many visitors who travelled to see his garden.

The list of visitors to Stourhead (that we know of) in Henry Hoare's and Colt Hoare's time is well-populated by the well-to-do such as the Duchess of Beaufort (of Stoke Gifford), Lady Amabel Yorke (created Countess de Grey of Wrest in 1816) and Sir John Parnell (Chancellor of the Exchequer for Ireland, 1785–99). There were also many European visitors who toured England and sometimes Wales, keen to see the English landscape gardens. These included Hendrik Fran de Cort, Lancelot-Henri Roland Turpin de Crissé, Count di Rezzonico (Italian scholar and poet), Louis Simond (successful French businessman who moved to America), and the Dutch nobleman Baron van Spaen. Importantly, Stourhead was also visited by many writers and commentators on landscapes and gardens of the period. Among their numbers were Richard Pococke, the poet Joseph Spence, William Gilpin (initiator of the 'Picturesque' concept), Horace Walpole, John Britton and John Claudius Loudon, all of whom left accounts of, and comments on what they had seen.⁰²

In 1801, John Britton summed up the impact and influence that Henry Hoare's landscape garden at Stourhead in terms of not only how visitors appreciated them, but also how the cultivated and cultural world responded:

*'People of all ranks visited Stourhead. The poet sounded its eulogy – the painter delineated its beauties – the architect imitated its ornamental buildings – the connoisseur descanted on its charms in the full glow of admiration and delight. Taking these things into consideration, we cease to wonder at its national celebrity; but it is the more to be admired for having been one of the first places laid out in the new style of gardening, and designed by a county gentleman, unassisted by any landscape gardener. Mr Hoare, at an advanced age, had the heartfelt satisfaction to hear a place of his own creation universally admired.....'*⁰³

After Henry's death, as Stourhead was handed on down successive generations of the Hoare family, the

appearance and character of the garden gradually changed, reflecting changing gardening fashions and enthusiasms. By the 1790s, when Henry Hoare's grandson, Richard Colt Hoare settled at Stourhead, perceptions were already changing about what a beautiful landscape should look like. The more open, sculpted and rather clean landscapes that had been created particularly by 'Capability' Brown and his imitators were now criticised by the new disciples of the 'picturesque'. Colt Hoare was influenced by this new approach: landscape gardens should look more convincingly rustic and natural, with winding paths, richly textured rock outcrops, unkempt trees, bushes, ferns and natural growth. Colt Hoare visited and admired the landscape gardens at Downton and Foxley created respectively by Richard Payne Knight and Uvedale Price – both proponents of the 'picturesque'. He began to plant the landscape garden at Stourhead, introducing many more flowering trees and exotics. He used laurel with particular enthusiasm, both as understorey to the woodlands and in groves. By the late 1830s, when Colt Hoare died, the garden had been filled with planting, with Henry's classical buildings tending to peep out from amongst it.

This enthusiasm for planting continued throughout the next hundred years, as the numerous plant introductions brought to Britain by the Victorian and early 20th century plant hunters made their way into and altered the character of gardens up and down the country. These new exotic conifers and ornamental trees and shrubs have left their mark on the Stourhead gardens of today. The gardens still support many dramatic conifers and fine ornamental trees which are now part of the much-loved scene.

5.1.3 Aesthetic Value

In the early 1740s, already appreciative of the natural beauty of the estate that he had inherited, Henry Hoare could also see the scope to enhance it. His landscape garden began modestly enough, working outward from his father's Palladian villa. Initially Henry remodelled the crisp formality of its forecourt and gardens. From there, he worked south and south-west, taking advantage of the increasingly wooded hilltop setting and west-facing hillside overlooking the lakes and ponds that lay in Six Wells

Bottom Valley. Henry recognised the importance of commissioning the best designers and craftsmen of the day to bring some of his ideas to fruition. To this end, Henry commissioned statuary from Michael Rysbrack and John Cheere, and employed Henry Flitcroft to design the majority of his more permanent garden buildings. The first of these – an obelisk, a Venetian Seat (Temple on the Terrace) and a Temple of Ceres (later Flora) – to provide focal points and surprises on this wooded hillside. Flitcroft also advised Henry of the importance of appointing good builders for each monument, to ensure their enduring quality.

Henry was an improviser, working *con spirito* – as the spirit moved him – in the words of his grandson, Richard Colt Hoare, and at some point, began to recognise the full potential of the valley floor and its plentiful supply of water as an opportunity to give free reign to his creativity and vision.

His carefully-positioned Palladian ('Chinese') bridge, Grotto and Temple of Hercules (later the Pantheon) all, initially, placed to take advantage the existing ponds and lakes, appear to have also been designed anticipating Henry's breath-taking master stroke of flooding the valley floor altogether more comprehensively. The resulting, fabulous sheet of water, with three radiating branches disappearing mysteriously beneath bridges and out of sight, draws the whole composition together. On calm, clear days the drama of the landscape and its eye-catching buildings is heightened by the scenes reflected in the water. The finishing touch to this unfolding drama was to draw the high hillside to the immediate south into the garden, crowning it with the Temple of Apollo and creating access to it via the Rock Arch and Souterrain over and under the public road respectively. The scale and quality of the architecture of all Henry's individual buildings is an essential element in each of his carefully assembled compositions, seen as one progresses around the lake.

While the inspiration for the Classical garden buildings is either known or can be surmised, Henry's own letters give few clues about where he took his ideas from for his overall compositions. His grand tour had given him an appreciation of the arts and he became a collector of old masters including copies

⁰² Dodd, D., 2021. *Stourhead. Henry Hoare's Paradise Revisited*, pp267–275

⁰³ Britton, J., 1801. *The Beauties of Wiltshire*, Vol II, Section XIV, pp2–3

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of paintings by Claude Lorrain and a landscape by Gaspard Dughet. These views evidently inspired Henry's own ideas. In one letter to his daughter, he describes his plans for the view towards the village from the Pantheon: '*The View of the Bridge, Village and Church alltogether will be a Charmg Gaspd picture at the end of that Water.*'

Tourists who viewed these carefully arranged compositions of Henry's also remarked on the scenes they saw as being worthy of capture by the likes of Claude Lorrain. Horace Walpole – often a waspish critic – described the Stourhead garden in detail, concluding that '*the whole composes one of the most picturesque scenes in the World*'.⁰⁴ To maximise the drama and ensure that visitors enjoyed the whole experience of touring his garden, even the garden paths were carefully designed. They took routes that carried visitors from one garden feature to the next, often passing through areas of leafy seclusion, even gloom, before emerging into the light at a new vantage point to discover another of Henry's perfectly balanced compositions from an advantageous new angle.

The gardens of Stourhead have been the inspiration for numerous other property owners wishing to create something similar in their own gardens. One of Stourhead's imitators was Leopold III Frederick Franz, Duke of Ahlalt-Dessua, who visited Kew, Stourhead, Pope's garden at Twickenham and Stowe in c.1765. He took inspiration from each of these for the creation of features in his own landscape garden at Wörlitz. The Pantheon and the Temple on the Terrace are thought to have been the inspiration for some of his garden buildings.

5.1.4 Communal Value

The landscape garden of Stourhead is one of the most important designed landscapes in National Trust ownership. A product of the creative genius of Henry Hoare, the garden is now regarded as an icon of 18th-century landscape design and is internationally acclaimed. In c.2000, the garden was welcoming 300,000 visitors each year; it now welcomes approaching 450,000 visitors. A significant proportion of the visitors to Stourhead live within relatively easy travelling distance (including from Bristol, Bath and the Poole-Bournemouth conurbation) and many people will visit Stourhead more than once. However, throughout its history, Stourhead has been a tourist destination, and now visitors come not only from within the UK but also from all over the world.

Under National Trust ownership, Stourhead brings benefits to the local economy and to the National Trust's South-west Region. It continues to be regarded as one of the most exceptional landscape gardens of the mid-18th century and has been studied, discussed and analysed in numerous theses, books and journals. It has also featured in many television programmes and been used as the setting for film and TV dramas.

⁰⁴ Toynbee, P. (ed.) 1928. *Horace Walpole's Journal of Visits to Country Seats*, pp41-42. (Walpole, 1762)

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5.2 Garden Paths

All of the landscape gardens at Stourhead are part of a Grade I listed Park and Garden and are therefore rare and nationally important. However, despite that overarching level of significance, the paths in some parts of the landscape garden have been altered, sometimes repeatedly. As a result, the paths that survive and are used today have originated at many different dates over the years since the gardens were first created by Henry Hoare, mainly between 1741 (when his mother died) and 1783 when he left to live in Clapham. During that time some of the paths were probably altered by Henry Hoare himself.

The significance of the individual surviving paths may be regarded as variable, depending on:

- when the path was first created and for what purpose;
- which features it led to or linked in the gardens;
- whether it would have been a route that most visitors would have taken, either by guidance or choice;
- whether it would have been a secondary route, providing an expedient alternative or practical route used by the gardeners and other estate staff in order to get from A to B more quickly.

The significance of individual paths could be regarded as reduced, owing to alteration, damage and loss. However, although the loss of a path may – technically – reduce its significance, in general terms it is much easier to restore a lost path than restore a lost building. Some lost paths have been restored by the National Trust.

To address this local variation in the significance of individual paths, the following categories of significance are used. They identify criteria by which to define the varying degrees of significance of individual paths or groups of paths through the landscape garden, according to their completeness and condition.

High Significance: a surviving or restored primary path created in the 18th or early 19th century by Henry Hoare II or Sir Richard Colt Hoare, and was a primary path leading to a feature or connecting features which were or still are highly significant element(s) of the landscape garden, drawn, noted and commented upon by visitors of the time. These features may include Listed Buildings or Scheduled Monuments, but also other features of the landscape gardens which were/are special or unusual.

Medium Significance: The path is:

Either: a surviving or restored secondary path, created in the 18th or early 19th century by Henry Hoare II or Sir Richard Colt Hoare, providing an expedient alternative or practical route used by the gardeners and other estate staff.

Or: a surviving or restored primary path from the mid-19th century, created by the Hoare family after Sir Richard Colt Hoare’s death in 1838. The path was a primary path leading to a feature or features which were / still are highly significant element(s) of the landscape garden, drawn, noted and commented upon by visitors of the time.

Some significance: The path is:

Either: a lost primary path created in the 18th or early 19th century by Henry Hoare II or Sir Richard Colt Hoare, leading to a feature or connecting features which were / still are a highly significant element(s) of the landscape garden, drawn, noted and commented upon by visitors of the time.

Or: a surviving or restored secondary path created in the mid-19th century, created by the Hoare family who owned Stourhead after 1838, providing an expedient alternative or practical route used by the gardeners and other estate staff.

Little Significance: The path is:

Either: a lost secondary path, created in the 18th or early 19th century by Henry Hoare II, Sir Richard Colt Hoare, or the Victorian Hoare family.

Or: a lost primary or secondary path, created in the mid-19th century by the Hoare family who owned Stourhead after 1838, providing an expedient alternative or practical route used by the gardeners and other estate staff.

Neutral: a path created by the National Trust after 1946 which does not add to, or detract from the significance of the property

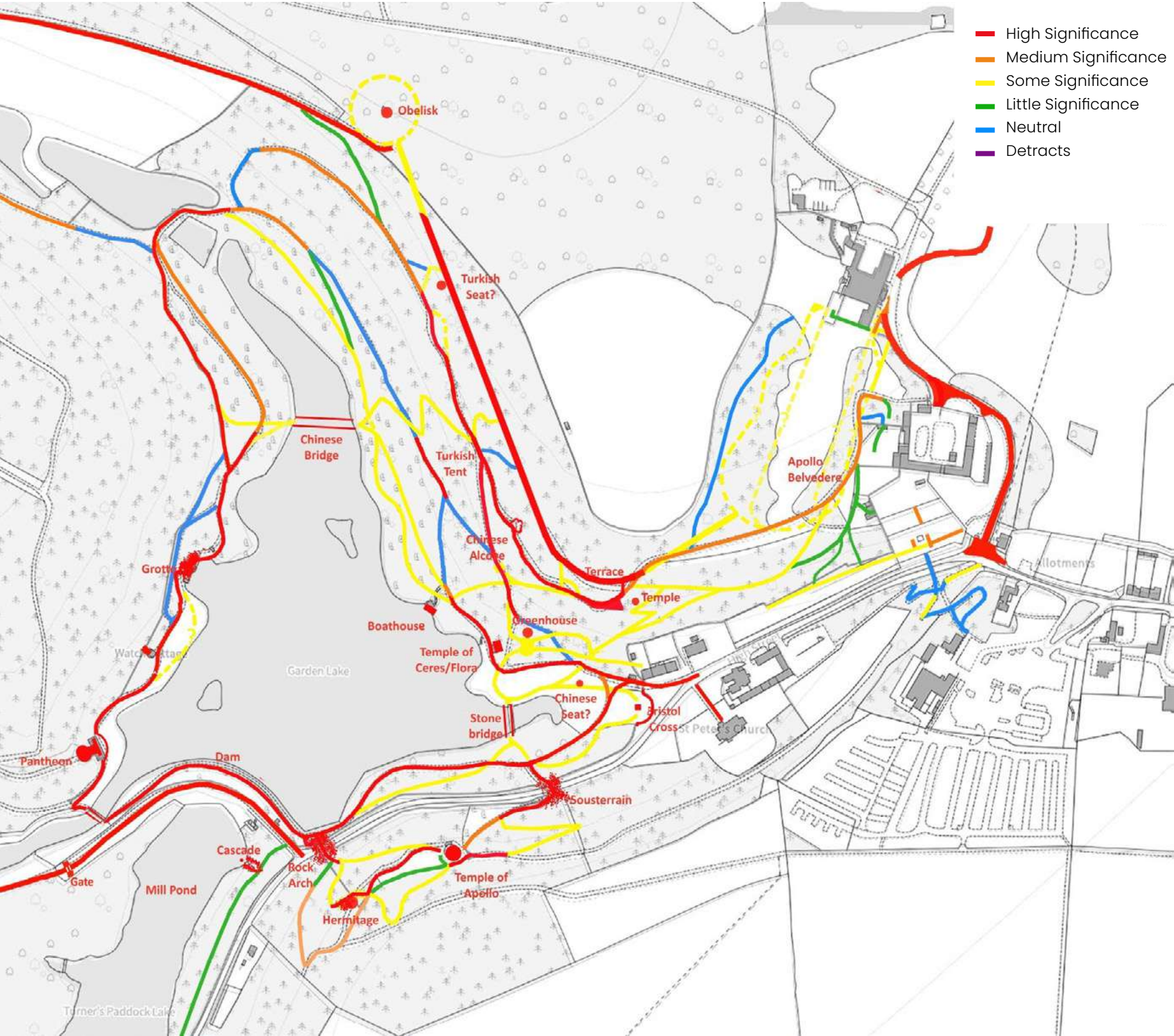
Detracts: A path that detracts from the significance of the property.

Categories of significance: criteria

	High Significance	Medium Significance	Some Significance	Little Significance	Neutral Significance	Detracts
Primary path, built by Henry Hoare II or Richard Colt Hoare	Extant or restored		Lost			
Secondary path, built by Henry Hoare II or Richard Colt Hoare		Extant or restored		Lost		
Primary path, built in the Victorian period		Extant or restored		Lost		
Secondary path, built in the Victorian period			Extant or restored	Lost		
Modern path built by the National Trust					Extant	Extant

SECTION 5.0: SIGNIFICANCE

Significance of individual surviving and lost paths



Significance of the garden paths (Teasdale, 2024).

SECTION 6.0: IMPACT ASSESSMENT

6.1 Summary of Proposals

The proposed works to the Grade I registered park and garden at Stourhead can be summarised as the following:

- Works to the garden path network to include:
 - The resurfacing and minor realignment of the lake path network, including enhancements to path edges, to address condition, enhance drainage, and deliver a long-term, sustainable solution with better accessibility for visitors.
 - The introduction of natural stone threshold ‘transitions’ to indicate changes in path material or incline.
- The installation of fixed benches at regular intervals around the accessible path circuit, as well as ‘accessible’ benches that provide space for wheelchairs.
- The introduction of a wider hardstanding to improve circulation in front of the Pantheon overlooking the Garden Lake.

The following impact assessment which discusses these proposals should be read in conjunction with the suite of planning documentation that accompanies this application.

6.2 Heritage Impact Methodology

In response to national and local policy, an assessment of impact measures the special interest of the identified heritage assets against the degree of change proposed. This is to identify where there is potential for the local authority to verify associated benefits or determine that harm would be caused by the proposals, and subsequently to incorporate mitigation measures in order to reduce or eliminate this. It is recognised by the heritage sector that there is no defined calculation or matrix by which to assess heritage impact and that such assessment should be provided as a narrative founded on understanding the significance of the heritage assets affected.

Paragraph 203 of the NPPF directs that, in determining planning applications, ‘the effect of an application on the significance of a non-designated heritage asset should be taken into account in determining the application. In weighing applications that directly or indirectly affect nondesignated heritage assets, a balanced judgement will be required having regard to the scale of any harm or loss and the significance of the heritage asset.

The degree to which the proposed development positively or negatively impacts the identified heritage is measured according to the following criteria.

CONSEQUENCE OF PROPOSED CHANGE	LEVEL OF IMPACT
The proposal considerably enhances the special interest of the heritage asset, and/or the ability to appreciate that special interest.	High Positive
The proposal enhances to a clearly discernible extent the special interest of the heritage asset, and/or the ability to appreciate that special interest.	Moderate Positive
The proposal enhances to a small extent the special interest of the heritage asset, and/or the ability to appreciate that special interest.	Minor Positive
The proposal does not change the special interest of the heritage asset, and/or the ability to appreciate that special interest.	None
The proposal damages to a small extent the special interest of the heritage asset, and/or the ability to appreciate that special interest.	Minor Negative
The proposal damages to a clearly discernible extent the special interest of the heritage asset, and/or the ability to appreciate that special interest.	Moderate Negative
The proposal considerably damages the special interest of the heritage asset, and/or the ability to appreciate that special interest.	High Negative

SECTION 6.0: IMPACT ASSESSMENT

6.3 Impact of the Proposals Upon Significance

Works to the garden path network

The primary area of proposed works concerns the garden path network throughout the Stourhead landscape. An increase in the intensity of rainfall due to climate change paired with the topography of the landscape has resulted in significant erosion in sections of the paths, pooling of water and overall poor condition which limits the accessibility of the gardens for visitors. The path network is integral to the experience within the Stourhead gardens as the route around the Garden Lake creates a narrative for the visitor by revealing dramatic views and vistas in a managed and curated route throughout the estate. This is true both today as a part of the National Trust and historically as shown through illustrations and written accounts.

The works to the path network is proposed to the following areas:

Resurfacing and minor realignment of the garden path network, including improvements to the path edges

The condition of the existing path network at Stourhead has deteriorated significantly in recent years due to the increased intensity of the weather due to climate change and a consistently high number of visitors to the gardens. The width of the paths fluctuate throughout the circuit around the Garden Lake and the connecting route through the Shades to Stourhead House, and in several areas the edges to the paths are missing or have been eroded away. Past localised repairs of the paths are visible along the visitor routes, with a wide variety of materials which have accelerated erosion of the path surfaces.

The deterioration of the path surfaces negatively impact the historic and aesthetic interest of Stourhead. This is due to the mixture of contrasting materials throughout the visitor route and overall condition of the paths which is at odds with the formality of the designed landscape. The continuous erosion of the surface material, which is predicted to worsen with increased levels of rainfall and intense weather events due to climate change, is negatively impacting the evidential interest of the garden paths as many date to the 18th and 19th century phases of development.



Path along the south lawn of Stourhead House leading to the Shades.



Path above the grotto with rubble substrate visible following erosion of top layers of gravel.



Path within the shades showing historic used of brick as a material for repair, which is being eroded away.



Path along the northwest bank.

The proposed works are therefore to resurface the primary visitor routes through the landscape with two types of material: unsealed self-binding Breedon gravel on the flatter sections of path, and sealed tar spray and chip on the steeper sections of path understood to be more susceptible to erosion. The Breedon gravel that has been selected is already in use on site as the predominant existing path surfacing material. The works will involve rebuilding the structure of the paths to ensure they are more resilient to increased rainfall and intense weather events, as well as the large numbers of visitors to the gardens. Additionally, a small section of connecting path to the Gothic Cottage is also proposed to be resurfaced in reclaimed stone or cobbles. As a part of the wider scheme of work, it is proposed to create a consistent 2.5-meter width of the paths for the majority of the visitor route. Additionally, existing path edges will have new path edges introduced to prevent future erosion.

Details of the exact locations of each surface and edge material and where the path width is proposed to be extended and reduced are provided in the accompanying landscape drawings submitted as a part of this application.

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The proposed resurfacing of the path network at Stourhead will have a minor positive impact upon the historic and aesthetic significance of the Grade I registered park and garden. A wide range of materials have been used to undertake localised path repairs which have not been effective, have eroded and created pooling which is hazardous to visitors and those with accessibility needs. These past interventions have detrimentally impact the significance of Stourhead, particularly the aesthetic and evidential interest of the paths themselves which have historically been an integral part of the visitor experience within the gardens. A consolidation of the path materiality will provide resilience to an increase in rainfall in the future and, with regular monitoring and maintenance, prevent the need for similar interventions as previously which have introduced ad hoc inappropriate materials which have accelerated the deterioration of the paths.

The colour, tone and aggregate mix of the gravel for both surface types, sealed tar spray and chip and unsealed self-binding Breedon gravel, has been carefully considered for the setting of the registered park and garden and the multiple listed buildings within the Stourhead landscape. The paths are visible in key views of landscape from multiple viewpoints and compliment the various aspects and vistas. The existing gravel is a light amber colour that compliments the natural planting and topography of the landscape without drawing attention away from the drama of the views or the character and appearance of the listed buildings. The proposed gravel has been locally sourced from Dorset quarries to carefully match the existing tonal composition of the paths to avoid creating overly prominent streaks across the landscape and allow the paths to be a subtle feature of scenery. The Breedon gravel was considered to most closely matched the existing gravel paths, was neither too light or dark and had sufficient tonal variety for the aesthetic impact to not swing too much from one extreme to another in different weather conditions (i.e. when wet or in bright sunlight). The potential visual impact upon the

Grade I registered park and garden of replacing the path surfaces is considered to be justified as a public benefit in being necessary maintenance required to improve the safety and accessibility of the paths for visitors whilst maintaining the character and appearance of the historic landscape.

The proposed realignment of the path network will have no impact upon the significance of the Grade I registered park and garden at Stourhead. The existing path route will not be affected and therefore the visitor route through the gardens and the experience of viewing the key vistas will not be impacted. The works will cause a minor visual impact to the appearance of the paths, particularly where the width will be adjusted, however there is historic documentary evidence of phases of maintenance of the paths under different owners which is consistent in nature with the current proposals. The benefits of the proposed works, including improved overall condition of the paths and the accessibility of the gardens in allowing for the sustainable future use of the landscape as a visitor attraction, is considered to outweigh any minor impact upon the appearance of the existing paths.

The proposed realignment of path edges and the introduction of new path edges where these are currently absent will have no impact upon the significance of Stourhead as a Grade I registered park and garden. The materials for the proposed edging have been selected to be appropriate for the sections of path they will be installed as a part of. Where there is existing stone edging, this is proposed to be reused and realigned to new path widths where appropriate with supporting metal edges to provide support and prevent future erosion. Existing examples of timber edges are in place on recently rebuilt paths within the Shades and the zigzag approach up to the Temple of Apollo on the south hillside. As such timber edging is proposed for paths, within the wooded areas of the gardens. The edges will be in keeping with the established materiality of the paths in the wooded areas of the gardens and prevent

and future erosion. Metal edges are extant to the paths to Stourton village and on along the approach to Stourhead House. It proposed to reinstate these following the resurfacing of the paths will provide an appropriate formality to these sections of path within the setting of the nearby listed buildings.

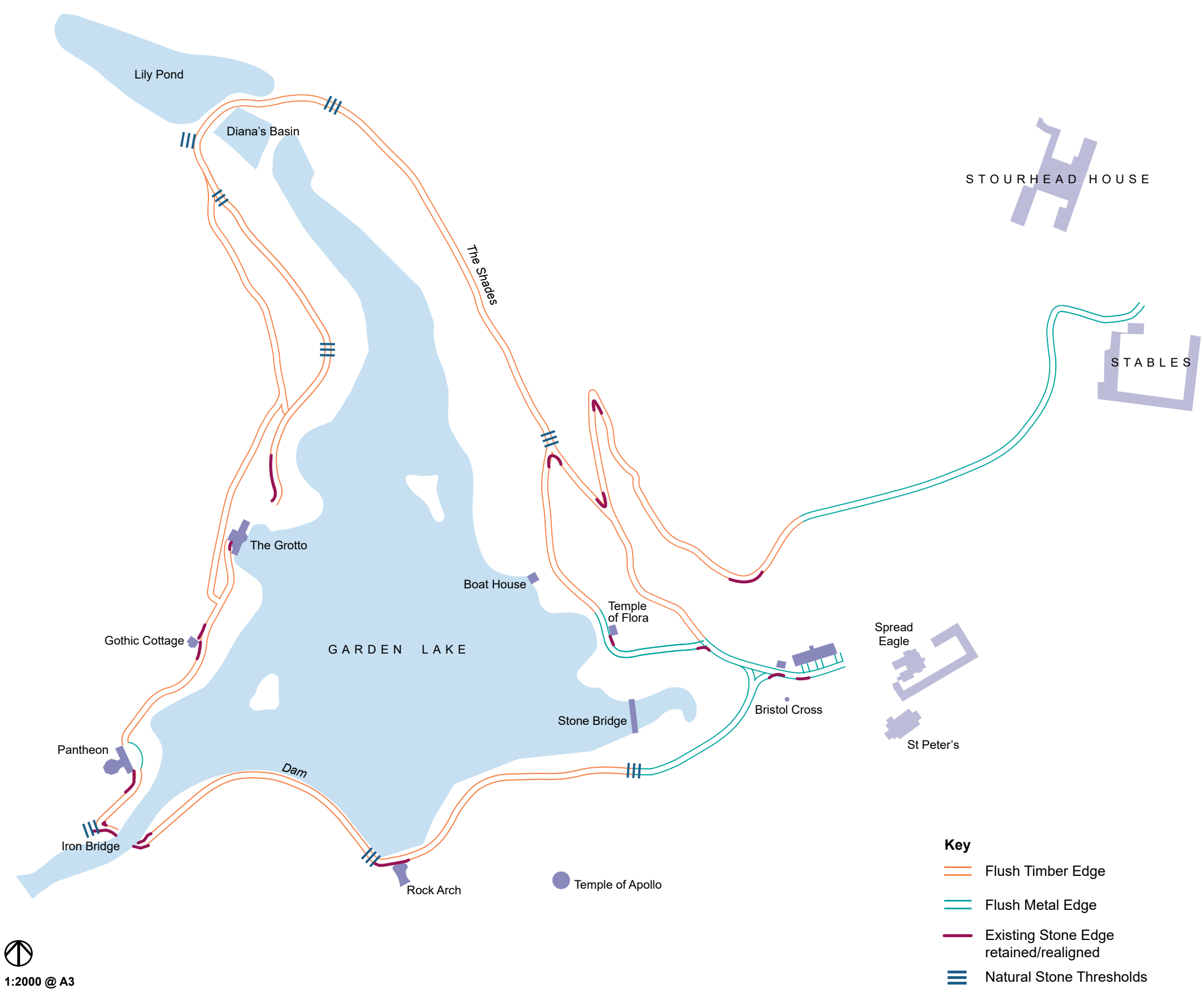
Similarly, metal edges are proposed to the section of path adjacent to the Temple of Flora and to the proposed semi-circular area of hardstanding in front of the Pantheon. These will have a minor positive impact upon the setting of the Temple of Flora and the Pantheon, both Grade I listed buildings, in establishing formal edging to the areas.

SECTION 6.0: IMPACT ASSESSMENT

Stone sett threshold 'transitions'

As a part of the proposed resurfacing of the paths, it is also proposed to install stone sett threshold transitions between the sealed tar spray and chip surface and the unsealed Breedon gravel surface. These threshold transitions will consist of simple courses of Chilmark limestone blocks, the purpose of which will be to delineate the change in surface and path incline to make the paths more accessible to visitors with access or mobility needs. The specific locations of each threshold are detailed in the accompanying drawings submitted with this application.

The proposed stone sett threshold transitions will have no impact upon the special historic and aesthetic interest of the Grade I registered park and garden. None of the proposed thresholds will be visible from the key views within the Stourhead landscape as identified in the views analysis. The proposed materials are a natural stone which is in keeping with the historic character and established material palette of the gardens and the wider estate. There will be a minor visual impact upon the appearance of the paths with the introduction of these features, however the public benefit of improving the accessibility of the paths for visitors is considered to outweigh this visual impact.



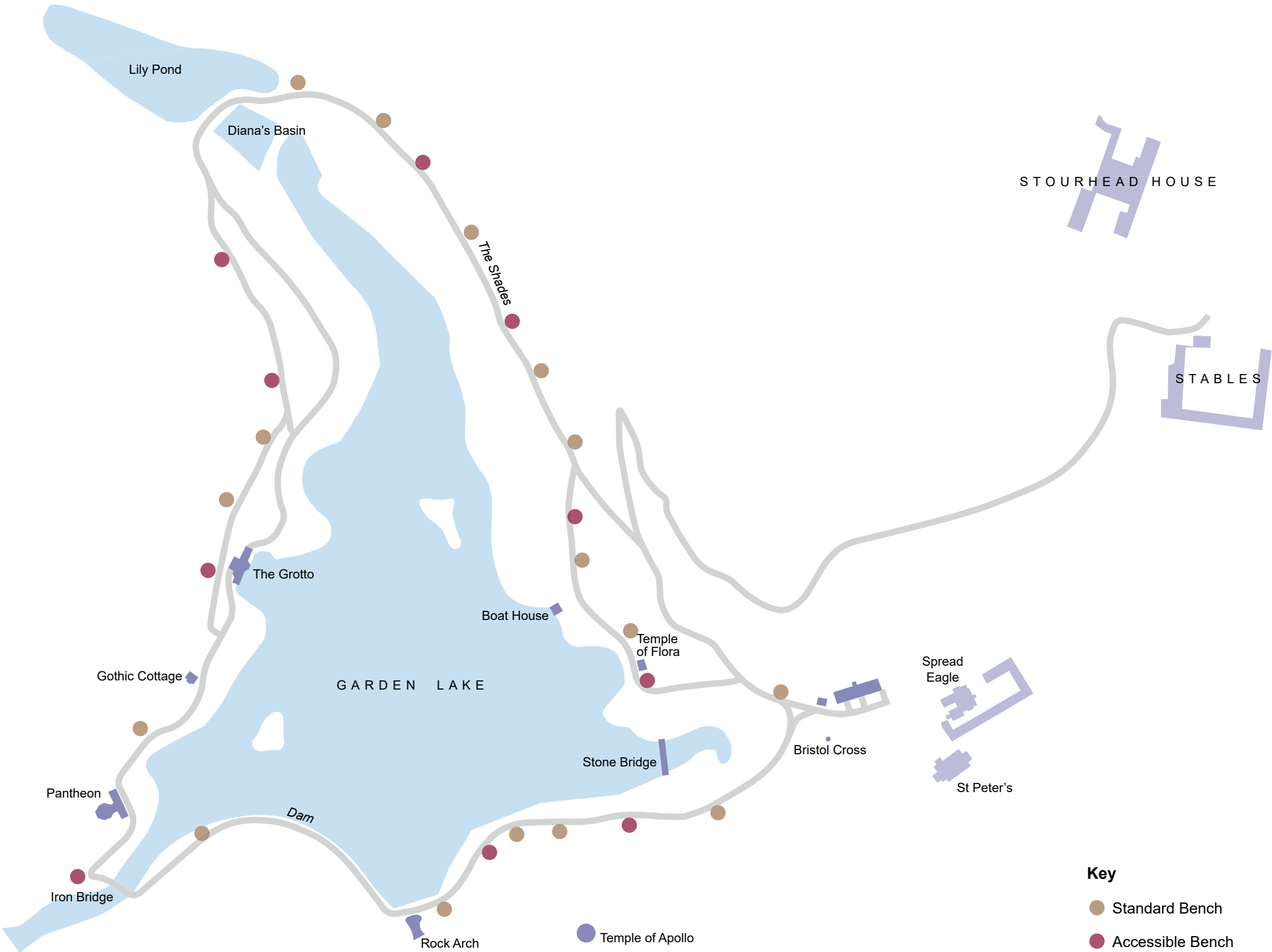
Proposed plan of natural stone threshold 'transitions', marked on the plan with blue circles, along with the proposed path edgings.

SECTION 6.0: IMPACT ASSESSMENT

Benches

Formalised fixed bench positions are proposed around the 'accessible' lake path. Elsewhere benches will remain unfixed for the garden team to move and reposition as fit to make best advantage of views and vistas through the seasons.

The proposed additional benches proposed throughout the path network at Stourhead will have no impact upon the historic or aesthetic interest of Stourhead. The chosen locations have been selected to improve the accessibility of the visitor route and provide opportunities to pause and appreciate the landscape. Each location is obscured by planting or the topography and therefore will not be visible within the key views of the gardens. The fixed benches will provide regular resting places around the accessible path route, and a consistent style. Additional space alongside selected benches will also allow wheelchairs and buggies to stop without congesting the path route. The style and design of the proposed benches have been chosen to match the existing benches or are sympathetic to the character and appearance of the Grade I registered park and garden.



The proposed bench locations.

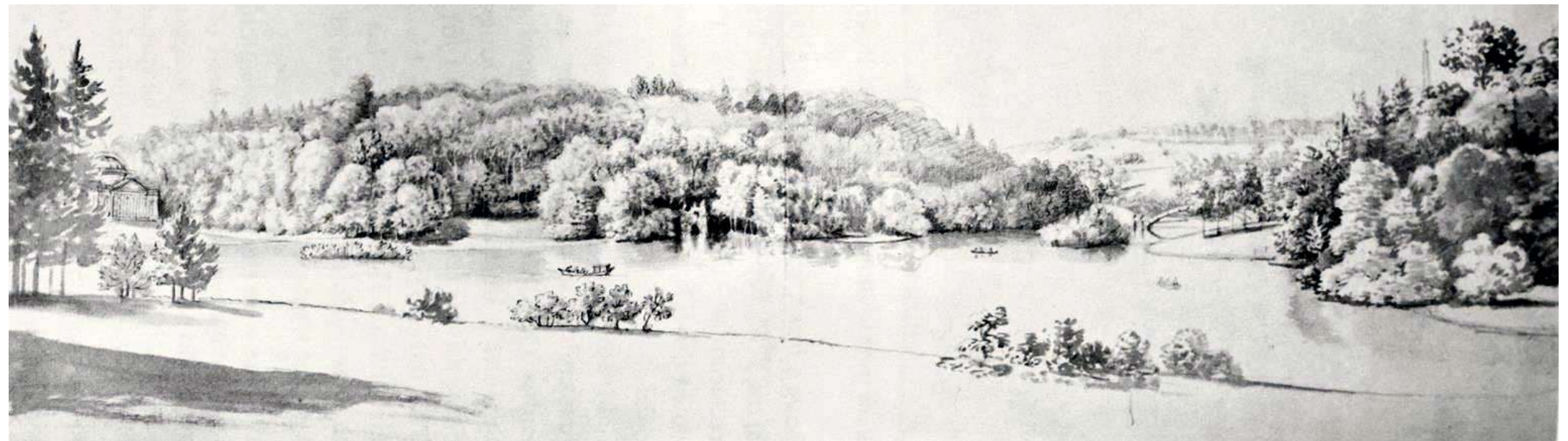
SECTION 6.0: IMPACT ASSESSMENT

Extended Pantheon hardstanding

An extended hardstanding in front of the Grade I Pantheon is proposed with the intention of providing additional viewing platform space for visitors to appreciate views of the landscape. The semi-circular space will also provide turning and pausing space for mobility vehicles whilst allowing for a continuous flow of visitors during busy periods.

As with the other historic structures across, the Pantheon was designed to be highly visible within the topography of the Stourhead landscape gardens. Set on an elevated mound in the southwest corner of the Garden Lake, the Pantheon is nestled amongst mature trees, the bright white ashlar stone of the classical façade a stark contrast to the natural palette of the surrounding planting. Phases of the gardens have varied in their levels of planting and tree cover, however historic illustrations, photographs and descriptions of the Pantheon show that it has consistently had a wooded setting with the building tucked within the trees and set back from the lake.

The Pantheon is principally visible from the south bank and the east corner of the of the Garden Lake. There are four key views of the structure within the landscape as identified in the views analysis: views 9a, 9c (both from the south bank), 11 (from the Bristol Cross) and 12b (from the Temple of Flora). These views are both of historic importance and are a part of the current visitor route around the gardens.



View 9a and 9c with Bampfylde's c.1770 view from the south side of the lake (Victoria and Albert Museum, London). Bampfylde shows the slope in front of the Pantheon to slope gently down to the water's edge, whereas today the mound appears more pronounced and is partially obscured from this viewpoint by the dam and planting on the south bank.

SECTION 6.0: IMPACT ASSESSMENT



View 11 from the Bristol Cross. The Pantheon is prominent in this viewpoint beyond the Palladian Bridge on the other side of the Garden Lake. No paths can be seen from this position.



1798 illustration 'Stourhead: The Gothic Cross above the Lake' by JMW Turner of the Bristol Cross with the Garden Lake behind and the Pantheon in the background. (Tate, London).

SECTION 6.0: IMPACT ASSESSMENT



View 12b and a 1812 illustration (British Museum ref. 1944.1014.128) of the path to the Gardener's Cottage which is no longer standing. The 1812 illustration is in the approximate location of the corner of the path which view 12b is seen from. The Pantheon is almost obscured by trees surrounding the structure, and no obvious path can be seen in front of its steps.

