

FOLLIES

The Newsletter of the Folly Fellowship

No. 3 £1.50

Summer 1989



EDITORIAL

The Folly Fellowship Lawson-Price Prize

WE ARE MORE THAN DELIGHTED—WE are thrilled to announce the foundation of **The Folly Fellowship/Lawson-Price Prize for Measured Drawings**. Through the generosity and enthusiasm of Lawson-Price, the City firm of Surveyors, town planners and development consultants, we will be awarding an annual prize of 2,000 guineas for the best measured drawing of a folly, grotto or garden building. There will be runner-up prizes of 750 and 250 guineas.

The competition will be open to all students of architecture, planning, surveying or engineering studying in Britain or Ireland. Full details of conditions of entry and application forms are available from *The Secretary, The Folly Fellowship, Woodstock House, Winterhill Way, Burpham, Surrey GU4 7JX*.

Lawson-Price have agreed to sponsor the award over five years. Applications for entries must be made by November this year, and all entries must be submitted by the end of March next year for the 1990 award.

As President of the Folly Fellowship, I am proud to be involved in what is undoubtedly the most important single step yet taken by a voluntary body to record this unique expression of our native character. Many conservation groups such as *SAVE Britain's Heritage, The Fountains Society, The Friends of Friendless Churches* and *The Georgian Group* have campaigned successfully to rescue and preserve a wide variety of buildings, but the Folly Fellowship is the first society to dedicate itself to the "half-forgotten follies" of our ancestors. To receive such generous sponsorship as Lawson-Price has subscribed so early in our history—the Fellowship has been formally incorporated for less than a year—is a tremendous boost to our hopes and ambitions, and we are deeply grateful to the partners and staff at Lawson-Price for their confidence and enthusiasm. GWYN HEADLEY



GARDEN PARTY

The Secretary

requests the pleasure of your company

at a Garden Party on Sunday, 6th August 1989

at 3.00 pm

at West Green House, Hartley Wintney, Hampshire
by kind permission of Lord McAlpine of West Green.

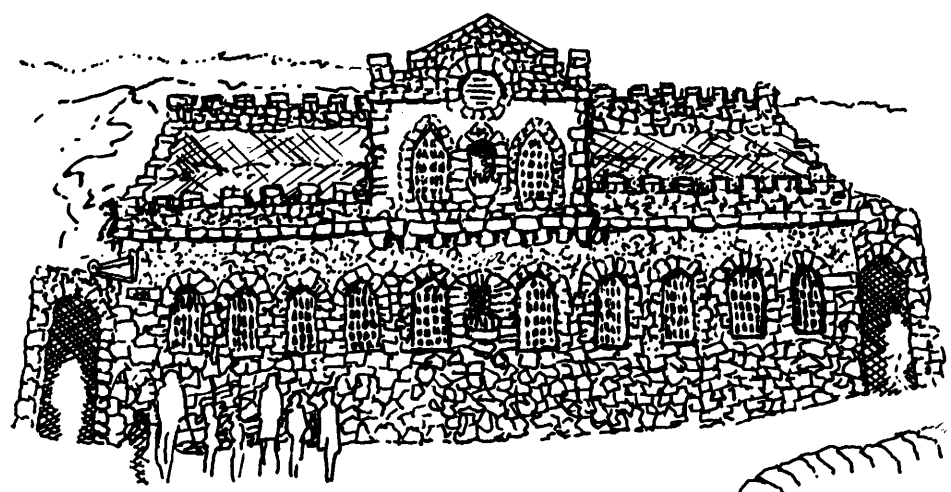
R.S.V.P.
Woodstock House,
Winterhill Way
Burpham, Surrey GU4 7JX.

Members £5.00
Non-members £7.50

The follies and garden buildings at West Green House have been erected over the past twenty years by Lord McAlpine with Quinlan Terry. Although West Green House is a National Trust property, it is not always possible to see the follies. We urge as many members as possible to take the opportunity to see the gardens—and it would be very pleasant to meet you.

The 'hermit' illustrated in Wim Meulenkamp's article in this issue is in fact Lord Rokeby, 'of singular eccentricity'; we used the picture because he looked good. Can anyone help find the Hobday portrait?

We welcome articles for the magazine. They should be submitted typed in double spacing to The Editor, FOLLIES, 22 Mount View Road, London N4 4HX. Photographs and other illustrative material will be used and returned.



The curious structure illustrated here can be found by Mumbles Pier in West Glamorgan. Christened the 'Grottoloo', it is a two-storey public convenience of exceedingly odd aspect. Swansea City Council archives can only tell us that it was built between 1899 and 1913—can anyone find out more?



'Grottoloo', Mumbles/Kim Willis

Modern Follies

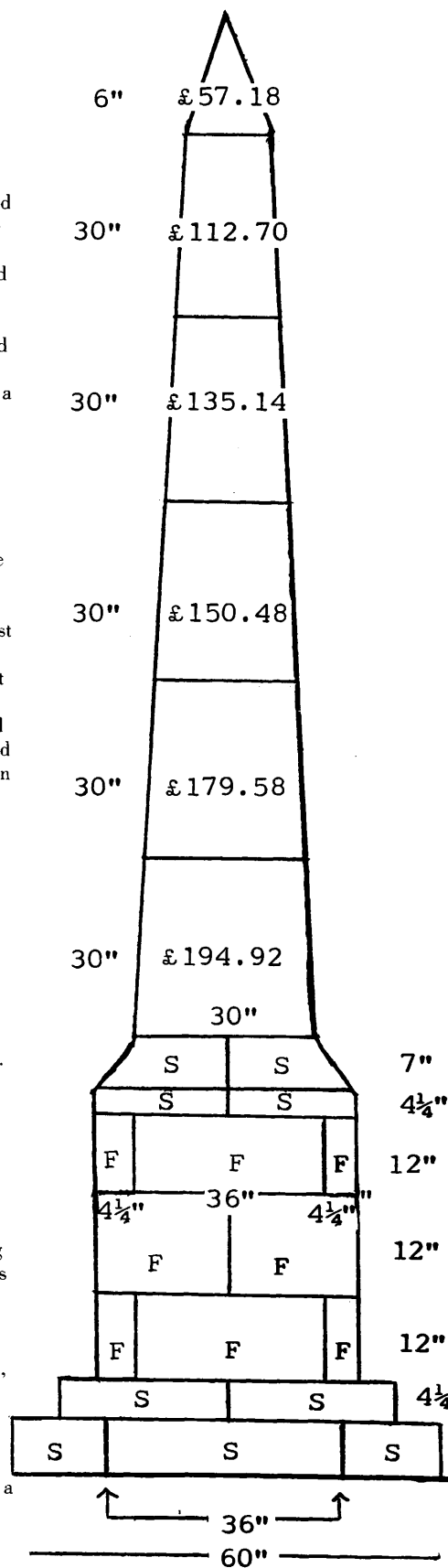
GAYNOR DIBBEN

WHEN FOLLIES WERE IN THEIR HEY-DAY in previous centuries, it was enough for any eccentric to compose an idea within his mind, to summon his architect and gardener and it was not long before the idea had taken shape and wonderful follies arose to take their place upon the English landscape. Between 1769 and 1837 the venerable Mrs Coade ran a most flourishing business from her factory in South Lambeth producing Coadestone, a reconstituted stone whose composition remained a jealously guarded secret. Coadestone was most probably a very labour intensive method and seems to involve a coarse aggregate in the centre with a very fine screed on the outside. Whilst Coadestone has had excellent weathering properties, a number of problems have arisen due to the use of armatures in the stone which have rusted and reacted with the stone to cause arms and other features to crumble and fall away. Much more is now known about the expansion properties of various metals and a vast array of fixings, distorted steel and stainless steel rods are widely available. With the recent revival of interest in follies, modern materials and less labour-intensive methods were needed to construct these elaborate and certainly varied structures. Reconstituted stone has largely been used to fulfil this need and Chilstone Architectural Ornaments specialise in making fine classical components for use in modern follies.

Stuart Bexon, on being refused planning permission for a conventional house, set about building a house completely underground, and with his usual sense of humour named it Mole Manor. Mole Manor is a folly *par excellence*, comprising a Doric colonnaded temple on a raised dais with atrium, where on starry nights he can sit romantically with his wife Rosemary. By day it becomes his office. Outside a domed roof peeps out over rural Gloucestershire. The columns are all hand-made in reconstituted stone and are supplied hollow for fitting reinforcing rods or bars to give them load-bearing status.

Obelisks have traditionally been considered follies, and one has been erected at Godalming by the Rt Hon Geoffrey Lawson. This obelisk is 24ft tall and is raised on a series of hexagonal steps. Its plinth is adorned with swags of fruit and flowers and it is a copy of one at Bowood House in Wiltshire. It towers above the garden, being approached by a huge mown avenue and surrounded by a lavender hedge—the design being the work of Anthony du Gard Pasley, a specialist in the creation of country house gardens. The obelisk needle is hollow, made in a number of large graduating pieces, and not so difficult to erect as one might imagine. Very many other splendid obelisks have been made by Chilstone and two huge examples have been shipped to Australia.

A large variety of ready-made and purpose-built temples are available, in both round and square forms, with either domed or conical fibreglass roofs to resemble antique copper or lead. Bold temples with sturdy Doric columns and architectural frieze and cornice are available, or light structures of pergola-like form with more slender columns. Rectangular garden houses with fluted columns and dentilled cornice can all be made, largely to design and to clients'



Overall height 17'6 1/2"
 12 ft square foundations
 12 in thick foundations
 Weight: 3 1/2 tons.
CHILSTONE OBELISK C8200A

requirements. Folly owners often try to justify the building of these temples with the idea that one can sit in one's temple, at some distance from the house, if caught in the rain—but I must say I have never seen anyone sitting in a temple, the rain pouring down around them, and I cannot help but feel this is all rather wistful imagination. I personally find it much more enjoyable to sit in my temple on beautiful sunny days and gaze into the moat nearby.

Temples are very beautiful if illuminated and this is one thing every modern folly owner should attempt to do, if electricity is reasonably available. Little Doric Temples look wonderful in the dark, and if situated near water the effect of the reflection is truly magical. What more pleasant sight could greet the owner on returning from his night time revels? Some owners prefer to create their follies with a more Gothic design and various components are available for this purpose, from castellated copings to a beautiful hexagonal Gothic rose window surround with trefoil patterns. Other follies are built to commemorate a particular event—one such folly being a tiny pedimented temple made for Sir Roy Strong, set with a plaque to commemorate his work at the Victoria and Albert Museum. In contrast to this is the huge folly construction at Thorpe Leisure Park built from Chilstone Ionic Columns, towering 16 feet into the air, all linked by lintels to form a Roman Scene, together with double colonnaded temples with water cascading from their lintels, and even a Roman lavatory!

Last summer we were approached by a designer whose aim was to create a retrospective garden to give the illusion that it had been neglected since the Coronation in 1937. He wanted to buy as many items as possible in a weathered and mossy condition, complete with chips and dents. Any new items to be made were to be coloured with pigments to 'antique' them as much as possible. He created crumbling stair treads and handrails through dark and leafy glades, balls perched perilously on crumbling plinths and a temple façade with pieces of cornice perched aloft on slender columns. The garden was to be open to the public and safety also had to be taken into account. It certainly seemed a novel idea!

This all leads to the question of ruins. In past centuries period houses, abbeys and the like, have fallen into disrepair or in some case been further demolished to provide ruins. For some extraordinary reason the English see a ruin as a romantic feature and a great deal of effort has been made to create follies of this nature. If one has the patience to go on a hunt amongst various companies specialising in architectural salvage, a number of useful components can be found. If you also contact several of the larger architectural stone manufacturers, you may find they have a dumping ground for seconds and weathered lintels, corning and columns which can often be purchased for a fraction of their retail price. Columns are often made with a hole in the centre for reinforcement nowadays, and I have found this provides an excellent hole to fill with earth in which you can plant ivies to mantle your columns. The odd dandelion can be planted in any available dent in the lintel or cornice to complete the effect.

Lastly, if you are by now reeling from the expense you may have to go to in order to create your folly, you may like to consider erecting a wellhead, complete with ironwork, in some decorative position—regardless of the availability or not of a well. Who knows, your wish for larger things may become a reality.

IN THE NEWS

In Durham the Gothick ruined gatehouse at **Hardwick Hall** is to be restored by Durham County Council, and not before time. *Follies*, page 408, weighs in with:

"Hardwick Hall near Sedgfield . . . is one of those parks that shame county councils. A report in the *Northern Echo* in 1979 had the council justifying its decision to let the follies in the park fall to pieces because 'to return the three existing monuments . . . to their original standards' would cost hundreds of thousands of pounds. Anything is possible when councils are spending money, but it cannot be necessary, if money is short, to restore them to a pristine and sanitised, unromantic state. A few thousand pounds and some willing volunteers would at least consolidate the buildings. The follies at Hardwick, the finest in Durham, need to be saved."

Now, under pressure from the Sedgfield Civic Trust, helped by the local history society, the Rotary Club and Round Table, the council has decided to restore the gatehouse at least. Ten years after the council said "Let them rot!", a councillor is quoted as saying "This is an excellent example of the way in which the county council and local organisations can work together to rescue one of the country's most important monuments and achieve something really worthwhile". Well said, Cllr Flynn. May you be re-elected.

Peterson's Folly at Sway in Hampshire, one of the finest follies in the country, may be turned into an hotel. Paul Atlas, who has owned and maintained it for the last twenty or so years, has been given planning permission for the conversion, and now awaits listed building consent. We'd be interested to see the plans, as at the moment the tower consists of twelve rooms one on top of the other, with a spiral staircase connecting them. "Ah yes, you're in room 12, madam. Would you mind carrying your own bags up?"

