

ST FAGANS CASTLE

| | |
|--------------------------|--------------------------------|
| Ref number | PGW (Gm) 31 (CDF) |
| OS Map | 171 |
| Grid ref | ST 120 771 |
| Former county | South Glamorgan |
| Unitary authority | The City and County of Cardiff |
| Community council | St Fagans |

Designations St Fagans Castle and remains of curtain wall Grade I; Entrance gates and boundary wall to St Fagan's Castle Grade II; Drinking fountain and boundary wall Grade II; Battlement walk and 'Watch Tower' Grade II; Lead cistern in forecourt on east side of St Fagans Castle Grade II; Battlement walk and 'Watch Tower' Grade II; Gates, piers, steps and balustrade and wall bounding north side of first garden north of St Fagans Castle Grade II; Wall bounding north side and part of east side of second garden Grade II; Terrace walls and steps below battlement walk Grade II; North-west and south-west walls of garden next to head gardener's house Grade II; Cartshed Grade II; Walls north and north-east of cartshed Grade II; northern and eastern walls of enclosure north-east of boat house Grade II; Wall north and north-west of bat house Grade II; Esgair Moel woollen factory Grade II*; western and southern boundary walls of gardens Grade II; Stryt Lydan barn Grade II*; Dovecote Grade II; Stables Grade II; Wall west of dovecote Grade II
Conservation Area: St Fagans

Site evaluation **Grade I**

Primary reasons for grading St Fagans Castle has one of the most important historic gardens in Wales. It is a multi-period, extensive garden in compartments and terraces with underlying Tudor structure, now predominantly Victorian and Edwardian, retaining much of its layout and structural planting. The formalised ponds may be mediaeval in origin and were certainly in existence in the sixteenth century. To their north is a water garden designed and built by the famous Victorian rockwork and water garden designers, Pulham and Co. Survival in part of an unusual experimental woodland laid out with axial rides at the beginning of the twentieth century.

Type of site Formal and terraced gardens; formal ponds; informal grounds and water garden; formally laid out woodland

Main phases of construction 1560-96; 1855-70s; 1898-1935; 1908

Site description

St Fagans Castle is a large, symmetrical Elizabethan house situated at the southern end of the village of St Fagans. To the west the ground drops steeply to a north-south tributary valley to the valley of the river Ely, which lies to the south. The whitewashed roughcast house is E-shaped, with stone plinth and string courses, a central two-storey porch, two storeys with large mullioned and transomed windows and a gabled storey above. It faces east, and is built within a D-shaped walled enclosure, the straight side on the north, which is the remains of the thirteenth-century curtain wall of a mediaeval castle. In front of the castle is a circular gravel sweep with a fine lead cistern, dated to 1620, in the centre. After 1850 the house was extended with a two-storey gabled wing, with a circular turret, between the west front and the curtain wall. A laundry and steward's room were added to the south.

The manor and castle of St Fagans had various owners from the twelfth century through the mediaeval period and Leland recorded the castle as ruinous in c. 1536. It was eventually sold to Dr John Gibbon between 1560 and 1563. The first mention of a new house is in 1596, when Rice Lewis described it as 'a very faire house'. In 1586 Gibbon had sold the property to Nicholas Herbert of Cogan Pill and it is thus one of these two who built the present house. Herbert's son sold St Fagans in 1616 to Sir Edward Lewis of The Van, Caerphilly, who then lived here and neglected The Van. In 1736 the property passed to the earls of Plymouth through marriage and the house was not used again by the family until after 1852, when Robert Windsor-Clive (died 1859) married and his mother began work on the house and grounds for the young couple. The Windsor family continued to use St Fagans, particularly in the summer, until 1946, when it was given to the National Museum of Wales to set up the Welsh Folk Museum, which now occupies it.

The stables lie to the south-east of the house and were built by the Windsor family after 1850. They comprise three ranges on the east, south and west sides of a courtyard, with a stone wall closing the north side. The entrance is at the north end of the east side. The ranges are two-storey, stone built, with slate roofs and mullioned and transomed windows. The east range is topped by a clock and octagonal cupola. At the west end an archway in the castle curtain wall leads through to a small walled service court. A doorway on the north leads into the walled forecourt.

The woodland grounds occupy a gently sloping triangular area to the west of the house and ornamental grounds. The highest point is in the south-west corner and the ground slopes from here and from the north side towards the middle. The area is now occupied by the Museum of Welsh Life, whose main buildings and car park stand on the site of the kitchen garden and tennis courts.