SECTION 6.0: IMPACT ASSESSMENT

The existing path that runs along the front of the Pantheon is not visible from these four key views as it is set below the level of the grass of the mound between the building and the lake and all of the closer views are from lower elevations well below eye-line. The proposed viewing area will extend out onto the brow of the grassed mound and the existing grassed mound will be subtly re-sculpted to conceal any views of the extended hard surfacing in the long-range views of the Pantheon.



The existing path that runs in front of the Pantheon, with a grassed area on top of the mound which leads down to the lake edge.

SECTION 6.0: IMPACT ASSESSMENT

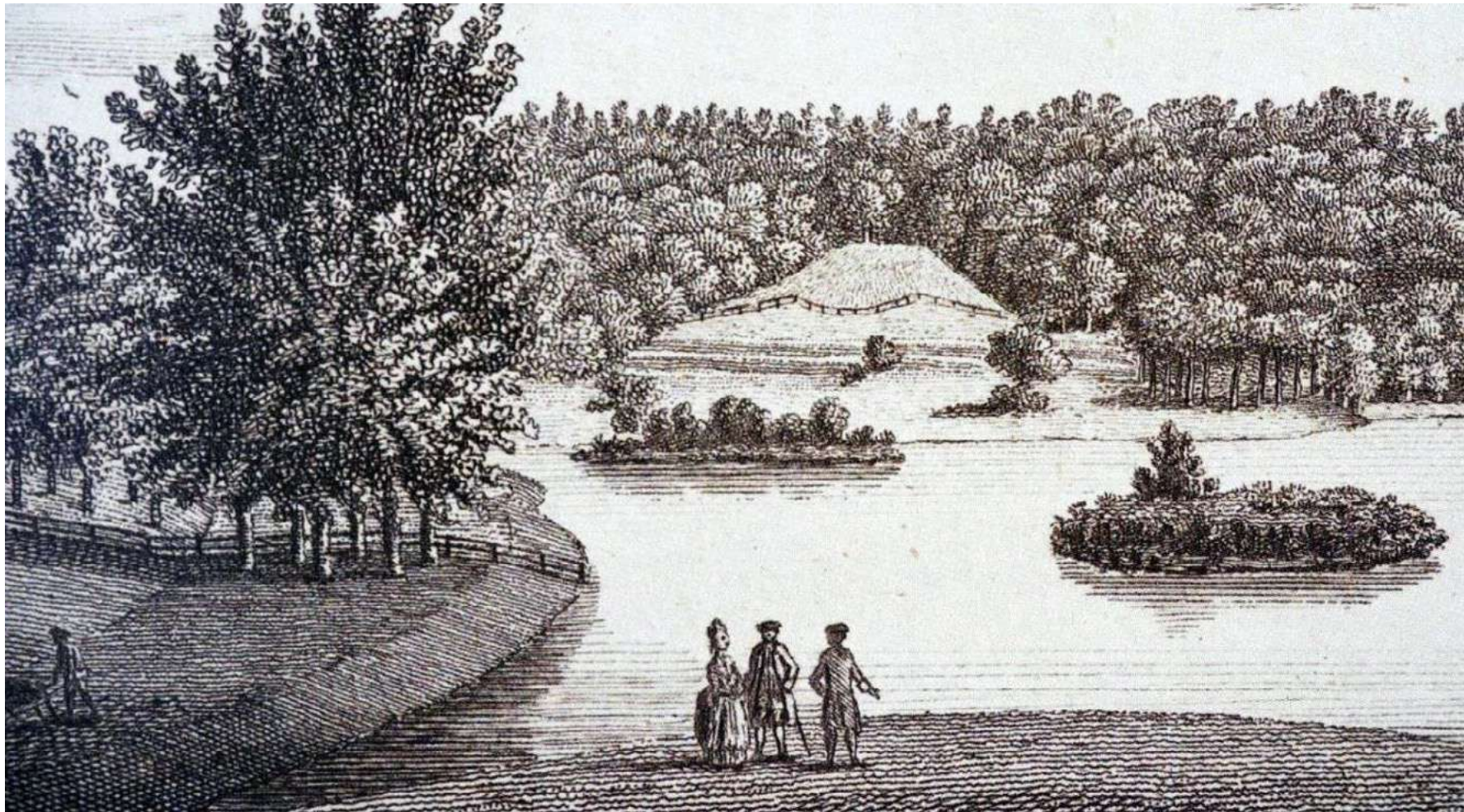
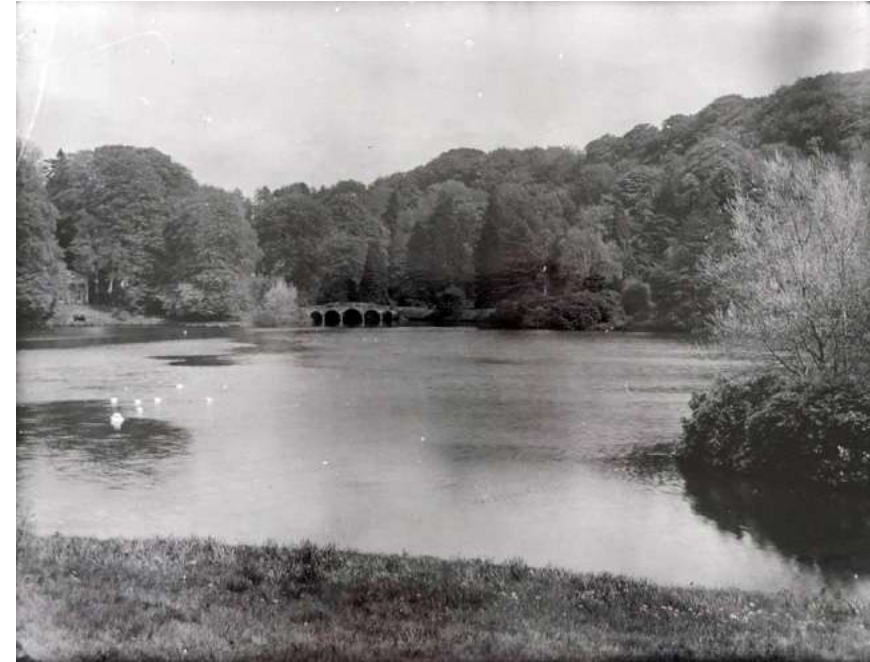
The Pantheon has also historically been visible from the elevated position of the Temple of Apollo on the southern hill. However, today the building is only glimpsed through the mature tree due to the scheme of planting that took place on the south bank in the 19th century. The Pantheon can only now be seen from the Temple of Apollo in the winter months when there is less coverage from the leaves of the trees.



View 10 from the Temple of Apollo. This view historically would have had greater visibility of the landscape below as historic illustrations show the Temple of Apollo to be located within a clearing on top of the hill. Today, the views are partially obscured by the 19th century phase of planting of the hillside.

SECTION 6.0: IMPACT ASSESSMENT

Whilst the appearance and setting of the Pantheon are significant historic features of Stourhead, historic records and the phasing of the gardens indicate that the building was intended not only to be viewed but to also be a venue from which to view the gardens and the features within them. The Pantheon is a key historic viewpoint from which visitors appreciate the designed landscape and glimpse the structures across the gardens. The views of the Temple of Flora, the Palladian Bridge, Stourton village and the Temple of Apollo from the Pantheon were curated to emphasise the drama of the landscape. Several historic illustrations were framed from the steps of the Pantheon building and it is a critical point along the visitor route, both historically and currently.



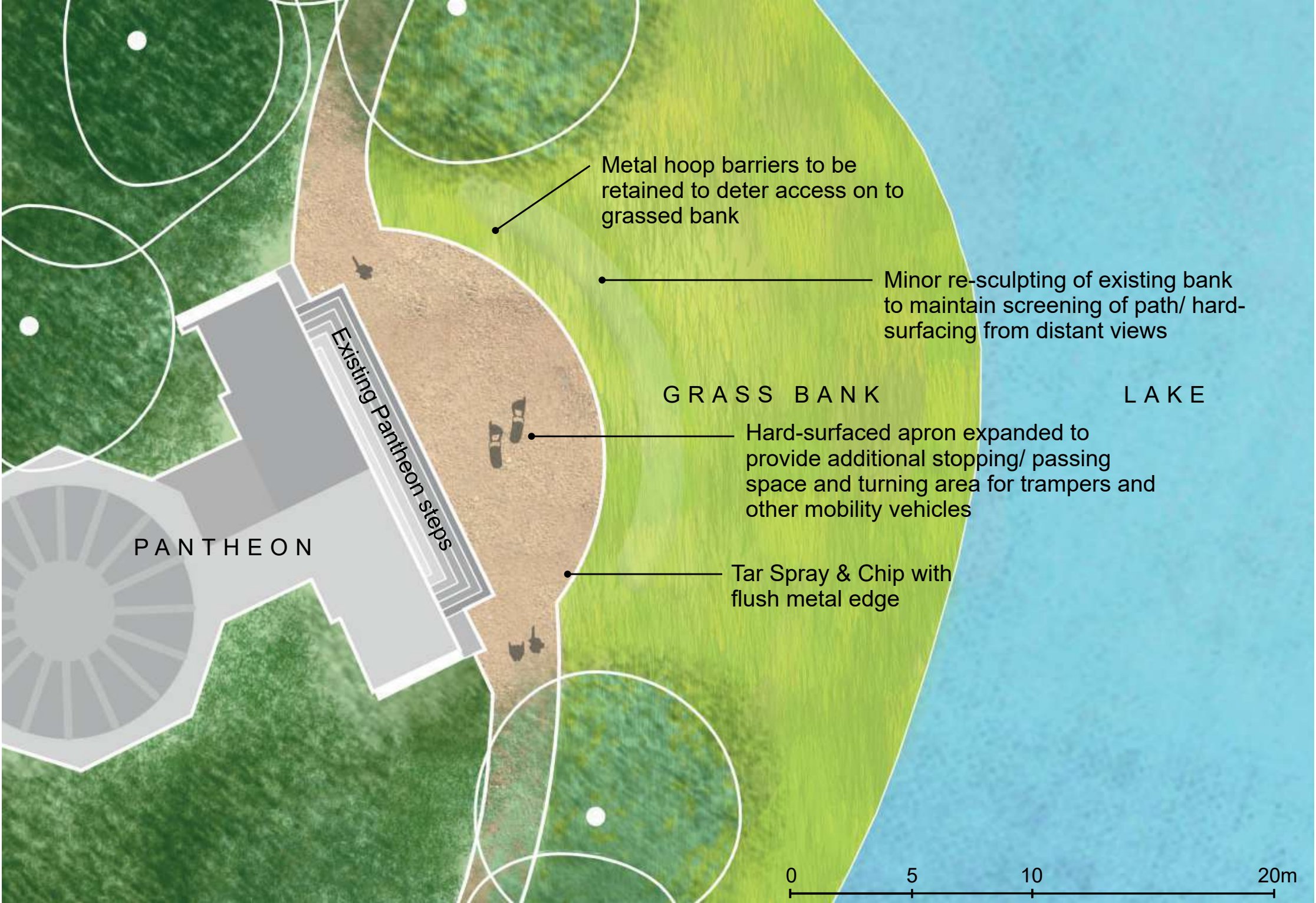
View 6 (top left), alongside detail from historic illustration published in 1774 (bottom) showing the northeast bank as seen from the Pantheon, and a 1925 photograph from *Country Life* (top right) of the view from the Pantheon. These images illustrate that the Pantheon was a point at which to view the garden, as well as being visible within the landscape.

SECTION 6.0: IMPACT ASSESSMENT

The proposal to extend the existing gravel path to introduce a viewing area will both improve the accessibility of the Pantheon and emphasise its significance as a place from which to admire the landscape. The enlarged hard-surfaced area will ease the pressure of visitor flow by preventing bottlenecking at this key viewpoint.

The design of the semi-circular area has been limited in size to mitigate any impact to the setting and appearance of the Pantheon and to maintain the distinctive character of the building in its natural context amongst the surrounding woodland trees. The proposed hardstanding is restricted to the area required for turning of small mobility vehicles and to allow for additional space for visitors to pause and appreciate the views from the Pantheon towards the east. The proposal will have a public benefit in enhancing the accessibility and allowing for improved flow of visitors at a key viewpoint within the landscape at busy periods. This will ultimately have a positive impact upon the visitor experience at Stourhead.

The extended area will have a minor negative impact upon views of the Pantheon within the Grade I registered park and garden as there will be limited visibility of the additional of hardstanding from the identified key views. The proposed re-sculpting of the grass bank will be such that long-range views of the Pantheon will not be effected. The semi-circle shape of the extended viewing area mimics the curve of the grassed mound that the Pantheon sits upon; this will mitigate for any visual impact that this additional feature will have upon the character and appearance of the Grade I listed building. The general setting of the Pantheon, amongst the trees elevated above the waterline of the lake, will be unaffected by the proposal. The special historic and aesthetic character of the Grade I registered park and garden will also be unaffected, with the additional space allowing for visitors to have a greater consideration and accessibility of the landscape from the extended viewing area.



An extract from the proposed drawings illustrating the extension to the gravelled area to the east of the Pantheon. This area is proposed to be semi-circular in shape on the brow of the mound that fronts the Pantheon adjacent to the edge of the Garden Lake.

SECTION 6.0: IMPACT ASSESSMENT

6.4 Conclusions

Overall, the proposed works within the Grade I registered park and garden at Stourhead will have a minor positive impact upon the historic and aesthetic interest of the historic designed landscape.

Stourhead has been a visitor attraction since it was first built by Henry Hoare II in the early 18th century, with numerous historic illustrations and written visitor accounts describing the landscape. This is also shown by the construction of a village inn, the Spread Eagle, which was established as accommodation for visitors to the estate which is still in operation today. The facilitation of visitors to Stourhead is an integral part of its inception and development from the 18th century to today.

The proposed works seek to ensure that Stourhead can continue to be a visitor attraction in the future by adapting and enhancing the existing historic network of paths to be sustainable and resilient to changes in weather due to climate change. The proposed resurfacing and realignment of the paths with new edging to prevent erosion and natural stone thresholds will improve the overall accessibility of the estate for a wide range of visitors. The addition of regular fixed bench positions (including those that can accommodate a wheelchair alongside) around the 'accessible' lake path loop, and the proposed extension of the hardstanding in front of the Pantheon will all enhance the visitor experience at Stourhead with improved opportunities to appreciate the dramatic landscape as it was designed and intended to be viewed historically.

The works have been carefully considered to ensure that the character of Stourhead as an 18th century designed landscape with later 19th and 20th century adaptations is preserved and enhanced for future generations of visitors to the National Trust estate. Together, this suite of proposed improvements will ensure that Stourhead remains a flagship visitor attraction in the southwest of national importance.

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National Trust

Stourhead Garden Paths
Historic Development and Significance



Appendices

Judith Teasdale

12 June 2022



National Trust

Stourhead Garden Paths Historic Development and Significance

Appendices

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12 June 2022

Appendices

- A. Historic maps
- B. Gazetteer: garden paths
- C. Visitor descriptions of their garden tour routes
- D. Visitor descriptions of the planted character of the garden walks
- E. Bibliography

Appendix A.

Historic maps of the area of the Stourhead gardens

- A.1 [Map of the Parish of Stourton, 1722](#)
- A.2 [Plan of Henry Hoare's Pleasure Park at Stourton, 1779 by F. M. Piper](#)
- A.3 [Part of Stourton Park at the dammed up Lake, c.1779 by F. M. Piper](#)
- A.4 [Approximate appearance of the lake pent up between three hills on Banker Hoare's pleasure park at Stourton near Bristol, drawn on the spot in 1779 by F. M. Piper](#)
- A.5 [A Plan of the Manor of Stourton, belonging to Richard Colt Hoare, Esq^r, 1785](#)
- A.6 [Ground plan of the lake at Stourhead when empty. Anno 1792](#)
- A.7 [Map of the Parish of Stourton in the Counties of Wilts and Somerset, 1839 \(Tithe map\)](#)
- A.8 [1st Edn. Ordnance Survey map, 1889](#)
- A.9 [2nd Edn. Ordnance Survey map, 1901](#)
- A.10 [3rd Edn. Ordnance Survey map, 1926-7](#)
- A.11 [Ordnance Survey map, 1962](#)
- A.12 [Ordnance Survey map, 1981](#)
- A.13 [Ordnance Survey map, 2022](#)
- A.14 [LiDAR survey image, 2019](#)

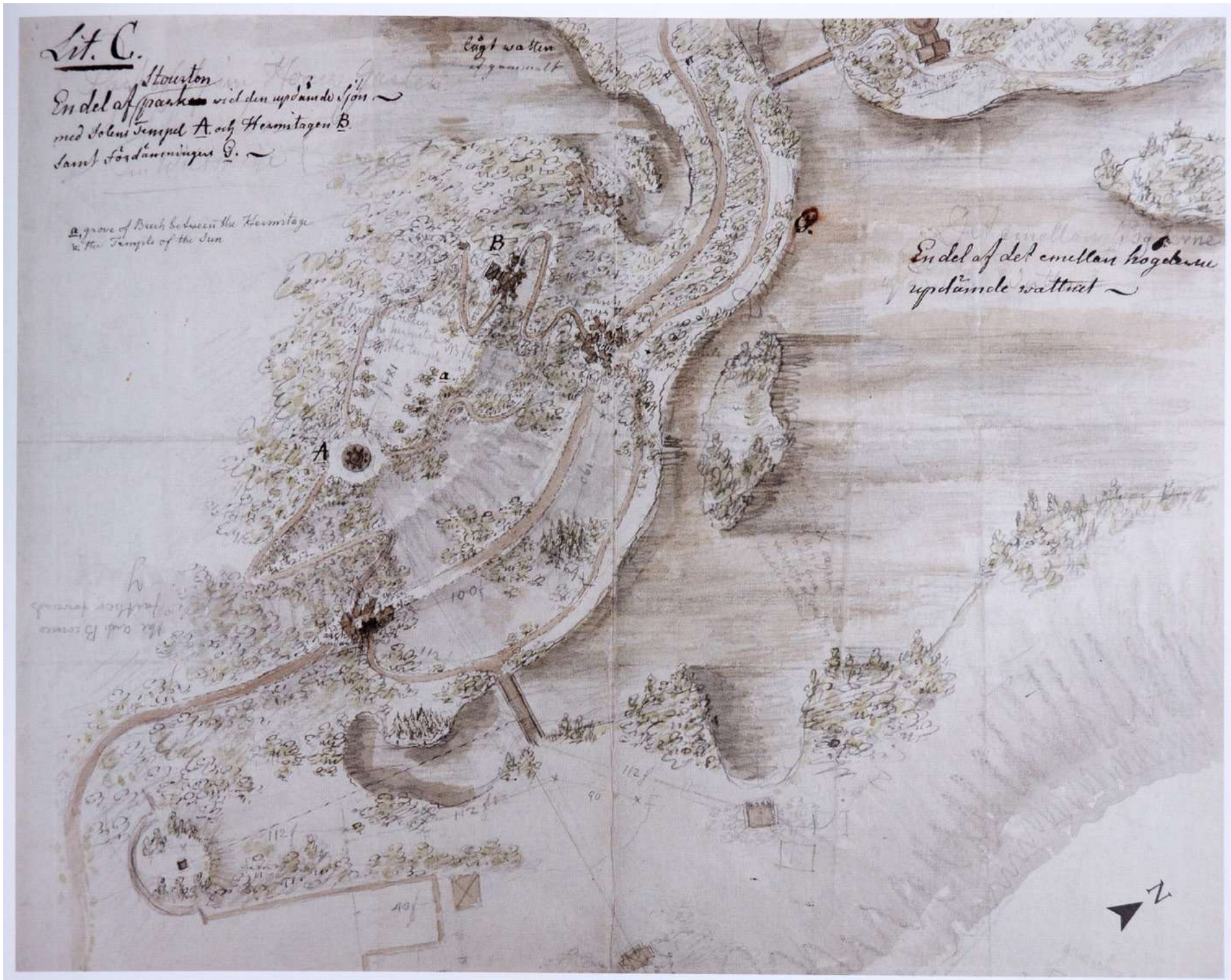


Fig A.1
Details from
Map of the Parish of Stourton, 1722
(*Wiltshire & Swindon History Centre ref. 383/316*)



- Key**
- L Lawn or grass field in front of house A which slopes and enlarges towards the road and a ha-ha t. between the nearest pedestals
 - Z Obelisk of identical dimensios to the one at Porta del Popolo in Rome.
 - X Apollo Belvedere statue on a mound at the end of a lawn 128 feet* wide and four times as long as on that side.
 - y-y Terrace; where two straight walks from the Apollo statue and the Obelisk meet [at the southern end the Temple on the Terrace is marked and identified by the sketch of the temple attached to the reverse of this plan]. From the terrace there is an extensive view over the lower garden and the Sun Temple [of Apollo] N, Hermitage O and the opposite hill.
 - P Arched crossing [Rock Arch] over the road between articificial rocks to reach the Hermitage.
 - R Sousterrain or grotto passage passing under the road.
 - S Dam with a concave profile impounding water 28 feet deep to form an artificial triangular lake between the surrounding hills.
 - T Pantheon or rotunda with a portico of 6 columns in the front and, with four antique statues costing in total £12,000 sterling.
 - W Grotto built into the hill comprising many caverns and sections with surprises, small cascades, bath-cistern and statues.
 - K Bridge with span of 100 feet, steps sprung from two abutments to a level top, after which a path snakes up to the [Turkish] tent B.
 - D Chinese Alcove
 - E Temple of Flora
 - F Orangery
 - G Gardener's building.
 - H Portique. [Piper marked, but failed to identify, the Bristol Cross]
 - m Lower water into which formerly the old streams ran. Now fed by 3 conduits through the dam to channel water from the upper lake when it requires draining and carried out when building the grotto[?]
- Obs. [Fir walk] From z to y the walk (which is 32 feet wide) is covered by the finest turf and has on both sides 10 to 15 feet green embankments on which grow high and dense plantations of Ceders, Beeches and American, so-called Silver Pines (because their needles appear silver-coated on the lower sides).
- *Swedish feet approximate British feet.

Fig A.2
General plan of the former banker Henry Hoare's pleasure park at Stourton in Wiltshire, near Bristol, drawn 1779 by F. M. Piper
(Reproduced from Dodd, D., 2021. *Stourhead. Henry Hoare's Paradise Revisited*.
Original: *The Royal Swedish Academy of Fine Arts, Stockholm*)



Stourhead Garden Paths. Appendix A
Historic Maps

Fig A.3
Part of Stourton Park at the
dammed up Lake, c.1779
by F. M. Piper
(Reproduced from Dodd, D., 2021.
Stourhead. Henry Hoare's Paradise
Revisited.
Original: *The Royal Swedish Academy of*
Fine Arts, Stockholm)
The island shown near the Rock Arch
was never built

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Fig A.4
Approximate appearance of the lake pent up between three hills on Banker Hoare's pleasure park at Stourton near Bristol, drawn on the spot in 1779 by F. M. Piper
(Reproduced from Dodd, D., 2021. *Stourhead. Henry Hoare's Paradise Revisited*.
Original: *The Royal Swedish Academy of Fine Arts, Stockholm*)
Piper added two islands that did not exist



Fig A.5
Detail from
**A Plan of the Manor of
Stourton in the County of
Wiltshire belonging to
Richard Colt Hoare Esq^r.**
Survey by John Charlton, 1785
(Wiltshire & Swindon History Centre
ref. 135/4)



Stourhead Garden Paths. Appendix A
Historic Maps

Fig A.6
Ground plan of the lake at
Stourhead when empty.
Anno 1792.
Attrib. Philip Crocker
(Reproduced from Dodd, D., 2021. *Stourhead.*
Henry Hoare's Paradise Revisited.
©Wiltshire Museum, Devizes



Fig A.7
Map of the Parish of Stourton
in the Counties of Wilts and
Somerset. 1839 (Tithe map)
(Wiltshire & Swindon History Centre
ref. 1839 T/A Stourton Tithe Map)



Fig A.8
1st Edn. Ordnance Survey map,
25" to 1 mile, 1889
(surveyed 1885-86)

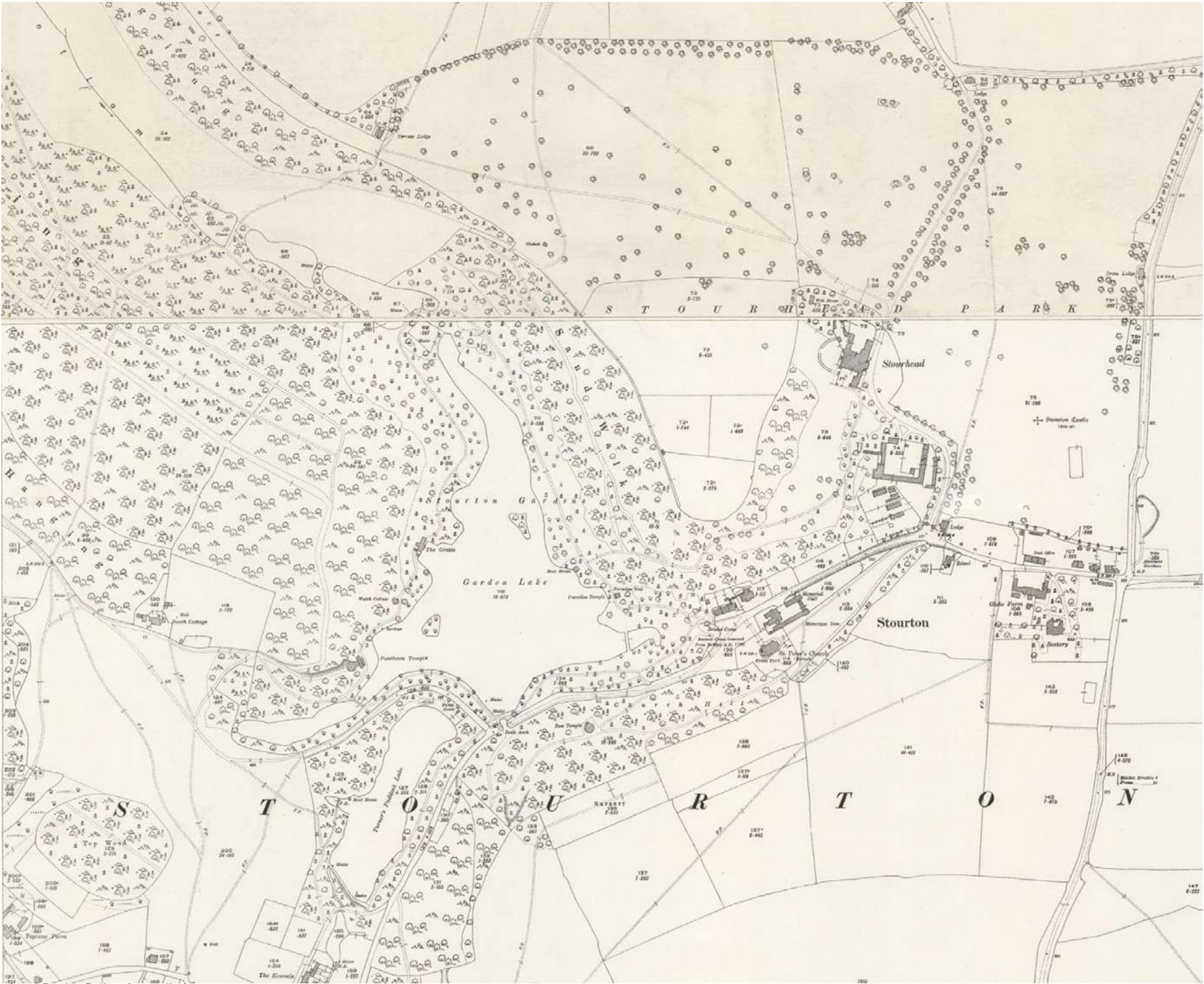
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Stourhead Garden Paths. Appendix A
Historic Maps



Stourhead Garden Paths. Appendix A
Historic Maps

Fig A.9
2nd Edn. Ordnance Survey map,
25" to 1 mile, 1901 (revised 1900)



Stourhead Garden Paths. Appendix A
Historic Maps

Fig A.10
Ordnance Survey map,
25" to 1 mile, 1926 – '27
(revised 1925)

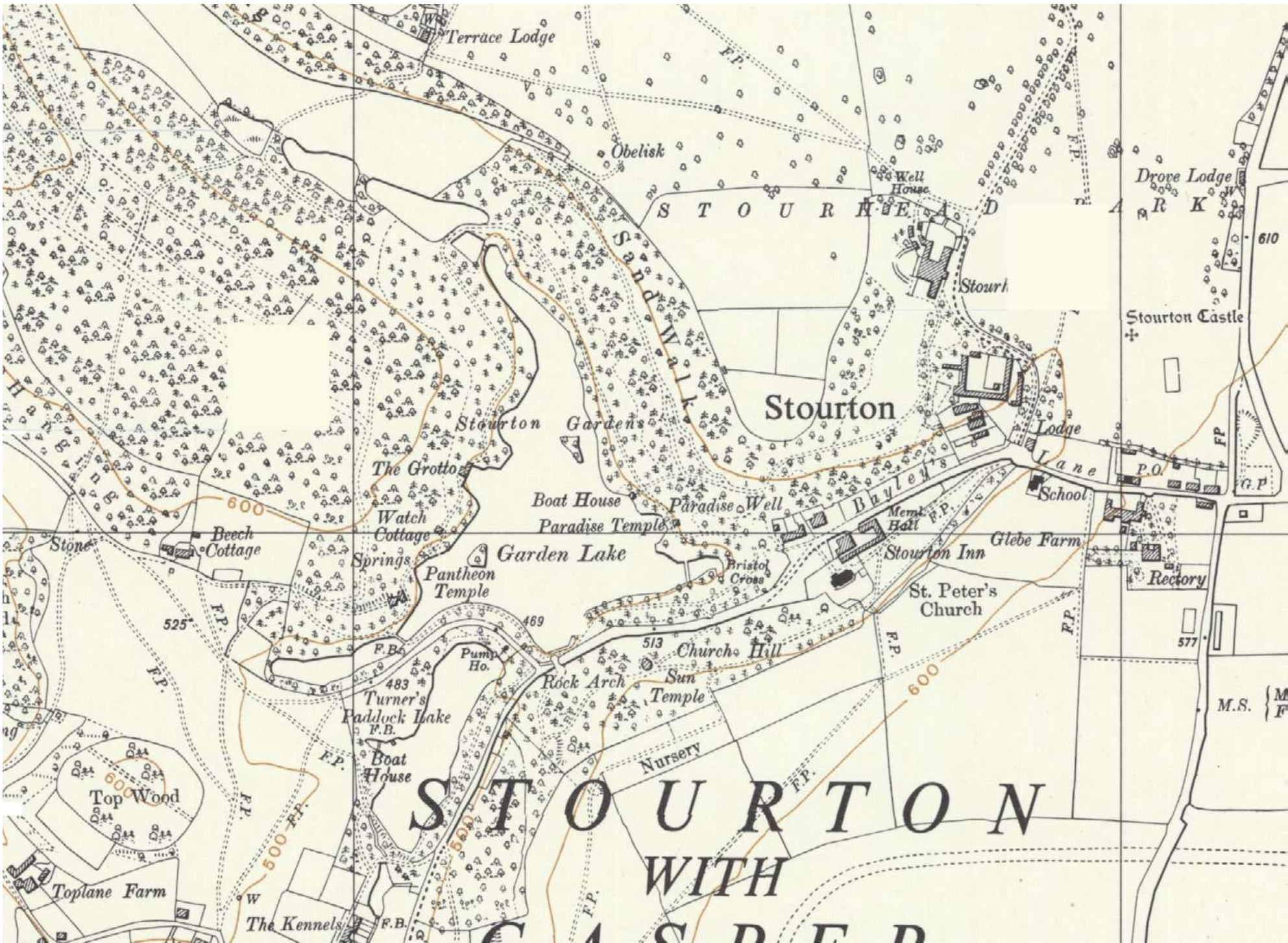


Fig A.11
Ordnance Survey map,
6" to 1 mile, 1962
(revised 1961)

APPENDIX A: STOURHEAD GARDEN PATHS HISTORIC DEVELOPMENT AND SIGNIFICANCE BY JUDITH TEASDALE (2022)

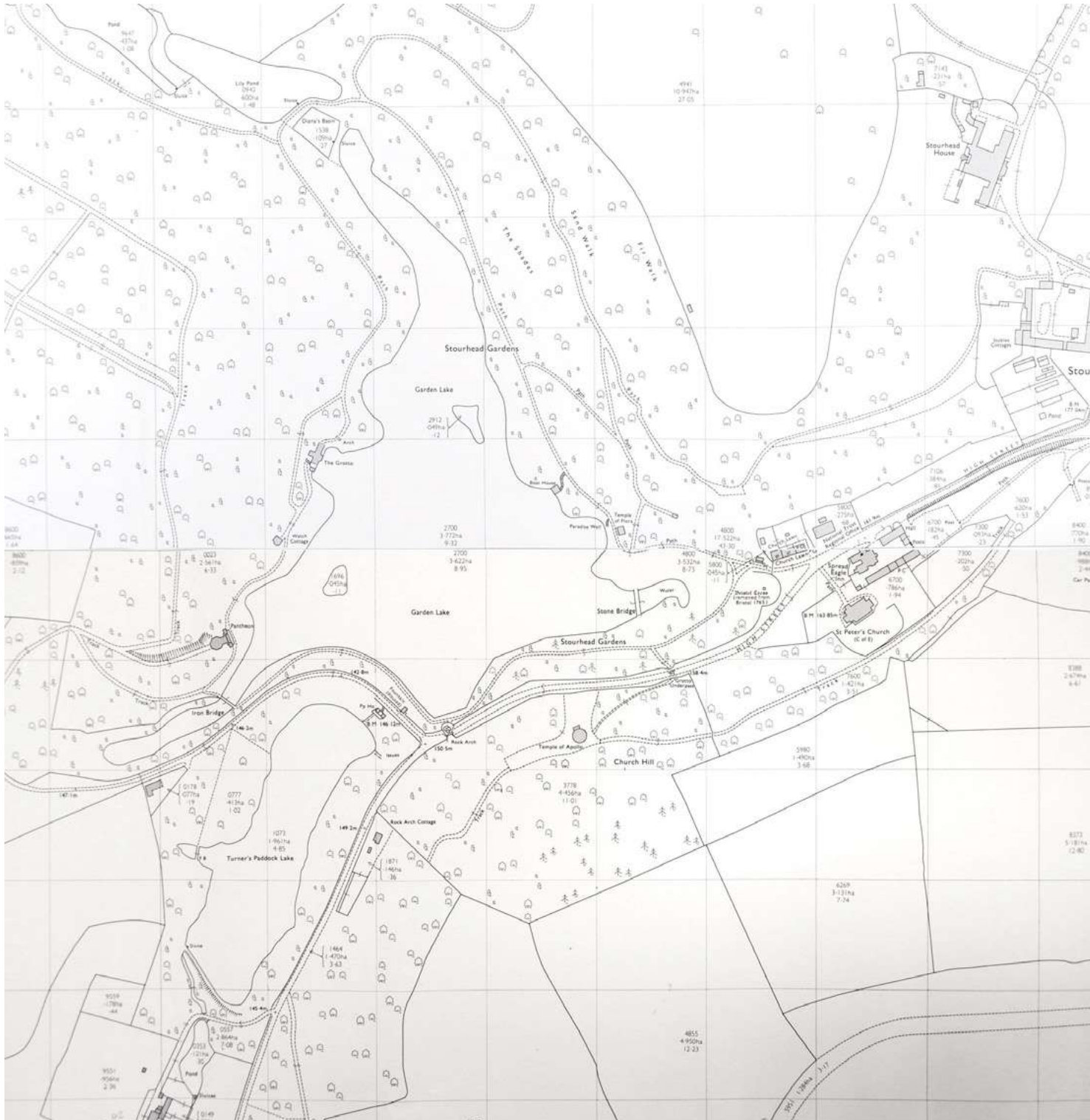


Fig A.12
Ordnance Survey map, 1981
(revised 1979)
Scale: 1 to 2500

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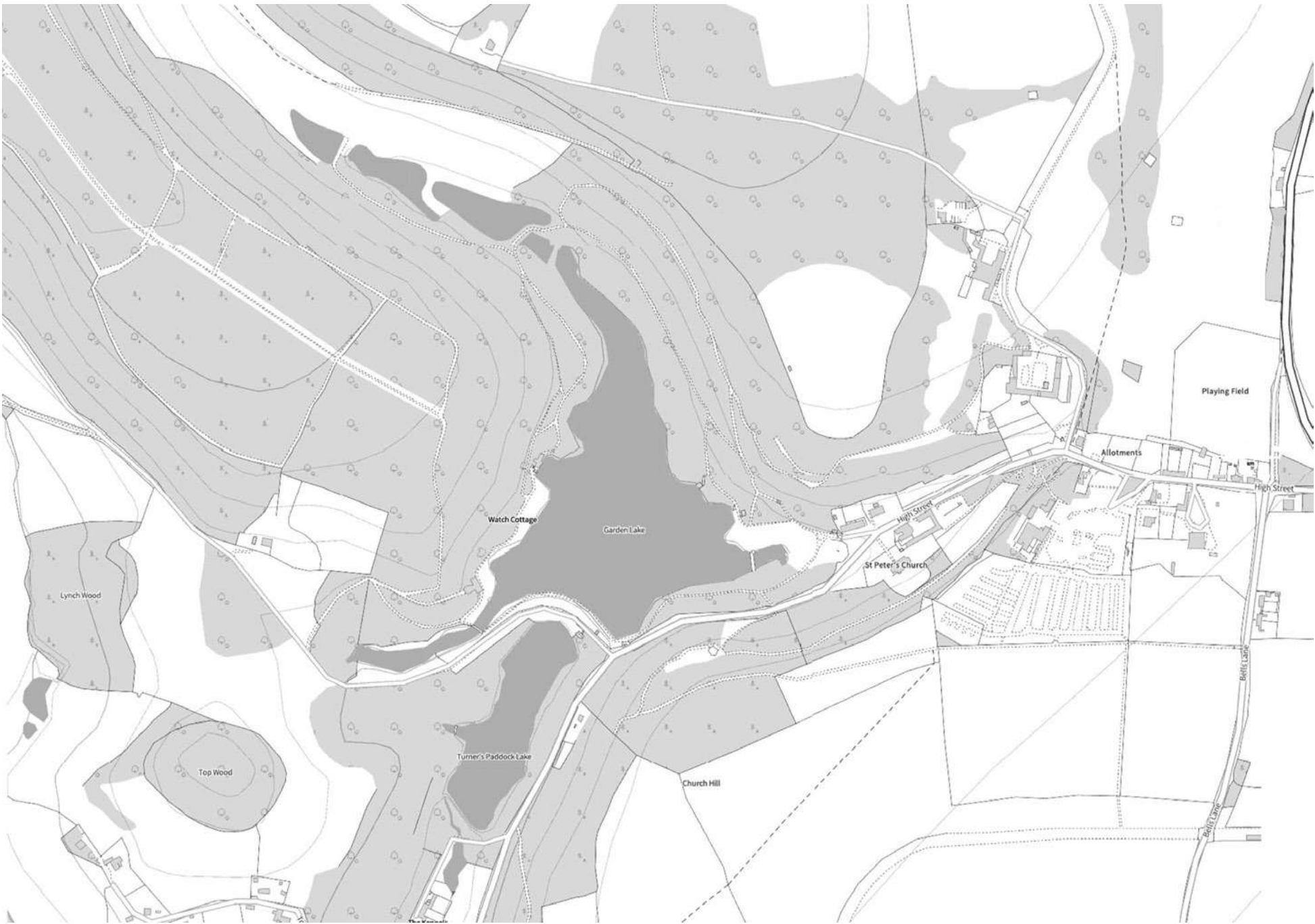


