

Mervyn Miller

Lutyens's Country Houses: Use or Abuse?

The country houses designed by Sir Edwin Lutyens (1869-1944), with garden layouts by Gertrude Jekyll (1843-1932), are renowned as icons of the English way of life between 1890-1914. They created a new standard of excellence epitomised in the phrase 'a Lutyens house with a Jekyll garden.'¹ They were seductively presented in *Country Life*, whose proprietor Edward Hudson (1854 - 1936) was among Lutyens's most faithful clients, and, in 1913, were published in Lawrence Weaver's book, *Houses and Gardens* by E L Lutyens. *Country Life* also published Gertrude Jekyll's books on garden design.² Many of Lutyens's commissions involved multiple buildings, but he undertook about 400 projects between 1889-1939.³ Between 1897-1907, out of 100, 40% were new houses, 50% gardens and alterations, with the remainder public projects. By contrast, between 1919-1939, out of 100, 10% were new houses, 25% gardens and alterations, 25% memorials, and 40% public buildings. These figures ignore New Delhi, upon which Lutyens worked from 1912-31, involving annual winter trips to India. They underline the great divide of the First World War, and hint at the interwar decline of country estates, with consequent sales, subdivision and demolition. Lutyens's houses were also vulnerable, and changes of use occurred barely two decades from their construction. The intervening eighty years have brought increased pressure for alterations and extensions, subdivision of house and garden, 'enabling' development within the grounds, and changes of use. I aim to outline the wide-ranging problems of conservation in the context of 'preserving the spirit and substance of the work of Sir Edwin Lutyens,'⁴ the principal objective of The Lutyens Trust,⁵ a voluntary body, which in the planning context works closely with The Victorian Society and The Twentieth Century Society.

Edwin Landseer Lutyens was born in London on March 29, 1869, the tenth child of thirteen, of a retired army officer, turned animal painter.⁶ The father's friendship with the eminent Victorian artist, Sir Edwin Landseer, explains his son's full name. The family moved to the Surrey village of Thursley, and young Ned Lutyens roamed the countryside, looking at buildings and the work of craftsmen. Articled to Sir Ernest George in 1887, Lutyens precociously began independent practice in 1889, with the commission for Crooksbury, a house for the Farnham MP Arthur Chapman. His meeting with Gertrude Jekyll occurred in Spring 1889, and their collaboration produced over one hundred joint ventures.

Lutyens was influenced by Richard Norman Shaw, Philip Webb, and Sir Ernest George. His knowledge of the Surrey vernacular was supplemented by more distant examples, such as the timber-framed gatehouse of Stokesay Castle, Shropshire, viewed during an 1892 sketching tour with Herbert Baker, whom he had met in Ernest George's office. Lutyens's work coincided with the English Domestic Revival, and his early houses have Arts and Crafts affinities. Munstead Wood (1896), designed for Gertrude Jekyll, was built from Bargate rubble-stone, with tall, brick, Shavian chimneys. The exposed serpentine bracing of the first floor gallery, and, internally, its tie-beam trusses and strutted roof, and the meticulous profiles of the stair newels, elevate vernacular idiosyncrasy to purposeful, if self-conscious, design. The garden at Munstead Wood bore all the characteristics of later collaborations, albeit that it predated the house, and infilled a space left for it.

After Miss Jekyll's death, house and garden declined. Her fifteen acres were

subdivided, and subsidiary properties sold off. The birch and rhododendron plantations were cut back, and replaced by unrelieved lawn. Refurbishment of the house reflected its prestige status in the burgeoning Surrey commuter belt. In the 1960s, Lady Ridley, Lutyens's second daughter, made a sad pilgrimage. She wrote to Christopher Hussey, Lutyens's biographer:

My dear Christopher, I waited to reply ... until we have completed our sentimental journey ... it was a voyage of disenchantment and disillusion for me, since his early work is so dated and so unfashionable at the moment that I couldn't see myself wanting to live in any of them. But then none are lived in as he meant ... and his large kitchens and inadequate bathrooms have inevitably led to desecration and vandalism. Can you see Bumps [the family nickname for Miss Jekyll] in a pink bath & loo. White she might have put up with but not pink ... Of his small houses only The Deanery, Sonning, seemed to preserve his intentions. But all the others had been mucked about & inappropriately furnished so that I wish I had never seen them ... I do so much more appreciate his Classical period than his Surrey half-timbered olde oak which is impossible to furnish to our liking. Gledstone, Yorkshire is lovely and the gardens beautifully maintained ... Maybe if I had gone with you or an architect rather than a matron I might have realised more fully his early inventiveness instead of seeing it all as mock Tudor - a period so out of fashion. But the pendulum will swing & it always has & always will.⁷



fig 1 Garden restoration at Munstead Wood, 1997, the revival of Gertrude Jekyll's woodland walks

