

## INTRODUCTION

*A New Orchard and Garden* and *The Country Housewife's Garden* were first published together in 1618, despite the date of 1617 on the title-page of *The Country Housewife's Garden*. Subsequent joint publications appeared in 1623 and 1626: the books were also absorbed into a collection of works on cookery, agriculture and gardening by Gervase Markham entitled *A Way to get Wealth*, which was published about fifteen times between 1623 and 1695. Lawson's works were, therefore, some of the best-known books on orchards and gardens in the seventeenth century.

A resurgence of interest in Lawson in the twentieth century, principally because of his book for women gardeners, saw several new editions. In 1926 Cresset Press produced an edition in an elegant type with an introduction by the most prominent garden historian of the day, Eleanor Sinclair Rohde. A private-press edition in 1948 was followed by the publication of *The Country Housewife's Garden* together with extracts from *A New Orchard and Garden* in 1983, with an introduction from another renowned writer on gardening, Rosemary Verey. In America, Lawson was republished in Philadelphia in 1858 and, in the last century, the books appeared in 1940 and 1982.

In view of this extensive publishing history, why do we need another edition? None of the previous publications is in print and old copies are difficult, and expensive, to obtain. This present edition will be the first facsimile for some time, preserving both the layout and typography, and the illustrations. In past introductions much has been made of William Lawson's prose and his advice on gardening and garden design. Whilst covering these topics myself, I wish also to produce a portrait of William Lawson, his philosophy and outlook on the world as

well as the known details of his life, discuss the reasons for his producing the books, and look at how Lawson's work was perceived later in the seventeenth century.

The two books were published together and meant so to be - frequent mention is made of *A New Orchard* in *The Country Housewife's Garden* and some very short chapters in the second are little more than a couple of sentences referring the reader back to the former book. The books are, however, different in style. *A New Orchard* proceeds at a more leisurely pace, with chapters largely devoted to the philosophy of gardening and the pleasures and profits to be derived from a well-stocked orchard. Latin quotations, proverbs, classical allusions are scattered through *A New Orchard* but are not found in *The Country Housewife's Garden* which is, for the most part, a sparsely written manual. Only when talking of flowers and bees does Lawson allow himself to be diverted from the task of giving housewives clear and simple instructions.

The illustrations in both books have been frequently reproduced, and deservedly so: Lawson insisted that the publisher expended 'much cost and care ... in having the Knots & Models by the best Artizan cut in great variety'. The half-page woodcut of gardeners digging, and cutting and planting slips is a delight to the eye: no wonder the printer used it both in the text and as a frontispiece. *The perfect form of a Fruit-tree* on page 36 [70] is at the same time a simple diagram and a bold and lively design. Lawson's idea of an ideal orchard and garden on page 10 [44] is another example of a bold but pleasing plan, enlivened with suggested topiary figures, a knot, and an old-fashioned fountain. (A very similar fountain occupies the centre of a garden in Markham's *English Husbandman*.)

The knot in this garden is not typical. The plates of suggested knots included in this book are based on a square plot subdivided by a grid and diagonals (see page 71 [95]), as are all

knots found in other sixteenth-century and early seventeenth-century gardening books. One cannot produce the knot on page 10 [44], a six-pointed star surrounding a double five-petalled rose, using a squared base. The design, including a small 'c' in the centre of the rose, would not look out of place in a Rosicrucian emblem book, but we cannot ascribe to a Yorkshire vicar such outlandish ideas.

Until the 1980s all that was known about William Lawson came from these two small books: his great age and long experience in gardening; that he lived for a long time in Yorkshire; was well-versed in the Bible, the classics and some Continental books of natural history; was acquainted with 'that honourable Lady at Hackness' Lady Margaret Hoby; and had seen a stranded whale at Teesmouth and a blown-down pear tree at Wilton in Cleveland.

