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# H. E. Goodridge in Bath: The End of the Terrace and the rise of the Villa

Christopher Woodward

In 1794 the building community of Bath was bankrupted. 'Many have been ruined by their speculations in building', one visitor noted that October.<sup>1</sup> That same month saw the first proposal for a villa development in the city. Thomas Baldwin – a bankrupt whose books and office furniture had been sold in the spring – designed seven detached houses on the perimeter of the Sydney Vauxhall. As architect to the Pulteney family estate, Baldwin had originally projected six terraces to surround the pleasure gardens. Only one was built before the outbreak of war with the French precipitated the bank crash. The villa proposal was a speculative venture, and unsuccessful, but it prefigures a profound change in the development of Bath: the decline of the formal terrace and the rise of the villa.

This lecture discusses the ways in which the late Georgian Picturesque influenced Bath, a city which exemplified the neo-Palladian values of earlier generations. The conclusion of these developments is the sequence of villas designed by Henry Edmund Goodridge (1797–1864) in the 1830s and 1840s.

Sited in a nook of the River Avon, and encircled by hills, Bath had always been proudly conscious of its landscape setting. By the end of the seventeenth century, when the city remained a small resort, visitors regularly enjoyed a stroll in the meadows and an evening promenade on the medieval ramparts. In the heyday of 'Beau' Nash, an 'airing' upon Lansdown and a climb up to the 'romantic precipices to enjoy the healthy air and beautiful prospect'<sup>2</sup> were standard features in the visitors' circuit of fashionable pleasures.

In 1794 a visitor to the city noted in her diary 'the openings everywhere into the country, shewing the hills that surround the town scatter'd over with stone houses in all situations. . .'.<sup>3</sup> By this date, a small but significant number of citizens did commute daily. An advertisement for Widcombe House – put up for sale by a banker ruined by the property crash – describes 'The particular convenience of the situation, a few minutes walk or ride from Bath, affords the pleasure and easy opportunity of relieving the retirement of the country with the society and amusements of the elegant city'.<sup>4</sup> In 1791, the antiquary Collinson described how in the outlying village of Bathwick 'there are many neat gardens, with summerhouses erected in them. They are mostly rented by the tradesmen of Bath who, after the business of the day, retire hither, to enjoy the sweets of leisure, the cool breezes of evening and the delightful scenery with which this spot is surrounded'.<sup>5</sup>

But Bath remained, pre-eminently, a city of the formal terrace. After 1794, this changed. Why? Firstly the 'non-Picturesque' reasons. Bath's buoyant spirit of building speculation was never fully reinflated after the bank crash. In 1807 S. P. Cockerell referred to 'the condition of those estates in Bath, Bristol and other places where . . . whole acres remain in a state of ruin and desolation'.<sup>6</sup> In 1808 Cavendish Crescent and Cavendish Place were begun to the designs of John Pinch but, according to Captain Mainwaring's 'Annals of Bath' (1838), they were 'built by piecemeal and not entirely finished and inhabited for eight years

afterwards'. A formal row required the investment of a dozen, perhaps twenty, builders and the same number of house hunters. Villas on separate plots, however, could be developed one by one during these years of 'piecemeal' demand. In 1811 – while Cavendish Place remained incomplete – Bath's first semi-detached villa, Winifred's Dale, was built on the next site up the hill.

The decline in demand reflected a general change in the lifestyle of the resort. In 1807 the Lower Assembly Rooms – where 'Beau' Nash had once strutted – closed and were 'to be let for any purpose'.<sup>7</sup> Mainwaring explained that 'the entertainments of Bath were evidently in decline . . . or rather, changing their features and private engagements encroaching lamentably on public amusement'.<sup>8</sup> As the rival resorts of Cheltenham and Brighton expanded rapidly, Bath spa acquired a more settled and sedate atmosphere. One was more likely to encounter a retired clergyman than a young rake. The detachment, privacy and cultivated leisure of the villa perhaps evokes this new atmosphere. It certainly contrasts with the older terraces of John Wood, where one stepped directly from one's lodgings into the bustle of society.

Few nobility now visited the resort, and the rise of the villa is inseparable from the advance of the middle classes, as trumpeted by J. C. Loudon (1783–1843) in his many publications. While touring the Home Counties in 1833, Loudon commented on the decay of the great estates, writing 'Almost the only highly kept gardens which we saw were those of the small proprietors, professional men, merchants or bankers'.<sup>9</sup>

B. Sprague Allen has shown how in the writings of the 1740s and '50s which satirise the over-contrived irregularity and artificiality of gardens and follies, there is a particular strain of snobbery directed at 'cits' who attempted to imitate their betters. Horace Walpole poked fun at the suburbanite 'at pains to torture his acre and a half into irregularities'.<sup>10</sup> One writer laughed at the idea of 'shop-keepers, artificers and plebeians'<sup>11</sup> who desert their work to play at being landowners for the weekend. In Robert Lloyd's 'The Cit's Country Box' we read of 'the sly Ha-ha' / by whose miraculous assistance / you gain a prospect two fields distance'.<sup>12</sup>

