

Library Copy

RCHME SURVEY REPORT



**A Survey of the Garden Earthworks at
Hall Barn, Beaconsfield,
Buckinghamshire**



A survey of the garden earthworks at Hall Barn, Beaconsfield, Buckinghamshire

Contents

- 1 Introduction**
- 2 Topography and historical background**
- 3 The earthworks**
- 4 Discussion**
- 5 Conclusions**
- 6 Method and Acknowledgements**
- 7 References**
- 8 Appendix: list of garden structures at Hall Barn**

Illustrations

- 1 Garden earthworks at Hall Barn.**

A survey of the garden earthworks at Hall Barn, Beaconsfield, Buckinghamshire

Introduction

Formal and landscaped garden earthworks around the 17th-century mansion at Hall Barn, Beaconsfield were surveyed by the Royal Commission on the Historical Monuments of England in July 1991 in order to provide the Hall Barn estate with an interpretative plan for management purposes. The Hall Barn estate lies immediately south of Beaconsfield in Buckinghamshire at NGR SU 943 892. It is recorded in the National Monuments Record as SU 98 NW 21. This report should be read in conjunction with the synthesis written by C Taylor (1991: NMR archive), and with the English Heritage Register of Historic Gardens which provides details of the architecture and statuary.

Topography and historical background

Situated on plateau gravels and clays, the accompanying soil is a well drained palaeo-argillic brown-earth ideal for cultivation. The present house occupies a small valley, carved by a former tributary of the river Wye. Formerly the property of the Windsors, the estate was held by Burnham Abbey from the 13th to the 15th centuries, but after the Dissolution the estate reverted to private ownership, ultimately passing into the hands of the Waller family (Sheaham 1862, 809: Page 1905, 384; 1925, 159). The Wallers constructed a new house and laid out new grounds which in turn received a number of modifications during the following half-century. The gardens cover some 32 ha, all set within 260 ha of parkland, the main features of which have been described by Hussey (1942, 612-7; 1967, 24-6) who suggested that they were laid out at the same time as the house was constructed, with further modifications between c1720 and 1740.

The earthworks

Today the gardens comprise a rectangular canal or lake to the south of the house,

surrounded by lawns, with an extensive series of walks forming an inverted A-shaped pattern through rhododendrons and woodland to the west. This is bounded in the north-west by a raised walk and ha-ha. Temples, urns, statues and other garden furniture are featured at prominent viewpoints.

The most conspicuous feature is the 'Great Canal', measuring c180m by 50m, which was formed by constructing a dam at least 17m wide across the valley some 250m south of the house. The sides of the valley, especially the east side, appear to have been landscaped to provide a smooth profile, and a walkway was constructed along and above the canal. The sinuous scarp (a - on plan) running north to south, to the east of this is suggestive of further landscaping, with coves at intervals for the erection of monuments or seats.

To the east and south-east of the house are a number of terraces that focus attention on a large hollow (b) that formerly held a small rectangular canal known as the 'Little Canal'. Terraces to the north of this canal, which share a common alignment with the house, are more substantial than those to the south where subsequent activity has all but obscured them.

On the lawn immediately south-east of the house are a number of very shallow rectilinear earthworks (c) which share an alignment with the house and probably represent the remains of a parterre. The southern boundary of this, a slight ditch less than 3m across, respects the line of the 'little canal' and its terrace.

Two other groups of earthworks were recorded. The first is located on the lawns and partially within the trees to the north-east of the house (d). These consist of two or three shallow rectangular hollows, the largest 20m by 10m, and a series of linear features running at right angles to them. The depiction here, on small scale 18th century maps, of what may be formal gardens is of some interest in this respect. Immediately south-east is substantial terracing with scarps up to 1m high aligned with the present house and leading north-east towards the kitchen gardens. It is also parallel with, and presumably reflects the same phase as a number of terraces further south. At the north-east end part of the terrace curves to form a platform with an elongated mound surmounting it.