In 1982 John Harvey, correctly guessing that Lawson was a clergyman, identified him as the vicar of Ormesby, a Yorkshire parish at Teesmouth, from 1583 until his death, aged 82, in 1635. He was twice married and spent the whole of his career in the north of England. His son, another William, also joined the church, in 1622 becoming vicar of Stainton, only three miles from his father's parish. His landholding consisted of a considerable part of the parish of Ormesby and John Harvey speculated that the ideal garden set out in *A New Orchard* may have been based on an idea for land held by Lawson at the mouth of the Tees. He was, for a country vicar, a man of some learning. The two books he published have references to classical authors, as well as to Erasmus and to a work on the West Indies by Peter Martyr. He was also acquainted with English works on agriculture and gardening. He had a library of books, probably works on religion and philosophy, and when he died willed 'all mie latine books & mie English books of contraversie' to his son William.

He ministered during a time when the Church of England was still a relatively young institution with great doctrinal struggles taking place within it. He had at least one friend known for her Protestant piety, Lady Margaret Hoby, and his religious convictions were broadly puritan - he had no truck with 'popery and knavery'. A vicar of long standing, he understood the weaknesses of those to whom he ministered and the need for firm moral guidance. 'Man himself left to himself, growes from his heavenly and spirituall generation, and becometh beastly, yea, devilish to his own kind, unlesse he be regenerate.' He took his calling seriously and was described in ecclesiastical records as *Pastor vigilantissimus* and *catechista diligentissimus*, a most diligent teacher and vigilant priest. He built the pulpit in his own church and it is sobering to reflect that, whilst we remember him for his gardening books, he was most proud of his preaching. In his will (which he wrote himself) he directs that he be buried under or near the pulpit at Ormesby. On his tombstone he wished a Latin epitaph to be inscribed which freely translates as:

This pulpit's donor adorned it for so long as he taught the people God's Holy Writ from it. Scorning worldly protectresses and loves, he has lain down under the pulpit where once he stood. In the grave, the soul, trusting to the last in the pulpit, climbs Olympus, while the flesh, turned to ashes, remains.

Indeed, parts of the chapter on the age of trees read like extracts from one of his sermons: 'Physic holds it possible, that a clean body kept by these three Doctors, *Doctor Diet*, *Doctor Quiet*, and *Doctor Merryman*, may live neer a hundred years.' Methuselah lived long but men say that life became shorter after the Flood; men, he wrote, have shortened their lives by 'want of knowledge, evill Government, Riot, Gluttony, Drunkenesse, and (to be short) the encrease of the curse, our sins increasing in an Iron and wicked age.' If men 'whose course of life cannot by

any means, by Counsell, restraint of Lawes or punishment, nor hope of praise, profit, or eternall glory, be kept within bounds', can live to a hundred, is it any wonder that well-tended trees can live so much longer?

One can imagine Lawson urging his congregation to live clean, quiet, sober lives like trees!

Although he took his calling seriously, Lawson was much more than a stern moralist. The delight in trees, flowers, herbs, bees, birds and all of nature which shines through his books leave one with the impression of a kindly man, content with life. He could crack a joke - country housewives who found any of his rules for gardening 'knotty' were referred to chapter 3 (the chapter on garden knots). He liked music and singing, enjoying the sound of the organ and 'a sweet Recorder'. His ideal garden would have space for 'silver sounding Musicke, mixt instruments, and voyces'. He bequeathed to his grandson 'all mie song books' and one can imagine the Lawson family in consort singing and playing under his trees of a summer evening. His strict morality was tempered by a keen sense of social justice. Giving away surplus fruit to neighbours would discourage pilfering, 'For as liberality will save it best from noisome neighbours, (Liberality I say is the best fence) so justice must restrain Rioters.' He uses such phrases twice in the book. The mention of rioters may be a reference to disturbances in the 1590s when near-famine conditions in parts of England followed harvest failures and the governing classes had to tread a fine line between condemning the disturbances and urging that the poor be sold food at reasonable rates.