In 1833, however, Loudon positively recommended such 'sly' pretensions to a view over someone else's land: 'the smaller gentleman will make choice of the top or side of a hill, where he can command an extensive prospect'.<sup>13</sup> The achievement of the variety and intricacy recommended by Price, within 'an acre and a half' was no longer derided but admired. The summer villa of Mrs Starkey, the wife of a Manchester manufacturer, has 'grounds . . . no larger than the library at Eaton Hall but they contain more beauty and variety than the whole of the 100 acres of pleasure grounds at that dull old place'.<sup>14</sup>

There was also a growing sense of 'zoning' by class, which encouraged a retreat to secluded homes high above the city, reached by private carriage. The Reform Bill riots in the city centre in 1831 caused alarm. It was in the low-lying riverside area that industry developed, that the river often flooded often and the cholera epidemic of 1832 was concentrated. That year, the newspaper reports how £700 was stolen from a house in Marlborough Buildings, a terrace, when a robber climbed in from the garret of the neighbouring, empty house.<sup>15</sup>

It is very likely that the detached, private house would have become the preferred style of residence even without the growing taste for the Picturesque. Villas advertised the growing prosperity of a town or city. In 1829 Loudon commented that 'No outlet from London has been more improved within these last 15 years than the road from Edgware which, from

passing through naked grass fields with, here and there, a miserable cottage, farm-house or hay-barn, is now bordered by villas and gardens, vying with each other in architectural taste, in the display of flowers, exotic trees and English turf and gravel'.<sup>16</sup>

The influence of Picturesque taste on attitudes to Bath is significant here. In 1766 John Gwynn in *London and Westminster Improved* wrote 'There is not in the kingdom one city, town or village where any regularity is observed, or any attempt made towards magnificence and elegance, except the city of Bath'. Bath was a widely admired model of formal, regular planning. But in 1794 Price wrote – in a much quoted passage – 'I remember my disappointment the first time I approached Bath, notwithstanding the beauty of the stone with which it is built, and of many of the parts on a nearer view. Whoever considers what are the forms of the summits, how little the buildings are made to yield to the ground, and how few trees are mixed with them, will account for my disappointment, and probably lament the cause of it'.

The early to mid Georgian terraces of Bath never ceased to attract admiration for their solid, respectable elegance. However, in the late Georgian period, this style of architecture failed to satisfy the full breath of Picturesque taste. In his 1826 tour of Britain, Schinkel admired the verticality and dramatic positioning of Edinburgh New Town. However, 'the architecture of Bath is very well thought of in England but it is rather boring and wholly in the mean English style... its position... lacks expanses of water or contours of a determined character'.<sup>17</sup>

The lifestyle of Bath, not just its architecture, was threatened by this dissatisfaction. In 1807 – the year the Lower Assembly Rooms faced closure – Southey's 'Letters from England of Don Manuel Alvarez Espriella' described how 'a course of summer travelling is now looked upon as essential as ever a course of spring physic was in former times'. In response, the circuit of attractions offered by Bath spa was widened in order to embrace the Picturesque.

In 1830 Thomas Shew designed and built a neat suspension footbridge at Grosvenor, a suburb on the city's western fringe. He also drew the Picturesque view of the structure which was published as a lithograph that year. The new bridge was praised for opening up access 'to the beautiful scenery which unfolds itself in every direction [which] is enchanting to the eye of a Picturesque traveller and affords a rich display of subjects for his prolific pencil'.<sup>18</sup>

Picturesque scenes were to be found over and beyond the hills which immediately surrounded the city. Locations several or more miles away became an essential part of the Bath experience. Piers Egan in 'Walks Through Bath' of 1819 described the gorge at Wick *en route* for Bristol as 'like a wilderness', and rhapsodized over 'the high trees, the beauty of their foliage descending into a sort of rivulet, and the rugged appearance of the Glen altogether'.<sup>19</sup> The scenic drama of mountainous Britain – note the use of the word 'Glen' – could, we are now told, be enjoyed within a day's walk from Bath.

The artistic treatment of Bath also changed in response to the new taste. In 1807 Benjamin West claimed in a letter to Joseph Farington 'Take Bath and twenty miles around it and there is not anything in the world superior to it... Quarrys worked out the most Picturesque, distances the most beautiful... rocks of the finest form for a painter... occasional pools and streams of water falling from the hills...'.<sup>20</sup>

Two paintings of Royal Crescent which hang in the Victoria Art Gallery, Bath can be instructively compared: Thomas Malton's of 1777 and Farington's view of several decades

later. The Crescent represented the introduction of a Brownian landscape to an urban setting. Malton's view emphasises the horizontality and smoothness of the composition, those characteristics which Price had criticised as the 'monotony and baldness of improved places'. In Farington's the Crescent, vertically broken by tall trees, recedes into the background of a Picturesque landscape commanded by the glistening curve of the river.

Trees were in fact planted at the end of Royal Crescent but their important role as vertical accents to offset the horizontality of the architecture is more apparent in artists' views. In early nineteenth century depictions of Bath its straggling rows of houses are shortened by their frames of trees; to increase the vertical emphasis the hills behind are dramatically heightened.<sup>21</sup> Mr. Hibbert gave drawing lessons in a respectable street designed by John Wood. However, this conventionally Palladian house was unsatisfactory for the image on his business card:<sup>22</sup> an imaginary, ruined Gothic arch struck the right exotic note.

