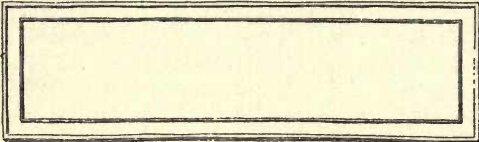


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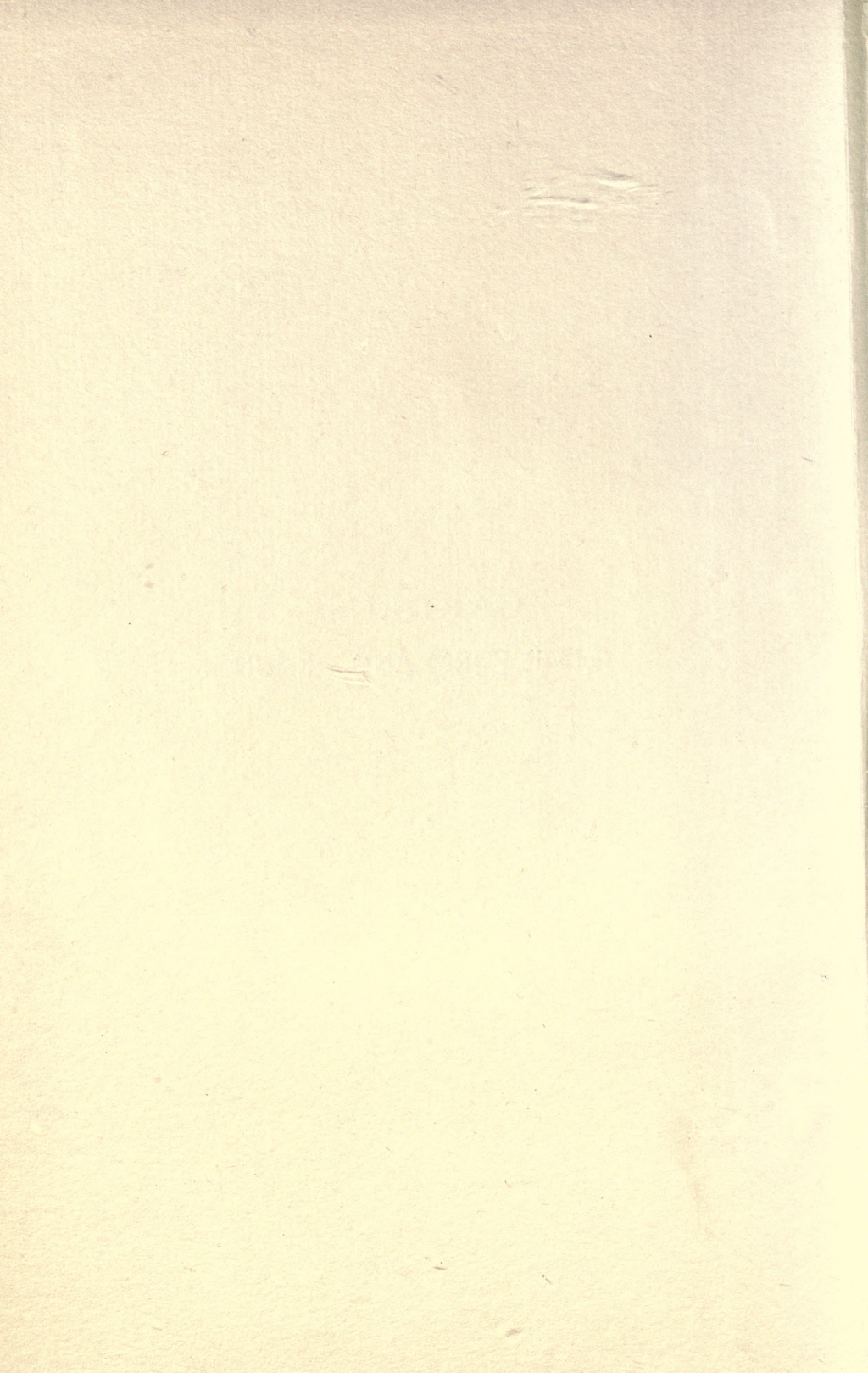
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GARDENS  
THEIR FORM AND DESIGN



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A GARDEN OF DREAMS.



