



# Gazebos

Gazebo, a Belvedere, being 'A pavilion or a summer house on an eminence'. Known variously as a Temple, Rotunda, Belvedere and Pagoda a Gazebo is essentially a folly placed within a garden to provide a vantage point to take in the surrounding views. It may be set in an open situation or 'discovered' at the end of a walk.

One of the earliest references to a garden pleasure building can be seen in Egypt in hieroglyphs on a tomb dating to the reign of King Amenhotep around 1400 B.C. It is however in common with other elements that make up the garden, such as Urns and Statues, that we follow the well worn path to the classical world. Here Pliny the Younger, writing around 62 A.D. describes two Gazebos built at a friend's villa in Como, erected for no other purpose than to gaze into the grounds of his neighbour to watch the comings and goings! Emperor Hadrian's great villa at Tivoli replicated, on a smaller scale, monuments encountered on campaign such as the temple of Seraphis in Egypt, and Sto Poikile, Greece. As we will see, this replication of classical monuments is not far removed from what happened in England in the 18th Century.

From this point we leave Europe in its dark ages and move onto Persia, where mosaic tiled summer houses with marble columns decorated with precious metals were cooled with constantly flowing water. This tradition was then continued by the conquering Moguls from the 13th Century onwards.

Around the same time, China experienced a period of enlightenment during the Sung Dynasty (960-1280) with various garden buildings affording views and seclusion in harmony with the garden and surroundings.

Temples arrive on a grand scale in 18th Century England taking their inspiration from the great villa gardens of Renaissance Italy, the villas d'Este and Lante being just two of many fine examples. These in their turn harked back to the classical world, for their inspiration.

There were of course simple structures in earlier English gardens and even elaborate tree houses were much in vogue during the early 17th Century. However, it is in the theories of the Picturesque and in the work of its artists and poets, such as Claude Lorraine and Alexander Pope that we see the romantic vision of the Gazebo taken to new heights within the garden.

Temples of neo classical design were placed within arcadian landscapes, an example being Sir John Vanbrugh's domed Rotunda at Stowe (circa 1720) positioned by Charles Bridgman to be arrived upon via a carefully constructed series of walks and vistas. Another example was Vanbrugh's famous Temple of the Four Winds built around 1724 at Castle Howard. This was not so much a gazebo, more a distillation of architectural highlights from the classical world. The architects Kent, Flitcroft and Adam to name a few all designed and built great temples at Holkham Hall (The Temple, 1730-35), Stourhead (The Temple of Apollo, 1765) and Audley End (The Temple of Victory, built to celebrate the conclusion of the Seven Years' War, 1771-72), respectively.

For the most extravagant garden building we need to cross the border to see the great Pineapple House built in 1761 at Dunmore Park, Stirlingshire. This 50 foot pineapple shaped building is an architectural one off and can now be stayed in courtesy of the Landmark Trust.

Wyatt and Walpole's Strawberry Hill Gothic influenced

taste towards the end of the 18th Century, as did the fashion for all things Chinese and Egyptian in the preceding decades, and one can even consider the outrageous Regency Brighton Pavilion to be a large garden pleasure house.

The Victorians' love of cast iron enabled great pavilions for all to enjoy in public parks, with various styles and materials used for gazebos in private gardens. This tradition continues to the present day. There was a fashion in the Edwardian era for rustic, wooden, summer houses, the main manufacturer being Julius Caesar & Co. 'Hut makers to the King'.



### The Estate Temple [ITEM 61]

Hand carved from solid natural limestone, the domed wrought iron roof, surmounted by tulip and rose finials, rests upon a highly sculpted frieze having carved swags of fruit and flowers. The Corinthian capitals support six decorated columns with integral seats, the bases carved with garlands of fruit resting upon a stone base ring.

*Overall height 13' [400 cm] Diameter 9' [270 cm]*



### The Park Temple [ITEM 61A]

Hand carved from natural limestone, the wrought iron domed roof, with spear finial rests upon a highly decorated frieze having carved ribbon floral swags and shields. The Corinthian capitals support five columns with integral seats, the bases decorated with garlands of fruit and resting upon a stone base ring.  
*Overall height 11' 6" [350 cm] Diameter 6' 5" [165 cm]*