The woodland area to the west of the house was laid out in 1908 by the Earl of Plymouth, aided by his Scottish head gardener Hugh Pettigrew, son of Andrew Pettigrew, the Marquis of Bute's head gardener at Cardiff Castle. The Earl had three objectives: he wanted a 'happy ground' for recreation and family picnics; he wanted an experimental tree plantation that he could observe closely; and he wanted a sanctuary for birds. 78 acres were enclosed with a fence, six of them, at the east end, for a kitchen garden and tennis courts. The area was one of large fields, with some old oaks and Scots pine plantations established in the 1880s. It was laid out in a formal pattern of primary and secondary rides and circular openings, the larger ones 50 yards in diameter. The rides divided the area into ten compartments which were subdivided into smaller planting blocks. The layout and planting is shown on a plan by Pettigrew of 1924. The trees, most of which came as seedlings from William Treseder of Cardiff, Stephen Treseder of Ely (Cardiff), and Ralph Crossling of Penarth, were

planted in single-species and mixed blocks during the 1908-09 and 1909-10 planting seasons. Fifteen species of native hardwood, six of North American hardwood and five species of conifers were planted: *Cupressus macrocarpa* (Monterey cypress), *Pinus sylvestris* (Scots pine), *Pinus laricio* (Corsican pine), *Pinus laricio* var. *nigricans* (Austrian pine) and *Thuja plicata* (Western red cedar). Stands of more unusual trees, such as tulip tree (*Liriodendron tulipifera*) and black walnut (*Juglans nigra*) were included. It was found that some species did better than others; for instance Scots pine, favoured by the Earl, did not thrive. During the Second World War the woodland suffered rabbit damage, became neglected and in the 1950s, after it had been taken over by the Welsh Folk Museum, extensive areas were felled to make way for the reconstructed buildings of the museum.

The southern half of the woodland, to the south of a modern track past the mill and tannery, retains most of its major axial rides and the central circle, now a roughly circular open grass area with 'Celtic huts' on one side. Trees are mixed deciduous species, with much beech, sycamore, ash, some birch, and occasional unusual trees such as red oak (*Quercus coccinea*) and tulip tree (next to the easternmost diagonal ride). The ride running west from the central circle remains; the ride to the east survives for a short distance only. The ride to the south is only open in its southern half. A diagonal ride to the south-east is not cleared but is still visible. This runs to another diagonal ride, running south-west/north-east, which is in use as a track. At its southern end six rides converge on another circle. Those to the north-west, east and west are grass tracks; that to the south has been messed up by clearance and is no longer straight. The area to the south of the circle has been clear felled and replanted with young trees and to the north-west is another cleared area. At the north end of the ride running north-westwards it is flanked by a row of beech. This leads to another circular opening with a group of Corsican pines next to it.

The north-west quadrant of the woodland also retains most of its major axial rides, but with museum intrusions on the eastern side. In the north-west corner is the remnant of one of the major circular openings, from which four of the original six tracks run east, south-east, south and west. Those to the east and south-east are wide and metalled, that to the east lined with beech and oak. To the north is an area of tall oak trees, to the south the planting is mainly of beech. Parts of a diagonal ride running south-west/north-east across the quadrant survive. Towards its south end is a short surviving section; further north-east it is destroyed by a re-erected church. To the east of the crossing north-west/south-east ride is a short section flanked by sweet chestnut and oak; further north-east it is destroyed by levelling and clearing for a re-erected house (Oakdale Workmen's Institute). The former circle at the north end of this ride lay between Hendre Wen barn and Cilewent farmhouse.

The north-east quadrant of the woodland has been almost completely obliterated by museum development. The only remainder of the original layout is a diagonal tarmac footpath running south-eastwards from Hendre Wen, which is on the course of one of the rides. At its south end it is interrupted by Melin Bompren. A short stretch of metalled east-west path runs on the course of a ride at the northern end, passing through a stand of beech towards its east end. A belt of beech runs along the north boundary. To the south is an area of open grass where all trees have been felled.

The gardens lie to the north, east and west of St Fagans Castle, to the east of the woodland grounds. They occupy a rectangular area through which a tributary to the river Ely runs from north to south. The ground drops steeply from the house to the valley bottom to the west, rising more gently on the other side. The gardens are

bounded by substantial stone walls. They can be divided into five distinct areas: the forecourts to the east, the compartments to the north, the terraces and ponds, the informal wood and water gardens and the compartments at the north end of the garden.

