



THE
GEORGIAN
GROUP

Michael Sutherill, 'The Buildings of the
Elysium Garden at Audley End', *The Georgian
Group Journal*, Vol. VII, 1997, pp. 94-104

THE BUILDINGS OF THE ELYSIUM GARDEN AT AUDLEY END

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The present park at Audley End was laid out in the mid eighteenth century for Sir John Griffin-Griffin (1719–1797), later 4th Lord Howard de Walden (1784) and 1st Baron Braybrooke (1788).¹ Largely designed by Lancelot Brown,² the new park replaced the remnants of a vast formal garden established in the early seventeenth century for Thomas Howard, 1st Earl of Suffolk.³ Between 1781 and 1783 Sir John also created a flower garden within the park. It was known as the Elysium Garden, doubtless in emulation of Lord Harcourt's Elysium Garden at Nuneham Park, Oxfordshire,⁴ and was adorned with a number of ornamental buildings. The designer was the Milanese architect Placido Columbani, who also supervised its execution. However, Columbani's design was based on an earlier proposal for the garden by the landscape designer Richard Woods, whose 1780 proposal for a cascade was carried out without change. A bridge designed by Robert Adam in 1782 was also included in the final scheme. Now only the bridge, cascade and vestigial planting survive, for c.1830 the garden was abandoned in favour of a newly created formal parterre to the east of the house.

The Elysium Garden was laid out to the north west of the house in an area described as 'Mill Meadows' on an estate survey drawn by George Sergeant in 1666⁵. The plan shows that the River Cam, which flows northward across the park, had been canalised as part of the Earl of Suffolk's improvements and that a mill dam had been constructed at the canal's northern end. Below the mill,

the river crossed 'Mill Meadow' in a shallow kidney-shaped arc before passing under the enclosure walls of the park and into open country. A plan of Audley End which dates from c.1725 shows that the seventeenth century mill had been remodelled and enclosure walls had been constructed to separate its working areas from the park.⁶ It was within these new enclosure walls that the Elysium Garden was established.

A design for the garden (Fig. 1),⁷ attributed to the Milanese architect Placido Columbani, survives at Audley End⁸. The design shows an open glade at the centre of the garden, bordered by a path lined with evergreens, the whole laid out within the confines of the former mill yard. A cascade is noted on the site where the mill once stood and the kidney-shaped form of the river is delineated. Within the glade, mature trees, flower beds and statues are shown. In addition Columbani's extensive notation prescribes the building of a cold bath and subterranean passage and lists the plants to be used within the garden. An estate survey undertaken by a Thomas Warren in 1783 (Fig. 2)⁹ confirms that the garden was laid out largely as Columbani had proposed, though with the addition of a colonnaded bridge over the Cam, immediately before the river passes under the enclosure walls of the garden and an ornamental tent.

However, Columbani's design appears to be derived from a more complex design proposal for the garden, provided by the landscape designer Richard Woods.¹⁰ Woods's design, titled 'The

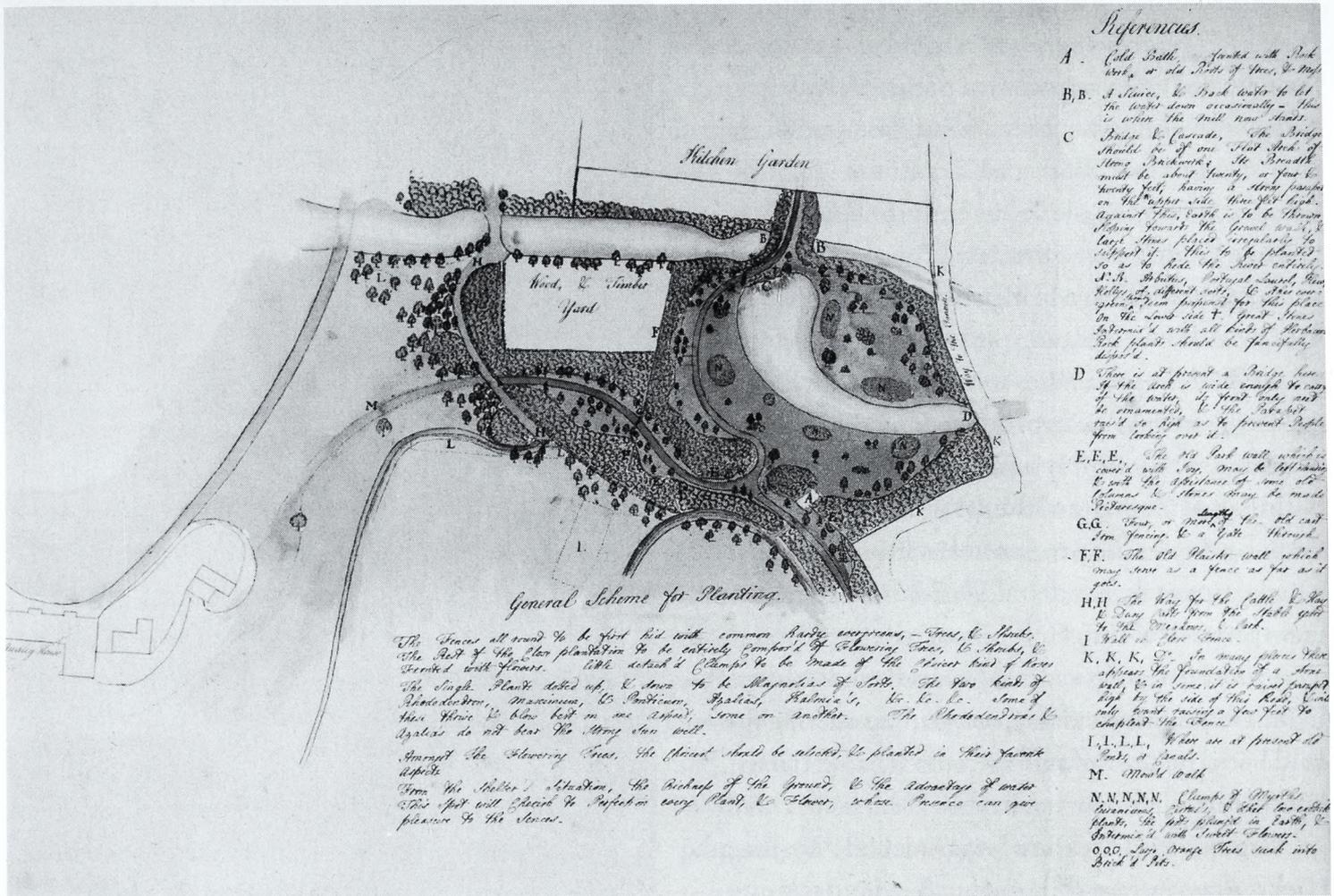


Figure 1. Placido Columbani (attrib.), Design for the Elysium Garden, c.1780. English Heritage.