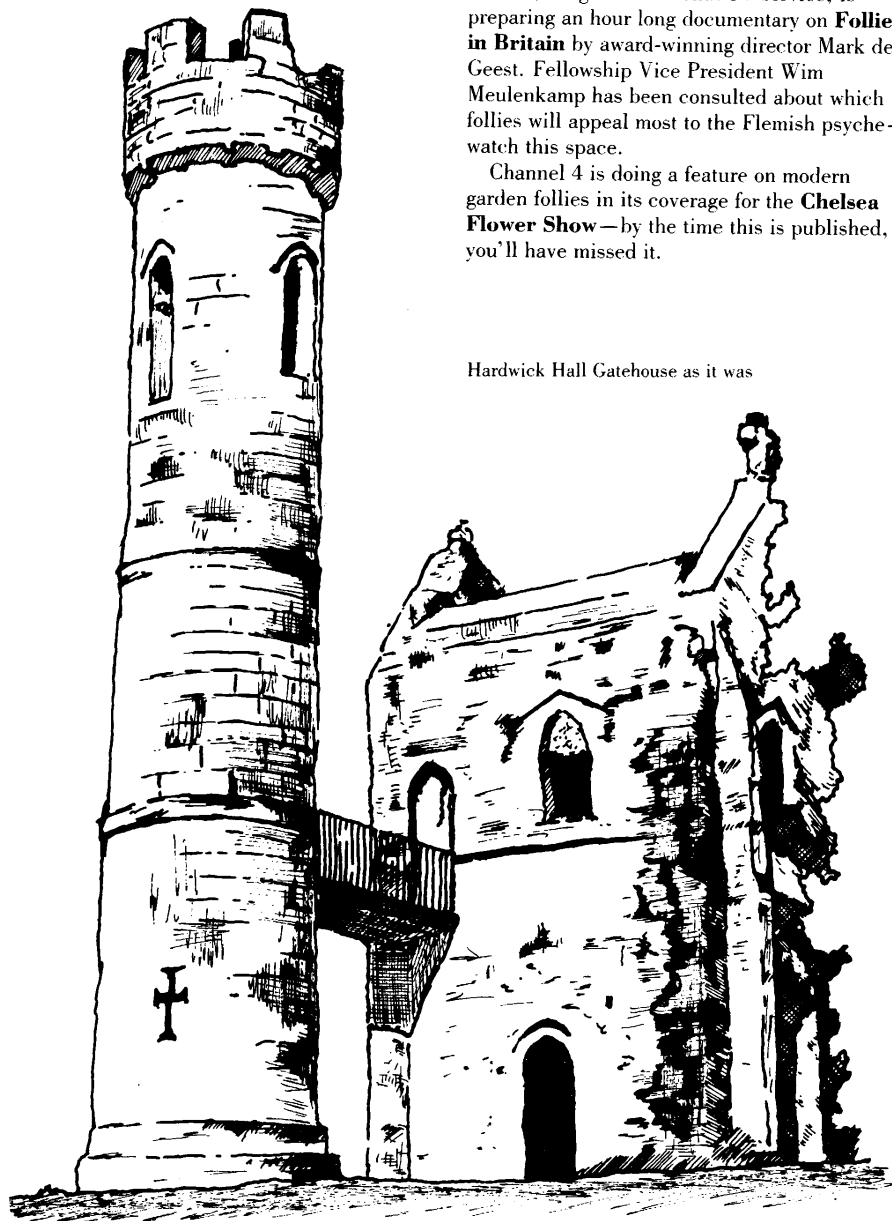
John Nash's astounding **Rotunda** in Woolwich, south east London, presently houses the Royal Artillery Museum. There are plans to move the museum to Larkhill in Wiltshire, and if that happens the Rotunda may become a restaurant.

More London—just north of Jack Straw's Castle on Hampstead Heath are the gardens of **Iverforth House**. Laid out probably by Thomas Mawson for Lord Leverhulme in 1914 after his wonderful work at Roynton in Lancashire, the gardens are more architectural than botanical, with bridges, pergolas and vast terraces. We who find pleasure in decay have secretly enjoyed the slow encroachment of the Heath and the depredations of the wild wisteria, but now the City of London, which bought the gardens for £1, is starting a £500,000 restoration scheme.

Shobdon Arches are the remains of the old Norman church of Shobdon in Herefordshire, dismantled in the eighteenth century when the soft stone had crumbled beyond repair. Lord Bateman built the carvings into an eyecatcher at the top of a grassy slope above his new blue and white rococo church. Now, 237 years after the arches were erected, there is a plan to preserve what little remains of the medieval carvings by enclosing the whole structure in a 45 foot glass pyramid. This is likely to cost £150,000, and English Heritage is expected to fund most of the cost.

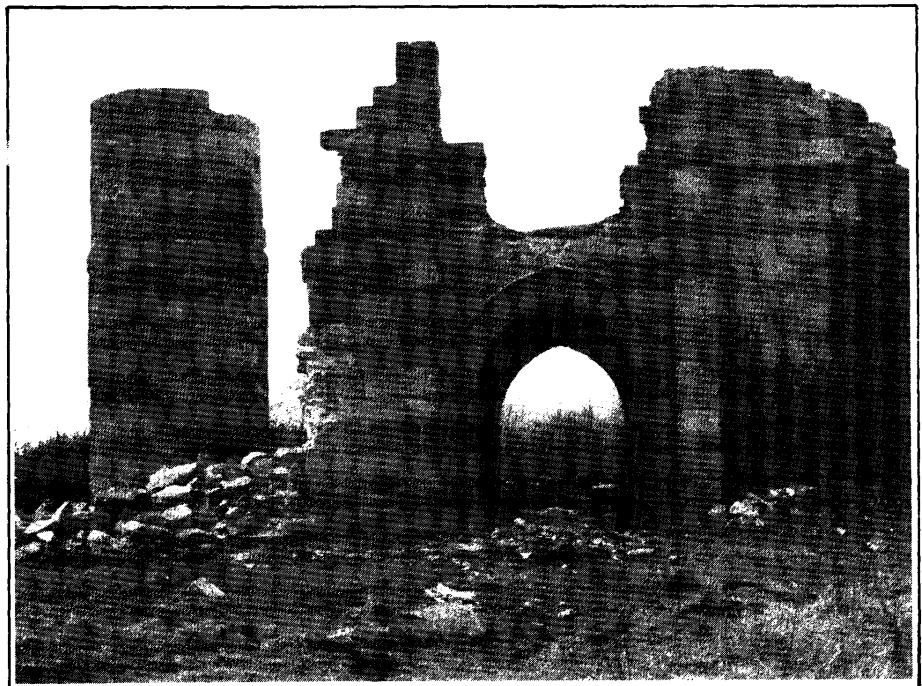
BRT, Belgium's national TV service, is preparing an hour long documentary on **Follies in Britain** by award-winning director Mark de Geest. Fellowship Vice President Wim Meulenkamp has been consulted about which follies will appeal most to the Flemish psyche—watch this space.

Channel 4 is doing a feature on modern garden follies in its coverage for the **Chelsea Flower Show**—by the time this is published, you'll have missed it.



Hardwick Hall Gatehouse as it was

Hardwick Hall Gatehouse as it is/Durham CC





A Note on the Tong Hermit¹

WIM MEULENKAMP

LIVE ORNAMENTAL HERMITS HAVE always been scarce commodities in the Folly garden. Usually it was cheaper to have one made out of papier maché, wood or stone, even if the A1-brand artificial hermit was equipped with mechanical limbs and a head that could roll its eyes, move its mouth and nod yes or no. These mannikins also had the advantages of never going off to the pub for drinkies, never contradicting owners or visitors, or leaving, as every actual hermit seems to have done, before their stipulated period of employment (usually seven years) came to an end². But the landowner who wanted a genuine conversation piece would nevertheless prefer his hermit to be a human being. "Ornamental people" didn't always have to play the hermit: a blind Welsh harpist was kept at Alton Towers, both a giant and a midget lived in the menagerie among the Follies on the Pfaueninsel in Berlin, the Prince de Ligne is rumoured to have tried importing some Turks for his garden at Beloeil, Belgium, and besides a hermit (a payment of ten guilders is recorded to "hermit Jan Gartsen") two Swiss cheese-makers were employed in suitably picturesque surroundings in the garden at Biljoen, near Arnhem in the Netherlands.

But hermits were more popular. When the talk is of hermits and hermitages one particular hermit is among those usually mentioned: Carolus, who lived in Tong, Shropshire. During recent research into the follies at Tong I have been able to find some additional information about both hermitage and hermit(s).

Carolus was in the employ of George Durant (1776–1844), the squire of Tong: a sex-maniac, hypochondriac and inveterate folly builder³. The hermitage at Tong was probably built in 1815 or 16, when the nearby Convent Lodge and the madly exotic Convent Wall and Gates were erected. It was situated in a dell off the turnpike road south of the village. Nothing now remains, but in 1971 "the ruined gable end" was reported to be still standing⁴. I have found two views of the hermitage. One of the two watercolours is signed "Hooness Smith May 21 – 1822"⁵. They

represent the back and front view of the hermitage: on the edge of a brook flowing from what was known as the South Pool, stands an austere stone hut with a crumbled facade devoid of the normally quite exuberant Durant decorations. There is no sight of the hermit; at the time of drawing he was most probably already ill and removed from his hovel. There were many legends surrounding Carolus. We find that the first extensive description of hermit and hermitage, in Viator's guide of 1858, is probably inaccurate:

"At the extremity of the wood and shrubbery before alluded to, is one of the entrance lodges from the road, called the Hermitage; which derives its designation from the circumstance of a miserable, poor, half or quite demented man a few years ago choosing to reside in a deep dark cave, cut in the rock behind the lodge, who called himself a 'hermit'; dressed in a kind of tunic of coarse cloth, and wearing a long white untrimmed beard reaching down to his chest. This poor wretch had seen better days, having been a gentleman's butler, and had amassed some money; but having expended it all, he afterwards for several years continued to inhabit this dismal cavern; until cold and suffering released him from all further troubles. For a considerable period he was deemed by the then owner of the Castle a not unbefitting appendage to the domain; and was permitted to follow out his insane desire of wasting away his body and mind in privation and sorrow in this his living grave, with few or none but strangers to notice or compassionate his misery."

Viator clearly mistakes the Convent Lodge (its female inhabitant was, by the way, ordered by Durant to wear nun's clothing) for the hermitage. There was no cavern; Carolus lived in his specially built hermitage. Griffiths' *History of Tong* appears to challenge Viator's assertion that Carolus was a butler, he states that Carolus "was said to have been a gentleman in reduced circumstances", not a gentleman's gentleman then. Auden's notes, dating from the early twentieth century, provide some accurate information. He quotes the Overseers Book, charging one shilling "For Feching the Doctor to the Hurmst. Sept. 1822." The "Hurmst" was probably the Homestead, for we are told that the hermit had been given accommodation at a house at the back of the Castle. This had been necessary because of his ill health, but also because, according to Griffiths, Durant's sons, who were incensed at the idea of their father squandering money on an ornamental hermit⁶, had threatened to shoot Carolus. Anyone who knows of the extremely bizarre attitudes adopted by father and sons Durant towards each other, will judge the tale a likely one. However, the hermit was allowed to die peacefully. Auden has the entry in the Burial Register: "–1822. Sept. 27. Charles Evans, the Hermitage, aged 60, buried." The hermit has acquired a name.

Dead he excited more interest than alive; the *Gentleman's Magazine* found him worthy of mention in the obituaries:

"Shropshire Oct. 6. Died C. Evans, better known by the name of Carolus, the Hermit of Tong, where he lived seven years in a lonely and romantic cell on the domains of G. Durant, Esq."

William Armfield Hobday, fashionable miniaturist and portrait painter, dashed off Carolus' portrait—in 1823 he exhibited his "Portrait of Carolus, lately deceased, distinguished as the Hermit of Tong Castle, Shropshire" at the Royal Academy. One year later he exhibited the painting again, this time at the British Institution; in its description the county name had been changed to Staffordshire

and the painting's measures were given as 5.7 × 4.11⁷. The *DNB* thought the portrait of Carolus to be the best work Hobday ever produced.⁸

Evans' death did not mean the hermitage went uninhabited. Auden's notes state that Evans was succeeded by an old army pensioner from Birmingham, James Guidney, also known as Jimmy the Rockman (Robinson calls him Jimmy the Tickman). Guidney wrote in the autobiography he used to hawk that "on June 11, 1825, he retired to Tong Castle, the seat of G. Durant, Esq., who had offered him an hermitage on his estate for a residence", but apparently he only stayed a month. Guidney eventually died in Birmingham on September 28 1866, aged 84⁹.

In 1855 when Tong was sold the hermitage was stated to be let to Thomas Dean at ten shillings per annum¹⁰. Auden found out that "on Jan. 29, 1854, a child of Thomas Dean, wheelwright, The Hermitage, was baptized". And there the history of the hermitage and its occupants seems to end. Like with so many Follies at Tong, neglect and wilful damage have taken their toll.

Notes

1. I would like to thank R.A. Preston, Senior Assistant Librarian of the Local Studies Library, Shrewsbury, who helped me in excavating manuscripts and printed material regarding Durant and his Follies. I also have to thank the Ven. R.M.C. Jeffery, Archdeacon of Salop, with whom I discussed Durant. His *The Durants of Tong Castle: A Lecture* contains valuable information on George Durant, as its author has had access to Durant's diaries and designs for the Tong Follies, papers that are presently in private hands.
2. For some British examples, see Edith Sitwell, *The English Eccentrics*, London 1936, ed. princ. 1933, pp. 48–67; Sally Festing, "Amateur and Professional Hermits", *The Garden History Society Newsletter*, 14, Summer 1985, pp. 5–7 (also the comments in *Newsletter* 15, pp. 15–6); and Gwyn Headley and Wim Meulenckamp, *Follies: A National Trust Guide*, London 1986, pp. 186–7, 192, 432–3, 499. For some Continental examples, (Germany) Hans Ost, *Einsiedler und Mönche in der deutschen Malerei des 19. Jahrhunderts*, Düsseldorf 1971, pp. 37–8, 49–60; (Netherlands) Wim Meulenckamp, "Eene schilderachtige hermitage . . .": Een inventarisatie van sierhermitages en kluisenaarspoppen in Nederland", *Antiek*, XXI, no. 5, December 1986, pp. 297–301; (Switzerland) Hans-Rudolf Heyer, *Historische Gärten der Schweiz*, Bern 1980, pp. 135–147.
3. I hope to publish a checklist of Durant's Follies (those that have been destroyed and those that are still surviving) in the Folly Fellowship's Occasional Papers series.
4. D.H. Robinson, *The Wandering Worfe*, Albrington 1980, pp. 57–8. For information on the hermitage at Tong see also the Rev. J.E. Auden's notes, in the Local Studies Library, Shrewsbury (these date from the beginning of this century, and contain, apart from Durant's own papers, the most accurate and extensive information on Tong, the Durants and the Follies). Other sources are: "Viator", *A Guide to the View from Brimstree Hill*, Shifnal 1858, p. 44; Hubert Smith, "Bridgnorth Hermitage", *Transactions of the Shropshire Archaeological and Natural History Society*, 1, 1878, pp. 159–72, 171–2; George Griffiths, *A History of Tong Shropshire*, second edition Newport 1894, p. 156.
5. These watercolours are held, together with several other drawings of the buildings at Tong, at the Local Studies Library.
6. This appears to refute Viator's tearjerker about the hermit's appalling poverty—like other ornamental hermits he was paid for the job.
7. Algernon Graves, *The Royal Academy of Arts*, 8 vols., London 1905, reprint in 4 vols., East Ardsley 1970, vol. II (vol. IV 1905-edition), p. 114; and Algernon Graves, *The British Institution 1806–1867*, s.1, 1875, reprint Bath 1969, p. 271.
8. I have tried to trace this portrait, with no avail. If it survives it would merit reproduction in our Newsletter.
9. I relied on Auden's notes. It would be nice to know whether there are more references to Tong in Guidney's autobiography.
10. *Illustrated Particulars, With Plans, of the Tong Castle Estate, Shropshire*, second edition (large paper) 1855 ("by Messrs. Driver, Surveyors, Land Agents & Auctioneers").

