- Around the Ice House mound were several stumps of probable sycamore, reflecting current management of the planting to ensure that this species does not take over.

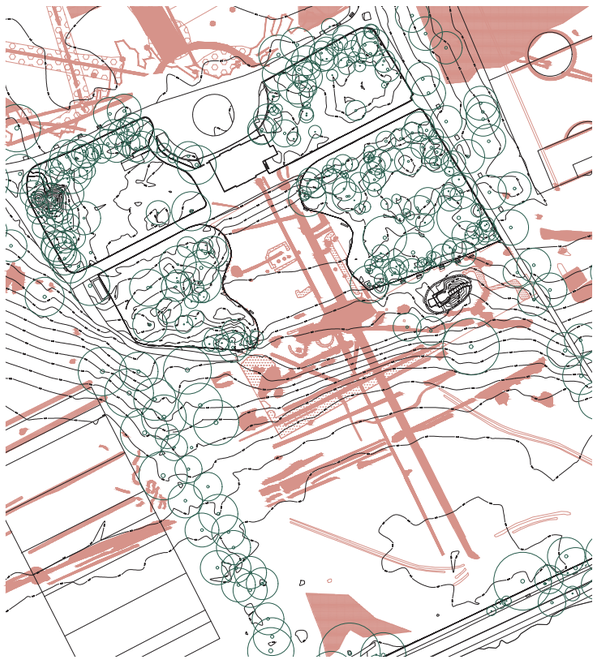
South West Quarter -

- Evidence of evergreen planting of yew.
- Within the interior of the area, are the remains of two large elms, two possible horse chestnuts and one large, dead lime.
- Clump of winter aconites and periwinkle are also present.

Geophysics results summary

- Three geophysical techniques were tested at Marble Hill Park and between them all accessible parts of the park (about 20 ha) were surveyed.
- Magnetometer survey performed as anticipated responding mainly to ferrous and thermoremanent materials deriving from structures likely to have been constructed in the last two centuries. For this reason, it was abandoned in favour of the other techniques.
- GPR performed better than anticipated detecting a wealth of superimposed anomalies reflecting the changing land use of the park through time.
- Earth resistance survey also performed well and over Area 3 a strong correlation with the GPR results gives confidence that both revealed the primary subsurface remains likely to be present. As the GPR provided more detail, it proved the most rapid and effective method for surveying the open areas of the site.
- However, while slower, earth resistance survey provided the only means of surveying between closely spaced trees and bushes and was used to extend the survey area to the edges of the park.
- The survey results have revealed a palimpsest of anomalies distributed across Marble Hill Park many of which can be correlated with features visible on historic maps reflecting the changing use of the landscape over time. There are, however, also anomalies suggesting additional features not recorded by any mapping and these will need to be verified by comparison with other forms of research.

NOTE: The full Marble Hill House Landscape Investigations report can be found within the appendices accompanying this application.



Interpretation of the geophysical investigations detailing Pleasure Grounds

Interpretation of the topographic investigations detailing Pleasure Grounds

Marble Hill Park WWII aerial plan (summer) with allotments and existing aerial (winter) zoom of Pleasure Grounds

2.12 HISTORIC PLANTING ANALYSIS

The following is a summary and extracts from the Historic Planting Analysis Report, November 2016, by Mark Laird.

The position as stated by Mark Laird:

"Because an analysis of site specific and analogous data for ornamental plantings at Marble Hill contends with such speculative frameworks, it proves impossible to reach a conclusive 'design intent'. The search for analogies needs to be framed more broadly. Rather than confining the search to the 1720s as part of the effort 'to reinterpret and rediscover the lost landscape designs of Charles Bridgeman and Alexander Pope' it makes sense to go beyond the 1720s and beyond these two designers as agents.