Benjamin West also reported in 1807 that 'Drawing Masters in Bath make fortunes': of around 30 artists in residence, half gave lessons.<sup>23</sup> There is some evidence to suggest that the artistic climate was not so clement: a subsequent exhibition of local artists' work, intended to be an annual event, was closed owing to a lack of admissions from the public. However, by 1833 the *Bath Directory* records over 50 artists making a living in the city. Charming evidence of this interest is provided by an amateur's box of watercolours which was recently purchased by *The Building of Bath Museum*. A print pasted on to the box depicts the interior of Duffield's Gallery in Milsom Street, in about 1829. (Fig. 1) Figures browse through racks and draws of prints; paintings crowd the walls and a box of watercolour paints sits on the table.



Fig. 1 Detail of Duffield's Gallery of Engravings and Saloon of Fine Arts in Milsom St., Bath. Lithograph published by W. Day, London, 1829. Photograph by Al Cotcher.

A prominent figure in the bustling artistic scene was the landscape painter Benjamin Barker, younger brother of the more renowned Thomas. He prospered from his dramatic paintings of scenery in the vicinity of Bath which could be considered to express Price's dictum of 'roughness and sudden variation'. In 1824, 48 of these views were published as aquatints and were successful enough to be reprinted several times.

In 1814 Barker had purchased land high on Bathwick Hill and built Smallcombe Villa, where he lived, painted and gave lessons.<sup>24</sup> Bathwick Hill climbs steeply up to the Downs on the south of Bath and still enjoys a fine prospect over the city. The land belonged to the Pulteney Estate and these slopes were still rural. The house Barker built – it is now known as Oakwood – was modest but the garden Barker created was a remarkable example of the painter's Picturesque sensibility made flesh. A chain of six pools descended the slope linked by craggy rocks and the tumbling, translucent cascades so common in his paintings. A narrow bridge spanning a gorge was another familiar feature in these compositions; we find such a footbridge arching across a garden cascade and serving also as an eyecatcher and a viewing platform for the prospect over Bath. Several magnificent cedars stood in front of the house. These probably date from Barker's time; the species was popular because of the shadowy reach of its branches and the rugged texture of its bark.<sup>25</sup>

Barker sold the house in 1833 and it was encased by a new owner in additions which included an art gallery. This work was once attributed to Goodridge but has now been convincingly re-attributed to Edward Davis by its new owners, Dr Michael and Vera Forsyth. Davis was a pupil of Soane and his ingenious remodelling created a strong sense of internal drama. His imaginative use of the changing levels of the site is seen not only in the external terraces but in the sequence of internal spaces which step down from the vaulted vestibule to the drawing room added across the south front.

We shall shortly return to Goodridge but let us first see how the established city was altered, not just in artists' depictions but in actuality. The first recorded instance of the lowering of windows on the 'piano nobile' were lowered was in 1797.<sup>26</sup> This jarred the harmony of the Palladian proportioning of the facade but lightened the room, and opened up the interior to the outside world. New Sydney Place (1808) was the first terrace to be built with windows which reached to the skirting board of the 'piano nobile'. The leases specified that the iron balconettes should be painted light green so as to blend in with the view of Sydney Gardens.<sup>27</sup>

When the Queen came to stay at the end house in New Sydney Place in 1817 a 'barren gravel pit'<sup>28</sup> stood outside. In the previous century this would have been immediately levelled and paved. Now, it was 'soon metamorphosed into a pleasant shrubbery'.<sup>29</sup> In their early days, The Circus and Queen Square had been regarded as model examples of the formal layouts of urban spaces. Prints show that by 1830 they had been significantly altered by the planting of shrubs and trees in informal patterns.

The few new terraces which were constructed in the first two decades of the nineteenth century did respond to the Picturesque dissatisfaction which had been expressed by Price. The leading practitioner at this time was John Pinch, a bankrupt builder who had become Surveyor to the Pulteney Estate. Pinch's New Sydney Place was the last terrace built on the lower meadows. In 1819 Raby Place was begun, at the foot of Bathwick Hill. The ramping cornices and string courses swoop from house to house so that the terrace does appear to 'yield to the ground' – but only as much as a terrace *can* yield.

The hill climbs steeply for a mile and almost at its summit, directly above Smallcombe

Villa, we reach Woodland Place. This terrace was designed by Henry Edmund Goodridge in around 1825. Its design shows us how much the Bath terrace has been adapted by the very end of the Georgian period. It has no aspirations to resemble the grand, formal character of a John Wood terrace with its unified 'palace front'. It is a row of six modest homes, clearly separate and private. The street is separated by a porch and a private front garden. The resident no longer steps directly onto the street from the hall. The stone gate piers reinforce this distinction between private and public space; they are a feature which only appears in the early nineteenth century. The principal rooms of the house are at the rear. Their tall windows directly overlook the woods and the city is seen far in the distance. One row of panes of the lower sash slides up through the soffit and into the wall in order to allow the resident to step on to the balcony.

It has been argued that Woodland Place marks the end of the Bath terrace.<sup>30</sup> Certainly, the extent of Goodridge's reinterpretation of its traditional form suggests that, as a building type, the terrace was fundamentally incompatible with the full expectations of the late Georgian Picturesque aesthetic.