Fig A.13
Ordnance Survey map, 2022
Scale: 1 to 2500

(Map reproduced under Ordnance Survey licence AL 100063970)

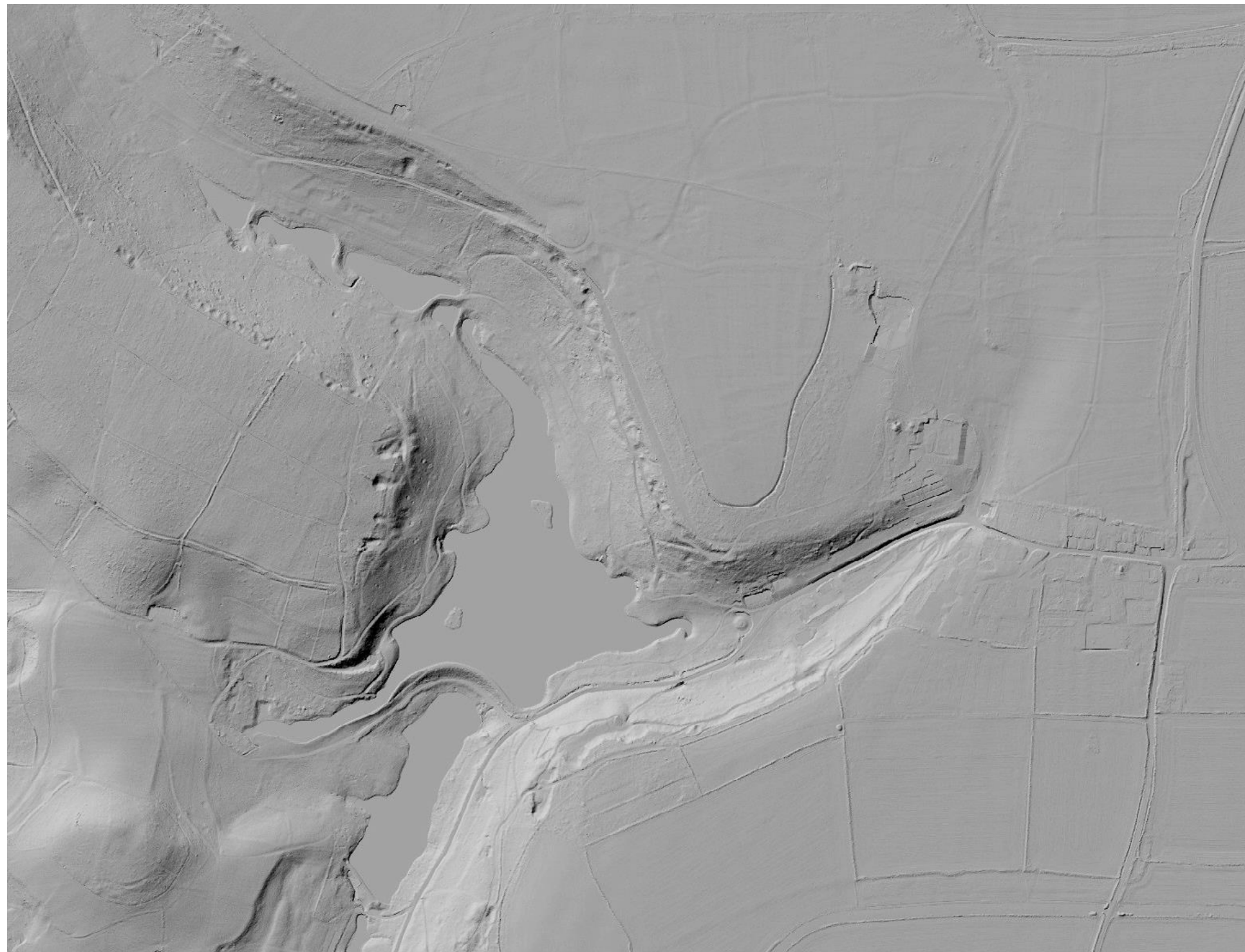


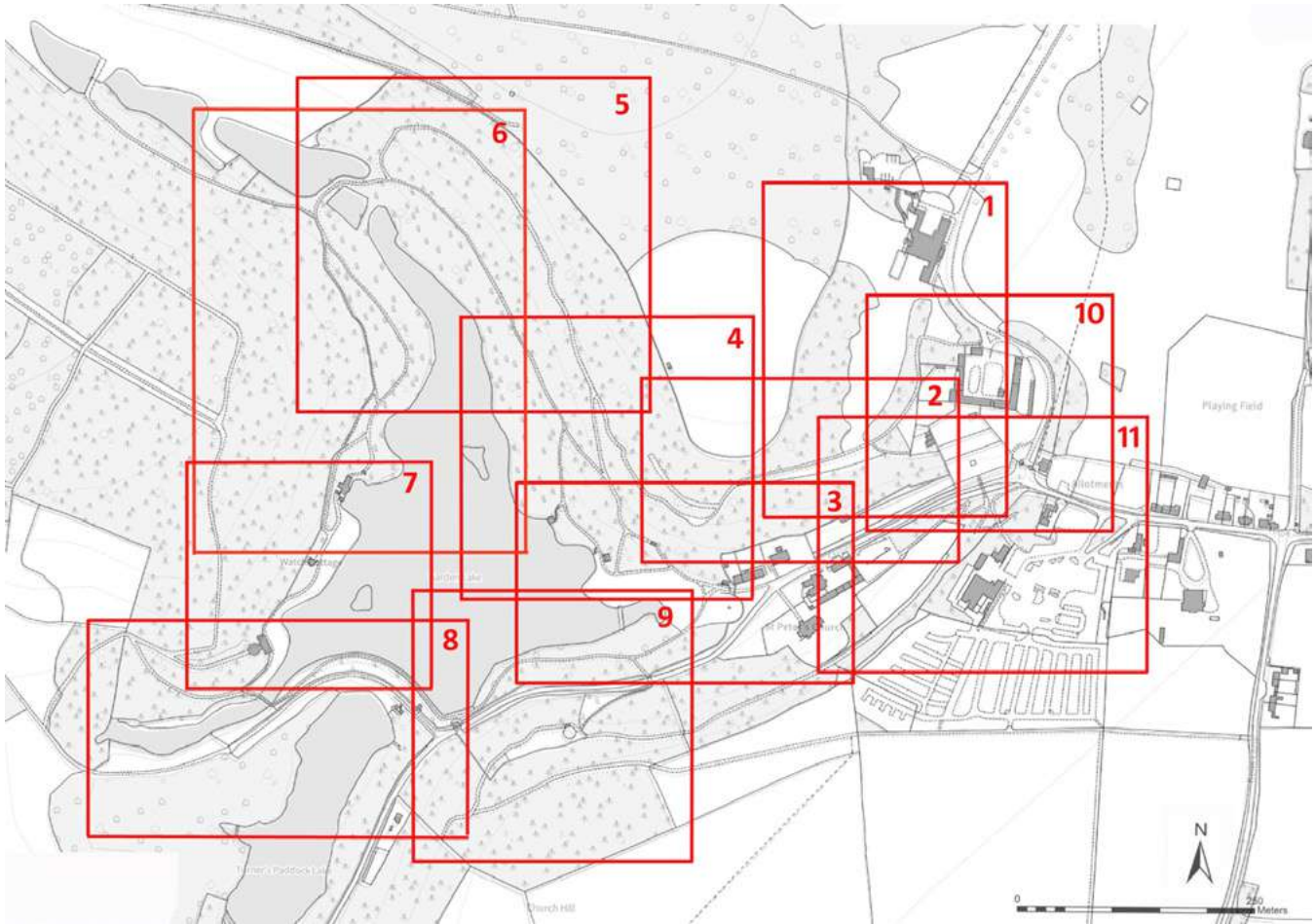
Fig A.14
LiDAR survey image
Source:
ArchHeritage, 2019
Stourhead, Wiltshire. LiDAR Survey

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Appendix B. Stourhead Garden Paths: Gazetteer

Explanation of significance categories

- Zone 1. Long lawn south of Stourhead House
- Zone 2. South end of Fir Walk, Temple on the Terrace and hillside falling to village
- Zone 3. Temple of Flora, Gothic Greenhouse, Stone Bridge and Bristol High Cross
- Zone 4. East side of lake: Temple of Flora to Chinese Bridge, including Turkish Tent
- Zone 5. East side of lake: Chinese Bridge & Turkish Tent, to Lily Lake
- Zone 6. West side of lake: Chinese Bridge to Grotto
- Zone 7. West side of lake: Watch Cottage and Pantheon
- Zone 8. Garden Lake Dam and Cascade
- Zone 9. South side of lake: Rock Arch, Hermitage, Temple of Apollo and Sous Terrain
- Zone 10. Stable court, walled gardens and Stourhead house entrance gates
- Zone 11. South of village street (NT visitor car park to Spread Eagle Inn)



Explanation of significance categories

All of the landscape gardens at Stourhead are part of a Grade I listed Park and Garden and are therefore rare and nationally important. However, despite that overarching level of significance, the paths in some parts of the landscape garden have been altered, sometimes repeatedly. As a result, the paths that survive and are used today have originated at many different dates over the years since the gardens were first created by Henry Hoare, mainly between 1741 (when his mother died) and 1783 when he left to live in Clapham. During that time some of the paths were probably altered by Henry Hoare himself.

The significance of the individual surviving paths may be regarded as variable, depending on:

- when the path was first created and for what purpose;
- which features it led to or linked in the gardens;
- whether it would have been a route that most visitors would have taken, either by guidance or choice;
- whether it would have been a secondary route, providing an expedient alternative or practical route used by the gardeners and other estate staff in order to get from A to B more quickly.

The significance of individual paths could be regarded as reduced, owing to alteration, damage and loss. However, although the loss of a path may – technically – reduce its significance, in general terms it is much easier to restore a lost path than restore a lost building. Some lost paths have been restored by the National Trust.

To address this local variation in the significance of individual paths, the following categories of significance are used. They identify criteria by which to define the varying degrees of significance of individual paths or groups of paths through the landscape garden, according to their completeness and condition.

High significance: a surviving or restored primary path created in the C18th or early C19th by Henry Hoare II or Sir Richard Colt Hoare, and was a primary path leading to a feature or connecting features which were or still are highly significant element(s) of the landscape garden, drawn, noted and commented upon by visitors of the time. These features may include Listed Buildings or Scheduled Monuments, but also other features of the landscape gardens which were/are special or unusual.

Medium significance: The path is:

Either: a surviving or restored secondary path, created in the C18th or early C19th by Henry Hoare II or Sir Richard Colt Hoare, providing an expedient alternative or practical route used by the gardeners and other estate staff.

Or: a surviving or restored primary path from the mid-C19th, created by the Hoare family after Sir Richard Colt Hoare’s death in 1838. The path was a primary path leading to a feature or features which were / still are highly significant element(s) of the landscape garden, drawn, noted and commented upon by visitors of the time.

Some significance: The path is:

Either: a lost primary path created in the C18th or early C19th by Henry Hoare II or Sir Richard Colt Hoare, leading to a feature or connecting features which were / still are a highly significant element(s) of the landscape garden, drawn, noted and commented upon by visitors of the time.

Or: a surviving or restored secondary path created in the mid-C19th, created by the Hoare family who owned Stourhead after 1838, providing an expedient alternative or practical route used by the gardeners and other estate staff.

Little significance: The path is:

Either: a lost secondary path, created in the C18th or early C19th by Henry Hoare II, Sir Richard Colt Hoare, or the Victorian Hoare family.

Or: a lost primary or secondary path, created in the mid-C19th by the Hoare family who owned Stourhead after 1838, providing an expedient alternative or practical route used by the gardeners and other estate staff.

Neutral: a path created by the National Trust after 1946 which does not add to, or detract from the significance of the property

Detracts: A path that detracts from the significance of the property

Zone 1 Long lawn south of Stourhead House

Associated features:	HE Register entry	Designation	Grid ref.	NT SMR No:
Stone urn	-	-	ST 77767 34293	-
Apollo belvedere statue	-	-	ST 77702 34172	-
Ice House	1199299	Grade II	ST 77771 34220	114006

Brief history:



Old view of Stourhead House from the south, by John Buckler, 1817 sketched from old paintings at Stourhead dated 1724. (©Wiltshire Museum, Devizes)

In 1724, the garden to the south of the newly completed Stourton House, built for Henry Hoare I, was a simple rectangular lawn enclosed along either side by flanking walls. The Map of the Manor of Stourton of 1722 shows the lawn defined at its south end by a straight wall but Buckler’s watercolour based on old paintings in the house shows the lawn terminated by curving, apparently quarter-circle hedges. The two side walls are shown terminated by piers supporting sculpted stag finials. Beyond the walls were belts of trees. An outer path ran across the north end of the lawn immediately below the House, and then down either side, running parallel to the enclosing walls. A circular pool stood centrally within the south end, with a statue positioned in the middle of the pool.

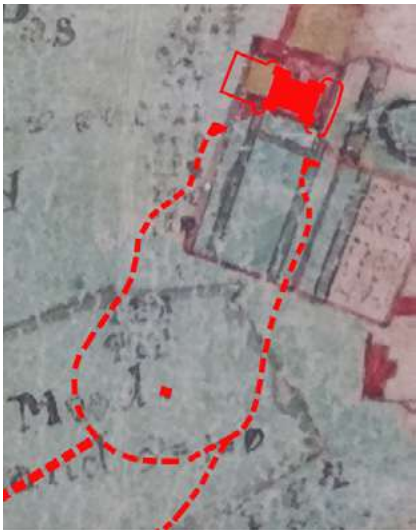
Dr Richard Pococke visited Stourhead in 1754 and wrote: ‘To the south of the house is a lawn with a piece of water and from that is a winding descent over the above mentioned valley;’¹ This suggests that the pool shown in Buckler’s illustration may have still existed in 1754.

In the summer of 1756, Jonas Hanway described the house and said that outside, to the south, ‘a lawn sloped in easy decline to the village of Stourton, whose steeple had almost as good an effect as ruin.’²

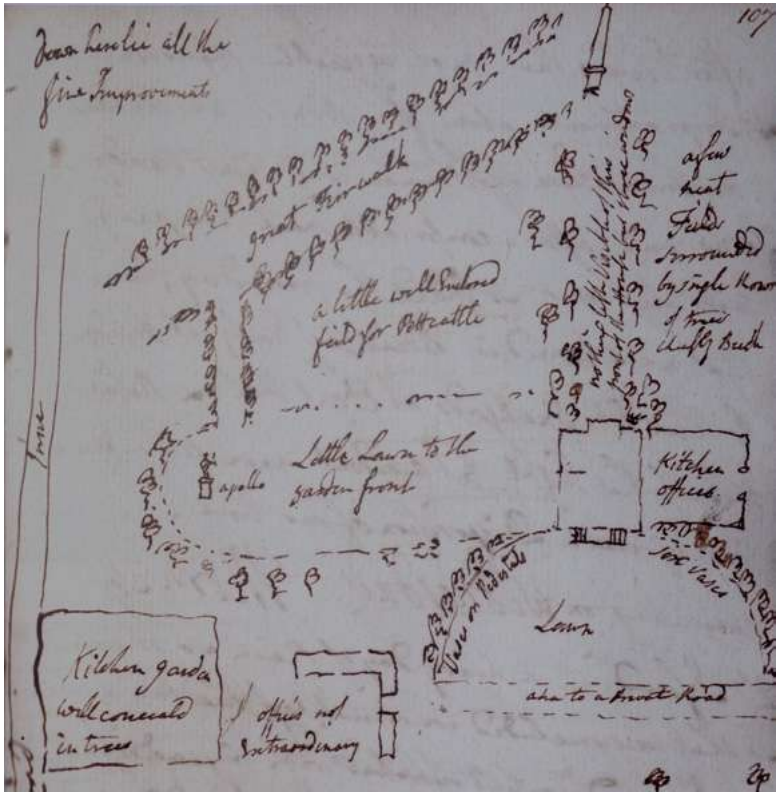
By the late 1760s (but probably earlier), the formal walls and hedges of the 1720s had been swept away but the South Lawn survived and had been substantially extended. The circular pool



Map of the Parish of Stourton 1722 (Wiltshire Archives ref WA 383/316)



Map of the Parish of Stourton 1722 with paths from Piper’s map of 1779 superimposed



Sketch Plan of Stourhead House Precinct by Sir John Parnell, 1769 From ‘Journal of a Tour thro’ Wales and England, anno. 1769. The London School of Economics Archive

¹ Richard Pococke, 1750s. *Travels through England*, ed. Cartwright (Camden Society, 1889), II, p43
² Hanway, J., ‘Journey through Wiltshire’, *The London Chronicle*, 18 June 1756

and its statue had also gone and the lawn now had a statue of Apollo Belvedere set on a mound at its south end. The statue was bought from John Cheere by Henry Hoare II in 1745.³ A sketch map by Sir John Parnell of 1769 shows the lawn, described as ‘Little lawn to the garden front’ with a short path leading off it to connect with the ‘Great Fir Walk’. An anonymous visitor in 1766 wrote ‘You first go down a Bowling-Green to a cast of the Belvidere Apollo, which leads you to the right into a shady walk the first object that strikes you is a Chinese pavilion,’⁴

Fredrik Piper’s plan of 1779 shows the lawn as formal and straight-sided, defined by planting. The old formal paths and enclosing walls had been removed. Sinuous paths now ran down either side of, but beyond the confines of the old formal lawn, through the flanking tree belts. Piper’s plan does not show any of the service buildings or yards that lay nearby, such as the stables to the immediate east that had also been built in the early C18. However the purpose of Piper’s map was to record the main features of the garden; it was not intended be a comprehensive or even particularly accurate general survey.

The Plan of the Manor of Stourton drawn 6 years later in 1785 differs from Piper’s plan. It still shows paths down either side of the lawn and these are depicted as being straight, contrasting with the apparent informality of the enclosing paths shown on Piper’s plan. When comparing the 1779 and 1785 maps it’s important to bear in mind that the 1785 map covers the whole estate, but is to a smaller scale. Its finer details may be less accurate.

When Stourhead first passed to Richard Colt Hoare in 1783, Henry Hoare was still alive. So Colt Hoare initially made little alteration. Following the death of his wife, he then left Stourhead for six years, only returning for brief visits during that time. When he returned in 1791, and finally settled, he began to make alterations initially to the house. His new library wing was completed by 1805. Externally this resulted in the south side of the house losing its symmetry. The central pair of external steps that led down into the garden were no longer central to the façade, so they were removed.

Colt Hoare likened the South Lawn to an avenue, suggesting that the flanking belts of trees were still much as shown by Piper. He felled most of the trees bordering the lawn, levelled the mound and removed the statue of Apollo Belvedere. The Stourton tithe map of 1839 shows the area of the South Lawn as now a very simple space with paths loosely defining both sides of the lawn. By this date the lawn no longer had a clearly defined south end. Both paths and the lawn simply swept on following the shoulder of the hill. One path then turned northwards and ran along the upper slope (the Fir Walk); the other turned westward and downhill towards the Temple of Flora.

By 1885, the paths had changed again. The path down the west side of the lawn had now disappeared. A path had been laid from the SW terrace of the house across the south front of the house. It then met a second short straight path which led from the carriage drive past the east side of Colt Hoare’s library. A version of this short path is also shown on the 1839 tithe map. The path then continued down the east side of the lawn following a similar route to that of 1839, but possibly modified. At the south end of the old lawn, the path swept south-westward across the lawn and then turned south to today’s viewpoint, near the site of the Temple on the Terrace (which was demolished by Colt Hoare). A second, branch path took a more southerly route and hugged the upper edge of the steep slope that overlooks the village.



Plan of Stourhead by Fredrick Piper, 1779



Paths from Piper's map of 1779 superimposed on modern base



Plan of the Manor of Stourton, 1785



Paths from the 1785 map superimposed on modern base

Key to features on Piper's plan:
A – Stourhead House
X – Statue of Apollo Belvedere

PATHS

Dates when first shown on a map:
Since 1981*
1981
1962
1902
1885
1839
1785
1779

* Some modern paths may be restored historic paths



Paths from 1779 & 1785 maps superimposed on modern base



Map of the Parish of Stourton, 1839 (Tithe Map)



Paths from 1839 tithe map superimposed on modern base



Paths from 1785 & 1839 maps superimposed on modern base

1850 1851 1852

³ May 1745, 'By Mr Cheere for Apollo and Diana & his packing cases in full . . . £51.5'. F.S.(Acc.)W.
⁴ Harrison, J., 2017. *Myth in reception: insights from Stourhead Gardens* (PhD thesis), p298 Anonymous manuscript



Stourhead House south front and library wing, with Victorian path crossing in the foreground (Country Life 1938)



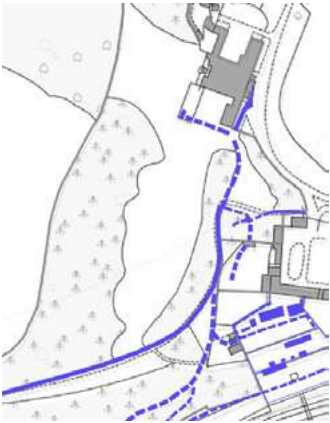
Victorian path leading from Stourhead House down the east side of the South Lawn (Country Life 1938)

Between 1885/6 and 1901 a few small service paths were lost: the path to the ice house (possibly no longer used) and to an area of kitchen garden to the west of the stables. The latter appears to have been partly given over to fruit trees. This may have been the ‘orchard of apple trees (bush & standard) ... planted, in front of the Coachmans’ Cottage’ recorded in the Stourhead Annals in 1897/1998.

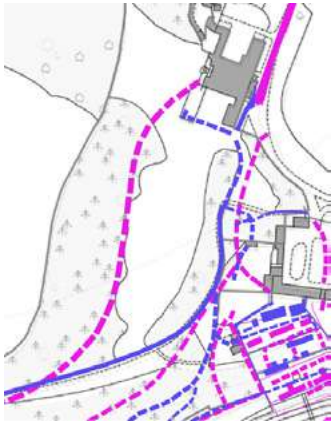
After 1901 very little changed for the about 80 years. Then, in the winter of 1978/79, the National Trust created a new visitor entrance to the gardens leading from the main carriage drive to the House, via the South Lawn.⁵ They reinstated part of a lost Victorian path that had entered the garden from a point immediately outside the carriage entrance to the stable yard, but the path then follows a slightly different alignment to meet the surviving Victorian path down the east side of the lawn. Around the same time, the north end of the path that led from the house down the east side of the lawn was removed and grassed over.



Ordnance Survey, 1889 (surveyed 1885-6)



1885-6 paths superimposed on modern base



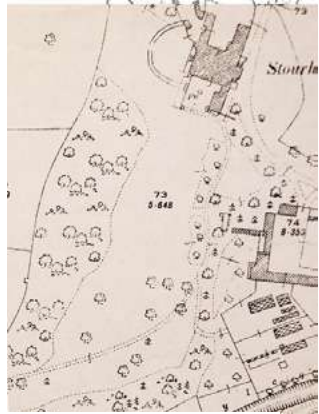
Paths from 1839 & 1885/6 maps superimposed on modern base



Ordnance Survey, 1901 (surveyed 1901)



Victorian paths removed by 1900, on modern base



Ordnance Survey, 1962

PATHS

- Dates when first shown on a map:
- Since 1981*
 - 1981
 - 1962
 - 1902
 - 1885
 - 1839
 - 1785
 - 1779

* Some modern paths may be restored historic paths

⁵ Memo from D. J. Sales to P. Mitchell, 2 May 1979 (NT Stourhead Gardeners’ files)

In c.1982-'84, the Trust restored the ice house and a new path was made to reach it but not following the historic route.⁶

An informal trodden path runs through the woodland belt flanking the west side of the lawn. No path is shown down this side of the lawn on any map since the 1839 tithe map. It may have been established by the National Trust with the aim of re-creating the sinuous path shown on Piper's plan of 1779 although not necessarily accurately. However, it is possible that at least part of this trodden path is a survival from the late C18 but was always very informal and so was never mapped.

Lost features: The circular pool and its central statue, that existed in 1724.

The statue of Apollo Belvedere, which may have been removed and placed inside the Temple of Apollo by Colt Hoare. If so, being lead, it was probably lost during a fire in the temple in 1837.⁷

Paths: There may have been several variations of the path routes that ran down either side of the South Lawn and then turned westward across the lawn's south end. Each version appears to have been swept away and replaced by a subsequent version. The LiDAR survey images of 2019 reveal a trace down the west side of the lawn that appear to be closer to the 1785 straight path. Piper's curvy paths are harder to detect. The C18 paths down the east side of the lawn have been obliterated by the later Victorian shrub borders.

The main path through the garden – which is still followed by today's visitors - is part of the main path that was established by the mid-C19th leading from the house along the east side of the lawn and then to the viewpoint overlooking the lake, close to the site of the Doric Temple on the Terrace.

A short section of Victorian path was restored by the National Trust in 1978/79 to become the visitor entrance route that still exists today.

What survives: The paths that survive today are:

- part of the Victorian path that ran down the east side of the lawn and then curved obliquely across the south end, leading toward the Fir Walk and the path down to The Shades;
- a trodden path through the wooded area along the west side of the South Lawn which may have been established by the National Trust to recreate a sense of the path that was shown on Piper's map of 1779;
- an entrance path created by the National Trust from a new controlled visitor entrance point beside the stable complex. The first (east section) is a re-established the Victorian path;
- a new path created by the National Trust leading to the Ice House;
- a new path created by the National Trust in c.1970-'80 leading to the garden team's storage yard and machine store to the west of the walled garden.

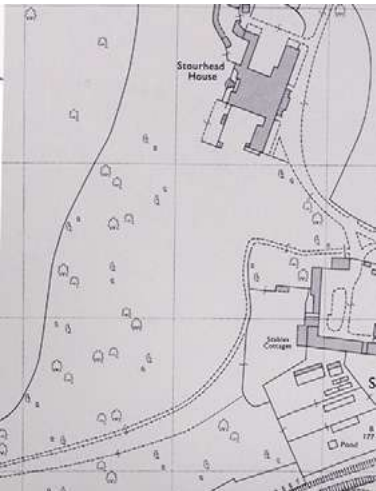
Significance: **Medium Significance:** The majority of the main path leading from the visitor entrance is a surviving or restored primary path from the mid-C19th, created by the Hoare family after Sir Richard Colt Hoare's death in 1838.

Little Significance: The Victorian paths that ran past the south side of the House and led from the gate beside the house down to the existing main path. These paths were removed in the 1980s. If their structure survives, they may be of **Some Significance**.

Future presentation and practical implications:

Neutral: A trodden path running through the woodland belt down the west side of the lawn is probably a National re-creation of a lost path shown on Piper's master plan, but does not appear to be match the line on the plan particularly closely.

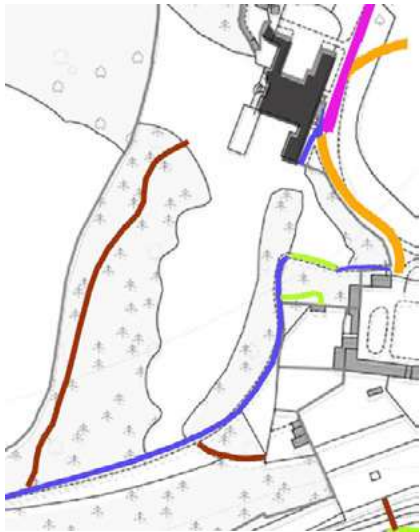
There are no early photographs showing the paths in this area. However, Country Life photographs of 1938 show the gravel paths at the north end of the lawn as having neatly cut edges, but no edge trims. The Nicholson sketches and painting of 1812-1816 also show the gravel paths in the landscape garden as having neatly cut edges, but no edge stones. So, in the absence of any more local evidence, it would appear that achieving neat crisp edges to the paths would be most appropriate: a resilient approach would to use steel path edging.



Ordnance Survey, 1981



Paths created or restored by the National Trust



Today's paths with their original dates

PATHS

Dates when first shown on a map:

Since 1981 *

1981

1962

1902

1885

1839

1785

1779

* Some modern paths may be restored historic paths

⁶ Memo from D. J. Sales to J. Thorneycroft, 21 October 1982 (NT Stourhead Gardeners' files)

⁷ Dodd, D, 2021. *Stourhead. Henry Hoare's Paradise Revisited*, pp196-197

Zone 2

South end of ‘Fir Walk’, Temple on the Terrace and hillside down to village

Designated and/or associated features:

	HE Register entry	Designation	Grid reference	NT SMR No:
Temple on the Terrace	-	-	ST 77540 34040	114077

Brief general history:

Henry Hoare II began to lay out his landscape garden in earnest after the death of his mother in 1741. However, the trees bordering what became known as the ‘Fir Walk’ had been planted by Henry in c.1732, in his mother’s life-time. The Fir Walk became part of his grand scheme. Henry adopted differing approaches to the landscape design, responding to the opportunities created by variations in the topography. On the higher and more level plateau extending away from Stourhead House to the west, he continued to embrace a semi-formal arrangement of large-scale designs providing dramatic walks and rides towards tall landmark features.

On the steep hillsides dropping down towards Stourton village and the valley of Six Wells Bottom, he took quite a different (and more modern) approach, with informal footpaths meandering along the upper hillsides and leading to a series of options for routes down towards the lakes and ponds that already existed in the valley floor.

Thus, on leaving the south end of the South Lawn, he created were two distinct options. One was to follow a broad, formal walk that stayed on the level higher ground and looped round to meet the ‘Great Fir Walk’ that led to the Obelisk. The curving junction between the path from the South Lawn and the start of the Fir Walk was formed as a broad terrace (annotated y – y on Piper’s map). In his key to the map, Piper wrote ‘Terrace: where two straight walks from Apollo’s Statue and the Obelisk meet: and from which there is an extensive view over the lower arrangements and the Temple of the Sun (N), the Hermitage (O) and other things on the opposite hillside.’

Long Terrace or ‘Fir Walk’, and Obelisk

William Privet was contracted to build the Obelisk in September 1746 but the work does not appear to have been completed until at least 1750 (Woodbridge states 1752). The crowning flourish – the gilded mythra, or sunburst – was supplied by Mr Norris in 1748.⁸

In the summer of 1756, Jonas Hanway described ‘On the brow of this Hill [south-west of the house] is a Walk of considerable Extent’, of the softest mossy Turf, bordered on each Side by stately Scotch Fir’s of Mr Hoare’s own planting, about 24 years since; these as well as the Wood behind them, are rather too thick set. This noble broad walk is terminated by an Obelisk one hundred and twenty Feet in Height, built on the highest Ground; it has a Mythra, or Sun, of six Feet Diameter, in gilded Copper, at the Top. . . . Below this fine Walk, are several irregular Walks of Different Breadths leading into the Valley. These are covered by stately trees, and receive the most heightened Charms by a large piece of Water at the Bottom, on which there is a very pretty Boat. . . .’⁹

Nearly 40 years later, Colt Hoare did not like the appearance of the Fir Avenue (entirely coniferous) and so felled the trees and replanted using a mixture of beech and fir.¹⁰

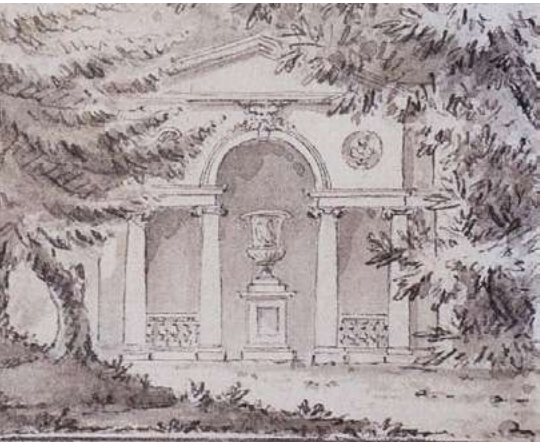
⁸ Rev. John Skinner,1808. Journal, fol. 162 verso
⁹ Hanway, J., ‘Journey through Wiltshire’, The London Chronicle, 18 June 1756
¹⁰ Stourhead Annals, Vol 1, 1792

The Temple on the Terrace

In 1744, Henry Hoare appointed Henry Flitcroft to design an open-fronted temple: the Temple on the Terrace. Flitcroft referred to his design for this building as the ‘Venetian Seat’.

When the Temple on the Terrace was built, the Obelisk was probably planned but its construction did not start until the autumn of 1746. It was built by Nathaniel Ireson of Wincanton.¹¹ The dramatic features that we know today - the enlarged lake, Pantheon and Temple of Apollo – may not yet have even been envisaged.

Dr Richard Pococke visited Stourhead in 1754 and wrote: ‘To the south of the house is a lawn with a piece of water [the circular pool may have still existed?] and from that is a winding descent over the above mentioned valley; in the way is a Doric Open Temple, and below, over the water, is an Ionick Temple with a handsom room in it.’¹²



‘Temple on the Terrace’, c.1779
by F.M.Piper.
Reproduced with the permission
of The Royal Swedish Academy
of Fine Arts, Stockholm

The open-fronted Doric Temple sat just to the south of ‘The Terrace’; that is, the broad curving path leading from the South Lawn to the Fir Walk. Piper’s final master plan of 1779 and his more detailed site survey plan differ, quite markedly, in the area of the Temple. His master plan shows the Temple approached by three paths, from north, south and west.

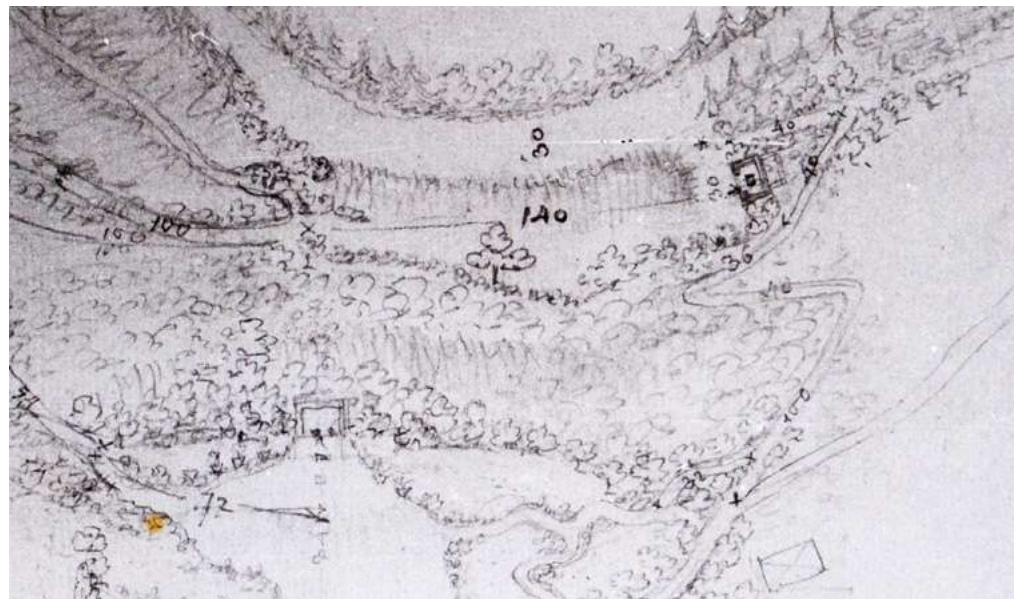
Piper’s site survey plan of this area (see below) – which seems likely to be more reliable than his master plan - shows the Temple approached by a short, direct link off the broad terrace leading to the Fir Walk.

Stretching away westward, more-or-less in front of the Temple was another broad path or terrace, edged on its downhill side by trees and shrubs. This was the start to the various walks along and down the west-facing hillside of the main landscape garden.