The main approach to the house is from the east, with an axial central gravel walk flanked by pleached limes, planted in 1901, which are aligned on the entrance porch. The first section of the garden comprises two forecourts through which this approach runs. The outer is the larger. It is four-sided, surrounded by high walls, partly battlemented, of roughly coursed rubble stone. The entrance is a simple gap in the middle of the east wall in which there is a pair of delicate eighteenth-century wrought-iron gates with an ornamental overthrow. To the south is a small arched entrance with a single iron gate. Along the north side is a raised terrace *c.* 5 m wide, made into a bowling green in about 1912. It starts at ground level at the east end and rising to *c.* 1.5 m high at the west end. The compartment is laid out to lawn, with a row of eight limes along the east side, two cedars of Lebanon on the north side and four young walnut trees along the south side. A narrow gravel path runs along the east and north walls from the entrance to an arched doorway with a wooden door in the north wall, which leads through into the Rosery. The path then continues to a doorway with an ornamental iron gate, which probably dates to the early twentieth century.

The central walk leads through an archway in the west wall of the compartment to the inner forecourt. This is bounded on the east and north by the rubble stone, battlemented, curtain walls of the mediaeval castle, which are higher than the outer compartment walls. A flight of steps built into the north wall leads up to the remains of a wall walk beneath the battlements. The court is laid out with a circular gravel sweep, lawn and narrow borders at the foot of the walls. In the centre is a large, cylindrical, lead cistern, standing on a plinth of two stone steps, set in a circle of low hedge and grass. The cistern is highly ornamented, with an embossed frieze of foliage, cornucopia and plain shields around the top and embossed panels in two tiers occupying the rest. Most of these are simply decorative arcading and foliage, but the central panel on the west has the Stuart royal coat of arms and the date '1620' and the corresponding panel on the east has a coat of arms which includes that of Lewis of The Van, Caerphilly. A door leads into the service court on the south side and a narrow flat-topped doorway on the north side leads into the gardens.

The second main area comprises the compartments to the north of the house. The ground here is mostly level, with a higher terrace, occupied by a walk and the Rosery, at the east end. The whole area is bounded by stone walls and is subdivided either by walls or formal hedging. The first compartment, next to the house, is known as the Parterre or Dutch Garden. This is rectangular, bounded on the east by a yew hedge and on the west by a high rubble stone wall which extends northwards to the northern end of the Mulberry Garden. This wall, which may be mediaeval in origin, has battlements and a parapet walk bounded on the inner side by a low wall. The southern half of the compartment is laid out with formal box-edged beds divided into four quarters by cross and perimeter gravel paths. In the corners and flanking the outer ends of the cross paths are yews clipped into low domes. In the centre is an Italianate marble fountain with a scalloped pool edged with roll-moulded marble set on a sandstone plinth. In the centre, on a square plinth, is a fountain of four cherubs and a single vertical jet. Along the north side of the house is a path paved with large interlocking fishscale stone paving similar to that on the platform at the top of the terraces. The path runs eastwards to a flight of four stone steps flanked by arcaded

balustrading, with piers and ball finials, leading to a gravel path flanked by a wide border and the forecourt wall on the south and a yew hedge bounding the knot garden on the north.

The northern half of the Parterre compartment is a level rectangular bowling green lawn slightly cut into the slope, with yew topiary in the corners and in the centre of the north and south sides. The lawn was first used as a bowling green and later converted into a tennis court. It has perimeter gravel paths around it and is bounded on the north by a wall of reddish stone. In the centre a flight of stone steps flanked by square piers and arcaded balustrading leads up to a highly ornamental gateway into the next compartment to the north, the Mulberry Grove. At the top of the steps is a pair of tall ashlar piers, dating to about 1896, topped with ball finials, with side scrolls on the top of the flanking walls. In the entrance is a pair of fine wrought iron gates with three horizontal panels decorated with vine motifs. The east-west path between the halves of the compartment continues eastwards under a hornbeam tunnel, between the Knot Garden and the Herb Garden, and leads to steps up to a north-south axial walk. This runs the full length of a rubble stone wall, from the forecourt wall at the south end to the garden boundary wall north of the glasshouses at the north end. It is bounded by clipped dwarf box hedges, with flowerbeds against the wall.

To the east of the Parterre lie two further compartments, corresponding to its two halves. The southern one is known as the Knot Garden. This is bounded by yew hedges on the west and south, and by the higher hornbeam tunnel on the north. It is laid out in two knots set in grass squares, divided by a central north-south gravel path. Further paths run along the south and east sides. The knots are marked out with double rows of clipped dwarf box, punctuated by low, small box domes, and contain low-growing plants and crushed shells. A circular seat/sundial that was placed in the centre when this garden was created by the museum in 1951 has been returned to its original position in the Rosery. On the east side of the compartment is a formal grass slope with a crescent-shaped bed, planted with annuals, cut into it. To the south of the compartment a gravel walk runs between the curtain wall and yew hedge, with a flight of steps of stone risers and gravel treads at the east end leading to the raised north-south walk. At the south end of this three steps down lead to a gently arched doorway in the outer forecourt wall in which there is an ornamental iron gate with gilding on flower roundels.