Munstead Wood, is now Grade I listed, with its gardens on the National Register of Historic Parks and Gardens. In the early 1990s, the long-time owners began major restoration of the Jekyll layout and planting.⁸ A 1970s swimming pool has been well concealed by reinstatement of the planted walks between the house and the Spring garden. Regularly opened to the public under the National Gardens Scheme, Munstead Wood is a success story. However, pressure for visits to the house, which remains a private residence, has increased through international enthusiasm for Lutyens and Jekyll.

Among the early Surrey 'dream houses,' several remain in individual residential ownership, including Fulbrook (Elstead, 1897) and Tigbourne Court (Witley, 1898-99) both representative of his free Arts and Crafts style, but containing hints of growing appreciation of Classicism - for example the Doric columns in the staircase hall at Fulbrook or the Tuscan Doric loggia at Tigbourne Court. Both have survived in good shape, and Fulbrook was sympathetically altered by Roderick Gradidge in the 1970s. Homewood (Knebworth, 1900) was built for Lutyens's mother-in-law, the Dowager Countess of Lytton. The stone triple-gables of Tigbourne Court were transposed into black weatherboarding, showing the influence of Philip Webb's Jolwynds (1873). Lutyens also brought in bold Ionic pilasters on the garden front, under a catslide eaves, imparting grandeur to a modest vernacular house. Sold by the Knebworth Estates in the early 1970s, Homewood remains well cared for, in residential use.



fig 2 The newel staircase at Deanery Garden after removal of the white paint

Deanery Garden (Sonning-on-Thames, 1899-1901) built for Edward Hudson, has long been regarded as one of Lutyens's finest houses. Its counterpoint of horizontals and verticals on the garden front, anchored at the centre point by the tall timber-mullioned bay window, poised above the sunken rill garden, created a classic image. Internally, Hudson furnished it with discrimination: the *Country Life* photographs reveal an interior comparable with a Dutch seventeenth century genre painting. Listed in 1951, it attained Grade I status by the 1980s. This did not prevent desecration by the American millionaire Stanley Seeger, who, without listed building consent, quoting 'Piloti,' in *Private Eye*, "has done over the interior ... completely changing its character. Perusers of *The World of Interiors* can now study the effect of Mr Seeger's taste in full colour and see how he has not only whitened all the internal oak beams but has also slapped on an Indian restaurant style wallpaper over one of Lutyens's highly subtle mannerist chimneypieces."⁹

The *World of Interiors* published an unconvincing apologia by Sir Hugh



fig 3 The courtyard garden at Goddards, owned by the Lutyens Trust now run by The Landmark Trust

Casson.¹⁰ Photographs recorded the perverse funeral effect of the white painting - which Casson inaccurately referred to as lime-washing - and the eclectic kitsch furniture. Seeger also removed the chalk block infilling between the serpentine bracing on the first floor, above the two-storeyed living-hall, creating an incongruous gallery. Wokingham District Council served an Enforcement Notice, preventing Mr Seeger from selling, and compelling him to make reparation. Thankfully, the paint was chemically removed, without visible damage. Deanery Garden changed hands, and remains in single residential use.

Subdivision of houses has occurred since 1945. Chinthurst Hill (Wonersh, Surrey, 1895), more overtly medieval than usual with Lutyens, was loosely organised and split into three without damage in the early 1950s. Crooksbury was not so fortunate: buildings and garden were subdivided disrupting their symbiotic relationship. Subdivision of The Hoo (Willingdon, Eastbourne, 1902) happily left the garden intact, although encroached upon beyond its lower terrace by 1970s housing.