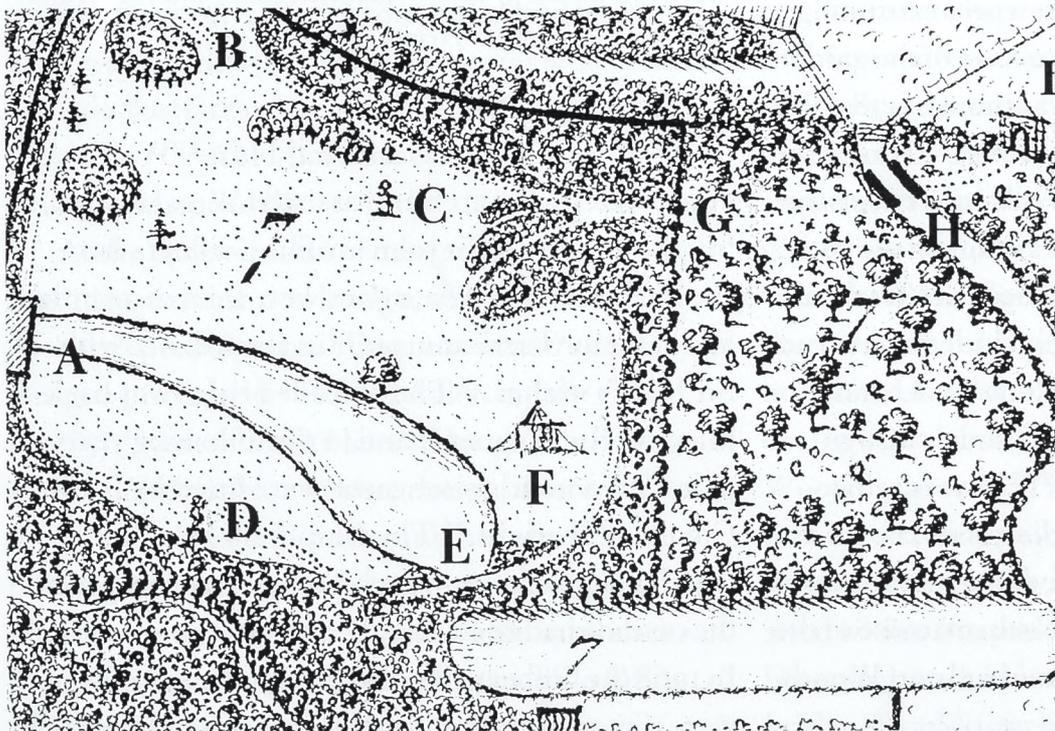


Figure 2. Thomas Warren, Detail of a survey of the Audley End estate showing the Elysium Garden, 1783: A, Colonnade Bridge; B, Site of the Cold Bath; C, Tripod; D, Statue of Flora; E, Cascade; F, Turkish Tent; G, Gothick Gate; H, Subterranean Passage; I, Rustic Gate. By courtesy of the Essex Record Office.

Elysium Garden with the proper Ornaments' (Fig. 3),¹¹ depicts a series of natural and artificial features linked by a system of paths: 'A Rustic Gateway fronting a subterranean Passage, Green lane, Cedar Walk, Bath and Tea Room, Exotic Saloon, Doric Arcade to cover the Old Bridge, Orange Walk, Ladies Fruiterly, Rosery, Fly bridge and a cascade (with a bridge over)'. The 'Fly' bridge is shown spanning an open ditch (fed from an extant dyke which lies to the east of the Elysium garden) which Woods proposed introducing to provide a water supply and waste outlet for the Bath.¹² Vignettes set within Woods's design drawing depict the proposed structures, all of which appear decidedly old fashioned. Most were incorporated within Columbani's design though all were modified in execution, apart from the cascade. Ultimately a brick culvert was built to service the cold bath (instead of the open ditch), and the fly bridge remained unexecuted.¹³

In 1775 'Mill Meadow' was levelled¹⁴ by Joseph Hicks, a contractor then engaged in landscaping the greater park. Richard Ward, a bricklayer, who worked continuously at Audley End during Sir John's ownership, commenced demolition of the mill in the autumn of 1778¹⁵ with work continuing into the following year.¹⁶ Construction of the garden buildings was underway by the autumn of 1781, 'Mr Columbani' being engaged in directing works to the Cold Bath.¹⁷ By December 1781 William West, mason, had fitted a white and grey marble lining to the bath¹⁸ and various plumbing works had been undertaken.¹⁹ Columbani's proposal drawing includes an instruction to front the building with 'Rock work, or old Roots of trees, and Moss' while Woods's design depicts a temple-like structure.²⁰ However, the external appearance of the building is unknown, as it was subsequently demolished, though excavations undertaken in 1994 revealed the substructure of the bath in the area where both Columbani and Woods had prescribed its construction.