On the slopes to the west of the Great Canal (e), are a number of shallow parallel scarps each c2-3m wide and 70m long forming linear banks and hollows which, although interrupted by a transverse pathway, have a regularity that suggests that they are formal garden features. Immediately west of these is a shallow rectangular hollow, measuring 14m by 11m, with a hollowed entrance in the north-east corner. The earthworks here form a cohesive block some 70m by 60m with alignments that are internally consistent but which do not match others on site. It is conceivable that they represent the gardens of an earlier house, which may have remained extant for some time even when the present house was being occupied.

The ha-ha (f) is of immense proportions, being a simple ditch 10m wide by 1.5m deep in the north-west, with lesser proportions in the west where there is some evidence of re-cutting. Although there is no corresponding bank, the barrier is emphasized by a raised walkway 8 to 9m wide by up to 1m high which closely follows the inner lip of the ditch. Bastions are situated in two places, at (g) and (h), which the ditch respects but to the south of these the ditch merges with a park boundary that bounds the gardens in the south. The former park boundary (k), still some 5m wide by 1m deep with corresponding internal bank, is partly incorporated into the ha-ha in the west, but in the north-west deviates from it and can be traced running parallel internally at some 40m from the ha-ha towards the present house. A curious change of angle in the ha-ha (j) appears to follow briefly the line of a transverse walkway shown on 18th century plans (eg Richardson's map dated 1763 - Hall Barn Archive), and may represent the extent of formal gardens at one stage.

Part of the perimeter of the park boundary was recorded in the south-east at (m) but here the bank is broad and shallow and may have been re-constructed as a formal walk. A mound lies at the east terminal of this. To the west of the Great Canal, a further shallow bank (n) or field boundary to Pigeon House Close is now surmounted by yews, but the width of the bank suggests that it too may represent a former walk.

Two rectangular levelled areas (p), one c70m long by 43m wide, the other c 35m long by 25m wide may be the site of former bowling greens. Further linear earthworks at (q) are truncated by the raised walk and ha-ha, and appear to predate the garden layout.

Discussion

Pre-Restoration

There are a number of distinct garden features, some of which appear to relate to different phases of activity. It is conceivable that some of them relate to a pre-17th century landscape and that earlier landscape features influenced the position of later ones. The estate was held by Burnham Abbey for much of the medieval period (Sheaham 1862, 809) and there would almost certainly have been a monastic presence, perhaps a grange or some other farm building. The place name itself suggests as much. Sheaham (1862, 809) has claimed that an original manor house stood nearby at Woodlands Farm to the south of Hall Barn, and that it was subsequently used to house farm labourers. There is no mention of a medieval park in the usual secondary historical sources and it is presumed that its creation was post-Dissolution.

A study of the available maps suggests that an important north to south route from Burnham to Beaconsfield formerly ran through the site; passing through Hollybush Wood, the Hile Wood and along the valley occupied by the present canal, and perhaps entering Beaconsfield south-west of the church. At some point this may have been re-routed, probably via the area now occupied by the kitchen garden, when a deer park was constructed around Hall Barn. A curious angle in the south-east corner of the park retains part of its line. The park was enlarged in stages; J Roque's map of Beaconsfield suggests that a northern extension was added by the mid-18th century at least, and a further map by T Bennett dating to about 1790 suggests that the area to the south as far as Woodlands Farm had also become parkland.

The position of the earliest house is unknown. Holloways (Holeways/Hallways), which lies south-east of Hall Barn, is prominent among deeds from the early 14th century, but at this time there is no mention of Hall Barn itself, and it may be that the Dissolution provided the opportunity to develop the area. The Waller family are mentioned for the first time in 1504 when R Waller is recorded as owning land in the area. In 1546 Ralph Waller owned a house called 'the Bull', possibly associated with the field to the east of Hall Barn in the area of the present kitchen garden, which is depicted on Richardson's

map of 1763 as Bullhouse Mead. John Roque's map (1761) depicts a building in this area, and other 18th-century maps by both Barnatt and Montelembert (British Library VII, 4, 2-3) dated to about 1790 show a tree lined avenue extending east from this point as well as two square formal gardens. Part of these are now enclosed by the walls of the kitchen gardens and it is likely that the complex of shallow earthworks to the north-east of the present house that were noted during the RCHME survey (d) may also form part of this complex. It is tempting to suggest that this might represent the site of an earlier house and its appurtenances.