¹¹ Letter from Henry Flitcroft to Henry Hoare, 18 Aug 1744, mentioning the price demanded by Ireson for making the cornice. Wiltshire Archives ref. 383/907(1)
¹² Richard Pococke, 1750s. Travels through England, ed. Cartwright (Camden Society, 1889), II, p43

A third path - which was the western section of the sinuous path shown on Piper's master plan, meandering along the top edge of the slope down to the village - also approached the Temple, but not square-on; instead it passed by the Temple on its north side. East of (behind) the Temple, yet another path branched off and led down the steep hillside, via a zig-zag route, towards the features on the lower slope (the Gardener's house, Conservatory and Temple of Flora). Piper's site survey clearly shows the Doric Temple as being open on its west side. His sketch of the building shows it tucked amongst trees, so that it may have been arranged to be almost secretive and discovered as a surprise. Whatever view it may have commanded appears to have been towards the path that extended away along the west-facing hillside of the valley, towards Six Wells Bottom.

The Plan of the Manor of Stourton drawn in 1785, just six years after the date of Piper's plans, shows an arrangement of the paths around the Temple that is more akin to that of Piper's site plan. A straight path, running south of and parallel to the broad path to the obelisk is shown running directly towards the east front of the Temple, giving the misleading impression that the building might have faced east. A second path leading down the steep hill to the south of the Temple incorporates a sharp zig-zag.



Detail from site sketch by Piper, c.1779, showing the arrangement of paths around the Temple on the Terrace in detail.

(Reproduced with the permission of The Royal Swedish Academy of Fine Arts, Stockholm)

Lost features: The Temple on the Terrace was removed by Colt Hoare.¹³ He considered it, along with several other features, to be an intrusion upon good taste, detracting from the finer Classical garden buildings.

The paths:

1. The section of the broad, straight walk that led from the SW end of the South Lawn (south of the house) towards the Temple on the Terrace, shown on the 1779 and 1785 maps, was realigned by Colt Hoare. If the 1839 tithe map can be relied upon,

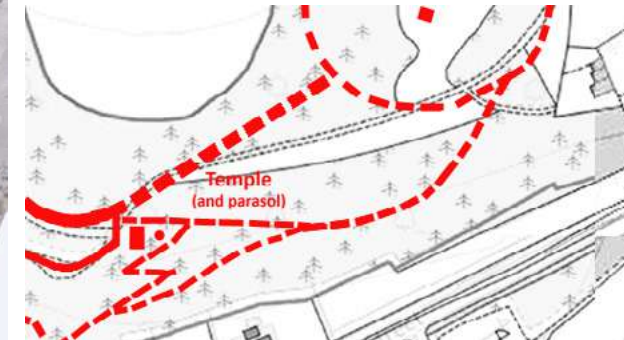
¹³ Colt Hoare, R. 1822. *The Modern History of South Wiltshire, Vol I*, p66. Mentions 'an ornamented green-house, a little temple on the hill above it, a Chinese Temple and a Turkish tent', all of which he had removed by Colt Hoare.

Stourhead Garden Paths.

Historic Development and Significance: Gazetteer



Master plan of Stourhead by Fredrick Piper, 1779



Paths on Piper's plan, 1779 superimposed on modern OS base map



Plan of the Manor of Stourton, 1785



Paths on the 1785 map superimposed on modern OS base map



Stourton Tithe Map, 1839



Paths on the 1839 Tithe Map superimposed on modern OS base map



Ordnance Survey, 1885 (25" to 1 mile)

Dates when first shown on a map:

- Since 1981*
- 1981
- 1962
- 1902
- 1885
- 1839
- 1785
- 1779

* Some modern paths may be restored historic paths

it appears to have followed a more smoothly curving route from the west side of the South Lawn round to meet the Fir Walk. It is not clear whether the broad terrace (y – y on Piper’s map of 1779) was still part of its route.

In its turn, this curving path was swept away and replaced, at some date between 1839 and the 1880s, by just one main path through the area, connecting from the east side of the South Lawn towards and then past the site of the Temple on the Terrace (demolished by this date). This is the path that survives today.

2. Piper’s master map of 1779 shows a second path leading from the SE end of the South Lawn and then along the upper edge of the steep slope dropping down to the village. At its west end, this path turned northward, leading up to the Temple on the Terrace and then on up to the broad terrace immediately above. This path would have enabled visitors to gain scenic views down to Stourton village and (in due course) the Stone Bridge, as well the Pantheon and Temple of Apollo seen across the enlarged lake.

Another path branched off from this second path to the Temple, and ran south-westward, down the steep hill, towards the Orangery and the Gardener’s House. This path is also shown on the Map of Stourton of 1785 but was lost during the C19.

By 1885, the path along the top edge of the slope had been partially lost, but partially replaced by a new path following a slightly different course, still enabling the scenic views from the top of the steep slope that drops down to the village.

By 1901, this path had also disappeared. Photographs published in Country Life in the same year show that the trees and shrubs planted throughout the landscape garden over the preceding 100 years had become very overgrown. Many of the principle views in the gardens were now obscured or obliterated. This may explain why this path was abandoned.

3. In 1979-’80, the National Trust created a small new yard to the immediate west of the walled gardens and re-located the gardeners’ machinery store there. A new path was created leading from the main garden path to the new yard.

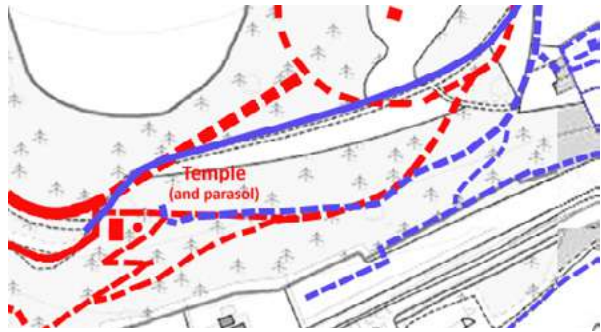
What survives: The foundations of the Temple on the Terrace still survive and were investigated in 2003.¹⁴

The paths that survive today are:

- part of the Victorian path that ran obliquely across the south end of the South Lawn, leading toward the Fir Walk and the path down to The Shades;
- The Terrace, shown on Piper’s map of 1779 but it no longer provides a viewpoint. It is enclosed by tall trees around its south side;
- Western half of the lower terrace that stood in front of the Temple on the Terrace (shown on Piper’s site plan of 1779). The eastern half of the terrace is lost;
- a new path created by the National Trust in c.1979-’80 leading to the garden team’s storage yard and machine store to the west of the walled garden.

Significance: **Medium Significance:** The main path leading through this area, connecting the South Lawn with the viewpoint near the site of the Temple on the Terrace is a surviving primary path from the mid-C19, created by the Hoare family after Sir Richard Colt Hoare’s death in 1838.

Some Significance: There are a number of lost paths in this area that were shown on



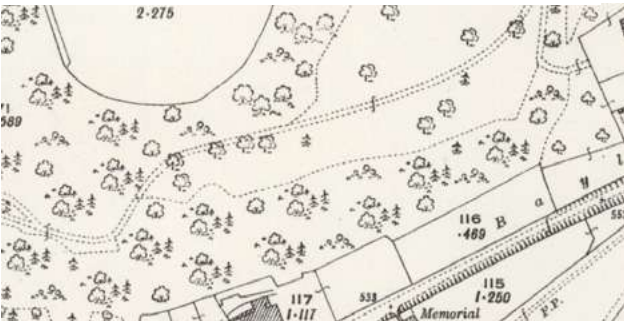
1885 path (blue) and 1779 paths (red) superimposed on modern OS base map



1885 path (blue) and 1839 paths (red) superimposed on modern OS base map



Ordnance Survey, 1901 (25" to 1 mile)



Ordnance Survey, 1925 (25" to 1 mile)



Ordnance Survey, 1962 (6" to 1 mile)



Ordnance Survey, 1981 (25" to 1 mile)

Existing Paths

Dates when first shown on a map:

- Since 1981*
- 1981
- 1962
- 1902
- 1885
- 1839
- 1785
- 1779

* Some modern paths may be restored historic paths



Today's paths with their original dates
Paths and features added or restored since 1981 (in brown)

¹⁴ Papworth, M., 2003. *Temple on the Terrace, Archaeological Excavation. Stourhead Landscape Garden.*

Future presentation and practical implications:

historic maps between 1779 and 1885. One was a straight, formal walk that led from the Apollo Belvedere to Henry Hoare’s Terrace. The other followed a sweeping line further to the south, running along the top edge of the steep hillside that drops to Stourton village. More than one path can be traced in this area on the 2019 LiDAR survey. These paths are particularly notable as they both led to a garden building and an important viewpoint. There may be buried archaeological remains of these paths.

Consider re-establishing ‘The Terrace’ at the pivotal viewpoint between the path from the South Lawn and the Fir Walk, as in the time of Henry Hoare.

Consider investigating and then possibly restoring the path that ran along the top edge of the steep hillside that drops to Stourton village (for over 100 years). In conjunction with this, consider interpreting the site of the Temple on the Terrace.



‘The Terrace’ shown on Piper’s master plan, as it is today



View of Stourton Church and Inn from the route of the lost hill-top path

Zone 3 Temple of Flora, Gothic Greenhouse, Stone Bridge and Bristol High Cross

Associated features:	HE Register entry No.	Designation	Grid ref.	NT SMR No:
Temple of Flora	1318472	Grade I	ST 77424 34016	114051
Small Grotto below Temple of Flora	1131101	Grade II	ST 77412 34015	114053
The Paradise Well	1283514	Grade I	ST 77412 34015	114052
Bristol High Cross	1318471	Grade I	ST 77553 33965	114007
Palladian Bridge (stone bridge)	1131099	Grade I	ST 77439 33952	114008
Stone seat	-	-	ST 77528 33993	-
Gothic greenhouse (site of)	-	-	ST 77469 34026	114080
Gardener's house (site of)	-	-	ST 77537 33996	-

Brief general history: The area of the garden occupied by the Temple of Flora, the Gothic Greenhouse, the Stone Bridge and the Bristol Cross gradually became one of the most complex and 'populated' parts of Henry Hoare's landscape garden. This was achieved incrementally over a period of 20 years.

Temple of Flora (formerly Ceres) and Paradise Well (1744-1745)

A letter from Flitcroft of 1 Sept 1744 gave instructions for the building of the Temple of Flora (originally dedicated to Ceres).¹⁵ Henry Hoare supervised the work and the mason who built this temple in 1745 was William Privett of Chilmark.¹⁶ The cascade below the temple – the Paradise Well - was fed by a spring that emerged from the valley side and had previously been a water supply for the village. It supplied a rectangular pond (formerly a stew pond) that lay directly in front of the Temple (known as the 'Paradise Pond').

Dr Richard Pococke visited Stourhead in 1754 and described the descent into the valley west of the house: '... in the way is a Doric Open Temple, and below, over the water, is an Ionick Temple with a handsom room in it.'¹⁷ Woodbridge suggests that the 'Ionick Temple with a handsom room in it' refers to this temple.

The Temple originally housed a marble statue of Livia Augusta as Ceres, but the statue was moved to the Pantheon in c.1760 and Henry then re-dedicated the temple to Flora, goddess of fertility and flowers. A statue of Flora was duly inserted inside the temple. Colt Hoare later had the statue removed and replaced by the Borghese Vase that had initially started off in the Temple on the Terrace.

The spring on the waterside below the temple was originally built as a rusticated archway, sheltering the statue of a reclining river god; the latter was supplied by Thomas Manning. Bampfylde sketched the whole ensemble in 1753, before the lake

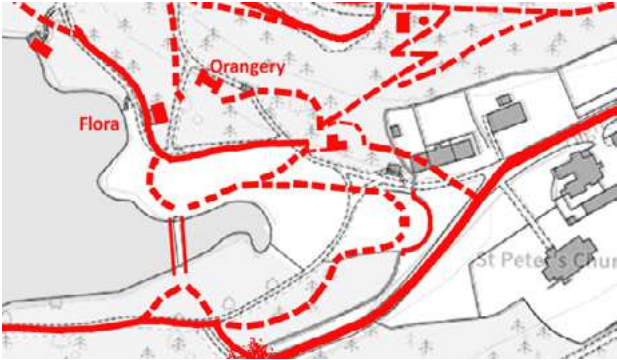
¹⁵ Dodd, D, 2021. *Stourhead. Henry Hoare's Paradise Revisited*, p142
¹⁶ C. Hoare & Co. Bank Archive. HH's accounts, Sept 1745. Ref. FS(Acc.)W
¹⁷ Richard Pococke, 1750s. *Travels through England*, ed. Cartwright (Camden Society, 1889), II, p43



Map of the Parish of Stourton 1722
(Wiltshire Archives ref WA 383/316)



Master plan of Stourhead by Fredrick Piper, 1779

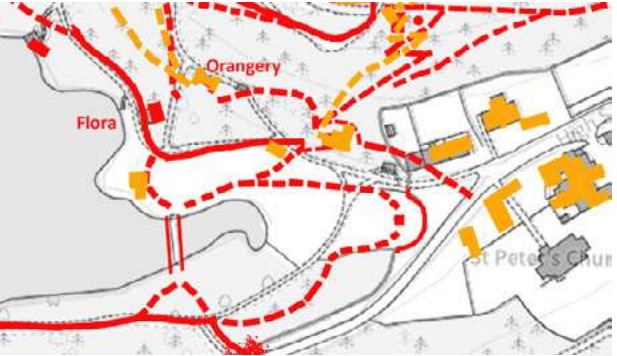


Paths on Piper's plan, 1779 superimposed on modern OS base map

Key to features on Piper's plan:
D – Chinese Alcove (see Zone 4)
E - Temple of Flora
F – Orangery
G – Gardener's Building
H – Portique (Piper showed but didn't annotate the Bristol Cross)



Plan of the Manor of Stourton, 1785



Paths on the 1785 map (orange) and earlier 1779 map (red) superimposed on modern OS base map

was enlarged and the water level rose, drowning the small cascade and the river god above.

For ten years, the Temple of Flora was the dominant feature in the gardens, until eclipsed by the Pantheon in the mid-1750s. After that, although the temple remained highly visible from across the lake, illustrations show that it became increasingly hidden by trees and shrubs, when approached from the village gate or the stone bridge. As a result, it was often by-passed by visitors unless they were particularly determined explorers. This situation persisted until after 1813. A sketch and corresponding painting by Francis Nicholson show that the path past the Gardener’s House was blocked by a row of potted plants suggesting a deliberate intention to protect the privacy of the Temple of Flora and the area between it and the stone bridge. However, the gardener’s house was burnt down in the spring of 1813. At some point after that, there appears to have been a change of heart. In his History of Modern Wiltshire, published in 1822, visitors approaching the gardens from the village inn and entering near the Bristol Cross were then advised to continue around the lake in the ‘standard’ anti-clockwise direction, and so would come to the Temple of Flora next.¹⁸

Gothic Greenhouse

The first surviving description of the Gothick Greenhouse is from 1762, but it is likely that the building was erected much earlier. Parnell described it as being ‘*built in coarse flints with gothic pilasters, at about 25 or thirty feet long*’: so quite a substantial building. Bampfylde included the greenhouse in his panoramic view from the Temple of Apollo (c.1770), on the extreme right of the picture. He showed it having a façade with three pointed arches and a parapet topped by numerous pinnacles. A description of its surroundings, published in *The Tour of Britain* in 1779, stated that it was ‘*a little rustic orangery at whose entrance are flowerbeds and fragrant brambles*’.¹⁹ The building is also shown on Fredrik Piper’s plans of 1779.

The Gothick Greenhouse was removed by Richard Colt Hoare in the 1790s. He considered it, along with several other features, to be an intrusion upon good taste and detracting from the finer Classical garden buildings of the gardens.

The Stone (Turf) Bridge

The construction of the stone bridge was something that apparently Henry’s daughter, Susanna²⁰, had always wished for. In a letter from Henry to ‘Sukey’ of 1762 he wrote “*you always wished I would build at the passage into the orchard & the scheme of carrying the water up and loosing out of sight towards the parish. This bridge is now about. It is simple and plain. I took it from Palladio’s Bridge of Vicenza, 5 arches, and when you stand at The Pantheon the water will be seen thro the Arches & it will look as if the River came down through the Village & that this was the Village Bridge for publick use; the View of the Bridge, Village & Church altogether will be a Charm⁹ Gasp^d picture at the end of that Water. Mr. Privets Estimate for His Stone Carrge of it is £53. The Arches I turn with my rough stone.*”²¹

Statue of Neptune

When the Temple of Flora was first built it overlooked the pool known as ‘Paradice Pond’, which was supplied with water from the Paradise Spring. In the mid-1740s, the much larger lake that we know today had not yet been constructed. The form of the pool can be seen

on a ‘Ground Plan of the Lake at Stourhead when empty’ of 1792’.²²

20 years after the Temple of Flora was first built, the Neptune statue was added in 1765, positioned on a pedestal in the water immediately in front of the temple and the spring. This was the same year as the Bristol Cross was erected. Ever since the stone bridge had been built in 1762, Henry seems to have become pre-occupied with enlivening the scene gained from the Pantheon towards the village and Temple of Flora.

In a letter to Lord Bruce of December 1765, Henry Hoare says “*I am going to assist the placing of Neptune before the Doric Temple & Captn Barton is to preside & I wish the God of the Ocean is not at last drowned in a Duckpond.*”²³ Ten days later Henry wrote again saying that “*I had the satisfaction of seeing Neptune and His 4 Naggs (very fine and full of Spirit they are) landed on his Pedestal before the Arch under the Dorick Temple before I decamped & it had a very fine appearance there.*”²⁴ The arch is over Paradise Well, below the Temple of Flora. The mention of the ‘duckpond’ is a little mystifying as, by this date, the dam and Garden lake were well-established, so the earlier oblong pond in front of the Temple of Flora had already been subsumed into the larger body of water. Glimpses of the statue appear in the panoramas by Bampfylde of c.1770, but it is not shown on Piper’s plans of 1779. However the statue attracted criticism and Colt Hoare evidently agreed. He removed it completely and there was no trace of it, even in the underwater survey of 2004-5.²⁵

The Bristol Cross

In 1765, the re-assembly of the Bristol Cross at Stourhead was underway. The citizens of Bristol had petitioned to have it removed from its position close to Bristol Cathedral in 1733 on the grounds that it was a ‘*ruinous and superstitious relick*’ that was getting in the way of opening a passage to four of the principal streets of the city.²⁶ In the event, it was apparently taken down and re-erected in a different position. It was finally taken down again in 1762 and the pieces were deposited in the cathedral for two years. The Dean of the Cathedral, the Very Reverend Cutts Barton, who was a long-standing friend of Henry’s, gave him permission to remove the fragments and the materials were dispatched to Stourhead in October 1764.²⁷

In 1776, the Bristol Cross was ‘new painted’²⁸ picking out the details in bright colours.

Gardener’s House and other domestic/service buildings

Piper’s map of 1779 shows the ‘Gardener’s building, but appears to have been generally ignored/glossed over in the same way as other small buildings that lay within this part of the garden, pre-dating the gardens’ creation. However, the Plan of the Manor of Stourton of 1785 does record the presence of two other buildings: one on the protruding lake bank between the Stone Bridge and the Temple of Flora, and a second small building close to the Gardener’s House. Neither building is visible in any of the sketch views across this part of the garden but they may have been well-concealed within groups of trees and shrubs. They were probably demolished by Sir Richard Colt Hoare.

¹⁸ Colt Hoare, R., 1822 *The Modern History of South Wiltshire, Vol.I, The Hundred of Mere*, pp64-65
¹⁹ Defoe, D., 1779. A Tour through the island of Great Britain, Vol 1
²⁰ Susanna Hoare, Viscountess Dungarvan, Lady Bruce Countess of Ailesbury
²¹ Letter from Henry Hoare to Lady Bruce, 23 Oct 1762, Wiltshire Record Society Vol 71.

²² A ‘Ground Plan of the Lake at Stourhead when empty, Anno 1792’ attr. Philip Cocker. The Wiltshire Museum
²³ Letter from Henry Hoare to Lord Bruce, 13 Dec 1765. Wiltshire Record Society Vol 71.
²⁴ Letter from Henry Hoare to Lord Bruce, 23 Dec 1765. Wiltshire Record Society Vol 71.
²⁵ Nautical Archaeological Society, 2006. *Stourhead Lake Project, Survey & Excavation of the Lakes at Stourhead House*
²⁶ Minutes of a meeting of Bristol Council, 21 July 1733
²⁷ Woodbridge, K., 1970. *Landscape and Antiquity*, p58
²⁸ Letter from Henry Hoare to Lord Bruce, 11 May 1776, Wiltshire Record Society Vol 71.

The gardener’s house stood close to the entrance from the village. Francis Faugoin, Henry Hoare’s head gardener, probably lived there.²⁹ According to Colt Hoare, it was one of the oldest houses in the parish and faced the Bristol Cross.³⁰ Colt Hoare remodelled the house in 1808 and it was recorded by both Nicholson and John Buckler. Unfortunately it was burnt down in 1813. Colt Hoare subsequently placed a stone seat near the garden entrance in c.1824 (although not necessarily in the precise location of the lost gardener’s house). The design is derived from the *schola* tombs at Pompeii.³¹

Chinese Parasol

A ‘Chinese parasol’ was mentioned by William Clarke in 1777 and described as being close to the Stone Bridge.³² Dudley Dodd suggests that the Chinese parasol was an ephemeral feature, and may have only been hoisted on special occasions. However, it is noteworthy as, in 1778, Henry Hoare wrote ‘Mr Hoare’s picture from The umbrella is here I think it in the Stile of Paul Brill or Brilliant’.³³

Fredrik Piper’s sketch of 1779 shows the Chinese parasol against a background view of the stone bridge from an angle that allows a clear view through the bridge arches, with the Temple of Apollo beyond and to the left, and the Pantheon beyond and to the right.

- Lost features:**
- The statue of the reclining river god, beneath the rustic archway of the Paradise Well;
 - The Gothick Greenhouse, removed by Richard Colt Hoare in the 1790s;
 - The statue of Neptune, also removed by Richard Colt Hoare (date unknown);
 - The Chinese Parasol;
 - Small buildings in the area of garden to the north of the stone bridge, probably removed by Richard Colt Hoare.

The paths: Henry Hoare’s paths

By the date of Fredrik Piper’s maps, all the significant features in this busy part of the gardens had been built. A complex network of paths connected all the features, allowing visitors to walk freely in a number of different directions. Sketches and engravings of the 1770s – ‘90s show the paths as informal with relatively stoney surfaces and irregular edges.



Detail from ‘A View of Stourhead in the County of Wiltshire’ after Bampfylde (c.1770) engr’d by Vivares, 1777



Chinese parasol, c.1779 by F.M.Piper.
(Reproduced with the permission of The Royal Swedish Academy of Fine Arts)



View from the likely position of the Chinese parasol on the sloping ground to the north of the Stone Bridge

²⁹ Letter from Henry Hoare to Lady Bruce, 24 May 1776. Wiltshire Record Society Vol 71.
³⁰ Stourhead Annals, Vol 1, 1813-1814
³¹ Bill from George Ashley to RCH, 10 May 1824. Included an item for ‘Stone Seat, £25’ which may have been the seat drawn by Buckler. Wiltshire Archives ref 1300/2944
³² Dodd, D, 2021. *Stourhead. Henry Hoare’s Paradise Revisited*, ps 204, 269
³³ Letter from Henry Hoare to Lord Ailesbury, 6 Sept 1778. Wiltshire Archives ref. 1300/4283



Detail from watercolour by Bampfylde, before 1755 (when the water level was raised)

Piper’s sketch plans and master plan vary in how they record the paths, particularly in the area of the Bristol High Cross. One sketch plan (*top right*) appears to show a wall continuing from the semi-circular wall to the east side of the Bristol High Cross, and then tracing a rectilinear outline, possibly defining the public entrance point to the gardens. However, Piper’s master plan (*bottom right*) shows an entrance path in a different position, leading arriving visitors past the gardener’s house.

The Plan of the Manor of Stourton of 1785 does not show any of the paths in the area immediately around the lake edge and Stone Bridge (probably because the plan was drawn for a different purpose). However, it does show a path that is not visible on Piper’s plan, leading from the Gothic Greenhouse north-westward. It ran more-or-less along the contour, part-way up the slope between the lakeside and the path to the Turkish Tent. This path appears to have disappeared again in the C19th (it doesn’t appear on any later maps) but is visible on the LiDAR survey and can be found on the ground.

Sir Richard Colt Hoare’s paths

Sir Richard Colt Hoare removed the statue of Neptune. He also demolished the Gothic Greenhouse and the small domestic/service buildings from this part of the garden, saving only the Gardener’s house. Probably in association with these alterations, he simplified the paths through this area of the garden. He appears to have swept away the paths on the hillside that led up to the Gothic Greenhouse and the Temple on the Terrace (both of which were demolished).

However, Colt Hoare introduced some new paths or new alignments. In the Stourhead Annals he recorded:

- 1792: *Made the new gravel walk from the upper part of the gardens, to the side of the lake, & Palladian Bridge*
- 1793: *Made a gravel walk from the Temple of Flora to the village by the Cross- another from the Stone Bridge to the Rock Arch*

Colt Hoare’s path made in 1792 from the upper part of the garden to the side of the lake was a continuation of Henry Hoare’s path that skirted the upper edge of the hillside overlooking the village. The path then swept downhill, probably rather steeply, following a gentle inverted ‘S’ route and arriving on the lake bank just above Colt Hoare’s new boathouse. This path survived until 1980, when the National Trust removed it.



Details from sketch plans (above and right) and master plan (below) by Fredrik Piper, 1779



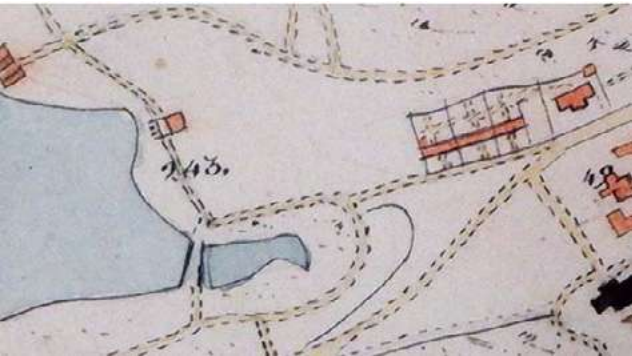
The ‘gravel walk from the Temple of Flora to the village by the Cross’ is shown on the 1839 tithe map as being fairly close to the water’s edge near to the Stone Bridge. However, the tithe map, which was drawn for a different purpose, may not be particularly accurate in its depiction of garden paths. Nicholson’s illustrations of the area show the path corresponding much more closely to the path route of today, and also similar to the route shown on Piper’s plans of 1779, although modified. Colt Hoare removed the path that led up to the Gothic Greenhouse, presumably soon after he had demolished the Greenhouse. (New paths were made in this area in the 1960s-’70s by the National Trust.)



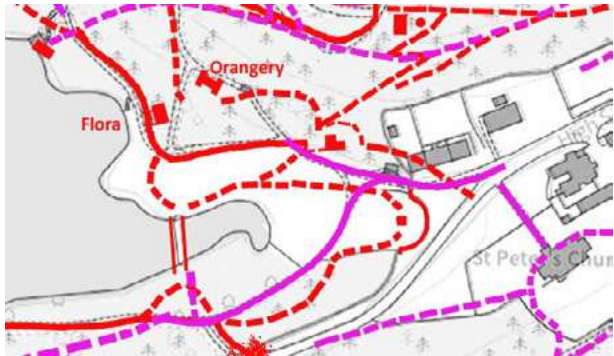
Detail from ‘Another view of the lake and bridge, on left the Sun Temple, on right the Pantheon’ by Nicholson, probably painted after 1813 when the gardener’s house was burned down (British Museum ref. 216289001/1944,1014.137, Creative Commons Licence CC BY-NC-SA 4.0)



‘View of a Seat Lately Erected in the Gardens of Stourhead’ by John Buckler, 1824 (NT Collections ref 731086)



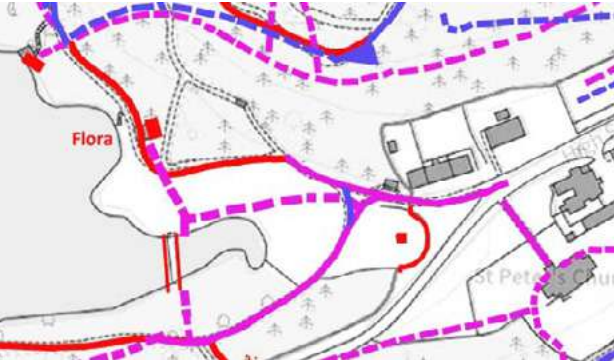
Stourton Tithe Map, 1839



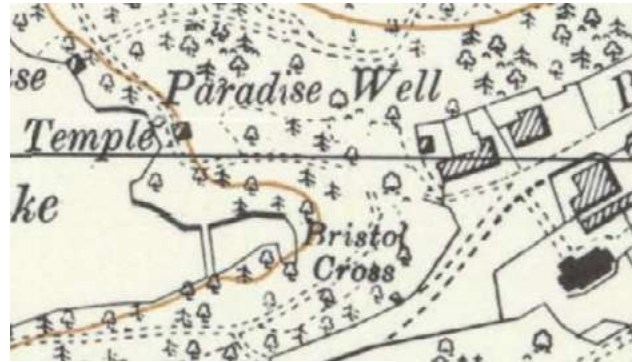
1839 Tithe Map paths (mauve) and early 1779 Piper map paths (red) superimposed on modern OS base map



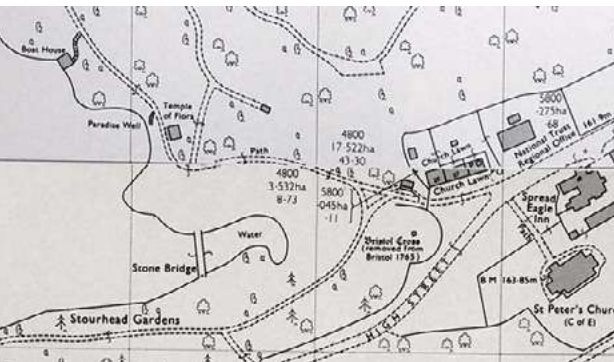
Ordnance Survey, 1885 (25" to 1 mile)



1885 paths (blue) superimposed on 1839 paths (mauve) and extant 1779 paths and features, on modern OS base



Ordnance Survey, 1962 (6" to 1 mile)



Ordnance Survey, 1981 (1 to 2500). Surveyed 1979

After the Pantheon was built in the mid-1750s, the Temple of Flora was somewhat eclipsed. Although it remained highly visible it was often by-passed on the visitor route round the gardens. Colt Hoare’s revised guide to the Stourhead Gardens, published by Rutter in 1818, led visitors from the house down to the water’s edge arriving near the boathouse. From there they were guided north and crossed the lake using a ferry boat in summer, or walked around the top of the lake in winter.

However, many visitors travelled to Stourhead and, having arrived or stayed overnight in the village, they entered the gardens from there. Many came for just a few hours with the sole purpose of seeing the gardens. For these visitors, when following the anti-clockwise route round the lake, they usually found the Temple of Flora.

National Trust paths

As some date between 1962 and 1968³⁴ new paths were built leading (possibly unwittingly) to and across/past the site of Henry Hoare’s Gothic Greenhouse. One new path ran from the approximate site of the lost Greenhouse, directly down the slope to beside the Temple of Flora. A branch led from this path towards the village but was not linked through: it was created as a dead-end leading to a well-concealed gardeners’ machinery store.

In 1978 the NT’s Garden Adviser, John Sales, was referring to these paths when he wrote that ‘... the first priority should be to make the new diagonal path right [when walking from village] to link up, through the site of the machinery shed, with the path down from the shades; at the same time the path beside Flora should be removed and blocked.’³⁵

This plan was implemented over the winter of 1979-’80.³⁶ (The machinery store was removed to a new store built to the immediate west of the walled garden.) The path leading down the slope past the rear of the Temple of Flora was removed again and planted over. The level of the restored path may have been substantially raised using spoil from the path that was removed.³⁷

What survives:

The paths in this area represent a combination of historic survivals and National Trust paths. On entering the garden from the village gate, the first sections of path leading past the Bristol Cross are those laid out by Richard Colt Hoare.

Where the path branches, the path that continues west towards the Temple of Flora is the C18th route created Henry Hoare and shown on Piper’s plan of 1779.

The branch that runs south, passing between the Bristol Cross and the lake, follows a modified alignment created by Colt Hoare, until it reaches just beyond the first turning leading to the sousterrain and then up to the Temple of Apollo.

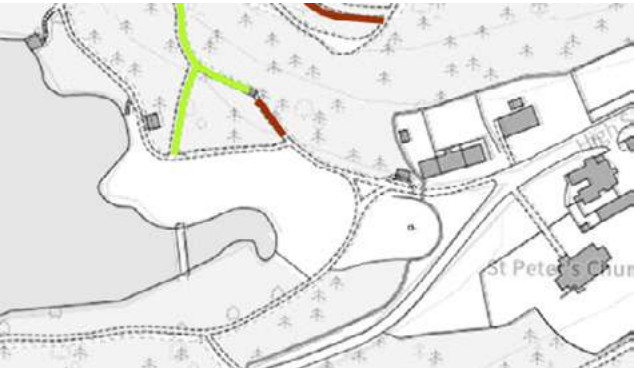
The path that runs uphill onto the hillside above the Temple of Flora, as far as the position of the lost Greenhouse, is path created by the National Trust in 1979-’80.

Significance: **High Significance:** The primary paths leading from the garden entrance gate towards a) the Temple of Flora and b) past the Bristol Cross and towards the sousterrain are partly the creation of Henry Hoare and partly the creation of Richard Colt Hoare.

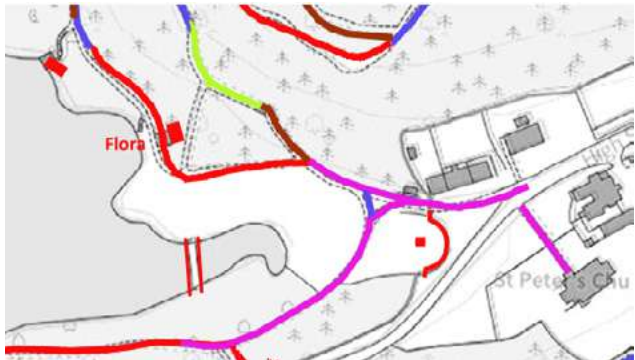
Neutral: The branch path leading north, up the site of the Gothic Greenhouse (or thereabouts) is a National Trust creation. However, it is worth noting that this path may pass near or even cross the site of the Gothic Greenhouse and so may have **Some Significance.**

Future presentation and practical implications: Illustrations of this area from the time of Colt Hoare onwards and C20th photographs show the paths in this area as crisply edged gravel paths. This quality of presentation must be maintained, with surfacing that still has the appearance of gravel. Robust but neat path edges may be achieved by installing steel edgings.

Where the paths have spread wider than the likely original width of 6ft (1.8m), consideration should be given to permanently re-building the paths to a slightly greater width of maybe 2.5m as a realistic concession to accommodating the vastly increased visitor numbers.



Paths restored after 1960s-70s (green) and 1979 – c.1985 (brown)



Today's paths, identifying when they were first created or restored

- Dates when first shown on a map:
- Since 1981*
 - 1981
 - 1962
 - 1902
 - 1885
 - 1839
 - 1785
 - 1779
- * Some modern paths may be restored historic paths

³⁴ These paths are shown on a hand-drawn National Trust plan of the 'Stourhead Pleasure Grounds' dated 1968, showing all the notable trees
³⁵ Memo from John Sales (NT Gardens Adviser) to P. Mitchell (Property Manager), 5 April 1978
³⁶ Garden Adviser's Report (John Sales), 21 Feb 1980
³⁷ Garden Adviser's Report (John Sales), 2 May 1979

Zone 4 East side of lake: Temple of Flora to Chinese Bridge, including Turkish Tent

Associated features:	HE Register entry	Designation	Grid ref.	NT SMR No:
Temple of Flora	1318472	Grade I	ST 77424 34016	114051
Small Grotto below Temple of Flora	1131101	Grade II	ST 77412 34015	114053
The Paradise Well	1283514	Grade I	ST 77412 34015	114052
Boathouse	1199203	Grade II	ST 77360 34050	114054
Chinese Alcove (site of)	-	-	ST 77421 34101	114078
Turkish Tent (site of)	-	-	ST 77407 34194	114079
Chinese Bridge (site of)	-	-	ST 77272 34216	114081

Brief general history: The Temple of Flora and the Paradise Well (described in Zone 3 above) were amongst the earliest garden buildings to be created by Henry Hoare. They were built in 1745. It would appear that Henry, either simultaneously or soon after, extended his project northward along the wooded hillside known as ‘The Shades’. From here views were gained over the string of lakes and smaller ponds that already existed in the valley.

Diana of Versailles; later the site of the Turkish Tent

One of Henry Hoare’s earliest interventions further along this west-facing hillside was the creation of ‘Diana’s Mount’. This was a viewing station named after a lead statue of Diana (*Diana of Versailles*) which was positioned there. The statue had been cast by John Cheere and acquired by Henry Hoare in 1744-5.³⁸ The ‘mount’ can be seen from across the lake in an engraving published in 1774 (but probably based on a much earlier sketch because the Turkish tent is not yet to be seen). This wooded hillside was considered by Joseph Spence to be the Bridgman part of the garden.³⁹ Certainly, what appears to have been quite a substantial angular, pyramidal earthwork forming ‘Diana’s Mount’ contrasted with more natural woodland setting to either side. It is reminiscent of Bridgman’s style and that of other garden-makers of the 1720s and ‘30s, and was still being imitated in the 1740s.

In 1762, the statue of Diana was moved to the interior of the Pantheon and a Turkish Tent was then erected to replace the statue, commanding the view across the now much-enlarged lake.

Henry Hoare’s friend, Charles Hamilton, had erected a Turkish Tent at Painshill in 1759. It comprised canvas draped around a brick structure with a timber roof covered in lead. Henry Hoare’s tent was of a lighter construction and was described by one visitor in 1765 as ‘covered with white Linnen & fringed in Blue, the inside is Painted Blue & White in Stripes like a Sattin, there is three half Moons on the Top which you see at a great distance’. An illustration of the tent is seen on a cream bowl and dish cover in Wedgwood’s ‘Green Frog Service’, 1773-74.⁴⁰ The tent was smartened up in c.1776: the interior was altered according to Henry’s daughter Susannah’s direction.⁴¹ It was still there in 1780.