Lower down the hill Pinch had already – from about 1820 – began to build detached villas instead of terraces, in an elegant style of shallow, uncluttered detail. However, these houses show little influence of the Picturesque aesthetic. These neat, rectangular boxes have been dropped on to the hillside in regularly spaced rows. This preference for detached homes which the Pulteney Estate could sell plot by plot can almost be explained by the 'non-Picturesque' reasons discussed earlier.

James Goodridge was a prosperous local builder and served as agent to the Pulteney estate for a number of years. His son Henry Edmund was articled to the City Architect John Lowder, to whom *A La Ronde* near Exmouth has recently been attributed.<sup>31</sup> In the 1820s Goodridge gradually replaced John Pinch as the leading architect at work on the Pulteney Estate.

In 1827 he designed its new gateway, Cleveland Bridge. Two toll houses with Grecian Doric porticos guard each end. Their source has been identified as the Doric portico in the first volume of Stuart and Revett's *Antiquities of Athens*.<sup>32</sup> A copy of the *Antiquities* belonged to William Beckford, who was Goodridge's most notable patron. A memoir published by A. S. Goodridge, Henry Edmund's son, describes how Beckford chose the young man as architect to his Lansdown Tower in 1823 because he 'was impressed with his great quickness and readiness of manner'.<sup>33</sup> Goodridge had almost no executed designs to his name and – bearing in mind John Wilton-Ely's comments about James Wyatt's role at Fonthill – this quotation suggests Goodridge was perhaps chosen for his suitability as an 'executive architect'.

There is no time to discuss here the relative contributions of Goodridge and Beckford to the design of the Tower. We can be sure of its novelty in Bath – its 'unBathness', as it were. We can also be sure of Beckford's profound influence on the artistic development of the young Goodridge. They continued to work closely for 20 years. It has been suggested that at Beckford's death that Goodridge was perhaps his closest acquaintance in Bath.<sup>34</sup> Goodridge would have been educated in his patron's taste for painting by his private collection and in landscape gardening by his involvement in Beckford's Ride. This was a sequence of prospects, gardens and follies laid out between the tower and Beckford's home at No. 20 Lansdown Crescent. Here Beckford and Goodridge's alterations included the fine library.

We know Goodridge to have been a painter of moderate artistic competence. An early watercolour in the Victoria Art Gallery exhibits a Gothic mansion in a Picturesque landscape.<sup>35</sup> We know of his continuing interest in painting. He described his fascination at watching the technique of fresco employed by Thomas Barker, Benjamin's brother, on the walls of his art gallery, Doric House on Sion Hill in 1825.<sup>36</sup> Goodridge even began his own collection of paintings.<sup>37</sup>

His son also describes 'his father's great passion for the picturesque in landscape gardening, and the varied beauties of horticulture'.<sup>38</sup> Price had stated that the client 'needs an architect who has studied landscape gardening as well as architecture and is no less fond of it than his own profession'. A stucco panel on the staircase of Goodridge's last villa home, Fiesole, depicts the architect and his wife in profile overlooking cherubs engaged in stone masonry, painting, music and gardening. Architecture, art and landscape had been united in his work for Beckford. However, it was not until after Goodridge's visit to Italy in 1829 that such an inspirational combination of these arts is seen again.

Between 1823 and 1829 Goodridge's work in Bath – such as The Corridor (1825) and Cleveland Place (1829) – is in a bold Greek Revival style. He displays a limited ornamental repertoire of laurel wreaths, lion busts, lotus leaves with occasional Soanian incisions. *Antiquities of Athens* was his principal source.

There are no known documents to date Bathwick Hill House but stylistic evidence strongly suggests it to have been built before his trip to Italy. Its terraced position on the hillside is effective and it is approached by a twisting, shadowed drive. It is sharply rectangular in plan and its elevation is composed of crisply delineated rectangular panels and recesses. The corinthian order of the garden portico is taken directly from *Antiquities of Athens*.