The title-page, preface and dedication of *A New Orchard* tell us for whom the books were written and Lawson's reasons for producing them. *A New Orchard* is to impart the best way to run an orchard 'particularly in the North'. Several times in the book Lawson highlights the climatic constraints of the north of

England - shorter summers, harsher winters, deep snow, etc. Lawson had read many of the existing books on gardening and orchards, finding them written by men from the south or, even worse, translated from classical writers whose instruction was more suited to the shores of the Mediterranean. He acknowledged the insight of classical authors but proposed to 'leave them to their times, manners, and several Countries'. He was at pains to assure his readers that his books were original, written 'of my meere and sole Experience', the wisdom of an old man All being the experience of Forty and eight yeares labour'. 'Art,' he explained, 'hath her first originall out of Experience ... therefore must we count that art the surest, that stands upon Experimentall Rules, gathered by the rule of Reason'.

The dedication is to Sir Henry Belloses (Belasyse), a prominent Yorkshire baronet with a house at Newburgh who was 'renowned for his hospitality'. Like Lawson, he was keenly interested in orchards, helping him and others with 'learned Discourses of Fruit trees'. Lawson may have given advice in return: Sir Roy Strong has noted a similarity between the knot at the bottom of page 73 [97] ('Lozenges') and part of the garden at Sir Henry's seat, Newburgh Priory, as depicted in a painting of the late seventeenth century. Lady Margaret Hoby, who lived at Hackness about thirty miles from Lawson, was another member of the local gentry named by him as interested in gardening. One has the impression that Lawson was part of a thriving group of gentry-gardeners in Yorkshire, some of whom had persuaded him to publish his works, they having admired his gardens when they 'resorted to me to confer in matters of that nature'.

Lawson opens *A New Orchard with* a chapter defining in detail the qualities of a good employed gardener, a topic not previously tackled by gardening writers. As a cleric of some piety, Lawson begins by saying a gardener should be religious in both thought and deed, specifying quite closely the orthodoxy to

which he should aspire. A gardener was one of the most important servants in a household and should set an example to the others, upholding the good name of the family and helping 'to stay unbridled Serving men' who might listen to evil counsel. He had to be honest and hard working, keeping to his tasks throughout the year, but not doing untold harm by carrying out jobs at which he had no skill. The master had an obligation to allow the gardener help in summer to harvest the fruit and he should augment the gardener's wages, after the house was well served, with 'fallen fruit, superfluity of hearbs, and flowers, seeds, graffes, Sets'. If one employed such a paragon, the whole task of gardening could be left to him and gendemen and women could ignore a book like Lawson's! Recollecting this, he adds a final paragraph recommending what follows to those 'not able, nor willing to hire a Gardener'.

The remaining chapters of *A New Orchard* can be divided between those primarily giving instruction and advice, and reflective or philosophical passages in which Lawson expatiates on the profits, pleasures, comfort and spiritual renewal to be gained from orchards and gardens, giving his views on garden design and incidentally telling us something of his own garden and his outlook on life. We will look first at the instructional parts of *A New Orchard* which cover all aspects of orchard-keeping, from the choice and preparation of the ground, to gathering and storing of fruit from mature trees.

Lawson's advice is practical and sensible. In discussing the tilth he suggests good soil, a level, moist site, and cautions against excessive digging which might disturb the topsoil. A low-lying site near a river is the best, for here good soil washed down from hills will have accumulated and there will be some shelter from harsh weather. He stresses this opinion with examples of low-lying, riparian sites in Yorkshire and abroad, 'I have stood somewhat long in this poynt, because some do condemn a moist

soyl for fruit trees. He is content to confine his orchard to the fruit which can withstand 'these frozen parts', spending some time decrying attempts to grow cherries, apricots and peaches as wall fruit because the unnatural training of trees against walls does great damage and they die ten times sooner than free-growing trees.

Lawson was keen to encourage men to plant large orchards but he saw difficulties if the land was not held on a secure tenure. He suggested longer leases be granted to take account of the time taken for an orchard to become profitable. Influenced perhaps by James I's scheme for mulberry trees to feed silk worms, he also suggests legislation forcing landholders to plant so many acres of fruit trees of a specified type.

Chapters on fences and 'Annoyances' advise how to keep out animals and thieves and protect trees against disease, weather, and attacks by deer, moles ('moles will anger you' he says candidly), hares, birds and other pests. A moat and broad bank set with quicksets is his preferred option for fencing.