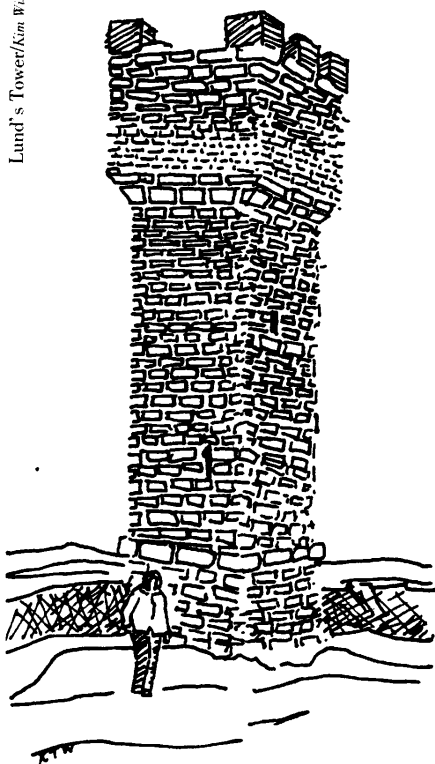
Some uncharted Follies

ALAN TERRILL

LURKING IN MY PHOTO ALBUM IS A handful of follies which have not been mentioned in the standard texts on the subject: I should therefore like to bring these to the attention of the folly loving public, along with such historical details about them as I have been able to glean.

LUND'S TOWER AND WAINMAN'S PINNACLE

Lund's Tower/Kim Wills



These two stand on a moorland ridge about half a mile apart above the villages of Cowling and Sutton to the west of Keighley in West Yorkshire. I believe it is these that are referred to in Barbara Jones's books, as being in South Yorkshire and reiterated erroneously in Gwyn and Wim's book. [How dare you! Ed.] Certainly there are not towers marked at the map reference given in South Yorkshire. **Lund's Tower** was built by James Lund of nearby Malsis Hall to commemorate the Golden Jubilee of Victoria in 1897. It is a slender square tower with a spiral staircase and a very small viewing platform at the top. There are magnificent views to be had, and the door is permanently open. **Wainman's Pinnacle** is an older structure, essentially an obelisk with no inscription. This is attributed variously to Lady Annacotts, whose husband, one of the Wainman family of Carrhead, died in the civil war; or to Richard Wainman who erected it either to mark the Battle of Waterloo or as a memorial to his son who fell in the Napoleonic Wars.

STEETON TOWER

Just across the valley from Lund's Tower, on a hill above the town of Steeton stands another Jubilee tower, much larger and now with a small attachment at its base, forming a house known as Tower Farm. Built of local stone, it is dramatically positioned amidst trees on the edge of the hillside and its asymmetrical castellations look wonderful on a misty morning when seen from the dual carriageway in the valley below.

ERIDGE TOWERS

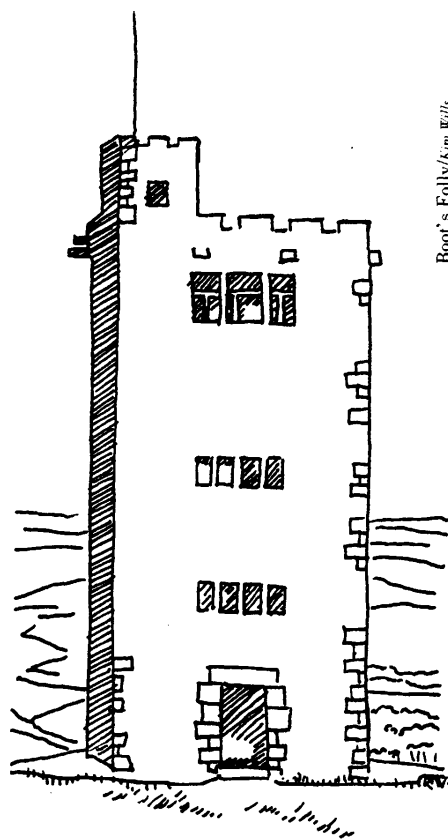
The tower on Saxonbury Hill in the corner of Eridge estate in East Sussex is already well known, but about a mile to the west of this, near Danegate Farm, two small round towers stand forlornly in a clearing at the edge of a wood, looking like a giant's salt and pepper set. The towers are around 22ft high and 7ft in diameter and stand about 80 yards apart. The easterly one still has its castellations and has an attached embattled wall pierced by a gothic archway. Behind this is a covered up well, and the inside of the towers show the edge of what was presumably a row of roof tiles. After some enquiry, I found that the former estate house, Eridge Castle, was a huge Gothick affair, and was eventually demolished in 1938 to make way for the smaller house which now stands there. In 1820 a sham castle and keepers' lodge in gothick stylistic imitation of the main house were built to screen the farm at Danegate. The sham castle was burnt down in the war (the second, I think!), and the towers remaining are the remaining parts of the keepers' lodges. They are accessible by public footpath from the minor road to the south of the estate.

END-OF-TERRACE FOLLY

This one has no local name or legend that I could find—at first glance it seems an obvious stuck-on façade to hide the blank end wall of a row of terraces from the distant gaze of the landowner; that is until you realize that this stands on the very edge of the River Wye and that the direct line of sight takes you to a vertical rock face opposite, with no big house visible. It stands adjacent to Cressbrook Mill, north west of Bakewell in Derbyshire, and the terraced housing was originally an apprentices' house serving nearby Litton Mill. It was arranged on two floors, boys downstairs, girls upstairs, with separate entrances so that the two never met. In 1823 Cressbrook Mill was built (itself rather grand architecturally), the apprentices' accommodation was extended and what was referred to as "The Gothic" was added at the far end to enclose a staircase leading from the boys' dining room to the music gallery on the first floor. Since then the building has been internally subdivided to resemble typical two-up two-down housing, and "The Gothic" left as an odd protruberance on the end. The façade is about 10ft deep with a turreted tower at each end and an arched entrance between. The stonework was restored in 1985.

BOOT'S FOLLY

I have searched exhaustively for the "Sham Castle at Longford Road, Sheffield" and must conclude that it no longer exists—Longford Road consists of modern bungalows and the local history section of the City Library has never heard of it. However, there is a large and easily visible tower just to the west of Sheffield which has escaped the attention of most books to date, and this was built as recently as 1927! This large square stone tower sits at the edge of Strines Reservoir near Bradfield village and is easily accessible from a minor road. It was built by Charles Boot, son of the founder of the Henry Boot construction group, primarily to provide employment for his own employees and also because he loved towers, having already built one on to his Tudor home, Sugworth Hall, which stands nearby. The stone was quarried from a nearby site also owned by Boot, with the addition of selected stones, including the door frame, from an old farm, Nether Holes, further down the dale. The tower was equipped with a wooden staircase and a viewing room with armchairs and was frequently used by Mr. Boot and his friends to look over the valley. During the second world war much of the wooden panelling was stripped out for firewood. Later a curious cow climbed the staircase, got stuck in the room at the top and had to be lowered on ropes through the trap door. After that the bottom portion of the stairs were removed, but the remains of the stairs and the floor of the room can still be seen, and the stonework is still in excellent condition.



Boot's Folly/Kim Wills

My Folly

JOHN NANKIVELL

I HAVE ALWAYS LOVED THE HYBRID architecture that is so often found in follies and I have always enjoyed seeing, searching, discovering and drawing them. I also happen to have one!

Moor Park Tower is on the ancient Penoyre estates in west Herefordshire, where until the 1950s the Moor House stood. In the centre of the old park George Philip Manners, who redesigned the house, built in the 1830s a tower, merely for vantage—no water then, or even access to the roof—and two obelisks; one remains, together with two lodges. There was an earlier barn of stupendous and wonderful design and proportions, very unusual, but that has gone. Now only the walled garden, a pool, a fine long avenue of oaks and the tower remains. It is owned by the Penoyre Estate and I was given it on a fifty year lease, or my lifetime, at a pound a year.

It was gutted and collapsing when they, as old friends, offered it to me. I was the only one, so they said, mad enough to do it. I already had a

cottage on the estate for ten years with a friend of mine, for the rent of a drawing a year. We had the tower listed in any case in 1985 and it is now almost completed—with of course no visible exterior changes other than the windows, as the Department of the Environment required.

The tall top room is decorated with lovely fretted wooden Moghul style screens from the Palm Court and summer smoking room of the spectacular and sadly lamented 1850s High Gothic Ilfracombe Hotel, North Devon, where I was brought up. I rescued them at its demolition together with much carving, plasterwork and stained glass

The middle floor, not yet done, will be a mirrored library—because it is dark and small. I hope eventually to design and decorate each ceiling and shutter the outside windows for weather protection.

On one roof side I have placed a wooden dragon gargoyle waterspout and a large new flag post (I'm mad on flags) ready to put up. The first landing will have as its balcony staircase ironwork from the Ilfracombe Hotel and two huge doors from the Chapel Screen designed by G E Street for a convent in Wantage, Oxfordshire.

All being well, the new *Treasure Hunt* (the television programme) will be filming from it in May. It's wonderful to have such a place—it's just the right size (70 feet high) to be able to keep it up—anything more spectacular would have been too expensive. As it is, I've only slept there one night (I stay in another cottage nearby as yet) and at £10,000 a night it's rather an expensive hotel!

From a distance I think it looks a bit like an illustration from a Rupert Bear story, but it is quite substantial, and daunting enough when one's dizzily hanging by a rope from one of the Gothic windows repointing some stonework. One of the things that made it all worthwhile was to take the Penoyre-Morgans and their children and local friends up at last to the battlements to gaze with delight over the park and across the Wye valley towards the Radnor hills and the Brecon Beacons.

I'm also rather pleased that unlike so many restorations this one I hope has actually improved the tower rather than destroyed it. I'm looking forward then to a summer with increasingly less expensive stays—and some exciting wind sailing on nearby Llangorse Lake!

"A man may do as he pleases with his own"

ANDREW PLUMRIDGE

THE DISCOVERY OF AN UNRECORDED folly, seemingly unknown by all but a handful of local inhabitants, is always a thrill. Except, that is, when such a folly is virtually on your doorstep and you've passed it regularly for the past 20 years. On these occasions any excitement is tinged with just a touch of embarrassment.

Such an event occurred recently when I stumbled across **Booker's Tower** in my home town of Guildford, Surrey. Hours of researching reinforced precisely why little is known about it—little is written about it—but there's nothing new in that.

The tower was the creation of **Mr Charles Booker**, three times Mayor of Guildford and Borough J.P., and built for the most heart wrenching of reasons; to 'perpetuate his name after fate had robbed him of his two sons'.¹

Both sons had died at the age of fifteen—the eldest succumbed to smallpox in 1824, and the other was drowned in the River Wey at the Wharf.² It was after this that **Mr Booker** approached Dr James Stedman and leased a 40 square foot corner of Cradle Field, as it was then known, and erected his tower. He commissioned **Mr John Mason** as his builder, though it is unclear whether he was also its architect.

The tower was completed in 1839 and **Mr Booker** died on May 13th 1849, at the age of 71. Before his death, however, he had the satisfaction of opening the tower in honour of Queen Victoria's marriage to Prince Albert, and, by all accounts, it was a highly ceremonial affair. **Mr John Mason**, the very same builder, writing in his book *Guildford 1897*,³ highlights the "ringing of bells, display of bunting and fireworks, firing of cannon, . . . and willingly do I testify to the abundant hospitality upon the occasion".

Mr Booker entertained friends in the tower, from where, 70 feet up and with magnificent views over the developing town and beyond, they would observe the construction of the Woking railway. The Union flag was always hoisted on public and family occasions which, according to **John Mason**, was a "very dangerous operation; the line decayed, the pole had to be then lifted out standing on planks, placed across the parapet, and dropped back again into the socket. When wind and rain or snow opposed some nerve was necessary".⁴

Following his death, the tower was used to assist in scientific experiments by **Mr J. Rand Capron** at his neighbouring Observatory. Here a "corona of platinum 'points' was fixed on a staff on the Tower-top to gather atmospheric electricity. Wires from the 'points' ended in the observatory and were tested daily by means of electrometers, etc., to ascertain strength—also kind (positive or negative) of electrical charges present in the air".⁵

Today, Cradle Fields is the site of the Guildford Cemetery and it, together with **Booker's Tower**, occupies one of the most delightful locations in the County. The tower was restored by its owners, Guildford Borough Council, in 1985, and with its boarded door, it appears to have been used as a cemetery attendant's shed. Public access is possible via Guilddown.

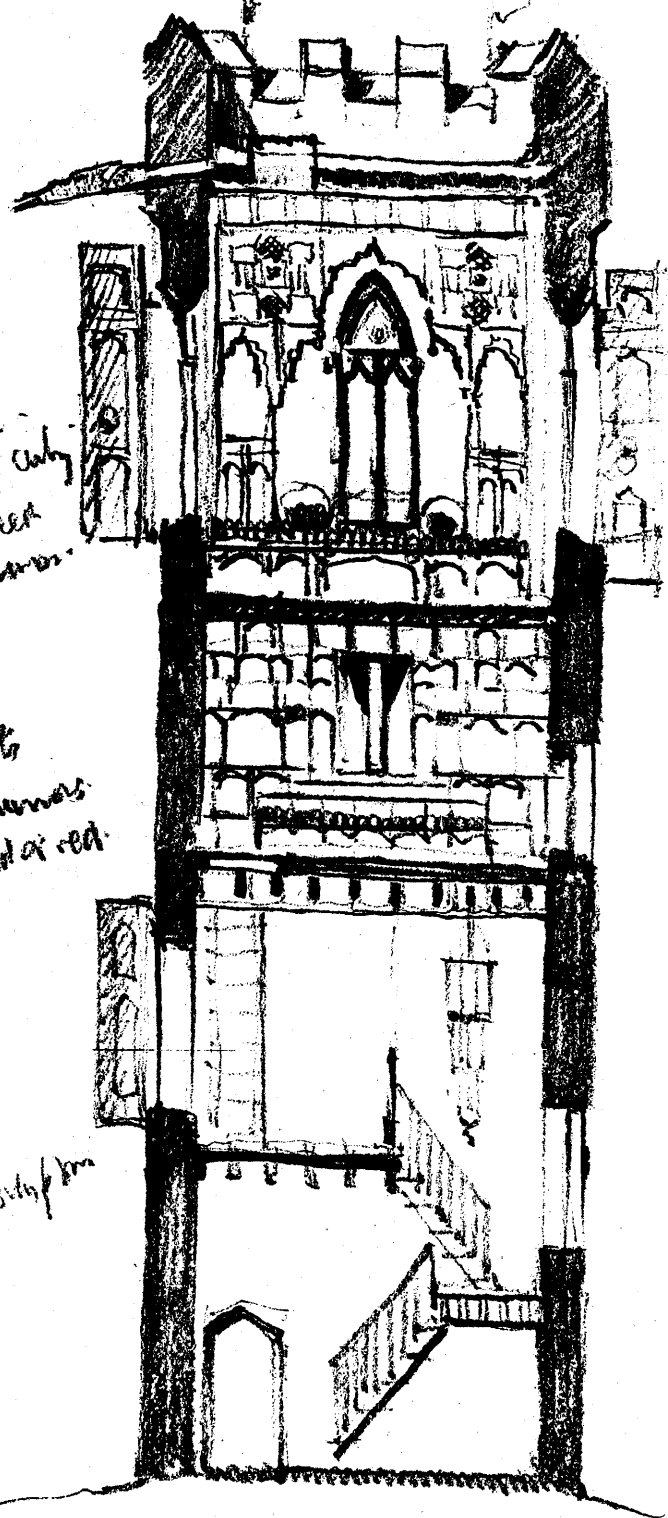
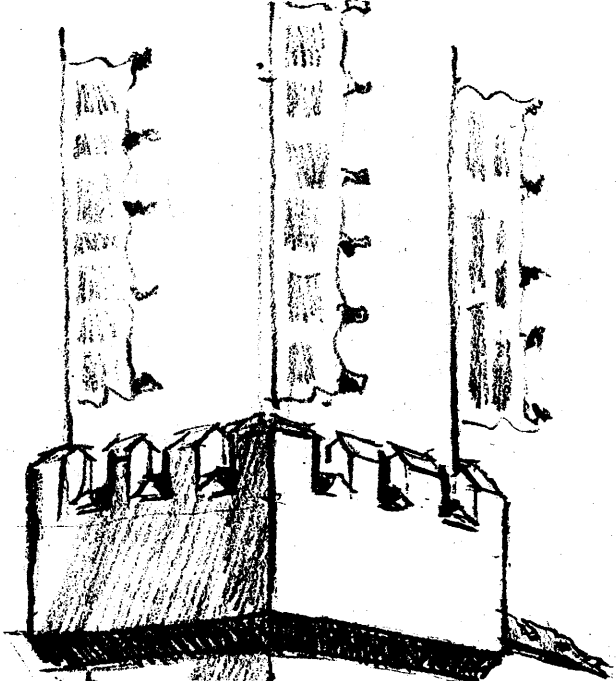
Local legend prevails that the people named the tower "**Booker's Folly**". **Mr Booker**, possibly summing up the feelings of all folly builders, simply retorted that "a man had the right to do as he pleased with his own".⁶