After the Dissolution, the Hall Barn site passed into the hands of John Williams, Lord of Thame, and in 1609 to Ralphe Smythe, but the Waller family was clearly influential in Beaconsfield at the time and in 1624 it was purchased by Anne Waller for her son Edmund (Page 1925, 158). The presence of a house and garden of this date is therefore to be expected. Some light is thrown on both the descent and early topography by a deed of 1660 referring to the Manor of Beaconsfield (held in Library of Congress, Washington, MSS Alcock, N W, Hall Barn archives). In this Edmund Waller I, son of Robert Waller, settled the estate on his family, notably Robert the eldest son, and successively the younger sons Edmund II, Stephen, and William. The document further reveals that Robert Waller (Edmund I's father) inhabited a house with 'Wall Mead' amongst other adjacent meadows mentioned. This is of some interest as Richardson's map of 1763 reveals that Wall Meadow lay to the north-east of the present house, and north of the present kitchen garden and 'Bullhouse Meadow'. It also indicated the presence of a farmhouse called Holburne (perhaps Hall by the stream) that lay adjacent to Great Moore, Noke Field, The Pigeon House Close, and a grove called Hall Barne Grove containing 40 acres. Richardson's map demonstrates that Great Moore and Noke Field lay to the east of the present house close to Bullhouse Meadow.

The concise group of earthworks on the slopes to the west of the Great Canal (e) are intriguing. They do not share an alignment with other garden features, and it is conceivable that they also represent an earlier episode. They do front onto what would formerly have been a stream. The area is described as 'The Pigeon House Close' in the map by Richardson (1763), but no feature within the area of the earthworks is depicted by him. Neither can any such feature be seen on Woollett's engravings of 1730-40 (see below). It seems likely that an earlier house or building once stood here, maybe a

dovecot in view of the field name, but it remains possible that this is in fact the site of the house in which Edmund Waller lived while the present mansion was being constructed.

The formal garden

Edmund Waller, MP and poet, well known for changing sides in Parliament, was imprisoned during the Civil War in 1644, and was fined and sent into exile a year later. He accompanied John Evelyn in 1646 in his travels through France and Italy, and when Evelyn decided to return to England, he went on to Paris where he spent a further year, before being allowed to return to his house in Beaconsfield in 1651. Construction of a new house was begun after his return, sometime between 1651 and his death in 1687 (Hussey 1942), and new gardens were probably laid out at the same time. Hussey has suggested that the initial layout at Hall Barn was planned by Waller and that it may have been the first of the formal landscapes inspired by the gardens at Versailles (Hussey 1967, 24; Coffin 1994, 195).

Edmund Waller's son, Edmund II, died in 1699, leaving the estate to his brother Stephen. After Stephen's death in 1708, his widow Judith married John Aislable who was Chancellor of the Exchequer at the time of the South Sea Bubble scandal. While details are unclear, Aislable's connection with the house is certain enough. Hall Barn was conveniently placed for travelling to Whitehall, but when the Bubble burst he was discredited and barred from public office in 1721, and consequently two years later left the south for his native Yorkshire and spent the rest of his life constructing the gardens on his Studley Royal estate. It seems likely that his time spent at Hall Barn influenced his ideas about garden layout at Studley rather than vice versa, and that his interest in gardens was instrumental in introducing at least some modifications at Hall Barn; the perimeter walks and ha-ha may have been constructed while he was there; it is likely that other modifications were planned and carried out after he left, in particular the temples and monuments thought to have been designed by Colen Campbell and Vanbrugh (Hussey 1967, 25; Keen 1983, 301-5). Aislable renounced any claim on Hall Barn after the South Sea Bubble incident and the estate passed to Edmund Waller III, son of Stephen.