The chapters on raising sets, planting an orchard, manuring, grafting and pruning are the most technical parts of the book, drawing on his own skill and what he himself learned from books and other orchard-keepers. English gardeners had long been interested in fruit growing, and the first manual on the care of fruit trees was published in the 1520s. These chapters are those which would have been examined most critically by his own circle of orchard lovers and they were re-examined later in the century by writers, working first under the Commonwealth and then with the Royal Society, who were collecting together useful information on agriculture, horticulture and manufacturing to encourage enterprise in the Kingdom.

John Beale, another fruit-growing clergyman who became a Fellow of the Royal Society in January 1663, wrote two letters

to Samuel Hartlib, the leading promoter of agricultural improvement of his day, which were subsequently published as *Herefordshire orchards, a pattern for all England* in 1657. Beale cites a number of authors in this pamphlet but none is examined in such depth as William Lawson. Beale tells us that,

Some Years ago I read a small Treatise of Orchards and Gardens by William Lawson, a North-Country Man, Printed 1626. In it I found many assertions which seemed to me so strange, so contrary to our general Opinion, so discordant from our daily Practice, and so incredible, that I could not forbear my smiles. I related the particulars to all our best Artists. Every Man confirmed me, that the Treatise was wholly ridiculous, and in no respect worthy to be examined and weighed: yet I thought I found many signs of Honesty and Integrity in the Man, a sound, clear, natural wit, and all things attested and affirm'd upon his own Experiences. This raised my Wonder the more.

Despite this discouragement, Beale subjected five of Lawson's opinions about growing apples to 'exact trial with patience' and found that much of what he wrote was true.

John Evelyn, another Royal Society member, compiled *Sylva*, an imposing book on forest and fruit trees, at the behest of the Society in 1664. The book aimed to bring together the best writing on trees to encourage gentlemen to plant trees both for timber and fruit -particularly cider apples. Much of Evelyn's chapter on pruning is taken from Lawson. Following initial remarks on pruning, Evelyn introduces one and a half pages of direct quotation from Lawson (and several further pages of summary) thus:

Divers other precepts of this nature I could here enumerate, had not the great *experience*, faithful, and accurate *description* how this necessary work is to be perform'd, set

down by our Country-man honest *Lawson* (*Orchard, cap. 11*) prevented all that the most *Inquisitive* can suggest: The particulars are so ingenious, and highly material, that you will not be displeas'd to read them in his own style.

Evelyn also repeated with approval Lawson's extensive remarks on the age of trees (one of the topics also discussed by Beale), concluding that 'The Discourse is both learned, rational, and full of encouragement', and describing Lawson as 'Our honest Countryman, to whose Experience we have been obliged.' *A New Orchard* was, it appears, in the mid-seventeenth century, regarded as a standard text on trees.

Lawson's instructions on gathering fruit are succinct: stand upon a ladder with A gathering-apron like a poak before you, made of purpose, or a wallet hung on a bough, or a basket with a sieve bottome, or skin bottome, with lathes or splinters under, hung in a rope to pull up and down.' Gathered fruit was to be first dried, then, in a dry loft, 'lay them thin abroad'. Fruit kept successfully for much of the year was a great boon to a household, adding variety, freshness and sweetness to a diet often of necessity dull and bland. The purpose-made baskets and 'poaks' he mentions are just some of the many instruments, a few of which are illustrated, which Lawson recommends for maintaining an orchard.

The short chapter on profits, at the end of those describing the making and maintaining of orchards, begins, 'Now pause with yourselfe, and view the end of all your Labours in an Orchard: unspeakable pleasure, and infinite commodity.' This combination of profit and pleasure, reiterated in the following chapter, is a constant theme in seventeenth-century horticultural literature (and, according to Markham, is found in earlier Continental books), particularly with regard to orchards where, unlike purely ornamental gardens, any guilt at creating something for enjoyment can be assuaged by the profit of the

fruit and other produce grown. Another 'godly' man, Ralph Austen, had this conjunction vividly depicted on the title-page of his book on orchards in 1553: two strong arms emerge from clouds labelled 'Profits' and 'Pleasures' and clasp hands firmly.