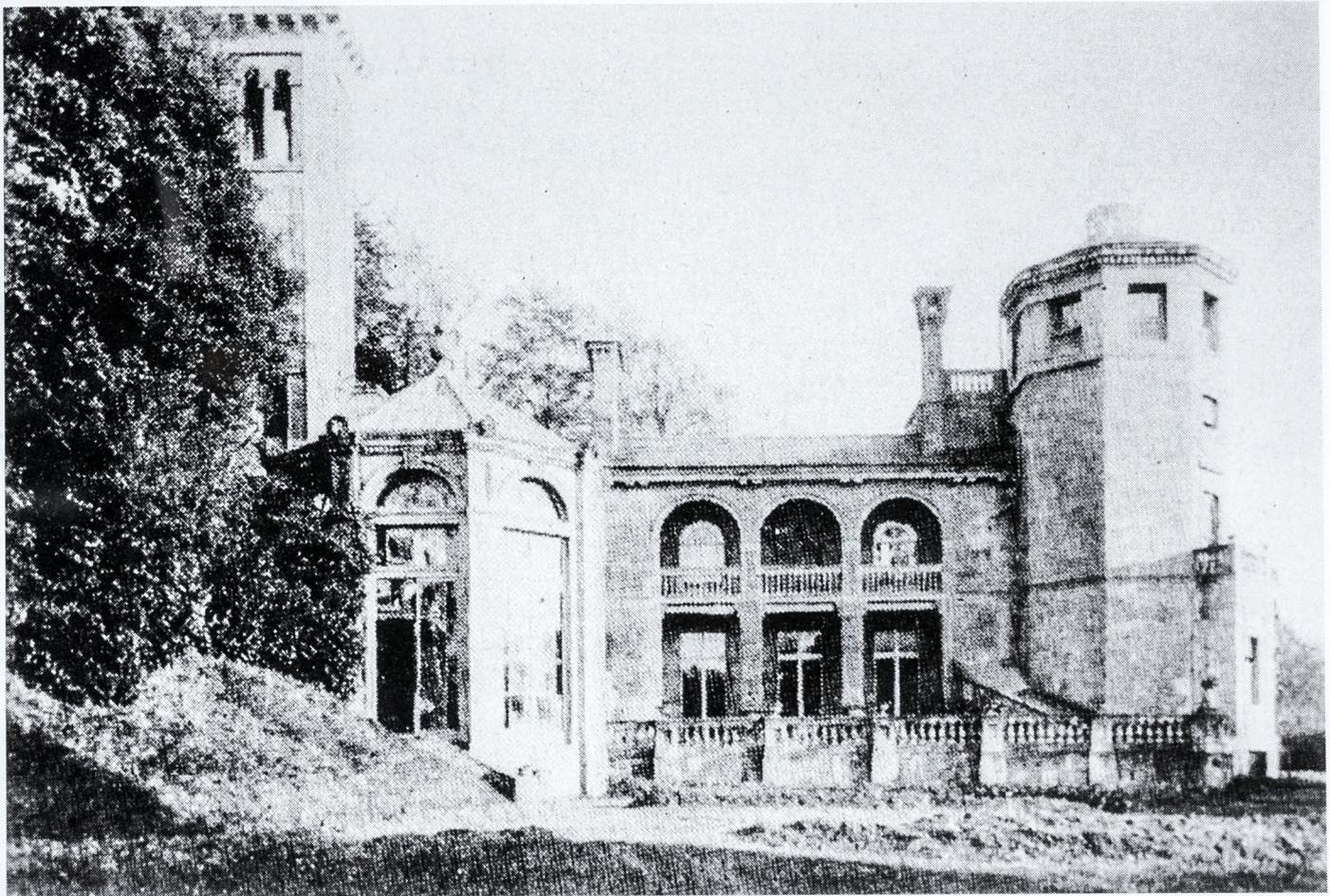
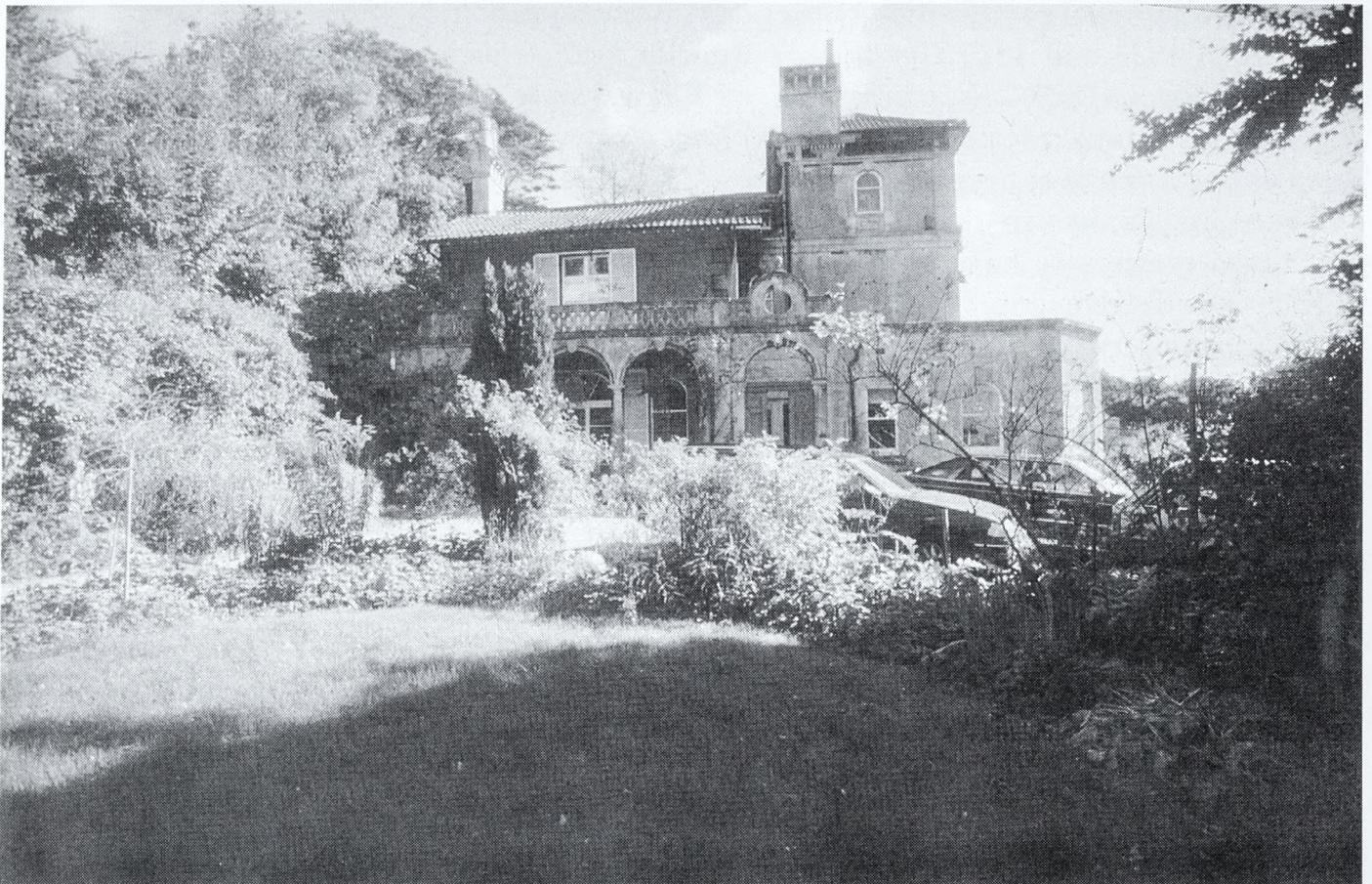