The second compartment, to the north, is known as the Herb Garden. This is bounded on the west and north by yew hedges and on the south by the hornbeam tunnel. It was formally laid out in 1901-02 with narrow gravel cross and perimeter paths enclosing slightly raised beds bounded and sub-divided by narrow bands of random stone paving. The beds are planted with a variety of herbs. In the centre is a large standard yew, its head clipped into a dome. Around it is a circle of random stone paving and a circular wooden bench. At the east end is a grass slope with a triangular bed for bedding plants cut into it.

To the east of the Knot and Herb Gardens is a walled compartment known as the Rosery. The east wall, which is the boundary wall of the gardens, is battlemented. The compartment lies at the higher level and its main entrance is through the doorway to the outer courtyard. The garden can also be entered through a wide gap in its west wall, which is closed by a pair of very fine ornamental wrought iron gates with a highly ornamented overthrow which bears a coronet, a dolphin, the initials CAK and the motto 'Avisé la fine'. The garden tapers towards the north end and was restored in 1998/9 to its original layout. It is full of rose beds and great care has been taken to

replant with varieties known to have been in the Rosery in the Edwardian period. In the centre is a circular, rose-covered arbour surrounded by a narrow moat. To the south of this is a circular stone seat/sundial. This consists of three seats divided by low arms with lion head ends and a central cylindrical column originally topped by a sundial by Dollond of London, now removed. Along the south side is a random stone paved path flanked by closely set pleached limes. A branch path leads southwards to the entrance door. Towards the north end is a curving iron trelliswork screen, beyond which are more rose beds, with pleached limes along the east wall. A doorway leads to the glasshouse area to the west. To the north is a laurel hedge and a curving path edged with stone leading to five pines in a narrowing area where the east and west walls converge.

To the north of the Parterre, at a slightly higher level, is a roughly square compartment bounded by walls on all but the east side. This is the Mulberry Garden, being laid out to lawn planted with an orchard of mulberry trees. Some are very old, others were planted in 1876 and 1903. Some of the old trees have fallen and some are reduced to stumps. Around the edge are perimeter gravel or, in the case of the southern one, paved, paths. The perimeter beds are edged with box. In the north-west corner steps lead up to the corner tower at the north end of the wall extending from the castle. The north wall of the compartment, which forms the south wall of the former kitchen garden, is of brick on the south side, stone on the north, c. 4 m high, with overhanging, flat, stone coping. Near its west end is an arched brick doorway with a wooden gate. Towards the east end of the south side, after a break in the wall, is a section of bounding wall c. 3 m high. On the east side steps lead up to the area of glasshouses.

The glasshouses are situated in a rectangular compartment to the north of the Herb Garden, reached from the south by the axial north-south walk which continues to the north end of the compartment, with the glasshouses to the west and a bed bounded by a low brick revetment wall to the east. There are two free-standing glasshouses, orientated east-west, dating to 1920-40. They have brick bases and wooden-framed superstructures and although their condition is poor they remain in use. The southernmost one is a vinery, still with productive vines in it and retaining its iron floor grilles and heating pipes. Steps lead down from its west end to the Mulberry Garden. The northernmost one has a central stone and tiled path, operational heating pipes, and was built by William Wood & Son. Steps lead down from it to the Mulberry Garden. To the north are two brick cold frames, some rendered outbuildings and brick public lavatories.

To the north of the compartmented area of the gardens is an informal area of lawn, trees and shrubs. At its southern end this area is bounded by the high stone walls of the former kitchen garden. An evergreen oak stands next to a wide gateway with wooden doors into this compartment. Along the wall is a wide path of random flagstones flanked by lawn and shrubs. It is backed on the east by the kitchen garden wall. A short stretch of cross wall with a planter at its west end and a porthole window is all that remains of a small lean-to building. To the north is the area known as the Ilex Grove, planted with evergreen oaks (*Quercus ilex*). On its south side is a facsimile Glamorgan cart house, built as part of the Museum of Welsh Life. At the north end is a high boundary stone wall running east-west. A flight of stone steps flanked by round-topped parapet walls, leads to a door which gives access to the former estate yard.

A tarmac path, flanked by a stone revetment wall, curves down the slope from the south end of the former kitchen garden, leading northwards. At its south end are two yews. To the west a flight of steps next to the 'Watch Tower' lead to the uppermost terrace.