Goddards (Abinger, Surrey, 1899-1900) originated as a rest home for social workers from East-end London. A central common room, was flanked by angled wings embracing a courtyard garden. In 1909, Lutyens altered it to a house. In 1991, Mr and Mrs W. Hall, owners since the 1950s, gifted it to The Lutyens Trust. Planning problems, particularly traffic generation, inhibited the Trust's proposal for a study centre, beyond minimal public access. The Halls had renewed the roof, but services, notably electricity, required urgent attention. The Trust lacked the resources to secure the long-term future, and an income-generating use. Consequently, the house was leased to The Landmark Trust, which has completed extensive restoration, and offers holiday lets - not so far from the original purpose, albeit that the rent might deter today's social workers!

The Pleasaunce (Overstrand, Norfolk, 1897-98) involved alteration and extension of a Victorian villa for Lord Battersea. Highly eclectic, with eccentric detailing, the property has been owned for many years by the Christian Endeavour Holiday Association, who added a flat-roofed dining room, and installed some incongruous windows. The extensive gardens were sold off as bungalow plots in the 1960s. The stable court, with its tall outlook tower, the pebble-covered gazebo, and the cloisters, urgently require repair. Upgrading the accommodation has proved difficult for an organisation with limited funds and by 2000 it had been sold and its future was uncertain. Overstrand Hall (1900), two miles away, was converted in the 1930s to a miners' convalescent home. With discreetly located additions, it was well looked after until the 1990s, when it was offered for sale. Planning permission for residential plots within the grounds was refused, but the long-term future is not secured.



fig 4 Marshcourt in 1999 after restoration of stonework and replanting of garden

Occasionally, unsuitable uses are reversed. The ex-Government Minister, Geoffrey Robinson MP, has owned two choice Lutyens houses. Orchards (Munstead, 1898-99) among the finest Surrey houses, was subdivided into flats after 1945. In the early 1980s, Mr Robinson reversed the conversion, restored the interiors, and rescued the gardens, which again complements the house. Marshcourt (Stockbridge, Hampshire, 1901-04) was built for Herbert Johnson, a wealthy stockbroker. 'New moneyed,' who regarded country houses as symbols of their wealth and status,¹¹ were typical of Lutyens's clientele. Johnson entertained lavishly, offering fishing, shooting and hunting to his guests. In Lutyens he met his ideal architect, and the house, built of chalk clunch, proclaimed both the patron's aspirations and the architect's skills. Johnson, who married in 1912, provided generously for the surrounding villages, in the tradition of the landed gentry, though this was shortlived, as he lost heavily in the depression of the early 1930s. He had commissioned a large ballroom in the 1920s, but by 1932 was forced to sell land, and ultimately, in 1945, the house itself. In 1947 it became a Preparatory School, which continued, under two ownerships, until 1989. The roof was retiled, and garden restoration was assisted by the Hampshire Gardens Trust. Offered for sale in



fig 5 Daneshill in 1999 as centrepiece of an office park

1989, the collapse of property prices left the building unsold, with break-ins, vandalism and theft of fireplaces. Mr Robinson bought the house in 1993, and has completed comprehensive stonework restoration and replanting of the gardens, although the water garden requires repair, and the twin lodges flanking the drive remain derelict. The house was sold again in 1999.

Non-residential uses have proliferated since the late 1920's. Daneshill (Old Basing, 1903) was built for the brickmaker, Walter Hoare, together with a nearby office block at his brickworks. After 1945, the house was acquired by Hampshire County Council, and used as a school. By the early 1980s it was empty, and the garden derelict. Subsequently refurbished as offices, new blocks encroach on the garden setting. Fortunately the house retains many characteristic fittings and fireplaces.

New Place (Shedfield, Hampshire, 1905) included seventeenth century rooms brought from Bristol by the original client Mrs Franklyn. Converted to a conference and training centre in the 1970s, delegates' accommodation was provided in modern blocks in the stable court without damage to the setting of the major elevations. The garden, initially simplified, has lately been well-restored. Hotel conversion has been a mixed blessing, as the houses do not always provide sufficient accommodation to generate an adequate return. Two of the more successful have respected the houses' limitations. Greywalls (Gullane, North Berwickshire, 1900) was built for the Hon. Alfred Lyttelton adjoining Muirfield Golf Course. In the 1950s it became a hotel, but only opens in summer, and its limited size has made it increasingly difficult to pay its way. In 1998 an adjoining landowner applied for permission to develop pseudo-vernacular houses to the south, despoiling the framed view of the Lammermuir Hills from the garden. This was subject to a Public Inquiry in Summer 1999. In dismissing the appeal mention was made of the importance of preserving the open view to the south. Little Thakeham (Storrington, West Sussex, 1902) was regarded by Lutyens as the 'best of the bunch.' A new-old golden stone 'E'-plan manor house, it has been a country house-hotel for twenty years, with minimal alteration, preserving the original ambience, particularly in a fine two-storey central living hall, with its handsome baroque-style stone screen. However, the limited accommodation proved a handicap to long-term viability, the stables, which might have provided an annex, were in separate ownership and the stonework required extensive restoration. The house was sold in Summer 2000 and will revert to residential use.