Notes:

1. *The Keep*. No. 15. April 1916. (Quarterly Magazine of the Guildford Institute).
2. Both deaths are recorded on a tomb in Holy Trinity Churchyard.
3. Printed for private circulation only.
4. Mason, John. *Guildford 1897*.
5. Extract from a letter by **Mr Alfred R. Patrick**, published in *The Keep*. No. 17. October 1916.
6. Alexander, Matthew. (1978). *Guildford as it was*. Henderson Publishing Co.

Booker's Tower/Gwenn Headley

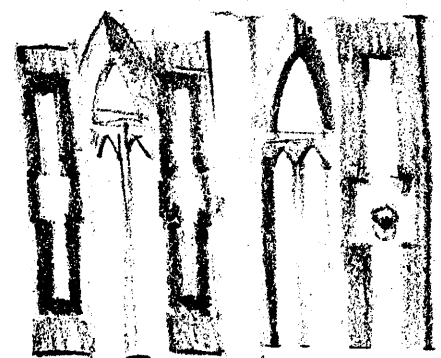
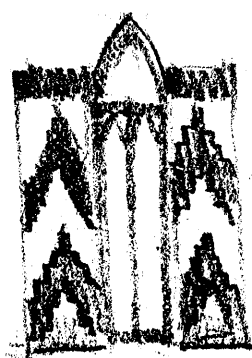
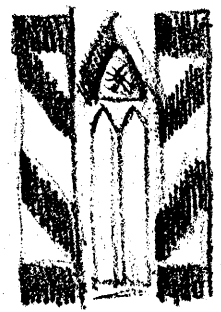
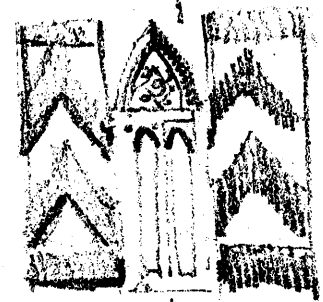




white -
painted clay
sculpted
w. brown.

Wagon ornaments
shelving niches
green gold or red.

1000 ft high



Putting follies on the map

MIKE COUSINS

PART OF THE EXCITEMENT FOR THE TRUE folly enthusiast must be the pleasure of the hunt. However, it is not always clear exactly where to look or how to gain access to that elusive folly. Over the last two years I have been building up my collection of OS maps, a costly, but necessary, exercise as should become apparent. I use the word folly in its most liberal sense, to include grottoes, obelisks, gazebos, and the more unusual monuments.

The initial purpose is to establish precise locations and accessibility, as well as recording specific comments regarding the folly. Indeed, many follies are incorrectly marked on maps as "Tower", "Monument" and "Ruin"! Most, however, remain silent and oblivious to the cartographer's pen. Perhaps that is a good thing.

In many instances only a general reference was able to be given at first. Together, with a colleague of mine, I have been steadily filling in the missing gaps, fixing precise grid references and noting footpath access, best times of viewing (of particular benefit to the photographer!) etc. We are fortunate with such groups as the National Trust and English Heritage that many are on view to the general public. Yet more, however, remain private. Although many owners are only too keen to discuss and show their pride and joy, others are extremely reticent.

The bane of my life must be the vast number of public footpaths, often the only route leading to, or close by, a folly, that have been closed-off, ploughed-up or barricaded by landowners and farmers. Praise be to the Ramblers' Association who perpetuate their existence. A lesser crime, but one frequently practised, is the removal of footpath signs. While recently visiting the belvedere at Pitshill, West Sussex, it was obvious that one particular sign had been removed from an otherwise well-kept signpost. Needless to say it was the one pointing to the footpath (still shown on the latest OS map) that leads past the "Tower". The path will soon disappear as the undergrowth encroaches further.

Working with as much material as possible, including *Follies* and *Follies & Grottoes* as base references, I have been burning much midnight oil compiling a folly database on the computer. At present the following counties have been logged, although not all the follies have been visited yet:

Bedfordshire, Berkshire, Buckinghamshire, Cambridgeshire, East Sussex, Essex, Hampshire, Hereford and Worcester, Hertfordshire, Isle of Wight, Kent, Leicestershire, Lincolnshire, Norfolk, Northamptonshire, Nottinghamshire, Oxfordshire, Somerset, Suffolk, Warwickshire, West Midlands, West Sussex.

PLEA: If anyone can give details of follies in their area, to supplement my research, I would be only too pleased to hear from them. [Editor's note: The Folly Fellowship needs this information! Please send any news to: Listings, FOLLIES, Woodstock House, Winterhill Way, Burpham, Surrey GU4 7JX.]

Gwyn Headley writes:

Mike Cousins' straightforward database conveys a considerable amount of information in a compact form, and serves as a useful personal

template for any folly hunter planning to catalogue the follies in a county. For readers' interest we reproduce here eighteen of his listings, so his format can be copied—and, of course, for their intrinsic interest.

The use or not of Ordnance Survey grid references caused much debate when Wim and I were planning *Follies*. In my early folly hunting days, dating back to 1964, I would work out a six figure map reference for every folly. I was driven to this by the hopeless inaccuracy of Barbara Jones's map references, which were as useful as a globe to an orienteer. Gradually, as more follies became familiar to me, the need for such assiduous accuracy fell away; at that time I was collecting follies like autographs, purely as an interest and with no lively thought of publication. When I met Wim in 1978 and the book became a reality, the amount of extra research needed to provide map references for every folly on every site of the 1,250 we had marked looked far too time-consuming. There was also the question of privacy; most follies are privately owned, and not every owner welcomed the possibility of intrusion if too detailed instructions were given. Finally there was a degree of challenge: follies don't like to give up their secrets too readily, so why should we abet the discovery? A great part of the pleasure of folly hunting, given time, is finding how damned elusive the things can be:

"I should see the garden far better," said Alice to herself, "if I could get to the top of that hill: and here's a path that leads straight to it—at least, no, it doesn't do that—" (after going a few yards along the path, and turning several sharp corners), "but I suppose it will at last."

Lewis Carroll is describing a typical folly hunt, even to the extent that later on the path "gave a sudden twist and shook itself", an experience gloriously familiar to all folly hunters. The possession of map references reduces the excitement of uncertainty; but in an orderly world romance has to be tempered by practicality, and if we want to protect and preserve these buildings we should at least know where they are.

Folly: The Arches

FF Ref: NA8

Location: Holdenby – Northamptonshire

Grid Ref: SP 694 677 map 152

Photo: Yes

Visited: 16.10.87

Book Ref: *Follies* p. 295 *Follies & Grottoes* p. 11 & 12 (photo)

Access: Arches are situated in a field to the left of the house, full of goats! Gardens are open Apr to Sept, Sun & BH Mon 1400–1800; also Thurs July & Aug 1400–1800. Tel: (0604) 770786/770241

Folly: Menagerie, "The Arches" eyecatcher and Classical Garden Temple

FF Ref: NA9/NA10

Location: Horton Hall, Horton – Northamptonshire

Grid Ref: SP 828 542 map 152

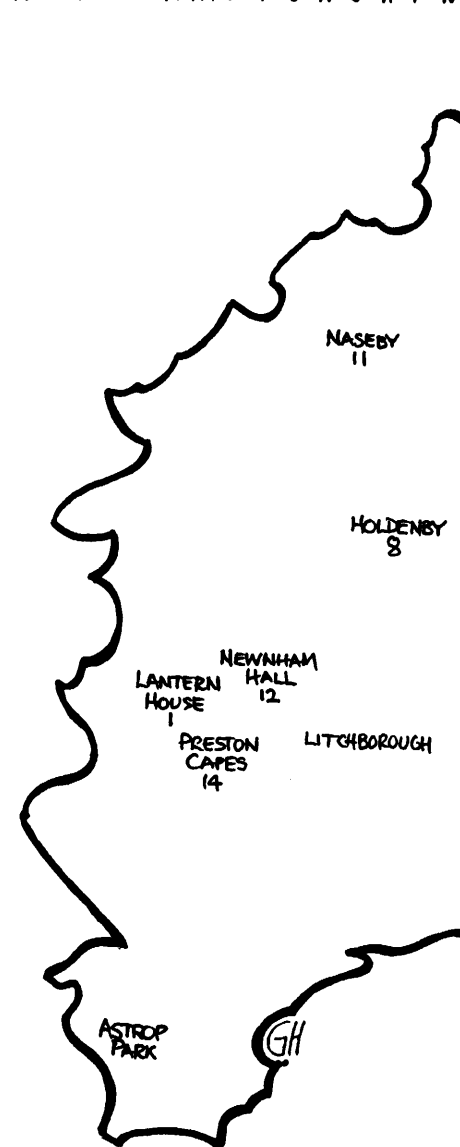
Photo: Yes

Visited: 16.10.87

Book Ref: *Follies* p. 299

Access: The arches and temple are adjacent to a minor road but are both best viewed from the nearby field. The location of the Menagerie is uncertain but may be viewed by appointment—see HHC & G

NORTHAMPTONSHIRE



Folly: Lyveden New Bield

FF Ref: NA2

Location: Nr. Brigstock – Northamptonshire

Grid Ref: SP 984 853 map 141

Photo: Yes

Visited: 15.8.87

Book Ref: *Follies* p. 294 ph 142

Access: Park in lay-by and take signposted footpath for half mile. There is an admission charge (in box on gate), guide books available from Custodian's House.

Folly: Exmill Cottage

FF Ref: NA5

Location: Finedon – Northamptonshire

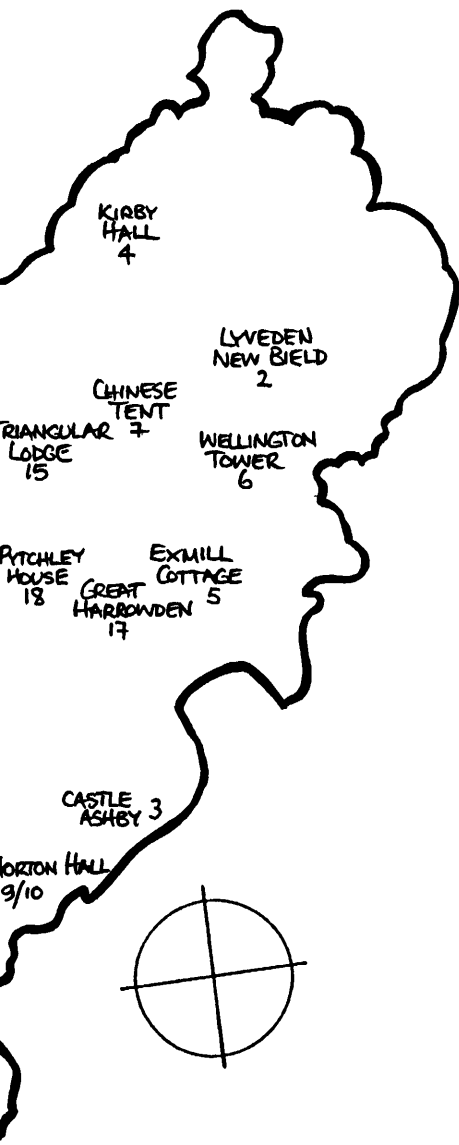
Grid Ref: SP 909 721 map 141

Photo: Yes

Visited: 10.7.88

Book Ref: *Follies* p. 298 ph: *Shires Book*

Access: Situated down a drive, out of town, on the old road. The remains of the Hall are being converted into houses, with a small housing estate having risen to the rear yielding a new folly: **The Ice Tower**, down Holly Walk.



**Folly: Castellated Cottages and Arch,
"Cottage Arches"**

FF Ref: NA14
Location: Preston Capes—Northamptonshire
Grid Ref: SP 573 548 map 152
Photo: Yes
Visited: 11.9.87
Book Ref: *Follies* p. 299
Access: Can be seen from adjacent road, or better still from the fields near the village Church.

Folly: Folly Group

FF Ref: NA13
Location: Boughton Park, Boughton, Northampton—Northamptonshire
Grid Ref: SP 75 66 map 152
Photo: Yes
Visited: 16.10.87
Book Ref: *Follies* p. 297
Access: Follies situated over a large area; most are easy to photograph with a bit of discretion. Be prepared to do a lot of walking if intending to see them all.

Folly: Thatched Gazebo and Stone Grotto

FF Ref:
Location: "Goode Reste", Banbury Road, Litchborough—Northamptonshire
Grid Ref: SP 631 542 map 152
Photo: Yes
Visited: 10.7.88
Book Ref: *Gardens of E & W* p. 131
Access: Open to the public one day a year as part of the NGS. Nothing exciting, indeed, the grotto is just a semi-circle of large boulders, about 2 ft high! The gazebo-cum-root house is a modern one.

Folly: Temple of Zeus and Root House

FF Ref: NA18
Location: Pytchley House, Pytchley, nr. Kettering—Northamptonshire
Grid Ref: SP 856 747 map 141
Photo: Yes
Visited: 10.7.88
Book Ref: *Gardens of E & W* p. 131
Access: Open one day a year as part of the NGS. The "Temple" is the simple open rotunda type, having been brought from Tattersalls? The summer-house or root house is excellent, with little niches inside below the roof. These are now empty.