Behind the Ilex Grove, to its east, is a rectangular walled compartment called the Italian Garden, reached by doors on the south and west sides. The garden is bounded by stone walls, that on the south being the north wall of the former kitchen garden. That on the west has been rebuilt to its original height of *c.* 2.5 m and that on the east, which is *c.* 5 m high, has been doubled in height, probably when the kitchen garden to the south, with walls of the same height, was built. Along the west wall is a rectangular pool bounded by a low wall with flat stone coping. Its inside is of rendered brick and there are traces of blue paint on it. Along the north, east and south walls is a raised walk bounded by a ruinous revetment wall *c.* 1 m high. This is reached by a flight of steps, flanked by low parapet walls with flat coping, in the middle of the east side. At the north end is a small, square, roofless building, with a large doorway on the south, a door and two small windows on the west and a fireplace on the east. This was Lady Paget's enamelling room. It is built on to the west end of a former Plymouth estate workshop building, now dwellings, facing north, which runs along the north side of the compartment. In the north-west corner are two steps up, with stone slab tops.

The third main area of the gardens is the terraces and ponds. The terraces lie on the steep slope running westwards down to the valley floor, to the north and west of the house. They are backed on the east by the stone wall running north to the tower known as the 'Watch Tower'. Below them are the formal ponds. The five main terraces lie to the north of the house. The top terrace has a gravel walk bounded by a low revetment wall with a flat parapet and a border along the foot of the backing wall. Half way along there is a large cut-leaf beech tree, planted before 1877, against the lower revetment wall. At the south end the walk leads to a wider platform projecting out over the slope. This is paved with large slabs of random interlocking stone and is bounded on the north, south and west by pierced stone balustrading with a flat moulded parapet and below it stars and crosses set in linked circles. This is punctuated by dressed stone square piers. A gently arched doorway leads from the platform through the wall into the Formal Garden. On the south side two flights of stone steps, flanked by similar balustrading, lead southwards down to a gravel path flanked by yew hedges to the second main terrace level. Between the two levels a narrow half terrace runs from the north end to the mid-way point. At the north end it is terminated by a cross wall and a view out towards the grass slope to the north. A gravel path runs along the terrace to two flights of three steps down to a flight at right angles, flanked by low parapets, with yew topiary next to it. This leads to a further landing, bounded with balustrading similar to that on the platform above. On the balustrading are two slush-cast lead statues by W.C. May, a piper to the north and a mandolin player to the south. These were placed on the terraces in the summer of 1905. Slopes to the north and south lead to gravel paths along the second main terrace, above which are sloping shrub beds. The revetment wall to the south is buttressed. The landing is bounded by a high rubble stone wall built up on the bedrock, which is visible at its base. Two flights of steps, flanked by the same balustrading as the landing, lead down this wall from either end of the landing. To the north and south the terrace is bounded by a steep slope planted with shrubs.

The third main terrace, below, has a wide gravel walk with a very low parapet wall with flat coping. At intervals long the front and back of the terrace are iron urns and vases. At each end there are two flights of steps at right angles down to the last terrace. This is a gravel walk bounded by a grass scarp *c.* 1.6 m high, with a central section of similar parapet flanking wide central steps down to a grass walk next to the ponds. The steps are aligned on the central, flat-topped dam between the second and third ponds. The terrace has arched wooden trelliswork over it in four sections, with low yew hedging on the terrace edge in between.

At the southern end of the terraces a steep flight of stone steps rises from a path along the dam between the third and fourth pond to the level of the second main terrace. To the south of this the slope below the house is rough grass, but here too there are terraces. At the top, at the foot of the house wall, is a narrow terrace walk leading to an arched door in the battlemented former curtain wall on the east and another door in the lower boundary wall on the south. Below this is a steep slope down to a further narrow terrace, below which is another steep drop to the valley floor.

At the north end of the top terrace, attached to the north-south wall, is a small rectangular tower, known as the 'Watch Tower', which projects above the top of the wall. It is built of rubble stone, with no openings and steep narrow steps up the outside of the east side, leading to a viewing platform on top. The stairs are bounded by a low parapet wall of rubble stone, while the top is bounded by pierced balustrading similar to that on the terraces. From the steps there is access to the wall walk. To the north of the terraces the scarp between the third and fourth terrace continues across the steep grass slope.

Below the terraces is a series of four formal, stone-lined ponds in the flat valley bottom, fed by a stream at the north end. All have grass, straight, flat-topped dams with narrow sluice channels. The top pond, to the north of the terraces, is the smallest and is triangular. At its head three large flat-topped conglomerate stones divide the water into four channels. To the west a culvert from the pond leads to an overflow ditch which opens into an oval stone-lined pool. A tile drain enters from the west via an overhanging stone channel. The second pond is rectangular, the third similar, but with a central island. The fourth and lowest pond is squarer.