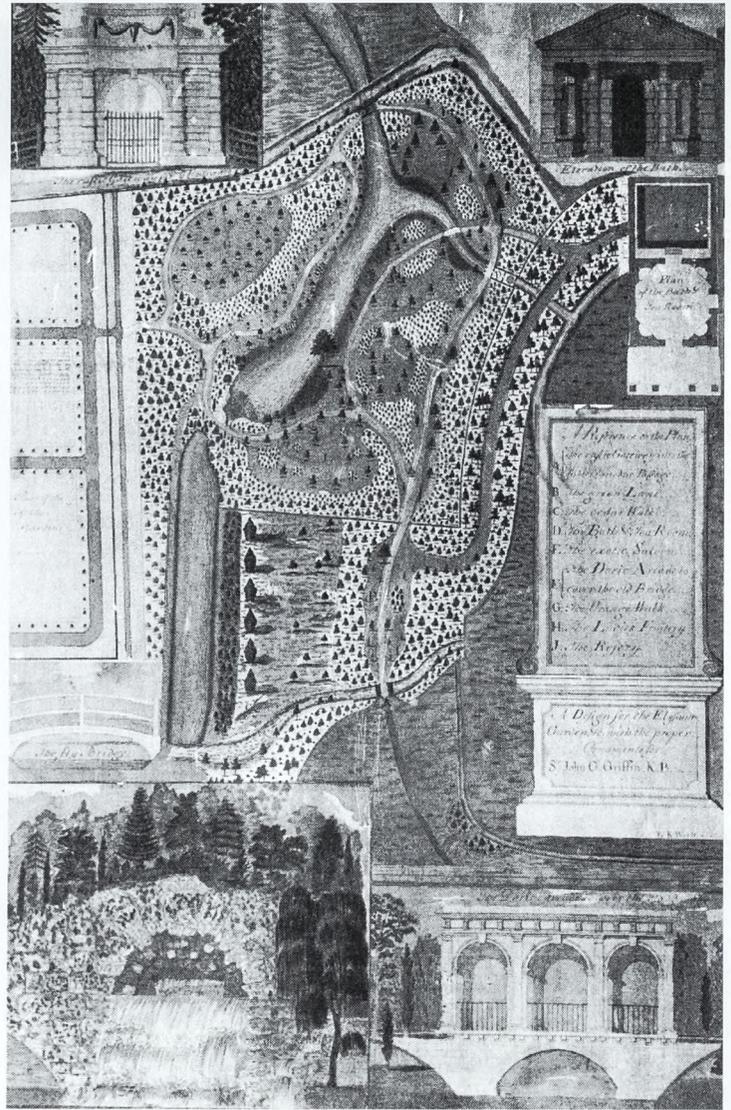


Figure 3. Richard Woods, 'A Design for the Elysium Garden with the proper Ornaments for Sr John G. Griffin. K.B.' c.1780. *English Heritage*.

During 1782 the cascade was built.²¹ Ward constructed a flat arch and assisted West laying 'up the stones for Sir John Griffin-Griffin to have the likenof them'. The stones were then dismantled and reset in 'Tarris mortar'²² in accordance with Sir John's wishes.²³ The cascade bridge was back-filled by Hicks's men²⁴ and in the following year 'a pair of [wooden] water gates' were fitted by Robert Coxen, millwright.²⁵ The temporary bund wall which held back the waters during construction of the cascade had been breached by September 1782.²⁶ In 1968 the timber gates, then in a poor state of repair, were removed and replaced with a concrete weir.²⁷

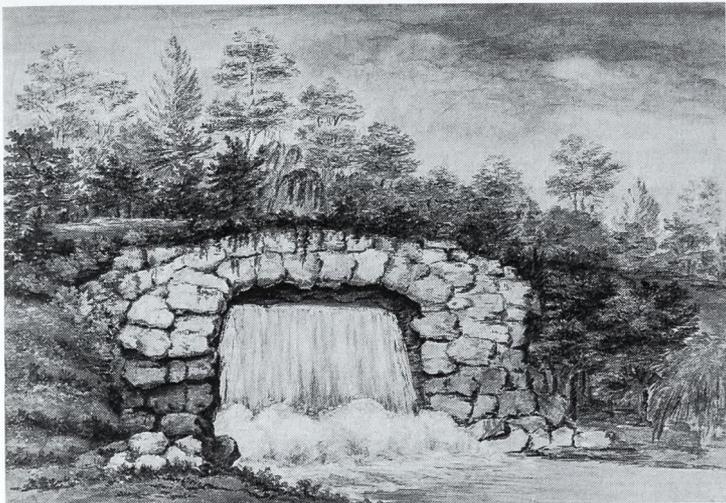


Figure 4. Richard Woods (attrib.), Proposal drawing for the cascade, 1780. *English Heritage*.

In addition to Woods's vignette of the cascade a further elevation drawing of the structure exists (Fig. 4),²⁸ possibly the 'drawing of the intended cascade' for which Woods submitted a bill in November 1780.²⁹ Both drawings show the parapet planted with evergreens, a device also advocated by Columbani. The annotation to his design notes that the cascade was to be planted 'so as to hide the river entirely' and that 'Arbutus, Portugal Laurel, Yew, Holly's of different sorts, & other evergreens' were to be used. These, he wrote, would 'seem properest for this place'. On the lower side of the cascade the 'Great Stones' were, to be 'Intermixed with all kinds of Herbaceous Rock plants . . . fancifully disposed'.

At the opposite end of the garden from the cascade a colonnaded bridge, similar in form to Woods's proposed building, was constructed to designs provided by Robert Adam in July 1782 (Fig. 5).³⁰ Adam's bill³¹ lists 'a design of a Bridge with a Colonnade', a further design 'altered before it was quite finished', and a number of working drawings including foundation plans (Fig. 6),³² constructional sections, details of the capitals, mouldings and palisade of the bridge ('To four different sketches for the Iron work for the rail

of the bridge'). In addition Adam provided a fair drawing of the bridge 'as complete' (Fig. 7).³³ The drawing depicts a plan and elevation of the present bridge, a tripod and a classical gateway. In all twenty one drawings are listed in the bill which came to £42.14s.0d, including a sum of £10.10s.0d for Adam's 'time and Expenses' for a 'Journey to Audley End'.

A centre to take the brick arch of the bridge was in place by September 1782, enabling Ward to build the vault of the structure and the masons to face it with ashlar.³⁴ Carpenter's work on the superstructure was carried out by John Hobcroft & Son who constructed the roof of the colonnade.³⁵ Robert Adair carved two whole Ionic capitals for the colonnade, altered wooden capitals, carved two pilaster capitals and paterae for the 'frise' of the entablature and 'cut asunder' one whole capital 'to make a mould'.³⁶ The capitals and paterae were then cast in Liardet's patent composition provided by William Adam and Company.³⁷ A mock-up of the parapet rail of the bridge was constructed in deal prior to the fixing of an Iron palisade made by William Barret, a smith.³⁸ The superstructure of the bridge was then painted by John Buntin, a plumber,³⁹ the palisade 'in lead couler'⁴⁰ the remainder in unspecified dead flat oil.⁴¹ In 1814 the colonnade was painted lead colour while the benches and rails were painted olive green.⁴²

A further unattributed design survives for a single span bridge (Fig. 8),⁴³ The superstructure is very similar to a drawing in Adam's catalogue of 'Sketches of bridges . . . 1758'.⁴⁴ Conceivably it is the alternative design for the colonnaded bridge noted in Adam's bill. It is possible too, that the design represents an alternative proposal for Woods's cascade. This is suggested by the fact that the drawing depicts an arcade which is open on both sides, implying that the bridge was to be sited within the park and not against a public boundary wall, as is the case with the colonnaded bridge. In addition lion masks within the spandrels

of the arches are shown issuing water into sarcophagi below. If, as seems likely, the masks were to be fed by the river, they were presumably to be placed below the water-line on the down-stream side of the bridge, again suggesting that the bridge may have been intended as an alternative to the cascade.