# GARDENS

## THEIR FORM AND DESIGN

BY

VISCOUNTESS WOLSELEY

CITIZEN AND GARDENER OF LONDON

AUTHOR OF "GARDENING FOR WOMEN," "IN A COLLEGE GARDEN,"  
"WOMEN AND THE LAND," ETC.

"And a man shall ever see that when ages grow to civility and elegance, men come to build stately, sooner than to garden finely, as if gardening were the greater perfection."

LORD BACON.



ILLUSTRATED BY

MARY G. CAMPION, O.B.E.

LONDON

EDWARD ARNOLD

1919

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WIND  
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I Dedicate this Book,

IN GRATITUDE FOR MANY PAST KINDNESSES SHOWN TO ME,

TO THE

MASTER, WARDENS, ASSISTANTS, AND COMMONALTY

OF THE

COMPANY OF GARDENERS OF LONDON,

WHO ARE CONTINUING THEIR WORK FOR THE IMPROVEMENT AND DEVELOPMENT OF HORTICULTURE, WHICH HAS BEEN MAINTAINED SINCE PRIOR TO THEIR RECOGNITION BY THE CORPORATION OF THE CITY OF LONDON IN 1345, AS THE FRATERNITY OF THE GARDENERS OF THE EARLS, BARONS, CLERKS, AND CITIZENS OF LONDON, AND WHO RECEIVED THE RECOGNITION OF INCORPORATION FROM KING JAMES I. BY LETTERS PATENT UNDER THE GREAT SEAL IN 1605 AND 1616.

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## INTRODUCTION

**G**ENTLE READER,

Before this book goes forth, to find a place perhaps in the homes of garden-lovers, I should like to explain how it has come into existence. It has been my habit for many years past to note anything that has struck me as being of special interest or beauty in the many gardens which I have visited; and thus I have a large collection of memoranda.

These have been carefully preserved with a view to transmitting them to students at the College of Gardening at Glynde. Some of my young people tell me that they have been helped by them, and have been made to see beauties and detect faults in garden design which otherwise might have passed unnoticed. It is in the hope that owners of gardens may find in my recollections something to ponder over and consider that they are now offered to the Public.

I have sought to give suggestions for the perfection of gardens, both small and large, dealing not so much with the colour and arrangement of individual plants as with the lie of the ground and the planning of restful lines, as comprehended by the far-reaching Art of Garden Design. Now that garden craft has attained a point when rich and poor, young and old, people of every standing and position, are all interested in it, there is danger that

in these days of rush and hurry the true Art may be obscured by the mists of a false pretentiousness.

Thus all who possess an acre or more of ground think that they alone are fitted to plan out and arrange their gardens, just as they do their drawing-rooms and the interior of their houses. They do not bear in mind that garden design as it is studied by the one nation which really understands it—the Japanese—takes many years of serious application to reach perfection. It is a very high art ; as Maurice Hewlett aptly makes one of his characters say : “ Horticulture is next to music the most sensitive of the fine arts. Properly allied to Architecture, garden-making is as near as a man may get to the Divine function.”