After 1906, Lutyens moved towards the grand manner, with a parallel series of Queen Anne style houses, aptly characterised as 'Wrennaissance.'¹² Smaller examples have survived well, with the exception of The Dormy House (Walton Heath Golf Club, Surrey, 1906). By 1980 chimneys had been demolished, the roof relaid in interlocking tiles, and windows replaced. Happily, Middlefield (Great Shelford, Cambridgeshire, 1908), The Salutation (Sandwich, Kent, 1912) and Ednaston Hall (Brailsford, Derbyshire, 1913) remain private residences, although there was an attempt, dismissed on appeal, to build houses in the grounds of The Salutation. Folly Farm (Sulhampstead, Berkshire, 1906; 1912) originated as a modest Queen Anne style house, in the characteristic red and grey brickwork of the Reading area; a large extension, reverting to the Surrey vernacular, was added in 1912 together with elaborate gardens.¹³ This house has been in the same ownership since the mid-1950s and appeared in a pioneer television programme featuring English domestic architecture. It stands as a testament to good stewardship, but in Spring 1999 it was placed on the market. The £3 million asking price did not delay the sale, and the new owners have acquired the responsibility for continued sympathetic stewardship.



fig 6 Folly Farm, consummate Lutyens/Jekyll collaboration, for sale in Spring 1999

Two of the grander houses changed use between the wars. Nashdom (Taplow, Bucks, 1906-09) was built for weekend entertaining by Princess Alexis Dolgorouki, a Lancashire cotton heiress married to a Romanian prince. Imposing, although constructed of colourwashed brick, apart from the Tuscan Doric entrance portico and with terraced gardens, the house became an Anglican Benedictine Monastery in



fig 7 'Heathcote', Ilkley, in office use for over 30 years

1929. With mildly brutalist 1960s extensions, it remained as such until the mid-1980s. Sold and resold, unacceptable proposals included offices, with large-scale extensions, and subdivision into flats, with adjacent 'enabling' development. Finally, in 1995, a more acceptable conversion was approved, although this still involved subdivision of the 'big room', which formed the sociable heart of 'Nashdom' in its heyday. Grandier, yet smaller-scale, albeit magnified by tricks with levels and terracing, Heathcote (Kings Road, Ilkley, West Yorkshire, 1906-09), was built for the textile magnate, Ernest Hemingway, with whom, famously, Lutyens quarrelled over the introduction of a black marble staircase. Hemingway settled the final account of over £17,000 in 1909; in 1958, the current owners, consulting engineers N. G. Bailey paid £16,500 for it. It has been well cared for, although office furniture now sits uneasily with the Russian-silver electroliers, fitted bookshelves and china cupboards.

Grandest of the brick 'Wrenaissance' houses, Temple Dinsley (1909), near Hitchin, Hertfordshire involved extensions to a seven bay Queen Anne house. Lutyens created an 'H' plan, with wings at right-angles. The terraced gardens included Jekyll planting. The clients, the Fenwicks, from Northumberland, drew their wealth from coal-mining and department stores. The Fenwicks divorced in the 1920s, and the house re-opened as a girls' school, Princess Helena College, in 1935. To create dormitories, the roofs of the wings were raised, using car jacks, and dormer windows were introduced, overpowering the original house. New outbuildings included a large games hall, sited in a hollow to lessen its impact. In the 1990s, the Hertfordshire Gardens Trust assisted restoration of the gardens. Nevertheless, long-term repair problems remain, but applications for housing plots in the grounds have been resisted and rejected on appeal. A large 'Wrenaissance' house that has successfully found a modified use is Great Maytham (Rolvenden, Kent, 1910-11), which was sensitively converted by Mutual Households' Association Ltd into retirement flats, retaining some of the main sitting rooms for communal use. The gardens include an earlier walled garden, which inspired Frances Hodgson Burnett's famous children's book, *The Secret Garden*.