The last of the major buildings of the Elysium Garden to be constructed were the Rustic Gate, (the principal entrance) and Subterranean Arch, which stood immediately beyond the Rustic Gate. These structures lay outside the boundary wall of the garden, straddling the main walk from the house. A bill for digging the foundations of the 'passage walls' of the subterranean arch and the 'slopes for the ramps' was submitted in February 1783 by Hicks.⁴⁵ By May of the same year Woods had constructed brick drains,⁴⁶ an elliptical arch for the passage,⁴⁷ and the wing walls of the tunnel.⁴⁸ Backfilling of the arch and construction of a track over it, was then undertaken by Hicks's men.⁴⁹ The subterranean passage, though not explained by Woods, had a practical as well as an aesthetic function, for it carried a farm track (described by Columbani as 'The way for the cattle & hay & dung carts') which cut through the garden, passing over its principal access walk. Such features can be seen at Nuneham Park, Oxfordshire, Weston Park, Staffordshire and Stoke Gifford, Gloucestershire.

By January 1783 a 'model of the Rustick Arch for Elysium' had been commissioned by Columbani and built by the joiner William Jackson.⁵⁰ Bills for making the moulds for the stone masons to work the arch and 'Pyramidical roof' of the Rustic Gate were submitted by William Robinson, a joiner, in January 1783.⁵¹ By April of that year West had undertaken 'Straight plain work in Portland' to the 'Plinth, impost, cornice and block course' with 'Moulded work in clunch'.⁵² The gateway, complete with pyramidal roof, is shown on Warren's 1783 survey (Fig. 2). However, when recorded in 1788 in a series of near photographic views of the park by

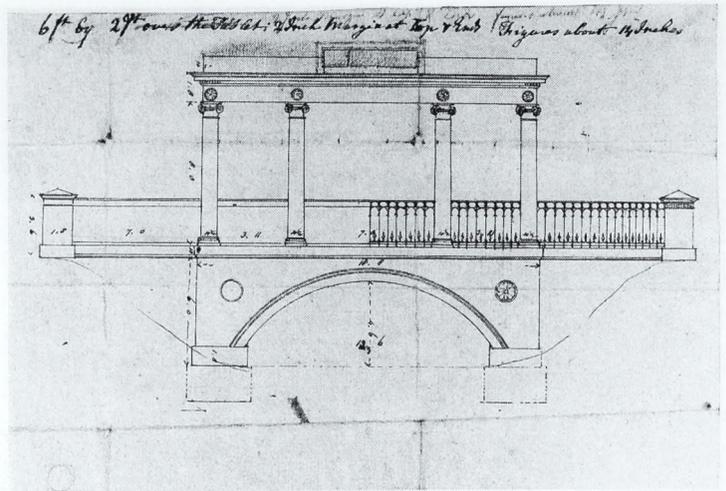


Figure 5. Robert Adam, Proposal drawing for the colonnade bridge, 1782. *English Heritage*.

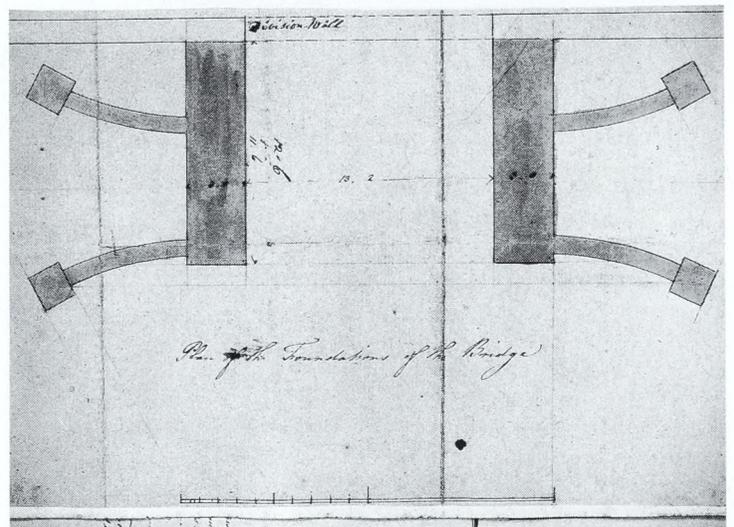


Figure 6. Robert Adam, Proposal drawing for the foundation of the colonnade bridge, 1782. *English Heritage*.

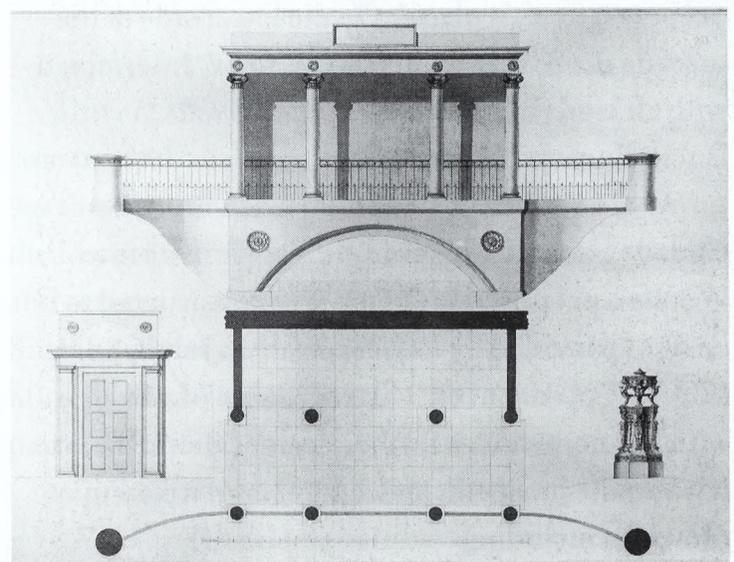


Figure 7. Robert Adam, Plan and elevation of the colonnade bridge as executed, tripod and doorway, 1782. *English Heritage*.