The fourth area of the gardens is the informal woodland and water garden which lies to the north of the ponds and on the west side of the valley. To the north the stream, bordered by conglomerate rockwork, winds through an area of undulating lawn planted with ornamental trees, including willow, hawthorn, flowering cherries and magnolias. A path crosses the stream towards the south end over a low stone bridge with a single, flattish arch. This bridge was built in the 1950s by a stonemason at the museum and has always been called Pont Garfield after him. Beneath is a small waterfall. The stream meanders, passes over a small fall and divides, with conglomerate stone rockwork in the stream, along its edges, on a long island and on the slope to the west. A bronze statue of an elf, by Sir William Goscombe John, stood on the island from the 1950s until it was removed for safe keeping in the 1990s. To the east is a yew tree and a re-erected wooden pavilion. The slope to the east is planted with beech and evergreen oak, the eastern end known as the Ilex Grove. To the east of this is a walled compartment, the Italian Garden, now neglected and overgrown. More yews are planted at the north end of the area, which is bounded by a stone wall *c.* 1.2 m high. To the west is a grass slope planted with two horse chestnuts. A path leads to the Stryt Lydan barn, a sixteenth-century barn brought from near Penley in Flintshire.

To the north of the barn the boundary wall of the area is a high limestone rubble wall, leading to a summerhouse built into the north-west corner. This is a raised pavilion on four piers, with steps, flanked by balustrading, up to it. It has a hipped red tiled roof with ball finial, stone floor and stone benches around its open sides. A door in the wall leads to the area to the north. The western side of the valley is planted with ornamental trees, some of them now of great size. A path runs at the foot of the slope, parallel with the ponds, with a row of plane trees along its east side. Above are three rows of pines. Near the head of the ponds, on the east side of the path along the foot of the slope, is a square stone dovecote, with a door on the south side and a small lantern with glass sides on the roof. To the south is a short stretch of low wall. This is the east end of a longer stretch of ruinous stone walling, between one and four metres high, running west up the slope. It has a round-arched opening in it and stops short of the west boundary wall. This is a rubble stone wall *c.* 2.6 m high, with a shelter belt of trees planted outside it. A path, which was a road prior to the extension northwards of the grounds, runs up the north side of the ruinous wall and leads to a locked gate in the wall flanked by tall square piers topped by ball finials. A winding path runs north-south and to the south a branch from it leads to a subway under the wall which gives access to the remainder of the grounds of the Welsh Folk Museum.

The last area of the gardens is the compartments at the north end. These form a distinct and separate section, surrounded by stone walls. The area is rectangular except for the west end, which is triangular. A doorway towards the east end of the south wall of the area leads to a rectangular lawn planted with four rows of pleached hornbeams, one along each side. To the east and west are stone walls *c.* 4 m high, with roll-moulded coping. To the east are two further terraces on the steep slope. The top one, backed by the boundary wall, is narrow, overgrown and inaccessible. Below it, backed by a wall *c.* 4 m high, with some rendering remaining, is a wider terrace, overgrown with seedling birch trees, with a row of pleached hornbeams along it. In the centre a fan-shaped grass slope leads down in front of the revetment wall to the lowest terrace. In the middle of the west side opposing flights of steps, with a landing between, lead down to a large, stone-edged rectangular pool (1903-04), fed by water from a stream to the north which enters in the middle of the west side. This is a former swimming pool, with a ramp down into it at the south end. On its east side are two wooden buildings; the southern one is an open-sided boathouse, the northern one is closed and is used to display coracles and other boating items. The boathouse is a replica of an original one at Chepstow, which was dismantled in the 1940s. The compartment is bounded by a high stone wall to the north and a hedge to the west. In the south-east corner is a flight of sett steps up to a doorway in the south wall. Higher up the slope to the west is a rebuilt eighteenth-century woollen factory from Llanwrtyd, the Esgair Moel, a two-storey stone building. A large cork oak tree stands near the north wall. On the slope to the west is a triangular walled area of grass planted with specimen trees.

The gardens at St Fagans have been developed over a long period. They partly overlie, and have adapted, a medieval landscape of castle, parsonage, village and fishponds. The castle was incorporated into the Tudor house, the curtain walling being reused as the walls of the forecourt to the east. The north-south wall to the north of the house, probably of medieval origin, was incorporated into the garden scheme at the top of the later terraces. A building, probably the parsonage, and part of the village stood towards the northern end of the gardens, below the Stryt Lydan barn, and although remnants of the probable parsonage were still extant in the late nineteenth

century all traces of it have now gone. A map of *c.* 1850 shows village houses still standing, but these too were removed in later landscaping. The ponds, now formal, are probably medieval in origin.