³⁸ Henry Hoare ledger, 1734-49. 2 May 1745. ‘Mr Cheere for Apollo and Diana & ye2 Packing Cases in full’ £51-5s
³⁹ Letter from Joseph Spence to the Earl of Lincoln, 17 Sept 1765. (Dodd, p135 ref’s Ns NeC 2951, Nottingham University)
⁴⁰ Harrison, J., 2017. *Myth in reception: insights from Stourhead Gardens* (PhD thesis), p297 Anonymous manuscript
⁴¹ Letter from Henry Hoare to his grand-daughter, Henrietta (‘Harriot’), 18 July 1776, Wiltshire Record Society Vol 71.



Detail from ‘A View from the Pantheon in Mr Hoare’s Garden at Stourton in Wiltshire’, from *A New Display of the Beauties of England*, pub. 1774. The absence of the Turkish Tent at the summit of the mount suggests that the engraving is based on an illustration of c.1762 or earlier.

In his *The History of Modern Wiltshire*, Richard Colt Hoare recorded that the Turkish Tent was one of several garden structures that he had removed early on, in order to remove buildings that were ‘not in harmony with each other’. In the Stourhead Annals for 1792, he also wrote that he had ‘Levell’d the Hill on which the Turkish Tent formerly stood’.

Chinese Alcove

There were other exotic features on this hillside including a Chinese Alcove, which was probably erected after the Temple of Flora, but well before the Turkish Tent.

The first recorded mention of the Chinese Alcove is in an anonymous poem ‘Stourton Gardens’ on 1749. Moving between the Temple on the Terrace and the statue of Diana, the rhymmer describes

To yon strange seat, my friends ! we next repair,
Perhaps a Mandarin inhabits there!
Design uncommon is in all express’d
’Twas surely finished in the furthest East.
.....

The Alcove was described again by an anonymous writer in 1765 as a ‘Chinese Temple in which is a Manderin with his hand on a Globe of the World’.⁴²

⁴² Harrison, J., 2017. *Myth in reception: insights from Stourhead Gardens* (PhD thesis), p297 Anonymous manuscript

Chinese Bridge

The so-called Chinese bridge was built in 1749, enabling an attractive circuit of the lake, on foot, from the east bank across to the Grotto and then round the south side of the lake. Despite being labelled as ‘Chinese’ the bridge was based on a design by Palladio, described in the third book of *his Quattro Libri* treatise on architecture. Flitcroft may have provided the working drawings. William Privett was paid in 1749 for some work associated with the bridge, possibly the stone footings.⁴³

Before the bridge was completed, according to the anonymous author of ‘Stourton Gardens’, it was necessary to take a ferry across to the Grotto, and then return to ‘The Shades’ either by boat again or possibly by a different dry land route. A drawing by Turpin de Crissé of 1793 shows the bridge landing on a small lawn on the west bank, with a fenced path leading away from it.

Henry built the larger dam across the valley in 1754-5, so creating the Garden Lake that now exists. If Henry had started to plan the enlarged lake as early as 1747 and anticipated raising its water level, this may explain why the Chinese bridge had short level approach decks at either side. When the bridge was first built it may have spanned a smaller, narrower water body resting at a lower level. So the arched bridge may have originally sprung directly off the banks. The short causeway approaches to the bridge are built on the abutments which may have either been designed from inception, anticipating the water level rise.

The bridge was in bad condition in 1798 and so was removed by Richard Colt Hoare.⁴⁴ However, in his own guidebook to the gardens of 1800 Colt Hoare wrote that ‘A Ferry-boat now supplies the place of a Palladian, or Chinese Bridge, which, in its architecture, ill accorded with the different Grecian buildings around it.’ The ferry was operated by pulleys.⁴⁵

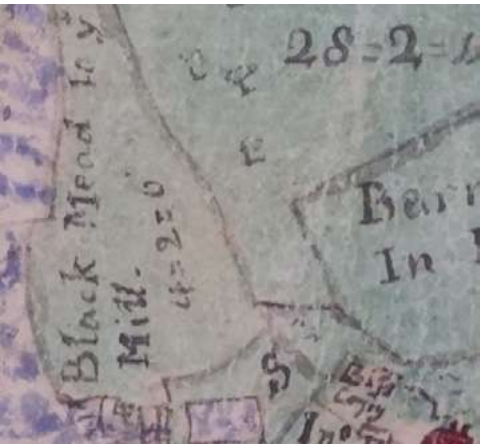
Boat House

The boathouse on the lake shore near the Temple of Flora was built by Colt Hoare in 1794. Its rocky façade, facing the lake, echoes the appearance of the Grotto on the opposite bank. It may have replaced an earlier boathouse that is shown on a Ground Plan of the lake when empty, of 1792.

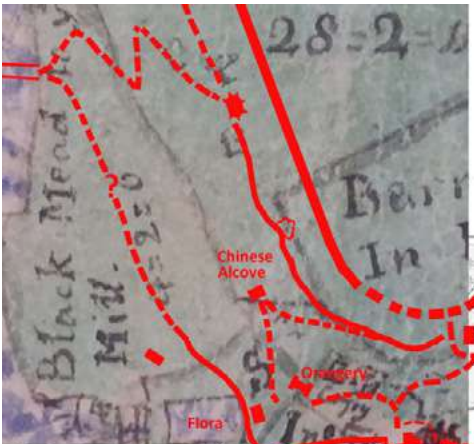
The paths: The Chinese Alcove is shown (and annotated) on Fredrik Piper’s master plan of Stourhead of 1779. It is also shown on the Plan of the Manor of Stourton of 1785. Both maps show a path approaching the Alcove, up the hill from the Gothick Greenhouse. Piper’s sketch plan shows a small, unidentified feature mid-way along this path, positioned centrally with the path bellying around it. Piper’s master plan of 1779 also shows a path leading down to the Chinese Alcove from the Temple on the Terrace. The 1785 estate map does not show this path. However, this path appears to have been incorporated later into the route of a new path built by Colt Hoare running downhill towards his boathouse. This path is shown on the 1839 tithe map.

The 1785 estate shows a path leading on from the Chinese Alcove up the hill towards the Turkish Tent. This path is not shown on Piper’s map.

There may be a number of reasons for the differences between the 1779 and 1785 maps. The 1785 map is drawn to a smaller scale and so may be less accurate. The paths may have been altered between the dates of the two maps. Given the number of paths in this area, it is possible that they were not recorded consistently by the different map-makers. It may be that the two maps should be regarded as complementary and that the truth is a compilation of both.



Map of the Parish of Stourton 1722



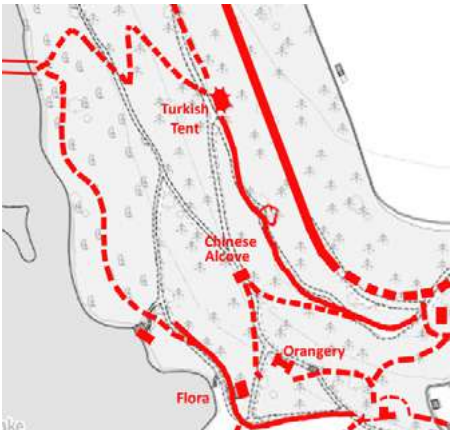
The paths of Piper's map of 1779 superimposed onto the much earlier Map of the Parish of Stourton 1722



Plan of Stourhead by Fredrick Piper, 1779

Key to features on Piper's plan:

- B – Turkish Tent
- D – Chinese Alcove (see Zone 4)
- E - Temple of Flora
- F – Orangery
- Y - Y



Paths on Piper's plan, 1779 superimposed on modern OS base map

⁴³ Henry Hoare’s ledger 1749-70, 4 Dec 1749. ‘Mr Privet in full for ye Bridge and other work’ £34-9s
⁴⁴ Stourhead Annals, Summer 1798
⁴⁵ Dodd, D, 2021. *Stourhead. Henry Hoare’s Paradise Revisited*, p153

The two late C18th maps also differ in how they depict the paths approaching the Chinese Bridge from the west bank. Piper's map shows a path leading north from the Temple of Flora towards the bridge. It is shown following a slightly sinuous route close to the shoreline of the lake, before arriving at the entry point to the bridge. A sketch drawn by Bampfylde in c.1770, showing the view from the Temple of Apollo, shows this part of the east bank with no obvious path. The open lawn that rose from the water's edge up to the Turkish Tent is seen as a smooth, uninterrupted grass slope, suggesting that this path may have been a grass path and not formalised by a gravel surface.



Detail from a sketch of the view from Apollo's Temple, by Bampfylde, c.1770-'80. It shows the lake's east bank without any obvious path. (©Victoria & Albert Museum, London)

However, an engraving of c.1760, looking down upon the same area from an elevated viewpoint – possibly the Turkish Tent – shows a short section the path which might have been a mown path. The illustration shows a gardener walking along the path with a scythe over his shoulder.



A View of the Grand Lake and Pantheon, c.1760 (NT Collections 732612). The view is probably taken from Diana's Mount.

Stourhead Garden Paths.
Historic Development and Significance: Gazetteer



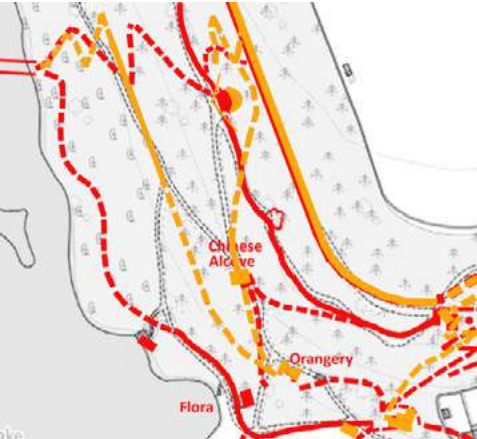
Plan of the Manor of Stourton, 1785



* Some modern paths may be restored historic paths



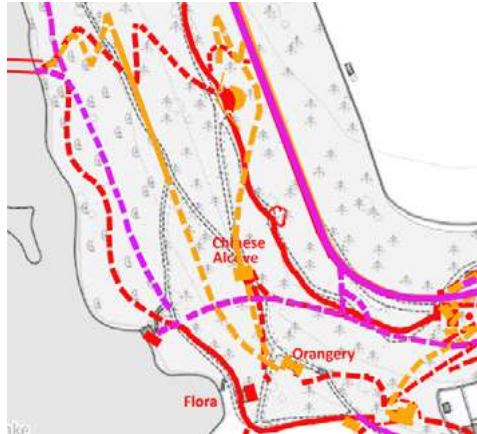
Paths on the 1785 map superimposed on modern OS base map



Paths from 1785 and 1779 maps superimposed on modern OS base map



Stourton Tithe Map, 1839



1839 paths (mauve) superimposed over 1785 paths (orange) and 1779 Piper paths (red), on modern OS base

The Plan of the Manor of Stourton of 1785 differs from Piper’s plan. It does not show any path near the lake bank. Instead, it shows a very straight path, set well back from the shore and a little higher up the slope, following a line roughly along the contour. This path was not shown on Piper’s map but part of it still exists on the ground. Where it has been removed, it can still be seen on the LiDAR survey of 2019 and, indeed, can be found on the ground amongst the trees and shrubs that now grow on this slope. The 1785 estate map shows a zig-zag branch path turning off this straight path and leading down to the Chinese bridge.

The 1779 and 1785 maps also differ in the paths that they show relating to the Turkish Tent. Piper’s maps (sketch plan and presentation drawing) both show a path following a slightly meandering route along the upper hillside (Sand Walk), but below Fir Walk, to the Turkish Tent and beyond. It passes through small former quarries on the way. The path still exists today and it seems unlikely that it was ever totally abandoned.

However, Sand Walk is not shown on the 1785 estate map. Instead the Turkish tent is shown as being approached by a quite different route: a path running diagonally up the hillside from the Chinese Alcove. This is probably the same or much the same as the path that ascends the slope today. However, the map shows the path not running directly to the tent but passing it and continuing to ascend the slope above. The path then passes behind the tent (on higher ground) before zig-zagging back down to the level of the Tent on its north side.

The 1785 map does not show a complete, relatively direct route from the Turkish Tent down to the Chinese Bridge. However, Piper’s master plan does. It shows a zig-zag path leading off Fir Walk, descending to the Turkish Tent on its north side and then continuing in a bold zig-zag right down the slope, and finally arriving at the Chinese bridge. The upper zig-zag sections can be seen clearly on the LiDAR survey images of 2019.

In her diaries, Lady Amabel Yorke, Countess de Grey records her visit in August 1774, describing the route:

*‘The First part old-fashioned, - Terrass, to the Obelisk - Turkish Seat - Walk below it to Turkish Tent - Bridge - The Lake in most places edg’d with Woods - Grotto – Pantheon’*⁴⁶ This account mentions a feature not recorded elsewhere – a Turkish Seat, presumably beside the Fir Walk - and appears to confirm a continuous route from the Turkish Tent directly down to the Chinese bridge, which accords with Piper’s master plan of 1779.

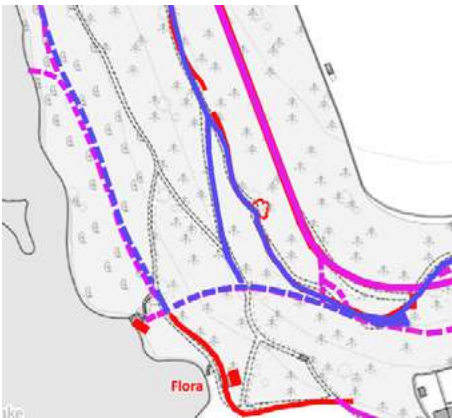
The tithe map of 1839 presents a much-simplified picture of the paths in this area. It shows a gently sinuous, inverted ‘S’ path leading down to Colt Hoare’s boathouse from the top of the slope. This path incorporates one of the older paths shown on Piper’s detailed sketch plan. Colt Hoare recorded the creation of this path and also a path along the side of the lake to the Palladian (Chinese) Bridge in the Stourhead Annals for 1792. In the Annals of 1796, Colt Hoare recorded making a ‘new formed along Terrace where Turkish Tent formerly stood, leading to the Park Bottom’ but this presumably re-established a version of the path that had existed in Henry Hoare’s time.

The 1839 Stourton tithe map also shows:

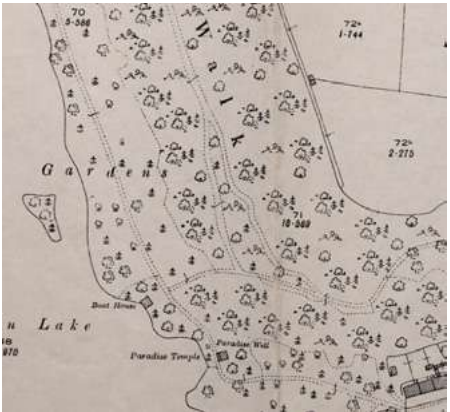
- a lower lake-side path that follows a route closer to, but much straighter the lake-side path shown on Piper’s map of 1779; and
- an upper path which geographically appears to correspond to the Fir Walk but its shape is more suggestive of the path to and beyond the former site of the Turkish Tent (known as Sand Walk).



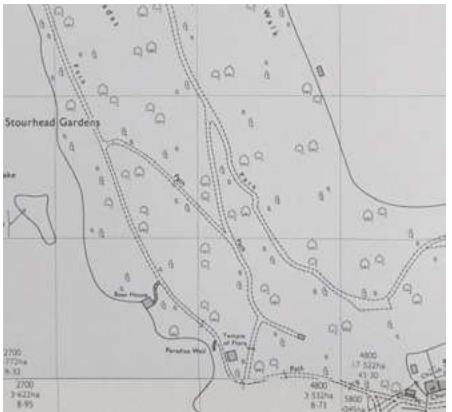
Ordnance Survey, 1885 (25" to 1)



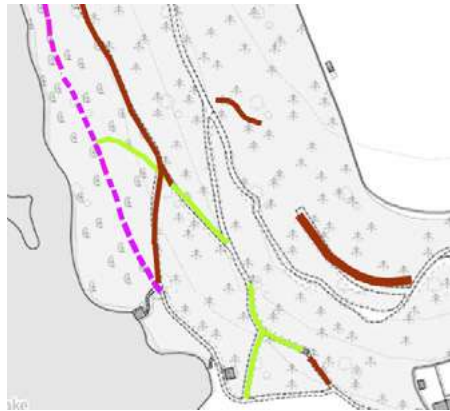
1885 paths (blue) superimposed on 1839 paths (mauve) and extant 1779 paths and features, on modern OS base



Ordnance Survey, 1962 (1 to 2500)



Ordnance Survey, 1981 (1 to 2500), surveyed 1979



New or restored paths (shown in context) by the National Trust between 1962 and the mid-1980s
Also shows an 1839 path which has been lost since the early 1980s



⁴⁶ MS Diaries of Amabel Yorke, 1769-1827, vol. v (25 August 1774)

Although Colt Hoare comprehensively removed the garden buildings and features from this slope it seems unlikely that all the other earlier paths that criss-crossed this west-facing slope were also lost. They would have still been useful for the gardeners, so some may have been closed off or concealed by planting, rather than being completely planted over.

Guidance on the route to follow round the gardens, provided to visitors by Colt Hoare in 1818, set out *‘some regular order of progress in order to shew the place to greatest advantage’*. After leaving the mansion it led them to descend *‘under the shade of a thick grove of tall and aged trees, into the gardens, and catch most unexpectedly, the first view of a spacious lake in the vale beneath ...’* This route appears to have followed Colt Hoare’s new, sinuous but steep path down the well-wooded west-facing hill, from which they would *‘catch most unexpectedly, the first view of a spacious lake in the vale beneath ...’* The route then carried them north beside the lake *‘to a passage over it, which in times past was effected by a lofty Chinese bridge, but now by a simple ferry-boat.’*⁴⁷

By 1885, several of the paths that were shown on Piper’s map in this area – but were closed by Colt Hoare - had been re-opened. They provided much longer zig-zag routes but following easier gradients than that of Colt Hoare’s path down to his boathouse.

Interestingly none of the Ordnance Survey maps, right up to the present day, show the Fir Walk. This is probably because, although it remained a distinctive, avenue-like feature, it has a grass surface.

Between 1885 and 1962, there were no further changes to the paths in this area. However, between 1962 and 1968, paths leading down towards the village from near the site of Chinese Alcove, began to be built (probably at the suggestion of the Trust’s Gardens Adviser, Graham Stuart Thomas). A branch that led more directly towards the village was not linked through: it was a dead-end leading to a well-concealed gardeners’ machinery store. In 1978 the NT’s Garden Adviser, John Sales, was referring to this path when he wrote that *‘... the first priority should be to make the new diagonal path right [when walking from village] to link up, through the site of the machinery shed, with the path down from the shades; at the same time the path beside Flora should be removed and blocked.’*⁴⁸ This plan was put into action, in stages, during 1979. In 1979, John was planning another new path leading from what he referred to as ‘behind Flora’s Temple’ (in fact the site of the Chinese Alcove) north-westward, down to the existing path leading north along the lake bank that had been created in Colt Hoare’s time (if not before). This new path was implemented in 1980. The lower section of that path has since been removed.

In 1984, the lake-side path running north from the boathouse was grassed over.⁴⁹ It remains grassed over today but is still regularly walked by many visitors. Visitors were now diverted away from the lake-side route via another new path, built by National Trust, leading up to the slightly higher ground where it met and followed a path alignment that corresponds to the path shown

on the 1785 estate map.⁵⁰ Probably around the same time (and certainly after 1979), Colt Hoare’s steep hillside path leading down to the boathouse was removed.

Lost features:

The following features were removed by Richard Colt in the 1790s:

- The Gothick Greenhouse;
- The Chinese Alcove
- The Turkish Tent and Diana’s Mount;
- The Palladian (Chinese) Bridge.

Paths shown running along east bank of the lake, nearer to the water’s edge on both Piper’s master plan of 1779 and the Tithe map of 1839 have either been lost or grassed over.

What survives:

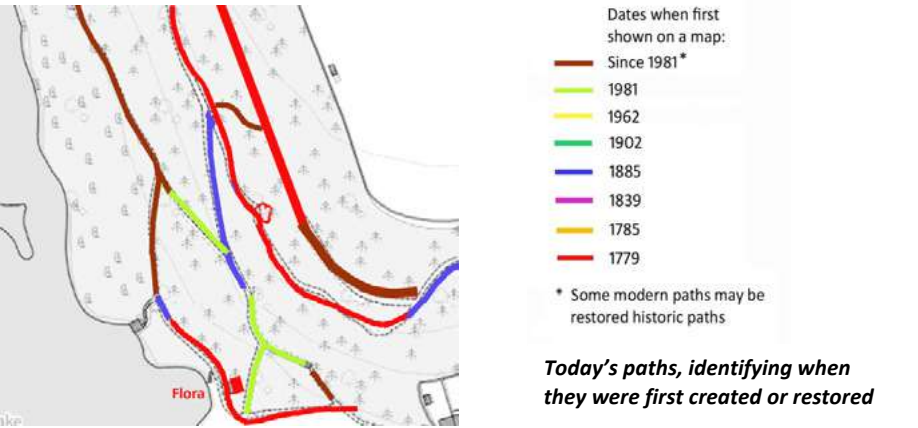
The paths in this area represent a combination of historic survivals and National Trust paths.

The upper path through ‘The Shades’ leading to and past the site of the former Turkish tent was restored by Colt Holt in 1796.

The lower path through ‘The Shades, which runs through the lower trees but is still well-back from the lake’s edge was created by the National Trust in the early 1980s.

A path running from near the site of the former Turkish tent obliquely downhill (southward) towards the site of the Chinese Alcove was created (or possibly re-created) in the Victorian period. It may have followed the line of a path shown on the 1785 estate map, but it’s hard to be sure.

The path built by Colt Hoare, nearest to the lake’s edge, was grassed over in 1984 but the surface is still patchily visible.



⁴⁷ Colt Hoare, R, 1818. *A Description of the House and Gardens at Stourhead*. Pub. Rutter, Shaftesbury Barratt and Son
⁴⁸ Memo from John Sales (NT Gardens Adviser) to P. Mitchell (Property Manager), 5 April 1978
⁴⁹ ‘Changes to Stourhead’, c.1980. Author unknown, possibly John Sales. Explains changes that have been made at Stourhead and sets out further thoughts.

⁵⁰ Memo from D. J. Sales to W. J. B. Thorneycroft, 1 December 1983

Significance:	High Significance: ‘Fir Walk’ and the path leading through The Shades to the site of the site Turkish Tent (‘Sand Walk’) both originated in the time of Henry Hoare.
	Medium Significance: The path that runs obliquely down the slope, southward from approx. the site of the Turkish Tent to the site of the Chinese Alcove is a Victorian path. However, may have followed the line of a path shown on the 1785 estate map - it’s hard to be sure – but if so, this would raise it to High Significance.
	Some Significance: The grassed over path nearest to the water along the lake bank, which was built by Richard Colt Hoare. The structure appears to survive.
	Neutral: The paths on the hillside to the east of the Temple of Flora and running northward along the lower slope of The Shades, which were created by the National Trust.
Future presentation and practical implications:	The paths through The Shades and nearer to the lake shore are likely to have always been informal. Ideally, the future surface should remain as gravel but needs to be designed to drain rapidly so that the path surface remains firm and puddle-free. If a path edging is needed in order to contain the path surface material, it should be sturdy but informal (probably timber).

Zone 5 East side of lake: Chinese Bridge and Turkish Tent to Lily Lake dam

Associated features:	HE Register entry	Designation	Grid ref.	NT SMR No:
Turkish Tent (site of)	-	-	ST 77407 34194	114079
Chinese Bridge (site of)	-	-	ST 77272 34216	114081

Brief general history: **Chinese Bridge**
The so-called Chinese bridge (really of Palladian design) was built in 1749⁵¹, creating an attractive means of moving from the lake’s east bank, across to the Grotto. A detailed description is given in the section above (Zone 4). When the bridge was first built, the enlarged dam across the valley had not yet been built. The lake’s water level would have been lower and its width at the bridging point possibly less.
In 1798 the bridge was in bad condition and it was removed by Richard Colt Hoare.⁵² However, in his own guidebook to the gardens of 1800 Colt Hoare wrote that ‘A Ferry-boat now supplies the place of a Palladian, or Chinese Bridge, which, in its architecture, ill accorded with the different Grecian buildings around it.’ The ferry was operated by pulleys.⁵³

Diana’s Mount; later the site of the Turkish Tent

In 1762 or soon after, a Turkish Tent was erected by Henry Hoare at the apex of ‘Diana’s Mount’. This was an elevated viewing station named after a lead statue of Diana (*Diana of Versailles*) which Henry had placed there, but had now moved to the Pantheon. Diana’s Mount and the Turkish Tent are described in more detail in the section above (Zone 4).
In his *The History of Modern Wiltshire*, Richard Colt Hoare recorded that the Turkish Tent was one of several garden structures that he had removed relatively soon after he settled at Stourhead, in order to remove buildings that were ‘not in harmony with each other’. In the *Stourhead Annals* for 1792, he also wrote that he had ‘*Levell’d the Hill on which the Turkish Tent formerly stood*’.

Diana’s Basin and the Lily Lake

Diana’s Basin is a small body of water set at an intermediate level between the Lily Lake (upstream) and the main Garden Lake (below). It was presumably created by Henry Hoare around the same time as the large dam was built. The reason for it being so-named is unclear because it is quite a long way from Diana’s Mount.
After demolishing the wooden Chinese bridge in 1798, Colt Hoare created two new means for continuing the circuit around the lake:

- either by ferry across the stretch of water where the bridge had stood;
- or by continuing north to the head of the lake and then crossing the dam separating Diana’s Basin from the next lake up the valley, known since Edwardian times as the Lily Lake. From this dam, visitors gained a view over Lily Lake and up the valley beyond known as Six Wells Bottom. This view was illustrated by Francis Nicholson, c.1812-1816.



Map of the Parish of Stourton 1722 with superimposed outline of Henry Hoare’s lake of the 1760s



Right and above right: Details from sketch plans by Fredrik Piper, 1779



Sketch of the Chinese bridge by Bampfylde, c.1770
(©Victoria & Albert Museum, London)

⁵¹ Henry Hoare’s ledger 1749-70, 4 Dec 1749. ‘Mr Privet in full for ye Bridge and other work’ £34-9s
⁵² Stourhead Annals, Summer 1798
⁵³ Dodd, D, 2021. *Stourhead. Henry Hoare’s Paradise Revisited*, p153



View looking from beside the dam of Lily Lake towards King Alfred's Tower, by Francis Nicholson, 1812-1816. (British Museum ref. 1944,1014.143, Creative Commons Licence CC BY-NC-SA 4.0)

The paths: Colt Hoare removed the Turkish Tent at some date before 1792. In 1792 he levelled the 'hill' (Diana's Mount) on which it had stood.⁵⁴

Although the shape of the zig-zag path leading down the slope from the Turkish Tent to the Chinese Bridge differs in Fredrik Piper's sketch plan and his master plan, in essence they both record a zig-zag path. Part of this zig-zag can be seen on the LiDAR survey images of 2019. The trace of part of the path was probably lost when Colt Hoare had the geometric form of 'Diana's Mount' re-graded in 1792.

Piper's sketch plan of c.1779 shows the beginning of a path departing from the east end of the Chinese Bridge and turning northwards, as though to continue along the lake bank and up the valley. On this plan the path dwindles away but it seems quite likely that an informal trodden path would have continued in this direction, as a route worn by gardeners and estate workers.

In the Stourhead Annals, Richard Colt Hoare recorded that he had formed a new road leading from the Obelisk to Six Wells (i.e. further up the valley) in June 1795.

The following year (1796), Colt Hoare recorded making a 'new path formed along Terrace where Turkish Tent formerly stood, leading to the Park Bottom' but this presumably re-established a version of the path that had existed in Henry Hoare's time. It is now known as 'Sand Walk'.

Two years later, he recorded:
'In the summer 1798. I took down the Palladian Bridge- placed a ferry on the same spot - Made a new walk around the water- NB this upper part of the garden was before unconnected with the rest-'



Plan of Stourhead by Fredrick Piper, 1779
Key to features on Piper's plan:
B – Turkish Tent K – Chinese Bridge



Paths on Piper's plan, 1779 superimposed on modern OS base map



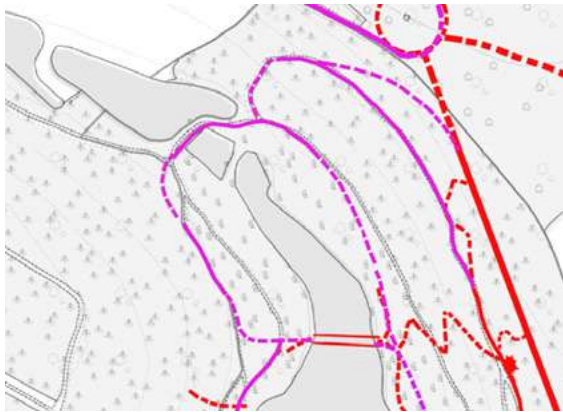
Plan of the Manor of Stourton, 1785



Paths from 1785 and 1779 maps superimposed on modern OS base map



Stourton Tithe Map, 1839



1839 paths (mauve) superimposed over 1779 Piper paths (red), on modern OS base map

⁵⁴ Stourhead Annals, Jan 1792

In the mid-C19, a short branch path was created, leading obliquely uphill from ‘Sands Walk’ and meeting the road that Colt Hoare had laid in 1795 from the Obelisk to Six Wells.

At some date, possibly around 1795, Richard Colt Hoare had a ha-ha built. This separated the extensive meadow to the west of Stourhead House, Great Oar, from the picturesque landscape beyond. The ha-ha cut across Fir Walk so that it no longer possible to walk the full length of the walk right up to the Obelisk, which now stood within the area enclosed by the ha-ha. Colt Hoare’s new road connecting the Obelisk to Six Wells Bottom may have been built in anticipation of creating the severing impact of ha-ha, or was built in the aftermath.

The historic maps show no further changes to the paths in this area, for over 100 years, until after 1979. Memos written by John Sales, recording his advisory visits in 1979 and ‘80 reveal that ‘a possible route for a new path from the back of Flora’s Temple and along the east bank’ was walked in July 1979.⁵⁵ By February 1980, the plans were becoming firm. The ‘New path below [the] Shades’ was to be ‘scalpings dressed with Bredon gravel at both ends and of scalpings dressed with dust if necessary to bind, and sown with grass seed in between. The path should be on average 2.4m (8ft) wide and should pass through the existing clump of trees, following the contours to avoid being too straight.’⁵⁶ So the path was to look grassy (and still does) even though it was reinforced to cope with the footfall.

In 1979/80 another new path was created linking Fir Walk to Sand Walk. It is mentioned in a memo from John Sales⁵⁷ but it is not clear exactly which path he means. There are two short, steep connecting paths between Fir Walk and Sand Walk. One is at/near the site of the Turkish tent; the other path is further along Sand Walk to the north.

In 1984, the entire length of the Colt Hoare’s paths along the east bank of the lake – all the way from the boathouse, past the site of the Chinese Bridge, and on as far as the Lily Lake dam - were filled in to make them smooth and then grassed over.⁵⁸ They remain grassed over to this day but are still regularly walked by many visitors.⁵⁹

At the same time, the upper path (‘Sand Walk’) was extended and brought down the slope in a simple curve to meet Colt Hoare’s path that crosses the dam.

- Lost features:
- The Palladian (Chinese) Bridge.
 - Paths shown running north along east bank of the lake, shown on both Piper’s master plan of 1779 and the Tithe map of 1839 have either been lost or grassed over (and replaced by the National Trust, further back from the lake edge).

What survives:

The paths in this area represent a combination of survivals, particularly from the time of Richard Colt Hoare but with one Victorian addition, and then more extensive alterations by the National Trust.

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Memo from D. J. Sales (NT Gardens Adviser) to P. Mitchell, 2 May 1979

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Memo from D. J. Sales (NT Gardens Adviser) to J. Thorneycroft, 21 Feb 1980

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Memo from D. J. Sales (NT Gardens Adviser) to J. Thorneycroft, 21 Feb 1980

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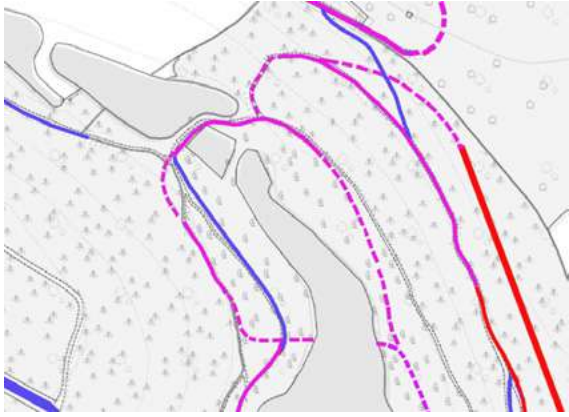
Memo from D. J. Sales (NT Gardens Adviser) to J. Thorneycroft, 1 Dec 1983

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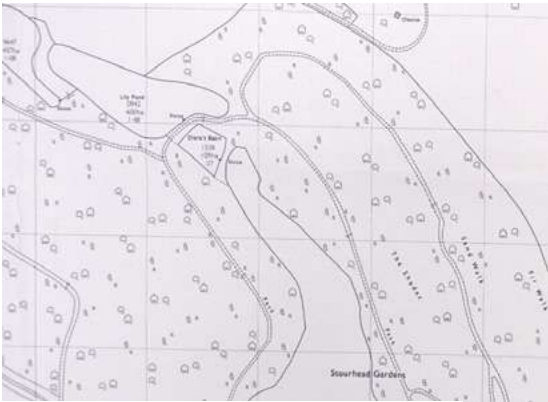
‘Changes to Stourhead’, c.1980. Author unknown, possibly John Sales. Explains changes that have been made at Stourhead and sets out further plans.



Ordnance Survey, 1885 (25" to 1 mile)



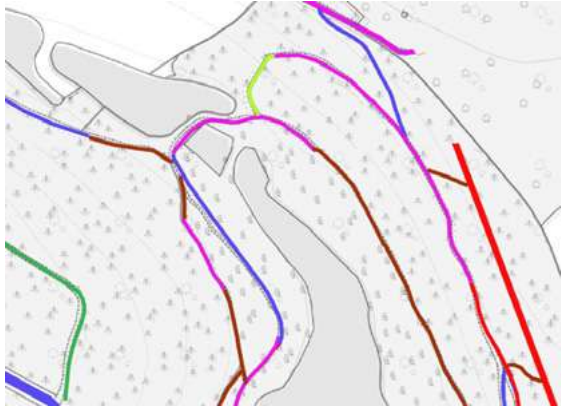
1885 paths (blue) superimposed on 1839 paths (mauve), on modern OS base



Ordnance Survey, 1981 (1 to 2500), surveyed 1979



Paths added between 1962 & 1979 (green) or added /restored since 1979



Today's paths, identifying when they were first created or restored

Significance: **High Significance:** ‘Fir Walk’ and the surviving sections of paths created by Richard Colt Hoare to provide new routes around the top of the Garden Lake and Diana’s Basin.

Medium Significance: The surviving Victorian paths which connected between some of Colt Hoare’s paths.

Some Significance: The grassed over path nearest to the water along the lake bank, which was built by Richard Colt Hoare. There may be some buried archaeological remains of this path, where it continued northward from the site of the Chinese Bridge.

Neutral: New sections of path built by the National Trust in the early 1980s, in order to carry visitors further away from the lake shores, in order to reduce their visual impact.

Future presentation and practical implications: The paths through The Shades and nearer to the lake shore are likely to have always been informal. Ideally, the future surface should remain as gravel but needs to be designed to drain rapidly so that the path surface remains firm and puddle-free. If a path edging is needed in order to contain the path surface material, it should be sturdy but informal (probably timber).

Zone 6West side of lake: Chinese Bridge to Grotto

Associated features:		HE Register entry	Designation	Grid ref.	NT SMR No:
	Grotto and River God's Cave	1318473	Grade I	ST 77154 34084	114055
	Chinese Bridge (site of)	-	-	ST 77272 34216	114081

Brief general history:

Chinese Bridge

The so-called Chinese bridge (really of Palladian design) was built in 1749. A detailed description is given in the section above (Zone 4).

The bridge was removed by Richard Colt Hoare in 1798 and replaced by a ferry boat.

The Grotto

The first payments for the Grotto were made in 1747 and the final bill was presented in 1748.⁶⁰ As with the Chinese Bridge, the Grotto was built well ahead of the downstream dam being extended and the lake enlarged, amalgamating several smaller bodies of water. However, the pebble pavement inside the Grotto is above the water level of the enlarged lake, suggesting that Henry Hoare may have already been considering building the larger dam when he built the Grotto. Dodd suggests that Henry Flitcroft may have provided the design for the Grotto, given its sophistication. William Privett was the builder. The sponge stone (limestone with solution holes) was supplied by the Rev. Mereweather.⁶¹

In May 1776, Henry either enhanced or maybe repaired the entrance (probably from the north). He wrote to his daughter Susanna that he was “upon the entrance to the Grotto to get it finished before you come.” He continued “It is a spot of such Romantick Pleasure as to strike everybody and nothing here ever delighted me so much.”⁶²

Piper’s plan of 1779 shows the path from the Chinese Bridge to the Grotto passing through a planted area, then an open area and then another densely-planted area that wrapped around the entire Grotto (and still does). The open area would have allowed a view across the lake and towards the open slope of Diana’s Mount, initially surmounted by a statue of Diana and then, from c.1762, by the Turkish Tent.