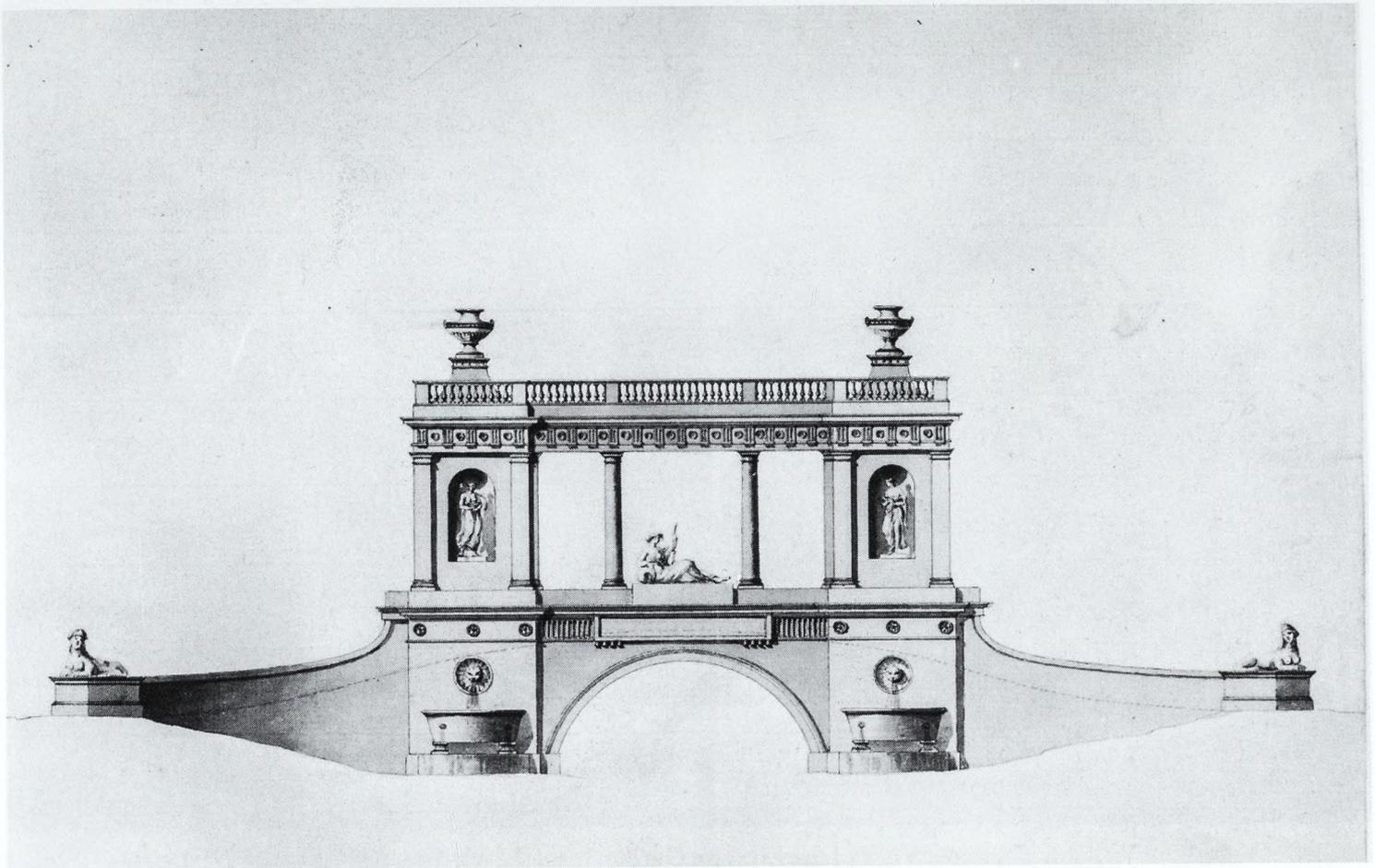


Figure 8. Robert Adam, Alternative proposal for a colonnaded bridge, 1782. *English Heritage*.



Figure 9. William Tomkins, Audley End Park from the east by Tomkins, 1788–9, detail of the Rustic Gate. *English Heritage*.

the artist William Tomkins, the gate had been remodelled (Fig. 9).⁵³ The pyramidal roof had been replaced by a parapet adorned with a pair of Coade lions.⁵⁴ Consoles illustrated in Woods's vignette were carved by John Devall⁵⁵ and are shown in Tomkins's view of the gate. One remains partly buried within the garden. The Coade stone lions also survive, flanking steps of c.1830 at the rear of the house. The remodelled gateway, a similar though simpler edifice than that proposed by Woods, resembles Colen Cambell's Burlington House gate of 1719. A further gateway was built (beyond the Subterranean Arch) where the principal walk cut through the south enclosure wall of the garden.⁵⁶ Here a Gothic door and frame was fitted.⁵⁷

By May 1783, the rustic arch and brick enclosure walls had received a coat of distemper and the wooden gates had been painted in dead flat oil.⁵⁸ A



Figure 10. William Tomkins, View of the Elysium Garden from the north, c.1788. *English Heritage*.

foundation was constructed on the east bank of the river⁵⁹ to support a Coade Stone tripod purchased in the same month at a cost of £31.10s.⁶⁰ The tripod (illustrated in Fig. 7), which now stands in the Parterre Garden, is surmounted by a vessel supported on three lion legs, each adorned with a lion mask. The vessel, which is based on a stool from the house of Cervi, uncovered during excavations at Herculaneum, is decorated with applied paterae⁶¹ and originally carried painted decoration.⁶² The tripod itself carries a female figure at each angle. Identical tripods which support sundials exist at Weston Park (Shropshire), Wardour Castle (Wiltshire), and Syon House (Middlesex).⁶³ At Audley End the tripod is intended to emulate vessels which held votive offerings. A Coade statue of Flora was placed above a Portland stone plinth erected on the west bank of the river, directly opposite the tripod.⁶⁴ The statue has since

been removed from Audley End though the plinth was moved to the west front of the house where it served as a mounting block. Work was probably nearing completion in June 1783 by which time West had placed drains below the lawns,⁶⁵ and the gravel walks had been laid.⁶⁶

In August Messrs Trotters provided a tent⁶⁷ which was erected by Jackson the carpenter.⁶⁸ Tomkins illustrates a relatively simple structure in his views of the garden (Fig. 10).⁶⁹ That shown is a simple canvas structure, though a design drawing for a more permanent tent exists within the scrap-book (Fig. 11).⁷⁰ Drawn in partial perspective, neither its date nor author are known, though its similarity to the part brick-built tent at Painshill, Gloucestershire, is remarkable.