Folly: Kirby Hall

FF Ref: NA4
Location: Deene—Northamptonshire
Grid Ref: TL 926 927 map 141
Photo: Yes
Visited: 22.8.88
Book Ref: *Follies* p. 293
Access: Situated at the end of a drive off the main road, accessible by car. House and gardens currently under restoration by E.H. Tel: (0536) 203230 for precise opening times.

Folly: Wellington Tower

FF Ref: NA6
Location: Woodford, nr. Finedon—Northamptonshire
Grid Ref: SP 934 748 map 141
Photo: Yes
Visited: 15.8.87
Book Ref: *Follies* p. 298
Access: Forms part of house on roadside of A510, easy to photograph. Marked on OS map as "Round House".

Folly: Castellated Dovecote, Ice-House and Kennels

FF Ref: NA12
Location: Newnham Hall, Newnham—Northamptonshire
Grid Ref: SP 583 602 map 152
Photo: Yes
Visited: 11.9.87
Book Ref: *Follies* p. 299
Access: Hall is owned by a pleasant retired Colonel; the follies are situated just up a small embankment opposite the house.

Folly: Chinese Tent

FF Ref: NA7
Location: Boughton House, nr. Geddington—Northamptonshire
Grid Ref: SP 901 815 map 141
Photo: Yes
Visited: 22.8.88
Book Ref: *Follies* p. 296
Access: The "Chinese Pavilion" is housed in the unfinished wing of the house, and is only on show when the building is open—Aug. The grounds are open from April to end Sept. None of the guides knew of a Chinese staircase in the NT book.

Folly: Monuments

FF Ref: NA11
Location: Naseby—Northamptonshire
Grid Ref: SP 684 799 & SP 693 784 map 141
Photo: Yes
Visited: 16.10.87
Book Ref: *Follies* p. 346
Access: One memorial located by roadside on B4036 near Naseby, the other is on the minor road to Sibbertoft.

Folly: Temple Fronted Dairy, Aviary/ Menagerie, Lodges, Water-Tower and Screen

FF Ref: NA3
Location: Castle Ashby—Northamptonshire
Grid Ref: SP 862 594 & 868 594 map 152
Photo: Yes
Visited: 10.7.88
Book Ref: *Follies* p. 298
Access: The Dairy, in a very poor condition, and the water tower, are by the stables. The menagerie and the two lodges are on the opposite side of the ponds to the house. An ice house and terracotta bridge also survive.

Folly: Gazebo

FF Ref: NA17
Location: Great Harrowden, Wellingborough—Northamptonshire
Grid Ref: SP 885 712 map 141
Photo: Yes
Visited: 10.7.88
Book Ref: *Pavilions in Peril* p. 22
Access: Sits by the first tee on the golf course, which was the old avenue leading from the house. Still in a very dilapidated condition despite a supposed grant for restoration.

Folly: Rumbold's Well

FF Ref:
Location: Astrop Park, Upper Astrop, nr. Kings Sutton—Northamptonshire
Grid Ref: SP 50 36 map 151
Photo: No
Visited:
Book Ref: *Follies & Grottoes* p. 370
Access: Uncertain, actual existence unsubstantiated.

Folly: Triangular Lodge

FF Ref: NA15
Location: Rushton Hall nr. Kettering—Northamptonshire
Grid Ref: SP 830 831 map 141
Photo: Yes
Visited: 15.8.87
Book Ref: *Follies* p. 292
Access: Park in lay-by in adjacent road, A6003, admission 75p. Open 1 April–30 Sept Mon–Sat 0930–1830 Sun 1440–1830 Tel: (0536) 710761

Folly: Lantern House (Fawsley Lodge)

FF Ref: NA1
Location: Badby, nr. Daventry—Northamptonshire
Grid Ref: SP 553 585 map 152
Photo: Yes
Visited: 11.9.87
Book Ref: *Follies* p. 299
Access: On roadside of A361, easy to photograph.

How two foreigners got involved

RITA VAN DEN BOOGAART

THE FIRST TIME WE SET FOOT IN GREAT Britain in the summer of 1966, we were first-year students with good pretexts for our visit. Pieter read English and I history of art with English cathedral-building as a special subject. So we travelled, hitch-hiking with rucksacks, from youth hostel to cathedral to youth hostel and were delighted with the scenery, with London, with pubs, with the language, the very friendly and helpful people and with very many typically English features. We took 21 photographs, and two of them showed follies—the **Albert Memorial**, London, and the **Mausoleum and Golden Ball** in West Wycombe, both discovered by chance. Although we did not know then what follies were, we thought them peculiar and nicely eccentric, and this out-of-the-ordinary touch we especially appreciated. Later of course I learned a little, mainly from Pevsner, about garden structures to enhance 18th century views, following Claude Lorrain, and about 19th century romantic antidotes to industrial poison.

Since then we have spent 17 summer holidays in the U.K., and several mid-term holidays. In 1969 we did the “Grand Tour” in a little Fiat van just big enough to sleep in. In 7 weeks we travelled from Dover to Land’s End through Wales and the Lake District all the way up to Durness and John O’Groats and back to Dover through the Peak District, to find out where we would like to go back later, about the different landscapes and climates, and to meet people.

We became real Anglophiles. There is so much to enjoy once you don’t mind the weather being as bad as at home! Pieter introduced a new subject in his school (before the financial cuts), *Engellandkunde*, which is general knowledge about Great Britain, and of course we had to travel there to find material, books, take slides and enlarge our own knowledge.

Usually we set ourselves an assignment for the holidays, not closing our eyes to other interests of course. One summer it was early industrial monuments, another it was William Morris and his marks on British Crafts. Sometimes it was archeological sites from our 1966 copy of the A.A.’s *Treasures of Britain*, sometimes white horses (and the giant) cut into the turf. You have to do a tour of stately homes of course, and more than one different type of garden. When Henry Moore had his 80th birthday celebration we saw all the special exhibitions and even travelled up to Scotland to see his sculptures. Later we were invited to his studios and I am sure his work will be an interest forever. So are striking pub(name)s, museums, interesting shopping centres and bookshops, to mention just a few.

When you travel the way we do you come across follies. Many of the great gardens have some scattered around and you adopt a feeling for them, you learn about them and you realize that you have seen some before, and you recognize some more that you pass by chance. I remember quarrels about **King Alfred’s Tower**, about the triangular prospect tower of **Cotehele** and about the **Shobdon Arches**; if you could call them follies or not and what structures would qualify as follies—all in a holiday spirit of course—before we got any literature on them. We tried to find more information, but it seemed then that the

bookshops were more embarrassed about their lack of knowledge about follies than about not meeting our wants.

Some ten years ago Pieter got a new clue however, when one of the English oral tests in school presented a lady who did an interview about Barbara Jones’s *Follies and Grottoes*. Great disappointment followed when the book was never available when we tried (we found a copy at last in the Design Centre, London, last summer). But several colleagues of his knew now that we were interested in the subject and one of them gave him a newspaper cutting about *Follies* by Gwyn Headley and Wim Meulenkamp. We ordered the book through a friend at Easter last year with the idea of seeing all the follies in the summer holiday. Little did we expect that there would be 1250 in this book alone, and an enormous bibliography. This was too much for 4 weeks, perhaps for years! So what do you do? You select. Pieter read the book and made a choice of about one hundred places that seemed most interesting to him—but how can you tell: the writers do sell you their subjects! He marked their whereabouts all over the map and that summer we “did” the northern half.

And it was a very nice assignment indeed! Firstly, follies usually are in beautiful parts of the country and you tour from one to the other place scenically. Secondly, you usually need to do some detective work to find the actual thing, which is great fun and brings you into contact with many friendly natives. And finally, you find the folly and enjoy it. You look around it, in it if possible, you reread the description and you make your own notes, you take pictures, perhaps, and you imagine the original creators, the original purpose and the original effect. And you quarrel about the folliness of some, you discuss which is the best one, about relations between them but above all you share a feeling of satisfaction. Treasure found, mission completed!

Folly-hunting is a game and a serious business at the same time. We think that the originators often took their games seriously, especially when there was much money involved. So their structures deserve serious attention and in our holidays we are able and willing to spend time on them, and become little experts by experience.

During our first folly-hunting tour we discovered some inaccuracies in Gwyn and Wim’s book, or changes in the factual situation. And we bumped into a building which we recognized as a real folly, but which was not in the book because it was still under construction. That is when we decided to write to Gwyn to help update his book with our information, which we did during the winter. And his enthusiasm kept us involved in the matter so much, that we decided to spend this summer folly-hunting too, but this time more with the intention of finding new information for the benefit of the Folly Fellowship.

Last summer we “did” the south, and we are proud to have uncovered some information that Gwyn and Wim had failed to find, according to the book. The words “we were not able to see it” made it into a quest for us, and we had time enough to succeed, and a lot of luck too, and the advantage of being foreigners.

Very often people are surprised that foreigners know anything about follies and that they take so much interest that they come such a long way to see them. It makes people very helpful; they are seldom aware of the value of

these unnoticed structures. When we asked directions to the temple near **Swinithwaite** somebody told us to walk 1½ miles to find a Templars’ chapel in a wood. And then, when we suddenly discovered the building we were looking for just opposite the road, he said: “You could not mean that, that is just a folly!”

We are not easily put off. Being foreigners we are not aware of some things which are “not done”. We always politely ask permission whenever we can find somebody and that usually makes them interested in our quest. Showing appreciation helps to open doors. And real enthusiasm is contagious, especially when it comes from afar. And that is how we were shown to the **Lanrick Tree** by the present owner, after I had warned his wife that the baby in the pram on the front lawn was crying. That too is how we were shown to a private tower on top of a garden in **Water** by a six-year-old guide, grandson of the owner, with the key to investigate the inside on behalf of the Folly Fellowship. And another time we agreed to keep complete silence following two little boys, afraid of guard-dogs, who searched for a path through thick nettles with clubs all the way to a secret hermit’s cave in somebody else’s grounds. They made it really exciting by pretending we couldn’t read the sign about trespassing, being foreigners, but as we were foreigners they felt obliged to show us around without hesitation. A real adventure!

In this respect we must mention that many people told us their neighbours were crazy or at least peculiar, as did their neighbours. Is it only foreigners they confide in?

Anyway, we had a lovely time again, and still remember it with slide-shows for friends and relations, for colleagues and students. We think the Dutch are ready to discover follies now, as the *July/August* issue of *Kunstschrift*, a well-known art magazine in Holland, is solely devoted to follies, old and new, and the folly-spirit, whatever that may be.

And the subject keeps bogging our minds. What would be a good description or definition of a folly? We like the one that says: “The folly is in the eye of the beholder”. And Pieter found: “architecture on holiday”, which expresses the playfulness of many of these buildings. But it leaves out one of the best, the Lanrick Tree, and other strange phenomena. And endlessly we discussed why the Lanrick Tree and **Chatsworth’s Weeping Willow** are follies, and why Penone’s 1988 Bronze Beech, hardly discernable in a real wood, would not be one. If the answer is: Penone is an artist who makes serious art, then I will retort that many of the follies were “done” in their time by serious artists, as serious art. When then will it turn into a folly? Where is the borderline between a serious artful folly and playful art with no other purpose than amazement, awe perhaps? Why is it that a hermit’s cave with movable manikin in **Hawkstone Park** is a folly and an artificial cave with breathing Sleeping Beauty in our Efteling fairy-park (a sort of Alton Towers) is not?

Why is **Portmeirion** a folly and a fairy-world village not? If it is because a fairy-world is built to attract visitors: well so is Portmeirion, and many folly groups in the large estates were. For instance at Hawkstone they attracted so many visitors with their follies that it was profitable to build a hotel to lodge them there as early as 1870. I am afraid that this will be a permanent and pleasing bone of contention. Do you need to be really British to mysteriously KNOW, and will we always stay “bloody foreigners”: be it Anglophile foreigners?

The Building of a National Monument

KIRSTY WALKER

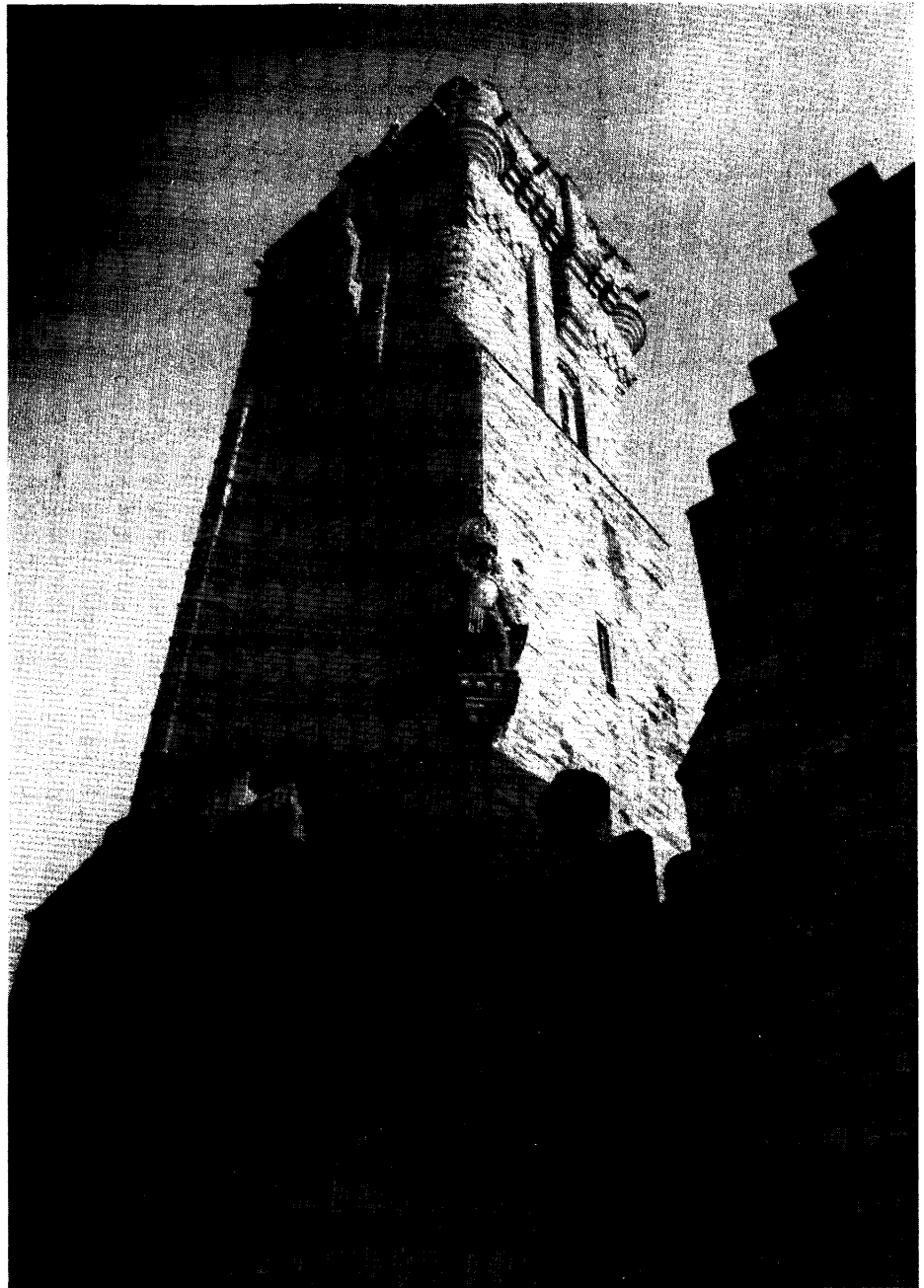
ALTHOUGH BARBARA JONES IN HER *Follies and Grottoes* and Gwyn Headley and Wim Meulenkamp in their *Follies* include the Wallace Monument in Stirling as a folly, its creation was far from whimsy. The decision to build a monument to commemorate Sir William Wallace came in 1856 and was inspired by an article in the *North British Review* impugning the purity of Wallace's motives. Glasgow Green was suggested as a suitable site, but naturally Edinburgh objected so a small hillock, the Abbey Craig just outside Stirling, was chosen as a neutral site. A writer in the *Stirling Observer and Midland Counties Advertiser* of 1869 when the monument was opened suggested the Abbey Craig was "geographically in the centre of Scotland", a nice thought but not very accurate.