None of us would attempt to plan or build a large and important house without the assistance of either an architect or at least a competent builder, yet many attempt garden-making without the help of either a landscape-gardener or even a trained grower of plants. Surely those celebrated and often quoted words of one of our greatest English gardeners should be recalled more often, “ that when ages grow to civility and elegance, men come to build stately, sooner than to garden finely ; as if gardening were the greater perfection.” Lord Bacon not only knew well the individual charm and beauty of plants, with their infinite variety of habit, colour, and scent, but also he was able to take that just view which combines, in an almost imperceptible gradation, a certain formality and stateliness of line and proportion near the house with an informality resembling nature in the more distant parts of the garden. Those who study the old French school of garden design will find that, as in architecture, the style of one date becomes the foundation for a further development and improvement, which it may take a hundred years or more to complete. Thus in Du Cerceau's

plans of French château gardens there are indications of features which became much more accentuated in Le Nôtre's work a century later. In his *treillage* hedges Le Nôtre improved upon the wooden *berceaux* which his predecessor had made use of ; and so we may learn how, by careful study of the past work of the great leaders, and by building upon the good foundations laid by them, success is achieved. This lesson was known to the great garden artists of former days : now we have so few leaders in the profession that owners of gardens are often obliged to choose between the guidance of a nurseryman and their own intuition. It is but natural that they should find the latter preferable, because in their travels through foreign lands, from their acquaintance with beautiful pictures and fine gardens, they have acquired a knowledge of what they want to possess. The nurseryman's education is too often confined to the growth of plants, and rarely includes artistic colour-arrangement or true garden-making as studied by the man who is on a level educationally with the architect.

The time has come when the standard of beauty in gardens has reached such a height that we require more educated, more artistic, more thoroughly trained and competent men and women to take up this delightful profession of garden-making. There are vast openings waiting for them, not only in the planning of small or large private gardens, but also in the arrangement of public parks, and again in the study of forestry and fruit culture. More intelligent directing heads are wanted in the "growers'" departments, too ; but for the artistic, garden-making side of horticulture an even higher standard is set, and at the moment the competition is limited to a few.

If there were more true professional artists of garden-making, there would not be so many of those strangely

childish creations that distress us. A beautiful site upon sloping ground is converted by the owner into pleasure-ground, and here is to be found some design of flower-beds—taken perhaps from an old book of formal garden plans—which is charming in itself, but is spoilt to the eye of the man who knows about garden-making by the fact that the ground has not been levelled to receive it. As incongruous is an old-fashioned walled-in garden, perfect in its simple restful lines, which is converted by the inexperienced into a miniature Japanese mountain scene, forgetful of the fact that in its native country this would not be within boundary walls.

It is time the garden owner became as ambitious to have correct and well-balanced lines in the garden as he already is to grow larger and better sweet-peas than his neighbour. It is with a view to directing his attention to this want in our English gardens that I have written this book. I hope that it may prove of some small assistance to him. It has always been my fondest wish that garden-making should become an honoured profession, and that the sons and daughters of Army and Navy men, for instance, should consider themselves privileged in being able to belong to it. The amateur who revels in gardening as a pastime is helping much towards this result ; but two important points perhaps need elucidation before the public can be expected to show any enthusiasm over the idea of garden craft as a future profession for their children.

First, it should be made quite clear that the student will in no way supplant or interfere with the livelihood of the gardener, who up to now has held office. He will still continue where he is. We want his honest face and his strong arm, since there is much that he alone and no one else can accomplish. He now needs help, however ; he alone does not suffice to bring into being the many

beauties people expect to find in gardens. We know that even Le Nôtre—that exceptional creative genius, who possessed all that practical and artistic education could give—was forced to supplement his own knowledge by seeking the help of experts in many branches of his art.

In England, therefore, we now require, besides the man gardener, who is the grower and the routine worker, the assistance of an educated artist-gardener, a master of design. He and the architect who has built the house, or advised about it, should work hand-in-hand, and confer upon all points connected with the planning of line and colour. But few architects have had any practical training in garden craft, and they would welcome this assistance.

Many an amateur will hesitate at the thought of admitting a further authority into the peaceful surroundings of the garden. Ladies who own gardens will say: "The great pleasure I have in my garden is now to be taken from me, for I like to direct the gardener myself and to get him to carry out all my ideas. It is unnecessary to have another adviser." I have often listened to this kind of argument, and have been secretly amused to hear my friend asking advice from many amateurs as to the shape of a pergola or the width of a path, in spite of her disinclination to admit the professional authority. The difference, perhaps, is that she need take no steps to carry out the amateur's suggestions, whereas, though the expert's views would not always coincide with her own, yet she might feel obliged to give them a trial.