It is probably at this stage that the flower beds which Warren shows dispersed around the garden

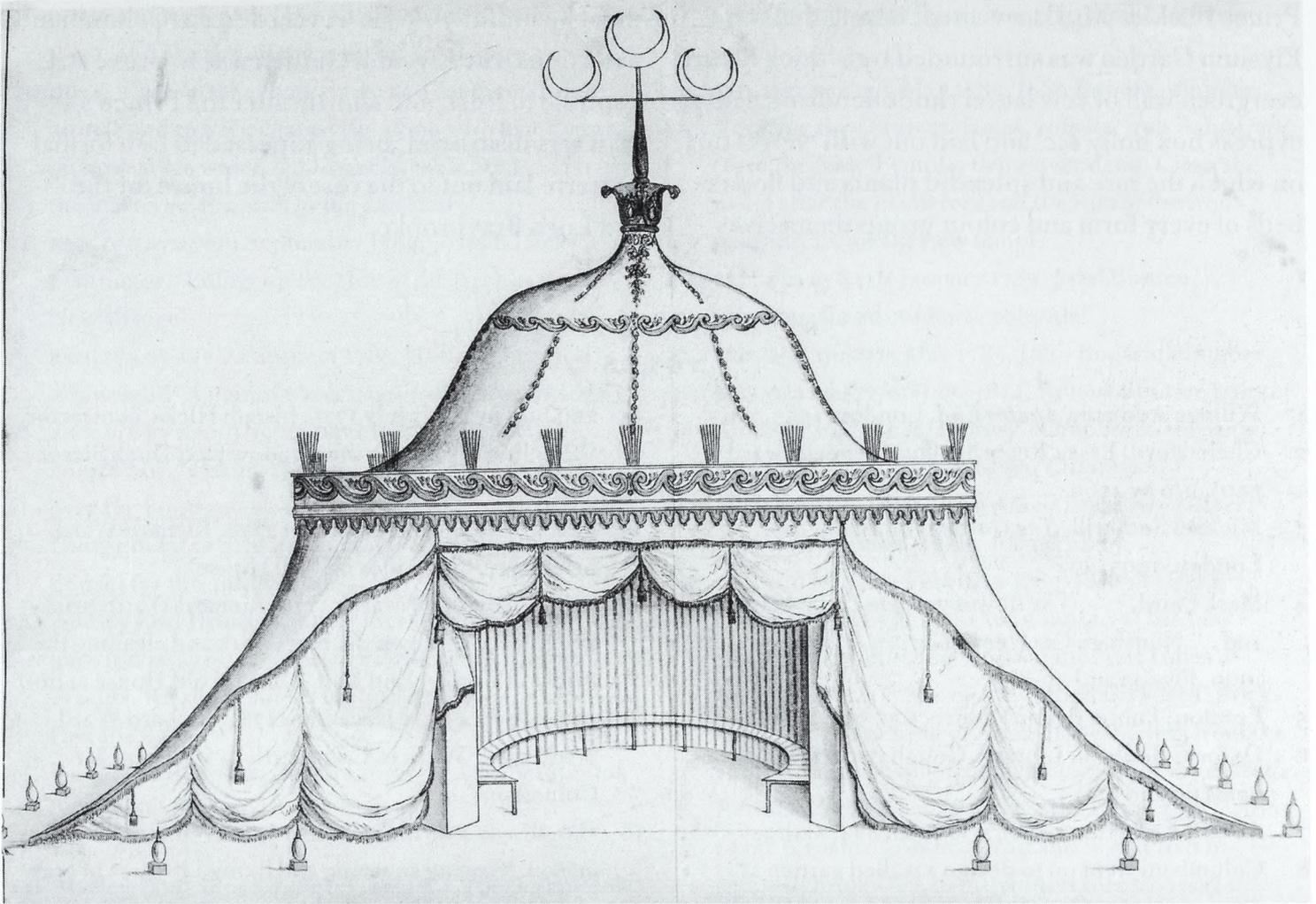


Figure 11. Proposal drawing for a Turkish Tent. *English Heritage*.

were planted. Columbani prescribed planting 'Clumps of Myrtles, Geraniums, Cistus's, & other exotick plants, the pots plung'd in Earth, & intermix'd with Sweet Flowers'. 'Large Orange trees' were to be sunk in to brick'd pits' and the surrounding fences 'hid with common hardy evergreens, – Trees and shrubs'. The rest of the 'Close plantation' was to be entirely composed of 'flowering trees, and Shrubs . . . fenced with flowers'. 'Little detached clumps . . . of the Choicer kind of Roses' were to be planted as were 'Magnolias . . . the two kinds of Rhododendron, Maximum, & Ponticum, Azalias' and 'Kalmia's'. Columbani noted that the 'Rhododendrons & Azalia's do not bear the Strong Sun well', that the 'Choicest' plants 'should be selected, & planted in their in favourite Aspect' and that the sheltered situation of the garden

would 'cherish every plant and flower whose presence can give pleasure to the senses'.