At Hestercombe (Somerset, 1904), Lutyens, with Gertrude Jekyll, added a spectacular setting to Lord Portman's undistinguished late nineteenth century house. The central, sunken Great Plat was flanked by raised rill water gardens, and terminated with an imposing pergola. To one side, angled axial lines homed in on the Orangery, the grandest of Lutyens's garden buildings. Owned by Somerset County Council for many years as its Fire Brigade headquarters, Hestercombe gardens were restored to win a 1975 European Architectural Heritage Year Award. Sensitive stewardship has continued, but, recently, long-term ownership has been uncertain, with the County Council poised to dispose of the property. Tyringham, Buckinghamshire, is a much-Frenchified Soane house, to which Lutyens added water gardens for F. A. Konig, a Swiss banker, from 1924. The house has been used as a health clinic for many years, and the gardens, and their buildings have deteriorated. The formal Bathing Pavilion and Music Pavilion, the latter with a subterranean organ chamber, are poorly maintained, with their reinforced concrete domes spalling. By Autumn 2000, the property was up for sale, but no immediate purchaser had come forward.

Despite the decline in country house commissions after 1919, Gledstone Hall (Skipton, North Yorkshire, 1922-29), was built for Sir Amos Nelson, a Lancashire industrialist, reputedly costing £250,000. This meticulously proportioned, almost Neo-Classical house, was set within terraced gardens, which involved massive earth modelling and retaining walls. In the 1970s, the greater part became a nursing home for terminal geriatric patients. Applications were submitted for glazed day rooms within the loggias, and suspended ceilings were fitted beneath the bold modelled originals. Subsequently, the house became derelict, and was included on the local buildings at risk register. However, following sale to an American owner in 1999, it looked as if restoration might soon commence. Halnaker Park in West Sussex,



fig 8 The staircase hall at 'Ashwellbury' still retains the original Lutyens electrolier

designed in 1935, was smaller scale and comparatively restrained. However, its galleried music room was converted into a swimming pool, which the Grade II listing failed to prevent. Middleton Park, near Bicester, Oxfordshire (1934-38), built for the Earl of Jersey, was a spectacular swan-song for Lutyens's love affair with country houses. Barely completed by the outbreak of the Second World War, it was scarcely lived in as intended. The principal bedrooms had en-suite dressing and bathrooms, while the servants were accommodated in a cluster of lodges flanking the north forecourt approach. For thirty years, Middleton Park has been subdivided into apartments, while the servants' lodges have made attractive individual houses. Much of the detailing remains intact, although Lady Jersey's luxurious bathroom, with its Neo-Art Deco pink and white marble decor has become a sitting-room.

A small country house that has remained virtually intact is Ashwellbury (Hertfordshire, 1922-26), skilfully transformed from a gaunt grey brick mid-19th century house into an elegant eyecatcher, with a hint of the grandeur of Gledstone Hall. Mrs W A Fordham brought in Gertrude Jekyll to remodel the garden in 1908. After the death of her husband in 1921, Lutyens arrived on the scene, 'scumbling' lime-wash over the brickwork, adding French window-shutters, an elegantly proportioned door-case and wood eaves cornice, and recasing the mean chimneystacks in handmade red brick. Internally, a spectacular toplit staircase hall replaced the dank kitchen-court. Lutyens's love of geometrical complexity was shown in the interlaced traceried circular windows, which light the service corridors from the hall. *Country Life* did not publish the house until 1947,¹⁴ by which time Lutyens was dead, and the future of the country house again precarious. The Fordham estate included a brewery, which backed on to Ashwellbury, and was closed and demolished in the early 1970s. The remaining estate passed to Mrs Fordham's great-nephew, Gurney Sheppard, who continues to work it. The house remains as it was; indeed much of the furniture shown in *Country Life* is still in place. In contrast to the diverse, sometimes inappropriate uses, and decorative makeovers of many of Lutyens's houses, it is pleasant to record a relatively modest example which has retained both its 'spirit and substance,' in line with the objective of The Lutyens Trust.