Lawson maintains that half an acre of Orchard is more profitable than one acre of corn, and that orchards are more profitable than gardens. Such profitability was a frequent theme of writers a generation later -Walter Blith in the 1650s maintained that orchards planted on relatively poor land could increase the rent twentyfold, and Ralph Austen took it as 'very well known to many in this Nation' that orchards were very profitable. By the middle of the century, writers could draw on the example of actual commercial orchards for these claims. Lawson lists profitable produce: cider and perry, for which he gives a simple recipe; raw fruit for home consumption or sale; distilled waters from the flowers and herbs in the orchard (roses, woodbine or angelica); and profits from crops grown between the trees such as saffron or liquorice. A wide variety of crops could be grown, he wrote, between young trees in the years before their maturity. Growing crops between trees was popular at the end of the nineteenth century in England when it was known as 'the Kent system'. Joan Thirsk describes how, 'Rows of fruit trees in orchards were separated by rows of vegetables, so that no land was left idle which could accommodate a crop. At Evesham, for example, Rider Haggard described broad beans, lettuces, parsley, potatoes, cabbages, and radishes growing between fruit trees. At Ledbury, Herefordshire, soft fruits were grown between standard fruit trees on a farm of 40 acres.

Lawson's chapter on the age of trees is a digression which allows him to bring together evidence from the Bible, classical literature (Cicero, *De Senectute*, and Erasmus 'out of Hesiodus'), and to demonstrate his powers of argument, producing a case for the extreme longevity of trees. He takes the opportunity also to

draw moral conclusions from the life-expectancy of trees.

The final chapter in *A New Orchard* considers 'Ornaments' and here Lawson describes, and justifies, the pleasure of an orchard adorned with borders of flowers and herbs and a number of other garden features. Work itself is a pleasure in an orchard and people should have no qualms about using an orchard for rest and recreation, for God placed Man in Paradise, 'And who can deny but the Principal end of an Orchard, is the honest delight of one wearied with the works of his lawful calling?' Mindful perhaps of the gentry who were the likely readers of his book, Lawson flatteringly calls them 'the gods of the earth' who, wearied of the cares of the law and government (and stuffy buildings and fine banquets), go to their orchards 'to renew and refresh their senses, and call home their over-wearied spirits.'

Orchards please all the senses, 'What can your eye desire to see, your eares to heare, your mouth to taste, or your nose to smell, that is not to be had in an Orchard, with abundance of variety?' Lawson was particularly fond of birds in an orchard (and forgave them the fruit they took): blackbirds, thrushes, robins, wrens, and especially nightingales 'who with several notes and tunes, with a strong and delightsome voyce out of a weak body, will beare you company night and day.'

Much of this chapter describes Lawson's ideal orchard and garden, adding to the outline in the illustration and side notes on page '0 [44). John Harvey suggested that Lawson had a site in mind, by the mouth of the Tees, for this garden. His actual orchard was a more humble affair, 'my little Orchard' , the trees in which were at least forty years old when he first came to Ormesby.

This ideal garden is terraced, on three levels with steps between, with a moat separating it from the house in the south and a river (the Tees) flowing by to the north. Bounded on the east by a

double plantation, of woods to keep out the wind, the garden has six compartments for trees, knots, topiary work and kitchen gardens. Four mounts topped with two still-houses and two gazebos stand in the corners, with two sheltered spots for bee skeps by the river. Space might be found also for a bowling alley, archery butts, or a maze.

Miles Hadfield thought Lawson's directions for laying out a garden 'not very helpful', but they do typify the ideals of Tudor and Stuart gentry gardens. Such a garden would have been considered old-fashioned by the most fashion-conscious (and rich) gentlemen of the day who were already spending money on grander 'Renaissance' gardens influenced by Italy and in many cases laid out by Continental gardeners. But the gardens favoured by Lawson and his friends 'had an intimacy never regained once the impact of the high Italian Renaissance and the French grand manner reached England'. Rather than describe the ideal garden in detail, I will leave the reader to imagine it from Lawson's prose and plan.