In June 1787 a Miss Emilia Clayton, then staying at Audley End, wrote that she had taken tea in the Elysium Garden and that two musicians playing French Horns had provided entertainment. Tea may have been taken at a mahogany table which an inventory of 1797 records was stored in the north passage of the house, specifically for use in the Elysian Garden in summer.⁷¹ In 1788 a John Pither, painter, submitted a bill for 'writing done in the Elysium Garden',⁷² possibly renewing inscriptions on the tablets which William Robinson had framed in 1783.⁷³ Though not recorded, the inscriptions may have been quotations from Rousseau, as at Nuneham Park. The garden had probably changed little since it was laid out, when in 1826 the diarist

Prince Pückler-Muskau visited, noting that the Elysium Garden was surrounded by a 'thick natural evergreen wall of yew laurel rhododendron, cedar, cypress box holly &c' and laid out with 'velvet turf, on which the rare and splendid plants and flowerbeds of every form and colour group themselves

most beautifully'.⁷⁴ However, despite Columbani's assertions, the Elysium Garden was to prove susceptible to frost, and shortly after the Prince's visit was destroyed, being superseded by a formal parterre laid out to the east of the house for the 3rd Lord Braybrooke.⁷⁵

NOTES

- 1 William Addison, *Audley End*, London, 1953, XII.
- 2 Chelmsford, Essex Record Office (henceforward ERO), D/D BY A365.
- 3 Michael Sutherill, *The Gardens at Audley End*, London, 1995, 26.
- 4 Mark Laird, '... The flower gardens ... at Hartwell and ... Nuneham Courtney', *Garden History*, XVIII (2), 1990, Figs 4a and 4b.
- 5 London, Public Record Office, MPE 336, 1666.
- 6 Oxford, Bodleian Library, Gough papers, Folder A4, items 60 and 67.
- 7 Audley End House, Library, Folder 24, AED/9.
- 8 Columbani went on to design a walled garden at Antony House, Cornwall in 1793 [*Howard Colvin, A Biographical Dictionary of British Architects 1600-1840*, Newhaven and London, 1995, 268].
- 9 ERO, D DDQ/Y/8, 1783.
- 10 Fiona Cowell, 'Richard Woods (?1716-93)', *Garden History*, xv (1), 1987, 44.
- 11 Audley End House, catalogue no 81035801, Richard Woods, c.1780, 'A design for the Elysium Garden with the proper Ornaments'.
- 12 Audley End House, Library, Folder 24, AED/18, a survey of the park by Francis Warren dated 1753, which shows no ditch at this date, suggests that the ditch was Woods's proposal. Both plans show the watercourse to the east of the garden which provided the supply to the proposed ditch.
- 13 The culvert is built on the same alignment as Woods's open ditch, though the bath is placed immediately to north of the culvert, and not, as Woods proposed, directly over the water source. Instead a spur from the culvert fed the bath and ran through the building before rejoining the culvert and discharging into the mill lake.
- 14 ERO, D/D BY A33/7 July 1775. Joseph Hicks, contractor. 'Levelling the hills in the meadow next Duck Street Walk'.
- 15 ERO, D/D BY A36/11 November 1778. Richard Ward, bricklayer. 'Strip tiles off Mill House'.
- 16 ERO, D/D BY A37/3 March 1779. Richard Ward, bricklayer. 'Taking down the brickwork and cleaning the bricks at Audley End Mill. Take up old House at do'.
- 17 ERO, D/D BY A39/12 December 1781. Richard Ward, bricklayer. 'Work to Cold Bath by orders of Mr Columbani'.
- 18 ERO, D/D BY A38/12 December 1781. William West, mason. 'Sawing squaring and fixing 148 ft ... of gray and white marble to a Bath'.
- 19 ERO, D/D BY A39/12 December 1781. John Bunten, plumber. 'To Time to Bath' (details are provided relating to pipework and cocks).
- 20 Woods's design for the bath is very similar to that provided in 1766 for a cold bath at Wardour [Cowell, *op. cit.*, 110, Fig 26].
- 21 ERO, D/D BY A40/8 August 1782. Robert Coxen, millwright. 'Millwrights work to cascade'.
- 22 'Tarris' or Terris mortar is a hydraulic lime produced by introducing powdered brick, tile and burnt clay ballast (silica) to rich lime. The ratio never exceeded 4 parts silica to 1 lime and was never less than 1.5 silica to 1 part lime. The mortar was used specifically for below water construction or where a structure would be permanently subject to moisture. Terris hardened in two to three days, acquiring in 22 months a hardness greater than Portland cement [Joseph Gwilt, *The Encyclopedia of Architecture*, The Classic 1867 Edition, New York, 1982, 536.].
- 23 ERO, D/D BY A40/9 September 1782. Richard Ward, bricklayer. 'Help the stone mason at the cascade: -Lay