An estate map of 1766, by John Eyre, probably shows the gardens as they were developed in the late sixteenth and early seventeenth centuries, as after this period, until the mid nineteenth century, St Fagans became a secondary residence, used only occasionally. This shows formal ponds, fruit trees on the slope above and the formal gardens to the north of the house with the same layout as they have today. The ponds were mentioned by Rice Merrick in *c.* 1578 and it is probable that they were incorporated into the gardens of the late sixteenth-century 'very faire house' mentioned by Rice Lewis in 1596. The lead cistern dated 1620, and with Sir Edward Lewis's coat of arms on it, probably testifies to an ornamental garden during his period of occupancy and it is probable that the structure of the formal gardens to the north of the house dates to the late sixteenth or early seventeenth century. It is probable also that the steep slope down to the ponds was sculpted into terraces at this time. Evidence for this comes from the 1766 estate map, which shows fruit trees here, and from the scarps and terraces in grass at either end of the present, nineteenth-century terraces, which continue their lines. These are probably the remnants of the earlier terraces and indicate that the nineteenth-century ones follow their layout.

During the late eighteenth and early nineteenth century the gardens were leased to the Rector of St Fagans, the Revd W.B.M. Lisle, who probably used much of them as a kitchen garden. He is recorded as having 'an extensive grapery' in the Castle grounds in 1829.

The next major phase of development came after the marriage of Robert Windsor-Clive in 1852, when he and his wife chose to live at St Fagans. He and his head gardener, William Lewis, are credited with the complete renovation of the gardens, which they found 'practically a wilderness', the making of the terraces, further formalising of the ponds and the planting of the trees on the west side of the valley. A plan of *c.* 1860s shows either what had been achieved since 1855 or what was proposed, including the complete layout of the compartment immediately north of the house in its present form as a 'Dutch' garden, with central pool and fountain. To the north was the sunken bowling green, later a tennis court. The terraces were begun in 1864 and finished in 1871, when they achieved their present form. The mulberry grove, shown on the plan, was probably already in existence. The approach in the outer court is shown lined with trees. To the west of the ponds the grounds are walled, but there is no planting shown except a small grove on the southern boundary and a triangular area, the maze, at the west end with a formal layout, planted in 1864, of radiating tree or hedge-lined walks leading to two circles.

Further development took place after 1859, when Lady Mary Windsor Clive acquired more land to the north, through an exchange with the Church. This area was first landscaped between 1864 and 1878, when it is shown on the 1st edition Ordnance Survey map as being bounded by a wall and laid out informally, with all buildings and enclosures, shown on the 1860s map, swept away and only the dovecote and ruined parsonage left. A gardener's house was built on the site of the old rectory, to the north of the present glasshouses, and the site of the old gardener's house, in a small enclosure on the eastern boundary, to the south, was developed as a rose garden. Informal planting took place, and by this time, also, the western side of the valley had been informally planted with trees. An important part of the landscaping was the modification of the brook by James Pulham & Co. between 1874 and 1876. Lady

Mary entered negotiations with the firm in 1872 and the final bill for £196 11s. and 6d. was submitted in 1876. Pulham provided a detailed plan, showing an elaborate layout of informal stream, rockwork, curving paths, rustic bridge, fords, cascades and islands, complete with a poem describing it all. Pulham proposed rocks 'As if by nature laid around', much planting of heaths and evergreen shrubs, ferns and alpiners, to produce a scene of 'picturesque beauty'. Interestingly, he proposed to leave the 'old roads' and 'ancient wall' where 'our old old friend, the ivy green Helps to enrich the picturesque scene'. From the early Ordnance Survey maps and present-day remains it seems that the stream was landscaped according to Pulham's plans and that the rustic bridge, taking the footpath over it, was made, although the present bridge is more recent. The rockwork, which is natural, is still there, but if the circuitous paths were made they do not survive.

Further changes took place in the Edwardian period, during the time of Baron Windsor, son of Robert Windsor Clive. From 1898 to 1935 Lord Windsor's head gardener was Hugh Pettigrew, son of Andrew Pettigrew, head gardener at Cardiff Castle. At the turn of the century the garden was extended northwards into the park to create the swimming pool and adjacent terraced garden, the land having been enclosed in the 1850s. The terraces were planted with trees and white benches were placed on them. Three further gardens were made within the existing garden - the Rose Garden, Thyme Garden and Italian Garden. The tree plantation, tennis courts and kitchen garden were also created to the west.