The extent of the work of Edmond Waller I and Aislable repectively particularly on the

canals and walkways, is unclear. The role of Edmund II and Stephen, who between them were responsible for the house during an extremely important period in terms of garden design, is unknown, but may have been minimal. Neither is known to have been particularly interested in gardens, and during the twenty-one years (1687-1708) that they held the estate little modification appears to have been made to the house. Certainly Edmund Waller I, influenced by his travels in Italy and France, and particularly by his travelling companion John Evelyn, whose book '*Sylva: or a discourse of forest trees*' published in 1664 subsequently became a bestseller, would have had the time and inclination, and as much of the garden appears to have been mature by 1724 (below), there is some support for the view that the design was his. Waller's interest in garden layout is evident from his poem of 1661 about the garden layout of St James Park in London (Hussey 1967, 25). This is quite significant, for Charles II had also been exiled to the continent and been influenced by continental garden design. After the Restoration he set to work at St James's Palace, constructing a long canal flanked by avenues of trees that respected the local topography rather than alignments with the house, and also a series of formal radiating walks or *patte d'oie* (Colvin 1976, 457-8; Flenley 1981, 8; Robinson 1982, 81). At Hampton Court Palace, William and Mary had constructed similar features on a much grander scale (Colvin 1976; Robinson 1982). At Hall Barn too, we see this arrangement of walks radiating from the Temple of Venus in the south. Roque's map of 1761 indicates that there was originally a further walk bisecting the inverted A-shaped arrangement, although this appears to have disappeared less than two years later as it does not feature on Richardson's map, the raised walkway that remains to the west of Pigeon House Close, (n) being the only remnant. However, it might be observed that D'Argenville's influential book, on the *Le Notre* style of formal landscaping with its use of canals, pools, and fountains, broad vistas and symmetrical walks through planted groves, published in France in 1709, and London in 1712, coincided with Aislabie's occupancy at Hall Barn. Since the walkways appear to be integral to the ha-ha, a device apparently first mentioned by D'Argenville, and extremely unlikely to be earlier than the turn of the century, it may be that Aislabie played a greater part than originally thought. The raised perimeter walkways, that is those alongside the ha-ha, incorporate one of the radiating walkways at its angle change adding a bastion at this point, but here it was found necessary to deviate from the course of the earlier park ditch. It may be that the bastioned ha-ha walk was intended to complete the circuit, as was done at Stowe, but never completed. The raised walk along

the south-eastern boundary (m) may have been part of this.

A most interesting piece of evidence from Lord Percival is a description of the gardens as they were in 1724 (Egmont MSS quoted in Cecil 1910, 224; Hussey 1942, 615; 1967, 25; Hunt & Willis 1990, 165; McKinnon undated) '*...we spent a full hour and half in viewing the gardens, which you will think are fine when I tell you they put us in mind of those at Versailles. He has 80 acres in garden and wood , but the last is so managed as justly to be counted part of the former. From the parterre you have terraces and gravelled walks that lead up to and quite through the wood, in which several lesser ones cross the principal ones, of different breadths, but all well gravelled and for the most part green sodded on the sides. The wood consists of tall beech trees and thick underwood at least 30 foot high. The narrow winding walks and paths cut in it are innumerable; a woman in full health cannot walk them all, for which reason my wife was carry'd in a Windsor chair like those at Versailles, by which means she lost nothing worth seeing. The walks are terminated by Ha-has, over which you see a fine country and variety of prospects every time you come to the extremity of the close winding walks that shut out the sun....there are two very noble pieces of water full of fish, and handsomely planted and terraced on the sides. In one part of the wood, and in a deep bottom, is a place to which one descends with horror, for it seems the residence of some dragon; but there shines a gleam of light through the high wood that surrounds it....This place may be called the Temple of Pan or Silvanus, consisting of several compartments, arches, corridors, etc., composed of high thriving ews (sic) cut very artfully. In the centre of the inner circle or court...stands the figure of a guilt (sic) satyr on a stone pedestal....I pass over the bowling green and large plantations about the house, which are but young, but I must not forget a bench or seat of the famous Edmund Waller the Poet, which is so revered...it is never to be removed, but constantly repaired...The present Waller is his grandson. All this fine Improvement is made by himself, or Aisleby his father-in-law, who had this house and the lands about it, in right of his wife's joynture, but gave it up in the South Sea year to his Son-in-law.....'* A number of interesting points arise, salient among which are the following:

- 1 a parterre was still present in 1724
- 2 gravelled winding walks were present at that time
- 3 there was mature woodland with some recent plantations close to the house
- 4 the ha-ha was present

5 the canals were well established stocked, terraced and planted.