By making the overall strategy focus on 'the layout created by Henrietta Howard between 1724 and 1767' (and with the addition of the Sweet Walk of much later), the project has latitude to draw upon other analogies, e.g., from Joseph Spence's work. It becomes 'evocation' in lieu of restoration. It also shifts attention to Henrietta and her 'habitation' at Marble Hill. Indeed, along with the ongoing restoration of the Great Garden of Jemima, Marchioness Grey, at Wrest Park, this project offers a chance to present an interpretation of the 'inhabited' grove with its 'diversity of spatial character and habitats'. By developing an innovative approach to conjectural replanting, one may tackle the renewal of Marble Hill as a closer alignment of natural and cultural heritages."

Extract from the poem by Anna Chamber, Countess Temple, which was published in 1764 and entitled 'Marble Hill' (London: Strawberry Hill Press, 1764):

To tune their notes to fragrant May,
And joyous hop from spray to spray.
The grotto is the place, they cry,
The fittest for our melody:
The orange trees sweet odours send,
With flowers their loaded branches bend;
The scatter'd blossoms friendly meet,
To make a carpet for the feet;
The myrtle and the laurel green
With roses beautify the scene;
The jasmin and the lilac too
Deserve, and justly claim, their due;
In delicacy never beat,
They make the charming scene compleat:
Flow'rs of each hue in knots around
Diversify th' enamel'd ground:
The rustic grot, tho' nam'd the last,
Adds beauty by the fine contrast:
Huge trees, and rocks conjunctive rise,
To hide this spot from vulgar eyes.
The Songsters here, with cheerful notes,
Extend their emulating throats,
In extasy devoutly pay
Their duty to delightful May.

Conclusions:

- A strict 'restoration' is not an option, since even a 'conjectural reconstruction' of original plantings seems elusive
- Opportunity to pair nature conservation with the conservation of cultural heritage, due to lack of written evidence of what was planted at the time
- RSPB trees for wildlife list or the 'RHS' plants for bugs provides a good source reference
- Cross referencing the later part of the life of Henrietta Howard with the emerging art of G. D. Ehret and Thomas Robins the Elder provides clues to some of the plants that may have been used.
- The tree stump survey conducted provides a clue to what may have been planted but not a comprehensive planting palette
- There is also opportunity to use a woodland ground flora that supports wildlife: such as primrose and violets to bluebells and ferns. Grass seed intermixed with the seed of Violets, Cowslips, Primroses & Wild Strawberries'. Snowdrops to create winter interest. The wild daffodil (Narcissus pseudonarcissus) would be a welcome addition in spring, and naturalized wild cyclamen (Cyclamen hederifolium) could be added for autumn flowering.
- The one feature of Henrietta Howard's pleasure ground that is better approached by a synthetic 'period list' is the Flower Garden. Being small – assumed around 12 metres or 40 feet across – it need not have implications for wildlife. Rather, it is more a matter of trying to use the biodiversity of horticultural heritage: the old varieties and cultivars fashionable in the 1720s/1730s that are still available today.
- Opportunity to evoke the style of planting appropriate for Henrietta Howard's pleasure ground – a reflection of the work of Bridgeman, Pope, Spence
- The Sweet Walk would have included forest trees with dense thickets of planting to provide screening to include holly, blackthorn and hawthorn.
- The sunnier aspect of the Sweet Walk to the east and south would have contained the plants with the greatest scent.

Three interpretations of planting in the Grotto area of the Marble Hill wilderness. One scale applies to all three elevations/sections. From Historic Planting Analysis Report, November 2016, by Mark Laird.

Rose Hips and Euonymus or Spindle Tree' by Thomas Robins the Elder, 1760s, folio 10 of the flower album in The Fitzwilliam Museum, Cambridge. From Historic Planting Analysis Report, November 2016, by Mark Laird.

The Large Tortoiseshell, plate 55 of A Natural History of English Insects by Eleazar Albin, published in London in 1720. From Historic Planting Analysis Report, November 2016, by Mark Laird.