The Rosery was originally part of the village. After the area was taken into the gardens in 1857 it was used for manure and garden rubbish until the 1890s. In 1899 work began on a new rose garden, using soil from the sidings of the Barry Railway Company. By 1900 it was laid out with trelliswork, arches, and a circular moat around a bay tree in an arbour in the centre. At the south end was a sundial, its base a seat. The garden was planted with over a hundred varieties in 17 beds, with flowering shrubs under cedars at the north end, a screen of limes behind curving trelliswork in front of them and an avenue of limes at the south end. The garden fell into neglect in the Second World War and a new labour-saving design by the head gardener A.W. Pearce, was implemented in 1947. Most of the old layout was destroyed and the sundial moved to the knot garden. The only original feature left was the lime avenue. A new entrance was made in the west wall in 1948 for the wrought iron gates. Opposite it a bronze statue of a boy, 'Joyaunce', by Sir William Goscombe John was erected, given by the sculptor in the 1950s and exhibited as a fountain. The boy originally held a butterfly. The statue's twin stands in Sir David's Park in Cardiff. The garden was restored to its original layout and replanted in 1998/9. The statue was removed and will be re-erected elsewhere in the garden.

The Dutch Garden, or Parterre, survived almost unchanged until 1946. Photographs of 1892 show its beds bordered by box edging and planted with bedding plants, with gravel paths between them. The garden was dotted with low clipped yew cones and palms in tubs. At the northern end of the central north-south path was an airy domed ironwork pergola. Most of the yews have gone, as have the palms and the ironwork pergola, which was removed after the Second World War.

The Thyme Garden occupied the small compartment to the east. Its layout has remained the same, but originally thyme was planted in the cracks between the paths' paving stones. Saxifrages and bulbs were planted in the beds.

The sunken lawn to the north of the Parterre was created in the early 1870s as a bowling green. It remained in use until 1908 when new tennis courts were made.

The yew topiary here and on the terraces dates to the end of the nineteenth century but was removed in 1999.

The area of the present knot garden and herb garden was used in the nineteenth century for dwarf fruit trees, shown on a photograph of 1892. The knot garden compartment then became a children's play area, known as the Blue House garden. The knot garden itself was made in 1950 by Ffrancis G. Payne, its design being adapted from one in *The Gardener's Labyrinth* (1571). The herb garden area was laid out in its present form and planted with hybrid tea roses, violas, with rambling and climbing roses trained on pergolas. The pergolas and pond were removed when the museum acquired the gardens in 1947. The seat from the Rosery was placed in the knot garden at the same time.

The compartment now called the Italian Garden was created in 1864. Until 1902 it was planted with roses, with a variety of climbers on the high surrounding walls. In 1902 it took on its present form; a pool was made along its lower, west side and a low retaining wall was built for the terracing to its east. The pool was used by the children and water pipes were built into the west wall, the water being turned on in the summer. The terrace and steps were grassed and ornamented with tubs containing orange trees and agapanthus, which were overwintered in the vinery. The room at the north end was known as the enamelling room, being used by Lady Paget at the turn of the century for painting and enamelling.

Sources

Primary

'A general plan of the manors of St Fagans and Penhered', 1766: Glamorgan Record Office, D/D PL 5.

Plan of the castle and gardens of St Fagans, c. 1855: Welsh Folk Museum, MS 2618/2.

Plan, description and account for rock garden, by James Pulham (1872 and 1874): Glamorgan Record Office.

Photographs of the garden, 1892: Welsh Folk Museum.

Plan of 'Park enclosure. St Fagans' c. 1908, by Hugh Pettigrew: Welsh Folk Museum, MS 1800/1.

Plan of the Italian Garden by A.H. Pettigrew: Welsh Folk Museum, MS 2882/1-2.

Secondary

'St Fagan's Castle', *Journal of Horticulture and Cottage Gardener* (16 September 1880), pp. 264-65.

'St Fagan's Castle', *Gardeners' Magazine* (24 September 1898), pp. 622-23.

'St Fagan's Castle', *Journal of Horticulture and Cottage Gardener* (7 June 1900), pp. 484-86.

'St Fagan's Castle', *Country Life* (20 September 1902), pp. 366-77.

'St Fagan's Castle', *Gardener's Chronicle* (23 March 1912), pp. 179-182.

Linnard, W., 'The woods at St Fagans', *Bulletin of the National Museum of Wales* 24 (1976), pp. 30-37.

Royal Commission on Ancient and Historical Monuments in Wales, *Inventory of the Ancient Monuments in Glamorgan*, IV (1981), pp. 244-55.

Stevens, C., 'An Edwardian kitchen garden at St Fagans Castle', *Garden History* 13.1 (1985), pp. 60-67.
Stevens, C., 'The Rose Garden at St Fagans Castle', *Medel* 2 (1985), pp. 20-26.
Newman, J., *The buildings of Wales. Glamorgan* (1995), pp. 559-62.