Spence’s description of the route along this path, written in 1765, exactly matches what is shown on Piper’s plan of 1779. He describes the approach to the Grotto as being via ‘a low (mysterious) laurel-arching over the path; which hides all the front of the Grot, except a part of the Top to the left hand;’⁶³

The paths:

Fredrik Piper’s site plans and master plan are relatively consistent for this part of the lake shore. They show a path on the west bank of the lake leading away from the Chinese Bridge and following a sinuous route, roughly parallel to the lake shore, towards the Grotto.

When nearing the Grotto from this direction, the path is shown passing through what

⁶⁰ Henry Hoare’s Ledger, 1734-1749, 21 Oct 1747. Bill from Wm. Privett and Co. for work done ‘about the Grotto at Stourhead’, 1748

⁶¹ Henry Hoare’s Ledger, 1734-1749, 21 Oct 1747. ‘Mr Mereweather for Grotto Stones & Carriage’ £10-4s-6d

⁶² Letter from Henry Hoare to his daughter, Lady Bruce, 1 May 1776. Wiltshire Record Society Vol 71.

⁶³ Letter from Joseph Spence to the Earl of Lincoln, 17 Sept 1765. (Dodd, p135 ref’s Ns NeC 2951, Nottingham University)



Map of the Parish of Stourton 1722 with superimposed outline of Henry Hoare’s lake of the 1760s and paths from Piper’s 1779 plan



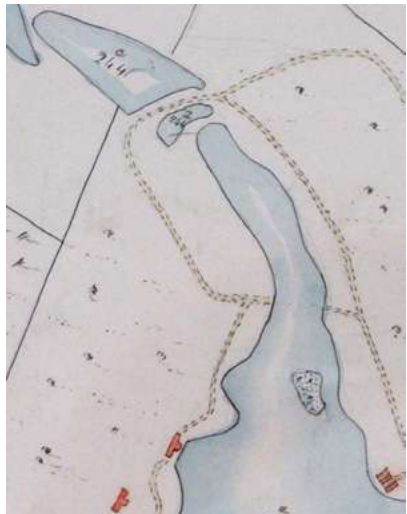
Plan of Stourhead by Fredrick Piper, 1779



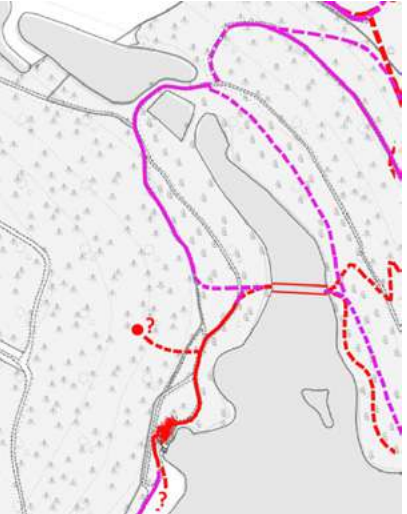
Paths on Piper’s plan, 1779 superimposed on modern OS base map



Plan of the Manor of Stourton, 1785



Stourton Tithe Map, 1839



1839 paths (mauve) added to 1779 Piper paths (red), on modern OS base map

Piper described as an arcade of rocks before leading down into the Grotto.

The exit at the south end of the Grotto emerges steeply via a winding flight of stone steps and then the path curves back towards the shoreline through the planting that conceals the Grotto from elsewhere.

The route of this path between the Chinese Bridge and the Grotto appears to have been retained By Richard Colt Hoare, although in The Stourhead Annals for 1794 he described laying out ‘*the new Gravel walk on the Pond Head leading to the Grotto*’. As visitors didn’t yet go beyond the Chinese bridge, further north, he must have meant this section of path. It suggests that the path shown on the 1779 and 1785 maps was not previously gravel-surfaced; it may have been a mown grass path. This area can be seen – albeit rather distantly – in a view from Diana’s Mount of c.1760. People can be seen walking along the west bank of the lake on grass.

A variation in the route between the Chinese bridge and the Grotto appears on a *Ground Plan of the Lake when Empty* of 1792 (before Colt Hoare formalised it). This plan shows a distinct dog-leg in the path route so that it led to, and then along the lake shoreline, briefly, before turning away from the water and entering the thickly-planted approach to the Grotto.

The plan also shows an open lawn running down to the shoreline of the small promontory that juts forward into the lake, to the immediate north of the Grotto.

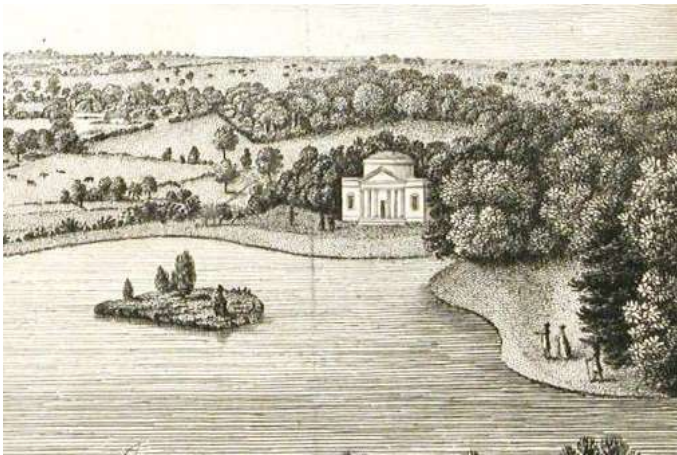
The 1792 plan does yet show any paths running northward from the Chinese Bridge. A rather fine sketch of 1793, by de Crissé, shows the path leading away from the Chinese Bridge. A fence of a complementary design to that of the bridge flanked the north side of the path. It steered visitors to turn southward towards the Grotto.

As Colt Hoare recorded in the Stourhead Annals, the path around the top of the lake, which crosses the water via the Lily Lake dam, was not made until the summer of 1798; the same year as he demolished the Palladian (Chinese) bridge.

Between 1839 and 1885, the first section of Colt Hoare’s path leading from the Lily Lake dam south towards the Grotto was abandoned (possibly covered/grassed over). It was replaced by a new path following a smoother and more direct route south, running nearer to and parallel with the lake bank. This may have been because trees and shrubs in this area, planted by Colt Hoare or later, were now growing large and obscuring views of the lake. So a new path nearer to the lake was needed.

From 1885 and possibly before, very little happened to the paths in this area for a hundred years or so. At some date between 1962 and 1979, a short new section of path was created in order to by-pass the Grotto. This was probably a pragmatic necessity in order to provide a suitable alternative route for visitors who did not want to enter the Grotto or, through impaired mobility, could not negotiate the cobbled paths and steep flight of exit steps.

According to the Conservation Plan of 1978, the National Trust had also re-established the section of Colt Hoare’s path running south from the site of the Chinese bridge, that had been abandoned. However, it was restored as a grass path. The approximately parallel Victorian path remained as the main route towards the Grotto. The Conservation Plan recommended that the path arrangement should switch back again so that visitors walking along the Colt Hoare path would be less visible from the east side of the lake.⁶⁴ By October 1982, these changes were being planned in earnest. John Sales advised that the straight, Victorian path running



Detail from A View of the Grand Lake and Pantheon, c.1760 (NT Collections 732612). The view is probably from Diana’s Mount.



Detail from Ground Plan of Lake when Empty, 1792, attrib. Crocker



Wooden bridge at Stourhead, 1793 by Lancelot-Henri Roland Turpin de Crissé. (Musée D’Angers)

⁶⁴ National Trust, 1978. *The Conservation of the Garden at Stourhead*, Zone Da, pp28-29

nearer to the lake should be grassed over so that visitors would now follow a different (i.e. Colt Hoare) route.⁶⁵ The latter path was subsequently gravelled but it is not clear whether the Victorian path was ever grassed over. Today, both paths remain.

Lost features:

- The Palladian (Chinese) Bridge.
- The first section of the path leading away from the site of the Chinese Bridge (and later ferry point) that is shown on both Piper’s master plan of 1779 and the Tithe map of 1839 has either been lost or grassed over.

What survives:

The paths in this area represent a combination of survivals, particularly from the time of Richard Colt Hoare but with some Victorian alterations and additions, and then later National Trust modifications and additions. One National Trust path following a line further from the lake edge restored (possibly unknowingly) a section of a previously abandoned path from Colt Hoare’s time.

Significance:

High Significance: The surviving sections of paths created by Richard Colt Hoare; that is a) his new route around the top of the Garden Lake and Diana’s Basin, and b) the path leading south towards the Grotto (which was restored by the NT in the 1980s).

Medium Significance: The surviving Victorian paths which either replaced or were built in addition to some of Colt Hoare’s paths.

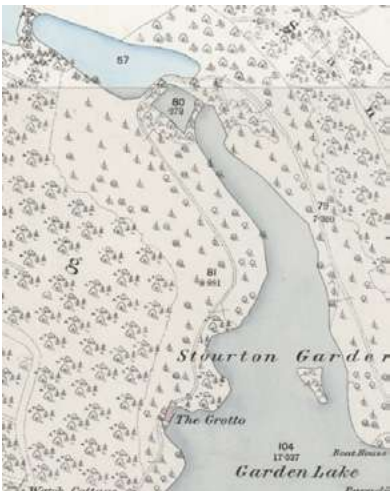
Neutral: New sections of path built by the National Trust (in the 1960s – ‘80s) to take visitors past the Grotto and to carry visitors along a route further back from the lake bank, reducing their visual impact.

Future presentation and practical implications:

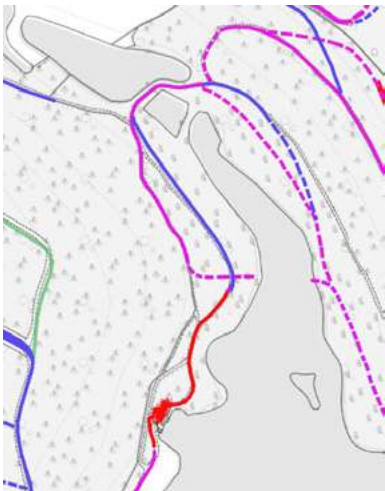
The paths through woody, shady parts of the lake banks are likely to have always been informal. Ideally, the future surface should remain as gravel but needs to be designed to drain rapidly so that the path surface remains firm and puddle-free. If a path edging is needed in order to contain the path surface material, it should be sturdy but informal (probably timber).

Where the path crosses open grass it should be presented in a manner similar to that shown in the drawings and paintings prepared for Colt Hoare by Francis Nicholson between c.1812 and 1816. These showed the paths across open grass areas as crisply edged gravel paths. Robust but neat path edges may be achieved by installing steel edgings.

Where the paths have spread wider than the likely original width of 6ft (1.8m), consideration should be given to permanently re-building the paths to a slightly greater width of maybe 2.5m, at least at pinch-points where groups of visitors regularly pass each other.



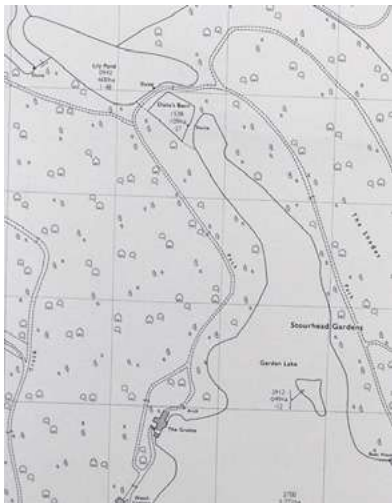
Ordnance Survey, 1885 (25" to 1 mile)



1885 paths (blue) and 1902 paths (green) superimposed on earlier paths, on modern OS base



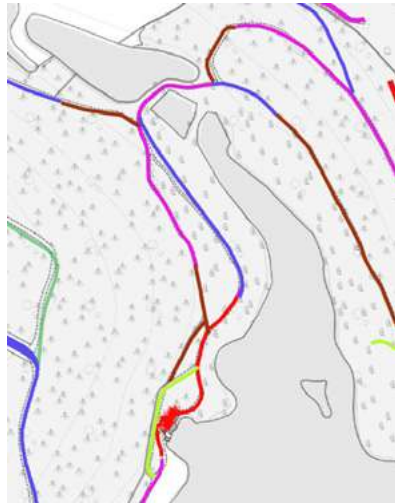
Ordnance Survey, 1962 (6" to 1 mile)



Ordnance Survey, 1981 (1 to 2500), surveyed 1979



Paths added between 1962 & 1979 (green) or added/restored since 1979



Today's paths, identifying when they were first created



⁶⁵ Memo from D. J. Sales to J. Thorneycroft, 21 October 1982

Zone 7

West side of lake: Watch Cottage and Pantheon

Associated features:

	HE Register entry	Designation	Grid ref.	NT SMR No:
The Gothic Cottage (Watch Cottage)	1199233	Grade I	ST 77114 34005	114056
Pantheon	1131102	Grade I	ST 77063 33919	114057

Brief general history:

The Pantheon (Temple of Hercules)

Henry Hoare commissioned Michael Rysbrack to carve the marble statue of Hercules in 1747. By inference, it is thought that he envisaged building a significant garden building to house it: the Temple of Hercules as it was first known, later the Pantheon. Around the same time, he may have also have begun to consider amalgamating several smaller water bodies and creating the larger Garden Lake.

Construction of the Pantheon was underway in 1753 when William Privet was paid £300 on account for the Temple of Hercules.¹ The lead for the roof was bought in 1754.² The building was ready to receive Rysbrack’s statue of Hercules in 1757.³ Rysbrack’s statue of Flora was commissioned in 1759.⁴ The lead statue of Diana was moved to the temple, from its previous position on Diana’s Mount in 1762.

In 1762 the building was finally complete and adorned with its statues, and Henry Hoare returned from London bringing Rysbrack, now 69 years old, with him. He took him to see his works in position in the Pantheon.⁵

The Dam and Garden Lake

Henry built the main dam in 1754-5.⁶ Henry Flitcroft was probably the mastermind for the lake design but its construction was overseen by Henry’s head gardener, Francis Faujoin.

Watch Cottage (Gothic Cottage)

The building that became known as Watch Cottage is shown on the Manor of Stourton map of 1785. But it was probably a simple functional building, well-concealed by vegetation. Consequently, it is not to visible in Bampfylde’s panoramic drawings of c.1770 or shown on Piper’s presentation map pf 1779.

The building became a minor feature in the landscape in 1782 when Henry added a bay of pointed Gothic windows with a carved stone seat beneath.⁷ Colt Hoare made the building more of a feature in the Picturesque scene and had a porch added, which may have designed by John Carter.⁸



Detail from ‘A View from the Pantheon in Mr Hoare’s Garden at Stourton in Wiltshire’, pub. 1774.

The absence of the Turkish Tent at the summit of the mount suggests that the engraving is based on an illustration of c.1762 or earlier.



Detail from ‘A View of the Temple of Flora, Stone Bridge, Stourton Village and Temple of Apollo’

by C.W. Bampfylde, c1770-1780.

©Victoria & Albert Museum, London



Watch Cottage, Stourhead, n.d.

NT Collections ID. 730714

¹ Stourhead Household accounts, 16 June, 29 Sept 1753. Wiltshire Archive ref. 383.6

² Henry Hoare’s Ledgers, 10 Oct 1754. ‘To Henry Jordon of Blandford, His Bill to Geo. Cannick for lead for the Roof of the Pantheon, £223.3’ Hoare’s Bank Archive

³ Henry Hoare’s Ledgers, 18 Feb 1757, ‘a pedestal for Hercules’.

⁴ Agreement dated 14 March 1759, Wiltshire Archives 383.4

⁵ Letter from Henry Hoare to his daughter, Lady Bruce, 23 Oct 1762, Wiltshire Archives.

⁶ Dodd, D, 2021. *Stourhead. Henry Hoare’s Paradise Revisited*, p161

⁷ Woodbridge, K., 1970. *Landscape and Antiquity*, p59

⁸ Letter from John Carter to Richard Colt Hoare, 1806. Discusses instructions for the porch but this may have been for the gardener’s house. Wiltshire Archives ref. 383/907/3

The paths: Piper’s plans of the gardens 1779 show a path continuing from the Grotto south to the Pantheon. As mentioned in previous sections, it seems likely that many of the lakeside paths indicated by Piper may have been un-surfaced, grass paths where they crossed areas of open, grassy lake bank.

The Manor of Stourton map of 1785 shows a very similar path route along this section of bank to that shown on Piper’s plans, so that there seems little doubt that there was a path of sorts.

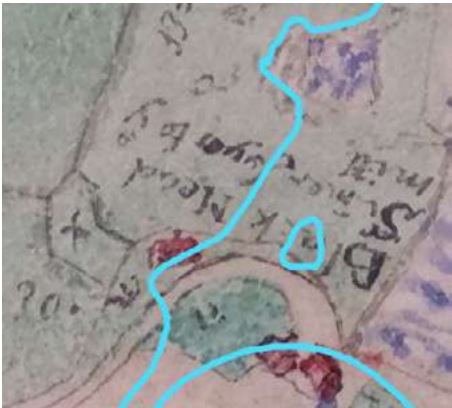
An engraving - ‘A View from the Pantheon in Mr Hoare’s Garden at Stourton in Wiltshire’ - published in 1774, but possibly based on a drawing of 10 years or more earlier, shows the lake bank as smoothly grassed without any obvious footpath. A gardener is seen wheeling a barrow across the area. The bank is interrupted by a fence-line running down to the water, suggesting that the sward was at least partially managed by periodic sheep grazing. (The fences would have been to confine the sheep). However a sketch showing the same section of lake bank, made by Bampfylde in the 1770s, traces in the outline of a path, suggesting that a path was at least distinctive. However (and conversely), a *Ground Plan of the Lake when Empty* of 1792 shows an uninterrupted lawn flowing along the lake bank from the point where the path emerges from the dense planting surrounding the Grotto all the way to the Pantheon’s smooth hill top.

In the Stourhead Annals of 1794, Colt Hoare records laying out ‘the new Gravel walk on the Pond Head leading to the Grotto.’ However, the Annals do not record the creation of another section of path between the Grotto and Pantheon. In 1806, Colt Hoare recorded that he had ‘Added a gothic porch to the *Garden Cottage* : and turned the walk to it-’

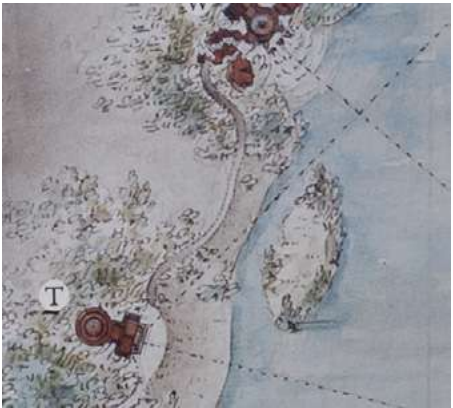
By the time that Francis Nicholson was making his sketches and then his finished set of paintings of the Stourhead gardens (,1812-1816), a crisply defined gravel path threaded its way along this section of the lake bank.



Detail from ‘Another view of Pantheon Cottage’ by Francis Nicholson, c.1811-1816



Map of the Parish of Stourton 1722 with superimposed outline of Henry Hoare’s lake



Plan of Stourhead by Fredrick Piper, 1779



Plan of the Manor of Stourton, 1785



Paths on Piper’s 1779 map (red) and differences on the 1785 map (orange) on modern OS base map



Ground plan of lake when empty, 1792



Stourton Tithe Map, 1839



1839 paths (mauve) added to 1779 paths (red) and 1785 details (orange) on modern OS base map

There have been no other significant changes to the paths along this section of the lake bank. A path leading to/from the rear of the Pantheon that is shown on the 1885 OS map, was also shown on the 1792 *Ground plan of the Lake* when empty and very likely existed before that.

The path by-passing the Grotto, at some date between 1962 and 1979, has been discussed in Zone 6 above.

What survives: The paths in this area probably follow a similar alignment to the lake-side path indicated on Piper’s master plan of 1779 and the 1785 estate map. Where the path emerged from woody areas and ran across the grassy lake banks, it is likely to have been a grass path. It was formalised and gravel-surfaced by Colt Hoare in the 1790s and remains so today.

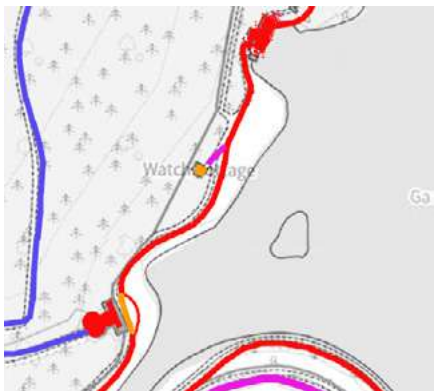
Significance: **High Significance:** The path route from the Grotto to the Pantheon, first established by Henry Hoare and then formalised by Richard Colt Hoare.
Medium Significance: The path leading away from the rear of the Pantheon, first shown on the empty lake plan of 1792 and again in the 1885 OS map. This would have been a service route or secondary path.

Neutral: The National Trust-built path that by-passes the Grotto.

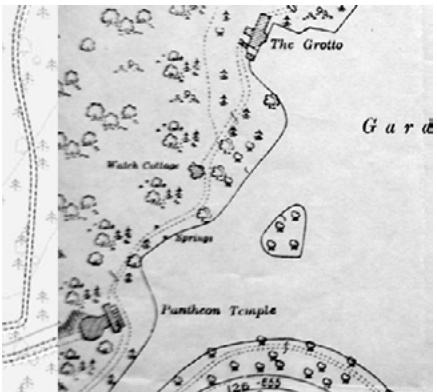
Future presentation and practical implications: In illustrations of this area from the time of Colt Hoare onwards, and in C20th photographs, the paths can be seen as crisply edged gravel paths. This quality of presentation must be maintained, particularly where the path runs across a grass area. The surfacing should still retain the appearance of gravel. Robust but neat path edges may be achieved by installing steel edgings.
Where the paths have spread wider than the likely original width of 6ft (1.8m), consideration might be given to permanently re-building the paths to a slightly greater width of maybe 2.5m as a realistic concession to accommodating the vastly increased visitor numbers.



Ordnance Survey, 1885 (25" to 1 mile)



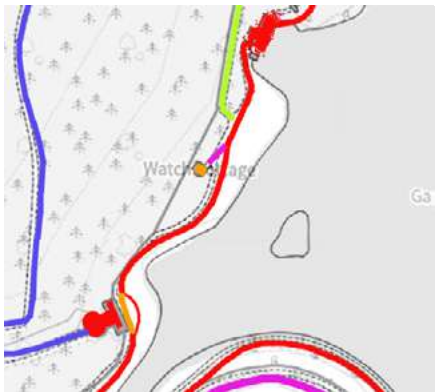
1885 paths (blue) and 1902 paths (green) superimposed on 1839 paths (mauve), on modern OS base



Ordnance Survey, 1962 (6" to 1 mile)



Ordnance Survey, 1981 (1 to 2500), surveyed 1979. New path (since 1962) in green



Today's paths, identifying when they were first created



Zone 8 Garden Lake Dam and Cascade

Associated features:	HE Register entry	Designation	Grid ref.	NT SMR No:
Iron Bridge	1131103	Grade II	ST 77065 33862	114058
Dam	-	-	ST 77185 33904	114059
Drinking trough, south side of dam	1199247	Grade II	ST 77220 33850	114062
Cascade	-	-	ST 77190 33800	114060

Brief general history: **The false river and bridge beside the Pantheon**
The short canal of water that wraps around the south side of the Pantheon’s mound and disappears out of sight appears to have been created to give the impression of being another stream or river, feeding into the lake from the west. However, it may have been a later addition to this part of the overall scheme. In an engraving of c.1760 the dam is shown extending in a single, gently sinuous – but uninterrupted - sweep from the Pantheon’s mount straight across to the lake’s south bank.

In a slightly later engraving, based on a drawing of Bampfylde’s drawing of c.1770, looking across the lake from the vicinity of the Bristol Cross, the canal beside the Pantheon is clearly visible, crossed by a simple bridge. This wooden bridge was replaced at least once. At some date after 1857, it was replaced by an iron bridge either by Sir Henry Ainslie Hoare or his agent Robert Shackleton.⁹

The Dam and Garden Lake

Henry Hoare built the dam of the main Garden Lake in 1754-5, when the Pantheon was nearing completion. Henry Flitcroft was probably the mastermind for the lake design but its construction was overseen by Henry’s agent, Francis Faugoin. Even though the lake may have originally been planned many years earlier, there was almost certainly a practical reason for building the Pantheon before building the new dam. It would be logical to work ‘outwards’ by starting with the lake excavation (where necessary), using material from that to shape the mound and lake banks that became the Pantheon’s setting, then building the Pantheon and finally building the new, larger dam.

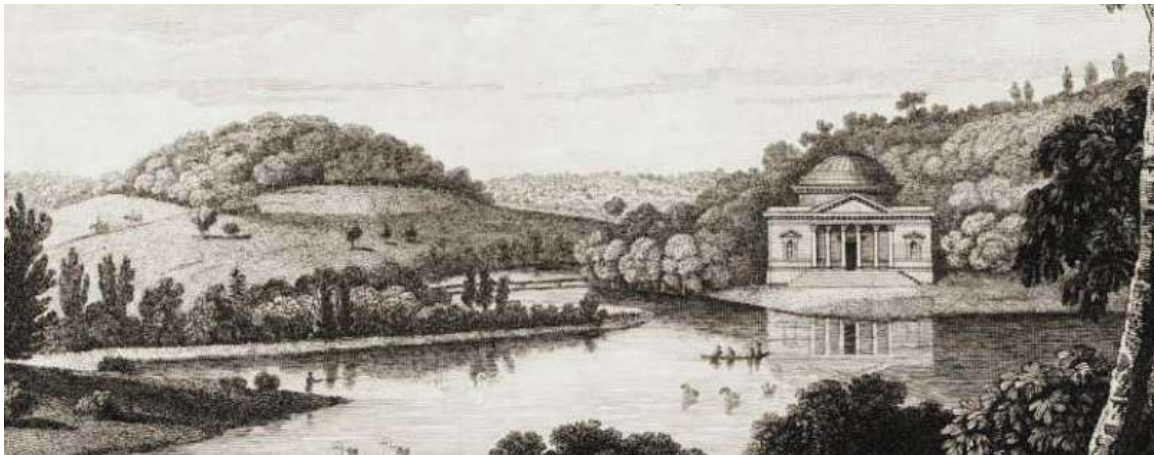
Cascade (beside Turner’s Paddock Lake)

Turner’s Paddock Lake was originally known as the ‘mill pond’. On the 1885 OS map was labelled ‘Paddock Pond’ and then, on the 1901 OS map, it was shown with its current name. Henry Hoare made the pond into another ornamental feature. Although it is not shown on the 1722 map of the parish of Stourton, it appears to have pre-dated Henry Hoare’s main lake and was probably created when the mill at its south end was first built. An annotation on one of Piper’s site sketches translates as: ‘K. Lower water that, in olden times, received the little stream that ran through the dale.’¹⁰

The cascade was inspired by Bampfylde’s cascade at Hestercombe, of which he owned a painting¹¹ (still in Stourhead House). In a letter to Lord Bruce dated 23 December 1765, Henry Hoare described how “Messrs. Bampfylde and Hoare [William Hoare of Bath, no



Detail from A View of the Grand Lake and Pantheon, c.1760 (NT Collections 732612).



Detail from 'A View of Stourhead in the County of Wiltshire' after Bampfylde (c.1770) published by Vivares.



Illustration by Francis Nicholson, c.1812-1816, showing view west along the Garden dam towards the Pantheon and Watch Cottage.

⁹ Anderton, S., Power, A., 2019. Stourhead, p118
¹⁰ Dodd, D, 2021. Stourhead. Henry Hoare’s Paradise Revisited, p296, The Garden 1762-72, ref 35
¹¹ Dodd, D, 2021. Stourhead. Henry Hoare’s Paradise Revisited, p296, The Garden 1762-72, ref 35

relation] have made an ingenious model for the Cascade like Mr Bampfylde's & as I have stone Quarries on the Hill just above it I hope to finish it soon in the summer [summer 1766]."¹² The cascade is fed by water from the Garden Lake, carried under pressure via a conduit through the dam.

Piper's plans of 1779 and the 1785 estate map both show an island near the north end of this lake, just below the Garden Lake dam. The island was removed in the time of Richard Colt Hoare. The mill building beside the pond survived until 1812 when it was demolished by Colt Hoare.¹³

Pumphouse

In 1848 the 4th Baronet, Sir Hugh Richard Hoare, installed a hydraulic ram beside the Garden Lake dam to supply the house and home farm with water.¹⁴ Fifty-five years later Sir Henry (6th Baronet) replaced the ram with pumps powered by a water wheel. The wheel and pump were housed in a shelter whose façade incorporated the stone watering trough made for Colt Hoare in 1824.¹⁵

Lost features: The 'White Gates' mentioned by Colt Hoare on the road from the Rock Arch and described as 'three new stave hand gates in the said road'¹⁶. He may have been referring to the road that led down below the dam and on across Bell Lawn towards Bruton. There is still an agricultural gate on this track which may be in the same position as the 'White Gates'.

The paths: The paths shown on Piper's plans of 1779, leading from the Pantheon to the wooden bridge that crossed the canal (false river) to the south, and then on across the main Garden Lake dam appear to be unchanged. As so often with Piper's drawings, the path across the main dam meanders charmingly but, in reality, is likely to have followed a smooth curve.

The paths in this area, shown on the Plan of the Manor of Stourton of 1785 correspond to those shown on the Piper plans.

In the Stourhead Annals for 1793, Colt Hoare recorded that he had 'made the road from the Rock Arch to the White Gates- three new stave hand gates in the said road - '. If the White Gates correspond to the gate that was shown on both Piper's presentation plan and the 1785 map, it lay on the road to Bruton that departed from the Stourton village street, then ran down below (south of) the Garden dam and then on across Bell Lawn. This track or road already existed and was shown on all the maps from of the C 18th. So it would appear that, when Colt said that he had 'made the road' he had, in fact, surfaced and improved it. However, at some date between 1785 and 1839, the route of this road across Bell Lawn was altered. The 1785 map shows the track following a broad, southern sweep across Bell Lawn before turning to run north-westwards. By 1839, the road had been substantially modified to take a more direct route across the field.



Map of the Parish of Stourton 1722 with superimposed outline of Henry Hoare's lake



Piper's presentation plan of 1779



Detail from sketch plan of Stourhead by Fredrick Piper, 1779



Paths and roads on Piper's 1779 maps superimposed on modern OS base map



Plan of the Manor of Stourton, 1785



¹² Letter from Henry Hoare to Lord Bruce, 23 Dec 1765. Wiltshire Record Society, Vol 71
¹³ Stourhead Annals, Vol 1, 1811-12
¹⁴ Stourhead Annals, 1848
¹⁵ Stourhead Annals, July 1903 – July 1904
¹⁶ Stourhead Annals, 1793

APPENDIX A: STOURHEAD GARDEN PATHS HISTORIC DEVELOPMENT AND SIGNIFICANCE BY JUDITH TEASDALE (2022)



Plan of the Manor of Stourton, 1785, showing Bell Lawn and the Mill



Stourton Tithe Map, 1839, showing Bell Lawn and the Mill Pond



1839 paths (mauve) 1785 paths (orange) and 1779 paths (red), on modern OS base

Dates when first shown on a map:

- Since 1979 *
- 1979
- 1962
- 1902
- 1885
- 1839
- 1785
- 1779

* Some modern paths may be restored historic paths
Paths shown in dashed lines are now lost



View south over the Mill Pond, by Francis Nicholson, c.1812-1816



View of the path crossing the main garden dam, the road behind the dam (leading to Bruton) with a stone watering trough, and the cascade flowing down into the Mill Pond. Francis Nicholson, c.1812-1816 (British Museum ref. 1944.1014.132, Creative Commons Licence CC BY-NC-SA 4.0)

The Manor of Stourton map of 1785 shows a small field called Mill Moor at the south end of the Mill Pond. An L-shaped building, positioned beside what appears to be a short mill race at the south end of the pond, was almost certainly the mill. A small building can be seen in a similar position in a drawing by Nicholson of c.1812, looking down the length of the mill pond from the Garden Dam (but possibly 1811 before the mill was demolished).

In 1793, Colt Hoare also recorded that he made a ‘New road from Rock Arch to the Mill.’ This would have been the mill at the south end of the Mill Pond. The road that leads south from the Rock Arch, past the mill pond and on towards Zeals is shown on the 1785 map. So it would appear that, when Colt Hoare recorded making a new road, he had either slightly re-aligned the public road or had made what looks more like a path which can be seen on the 1839 tithe map running along the east bank of the mill pond, parallel to the public road. The path must have run close to or across the top of the cascade.

In 1799-1800, Colt Hoare bought the adjoining Manor of Gasper, to the south of Stourton.¹⁷ Within 3 years he had built a new water-powered water mill there; it is the mill shown in a Sketch No.5 by Francis Nicholson of 1816.¹⁸ In 1811, the old mill at the south end of the Mill Pond had been demolished.¹⁹



Francis Nicholson's Sketch No. 5 of the Mill at Stourhead, June 28th 1816
(British Museum ref. 1956.1114.2, Creative Commons Licence CC BY-NC-SA 4.0)

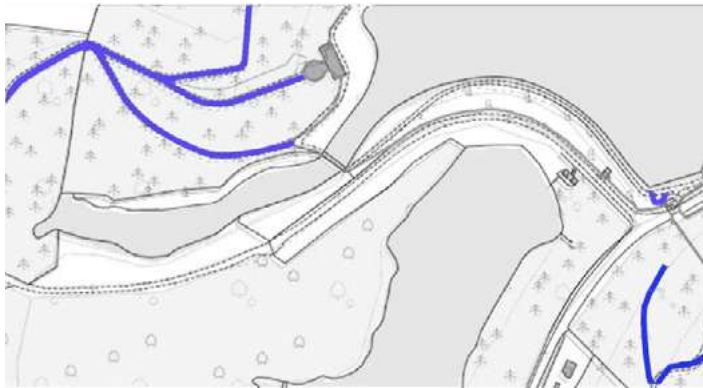
The 1885 Ordnance Survey map shows no alterations to the main visitor routes around the Garden Lake margins in this area. However, it does show several new paths, created since 1839, leading up into the woods to the west of the lake and towards Henry Hoare's Rustic Convent (built at some date before 1770).

Apart from these changes, there have been no other changes to the paths in this zone, since the time of Richard Colt Hoare.

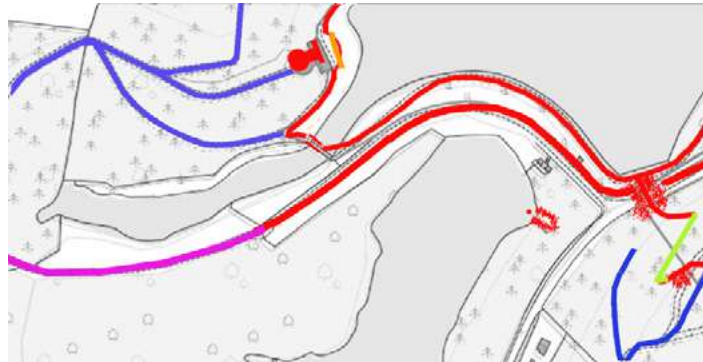
In the early 1980s, the National Trust undertook extensive repairs of the garden paths. Photographs dating from 1986, show new drainage work around the Pantheon and an old drainage culvert running down to the lake edge, which had been opened up.²⁰



Ordnance Survey, 1885 (25" to 1 mile)



1885 paths (blue) on modern OS base



Today's paths, identifying when they were first created

Dates when first shown on a map:

- Since 1979*
- 1979
- 1962
- 1902
- 1885
- 1839
- 1785
- 1779

* Some modern paths may be restored historic paths
Paths shown in dashed lines are now lost

¹⁷ Stourhead Annals, January 1799 -1800
¹⁸ Stourhead Annals, January 1802 -1803
¹⁹ Stourhead Annals, January 1802 -1803
²⁰ NT Trust Photographic Archive, Stourhead

What survives:	The paths that survive today are: ▪ the original C18 path from the Pantheon, which crosses the iron bridge (originally a simple timber bridge) and the runs along the top of the dam; ▪ the C18 road leading down below the Garden Lake dam and on towards the (probable) White Gate at the entrance to Bell Lawn; ▪ the road beyond the ‘White Gates’, across Bell Lawn, which appears to have been re-aligned by Colt Hoare; ▪ the Victorian tracks leading into the woods to the west and above the Pantheon.
Significance:	High Significance: The main lake circuit path which passes the Pantheon, crosses the iron bridge and the Garden Dam, and leads to the Rock Arch. Also the road below the Garden Dam leading, via the ‘White Gates’ across Bell Lawn. Some Significance: The Victorian paths and tracks that lead into the woods uphill of, and to the west of the Pantheon. Little Significance: The path leading down the east side of the Mill Pond to the site of the former mill and beyond, which was shown on the 1839 tithe map but was short-lived and had gone by 1885.
Future presentation and practical implications:	In illustrations from the time of Colt Hoare onwards, and in C20th photographs, the main garden circuit path in this area is seen as a neatly-edged gravel path. This quality of presentation must be maintained, particularly where the path runs across any grassed area. The surfacing should still retain the appearance of gravel. Robust but neat path edges may be achieved by installing steel edgings. Where the paths have spread wider than the likely original width of 6ft (1.8m), consideration might be given to permanently re-building the paths to a slightly greater width of maybe 2.5m as a realistic concession to accommodating the vastly increased visitor numbers. The path across the dam should be no wider than it is currently.

Zone 9

South side of lake: Rock Arch, Hermitage, Temple of Apollo and Sous Terrain

Associated features:	HE Register entry	Designation	Grid ref.	NT SMR No:
Rockwork bridge	1199172	Grade I	ST 77260 33830	114082
Temple of Apollo	1131100	Grade 1	ST 77387 33832	114084
Hermits Cell	-	-	ST 77287 33805	114085
Grotto underpass (Sous terrain)	1283534	Grade II	ST 77455 33870	-

Brief general history:

Temple of Apollo

The Temple of Apollo was started in the early 1760s (after Henry Hoare had completed having his house built at Clapham). Henry had bought a copy of Wood’s Ruins of Balbec and the design for the Temple is believed to be based on this.²¹

By July 1765 the Temple had “all its Niches compleat”²² and by the December the scaffolding was coming down and the temple was charming everyone.