No characteristic Lutyens houses are owned by the National Trust; presumably their continued marketability, and lack of endowments have proved to be handicaps. Given that the Trust has now acquired the Modernist Goldfinger residence facing Hampstead Heath, it is regrettable that no example of an acknowledged high point of house and garden design has been brought into the Trust's (or English Heritage's) portfolio. Both of the Trust's Lutyens properties are castles, if not follies.¹⁵ Lindisfarne Castle was restored and sensitively altered for Edward Hudson from 1905, and it also became a summer home for the Lutyens family before 1914. Castle Drogo (Moretonhampstead, Devon, 1910-30) originated in the wish of Julius Drewe, whose wealth came from Home and Colonial grocery stores, to create a monument to himself, and his fictive ancestor, the legendary Drogo of Drewsteignton. The massive granite castle took the same lengthy constructional period as New Delhi, and long before its partial completion, Drewe had become disheartened, following the death of his son, Adrian, in the First World War. The Trust took custody in 1974, and it was opened to the public two years later. Conceived in monumental form it has, perhaps inevitably, become a monument defacto.

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- Notes and References**
- ¹ For Lutyens's houses see:
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For Lutyens's early work alongside his contemporaries, see:
Gradidge, R., *Dream Houses*, London, Constable, 1980. *The Hayward Gallery Catalogue*, vide infra, Note 7, contains the most comprehensive list of works. Muthesius included 'Orchards', Overstrand Hall, and 'Deanery Garden' in *Das Englische Haus* (1904). See Muthesius, H., (trans Seligman, J.), *The English House*, London, Crosby Lockwood Staples, 1979
 - ² Notably Weaver, L., and Jekyll, G., *Gardens for small country houses*, London, Country Life, 1911 See also Brown, J., *Gardens of a golden afternoon*, London, Allen Lane, 1982; and Tooley, M., and Armander, P. (eds), *Gertrude Jekyll*, Witton-le-Wear, Michaelmas, 1995
 - ³ The figures here, and below, are from O'Neill, op cit., p 11
 - ⁴ Many of the houses mentioned have figured in Lutyens Trust casework over the past 15 years. As architectural adviser, and lecturer, I have visited virtually all of them.
 - ⁵ The Lutyens Trust was founded as an educational charity in 1984, by leading architectural historians including Colin Amery, Jane Brown, Roderick Gradidge, Margaret Richardson, and Gavin Stamp, with the enthusiastic collaboration of Mary Lutyens (1908-99), Sir Edwin's last surviving child.
 - ⁶ For Lutyens's biography see:
Hussey, C., *The Life of Sir Edwin Lutyens*, London, Country Life 1950, reprinted by Antique Collectors Club Ltd., 1984; Lutyens, M., *Edwin Lutyens by his daughter Mary Lutyens*, London, John Murray, 1980; Percy, C., and Ridley, J. (eds), *The letters of Edwin Lutyens*, London, Collins, 1985.
 - ⁷ Quoted in Cornforth, J., 'Lutyens and Country Life: 81 not out', p.31, in *Lutyens: The work of the English Architect Sir Edwin Lutyens (1869-1944)*, London, Arts Council of Great Britain, 1981, [Catalogue of the Hayward Gallery Exhibition]

- ⁸ The basis for restoration was a 1991 survey by the Royal Commission on the Historical Monuments of England, see Tooley and Arnander, *op cit.*, pp 72-82
- ⁹ 'Piloti', 'Nooks and Corners'. *Private Eye* 676, 13/11/37, p 9; see also Aslet, C., 'All white is not all right', *Country Life*, 5/11/87, p 83
- ¹⁰ Casson, H., 'Deanery Garden', *The World of Interiors*, Nov. 1987, pp. 210-21
- ¹¹ Lutyens's clients are chronicled in Brown, J., *Lutyens and the Edwardians*, London, Viking, 1996.
- ¹² For discussion see Hussey, *op cit.*, pp 135 -37
- ¹³ Inskip, P., 'Folly Farm by Sir Edwin Lutyens', pp. 16-21 in *Masters of Brickwork, Architects' Journal Special Supplement*, December 1984
- ¹⁴ Vol 101, 2/5/47, pp. 810-13
- ¹⁵ Pevsner felt Lutyens tapped into the British fascination with the folly: 'Sir Edwin Lutyens was without doubt the greatest folly builder England has ever seen. Castle Drogo beats Fonthill, the Drum Inn at Cockington beats Blaise Castle, and The Viceroy's house at Delhi beats any other folly in the world...' 'Building with wit', p 468, in Service, A., *Edwardian architecture and its origins*, London, Architectural Press, 1975.

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