

A photograph of a garden scene framed by a tree canopy. The scene is viewed through a natural opening in the branches, creating a vignette effect. The garden is filled with various plants, including a large, well-manicured hedge in the middle ground. In the background, a large, light-colored house with multiple windows and a prominent chimney is visible, partially obscured by trees. The lighting is bright and natural, suggesting a sunny day. The overall mood is peaceful and elegant.

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THE
EDWARDIAN GARDEN

ibed so far were either at-
 pletely separate entities, but
 a unified total composition.
 ply sloping site facing west
 those desirable transitional
 provided on the south, con-
 o on the west where steps
 ormality melted into luxur-
 ing the azure sea. The Villa
 ilson, had a similar hillside



A. Peto, c.1904): central alley

A. Peto, c.1910-11): pergola



242. High Wall, Headington, Oxford (H.A. Peto, c.1912): pergola.
 [Author 1985]

site sprinkled with old olive trees on the Cap St Jean. The garden was laid out with cross-axes. One marked a shallow descent through the lower garden; it was bordered with lavender bushes and the grey-leaved *Echium*, framed by tall cypresses and terminated in a temple on the southern boundary. The other vista extended west from the house through the long, central alley of the upper garden, between antique columns, to a square parterre and garden house with quadrant pergola arms on the Faulkner Farm model (Plate 240). Peto was a master of the classical pergola, notable examples in England being at West Dean Park, West Sussex (1910)⁶¹ and High Wall, Headington, Oxford (c.1912) (Plate 242).⁶² The Mediterranean provided the ideal context for such pergolas, and Peto could give them the opulence of the oval colonnade at Isola Bella, Cannes (1910) or the dignity of the pergola garden at the Villa Rosemary, Alpes Maritimes (c.1910-11) for Arthur Cohen (Plate 241), whose serried ranks of square stone piers and graceful beams could well have inspired Tipping's at Mounton.⁶³