Joseph Spence must have seen the Temple of Apollo when it was brand new. In a letter to the Earl of Lincoln of September 1765, he described ‘an odd sort of ruinous Building, which hides the road; & over which you wind by roughish steps towards the Walk of the Muses and the Temple of Apollo.’²³

The Rock Arch and the Sousterrain

In order to include the high ground on which the Temple of Apollo is built within the now-extended garden, it was also necessary to accommodate the road from Zeals. It was necessary to find a way of crossing the road without breaking the spell of the immersive garden visit.

Piper’s map of 1779 shows two paths leading up the hill to the Temple of Apollo from the west, both starting by climbing over the road to Zeals via the grotesque ‘Rock Arch’ bridge. Then one path led relatively directly and steeply up to the Temple and was the first path to be created. It is visible in a few illustrations of Stourhead, including a sketch view from the Pantheon drawn by Coplestone Warre Bampfylde of c.1770. The second path from this direction followed a more exaggerated zig-zag route (which was approximately restored by the National Trust in the 1980s) and appears to have been created by Henry in c.1771 when he decided to build the Hermitage (see below). This route provided a longer but much less steep route by which to ascend the hill. Piper shows this route on his 1779 site plan and master plan. In 1777, Jerningham wrote that ‘passing thro’ gloom of that recess, the burst of light and of the scenery has the most striking effect’.²⁴ Twenty-three years later, the Rev. Richard Warner described following the same route and being ‘led to an eminence, when the view becomes more extensive, and the immediate

²¹ Woodbridge, K., 1970. *Landscape and Antiquity*, p58

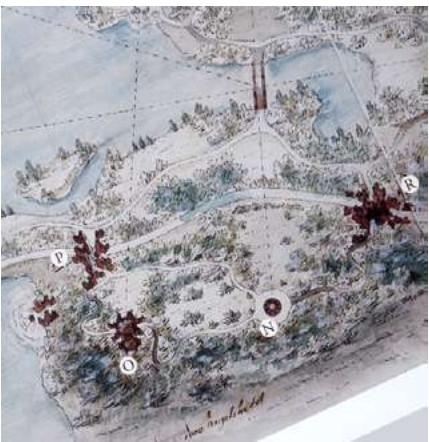
²² Letter from Henry Hoare to Lord Bruce, 6 July 1765. Wiltshire Record Society, Vol 71

²³ Letter from Joseph Spence to the Earl of Lincoln, 17 Sept 1765. Nottingham University, Ms. NeC 2951

²⁴ Bettany, L. 1919 (Jerningham 1777), pp18-19



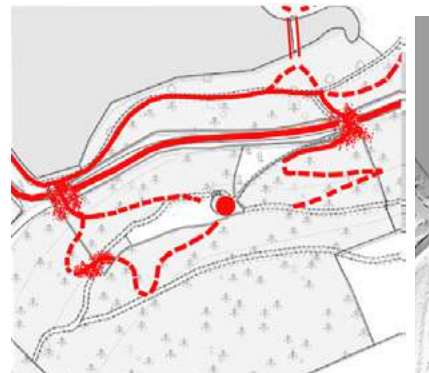
Map of the Parish of Stourton 1722 with Piper's paths and outline of Henry Hoare's lake



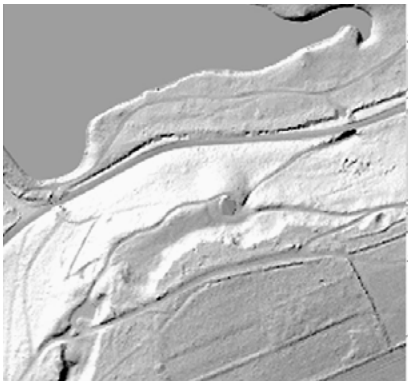
Piper's presentation plan of 1779



Detail from Piper's sketch plan of Stourhead, 1779



Paths and roads on Piper's 1779 maps superimposed on modern OS base map



LiDAR survey image showing traces of the paths on Piper's maps



Sketch by Bampfylde, c.1770 shows steep diagonal paths straight up the hillside to Apollo's Temple from the Rock Arch (right, beyond the frame) and the stone bridge (left) and sousterrain

*objects being lost, the valley opens to the right and left.*²⁵ An annotation on Piper’s site plan describes the final section of this path, from the Hermitage to the Temple, as passing through a grove of beech.

The Temple of Apollo was also approached from the east by a path that led from the stone bridge, to and through the grotesque sousterrain, which carried the path beneath the road to Zeals. On emerging from the underpass, the path appears to have followed a steep, direct route diagonally up the hill in a manner similar to the steep path from the west. This path is also visible in the sketch by Bampfylde of c.1770. However, in a letter of December 1765 from Henry to his son-in-law, Lord Bruce, he writes that the paving around the Temple of Apollo was underway and that he had “made a passage up from the Sousterrain Serpentine [my underlining] & will make it easier of access *facilis descensus Averno*.” [“the descent to hell is easy”].²⁶ So it would appear the Henry felt that the steepness of the descent needed amelioration and added a serpentine route soon after the Temple was completed. Piper’s plans show this zig-zag path of gentler gradient. Colt Hoare appears to have decided to abandon the zig-zag and revert to having just the single straight path. It is now lost beneath the undergrowth but the trace of the zig-zag can be seen on the LiDAR survey images.

The Hermitage

In 1771, Henry started to build a hermitage part way up the zig-zag path approach from the Rock Arch, as a viewing station. He described it in a letter to his grand-daughter, Harriet:

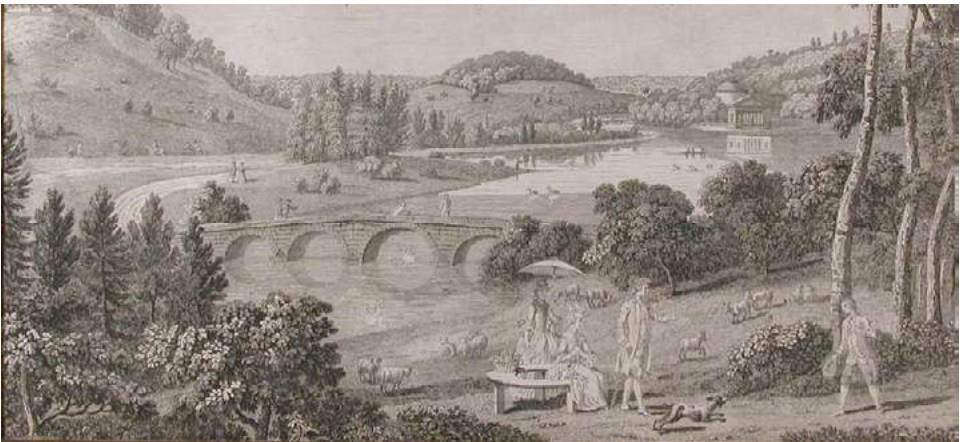
*“I am building a Hermitage above the Rock & when you are about a Quarter part up the Walk from the Rock to the Temple of Apollo you turn short to the right & and so zig zag up to it & thence go under The Trees to the Temple of Apollo as Mr. Hamilton advised. & We stop or plant in Clumps the old Walk up the Hill to that Temple. It is to be lined inside and out with old Gouty nobbly oakes, the Bark on, I believe I shall put it in to be myself The Hermit.”*²⁷

Two years later, Mrs Maria Rishton described the Hermitage as ‘a *Prodigious fine root-house with Several Cells intended as a Hermitage*’.²⁸ Piper described ‘a Hermitage as surpasses everything ... with respect to its well-adapted location and its rustic shape and the Materials there used both externally and internally. These latter consist in reality of large and knobbly Oak stumps, of which the bark sides are cemented together with moss and the upward-turned roots form four pointed archways. One forms the entrance, the 2nd constitutes the entrance to the so-called Druid’s Cell or hut, the 3rd served as exit and the 4th opens to a view from the Hermitage across the whole Park located below.’

Although the Hermitage was mainly built of timber, it was intended to create the effect as the Grotto.



Fredrik Piper’s drawings of the Hermitage (or ‘Druid’s Cell’), c.1779



Detail from ‘A View of Stourhead in the County of Wiltshire’ after Bampfylde (c.1770) engr’d by Vivares, 1777

²⁵ Warner. R. 1801, *Excursions from Bath*, p 112
²⁶ Letter from Henry Hoare to Lord Bruce, 23 Dec 1765. Wiltshire Record Society, Vol 71. Henry is quoting from Virgil’s Aeniad, “[the] descent to hell is easy; it is easy to take the downward path”.
²⁷ Letter from Henry Hoare to Henrietta (‘Harriot’) Boyle, 30 Nov 1771. Wiltshire Record Society, Vol 71
²⁸ Maria Rishton described Stourhead in a letter to Fanny Burney. *The Early Diary of Frances Burney 1768-1778*, Vol. 1, p. 323

The Hermitage still survived in 1807, when its ‘profound seclusion’ was described by Richard Fenton.²⁹ It was removed by Richard Colt Hoare in 1814.³⁰

- Lost features:**
- All the timber elements of the Hermitage; the stone-built inner cell survives;
 - Henry Hoare’s straight path that led from the Rock Arch directly up to the Temple of Apollo;
 - The sinuous path that led from the Hermitage, along the back edge of the terrace towards the rear of the Temple of Apollo; and
 - The zig-zag path between the Temple and the sousterrain.

Paths: Piper’s plans show a path running along the south shore of the lake. However, a path in this area is not visible in the sketch by Bampfylde of c.1770, or on the Manor of Stourton map of 1785, or on the plan of the empty lake of 1792. This suggests that at least part of this path may have been an informal route (i.e. a grass path). However, the well-known view published in 1777 by Vivares (after Bampfylde) looking from near the stone bridge, across the lake to the Pantheon and up to the Temple of Apollo, clearly shows a broad gravel path by which people could walk along the broad grassy bank between the public road and the lake edge on their return route towards the stone bridge.

Interesting, an early view of the lake, taken from this shore, shows the road from Stourton to Zeals in the foreground and the Temple of Flora across the water. It also shows what appears to be the Grotto but incomplete and not yet adorned with its grotesque rockery facing. Interestingly, the painting shows a large heavy roller (bottom left corner), which was probably for use on the road but could also have been used on grass paths.

The paths shown on Piper’s maps, leading up the hill from the Rock Arch and the sousterrain to the Temple of Apollo, are described in the history section above. Piper’s plans show the path from the Hermitage to the Temple following a sinuous line along the ‘back’ of the terrace on which the Temple stands, apparently tracking around the inner edge of what may have been a small quarry. The path then approaches the temple slightly from the rear. From the descriptions written by Jerminham in 1777 and Warner in 1801 (quoted above), Henry Hoare’s intention is clear. Anyone who had climbed the hill by the Hermitage route had to pass through the gloom of the Hermitage and then a shady grove of beech trees before gaining ‘the big reveal’ as they reached at the temple.

The tithe map of 1839 shows that the steep, direct path from the Rock Arch straight up to the Temple of Apollo had been abandoned. Colt Hoare had kept Henry Hoare’s zig-zag path via the Hermitage. In the Stourhead Annals of 1814, Colt Hoare recorded that he had ‘Took down the hermitage seat on the Apollo hill, and altered the direction of the walk-’ In fact, it would appear that he removed all Henry Hoare’s ‘nobbly oaks’ but left the inner stone cell intact. The direction of the walk that Colt altered appears to have altered seems to have been section leading from the Hermitage to the Temple; he abandoned the sinuous route skirting the back of the terrace, and made the path more direct. Interestingly, a painting by Francis Nicholson, made at some date around 1814, shows the front edge of the terrace as still grassy with no defined path. A second painting shows a path running past the



Stourhead in the early days, c.1747 (Date suggested because the Grotto is visible but appears to be incomplete.)
Unknown artist. NT Collections NT 732368



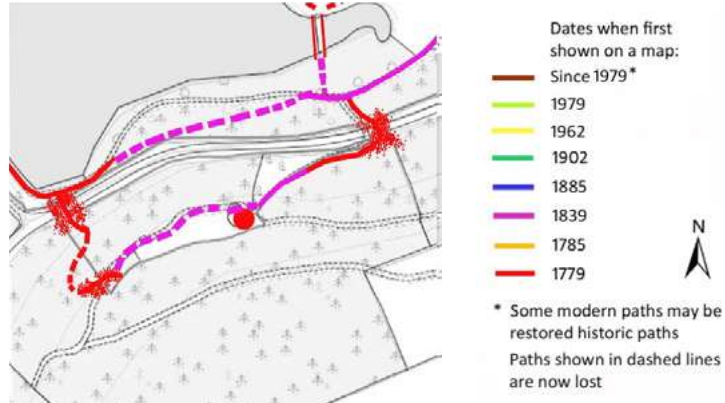
Plan of the Manor of Stourton, 1785



Ground plan of lake when empty, 1792



Stourton Tithe Map, 1839



1839 paths (mauve) added to 1779 paths (red) that were surviving at the time, on modern OS base map

²⁹ Fenton, R., *A Tour in Quest of Genealogy: Through Several Parts of Wales, Somersetshire, and Wiltshire* (London, 1811)

³⁰ Anderton, S., Power, A., 2019. Stourhead, p95

rear of the temple. This suggests that Nicholson at least made his sketches, if not the paintings, before the alterations of 1814.

In demolishing the Hermitage and then altering the route of the path to the Temple, Colt Hoare diminished the drama that Henry Hoare had so successfully achieved. The 1839 map (25 years later than his record in the Annals) shows a path running more directly from the site of the Hermitage up to and then along the front edge of the terrace, so that the Temple was approached from an angle that led towards the front.

By 1839 (and possibly well before), Henry Hoare’s other zig-zag path approaching the temple from the sousterrain had also been partially abandoned and Colt Hoare had re-routed the upper section to run straight up the hill to the temple.

In the 45 years or so between 1839 and 1885, the paths in this area were modified yet again. A new path was built along the lake bank nearer to the water, possibly following the informal path of Henry Hoare’s time. Colt Hoare’s lakeside path appears to have been grassed over but its trace can be seen on the LiDAR survey.

By 1885, the western zig-zag path from the Rock Arch, past what remained of the Hermitage, including Colt Hoare’s path on the terrace leading to the temple, had been abandoned in favour of a more sweeping route extending further to the west. This led through what appears to be a largish old quarry and then turned back towards the Temple of Apollo, arriving (as Henry Hoare’s path had done) at the rear of the temple. The temple itself was encircled by paving. Several new paths were built on the hilltop above and to the south of the temple. A new path connected from these down the slope to the Temple, from the east. The lower section picked up the route of Henry Hoare’s (lost) zig-zag path and also arrived at the rear of the Temple.

The Victorian paths leading to the Temple of Apollo remained intact until at least 1962. (Many of the hilltop paths to the south were quickly lost). At some date between 1962 and 1979, the sweeping Victorian western route up the hill to the Temple from the Rock Arch was abandoned and became lost beneath planting, and the zig-zag path past what remained of the Hermitage was reinstated (although not to quite the original route of the zig-zag (which is visible on the LiDAR survey)).³¹

In 1983, the National Trust started to make alterations to the approaches to the Temple of Apollo. A memo from John Sales (NT Gardens Adviser) of October 1983 sketched out a plan to undertake a certain amount of re-shaping of the terrace (levelling and mounding) and to thread a new, paved path from the west between existing trees to re-establish a path route loosely based on the route shown on the Stourton tithe map of 1839.³²

Four years later, in 1987, another memo from John Sales recommended repairing the cobbling in the tunnel (sousterrain) and extending the cobbled path right up to the Temple.³³

What survives: The paths that survive today are:

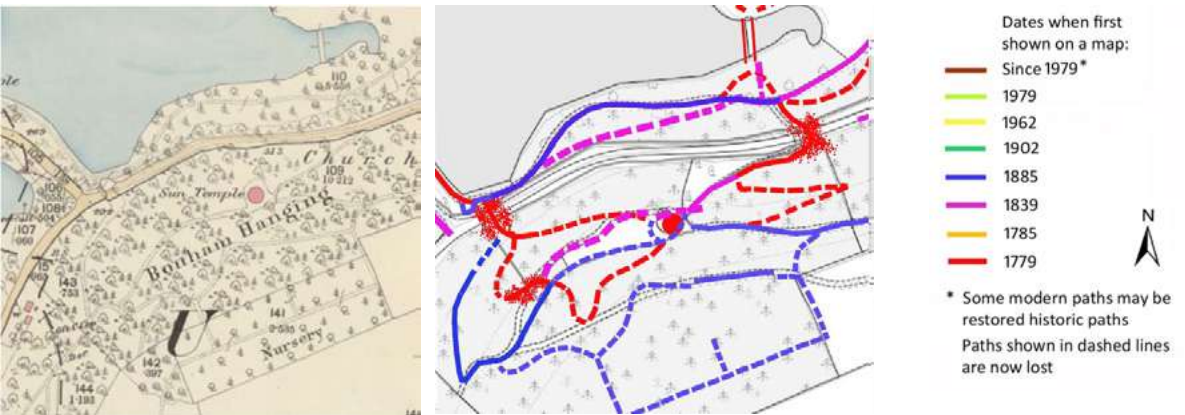
- the C18 zig-zag path leading from the Rock Arch to the site of the Hermitage (although a trace on the LiDAR survey suggests that today’s path does not strictly



Paintings of the Temple of Apollo by Francis Nicholson, 1812-1816 showing:

Left: a path running behind the Temple of Apollo following a route that would have connected Henry Hoare’s zig-zag approaches from west and east (British Museum ref. 216283001, Creative Commons Licence CC BY-NC-SA 4.0)

Right: a grassy approach along the outer edge of the terrace towards the front of the Temple, from the west (British Museum ref. 216286001, Creative Commons Licence CC BY-NC-SA 4.0)



Ordnance Survey, 1885 (25" to 1 mile)

1885 paths (blue) added to 1839 paths (mauve) and 1779 paths, lost and surviving (red) on modern OS base

³¹ National Trust, 1978. *The Conservation of the Garden at Stourhead*

³² Memo from John Sales (NT Gardens Adviser) to J Thorneycroft, 12 Oct 1983

³³ Memo from John Sales (NT Gardens Adviser) to J I.W.S Robertson, 12 Oct 1987

follow the original alignment);

- the C19 path from the Hermitage along the outer edge of the terrace to the Temple of Apollo (again this path may not strictly adhere to the original line);
- the straight C18 /C19 path leading down from the Temple of Apollo to the sousterrain (surfaced with stone setts since the 1980s).

Significance: **High Significance:** The existing paths from the Rock Arch and the sousterrain, leading up to the Temple of Apollo which follow the path alignments created by Henry Hoare and/or Richard Colt Hoare.

Medium Significance: The Victorian alternative route from the Rock Arch to the Temple and the path approaching the Temple from the hilltop to the east. (Both paths now closed to visitors).

Some Significance: Henry Hoare’s original path from the Hermitage, running along the back of the terrace to the Temple, and the zig-zag path between the Temple and the sousterrain. (Both are now lost but buried remains may survive.)

Future presentation and practical implications:

The paths that climbed the wooded hillside are likely to have always been informal (as seen in the foreground of Nicholson’s painting of the Temple viewed from the east). The zig-zag path from the Rock Arch should remain as gravel if it is sufficiently stable during our increasingly wet weather. If it is prone to rapid erosion, an alternative, more robust surface may be considered but still aiming to maintain a gravel-like appearance. The path edging should be sturdy but informal (probably timber).

Where the path runs across open grass, ideally the surface should remain as gravel. This may be practical in this situation because a) the path is on relatively level ground and b) fewer visitors climb up to the Temple of Apollo. Robust but neat path edges may be achieved by installing steel edgings.



Ordnance Survey, 1902 (25" to 1 mile)



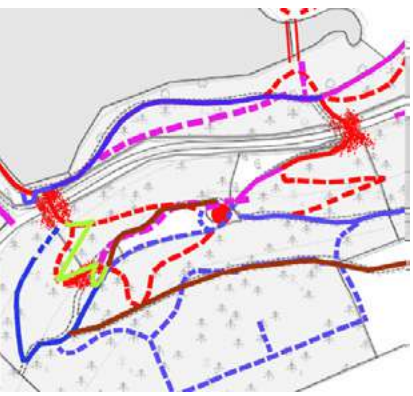
Ordnance Survey, 1962 (6" to 1 mile)



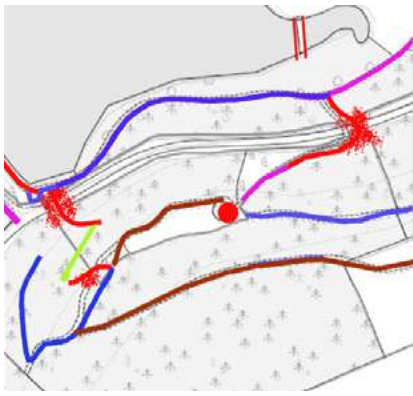
Ordnance Survey, 1981 (1 to 2500), surveyed 1979.



New or restored paths by the National Trust, between 1962 and 1979 (green) and since 1979 (brown)



Paths built or restored by the NT (green & brown), superimposed on earlier paths



Today's paths, identifying when they were first created or restored

Zone 10 Stable court, walled gardens and Stourhead House entrance gate

Associated features:		HE Register entry	Designation	Grid ref.	NT SMR No:
	Ice House	1199299	Grade II	ST 77773 34220	114006
	Stable on west corner of north side of stable yard	1283420	Grade II	ST 77810 34236	111001
	Range of stables and carriage houses on west side of stable yard	1131106	Grade II	ST 77794 34224	111001
	Stables Cottage	1131106	Grade II	SST 77780 34180	111000
	South range of workshops on south side of stable yard	1199329	Grade II	ST 77798 34185	111001
	Granary in stable yard	1131105	Grade II	ST 77835 34193	111001
	Clock Tower Gate	1283652	Grade II	ST 77863 34119	114044
	Clock Tower Lodge	1131133	Grade II	ST 77881 34121	183677
	Kitchen Garden walls & surviving structures	Not listed but attached to south range	-	ST 77800 34142	114050

Brief history: Walled Garden

The Map of the Parish of Stourton of 1722 shows what appears to have been a walled productive garden to the immediately north-west of the stable yard. This may have been a survival from the old Stourton Castle, that Henry Hoare I had replaced with his Palladian villa, Stourhead House. At some date after 1722 this garden appears to have been cleared away and replaced by a new walled garden to the south of the stable courtyard, presumably positioned to be out of sight from the mansion. This change was probably made by Henry I's son, Henry Hoare II. This replacement arrangement is shown on the Plan of the Manor of Stourton 1785. Part of this newer walled garden is glimpsed in a painting made by Coplestone Warre Bampfylde of the 1750s. The same sketch also shows the castellated entrance gate, thought to have also been associated with the earlier Stourton Castle, still in its old position as the entrance to the stable yard.

The 1785 Stourton estate map is a little difficult to read in this area, but the walled garden appears to have been divided into four parallel compartments, arranged one above the other, up the slope. The map also shows a second kitchen garden occupying a strip of land in Slade Mead, on the opposite side of the entrance drive from the main walled garden.

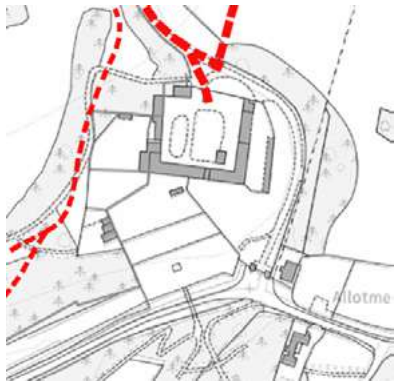
By 1839, the arrangement had been simplified into just two compartments, although it is not clear whether the wall separating these might have been one of the earlier cross walls, or a more recent wall. The south compartment contained two larger structures (probably the 'hot houses for grapes, peaches, nectarines, etc.') and the north compartment contained three smaller oblong structures in a



Map of the Parish of Stourton 1722 with Piper's paths and outline of Henry Hoare's lake



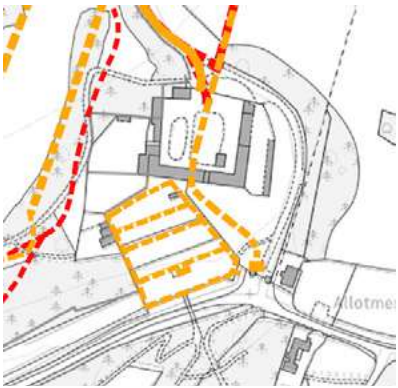
Piper's presentation plan of 1779



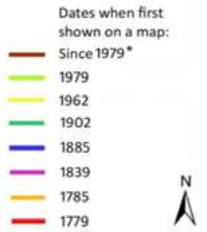
Paths and roads on Piper's 1779 maps superimposed on modern OS base map



Plan of the Manor of Stourton, 1785



1785 paths (orange) superimposed over 1779 paths, on modern OS base



View of the castellated entrance gate (before it was moved), outer wall of the stable yard and Henry Hoare's original kitchen garden, by Bampfylde, 1750s (Hestercombe Gardens Trust)

row (maybe the conservatory flanked by cold frames? ³⁴). In the Stourhead Annals, Richard Colt Hoare recorded constructing:

- 1792 : a new peach house (pulled down again in 1830)
- 1794 : a new vine house
- 1795 : a new reservoir in the lower kitchen garden

Between Colt Hoare’s death in 1838 and 1885 (the 1st Edition OS map), Colt Hoare’s arrangement of the main kitchen garden was largely swept away again, although the cross wall shown on the 1839 map may have still survived. The compartment to the north was sub-divided further into two parallel spaces. The 1885 OS map shows new glasshouses and/or cold frames in each compartment which do not appear to correspond the structures of the 1839 garden. The paths are also simpler. The extant dipping tank is shown for the first time on the 1885 OS map (although this may have been the reservoir recorded by Colt Hoare in 1795). In addition to the structures in the main walled gardens, some further frames had been installed in an enclosure to the west the stable complex. The Stourhead Annals for this period record the following construction activities:

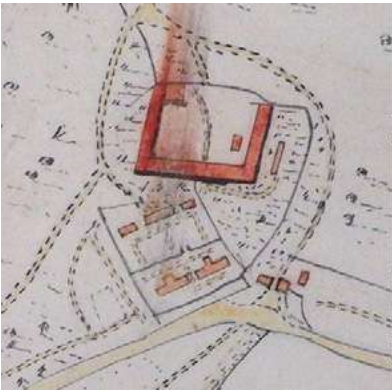
- 1842: a double pine house built
- 1842: a double vinery formed from the old geranium house
- 1845: a succession pine pit built over the 1844-’45 winter
- 1849: a melon ground constructed to the west of the coach house, plus several new pits and sheds with heating
- 1850: the succession pits heightened and a new roof put on
- 1852: new entrance doors to kitchen gardens; alterations to the tool house
- 1854 – ’55: New barrow shed and new melon pit

By 1901, although the basic arrangement of 1885 remained, a few of the structures had disappeared and some new ?frames had been added in the top garden. The paths had been further simplified. The frames to the west of the stables had also been removed. In 1894 – 1895, immediately after the arrival of Henry Hugh Arthur Hoare and his wife Alda arrived at Stourhead, the Stourhead Annals record the following construction activities:

- the kitchen garden walls were repointed and repaired throughout;
- the old Pine House and Vinery adjoining converted into a cold peach house and comprehensively renewed;
- the Vinery was shortened and converted into 3 forcing pits and overhauled;
- the Green House, Vinery and Plant Houses were overhauled; and
- new boilers, pipework and heating apparatus were put into the greenhouses and forcing pits.

The arrangement of 1925 was very similar to that of 1901; it was still intact in 1962. By 1981, the OS map notation indicates that many of the glasshouse structures had fallen into disrepair and been dismantled, but the base walls were still in place and up-standing brick structures such as a potting shed remained.

In the summer of 1979, a new enclosure was made outside the west wall of the main kitchen garden and a new machinery store built³⁵ (to replace the machinery store soon to be removed from the main gardens.) In c.1992-’93, a new footbridge was constructed to carry visitors from the car park entrance across the Stourton



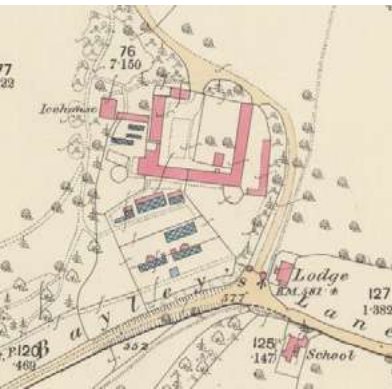
Stourton Tithe Map, 1839



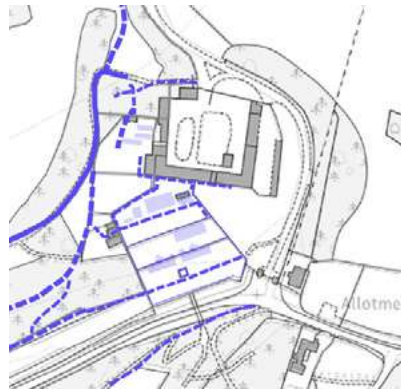
1839 paths, on modern OS base map



1839 paths (mauve) superimposed over previous 1785 paths (orange), on modern OS base map



Ordnance Survey, 1885 (25" to 1 mile)



1885 paths (blue) on modern OS base



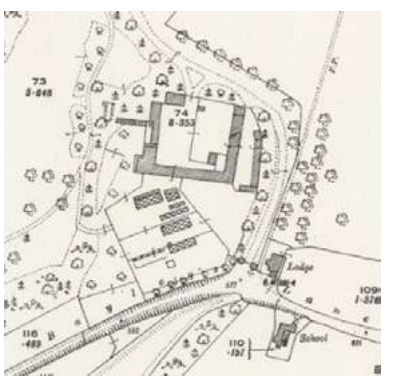
1885 paths (blue) superimposed on 1839 paths (mauve) on modern OS base



Ordnance Survey, 1901 (25" to 1 mile)



1901 paths (green) on modern OS base



Ordnance Survey, 1925 (25" to 1 mile)

³⁴ Fenton, 1811 (1807). *A tour in quest of genealogy, through several parts of Wales, Somersetshire and Wiltshire*, p204.

³⁵ Memo from John Sales (NT Gardens Adviser) to P Mitchell, 7 Sept 1978

village lane and straight into the walled gardens.³⁶ (At the time, the possibility of locating a plant sales centre in the walled gardens was being considered. However, the idea was abandoned in favour of locating the plant sales at the small outbuilding that had belonged to Glebe Farm, on the far side of today's car park.) In c.1998, a geranium house was reconstructed on the site of the eastern Victorian hot house in the bottom garden.³⁷ Modern glasshouses and frames have since been added in the top garden.

Crenellated entrance gate

In 1722, the entrance to Stourhead House, from the village, was via the crenellated gate which, at that date, was set within the southern wall of the larger of the two stable yards. A drawing of the 1750s made by Bampfylde shows the original defensive wall of Stourton House to the right of the gateway. The stable courtyard may have originated as a farmyard complex. The buildings around the courtyard date from different periods but the complex is now primarily of C18th date.

The 1722 map appears to indicate that visitors to Henry Hoare I's villa would have been able to bypass this gateway and the stables, and approach the house via a formal courtyard with a large carriage circle outside the main east front of the house. However, the 1785 map shows that the formal courtyard had been altered and now the entrance was via the castellated gateway and through the stable yard. Visitors then approached the house via a semi-circular carriage sweep.

The crenellated gateway was moved by Richard Colt Hoare in 1799 to a position further down the hill to the south-east³⁸, so that it became a more distinctive entrance statement, facing onto the lane down to the village. The drive had now reverted to sweeping past the stable complex and into the parkland. This route resulted in a more impressive approach to the house and also enabled a better appreciation of Colt Hoare's new wings to the house.

The date when this became the Clock Arch is not known: it was presumably after the close was inserted into one of the rear windows.

Lodge beside the crenellated gate

The Stourhead Annals record that the lodge beside the re-positioned gateway was also built by Colt Hoare in 1799.

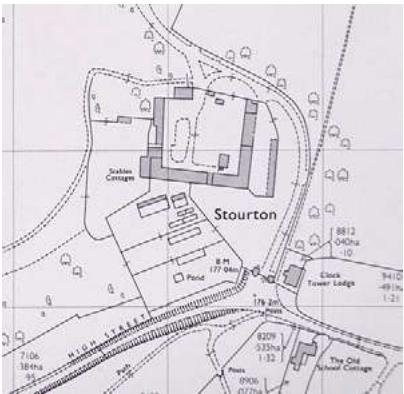
- Lost features:**
- The majority of the superstructure C18 and C19th glasshouses, pits and cold frames, with the exception of a Victorian potting shed and the base walls of some glasshouses/frames in the top garden.
 - The majority of the C18 and C19 garden paths (although there may be buried remains).

Paths: The glasshouses, frames and paths in the main kitchen gardens, first built by Henry Hoare were radically re-organised by Colt Hoare and again by Sir Hugh Richard Hoare, who inherited Stourhead in 1841.

In Henry Hoare's first arrangement, the walled garden appears to have been divided into four parallel spaces. Each space had paths running inside and parallel to the upper and side walls; the lowest space also had a path running parallel to its



Ordnance Survey, 1962 (6" to 1 mile)



Ordnance Survey, 1981 (1 to 2500), surveyed 1979.



Paths built since 1979 on modern OS base



Paths built since 1979 (brown) superimposed on 1885 paths (blue) on modern OS base



* Some modern paths may be restored historic paths
Paths shown in dashed lines are now lost

³⁶ Memo from John Sales (NT Head of Gardens) to Richard Jackson, 29 May 1992
³⁷ Minutes of meeting: 20 year revision of the Conservation of the Garden, 18 Nov 1997
³⁸ Annals of Stourhead, January 1799 - 1800

	bottom wall. In the 1790s, Colt Hoare re-arranged the walled garden into two parallel spaces and, within these, built a suite of new glasshouses. The garden paths related to these new buildings and appear to have also been a completely new arrangement. By the time Sir Hugh Richard Hoare inherited Stourhead in 1841, Colt Hoare’s glasshouses were probably in poor condition (the peach house had been demolished in 1830) and so Sir Hugh appears to have made another completely fresh start, building new and different glasshouses, frames and other buildings. His new paths related to these. By 1901, some of those glasshouses had gone and new ?frames had been added but, from then on, the arrangement remained basically the same. Since 1979, the paths in the walled gardens appear to be based on a combination of the Victorian path alignments, with some secondary side paths created by the National Trust. In c.1992-’93, a new footbridge was constructed to carry visitors from the car park entrance across the Stourton village lane and straight into the walled gardens.³⁹ The re-created geranium house was built in c.1998.
What survives:	▪ Several underground cisterns, probably dating variously from the C18 and C19; ▪ Colt Hoare’s reservoir (1795) in the lower garden. ▪ Low rubble-stone retaining wall in top garden, date uncertain. ▪ Victorian potting shed and side wall from lost glasshouse. ▪ Central N-S path and cross path through lower garden appear to follow the line of Victorian paths. ▪ Probable buried remains of demolished glasshouses and former garden paths.
Significance:	Medium significance: The existing N-S central path and cross-path through the lower garden, which appear to follow the line of Victorian paths Some significance: There are likely to be buried remains of other garden paths
Future presentation and practical implications:	In the absence of evidence to the contrary, it seems likely that the paths in the walled gardens were gravel-surfaced. They should continue to be gravel-surfaced. The age of the edge-stones is uncertain but, assuming they are old or original, that style of edging should be maintained.

³⁹ Memo from John Sales (NT Head of Gardens) to Richard Jackson, 29 May 1992

Zone 11 South of village street (NT visitor car park to Spread Eagle Inn)

Associated features:	HE Register entry	Designation	Grid ref.	NT SMR No:
Stourton Club with east side of Spread Eagle Yard	1318450	Grade II	ST 77671 34012	MNA183678
The Spread Eagle Inn	1311094	Grade II	ST 77645 33991	110119
Gate piers & wall	1318467	Grade II	ST 77650 34000	MNA183679
Several monuments in the Stourton church yard		Grade II	ST 77648 33962	-
Former Stourton school house	-	-	ST 77891 34074	-

Brief general history: The first surviving detailed estate map to show the main street through Stourton is the Map of the Parish of Stourton, 1722. The land that today is the site of the visitor reception, toilets and restaurant and first zig-zag entrance path was a small field called ‘Pound Close’. The longer section of straight path leading down to the Spread Eagle courtyard, and the steep meadow above it were all part of a steep field of pasture (called Baily’s Meadow in 1785). In 1722, both fields were leased to Edward Wadley. There was also a small yard – possibly an empoundment associated with Pound Close – on the bend of the lane opposite the main entrance to Stourhead House.

The fields of 1722 remained unaltered in shape throughout the remainder of the 18th, the 19th and first half of the 20th centuries, although a village school house was built in the northern part of Pound Close at some date between 1839 and 1875.⁴⁰

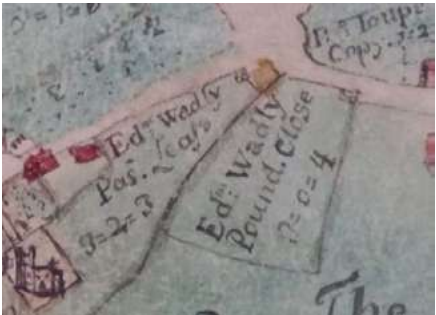
There were no further significant changes in this area until the 1960s. When the National Trust was first given the Stourhead property, it is understood that visitors parked on the parkland to the east of the mansion. This meant that there were parked cars in the foreground of the fine view from Stourhead House across to the Wiltshire downs. At some date after 1962 (possibly the early 1970s), visitor car parking was moved to Pound Close.