6 Temple of Pan was evidently not a building, but probably the sink hole or the deep quarry near the (later) maze depicted on a MSS map prepared by Lady Burnham in 1953 as being to the south of Pigeon House Close (Hall Barn Archive).

7 There is no mention of buildings or monuments

8 A bowling green is present

The presence of a ha-ha at this date is of interest for it is probably one of the earliest in the country. Dezallier d'Argenville (transl & published in English by James 1712) described such features as a large and deep ditch at the foot of (ie alongside) a walk. Aislabie was certainly a subscriber to the English translation (Keen 1983, 203) and he may have influenced the excavation of the ditch in the years after his marriage to Judith in 1713. It is thought that C Bridgeman first introduced the ha-ha into English gardens and his example at nearby Stowe in the same county excavated in 1719 was described as 'ye first stockade ditch' (Robinson 1990, 68). Furthermore Bridgeman is said to have worked for friends in the same political party 'particularly those involved in the South Sea Bubble' and although there is no direct evidence it seems more than likely that Aislabie and Bridgeman at least conferred on a subject of common interest. Thacker (1979, 184) points out that Stukeley described seeing what was evidently a ha-ha and 'fortifications' with a raised walkway with bastions at Blenheim in 1712, and that such early examples were intended to contrast with the surrounding landscape rather than to blend in with it. Whereas that at Stowe was constructed on a grand scale and the whole garden was surrounded by what amounted to a pentagonal fortification with bastions (Robinson 1990, 75), that at Hall Barn is altogether less organised, accounting for only a small proportion of the perimeter, and reflecting the line of part of the earlier park ditch. At Hall Barn too, the ha-ha is certainly emphasized by a raised walkway with bastions placed at crucial points. In this respect it is of interest that Thacker points to the raised fortifications at Hillesdon House which were constructed during the 1660s as a possible origin of the ha-ha, precisely the period during which Waller may have been constructing gardens at Hall Barn.

There were clearly a number of changes to the house between c1720 and 1740, and a number of architectural features and ornaments were placed at strategic points on the walks around the garden, some of which figure in engravings of 1730-40 but are absent

from the description by Lord Percival in 1724. Edmund Waller III, son of Stephen, held the estate between 1721 until his death in 1788. Two engravings by W Woollett, undated but of c1730-40 (originals at Hall Barn but reproduced in Hussey 1942, 612, 613; Fleming and Gore 1979, 54-5: also see Whateley 1801) depict the Great Canal from either end with a broad gravelled walk along the east side and with a screen of trees in the north all but obscuring a view of the canal from the house. Also illustrated is the Great Room at the north end of the canal and the Temple at the other, as well as two urns placed at the west corners of the little canal. It is reckoned that the Great Room was the work of Colen Campbell and completed in 1724 (Hussey 1924, 615). The 'Boathouse' may also have been, and the 'Temple of Venus' is thought to have been almost certainly Campbell's work. An obelisk at the south-west edge of the grove is said to commemorate the completion of the work in 1740 (McKinnon undated), and this may also be attributed to Campbell. It is fair to suppose that these together with the other constructions were in place sometime between 1724 and 1730-40, and were therefore the work of Edmund III.