*The Country Housewife's Garden* has some fame as the first gardening book for women, but present-day readers must not expect to see in it evidence of a change in the attitude of men to women. Lawson had respect for women, but treated them differently from men. No references to the classics and few Latin quotations are found in this book, no digressions on philosophy, morality or social justice. The text is for the most part plain, simple and didactic. It was assumed the housewife had little experience of books - a note on the title-page tells her how to find the contents-page. Lawson is at pains not to overload the housewife with too much information, describing only those vegetables, herbs and flowers necessary for starting a basic country garden 'because I teach my *Country Housewife*, not skilful Artists'. Even though the garden was to be created by a woman, Lawson leaves the size of it to be decided by 'every

mans ability and will'.

Why, then, was the book written? It was published not long after Sir Hugh Plat's *Delights for Ladies*, a book of food, medicines and cosmetics aimed specifically at women which in turn had been preceded by several cookery books for women. Gervase Markham wrote *The English Housewife* in 1615, a large book covering cookery, medicine, distilling, the dairy, baking, brewing and malting, clothmaking and dyeing. *The Country Housewife's Garden* was part of a general interest (on the part of men) in women's work. It has been suggested to me that the shock of bad harvests in the 1590s and the general strain on resources occasioned by rising population caused men to place more value on the contribution women could make to a household by gardening, beekeeping, dairying, distilling, weaving and spinning as well as producing food, drink, clothing and medicine, particularly in times of scarcity.

Whatever the motivation, Lawson wrote a little book which is packed with interesting advice. It was written after *A New Orchard* and many chapters are very short, explaining that the advice on, say, fences or the site for a garden is similar to that for an orchard. Several pages of knots adorn the book although Lawson leaves 'every houswife to herself' to devise a suitable design. He does, however, go into some detail on the form of a simple country garden, advising two divisions, for flowers and for kitchen vegetables. Practical reasons for the distinction are that vegetables mature at different times, leaving some beds untidy or bare whereas in a formal garden the planting remains fixed for a season. Also, there was a constant need to get amongst the vegetables to weed and harvest them. Detailed and sensible directions on making narrow beds for vegetables to provide good access recall the little book by Richard Gardiner on kitchen gardening published a few years earlier.

The longest chapter on gardening itself is the 'Husbandry of

Herbs', an alphabetical list of vegetables, fruits, flowers and herbs for a country garden, each with advice on growing and their culinary or medicinal qualities. The individual entries are short and practical: when to plant seeds, which are renewed by root division, large vegetables which require a plot to themselves, etc. This is a very traditional way of introducing garden crops, a similar format to medieval plant-lists. Lawson cannot resist putting some flowers of no practical use in the list - for example gilly-flowers whose utility is 'much in ornament, and comforting the spirits'.

Two short chapters, essentially just lists and short apophthegms, typify Lawson's didactic approach. In the 'Division of Herbs' he simply groups crops for a country garden into three divisions according to their size. Chapter IX, 'General Rules in Gardening', reduces to sixteen rules all that a housewife needs to know to start a garden in the north of England, followed by a final extra tip - be present when your maids weed, or teach them well to distinguish between weeds and crops.

Lawson concludes his advice to country housewives with a section on beekeeping. He, like Thomas Tusser before him and a succession of writers afterwards, assumed that countrywomen would be responsible for bees and honey. Although sugar was a more stylish sweetener, honey was cheaper and had many more domestic uses than to sweeten food. It was a soothing ingredient in medicine and a medium in which to take unpalatable prescriptions. It was known as a preservative. Drinks made from honey - mead, metheglin - were popular at the time: Sir Kenelm Digby collected a large number of recipes which were published in his 'Closet' in 1669, many from noblemen and women.

Interest in bees in the sixteenth century was reflected in some translations of foreign works and classical texts and, in 1593, the first original English bee-book by Edmund Southerne. A major work, the Reverend Charles Buder's *The feminine monarchie*,

appeared in 1609. Many clergymen, including Lawson, wrote on bees, maybe the apparently ordered lives of bees ('cleanly and innocent' he called them) provided consolation to a vicar trying to instil morality into sometimes difficult parishioners. Lawson found bees to 'love their friends, and hate none but their enemies'. They were trusting of those they knew, and paid for their keep 'with great profit' -altogether an ideal flock for a world-weary clergyman. Lawson acknowledges earlier writers on bees who have written in more detail, some 'well and truly', but being for many years a 'Bee-master' he has some original material to contribute.