In 1979-’80, although a ticket office already existed at the entrance to the gardens near the Bristol Cross, a second formal ticket office was built close to the stable block and a new garden entrance established leading from the mansion’s main drive to the South Lawn.⁴¹

In 1992, work began on building a new visitor reception and toilets in the car park, and installing a new footbridge to carry arriving visitors over the village street and straight into the walled gardens. Both were completed in 1993.⁴² However, a plan to locate a plant sales area within the walled garden was re-considered⁴³ and, in due course, a plant sales area was established at the east side of the car park using a former agricultural building that had been part of Glebe Farm. (This became the farm shop in c.2003-’04).

In 2001 work began to extend the visitor facilities in the car park with a new visitor

⁴⁰ The village school is shown on the Map of the Estate of Sir Henry A Hoare, 1875. (Wilts Archive ref. 3117/12)
⁴¹ Memo from John Sales (NT Gardens Adviser) to P Mitchell, 5 Sept 1978
⁴² Memos from John Sales (NT Gardens Adviser) to Richard Jackson, 29 May 1992 & 20 August 1992
⁴³ Memo from John Sales (NT Gardens Adviser) to Richard Jackson, 19 Jan 1993



Map of the Parish of Stourton 1722 with Piper’s paths and outline of Henry Hoare’s lake



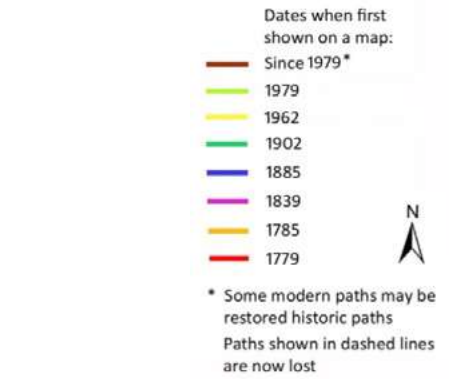
Plan of the Manor of Stourton, 1785



Stourton Tithe Map, 1839



Ordnance Survey, 1885 (25" to 1 mile)



1785 paths (orange), on modern OS base



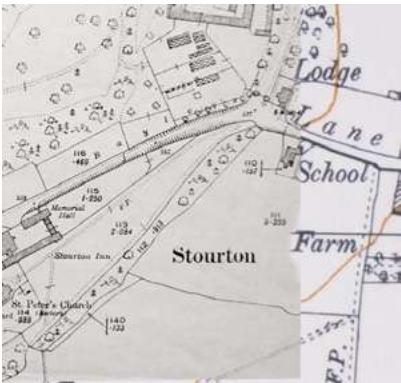
1839 paths, on modern OS base map



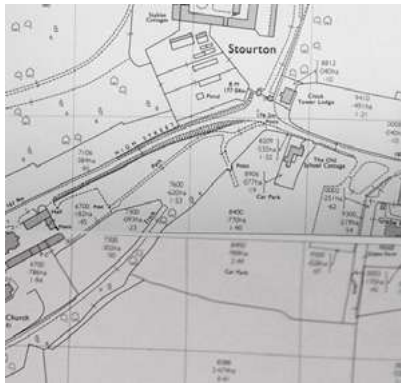
1885 paths (blue) on modern OS base

restaurant, shop and plant centre opened at Easter 2002.

The paths:	The Stourton Tithe map shows two paths leading from opposite the main gate to Stourhead House and running south-westward through Bailey Mead: one directly to the parish church and the other leading towards the hilltop that skirts the southern boundary of the gardens. By 1885, the second of these paths had disappeared (in this area), but it was possible to re-join the route via a new connecting path from slightly to the west of the churchyard. The 1901 and 1925 OS maps show no changes. By 1962, the more southerly public footpath through Bailey Mead had been restored. After visitor car parking had been moved to Pound Close in the early-mid 1970s (by 1976), a steep connecting path was introduced between the car park and the old footpath that led from the Clock Arch gateway down to the Spread Eagle courtyard. In 1979, around the same time as the new entrance to the top garden was made, the steep straight path providing a relatively direct link between the car park and the footpath to the Spread Eagle inn was replaced by a new zig-zag path to a gentler gradient. The first section of the footpath that led from this new zig-zag path towards the hilltop route outside the south boundary of the gardens appears to have been removed.⁴⁴ (It has been restored since.) When the visitor reception and toilets were built in the car park in 1992-'93, the path down the slope may have been modified again. (John Sales described the main routes being proposed for the disabled as 'spaghetti junction'.⁴⁵) A final modification was made to the first (highest) section of the visitor entrance path at some date of 2002, when another, alternative, widely-sweeping zig-zag path was added near the reception building.
What survives:	The routes of the two footpaths shown on the 1839 tithe map are largely intact, although there have been repeated alterations in the area where the NT zig-zag paths descend the slope from the visitor car park.
Significance:	High Significance: both footpaths running south-westward from the lane opposite the crenelated gate were shown on the 1839 tithe map. (In the area of the modern NT zig-zag path(s), the earlier path alignments have been lost.) Neutral Significance: the modern NT zig-zag path(s)
Future presentation and practical implications:	The majority of the NT access paths leading from the visitor car park down to the Spread Eagle courtyard (including the long straight section of the old public footpath) are surfaced with a bitmac tack coat and gravel. This has been widened recently (c.2021) using gravel (presumably as a temporary measure). The path carries considerable footfall all year round and requires a hard surface which should continue to be chosen to appear as similar to gravel as possible.



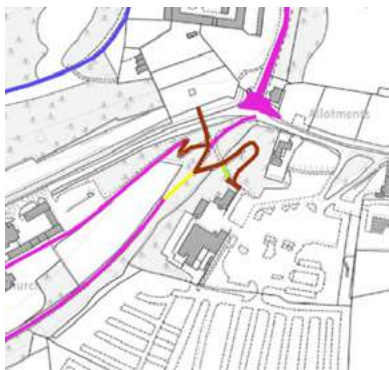
Ordnance Survey, 1962 (two scales)



Ordnance Survey, 1981 (1 to 2500), surveyed 1979.



Path restored by 1962 (yellow) and new path by 1979 (green) on modern OS base



Existing paths with the dates when they were first mapped, on modern OS base

Dates when first shown on a map:

Since 1979 *

1979

1962

1902

1885

1839

1785

1779

* Some modern paths may be restored historic paths

Paths shown in dashed lines are now lost

⁴⁴ Memos from John Sales (NT Gardens Adviser) to P Mitchell, 5 Sept 1978 & 2 May 1979
⁴⁵ Memo from John Sales to John Turner, 31 May 1994

Appendix C.
Visitor descriptions of their garden tour routes

C.1 Descriptions of garden tour routes taken by visitors in the time of Henry Hoare (1750s – mid-1780s)

One of the earliest accounts of a visit to Stourhead was written by **Richard Pococke in 1754**. As yet the Garden was only half finished and Pococke describes a number of plans that never came to fruition: three islands (not just two) each with a building on, one of which was to be a Mosque with a Minaret. At the time of Pococke’s visit many buildings had not yet begun (or necessarily been conceived) including all the structures along the south side of the lake, or the Turkish Temple. His tour started from the house, led across the south lawn and then took a route down the hillside past the Temple on the Terrace and then on down to the Temple of Flora (then Ceres). Depending on which route he chose, he may have seen the Chinese Alcove or the Gothic greenhouse on the way (the first existed; the second may have), but he doesn’t mention either. His account goes on to describe the Grotto and the Temple of Hercules (Pantheon), not yet finished.¹

In an article published in The London Chronicle in 1757 Pococke, **Jonas Hanway** described a tour that starts from the mansion via the south lawn. Unlike, Hanway arrived at the ‘Terrace’ and – unlike Richard Pococke – he chose to turn north, staying on the high ground, and walking along the Fir Walk.

‘. . . The Lawn in the West Front [he means south front] falls with an easy decline into a Valley, where stands the small village of Stourton, the prospect of whose steeple [does he mean tower?], tho’ in repair, has almost as good an effect as a ruin. On the brow of this hill is a walk of considerable extent, of the softest mossy turf, bordered on each side by stately Scotch Firs terminated by an Obelisk’

Hanway appears to have by-passed the Temple on the Terrace completely. Despite this, he does note that ‘below this fine Walk, are several irregular paths of different breadths leading into the valley’. He mentions the view of the Garden Lake ‘on which there is a very pretty boat’ This piece of water is also rendered more charming by a light wooden bridge of one arch; ...’ He doesn’t mention seeing the Turkish Tent while walking down the Chinese Bridge because, of course, in 1757 it hadn’t been built yet.

‘After passing the bridge the ground is steep and lofty, and covered with wood: A narrow path at the bottom of it leads to the Grotto of the Nymph ...’. Hanway then describes the Grotto and finally the Pantheon. Again, he would not have seen the Temple of Apollo, the Hermitage, the Rock Arch and sousterrain as none of these were yet built either. After writing his main description of the tour, Hanway has an after-thought:

‘Perhaps I should first have mentioned the Temple of Ceres, which is on the side of the water nearest to the village. This building has a portico supported by columns. Here is the figure of the

Goddess’ It isn’t clear why he thinks that he should have mentioned this earlier. It seems likely that he only saw it properly only when he was nearing the end of his tour around the gardens.

Evidently Hanway didn’t explore the hillside between the Temple on the Terrace and the Temple of Flora because, if he had, he would almost certainly have discovered the Chinese Alcove (first recorded in 1749). He remarks approvingly that ‘In this delicious abode are no Chinese works, no monsters of imagination, no deviations from nature, under the fond notions of fashion or taste: all is grand, or simple, or a beautiful mixture of both.’

An anonymous writer of 1765 arrived at Stourton with the aim of seeing the gardens (not the house). Although the Fir Walk is described first, it’s not entirely clear whether it was the first thing they saw. The party appears to have started their visit from the village. The writer describes the garden buildings stating that ‘the first I saw was a Green house, the inside & roof was lined with little pebbles, looked very pretty’. The sequence then suggests that they set off round the lake in the routine clockwise direction and the writer describes the Grotto, ‘the Temple of gods and Goddesss’ (Pantheon), the Rock Arch and another temple (not quite complete) ‘which is to be called the Temple of Apollo’. The sousterrain is described as being on the return route to the stone bridge. He/she continues ‘from thence we proceeded to the Temple of Ceres, in which is a statue of that Goddess and seats to sit on, we next walked to the Turkish Tent, a very pretty Invention. went up to the Chinese Temple in which is a Manderin with his hand on a Globe of the World, there are two other buildings which are not taken notice of now.’ (presumably the Temple on the Terrace and maybe the Bristol Cross, re-assembled that year?)²

Another anonymous visitor, writing in the following year (1776) described ‘first go[ing] down a Bowling-Green to a cast of the Belvidere Apollo, which leads you to the right into a shady walk the first object that strikes you is a Chinese pavilion, from vents you suddenly have a fine view of the lake and the Temple. You then descend and pass over a large Chinese bridge of one arch,’³ So, yet another route was taken descending the slope to the lakeside. The Temple on the Terrace has been by-passed; likewise the Temple of Flora.

Sir John Parnell visited Stourhead in 1768. Having arrived at the inn, his party’s tour started directly from the village. He records : ‘On entering the grounds by this cross are two or three pretty cottages neatly ornamented with trees, but thatchd, w^{ch} I much admire for its simplicity- Soon after you pass thro’ a winding shrubbery and meet a small Gothic green-house built of coarse flints, with Gothic pilasters. Not about 25 or thirty feet long from hence you look down to the lake and the scene before mention^d. Pursuing your course from hence thro’ old beech, ash & some oak, you come to the banks of the lake at the foot of the geometrical bridge.’ After crossing the Chinese Bridge, he describes the features on the anti-clockwise circuit. However, on returning via the stone bridge the party set off again, this time walking past the Temple of Flora – ‘a pavilion where Neptune stands’ - and then went on, ‘mounting up a visto’ in search of the Turkish tent where he describes the panoramic view. From here, the party climbed the hill via ‘a dark winding walk thro’

¹ Pococke, R., *Travels through England*, Cartwright, J.J. (ed.) (London, 1889), p. 43.

² Harrison, J., 2017. *Myth in reception: insights from Stourhead Gardens* (PhD thesis), p297 Anonymous manuscript

³ Harrison, J., 2017. *Myth in reception: insights from Stourhead Gardens* (PhD thesis), p298 Anonymous manuscript

old wood & coppice; After making a turn or two to gain the summitt, you come at once into a noble walk on the very top of the hill, I believe 500 yards long, about 40 wide or less, terminated at one end with a magnificent Obelisk,’ The party walked south along the Fir Walk, towards the Apollo Belvedere, finally reaching ‘*an open about the size of the front lawn at Hayesville or less which terminates with the house.*’⁴

When **Mrs Lybbe Powys** visited Stourhead in 1776, she described here party leaving their horses and carriages (two phaetons) at the inn, just at the entrance to the gardens and then walking for about 2 miles. In her diary, she wrote that ‘*The first building after the gardener’s cottage is the Bristol Cross The next building after the Cross is a greenhouse, prettily adorn’d outside by stone or burnt cinders from the glass-houses at Bristol, the inside black gravel stones mixed in the mortar; it looks like pounded flints and has a pretty effect.*’ It appears that the party by-passed the Temple of Flora at this point and carried on to ‘*what the gardener called a Palladian bridge*’ [meaning the Chinese bridge]. Mrs Lybbe Powys then describes continuing to the Pantheon, then the Temple of Apollo and finally coming full circle via the stone bridge and the Temple of Flora. Even though she doesn’t mention them at the appropriate points in the general anti-clockwise perambulation, she also describes seeing the Turkish Tent and the Grotto. Finally, the party picked up their horses and carriages and ‘came back’ to Stourhead House where they ‘put up’ the horses again and went inside for a tour of the principle floor.⁵

Lady Amabel York, Countess de Grey recorded her visit on 25 August 1776 and the sequence in which she encountered the various features:

*“Garden, first part old-fashioned, Terrass, to the Obelisk. Turkish Seat, walk the limits to Turkish Tent - Bridge - The Lake in most places edg’d with Woods - Grotto Walk on the dam – View of cascade. Passage over road. Hermitage, which seems constructed of trunks of living trees. Temple of the Sun, from the ruins of Balbec. Way under road. Doric building, on Lake ends the circuit. Turning to the village, Chinese bench, Gothic green-house. - Gothic Cross, which the town of Bristol sold, because they did not like the expense of repairing it.”*⁶

It is evident that the Countess began her tour from the house and she arrived at the Terrass (annotated y-y on Piper’s master plan) and then along the Fir Walk (y-z on Piper’s plan). From here, if Piper’s plan is to be relied on, she must have re-traced her steps for a short distance, passing a Turkish Seat (not shown on Piper’s plan) and then down to the Turkish Tent. From there she must have descended the zig-zag path that led to the Chinese Bridge. She crossed the bridge and then continued the tour down the west side of the lake taking in and noting all the other garden buildings and structures. Apart from missing the Temple on the Terrace, her tour of the lake-side gardens seems to have been comprehensive.

Many visitors arrived at the village in and chose not to visit the house. So inevitably some tours started from the village entrance to the gardens. In 1769, **Sir John Parnell** entered the garden from the village and described how ‘you pass thro’ a winding shrubbery and meet a small Gothic green-house built of course flints, with Gothic pilasters’.⁷

Edward Jerningham, who visited in 1777, also appears to have begun his tour of the gardens from the village entrance.⁸ He writes that, initially ‘*The gardiner conducted me to a green terrace, above which was a Turkish tent. At the foot of the terrace the water; and a little farther the semi- circular Italian bridge, which stands bold and characteristic. This bridge leads to the grotto.*’ On leaving the grotto he describes ‘*The walk, as it winds, leads to the Pantheon*’ suggesting that there is some form of delineated path winding along this section of the lake bank. Jerningham’s tour then continued, taking in the Hermitage and the Temple of Apollo.

In July 1778, having enjoyed a carriage drive around the wider landscape, **Sir Richard Sullivan** and his party visited the house and finally started to explore the gardens on foot. They walked down the verdant south lawn and arrived at ‘*a beautiful terrace in a circular form, whence is a good view of the temple of Apollo. From this place we proceeded up another avenue, leading directly to the obelisk, and thence descending*’ they first saw from above and then descended to the Turkish tent ‘*happily erected on a mound, from either side of which an embowered walk continues to the river; along the banks of which, and at the foot of the pavilion-hill, still proceeding, we at last came to a bridge, formed of one arch*’. Having crossed the Chinese bridge, the party visited the Grotto and the Pantheon: in his account Sir Richard describes what he could see form there, including the Temple of Flora and statue of Neptune. They then crossed the bridge and dam, climbed over the Rock Arch, explored the Hermitage and the Temple of Apollo and then seem to have completed their tour.⁹ The party does not appear to have explored further to see the Temple of Flora at close quarters, the Chinese Alcove or even the (more readily visible) Gothic Greenhouse.

⁴ Woodbridge, K., 1982. ‘Stourhead in 1768: Extracts from an unpublished journal by Sir John Parnell. Edited with an introduction on 18th-century visitors’, The Journal of Garden History, 2, 1, 1982, pp. 59-70.
⁵ Climensson, E.J. (ed.), 1899. *Passages from the Diaries of Mrs Philip Lybbe Powys*, pp168-173
⁶ Diaries of Lady Amabel Yorke, Vol. 5, 1776-1779. West Yorkshire Archives, ref WYL150/6197/5

⁷ Woodbridge, K., 1982. ‘Stourhead in 1768: Extracts from an unpublished journal by Sir John Parnell. Edited with an introduction on 18th-century visitors’, The Journal of Garden History, 2, 1, 1982, p64
⁸ Bettany, L., 1919. *Edward Jerningham and his friends – a series of eighteenth century letters*, pp18-19
⁹ Sullivan, R., *A Tour through various parts of England, Scotland and Wales in 1778 in a series of letters*, Vol. 1 (Dublin, 1785), pp. 132-146

C.2 Descriptions of garden tour routes taken by visitors in the time of Richard Colt Hoare (1790s – 1830s)

However, as Colt Hoare started to demolish many of Henry Hoare’s more imaginative garden buildings and ‘rationalise’ the garden paths, the options available to visitors starting their walk from the house were much reduced. Although they still came to Henry Hoare’s terrace, the view from there was gradually being lost owing partly to Henry’s own planting growing taller, but also Colt Hoare’s additions. Visitors could either walk long the Fir Walk to the Obelisk or - more usually now - walk straight down the hillside by a new path leading to the lake’s edge near the boathouse.

William Gilpin published a description of his visit to Stourhead in 1798¹⁰ but merely described starting his tour of the gardens (on a summer evening) starting from the house and then descending to ‘the lower parts, along the margin of the lake’. This sounds as though he may have walked down Colt Hoare’s steep new path to the boathouse and then turned northward. (The boathouse was completed in 1794 and the direct path down the hill may have been created around the same time.) Gilpin then describes circuiting the lake via the Chinese bridge, being ‘amused with a grotto’ and then climbing to ‘the higher grounds’ by which he means the Pantheon. He then goes on to give his opinion of ‘the greatness in the design, though sometimes a littleness in the execution’. His perception of ‘littleness’ is that he considers ‘*simplicity is everywhere too much wanting. Many of the openings also are forced; and the banks of the lake in some places formal* [Colt Hoare’s influence?]; *the paths are mere zig-zags.*’¹¹ This rather unfair comment suggests that Gilpin may have descended to the lake by one of Henry Hoare’s earlier paths (un-improved but still surviving). He may have also climbed to the Temple of Apollo but, if so, it is surprising that he does not mention it. He doesn’t mention the Temple of Flora either.

The gardens were visited in 1801 by **John Britton**. His description doesn’t reveal where his walk started from but he evidently walked further up the valley of Six Wells Bottom and found Peter’s Pump. However, he crossed the lake (presumably using the small rope-hauled ferry) and the continued the ‘standard’ circuit via the Grotto, Pantheon, and Temple of Apollo. On returning via the stone bridge he visited the Temple of Flora before returning to the Bristol Cross and then leaving the gardens and going into the church.¹²

In November 1807, Richard Fenton wrote a letter describing his tour of the gardens starting from the gate beside the house and walked through a grove of tall laurels before turning into the walled gardens, where he and his companion(s) inspected Colt Hoare’s many new conservatory and other hot houses. They then returned to the south lawn and then descended ‘*through a rich avenue of laurels overshadowed by the most majestic forest trees of every sort and character, into the first vale. At the foot of the descent into this vale, a walk receives you that takes nearly a straight course on the margin of the lake here ...*’ It was too

late in the year for the ferry so they were obliged to walk round the head of the lake before turning down south again and following the now-standard route along the west and south sides of the lake and back to the stone bridge. Fenton then examined the Bristol Cross and went in search of the Temple of Flora. He was shown the spring on the bank below and was able to sample the water, which he recorded to be ‘the most translucent water I ever beheld, as well as of the finest taste.’¹³

It is not known when **Colt Hoare** first wrote a visitor guide to the whole property, starting with a tour of the house and then leading people to a recommended route around the gardens. The date when his first guide was produced is unknown; a revised version was published in 1818.¹⁴ Colt Hoare expressed his opinion that ‘in perambulating any extensive demesne, some regular order of progress should be laid down’. His advisory garden tour was a somewhat stream-lined affair, when compared with the tours taken by some visitors in Henry Hoare’s day. In part, that reflects his removal of a number of Henry’s more eclectic garden buildings, so that there were fewer ‘destinations’ to discover and admire. So Colt Hoare’s recommended route carried visitors from the house, along the south lawn so that they arrived at a first view of the garden from the upper slopes of ‘The Shades’ (but from on the ‘Terrace’ shown on Piper’s master plan). From there, visitors followed what must have been a steep, relatively direct path down to near the boathouse and then turned northward to either cross the lake by boat or, in due course, skirt round the top of the Garden Lake via the dam of Lily Lake. From here, they experienced the drama of the Grotto and then, finally, the grandeur of the Pantheon. Colt Hoare described described the view from the Pantheon as ‘*the very best and most picturesque which the gardens afford*’. This suggests that at least a proportion of visitors would complete their circuit by crossing the timber bridge over the canal beside the Pantheon’s mound, walking across the dam and seeing the cascade. But then may have by-passed the Rock Arch and sousterrain, unaware that these provided access to another fine view that would be gained if they climbed up to the Temple of Apollo.

As in Henry Hoare’s time, not all visitors entered the garden from the house. **John Claudius Loudon**, for example, visited Stourhead in 1833 and entered the garden from the village. He then set off round the lake, passing past the Temple of Flora. He remarked that ‘the guide-book informs us that we ought to enter from the lawn front of the house; but this we found impracticable’.¹⁵ However, in his *The History of Modern Wiltshire* of 1822, Colt Holt had described what visitors would find if they entered the garden from the village. He still directed visitors to ‘*keep the right hand walk, which will lead us to a small temple with a Doric portico, dedicated to Flora; which commands the most spacious view of the lake, and from whence the Pantheon, deeply embosomed in wood, and beyond it the circular hill, called Topwood, appear to great*

¹⁰ Gilpin’s visit must have been before 1798, when the Chinese bridge was demolished
¹¹ Gilpin, William, 1798. *Observations on the Western Parts of England relative Chiefly to Picturesque Beauty*, pp119-123
¹² Britton, J., 1801. *Beauties of Wiltshire*, p.14

¹³ Fenton, R., 1811 *A Tour in Quest of Genealogy: Through Several Parts of Wales, Somersetshire, and Wiltshire*
¹⁴ Colt Hoare, R., 1818. *A Description of the House, Paintings and Gardens, Together with the Museum of Antiquities at Stourhead*
¹⁵ Loudon, J.C., 1835 ‘*Notes on gardens and country seats, visited, from July 27 to September 16, during a tour through part of Middlesex, Berkshire, Buckinghamshire, Oxfordshire, Wiltshire, Dorsetshire, Hampshire, Sussex, and Kent, by the Conductor*’, *Gardener’s Magazine*, 11/64 (1835), p. 336.

advantage. Beneath this temple, you descend by steps to a spring of the purest source, called Paradise well; it is of so clear a nature, that on looking into it, you almost doubt if it contains water.' He then continues to describe the tour following his (by now) standard route.

Appendix D.

Visitor descriptions of the planted character of the garden walks

D.1 The planted character of the walks in the time of Henry Hoare (1750s – mid-1780s)

Several of the surviving accounts of tours around the gardens, written by visitors during the 18th and early 19th centuries give valuable detail about the character and atmosphere along different sections of the garden paths, as well as describing the obvious highlights of the tour: the garden buildings and most dramatic views. These details give us an insight into how carefully Henry Hoare designed the planting of his new gardens, to enhance the drama and excitement of a visit.

From Stourhead House to The Terrace

“we entered on a verdant lawn, at the end of which is an avenue of high trees, that leads to a beautiful terrace in a circular form, whence is a good view of the temple of Apollo.” (Sir Richard Sullivan, July 1778)

From South lawn to Chinese Alcove

“You first go down a Bowling-Green to a cast of the Belvidere Apollo, which leads you to the right into a shady walk the first object that strikes you is a Chinese pavilion, from whence you suddenly have a fine view of the lake and the Temple.” (Anonymous, 1766)

“A Chinese Folly with an enclosed level/room in the same style. The view across to the Pantheon is extraordinarily beautiful.” (William Clarke, 1767)

Fir Walk: *“... a Walk of considerable Extent, of the softest mossy turf, bordered on each side by stately Scotch Firs of Mr Hoares own planting, about six Years since; these, as well as the wood behind them, are rather too thick set”* (Jonas Hanway, 1756) . This account suggests that, within the walk, the eye was carried strictly along the line of the avenue to the obelisk at the end, with little opportunity to see through the trees on either side.

“remarkable long & wide Grass Walk, at one end is an Obilisk & the other a Statue” (Anon., August 1765)

From South Lawn to Turkish Tent

“Passing from the house over the back lawn we descended through a serpentine walk in a shrubbery or wilderness, to a Turkish tent, situated on a declivity, having in prospect a fine piece of water in which were swans and is supplied by a cascade in view, . . . ” (Samuel Curwen, September 1776)

Walking up the hill from the Temple of Flora to Turkish Tent

“...from hence [the Temple of Flora] you ascend a hill of fine Turf adorned with trees to the Turkish tent a long walk at the end of which is an Obelisk - After many windings you reach the house – “ (Anonymous, 1766)

The Turkish Tent

“The gardiner conducted me to a green terrace, above which was a Turkish tent. At the foot of the terrace the water; and a little farther the semi- circular Italian bridge, ...” (Edward Jerningham, September 1777)

From the Obelisk to the Turkish Tent

“Still descending [from the Obelisk], we came to the pavilion, happily erected on a mound, from either side of which an embowered walk continues to the river; ...” (Sir Richard Sullivan, July 1778)

From village to Bristol Cross - Gothic Greenhouse – Chinese Bridge

“On entering the grounds by this cross are two or three pretty cottages neatly ornamented with trees, but thatchd, wch I much admire for its simplicity- Soon after you pass thro’ a winding shrubbery and meet a small Gothic green-house built of coarse flints, with Gothic pilasters. Not about 25 or thirty feet long from hence you look down to the lake and the scene before mention^d. Pursuing your course from hence thro’ old beech, ash & some oak, you come to the banks of the lake at the foot of the geometrical bridge, and passing over it enter the thick wood on the knowle at the opposite side of the lake. Here the path becomes shady & winding sweetly by the lakeside amidst thick wood & artificial rocks thro’ a wild arch of which it passes. You arrive at last in a cavern or grotto, From hence you ascend up little winding steps, and pursue your walk thro’ beech trees till, the ground growing finer dress^d and higher ornamented as you approach, you come to the front of the lovely Grecian Temple which stands on a rising mound about twenty feet above the water elegantly dress^d; and after enjoying sometime the coolness and beauties of the Rotunda, pursue your walk by the banks of the lake open to it & sweetly dressed, ornamented with some exotics lightly scatterd on the dress^d ground.” (Sir John Parnell, September 1768)

[After climbing over the Rock Arch] *“you find a dress^d path thro’ some ornamented ground spotted with laurels and flowering shrubs & fed with sheep. On the top of this swell stands a temple*

[After returning to the entrance and starting a second walk] *“we enter and pass by a pavilion where Neptune stands; and mounting up a visto from the water arrive at the Turkish Tent, from whence at one view you take in the great lake..... From this glorious scene you enter a dark winding walk thro’ old wood & coppice; but that it winds, from some firr trees, its h^{ght} above the valley and some other circumstances strongly resembling the Long Walk at Ballyarthur - the trees, in the same way they are there, being scalded and raw at the bottom from too great age or closeness to each other. After making a turn or two to gain the summitt, you come at once into a noble walk on the very top of the hill, I believe 500 yards long, about 40 wide or less, terminated at one end with a magnificent Obelisk,*” (Sir John Parnell, September 1768)

From the Chinese Bridge to the Grotto: *“Leaving the grotto, which is lost in the wood”* (Horace Walpole, 1762)

[After crossing the Chinese bridge] *“You go to the Grotto first thro a dark walk, where you often catch little pieces of the water thro’ the bottoms of the trees, then Open a little way again: & then a [2nd] dark walk, which rises to a rustic Arch & from that begins to descend toward the Grotto. When you are at this Arch, You see a thick wood rising to a good h^{ght}, before you; a low, (mysterious) laurel-arching over the path, which hides all the front of the Grot, except a part of the top to the lefthand: & a little on to the same side, is a lump or two of Stones, with Hartstongue, Fern, & much periwinkle, growing on & between them. When under the laurel arch, you first discover the entrance to the Grot, at about 16 ft before you; [On leaving the Grotto] you ascend “a rude sort of staircase on the right. The steps are of unequal widths, & broken in front; they rise winding; & are 23 in number. The Grot is hid here too, on the top of the stairs; & there is a Seat, & Peep to some pretty objects on & near ye Lake. You descend hence to a soft & pleasing Scenary, which leads you to the Pantheon.”* (Joseph Spence, 1765)

“You ... pass over a large Chinese bridge of one arch, and enter a Grove, you walk sometime in the beautifull gloomy path by the side of the lake and are struck with the appearance of a rude arch of rock work - this is the entrance into one of the most beautiful grottos that can be imagined ...” (Anonymous, 1766)

“Leaving the bridge, we then entered a shrubbery, which, leading along the confines of the river, brought us to a romantic grotto, ...” (Sir Richard Sullivan, July 1778)

Climb to the Hermitage and Temple of Apollo

“Following the mazy walk we soon reach the Temple of Apollo standing on an eminence; having behind a wilderness and in front, a most enchanting prospect ... The structure is of an octagon form; passing an open gate in the chinese style, in which the fence surrounding it is built, we entered the porch.....” (Samuel Curwen, September 1776)

“The same path leads to a hermitage; and, passing thro' the gloom of that recess, the burst of light and of the scenery has a most striking effect. The full view of the Italian bridge, the obelisk, the Pantheon, and Alfred's Tower growing out of a deep wood that stands on a high ground behind the Pantheon, are objects that altogether form an enchanting scene. As you advance, you reach the Temple of Apollo, from whence all the same objects are beheld, with the addition of the green-house and a partial view of the House seen thro’ a vista. ...” (Edward Jerningham, September 1777)

“[we] wandered to the Druid’s cell or hermitage, formed by roots and branches of old trees, and thence passing through a grove, arrived at the Temple of Apollo, a small rotunda, situate on the declivity of a hill. ..” (Sir Richard Sullivan, July 1778)

Climb to the Temple of Apollo and then down to the Rock Arch (touring the lake clockwise)
“off then we set, opening to our view.... to the right; while the left presented the Temple of Apollo, and an inspiring grove gently ascending to the summit of the hill. From this, passing along, we came to the venerable remains of a mouldering arch, thrown over the road, ...” (Sir Richard Sullivan, July 1778)

D.2 The planted character of the walks in the time of Richard Colt Hoare (1790s – 1830s)

The Clock Arch and South Lawn to the walled gardens

“We at first took the same road as on the preceding mornings, entering the turretted gateway, and falling into a walk on the left, that leads from the house to the gardens, through a grove of tall laurels, excluding all the landscape. Nearly at the end of this laurel-sheltered walk, a turn to the left brings you to a door that opens into the walled gardens” (Richard Fenton, November 1807)

From the walled gardens, past the South Lawn to the lake (near the boathouse)

“we pursue a walk skirted on one side by some of the most picturesque veterans of the forest and on the other by a beautiful lawn, lightly dotted with trees, into which the library opens, We then descend through a rich avenue of laurels overshadowed by the most majestic forest trees of every sort and character, into the first vale. here chiefly are found the temples, grottos, and other adventitious ornaments, Everything that partook of that fantastic order once too prevalent in the kingdom, and by which, I am told, this fine place had been disfigured, such as pagodas, Chinese bridges, &c. have been long since swept away by the present gentleman,” (Richard Fenton, November 1807)

Descent from the South Lawn to the boathouse

“At a short distance from the Mansion-House, we descend under the shade of a thick grove of tall and aged trees, into the gardens, and catch most unexpectedly, the first view of a spacious lake in the vale beneath, embosomed in wood, the uniform tints of which are most happily relieved by a handsome Temple, called the Pantheon; ...” (Sir Richard Colt Hoare, 1818) The unexpected view may have been either from the remnant of terrace near the (demolished) Temple on the Terrace, or from the position of the Chinese Alcove (also demolished).

From the boathouse to the ferry

“At the foot of the descent into this vale, a walk receives you that takes nearly a straight course on the margin of the lake ... with its banks finely fringed with laurel, alder, and the most grotesque growth of every kind; and the hills on each side, richly clad with trees, fall with a gentle slope towards it.” (Richard Fenton, November 1807)

West bank from ferry to Grotto

“This opposite walk, carried over a fine lawny projection from the woody hill above it, leads us into a covert of trees of the most wild and entangled appearance, and so, intermixed as to conceal the lake, and the entrance into' the retreat buried beneath their dark shade, leaving imagination at work to picture what you are to encounter. In the midst of this matted umbrage a grotesque arch scarcely seen till entered, admits you into a subterraneous grotto,” (Richard Fenton, November 1807)

The Grotto to the Pantheon

“Quitting this subterranean abode [the Grotto], a few paces brought me to the Pantheon. The front of this building discloses a rich theatre of congregated beauties [which] together burst upon the astonished sight This building is situated on the border of the lake, and embosomed in a thick wood.” (John Britton, 1801)

“After emerging from this Egerian retreat [the Grotto], and revisit another day, a beautiful path, under the noblest hanging woods, leads you by a picturesque Gothic cottage, - covered with various sorts of creepers, woodbines, and clemates; and a little farther on, by a fountain trickling from a rocky aperture, through moss intermingled with wild flowers, to a gently swelling elevation, just above the lake crowned with that superb building the Pantheon,” (Richard Fenton, November 1807)

View of the Temple of Flora and village from the Pantheon

“The temple of Flora, embosomed in a clump of lofty trees, exactly fronts it; through a little hollow, to the right of which, the eye, insinuating itself, catches a very picturesque, but partial, view of the church, the village, and the so justly admired cross,” (James Storer, 1808)

The Rock Arch to the Hermitage

“we came to and entered a grotesque rocky adit, conducting us by rude broken steps over the archway leading from the village to the hermit's cell. Nothing can be more characteristic of a hermitage than the profound seclusion of this spot, from which you cannot hear "The distant din the world can keep." (Richard Fenton, November 1807)

Temple of Apollo

“The hill, on which this temple [of Apollo] is placed, till my own time, presented a naked declivity of turf, unbroken by a single tree, or even bush. The face is now, I trust, both altered and improved by a thriving plantation of forest trees, and a rich underwood of laurel.” (Sir Richard Colt Hoare, 1822)

Sousterrain to main lake circuit path

“... in our descent we pass under the road through a subterraneous passage that brings us, by a walk through picturesque spruce firs, rendered more so by the circumstance of the leading shoot having been destroyed, and an irregular leader formed,” (Richard Fenton, November 1807)

Turf Bridge to Temple of Flora and then exiting, passing the Bristol Cross

“we descended the hill to arrive by a turf bridge to the Temple of Flora ... and a very agreeable path led us through trees of majestic height and girth, following the water’s edge which one glimpses in the most rustic and picturesque manner, as far as the exit to the park where a further curious building attracts our notice [the Bristol Cross] ...” (Baron Johan Frederik Willem van Spaen van Biljoen, 1797 ¹)

Description of the planting in general

“.... the whole [lake] surrounded with woody banks and sloping lawns. Three temples peep out of the woods, marking the best points of view. An easy path leads to these stations, round the lake, passing by several fine springs, ... - one of them in a grotto. There is certainly great beauty in all this; but The lawns are half covered and belittled by shrubs, planted everywhere, particularly endless tufts and thickets of laurels; beautiful in themselves, but in too great profusion. The woods also are too close, resembling rather an American thicket. None of those magnificent single trees, so peculiar to English landscape, are to be seen here; in fact, I think there is as much done to spoil, as to adorn this fine spot.” (Louis Simond, July 1810)

¹ Tromp, H. and Newby, E., ‘A Dutchman’s visits to some English gardens in 1791’, *The Journal of Garden History*, 2, 1, 1982, pp. 14-22

Appendix E.
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- General plan of the former banker Henry Hoare’s pleasure park at Stourton in Wiltshire, near Bristol;
- Part of Stourton Park at the dammed up Lake, c.1779;
- Approximate appearance of the lake pent up between three hills on Banker Hoare’s pleasure park at Stourton near Bristol;
- Detailed site sketch by Piper, c.1779, showing the arrangement of paths on the hillside between the Terrace and the Gothic Greenhouse, including the Temple on the Terrace;
- ‘Temple on the Terrace’, pen and wash sketch
- ‘Chinese Parasol’, pen and wash sketch
- ‘The Druid’s Cell or the Hermitage’, pen and wash sketch
- ‘Plan and Profile of the Eremitagen’ (Hermitage)

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