I feel sure, however, that those who have even stepped over the borderland of inquiry into garden design, those who know enough to realize their own ignorance, will welcome the assistance and guidance of the trained artist-gardener. They will find that the result of listening to the views of an expert, even if they do not carry out

all the suggestions, will amply compensate them for any feeling of dislike of the temporary intruder.

At all events, it would put an end to much of the introduction of badly executed architectural ornaments and figures, highly varnished rustic woodwork, and the other atrocities that still, alas! are eyesores to those who love true art.

The other point that needs understanding is that such a profession as garden craft is not only interesting, far-reaching, and refined, but also in every sense remunerative; for a good income can be made and the health improved by it.

We have had one great pioneer of such work as women are adapted to carry out in Miss Gertrude Jekyll, and ever since she was brave enough to lead the way others have also taken up garden design seriously. More ladies are wanted, but they should be endowed, as is our pioneer, with the qualities of hard work, perseverance, and orderliness, as well as with physical strength.

The present generation of women often possess the last-named requisites, but, unfortunately, all have not been trained to hard work, and this is particularly the case with those who have perhaps a small income, whereby they are induced to rest inertly, and not endeavour to rise to a higher sphere.

In the College of Gardening which I founded at Glynde, in Sussex, those young women are most welcomed who are forced by sheer necessity to work hard, for although there are cases, such as that of Miss Jekyll, where love of work alone is the incentive, these are exceptional. In spite of all we have learnt during the course of four years' war-work, there are many young women still who know they will have to work, but enter upon it with reluctance. It would seem to be an opportune moment to point this out, because if, as I have sketched out in the course of



these pages, many gentlefolk settle upon the land to carry on the business of a smallholding, combining flower, vegetable, and fruit culture with the care of animals, they will then have even greater ties than those who are solely gardeners by profession. Animals need attention early and late, whilst any negligence in the matter of feeding is quickly noticeable.

The importance of continued vigilance on a smallholding has been brought much to my notice lately because I have joined forces with Mrs. Peete Musgrave in having one at Massetts Place, Scaynes Hill, Sussex. The young women who come to us there for a training have this impressed upon them, and in the mornings the sound of the goats' bleating is as early a *réveillé* as was in my old home at Ragged Lands, Glynde, the gardener's bell that told of work well started.

In this book I have only sought to make suggestions. Some few of these are upon a large scale adapted to big places, but the majority are such as could be economically carried out in gardens of varying size. The question of food-production will continue to absorb our attention for many years, and so the pleasant relaxation of beautifying our gardens must be financially a measured one.

I have scarcely touched upon details such as the height and width of pergolas, the size of paths, their structure, the kinds of stone to be used for rock gardens, the various ways of obtaining water—wells, springs, or the motor-power of pumping-engines. Such work is to be found carefully described in the technical books relating to each subject. Garden design is complicated because it is hardly possible to lay down any fixed rules of proportion. These have all to be decided according to the site, and after due consideration of the special requirements of the family, the house, the formation of the ground, and the natural scenery that surrounds the place.

I have endeavoured to give a short list of standard works, with the different subjects which each book teaches best, so that anyone who wishes to obtain an insight into this wonderful and most entrancing study may find "short-cuts" to some of the essentials.

I think that the quickest way of obtaining a training is by taking a two years' course at a good College of Horticulture, and thus acquiring knowledge of practical work. This can be further supplemented by land-survey lectures, and a course of plan-drawing with an architect or at college. But the important final training is only obtained by personal observation in many gardens, and by keeping clear notes of all that is seen. Then, too, natural scenery should be studied: a morning spent in close observation of trees and shrubs of the country-side is never wasted, and lessons are there learned that are never forgotten, for love has guided the teaching. "Never lose an opportunity of seeing anything beautiful. Beauty is God's handwriting, a wayside sacrament; welcome it in every fair face, every fair sky, and every fair flower: and for it thank Him, the fountain of all loveliness, and drink it in simply and earnestly with all your eyes; it is a charmed draught, a cup of blessing." This was the teaching of Charles Kingsley, and always seems especially suited to those whose life-work lies in the twin crafts of agriculture and horticulture.