Fig. 2 'Montebello', Bathwick Hill, Bath by H. E. Goodridge (c.1833).  
Photograph courtesy of David Watkin.

In 1829, as said, Goodridge went to Italy 'to gather stores by travel for future practice. Many of his rapid sketches and notes shew the quickness of his eye in appreciating the beautiful, and how industriously he gleaned something from every object that came before him'.<sup>39</sup>

In 1829 he had been living in Woodhill-Place, a semi-detached villa opposite Woodland Place. By 1833 he was resident in a house he designed, 'Montebello' (now known as Bathwick Grange) on the site below Bathwick Hill House. (Fig. 2) In 1846 he obtained the two acres of land immediately below Montebello. The semi-detached villa of 'Casa Bianca' and 'La Casetta' were constructed as a speculation and 'Fiesole' as a new house for himself. (Fig. 3 and 4) By this date the Hill was described by one writer as boasting 'various splendid edifices, and of a fashionable neighbourhood'.<sup>40</sup> In true suburbanite fashion, he commuted from Bathwick Hill to his city centre office at 7 Henrietta St, for nearly 40 years, until his death in 1864.



*Fig. 3 'Casa Bianca', Bathwick Hill, Bath by H. E. Goodridge (c.1846).  
Courtesy of Mr and Mrs Felix Moore. Photograph by Al Cotcher.*

Both David Watkin<sup>41</sup> and Tim Mowl<sup>42</sup> have shown how this sequence of Goodridge villas developed a distinctive Italianate style and exhibit certain Picturesque characteristics. Watkin also quotes Mrs Jameson's comment 'Had I never visited Italy I think I should never have understood the word Picturesque . . . A snug English villa with its shaven lawn, its neat shrubbery and park is a delightful thing – an Italian villa is far less comfortable, but with its vineyards, its gardens, its fountains and its statues, is far more picturesque'.<sup>43</sup> The contrast could be used to compare the villas of Pinch and Goodridge. Goodridge's visit to Italy seems to have inspired a far more original and bold deployment of the Picturesque.

The characteristics of the Italian villa made it suitable for Picturesque architectural

composition.<sup>44</sup> This is seen in the critic W. H. Leeds' accompanying text to Goodwin's 'Rural Architecture' (1835). The 'Anglo-Italian villa' is contrasted to the 'dull, frigid Palladian Italian' by 'admitting greater variety both in plan and elevation, and consequently bolder effects of light and shade, and more picturesque masses'.



*Fig. 4 'Fiesole', Bathwick Hill, Bath by H. E. Goodridge (c.1846).  
Photograph by Al Cotcher.*

Price wrote how

'the summits of mere houses in towns may be very material in the general view – [when] – the houses rise above each other with sudden changes in their level and direction, their tops are more distinctly seen, and from a greater variety of different points . . . In situations of that kind were an architect with a painter's eye, to have the planning of the whole, he would have an opportunity of producing the richest effects by combining his art with that of painting – by varying the characters of the buildings, and particularly of their summits, according to the place which they were to occupy . . .'

We do not know if Goodridge actually read Price but his villas make a direct response to the criticisms of Bath and the recommendations for Picturesque design quoted above. Montebello has a tall Italianate campanile which is seen to delightful effect from the

windows of Bathwick Hill House against the distant backdrop of Bath. The fact that the upper two stories of the campanile are inaccessible emphasise its purely visual *raison d'être*. According to Parker 'Without [the campanile] we would scarcely recognise the [Italian] landscape as complete'.

The tower of Casa Bianca is placed to be seen from above from Fiesole, its contemporary neighbour. The tower room itself is undistinguished and only accessible by a very narrow and demeaning stair. Such a tower was added for Picturesque, not practical reasons, although 'Rural Architecture' did offer pretexts such as a 'snuggery', an 'aerial boudoir' or an observation point to guard for the approach of bores from town.