In 1614 Gervase Markham dealt with bees in the first edition of *Cheape and good husbandry* and Lawson refers to this work, disagreeing with Markham's preference for wooden hives. Despite the risk of invasion by mice, Lawson preferred straw skeps 'which I commend for nimblenesse, closenesse, warmnesse, and drynesse'. Lawson described and included an illustration of an open-sided wooden structure, set in the corner of a wall, in which to house the bees which was preferably to be sited in the orchard 'for bees love flowers and wood with their hearts'. In the opinion of modern bee-keepers 'a comparison between the bee matter in *Cheape and good husbandry* and Lawson's *A New Orchard and Garden* shows Lawson to be the better practical bee keeper.' His few pages on bees are frill of useful advice, concluding with directions on extracting honey from combs and storing it.

Lawson claimed that 'if you have but forty stocks' of bees they would yield 'more commodity clearly than forty Acres of Ground'. But, as with orchards, Lawson had a great affection for bees and one has a feeling that had they produced no useful honey or wax, he would still have recommended a hive or two in his orchard 'to sing, and sit, and feed upon your flowers and sprouts, make a pleasant noyse and sight.'

*A short note on the little treatises at the end of the book.*

Appended to the second edition of Lawson's book in 1623 and to subsequent editions were two small works, *A Most Profitable new treatise, from approved experience of the Art of Propagating Plants*, by Simon Harward and *The Husband Mans Fruit Orchard* I can find no information on Harward but his little treatise contains, within its twelve pages, evidence of a wealth of knowledge about layering and grafting trees covering all the main methods of the day. Harward's attention to detail is evident before he starts to describe grafting when he sets out all the equipment necessary, beginning:

'The furniture and tools of a Grafter, are a basket to lay his grafts in, Clay, Gravell, Sand, or strong Earth to draw over the plants cloven, Moss, Woollen cloaths, barks of Willow to joyn to the late things and earth before spoken,' and continuing the list with osiers for binding, gummed wax to cover grafts newly cut, a hand-saw, a penknife, one broad and one thin wedge in a hard wood, and a little hand-bill with an ivory or hard-wood handle.

The last page of this treatise, which is not mentioned in the contents list, is a paragraph headed *A very profitable Invention, for the speedy Planting of an Orchard of Fruit-Trees*'. The writing style is not Harward's and this appears to be a stray piece of manuscript which the publisher has added. It details the practice of air-layering, producing roots in the branch of a tree by stripping the bark from part of it and binding earth to it. Once roots have set, the limb is cut off and planted to form a new tree.

*The Husband Mans Fruit Orchard* is an abbreviated version of the anonymous *The Fruiterers Secrets* first published in 1604, with a dedication and epistle signed 'N.F.'. The author claimed to be

Irish-borne'. He dedicated the original work to a Lord Lieutenant of Ireland, and in the epistle details the work of another

Irishman, Richard Harris, fruiterer to Henry VIII who brought over new varieties of fruit trees from France and the Low Countries to his orchard in Kent, greatly stimulating commercial fruit-growing there. This work, even in the truncated form published here, is a plainly-written and practical description of how to harvest and transport delicate fruit with as little damage as possible. Those in business as growers were the most likely to encounter transport problems and talk of carriage by horse-pannier and ship make it likely that the author was a commercial fruiterer from north Kent, experienced in the London trade. As anyone who has today brought a paper bag of cherries home from the market will appreciate, these fruit bruise with the slightest pressure.

My final note regards the second of the two copies of Markham's *A Way to get Wealth* (containing the Lawson pamphlets) in my possession (The facsimile has been derived from my other copy, a slightly earlier impression.) On the final page are some anonymous manuscript scribbles as well as some notes of account in a seventeenth-century hand. These relate to three payments towards the cost of nursing a child. Hardly proof positive, but they may go some way towards a conclusion that William Lawson's *Country Housewife's Garden* was indeed possessed by one woman at least.

*Malcolm Thick,*

Harwell, January 2003.