It has been my wish to point out to those who may never have had their attention drawn to such things, where careful imitation of Nature should be the essential aim, and when it may be pardonable to preserve or even introduce a touch of topiary work, how height in a garden is wanted to give vivacity, and where surprise gardens or vistas leading to the unknown will add interest.

Our best English gardens are lovely with colour-scheme herbaceous borders filled with well-grown flowers. We

have, too, what no other nation possesses, beautiful fresh grass-lawns and wide-branching trees. One thing, however, we still lack, and that is skill in garden design, in the proper selection and arrangement of architectural features, tree-planting, and the right treatment of the lie of the land. We should be nearer perfection did we possess some of that sense of restraint which keeps the Japanese from growing flowers merely for their own sake and restricts their choice to those only which fit in best with a general wide scheme of arrangement. That they are great flower-lovers is proved by their delightful habit of taking family holidays to view the plum, peach, and cherry blossoms, followed by the wistaria, pæonies, azaleas, irises, the lotus-flower, chrysanthemums, maples, bamboos, and pine-trees. All these are venerated by them, but above all and through all their appreciation of beauty in bud and leaf is the study of line and proportion. We see this in their smaller miniature gardens as much as in their larger ones, for everything—trees, stones, mountains, and all—have to be in careful proportion to the size of the house. Garden design would appear to be an art particularly suited to those sons and daughters of professional men who, having travelled much in foreign lands, have had ample opportunity of seeing the most perfect works of art, the best statuary, and the finest pictures, and thus have almost instinctively acquired a true sense of the value of form and line. As time passes, and the garden-lovers of England realize more than they do now that their craft is not complete without serious study of the sister art of garden design, a centre of learning will no doubt be formed whence it is to be hoped there will emerge English Du Cerceaus and Le Nôtres having much of the well-balanced judgment of our Repton. Then each piece of ground, whether it be large or small, will possess its own true individuality, and the cottage and castle gardens will

reflect in measured proportion the requirements and tastes of their different inhabitants.

At the present moment the cottage garden has perhaps more to recommend it than that which belongs to a larger place, and thus has greater ambitions to gratify. In the small square box-edged beds, with perhaps a narrow stone-paved walk near by, we find the old-fashioned flowers that Chaucer and Spenser have taught us to love, tended by some dear old body in a mob cap. Here they look happy and seem at home, whereas in many a larger garden there is a lack of restfulness and dignity. What is wanted is the correct spacing and laying out of lines, the proper proportion of widths and heights, the knowledge of the use of level terraces, the exercise of imagination, held in check by restraint. When this has been secured by the nature-lover and the true artist, our trusty friend the gardener may come and show what skill in growing fine plants he has attained through generations of plodding industry. The finishing touches will be supplied by the owner of the garden; but she will work with her views in accord with the professional who has laid a solid foundation. When this union of workers has been more firmly established we may perhaps hope to possess fewer gardens where sorry errors of design mar the general beauty, and more which hold character and imagination, as expressed in some of those wonderful gardens of France and Italy. The feeling we sometimes carry away from a garden is one of relief at escape from such childish trifling, a feeling similar to that which we experience when a trivial book is laid down. But on the other hand, what satisfying joy is there in the visit to a garden full of thought and of beauty! We come away refreshed, invigorated, as though we had spent an hour in the company of some wise thinker.

THE AUTHOR.

MASSETTS PLACE, SCAYNES HILL,  
HAYWARD'S HEATH,  
SUSSEX.