A map by Richardson (Hall Barn Archive) dated 1763 depicts the existing house within a paled park, and surrounded on three sides by gardens, comprising the two canals, with straight tree lined formal walks incorporating the inverted A-shaped arrangement. The circumference of the gardens are paled and the perimeter walk alongside the ha-ha in the north-west incorporates three bastions. The latter are integral to the A-shaped walk design and since the ha-ha present in 1724 incorporates these, it appears likely that the walks were present at that date as well. The south-west approach to the estate through Dipple Wood, although providing access to the park, was not aligned on the house or indeed the garden at this time but instead respects the ha-ha and is therefore presumed to have been constructed between 1724 and 1763.

The later garden

In 1788 the house passed to Waller's son Edmund IV, who died in 1810 in turn passing it to Harry Waller. More than a century later the gardens were described in a sale catalogue of 1880 (Hall Barn Archive) '*....The gardens and pleasure grounds which surround the mansion are of an exceedingly enjoyable character and comprise charming lawn adorned with fine lime, copper beech and other trees stretching from the windows of the reception rooms to the Grove, a distance of 300 yards flanked by a venerable yew hedge*

and sloping to an ornamental piece of water known as the lake. Above the lawn is a delightful terrace walk 220 yards long backed by a clipped laurel hedge with statue of Diana at one end and affording a pleasing prospect over the meadow planted with specified trees.....At each end of the ornamental water which covers about two acres is a temple or summer house of classic elevation. The terrace walk leads by gravelled paths to a beautiful retreat known as the Grove, the pride of former owners of the estate containing forest trees of exceptional size and beauty. Avenues flanked with rhododendrons, laurels and other shrubs, have been found leading to a central point where a round temple of Classic elevation has been built of stone, whence varied views are obtained. At the rear of the mansion is a Rosary and a lawn flanked by banks of rhododendrons and other evergreens. To the east of the mansion is the flower garden with a broad gravelled walk sheltered by an ancient yew hedge nearly thirty feet high and flanked by rhododendrons and shrubberies, interspersed with fir and other trees. The kitchen and fruit gardens are conveniently removed from the pleasure grounds.' The accompanying plan shows that the Little Canal had been drained at this time and the terraces either side of it planted with trees. The area containing earthworks to the north-west of the house is shown devoid of features. The maze is not shown and is therefore likely to be a more recent feature.

Conclusions

The fieldwork shows that Waller's 17th-century gardens utilized an earlier deerpark, the boundaries of which can still be traced on the ground. In part, the garden layout may have respected earlier field or woodland divisions, and much of the area seems to have witnessed early quarrying. Within this landscape Edmund Waller I planted woodland, part of which subsequently became known as Waller's Grove, and it was probably he who constructed a series of radiating walkways, a fashionable *patte d'oie*.

There is less certainty with regard to the canals. If the radiating walks were part of a complete design, in terms of length and symmetry one would expect the walk from the Temple of Venus that now leads to the Great Canal to mirror its counterpart that leads to the obelisk (h), in which case it must have been partly obscured by the Great Canal at an early date. Certainly the orientation of the walkways is at odds with that of the canals and they do not appear to have been part of a single original design. However,

the Egmont MSS (above) indicate that they were mature and well stocked by 1724, and while it would have been possible for Aislabie to carry out these massive works during the earlier part of 13 year tenure, it is stretching the point somewhat, and it is more likely that this too was Waller's work. As was the case at St James's Palace, the position of the Great Canal was dictated by the morphology of the valley, although the line of the Little Canal and that of the terraces that flank it parallel to the south front of the house, involved a degree of landscape engineering. Indeed, the position of Waller's house and its relationship to the gardens is not as eccentric as has been considered. The house is situated on a bend in the valley and placed so that good views are obtained in each direction.

The massive ha-ha may have been Aislabie's work. In the north-west, this new ditch, with its corresponding raised walkway and bastions, cut across the old park bank and formed a new boundary which incorporated the existing system of radiating walks into an integrated design.

Modifications to the gardens, perhaps incorporating some of Waller's earlier walks, were made in the first half of the 18th century; temples and other garden paraphernalia were also added probably between 1720 and 1740. By the latter part of the 19th century the Little Canal had been emptied and grassed over while the terraces flanking it had gone out of use. At the same time large areas to the west and south of Pigeon House Close were planted with rhododendrons and the garden began to take the form in which we see it today.