Having selected a site the committee advertised for designs in 1859. Designs by architects, painters and sculptors poured in and were exhibited in Glasgow, Edinburgh and Stirling where visitors were able to vote on them. Among the designs sent in was one by Sir Joseph Noel Paton whose most famous works are two massive paintings on the subject of the quarrel between Oberon and Titania in the National Gallery of Scotland. His fertile imagination had conjured up a design for a huge sculpture consisting of a Scottish lion trampling on a monster intended to symbolise Edward Longshanks. We can see a scale model of this in John Ballantyne's painting of the artist in his studio, now on show at the Scottish National Portrait Gallery. This design was first selected and then, after further consideration by the committee, rejected and a new competition was held for which more than a hundred additional drawings were sent in. How very different the outline of Stirling would have been had Sir Joseph's design been carried out.

Instead, we have the tower designed by John Thomas Rothead (1814-78), the most distinguished exponent of the Scots baronial style. The spire of his St. John's free church in George Street, Edinburgh, a commission for which he competed in 1845 with that other great Scottish gothicist George Meikle Kemp who designed the Scott Monument (1840-46) in Princes Street, aroused the admiration of Ruskin—incidentally Ruskin suggested a more picturesque site for the Scott Monument on the Salisbury Crags under Arthur's Seat, but to put such an important monument in such a remote location was considered pure folly by the burgh of Edinburgh although it would have more readily captured the romantic atmosphere of Scott's novels.

The Wallace Monument is certainly a romantic building and as Sheriff Munro put it in 1869, "a beautiful architectural object and it gained on one the nearer he or she approached it". I am inclined to agree with this for although from a distance it has something of the mood of Neuschwanstein in Bavaria, the architectural detail, though not as intricate as Kemp's monument which is based on Melrose Abbey, is quite wonderful, especially the staircase.

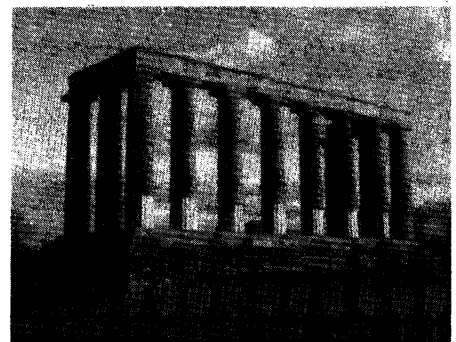
Though the Wallace Monument and the Scott Monument make an interesting comparison it is more telling to view it in the light of that other great national monument perched on an eminence above a city. That is the National



Wallace Monument/Gavin Walker

Monument on Calton Hill overlooking Edinburgh which was designed with the Parthenon in mind by C.R. Cockerell and William Playfair. Building began in 1822 but ceased in 1829 for lack of cash, only half finished. Hence it has more credentials as a folly and its demise also marks the end of the Greek Revival in Britain. That the Greek style presented an austere simplistic alternative to Anglican high gothic more in the spirit of Presbyterianism might in part explain the way it lingered as a style in Scotland. However, by 1859 it would have been strange if a classical design had been selected for the Abbey Craig. The baronial style was by then evidently seen as more suitable to Scotland and to a Scots hero such as Wallace.

National Monument/Gwyn Headley



F O L L Y R E G I S T E R

In response to requests for complete lists of follies, we are attempting over the next few issues to publish the entire list of folly sites known to us in Great Britain. Please let us know of any errors, alterations or omissions both before and after the lists are published. Updates will be published regularly.

CAMBRIDGESHIRE (CA)

- CA1 ABBOTS RIPTON, Lord de Ramsey's Follies
- CA2 CAMBRIDGE, Hobson's Conduit
- CA3 CAMBRIDGE, Laundry Farm
- CA4 CASTOR, Milton Hall Kennels
- CA5 GAMLINGAY CINQUES, Full Moon Gate
- CA13 GRANTCHESTER, Castle Ruin
- CA14 HARSTON, Wale Obelisk
- CA6 HEMINGFORD GREY, Peter Foster's Pompeian Grotto & Temple
- CA7 MADINGLEY, Madingley Hall Sham Bridge
- CA8 NORMAN CROSS, Column
- CA9 STAMFORD, Burghley House Bath House
- CA10 WIMPOLE HALL, Sham Castle
- CA11 WISBECH, Flint House
- CA12 WISBECH, Grotto

CHESHIRE (CH)

- CH1 ADLINGTON HALL, Shell Room and Mock Castle
- CH2 ALDERLEY HOUSE, Stone Circle
- CH23 APPLETON, Obelisk
- CH3 BOLLINGTON, Clayton's Chimney
- CH4 BOLLINGTON, White Nancy
- CH5 COMBERMERE, Brankelow Folly
- CH25 COMBERMERE, Obelisk
- CH6 DISLEY, Woodbank Garden Tower
- CH7 DISLEY, Wybersley Hall Eyecatcher
- CH18 DODDINGTON, Castle
- CH19 EATON PARK, Obelisk
- CH24 FARNDON, Obelisk
- CH8 HARTHILL, Mickerdale Cottage
- CH20 KNUTSFORD, Legh Obelisk
- CH9 KNUTSFORD, Mrs. Gaskell's Tower
- CH10 KNUTSFORD, Watt's Follies
- CH11 LYME PARK, Lyme Cage and Lantern
- CH12 MOW COP, Mow Cop
- CH21 NETHER ALDERLEY, Druid's Stones
- CH22 NETHER ALDERLEY, Stanley Obelisk
- CH13 RUNCORN, Halton Castle
- CH14 SANDIWAY, Toll Booth Tower
- CH15 STYAL, Stone Circle
- CH16 TATTON PARK, Sheep-Stealer's Tower
- CH17 TILSTONE FEARNALL, Gatehouse

CLEVELAND (CL)

- CL1 ESTON NAB, I.C.I. Beacon
- CL2 KIRKLEATHAM, Pavilions
- CL3 SALTBRN BY THE SEA, Albert Memorial
- CL4 SKELTON, Grotto and Wellhead
- CL5 STOCKTON-ON-TEES, Wynyard Park Follies
- CL7 WOLVISTON, Obelisk
- CL6 YARM, Folly Garden

CORNWALL (CO)

- CO22 BOCONNOC, Lyttelton Obelisk
- CO23 BODMIN, Gilbert Obelisk
- CO24 BOTUS FLEMING, Dr. Martyn's Tomb
- CO1 CALSTOCK, Cotehele Tower
- CO25 FALMOUTH, Killigrew Obelisk
- CO26 FOWEY, Victoria & Albert Obelisk
- CO2 HELSTON, Gryll's Gate
- CO5 MENABILLY, Grotto
- CO6 MORWENSTOW, Hawker's Vicarage
- CO8 MOUNT EDGCUMBE, The Ruin
- CO9 NEWQUAY, Huers' House
- CO27 PADSTOW, Victoria Obelisk
- CO7 PENTILLIE CASTLE, Mount Ararat Tower
- CO10 PENZANCE, Roger's Tower
- CO11 PENZANCE, Legrice Folly
- CO12 POLPERRO, Shell House
- CO13 PORT ISAAC, The Birdcage
- CO14 PORTQUIN, Doyden Point Tower
- CO15 REDRUTH, Carn Brea Castle and Monument
- CO16 ST. IVES, Knill Monument
- CO17 STRATTON, Civil War Monument
- CO18 TRELISSICK, Tower
- CO4 TREWORGEY, Clock Tower
- CO19 TRURO, Lander Column
- CO20 VERYAN, Round Houses
- CO3 WERRINGTON, Sugar Loaves
- CO21 WHITESAND BAY, Luggers Cave

CUMBRIA (CU)

- CU1 ALLITHWAITE, Kirkhead Tower
- CU2 AMBLESIDE, Bridge House
- CU3 APPLEBY, Lady Anne Clifford's Follies
- CU4 BARDSEA, Bradyll Mausoleum
- CU5 BOWNESS, Storr's Hall Fishing House
- CU6 BRAMPTON, Howard Memorial Shelter
- CU7 BRAMPTON, Brampton Tower
- CU8 BRISCO, St. Ninian's Well
- CU9 BROUGHAM CASTLE, Pillar
- CU48 BROUGHTON-IN-FURNESS, Obelisk
- CU10 CARLISLE, Bunkershill Church Window Folly
- CU11 CASTLE CARROCK, Tarn Tower Folly
- CU12 CONISHEAD, Priory Tower
- CU13 CORBY, Cascade, Summer House & Tempetto
- CU14 DERWENTWATER, Derwent or Pocklington Island
- CU15 DRUMBURGH HOUSE, Tower
- CU16 FAR SAWREY, The Station
- CU17 FINSTHWAITE, Pennington Tower
- CU18 GREYSTOKE, Follies
- CU19 HAMPSFIELD, The Hospice
- CU20 HAYTON, Toppin Castle
- CU21 HELVELLYN, 2 Monuments
- CU22 HETHERSGILL, Dovecote Privy
- CU49 KENDAL, Castle Howe Obelisk
- CU50 KENDAL, Tolson Hall Obelisk
- CU23 KIRKLINTON, Vicarage Garden Columns
- CU24 LINDALE, Obelisk
- CU25 LITTLE ORTON, Tempest Tower
- CU26 MILNTHORPE, Tower
- CU27 NETHERBY, Sham Castle
- CU28 NEWBY EAST, Newby Demesne Gazebos
- CU29 OLDWALL, Richardson's Folly
- CU30 PENRITH, Beacon Tower
- CU31 PENRITH, Musgrave Clock Tower
- CU32 RAVENGLASS, Muncaster Tower
- CU33 RAVENSTONEDALE, Lane Cottage
- CU34 REAGILL, Folly Garden
- CU35 SANDSFIELD, Edward I Monument

- CU36 SEBERGHAM, Eyecatcher
- CU37 SHAP WELLS, Queen Victoria Monument
- CU38 STANWIX, Rickerby Tower
- CU39 THIRLMERE, Poet's Stone
- CU40 THURSBY, Curthwaite Fiddleback
- CU41 ULLSWATER, Lyulph's Tower
- CU42 ULVERSTON, Hoad Hill Monument
- CU43 WETHERAL, Caves, Statue and Cote Hill Tower
- CU44 WETHERAL, Whoof House Folly
- CU45 WETHERAL, Vulcan's Forge
- CU46 WRAY, John Longmire's Folly
- CU47 WREAY, Sarah Losh's Church & Pompeian Cottage

DERBYSHIRE (DR)

- DR1 BIRCHOVER, Rowter Rocks
- DR2 BUXTON, Solomon's Temple
- DR3 CHATSWORTH, Gardens
- DR4 CODNOR, Jessop Memorial
- DR23 CRESSBROOK, End-of-Terrace Folly
- DR5 CRICH, Derby Assembly Rooms Facade
- DR6 DALE, Rock Hermitage
- DR7 ECCLES PIKE, Gateway
- DR8 ELVASTON, Moorish Temple
- DR9 FOREMARK, Rock Hermitage
- DR10 HOPTON, Hopton Hall Follies
- DR11 MATLOCK, Heights of Abraham Tower
- DR12 MATLOCK, Riber Castle
- DR13 NEWTON SOLNEY, Bladon Castle
- DR22 OAKERTHORPE, Obelisk
- DR14 OSMASTON, Chimney
- DR15 QUARNDON, Spa House
- DR16 RAMSLEY MOOR, Nelson & Wellington Monuments
- DR17 RENISHAW, Gothic Arch
- DR18 STANTON MOOR, Tower
- DR19 SUDBURY, Deercote
- DR20 SWARKESTON, The Grandstand
- DR21 TWO DALES, Sydnoppe Eyecatcher

DEVON (DV)

- DV49 ARLINGTON, Arlington Court Obelisk
- DV1 ASHBURTON, House of Cards
- DV2 ASHFORD, Upcott Folly Gatehouse
- DV3 BABBACOME BAY, Grotto
- DV4 BERRYNARBOUR, Watermouth Sham Ruin
- DV5 BIDEFORD, The Old Folly
- DV6 BLACKAWTON, Oldstone Follies
- DV7 BRAUNTON, Reform Tower
- DV8 BUCKLAND BEACON, Ten Commandments Tablets
- DV9 BURRATOR RESERVOIR, Sheeps-ton Arches
- DV10 CHAGFORD, Rushford Tower
- DV11 CHUDLEIGH KNIGHTON, Pitt House Tower
- DV12 CLOVELLY COURT, Ornamental Seats
- DV13 COLATON RALEIGH, Bicton China Tower
- DV14 COMBE MARTIN, Pack O' Cards Inn
- DV15 DARTMOOR, Rev. Bray's Inscribed Rocks
- DV16 DEVONPORT, Civic Centre Tower and Column
- DV17 DEVONPORT, H.M.S. Drake Tower
- DV18 DODDISCOMBSLEIGH, Haldon Belvedere
- DV19 EXETER, Bishops' Palace Folly
- DV20 EXMOUTH, A La Ronde and Point in View
- DV21 FILLEIGH, Castle Hill Arch
- DV22 GIDLEIGH TOR, Prinsep's Folly

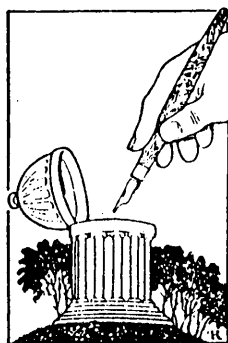
- DV23 GREAT TORRINGTON, Pyramid
 DV24 HARFORD, Hall Pleasure House
 DV25 HARTLAND, Gates and Arch
 DV26 HARTLAND, Pleasure House
 DV50 HATHERLEIGH, Morris Obelisk
 DV27 HATHERLEIGH, Pearce Belvedere
 DV28 IVYBRIDGE, Filham House Tower
 DV29 KENTON, Oxton Hermitage
 DV30 KINGSWEAR, Daymark Tower
 DV31 LEE ABBEY, Duty Point Tower
 DV32 LYMPSTONE, Mrs. Peter's Clock
 DV33 LYNMOUTH, Rhenish Tower
 DV34 MAMHEAD, Castle
 DV51 MAMHEAD, Obelisk
 DV35 MILTON ABBOT, Endsleigh Cottage Grotto
 DV36 OFFWELL, Bishop Copleston's Tower
 DV37 PAIGNTON, Little Oldway Tower
 DV38 PLYMSTOCK, Radford Gatehouse
 DV39 POWDERHAM CASTLE, Belvedere
 DV40 SALTRAM, Gothic Belvedere
 DV41 SHOBROOKE PARK, Gazebo
 DV42 SIDMOUTH, Knowle Grange Grotto
 DV43 STICKLEPATH Card Cottage
 DV44 TEIGNMOUTH, Miniature Lighthouse
 DV45 WATER, Tower
 DV46 WESTLEIGH, Tapeley Park Grotto
 DV47 WIDECOMBE IN THE MOOR, Scobitor Round House
 DV48 WOODFORD, Triumphal Arch Cottage