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## ENTRANCES

THE thought of garden entrances brings with it the recollection of a very amusing coloured print of Rowlandson's, called "The Miseries of the Country." A family of three most unmistakable Londoners have become possessed of a small country place, in which they are endeavouring to spend the boisterous early spring months of the year and to withstand the many disagreeables of our English climate. As a last resource they take up gardening to while away time. An elderly, stout lady, in short skirts, and with a cap that fits closely to her head, is seen dragging an old-fashioned heavy stone roller along paths which are already smooth. Her daughter is sawing wood, although in the explanatory notes it is stated that there are already logs enough, and, judging by the way she handles her tools, it would appear as if her own limbs were in greater danger of being hurt than the logs of wood. The father of the family is violently working dumb-bells, and in his attempts to get sufficient "irrational" exercise he has split his waistcoat all the way up the back.

The charm of the little picture lies in the pretty formal hedged-in forecourt, with four small grass-plots divided by

gravel paths and two stately high wooden entrance-gates between brick pillars, upon the top of which are nice stone balls. The house is small, stands some little way back within the court, and has a very pleasing shell-shaped projecting roof above the door. There is dignity about the small garden, and, above all, that seclusion which is nowadays rather difficult to find.

As we explore the outskirts of some country towns, where newly built houses are within small gardens upon each side of the main road, we are struck by a want of privacy in the entrances. So many of the gates are such by name only, consisting of pieces of wood with circular openings in them, through which the front of the house can be seen by every passer-by. Is the reason for this to be found in the wish of the architect to display the building which is his handiwork? This in reality would come as a much greater surprise and delight if a door of mystery opened suddenly and exposed the house to sight. As it is now, there certainly is much to interest the man in the street, for he can see a great deal of the interior of the garden and what the inhabitants are doing. We miss, however, somewhat of the quiet dignity of older entrances.

The idea formerly was that behind the hedge or the wall with its gateway there was peace, and that the stranger did not penetrate into these private precincts. Only when the tall wooden doors were thrown open was admission gained to the surprise garden.

Much thought should be expended upon the approach, either through a large park to a fine mansion or through a small forecourt to a tiny cottage. The great aim should be to lead up quietly to something fine or charming in colour beyond. There should be grander or better things to see after we have passed the entrance, so that restfulness is the aim to be achieved, and, above all, care in the upkeep as we near the house. First impressions are all-important,

and where weeds, dilapidated buildings, or badly kept roads and paths offend the eye, a poor opinion of the maintenance of the place is formed. This remains during one's exploration of other parts of the garden, and, however gay these may be, the first impression is not quickly effaced.

A further consideration should be that the approach to a house is as direct and level as possible. Only such beauties as chance to come within the route selected should be shown. The drive, after it has passed the first entrance-gates, should avoid running parallel with the public thoroughfare outside the park, and trees must be planted if there is any likelihood of the lodge and gateway being seen from the house itself.

These are the chief rules that exist, and if we bear them in mind whilst planning the approach, and have recourse to planting in order to beautify where it is necessary or to conceal where it is advisable to do so, we shall not relapse into the errors of that era of bad taste when circuitous drives were made to give a false impression of size and grandeur.

In Elizabethan days, when carriages were the exception and travellers usually came on horseback, it was the custom to plant narrow avenues which led direct to the houses. Charming as the effect is of a shadow drive, which makes with its tall lime-trees a frame for the house itself at the end, there are drawbacks to this kind of approach. The drip from the trees makes the road itself difficult to keep up, and its narrowness prevents the many vehicles of our day from passing each other easily. Narrow avenues such as these, and others slightly wider, like the lime-walks at Hampton Court, which measure perhaps some twelve feet in width and have a five-feet grass-margin upon either side, are excellent as side vistas, where some pleasing picture can be contrived near a house. At the end of one

portion is an open stretch of turf, on which is a statue surrounded by a bright patch of scarlet, and then a further continuation of the same avenue beyond. In miniature, this is perhaps somewhat similar to that wonderful side approach to the Palace of Versailles, well known in pictures as the *tapis vert*. At Chantilly and in other French gardens we see the same idea, that wherever a picture leading to or from the great house can be framed by an aisle of trees it adds to the beauty of a place. If, moreover, opening from the wide main approach or drive, any