Its pantiled roof could well be original. The advice of eighteenth century taste had been to banish tiles from buildings of any elegance because of their coarse outline and brash, disharmonious colour. Now, however, they were considered Picturesque, providing a bright touch of rustic Italy. From 1840 a Mr Brown of Surbiton manufactured an 'Italian tile' with a specially curved profile. Gable ends, chimney stacks – sometimes coupled to resemble a bell turret – were all Italian features which added interest to the skyline. Price had remarked 'how insipid a bit of slated roof and a detached chimney'.

Referring to the Lansdown Tower, A. S. Goodridge wrote 'In style it may be termed Greco-Italian, a style Mr Goodridge greatly adopted, as he considered therein the purity of the Greek and the freedom of the Romanesque were best combined'.<sup>45</sup> The detail of the facades of all three villas of the 1830s and '40s is simple and bold and enlivened by arches, which provided a graceful, free rhythm and contrasts of light and shade.

The traditional division between house and garden is fluently dissolved by the balustraded terraces, verandahs, conservatories and balconies which are integral to each villa. We know from his son that Goodridge was a keen horticulturalist.<sup>46</sup> Each house had a conservatory and in the summer he may well have placed exotic plants in tubs on the steps and balustrades, a popular practice at the time.

Each villa is approached by a looping drive which uses the full extent of the small plot to twist back in on itself. Approaching through shadowy shrubbery and evergreen trees, these drives create a sense of expectation and, in the eye of the visitor, the house swivels on its base. The towers of Montebello and Casa Bianca provide a visual pivot. Price's dictum was that intricacy 'is that disposition of objects which, by a partial and uncertain concealment, excites and nourishes curiosity'. Contemporary advice on gardens recommended a neater shrubbery and flower garden near the house. However, wilder, intricate paths lead up the terraced, wooded slopes. Here we see another instance of Goodridge's adept exploitation of changing levels. At Montebello spring water splashes down the slope via a secluded fish pond.

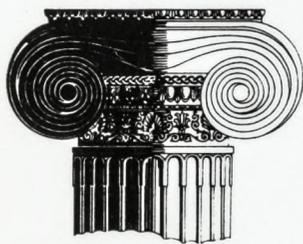
At the end of his life Goodridge left Fiesole for a terraced house at the bottom of Bathwick Hill. Perhaps its location was better suited to his failing health. He died in the autumn of 1864. Goodridge was an architect of undoubted talent who enjoyed a successful career. However, his particular interest to this Symposium lies in his distillation of Picturesque ideas of art, architecture and landscape into an exceptional group of suburban villas.

In *Northanger Abbey*, written at the very end of the previous century, Catherine Morland views Bath from Beechen Cliff in the company of Henry Tilney, who has been versed in the latest Picturesque theory. She 'voluntarily rejected the whole of the city of Bath, as unworthy to make a landscape'. However, if she had visited Bath and its environs a few decades later she would have found plenty of sights which deserved the title 'Picturesque'.