DORSET (DO)

- DO1 BOURNEMOUTH, Upper Gardens Tower
 DO2 BOURNEMOUTH, Seaford Gardens Tower
 DO3 CHARBOROUGH PARK, Tower
 DO4 COOMBE KINGS, Eyecatcher Lodges
 DO5 ENCOMBE, Rock Arch
 DO14 ENCOMBE, Obelisk
 DO6 HORTON, Sturt's Tower
 DO7 KIMMERIDGE, Clavel Tower
 DO8 MELBURY SAMPFORD, Prospect Tower, The Turret
 DO15 MILBORNE ST. ANDREW, Obelisk
 DO9 MILTON ABBAS, Sham Chapel
 DO16 MORETON, Moreton House Obelisk
 DO10 PORTESHAM, Hardy Monument
 DO17 PORTLAND BILL, Obelisk
 DO18 STALBRIDGE, Thornhill House Obelisk
 DO11 STEEPLE, Creech Grange Arch
 DO12 SWANAGE, Burt's Follies
 DO19 WIMBORNE MINSTER, Kingston Lacy Obelisks and Sarcophagus
 DO13 WIMBORNE ST. GILES, Rustic Arch, Grotto

DURHAM (DU)

- DU15 BARNINGHAM, Grouse Obelisk
 DU1 BISHOP AUCKLAND, Deer House
 DU2 BURN HALL, Cow House
 DU3 COATHAM MUNDEVILLE, Deer House
 DU4 DARLINGTON, Clock Tower
 DU5 DARLINGTON, Grotto
 DU6 DURHAM, The Count's House
 DU16 DURHAM, Salvin Obelisk
 DU7 GAINFORD, Gainford Hall Column
 DU8 GRETA BRIDGE, Rokeby Cave & Urn
 DU9 HAMSTERLEY, Pinnacle & Summerhouse
 DU10 HAWTHORN, Sailor's Hall Tower
 DU11 RABY CASTLE, Eyecatcher
 DU12 SEDGEFIELD, Gothic Ruin
 DU13 WESTERTON, Observatory
 DU14 WITTON, Castle Lodges



L E T T E R S

The illustration in Newsletter #2 of the magnificent **Palais Idéal** at Drôme prompts me to draw attention to a fascinating group of buildings in the public gardens at **Taormina**, Sicily, which were erected about 100 years ago by Miss Florence Trevelyan of Hallington, Northumberland, in what was then her own garden. I have photographs, nearly 100 years old, and have seen these buildings which are well cared for by the municipality. Miss Trevelyan also built for herself a little "summer house" at the top of Monte Vencre with a view towards Etna together with a rather Moorish looking tomb, now in poor repair, in which she was buried. I have seen that too. I am sure my cousin Florence (twice removed) would have approved of the Folly Fellowship. Having settled in Taormina she never returned to Hallington, which remained in the care of the Northumbrian servants ready for occupation, and many years later became the home of her cousin G.M. Trevelyan the historian.

Wim Meulenkamp's interesting article on architectural table decoration drew me to the account contained in a curiously muddled *Life of Spencer Perceval* by C.V. Williams, of a dinner and ball at Carlton House on 19 July 1810 (?).

"The grand table extended the whole length of the Conservatory and across Carlton House, to the length of 200 feet. Along the centre of the table, about six inches above the surface, a canal of pure water continued flowing from a silver fountain beautifully constructed at the head of the table. Its faintly waving, artificial banks were covered with green moss and aquatic flowers; gold and silver fish were by a mechanical invention made to spout & swim through this bubbling current, which produced a pleasing murmur where it fell, and formed a cascade at the outlet."

It was quite a party; dancing began at twelve o'clock and at three o'clock supper was announced.

There is an amusing account in Chapter 52 of *Mr Farley Romford's Hounds* of the table decorations supplied by Mr Fizzer, Confectioner to the Queen, for Mrs Somerville's *At Home* at Beldon Hall. These included Britannia, ruling waves of sugar, and her car drawn by dolphins, red, white, and blue.

R.O. Hancock
 Hockworthy
 Somerset

We specialise in historic building repair and encounter virtually all the problems associated with this kind of work. Our emphasis is on the gentle low key approach with as much conservation and as little replacement as possible. This often gives rise to ingenious structural solutions.

We have worked on a number of follies, mainly for the National Trust at Stourhead under Caroe & Martin Architects. Specifically the Alfred's Tower where we rebuilt the stone spire and finial knocked off by an aeroplane during the war, we reroofed the flat roof and conserved the twice life size statue of King Alfred himself. We also repaired and lime plastered the internal plaster work of the Temple of Flora, redecorating in lime washes and distempers and stuccoing parts of the external elevations. The Rock Grotto was undertaken but this mainly consisted of diving into the lake to retrieve pieces lost over time and replacing them in such a way that little if any work appeared to have been done.

In addition we have designed and are about to start building, a folly in stone in a basement in Grosvenor Square, London. The aim of this folly is to build it ruinous so that it appears as though it was discovered by the contractors when digging for the foundations of the new house.

Our interests in follies are diverse. We enjoy planning and building them or using our experience with traditional materials, putting into practice other people's ideas. We like working on them and confronting the rather different problems they present—we enjoy the chase for the often difficult materials involved in their repair and not least we like the ambience around them.

We can give advice on repair, write reports and articles on techniques of repair, report endangered structures and inspect them.

Ian Constantinides
 St Blaise Ltd
 Evershot
 Dorset

I have a 30 foot high, 14th century perpendicular window in my garden. It was taken from a nearby 14th century church and reerected in my garden by Thomas Barnes, about 1854. It is described locally as a Folly, and it is visited by many people yearly. It is also reported upon by Pevsner in his volume on Durham. I am keen to preserve it, together with a tombstone nearby.

R.S. Thubron
 Whitburn
 Sunderland

I have to report that the Folly in the wood close to Combe Florey, Somerset, a mock Church tower, has been sold to a local builder for a reputed price of £100,000 with planning permission for a five room house. The advertised price for two acres of woodland and the Folly, no services immediately adjacent, was £150,000. The Dillington Gothic gatehouses are still for sale, the price for minute ruins covering a long lease only.

Patricia Payne
 Old Cleeve
 Somerset

The photo quality and layout of your #2 is very good. The whole tone is friendly and efficient, and I don't see that improved photographic reproduction is vital. Unless you are aiming to become a glossy magazine, the present format seems to show a good mix of print and photographs of adequate quality.

A. Paton
 Nunington Terrace
 Leeds

B O O K R E V I E W S

Monkey Tales—The Origin of the Species

Michael McCarthy, **The Origins of the Gothic Revival**, Yale University Press, London 1987, 212pp, £18.95. ISBN 0 300 03723 6

"English architectural literature of the eighteenth century has not yet received the detailed study it deserves . . ." writes Professor McCarthy in his study on the origins of the Gothic Revival, *a propos* of pattern books. He goes on to quote Rudolf Wittkower, and refers to John Archer's brick of a book *The Literature of British Domestic Architecture: 1715-1842* (1985), but only in the footnotes. Not a word, not even a mention in the bibliography, of the gigantic three-volume study on English architectural literature in the eighteenth and early nineteenth century which Johannes Dobai published shortly before his death: *Die Kunstliteratur des Klassizismus und der Romantik in England*, Bern 1974-7 (with the fourth Index-volume published in 1984). More than four thousand closely printed pages of the detailed study which English architectural literature of the eighteenth century, according to Professor McCarthy, so rightly deserves!

I am hugely disappointed by *The Origins of the Gothic Revival*. Yes, it is magnificently illustrated, many designs not previously published (when is the Lewis Walpole Collection in Farmington, Connecticut, to be returned to Britain?), and McCarthy usually manages to get the dates and names right (but see Tim Mowl's review in the *Journal of Garden History*, no. 4, 1988). On the other hand it has been a long time since I read such a dull text, and I also fail to understand the title of the book. Surely when speaking of the Origins of the Gothic Revival, one would expect to find a study on the vexed question of Gothic Survival, on the earliest buildings and on pattern books and garden buildings. But McCarthy manages to make this yet another book on how Strawberry Hill was the pivot of Gothicism, on how early Gothick architecture only strived to accomplish this one thing: Strawberry Hill, and how afterwards everything of importance emanated from this house. It will be clear that I am no great Walpolian. Strawberry Hill was bound to happen, I agree, but the true accomplishment of the Gothic Revival lies in its much maligned early phase, in the pattern books and garden buildings. In that Heroick Period architects and patrons chucked out "Strength, the Dignity and Force of Stated Rules", and for once invention, originality and experiment were seen as positive values. The Greeks and Romans were grabbed by the neck and thrown out of the premises. Enter ye Goths!

McCarthy suffers from the Kenneth Clark-syndrome: there is some occult universal rule of architecture, and all historic architecture that is to be of any importance should be seen to answer to this rule. Not so early eighteenth century Gothick. It is quirky, light-hearted and above all

funny (with some gloomy, suicidal exceptions of course). Then why not write about it. Instead the book under review treats in six chapters pattern books and theoretical literature, garden buildings, Strawberry Hill, the architectural works of those connected with Strawberry Hill, a diversion on Newdigate's Arbury Hall, and then peters out with early church architecture. For "Origins" we would only have needed, as I said, pattern books and garden buildings.

One also gets the impression that if-it-isn't-in-the-Farmington-Collection-it-doesn't-exist. More on the spot research could have been called for.

I am genuinely sorry that I have nothing better to say about this book. In my view *Origins of the Gothic Revival* still remains to be written.

To end with a happier note: there was one design in the book that was (from my Dutch angle) a marvellous discovery. In fact when I stumbled on it, it quite made my day. McCarthy publishes the design (in the Farmington Collection) for a Gothick House in Amsterdam, by that elusive Swiss architect Johann Heinrich Müntz, dated 1760. This would make it one of the earliest Gothick buildings (or at least designs) in the Netherlands. I am sure the good burghers of Holland will be delighted to have it returned. W.G.J.M.M.

Get your visas now!

Erhard Hirsch, **Dessau-Wörlitz: Zierde und Inbegriff des 18. Jahrhunderts**, Verlag C.H. Beck, Munich 1988 (second, revised edition, first edition 1985; also published in Leipzig in the GDR), DM 45. 250 pp. ISBN 3 406 30736 1

There is one good reason for visiting the German Democratic Republic: the gardens at Wörlitz. Here, in the tiny (70 square kilometers and 35,00 inhabitants) state of Anhalt-Dessau, Duke Leopold Friedrich Franz (1740-1817) laid out a string of gardens filled to the brim with a stupendous amount of Follies, both in the Neo-Classical and the Gothick tastes. His architect-in-chief was Friedrich Wilhelm von Erdmannsdorf, a nobleman from Saxony, who came to be the founding father of the German Neo-Classical movement. Together these two men were responsible for the creation of the Dessau "Gartenreich" ("Garden Empire"), also known as "Irenopolis" ("City of Peace"), an almost Utopian model state, prefiguring Ludwig the First's experiments in taste and public education in Bavaria in the first half of the nineteenth century.

Ample subjects for elaborate studies, one would think. But although Wörlitz is usually given a perfunctory mention in West European garden literature, one can only pick up snippets of information. However, from the 1970s the East Germans have stepped up the study and conservation of the Wörlitz estates, but the results have been slow in reaching the other side of the Wall. So one can only applaud the publication of Erhard Hirsch's *Dessau-Wörlitz: Zierde und Inbegriff des 18. Jahrhunderts* ("Dessau-Wörlitz: The Ornament and Epitome of the Eighteenth Century"). The author and the printers are East German, but the publisher is based in Munich.

Hirsch informs his readers about the principal personalities involved with the Dessau

Enlightenment, the public school system instituted by the Duke (the *Philanthropin*), the revival of the Olympic Games, and the publishing houses promoted by the Garden Empire. All this serves to highlight the book's culmination: the gardens at Wörlitz. These gardens were among the first in Europe to be open to the public and were in fact meant for the edification of the Duke's subjects. Peasants could not afford the Grand Tour, so the Grand Tour was brought to them: Rome's principal ancient buildings and ruins were recreated whilst the other buildings were erected in the Gothick style, reflecting Germany as a nation.

Although even the garden buildings were open to the public they seem not to have suffered any vandalism. The only building not open to peasants and shopkeepers was the Gothick House, a delightful frippery of a building, inhabited by the Duke himself. It was not because of a desire for privacy that the Gothick House was closed to the public, but because it was feared public taste was as yet unable to appreciate the collection of medieval gothic objects inside. The Duke was right: the few visitors who were allowed in afterwards criticised his desire to collect artefacts from such a coarse age.

All in all the estates at Dessau (besides Wörlitz there were the Kühnauer Park, the Luisium, the Oranienbaum, the Sieglitzer Park and the Georgium, each covering a couple of square kilometres) constitute the democratic counterpart to the autocratic landscape garden, a prime example of which is the Wilhelmshöhe, Kassel. Hirsch never tires of pointing out the "progressive" tendencies of the reign at Anhalt-Dessau, although he grudgingly acknowledges the fact that the Duke became more autocratic as he grew older. Hirsch however argues convincingly that the Enlightenment at Dessau was much more thoroughgoing than at the court of Weimar where Goethe formed the centre of the *Weimarer Kreis* (the "Weimar Circle"), and where education was considered to be of importance to the higher classes only.

The influence from England is quite in evidence at Wörlitz. The Duke visited England on four occasions, in 1763-4, 1766-7, 1775 and 1785, spending a total of two and a half years there. He was well acquainted with the nation's gardens and Wörlitz shows many examples of this. Hirsch prefers to refer to Stourhead on almost any opportunity, but I would argue for Shugborough as another important influence. Further study will certainly reveal other interesting connections.

Among the buildings at Wörlitz is the famous so-called *Stein* (the "Rock"), a working model of Mount Vesuvius, with the *Villa Hamilton*, a reminiscence of Sir William Hamilton's country house near Naples, perched on its flank. There is also a copy of the *Coalbrookdale Iron Bridge*, seen by the Duke on his last tour through England, a *Temple of the Winds* (Shugborough rather than Athens), a *Rousseau Isle*, a Kew-like pagoda, a *sham ruin inn* called the *Haideburg* (Heath Castle), and up to a hundred other Follies. Much has disappeared, collapsed or been torn down, even during the last twenty years.