- up the stones for Sir John Griffin to have the liken of them, and altering of them till Sir John approved of them. Then to take them down and set them in Tarris mortar and to back against the stone with brick work on both sides which could not be measured . . . Help the mason set the arch to the carskaid’.
- 24 ERO, D/D BY A40/9 September 1782. Joseph Hicks, contractor. ‘Filling up the side of the Arch at the New Bridge’.
- 25 ERO, D/D BY A41/2 February 1783. Robert Coxen, millwright. ‘A pair of water gates to the New Bridge’.
- 26 ERO, D/D BY A40/9 September 1782. Joseph Hicks, contractor. ‘Taking the bank of for the water to run over the flood gates’.
- 27 I am grateful to Ted Pretty (then working at the house) for this information.
- 28 Audley End House, Library, Scrapbook, fol. 188.
- 29 ERO, D/D BY A38/11 November 1780. Mr Richard Woods. ‘Cash for surveying and drawing the intended cascade £35’.
- 30 Audley End House, South Library, Little Scrapbook (un-paginated).
- 31 ERO, D/D BY A365 July 1782.
- 32 Audley End House, South Library, Little Scrapbook (un-paginated).
- 33 Audley End House, Library, Scrapbook, fol. 108.
- 34 ERO, D/D BY A40/10 October 1782. Richard Ward, bricklayer. ‘£30 on account of work to New Bridge designed by Mr Adam’s and the brickwall that Incloses the New Pleasure Ground’.
- 35 ERO, D/D BY A41/6 June 1783 (dated also December 1782). John Hobcroft & Son, carpenters. ‘To the Palladian Bridge at Audley End’ (the voucher lists details of the construction of the roof etc).
- 36 ERO, D/D BY A41/3 March 1783. Robert Adair, carver. ‘Carving two whole Ionic Column Capitols after a drawing by Mr Adam’s. Altering the joiners work of the two capitols and re-carving one of them. Carving two pilaster capitols. Carving 12 flowers for the frise of the colonnade. Cleaving one of the whole capitols that was cut asunder to make a mould’.
- 37 ERO, D/D BY A41/6 June 1783 (work carried out December 1782). William Adam and Company. ‘To Liardets Composition sent to Audley End. No 8 Ionik Capitols for Columns . . . 8 Patarer enriched $7\frac{3}{4}$ Diam. 2 Ditto 15 inches Diam’ (£26.6s).
- 38 ERO, D/D BY A40/12 December 1782. William Barret, smith.
- 39 ERO, D/D BY A41/5 May 1783. John Bunten, plumber. ‘Painting the cornices, facias, sofeets, iron Balustrade ets to the New Temple, twice over deed. Clean the wood after the plasterers and the rust of the iron palisade . . . for the new temple’.
- 40 ERO, D/D BY A41/1 January 1783. John Bunten, plumber. ‘Lead couler to palisade’.
- 41 ERO, D/D BY A41/5 May 1783. John Bunten, plumber.
- 42 ERO, D/D BY A72/06 June 1814. Robert Bunten, painter.
- 43 Audley End House, Library, Scrapbook, fol. 107.
- 44 Alistair Rowan, *Robert Adam, Catalogue of Architectural Drawings in the Victoria and Albert Museum*, London, 1988, 40 and pl. 13.
- 45 ERO, D/D BY A41/2 February 1783. Joseph Hicks, contractor. ‘Digging the foundations at the new gates’ and ‘Making the slope at the New Gates’.
- 46 ERO, D/D BY A41/3 March 1783. Richard Ward, bricklayer. ‘223 ft running of Arch Drane leading from the subterranean passage to the Brick wall in the cascade. Reduced brickwork to receive the rustic arch leading to the pleasure ground. 2 rod and $\frac{3}{4}$ and 16 ft of reduced brickwork to the subterranean passage Arch including what was taken down’.
- 47 ERO, D/D BY A41/4 April 1783. William Robinson, joiner. ‘Making an elliptical mould for the centre of the subterranean Arch’.
- 48 ERO, D/D BY A41/5 May 1783. Richard Ward, bricklayer. ‘Build up the wings to the archway of the subterranean passage and to the doorway into the pleasure garden. Turning . . . drane from the park under the new path leading to the new pleasure ground until it meets the old drane’.
- 49 ERO, D/D BY A41/3 March 1783. Joseph Hicks, contractor. ‘Filling up the sides of the subterranean arch and the new road’.
- 50 ERO, D/D BY A41/1 January 1783. William Jackson, carpenter. ‘At work by direction of Mr Colombany on model of the Rustick Arch for Elysium’.
- 51 ERO, D/D BY A41/2 February 1783. William Robinson, joiner. ‘Making all the moulds for the stone masons to work their arch and pyramidical roof leading to the new pleasure ground’.
- 52 ERO, D/D BY A41/4 April 1783. William West, mason. ‘Masons work to rustic arch leading to the pleasure

- grounds. Straight plain work in Portland, Plinth, impost, cornice and block course. Moulded work in clunch to rustic arch. Running of Thi . . . to Impost and Cornice’.
- 53 Audley End House, Catalogue no. 81030133, William Tomkins, 1788, View of the Park from the east.
- 54 ERO, D/D BY A44/11 November 1786. Mrs E Coade. ‘Supplying Lyons etc’.
- 55 ERO, D/D BY A46/6 June 1788. John Devall, mason. ‘Door to Elysium Garden . . . No 2 Portland Trusses masons work Carving the profiles with foliage husks and Scrowles In taking down the Old Stone work . . .’. The description of the carving fits that on the surviving console block.
- 56 D/D BY A41/4 April 1783. Richard Ward, bricklayer. ‘Build a foundation for Door frames into the New Garden South wall’.
- 57 ERO, D/D BY A41/3 May 1783. William Jackson, carpenter. ‘Making a centre for the Arch to Elysium. Making Gothic door for Elysium’.
- 58 ERO, D/D BY A41/5 May 1783. John Bunten, plumber, ‘Paint the posts and iron walk upon the cascade and the wood coping over the subterranean passage 2 times over deed. Paint 2 new gates and frames in the new pleasure ground 4 times deed. Paint brickwalls and rusticated Arch once over in distemper’.
- 59 ERO, D/D BY A41/4 April 1783. ‘Build a foundation for voise [vase?] in the New Garden’.
- 60 ERO, D/D BY A41/5 May 1783. Mrs E Coade. ‘Pedestal and tripod for the garden, £31.10s + packing case’.
- 61 ERO, D/D BY A41/5 May 1783. William West, mason. ‘Working paterae etc and fixing ditto round the pot in the new garden and cleaning ditto and pedestal tripod’.
- 62 ERO, D/D BY A41/5 May 1783. James Bunten, painter. ‘Paint some small ornaments to the tripod’.
- 63 Alison Kelly, *Mrs Coade’s Stone*, Upton-upon-Severn, 1990, 208 and 209.
- 64 ERO, D/D BY A41/7 July 1783. William West, mason. ‘Fixing the portland pedestal and figure in the new garden’.
- 65 ERO, D/D BY A41/5 May 1783. William West, mason. ‘Working drain stones and fixing rings in ditto on the new lawn next the rustic arch’.
- 66 ERO, D/D BY A41/5 May 1783. Richard Bright. ‘Barrowing gravel in to the new walks’.
- 67 ERO, D/D BY A41/8 August 1783. Messrs Trotter. Supplying ‘A tent pleasure Marquee’.
- 68 ERO, D/D BY A41/6 June 1783. William Jackson, carpenter. ‘Putting up the tent in the garden’.
- 69 Audley End House, Catalogue no. 81030130, William Tomkins, 1788, View of the Elysium Garden from the north.
- 70 Audley End House, South Library, Little Scrapbook (un-paginated).
- 71 Audley End House, South Library ‘An inventory of the Furniture Pictures Etc, of Audley End House, August 1797’.
- 72 ERO, D/D BY A47/11 March 1788. John Pither, painter. ‘To Writing done in Elysian Garden’.
- 73 ERO, D/D BY A41/4 April 1783. William Robinson, joiner. ‘Preparing and fixing the mouldings round the tablets’.
- 74 E. M. Butler (ed.), *A Regency Visitor: The English Tour of Prince Pückler-Muskau, Described in his Letters 1826–1828*, London, 1957, 67.
- 75 Richard, Lord Braybrooke, *History of Audley End and Saffron Walden*, London, 1836, 134.