Method and acknowledgements

The survey was carried out by Mark Corney and David Field using Total Stations Electronic Distance Measuring (EDM) equipment, and with additional points of detail added using taped offsets. The internal area of walks and garden furniture was overgrown with rhododendrons and other vegetation at the time of survey and the position of some features such as the maze could not be located. Helpful comments on the text were made by Graham Brown, Mark Bowden, and Paul Everson.

References

Cecil, E, 1910 *A history of gardening in England*

Coffin, D R, 1994 *The English Garden: meditation and memorial* Princeton Univ Press

Colvin, H M, 1976 *The History of the King's Works* vol V 1660-1728

Fleming, L, and Gore, A, 1979 *The English garden* London: Joseph

Flenley, R, 1981 *Royal parks historical survey: St James Park* Land Use Consultants report for Dir of Ancient Monuments and Historic Buildings

Hunt, P, & Willis, J D, 1990 *The Genius of Place: the English Landscape Garden 1620-1820* 2nd ed London: MIT Press

Hussey, C, 1942 Hall Barn, Buckinghamshire parts I,II,&III *Country Life* 564-7,612-6,662-5

Hussey, C, 1967 *English gardens and landscapes 1700-50* London: Country Life

Keen, M, 1983 Studley Royal *Journal of the Royal Horticultural Society* 8, 301-5

McKinnon, F, nd Personal journal. Hall Barn Archive

Page, W, ed 1905 *Victoria County History of Buckinghamshire* vol 1

Page, W, ed 1925 *Victoria County History of Buckinghamshire* vol 3

Robinson, J M, 1982 *Royal residences* London & Sydney: MacDonald & Co

Robinson, J M, 1990 *Temples of delight: Stowe landscape gardens* National Trust

Sheaham, J J, 1862 *The History and Topgraphy of Buckinghamshire* vol 1 London:

Longman

Taylor, C C, 1991 *Hall Barn, Buckinghamshire* RCHME unpublished site notes

Thacker, C, 1979 *History of Gardens* London: Croom Helm

Whateley, T, 1801 ed *Observations on modern gardening* London

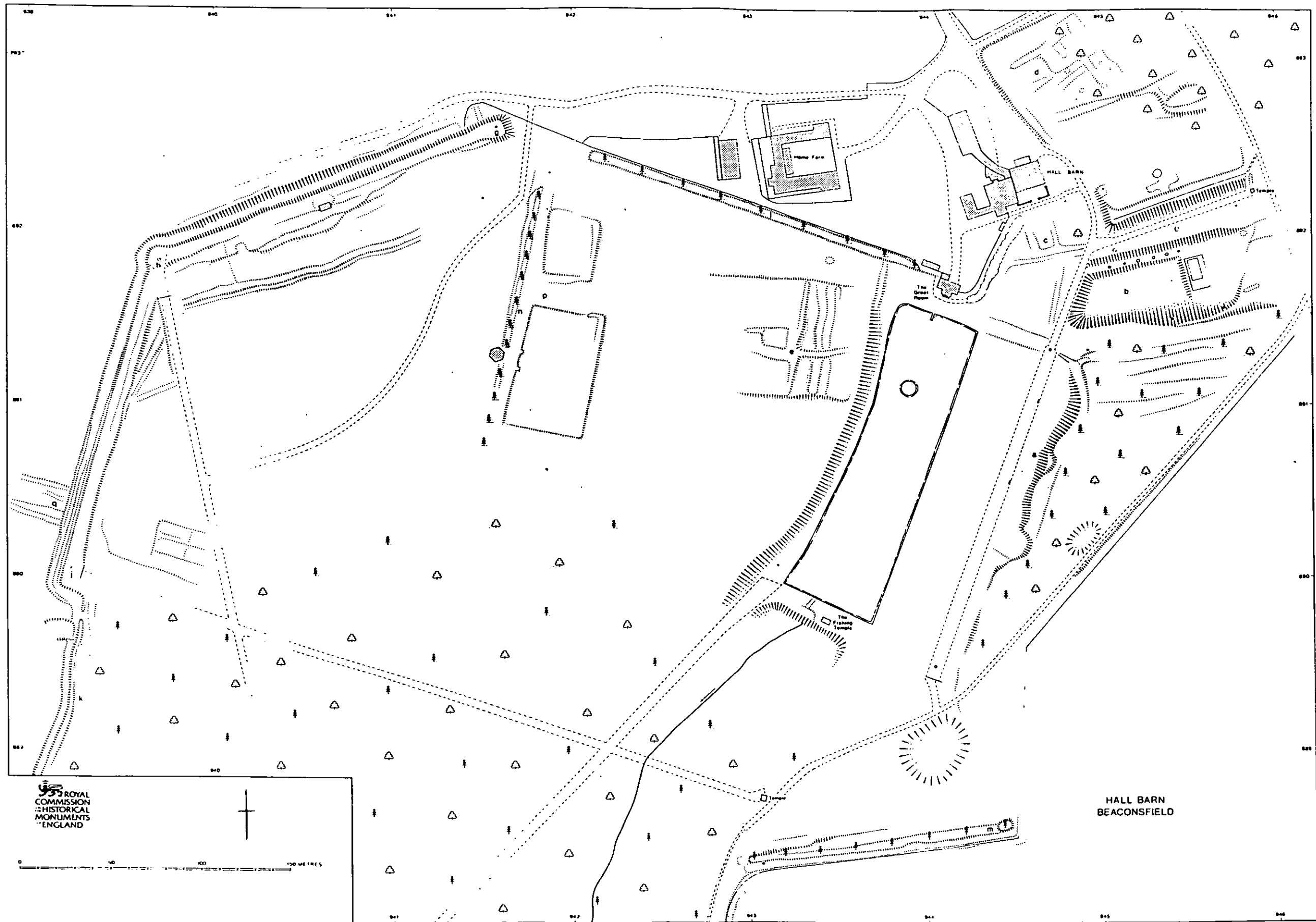
Appendix

List of garden structures at Hall Barn (for siting and further information see English Heritage Register of Parks and Gardens)

- 1 Tom Treadle (Asklepios) (McKinnon undated)
- 2 Lovely Lady
- 3 Obelisk. Listed II 3/43
- 4 Temple of Venus. Listed II 3/42
- 5 Miltons Cave. Listed II 3/44, and Bridge.
- 6 Temple (at top of the Up and Down)
- 7 Fishing Temple. Boathouse. Listed II 3/41
- 8 Little Lady
- 9 Gothic Temple
- 10 Maze (Plan by H Lawson (Lady Burnham) in Hall Barn archive)
- 11 Small temple and seat to east of little canal. Listed II 3/397
- 12 Hedgerley lane
- 13 Pavilion. Remains of Great Room. Listed II 3/40
- 14 Female sculpture (Greek)(ex-Arundel Coll) (McKinnon undated)
- 15 10 Other statues and Urns (English Heritage Garden Register)
- 16 Waller's seat.
- 17 Icehouse

Other features

- 1 Gate and piers at entrance to Hall Barn. Listed II 14/46
- 2 Oak Lodge. Listed II 14/47
- 3 Gates to estate. Green Common Lane. Listed II 3/6
- 4 Pinetum



ROYAL COMMISSION
ON HISTORICAL MONUMENTS
ENGLAND

0 50 100 150 METRES

HALL BARN
BEACONSFIELD



*The National Monuments Record contains
all the information in this report – and more:
original photographs, plans old and new,
the results of all RCHME field surveys, indexes of
archaeological sites and historical buildings,
and complete coverage of England
in air photographs.*



*The Royal Commission on the Historical Monuments of England gathers information on England's heritage
and provides it through the National Monuments Record*

World Wide Web: <http://www.rchme.gov.uk>

National Monuments Record enquiries: telephone 01793 414600

National Monuments Record Centre, Great Western Village, Kemble Drive, Swindon SN2 2GZ