- 17 Soane owned *The Works of John Locke*, 4 vols, London 1777, in which the celebrated *Essay Concerning Human Understanding* was contained in vol. I. (SM GL 15F).
  - 18 Walter J. Hipple, *The Beautiful, the Sublime, and the Picturesque in Eighteenth-century British Aesthetic Theory*, Carbondale 1957, p. 99.
  - 19 At one point he noted, '24 March 1813. Evening, after a hard day's work' (SM Soane Case 161/2, f. [49]).
  - 20 Soane annotated his copy of Alexander Gerard's *An Essay on Taste* (1759), noting, for example, his claim that, 'The mind receives pleasure or pain not only from the impulse of external objects, but also from the consciousness of its own operation and dispositions' (p. 3).
  - 21 Kames, *Elements of Criticism*, vol. I, p. 1 (SM AL 2C).
  - 22 SM *ibid.*, ff.3–4, and Kames, *op. cit.*, pp. 431–2.
  - 23 SM *ibid.*, f.[8], and Kames, *op. cit.*, p. 442.
  - 24 *Ibid.*, f. 9, and Kames, *op. cit.*, pp. 446–7.
  - 25 *Ibid.*, ff. [32–33], and Kames, *op. cit.*, pp. 467–8.
  - 26 SM, AL Soane Case 161/2, f. [35], and Kames, *op. cit.*, p. 469.
  - 27 SM *ibid.*, f. [36], and Kames, *op. cit.*, p. 469.
  - 28 The first reference to the book in his notes is a passing one in 1806 (SM AL Soane Case 161/4, Portfolio 2, Hints Feb.17 1806).
  - 29 SM Archives, 1/165.
  - 30 *De architectura*, VII, v, 1–8.
  - 31 SM Archives 1/165, f. [2], and Knight, *Analytical Inquiry*, p. 73.
  - 32 Knight, *op. cit.*, p. 157. Knight also suggested that 'castellated Gothic' was a continuation of Roman architecture.
  - 33 SM *ibid.*, f. [7].
  - 34 Knight, *op. cit.*, pp. 161–2.
  - 35 SM *ibid.*, f. [14].
  - 36 SM *ibid.*, f. [16].
  - 37 Knight, *op. cit.*, p. 166.
  - 38 Soane added at this point the note, 'I tried Segesta in a drawing. Mention this circumstance and elucidate' (f. [18]). The reference is unclear, but perhaps he had in mind the Doric barn which he designed and built in 1798 at Malvern Hall, Warwickshire, for his friend Henry Greswold Lewis, with whom he had visited Segesta in 1779 (du Prey, *Soane Making*, p. 140).
  - 39 Arthur T. Bolton, ed., *Lectures on Architecture by Sir John Soane*, London 1929, p. 89.
  - 40 SM AL Soane Case 174, Portfolio 3, f. 276.
- H. E. GOODRIDGE IN BATH: THE END OF THE TERRACE AND THE RISE OF THE VILLA
- 1 Diary of Katherine Plymley, October 27th 1794. Quoted in 'A Shropshire lady in Bath' by Ellen Wilson in *Bath History* Vol. IV. Bath, 1992.
  - 2 'The Life of Richard Nash' by Oliver Goldsmith. London, 1762.
  - 3 Diary of Katherine Plymley, October 9th 1794. Wilson, 1992.
  - 4 Bath Chronicle, April 15th 1794
  - 5 'The History and Antiquities of the County of Somerset' by the Rev. John Collinson, 1791
  - 6 Quoted in 'Architectural Drawings of the Regency Period' by Giles Worsley. London, 1991. p. 128
  - 7 'The Annals of Bath' by Captain Mainwaring RN (1838); p. 67
  - 8 *Ibid.*
  - 9 Quoted in 'In Search of English Gardens': the tours of J.C. Loudon ed. by The National Trust. London, 1990. p. 90.
  - 10 In 'The World' (no. 6); quoted by B. Sprague Allen in 'Tides in English Taste'. New York, 1969. vol. ii p. 218.
  - 11 In 'The Connoisseur' (no. 33); quoted in Sprague Allen (1969), vol. ii p. 221
  - 12 In 'The Connoisseur' (no. 135); quoted in Sprague Allen. New York, 1969. vol. ii p. 219.
  - 13 'In Search of English Gardens', p. 30.
  - 14 *Ibid.*, p. 80.
  - 15 Bath Chronicle, January 25th 1832
  - 16 Loudon, July 22nd 1829 in 'In Search of English Gardens'.
  - 17 Schinkel's Journal, July 28th 1826; Quoted in 'The English Tour' Ed. David Bindman and Gottfried Riemann. Yale, 1993. p. 195.
  - 18 Mainwaring (1838), p. 342.
  - 19 'Walks Through Bath' by Piers Egan (1819)
  - 20 Letter from West recorded in the diary of Joseph Farington, November 10th 1807
  - 21 See cat. Nos. 122–87 in 'Images of Bath'. Richmond-Upon-Thames, 1982.
  - 22 In Ambrose Heal Collection, Bath Reference Library
  - 23 See n. 20.
  - 24 Information from Dr Michael and Mrs Vera Forsyth.
  - 25 *Op. cit.* by Ian Laurie in 'Oakwood: A Villa Garden' (Bath, 1988).
  - 26 'Bath Old and new' by Peach; information from Arnold Root
  - 27 Building lease of September 30th 1808; information from Dr J.J. Self.
  - 28 Egan (1819).
  - 29 *Ibid.*
  - 30 'The Williamane: Architecture for the Sailor King' by Tim Mowl in 'Late Georgian Classicism'. The Georgian Group, 1988.
  - 31 'A la Ronde: Of Myths and Men' by Hugh Meller; Apollo Magazine, May 1994.
  - 32 '19th Century Bath: Architects and Architecture' by Neil Jackson. Bath, 1991.

- 33 'Brief Memoir of the Late Henry Edmund Goodridge, of Bath, Fellow, by his son, Alfred S. Goodridge, Associate' in RIBA Sessional Papers 1864-5, pp. 3-5.
- 34 'Beckford in Bath' by Philippa Bishop in 'Bath History' Vol. II. Bath, 1988. p. 106.
- 35 V.A.G. Cat. 1909.172; watercolour of 1817 wrongly described as 'Fonthill Abbey'; assessment of Goodridge by Sue Sloman.
- 36 Goodridge made his comment at a meeting of the Bath Royal Literary and Scientific Institution of April 11th, 1862 at which Frederick Shum read his 'Reminiscences of the late Thomas Barker'.
- 37 'Thomas Hope' by David Watkin. London, 1968. p. 143.
- 38 Goodridge (1865); n. 33.
- 39 Ibid.
- 40 Edward Mangin in 'Memoir of the Artist [Benjamin Barker]. Bath, 1843.
- 41 Watkin (1968).
- 42 Mowl (1988).
- 43 Watkin (1968), p. 186.
- 44 Mowl (1988). In 'Villa Rustica' (1833-41; 2nd Ed. 1848) Charles Parker had proposed that good Italian architecture is 'varied in its general outline and simple in its component details'. Parker's designs are strikingly similar to the bare, stripped simplicity of Fiesole.
- 45 Goodridge (1865); n. 33.
- 46 A.J.F. Goodridge, a local architect who was surely a relation, was involved in plans for the foundation of a Bath Botanical Garden in 1833 (Mainwaring (1838) p. 419).

*The 1994 Georgian Group Symposium celebrates the bicentenary of the publication of Uvedale Price's 'Essay on the Picturesque' and Richard Payne Knight's poem 'The Landscape'. The papers consider the role of text and image in the development and spread of the Picturesque ideal and the influence this had on the architecture and landscape of the late Georgian era.*



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