Although some of the colour printing in the book is abysmal and its author appears to be obsessed with the need to prove his subject's progressiveness, this book is a must for anyone interested in the history of gardens and garden buildings in Europe.

A final note on the literature about Wörlitz: several small guide-books are available at the gardens, which are still open to the public, but the most interesting publication to date (and still in print) is the edition of Carl August Boettiger's *Reise nach Wörlitz 1797* ("Journey to Wörlitz 1797"), an early manuscript account of the gardens by a famous antiquarian and containing about three dozen contemporary views.

W. G. J. M. M.

Editor's note: Readers will be interested to know that our Secretary Andrew Plumridge recently braved the occasional Wartburg and Tatra to visit Wörlitz and his account of the astonishing Follies he saw there will appear in our next edition—if he delivers his typescript on time.

Oscar for Lucinda

Lucinda Lambton, *An Album of Curious Houses, Chatto & Windus, London 1988. 160pp. £16.95. ISBN 0 7011 3119 5*

This is the sort of book that will never win an award, simply because there isn't a category to slot it into. But it wins our imaginary Oscar as being this quarter's book most likely to appeal to FOLLIES readers. I was told by Eddie Mirzoeff, the producer of BBC TV's "40 Minutes", that Lucinda Lambton's programmes attracted lots of mail but of only two types—half couldn't get enough and the other half couldn't stand sight nor sound of her. On that divide I am firmly in the former camp; my major criticism of this book is that it's too short. Thirty-six of Britain's most bizarre buildings are evoked in about five or six hundred words each—she writes with her voice—and her beautiful photographs, both interiors and exteriors. The production and presentation is considerably better here than for her last book, *Beastly Buildings*. L. R. G. H.

The Dutch Touch

Jan van der Groen, *Den Nederlandtsen Hovenier. Stichting Matrijs, Utrecht 1988, Dfl. 34.90. 179pp, ISBN 90 70482 64 9*

Three years before his death in 1672 Jan van der Groen, gardener at the Dutch court, published his *Den Nederlandtsen Hovenier* ("The Dutch Gardener"). It was representative of gardening in Holland at that particular period, and also influenced some later garden ornaments. From 1669 to 1721 thirteen reprints are known, including editions in French and German. It appears to have been aimed at the lower end of the market, with an indifferently printed text and crudely executed illustrations, and was probably meant for professional gardeners as well as dabbling enthusiasts.

The main body of the text is concerned with planting, pruning and other practical advice, but the second part contains two hundred models for flowerbeds, labyrinths and latticework. Of course the lattice pyramids, gates, eyecatchers, galleries and arbours are of most interest to us.

The present facsimile edition of *Den Nederlandtsen Hovenier* combines the Brussels 1687 and the Amsterdam 1721 editions. Added are an introduction on the history of the book and its author, as well as a list giving the modern names for the nine hundred plants mentioned by Van der Groen. The text is of course in Dutch, but this problem can be easily overcome by learning the language. W. G. J. M. M.

Gourmet Corner

Jill Tipping, *Iced Follies: Fantasy cakes for very special occasions, Macdonald Orbis, London 1988, 168 pp. £12.95 ISBN 0 35 15636*

Hundreds of cookery books published each year; dozens on cakes alone; it had to happen; Jill Tipping's *Iced Follies*. Its namegiver is the Iced Folly, a Gothick monument to a hare, sitting well-behaved on a fluted column in the centre of a hexagonal towerette, its walls adorned with armorial shields, clustered with vine, and pierced with appropriate quatrefoils. The materials consist of fruitcake, icing and marzipan. There is one more Folly: The Shining Pyramid, which "helps keep up with the Indiana Joneses". But can we have more Follies next time, Ms Tipping? Grumblers should however open this book at pages 40-1 for a culinary recreation of Dali's soft watches painting. The old charlatan would have preferred it to his own pictures.

Now that we are on the subject: when are we going to see the definitive book on the RIBA Christmas cake decorating competitions (Jill Tipping won the 1984-competition with a cake of the Balham Odeon in the snow)? I hear the results are usually up to Carême standards.

Regarding my "Architectural snacks" article in the last issue, I can tell those still hungry for more to hunt for the 1796 *Taschenbuch für Garten-Freunde*, where H. Krauß published a text called "Von dem Einfluß, den die schöne Gartenkunst auf die Dessert-Aufsätze haben sollte" ("On the influence the beautiful garden art should have on dessert pieces"). When located, I will report on this curious article.

W. G. J. M. M.

After Turner—a folly near Battle

PHILIP J. NEVILLE

ON A RECENT VISIT TO BATTLE ABBEY I chose a rural route running sufficiently west of the southbound A21, which boasts an inordinate amount of heavy traffic, to be able to enjoy, for a few miles at least, almost traffic-free roads. My actual choice of minor roads was made by my curiosity over something marked on the OS map as "Tower Ho." a few miles due west of Battle.

Without making any attempt to minimise the mileage I took a route which passed by Heathfield Park and, a few miles later, followed the boundary of Brightling Park, the estate of the well-known Jack Fuller. After passing Fuller's pyramid tomb in Brightling Churchyard and the now storm-damaged Hermit's Tower, I headed due south towards the quiet hamlet of Penhurst and another great park, Ashburnham Park. Only a couple of miles separates the Ashburnham Estate from the Brightling Estate and it is thought that the landscaping of both Brightling Park and Ashburnham Park was the work of "Capability" Brown. A few hills and turns later there came into view the octagonal tower of Tower House nestling comfortably on the edge of undulating woodland.

It was in this now quiet valley that the last of the Sussex iron foundries was working until 1828. Ashburnham Forge and Ashburnham Furnace, which are still marked on the OS map, are to the north of the park, Ashburnham Place and the largely 17th century Church are to the south whilst Tower House stands in a remote position on the north-eastern edge of the estate. According to the present owner this folly building was formerly a gatehouse to the Ashburnham Estate and is thought to be a replica of an Austrian building. The building bears the date "AD 1836" and has a studded oak door which at present is not in use. Tower House has remained in the hands of the same family since it was built.

I found it interesting to reflect later that J.M.W. Turner was commissioned by Jack Fuller to paint several Sussex scenes and that the folio of five engravings that was published in 1819 included views of the Vale of Heathfield, Brightling Park and Observatory, the Vale of Ashburnham and Battle Abbey. Thus I had, quite unintentionally, followed after Turner—I had enjoyed three of his Sussex scenes on my way to a fourth.

Brightling Observatory was built in the 1810s and the Gibraltar Tower in Heathfield Park in the 1790s and both buildings are features of interest in Turner's paintings. Tower House, however, was built more than a decade after the Turner folio of 1819. In any case it is not a prominent feature of its area: it stands peacefully alone in its own unspoilt, tranquil part of Sussex; and in setting out to find this folly I had enjoyed this quietude as a bonus. My avoidance of main roads was amply rewarded.

CONTRIBUTORS

RITA VAN DEN BOOGAART is an art historian, teacher and anglophile from Limburg.

MIKE COUSINS is an engineer for the Ford Motor Company, an avid Titanic follower, a passionate folly hunter since childhood and the Membership Secretary for the Folly Fellowship. GAYNOR DIBBEN runs Chilstone Garden Ornaments, a rapidly expanding and successful company in Kent making traditional architectural and garden ornaments.

GWYN HEADLEY is a London publishing and PR consultant and co-author of *Follies*.

WIM MEULENKAMP (whom God preserve) of Utrecht is an art historian and co-author of *Follies*.

JOHN NANKIVELL is an artist whose work includes drawings of Himalayan temples, South India, Java, and ruined country houses of Ireland.

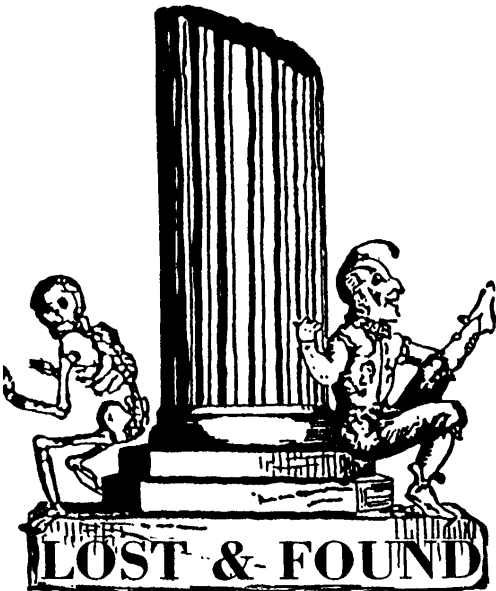
PHILIP NEVILLE is a mathematician, musician and folly enthusiast living in Tunbridge Wells, and currently working on a Follies-in-my-back-yard project.

ANDREW PLUMRIDGE is an architect and urban designer who conceived the idea of the Folly Fellowship while President of the Oxford University Architectural Society.

ALAN TERRILL is a medical electronics technician, avant garde music enthusiast, chapel dweller and builder of small follies for pets and children.

KIRSTY WALKER graduated last year and is spending this year hunting follies in India.

KIM WILLS is an artist and illustrator from Poole.



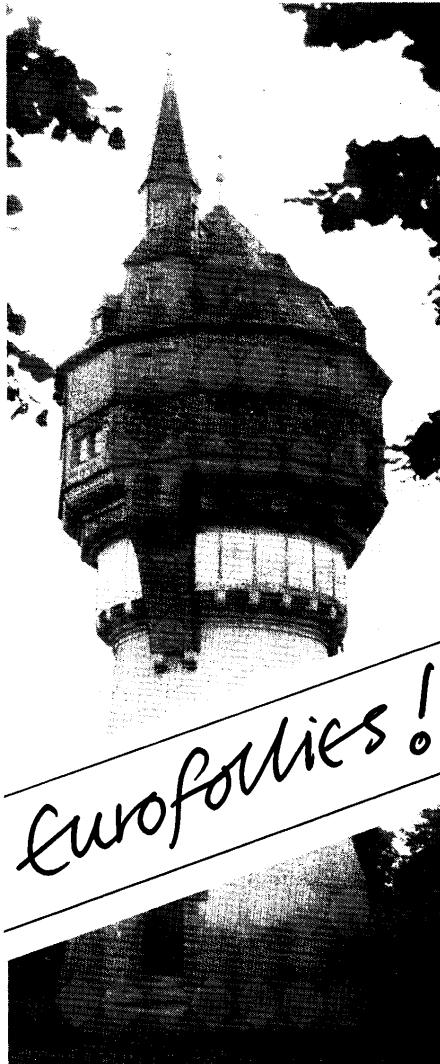
Folly Weekends

Any Members who are shareholders in Trust House Forte may be interested to hear of two Folly Weekends called **Towering Follies**, organised by Kyrles Tours exclusively for THF shareholders.

The weekends are scheduled for 16th-18th June and 28th-30th July 1989, and will be based at the White Horse Hotel, Romsey, Hampshire. They start on Friday nights with an introductory illustrated slide projection talk by Gwyn Headley, President of the Folly Fellowship, and on Saturday and Sunday morning a tour of some of the more notable follies in the area is planned.

Further information is available from Janet Kyrle-Pope, Kyrles Tours, Much Marcle, Ledbury, Herefordshire HR8 2NU. Telephone: 053 184 606.

NEXT ISSUE



N E W S A R T I C L E S L O S T & F O U N D L E T T E R S F O R S A L E

THE GOTHICK TEMPEL IS AN OCTAGONAL structure designed and built in 1768 by Richard Woods (?1716-93). It was removed from the estate for which it was designed in an advanced state of disrepair, mainly due to vandalism, and rebuilt by a Fellow of the Folly Fellowship as far as feasible to the original design, but with such alterations as were necessitated by cost, as much of the stone had been smashed beyond repair. The original pieces are visible inside the temple; the outside is all new casting. It is not listed.

The Folly at **Tetbury**, Gloucestershire is very derelict, buried in woodlands near Folly Farm. The owners, J. & M. Bristow of 28 Long Street, Tetbury, were recently refused consent for demolition.

Also in Gloucestershire, scaffolding has at last gone up around the first "romantic" folly in England, **Alfred's Hall** in Cirencester Park, under the supervision of architect John Bucknall, Rodney Melville Associates, Leamington Spa.

We were recently told of a giant folly cathedral at Greenwich in south east London, and were astonished not to have heard of it before. It turned out to be a real abbey—the ruins of **Lesnes Abbey** in New Road, Belvedere, set on a grassy slope going up to Abbey Wood. At first glance it might just be . . .

R.O. Hancock (see Letters) tells us of a previously missed **Folly Tower** in the wood at Louisa Gate, east of the River Barle and probably part of the Pixton Estate, Dulverton. Pevsner's *South and West Somerset* has "In the former park above Louisa Gate a circular folly tower (1m. NNE)." Gwyn Headley is red with embarrassment. More information, and a picture please, anyone.

He also confirms that **Wynter's Folly** in Combe Wood, Combe Florey, Somerset, is to be converted into a dwelling house.

FOLLIES, the newsletter of the Folly Fellowship, is published four times a year from 22 Mount View Road, London N4 4HX and Woodstock House, Winterhill Way, Burpham, Surrey GU4 7JX. This issue was designed and edited by Gwyn Headley.

F O R S A L E

Your chance to live the life of Beckford has come back! Yes, **May's Folly** (*Follies*, pp. 104-5) in Hadlow is up for sale again, and this time Hamptons in Sevenoaks are looking for £425,000 for the freehold. This could be a moneymaker—in 1986 *Follies* reported:

"In 1981 it was offered for sale for £175,000; two years later the price had tumbled to £125,000; in October 1985 it was back up to £135,000."

But before you send off your postal orders, ask yourself why it's up for sale so frequently. Could it be that the novelty of climbing eleven flights of stairs to go to bed might pall after a while?

Sir Gordon Russell's 1960s folly sham castle at **Kingcombe**, near Chipping Camden in Gloucestershire (*Follies*, p. 174), is for sale at £675,000. Knight Frank and Rutley of Stratford upon Avon are handling the sale, and are prepared to throw in a nine bedroomed Grade II listed house in ten acres of grounds, a canal, gardens designed by Sir Geoffrey Jellicoe, an orchard, waterfalls and a cottage for the price.

In Bristol there's a folly for sale for £1. Berkeley Homes (Western) are developing a site at **Westbury-on-Trym** with eight luxury houses on The Ridgeway, on the site of the house of a former Lord Mayor of Bristol. In 1828 he reerected the ruins of a 15th century chapel as an eyecatcher in his garden, and this building, listed Grade II, is now for sale at a pound to the purchaser of one of the £400,000 houses on the development. If the purchaser does not want the folly, it will be incorporated in a communal garden for the other house purchasers.

B A C K I S S U E S

Back issues of FOLLIES are available in very limited numbers from *The Secretary*, *The Folly Fellowship*, Woodstock House, Winterhill Lane, Burpham, Surrey, GU4 7JX for £1.50 each plus 40p post and packing.

M E M B E R S H I P

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I wish to become a member of the Folly Fellowship. I enclose my annual subscription of £10 (\$25 overseas) which in addition to benefits far too numerous to list here, will entitle me to four editions of FOLLIES, the newsletter of the Folly Fellowship.

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