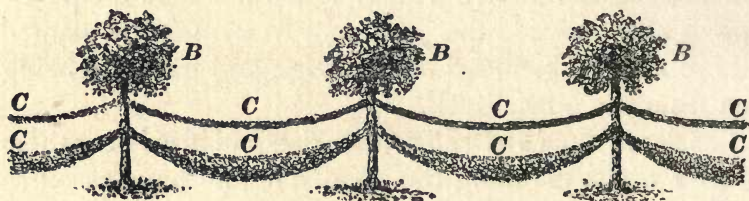


FIG. I.

*B*, Apple-trees or rose-bushes, whichever are best suited to the position ;  
*C*, garlands of creepers.

such minor grass-avenues or vistas can be arranged in our parks, we shall be not only making beautiful pictures, but also adding fine trees and encouraging the much-needed revival of forestry.

Fortunately, that improvement in taste which is rapidly abolishing the circuitous main approach or drive through a park has effected other advantageous changes. It is no longer necessary to have those two small lodges, one upon either side of the first gateway, which were built from a love of symmetry, and often made accommodation difficult within the cottages themselves. Now every architect devises one comfortable, well-built lodge or cottage for the old pensioner, and, as she smilingly holds open the gate that we may enter the park, the road usually takes us past fine old trees, perhaps with bracken beneath them, through which come bounding a graceful herd of deer.

It gives variety if the road, besides passing through these open spaces of park, is carried, at intervals, within the protecting shadow of trees. Perhaps the most stately approach is one similar to that which was planted by the well-known Lord Chesterfield in the Phoenix Park at the time when he was Lord-Lieutenant of Ireland. A wide grass-margin is upon either side of the road, and then come tall trees, planted in irregular groups, yet maintaining a course which runs more or less parallel with the road, so that, while the impression remains that it is an avenue, the trees are far

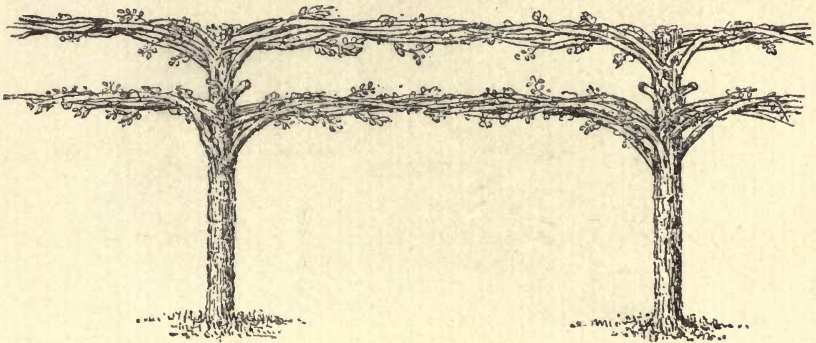


FIG. 2.

enough away to cause no interference with the road itself. They are in alternate groups of five and eight or nine trees, and plenty of space is left for their full development. Through the occasional breaks in their grouping a fine view is obtained of the house itself before we arrive at the forecourt or inner entrance that gives a further feeling of seclusion to the house and garden.

For small and less stately places, as we approach the house a light touch is wanted; and here it looks well to have the main road sunk rather below the ground upon either side. The idea is one often seen in Italy, where apple-trees are planted at intervals along the raised banks, and vines are carried in garlands beneath them. In

## 6 GARDENS: THEIR FORM AND DESIGN

England we can plant ampelopsis or other creepers, and carry these from the rose-trees or the shrubs we may prefer to have in the place of apple-trees. These garlands can be led in any direction, and are fastened to willow-boughs, and trained upon them in any shape or fancy that is required.

Another good way of making innumerable frames to pretty garden-pictures is to have an avenue or a single row of lime-trees, and so train their branches as to form

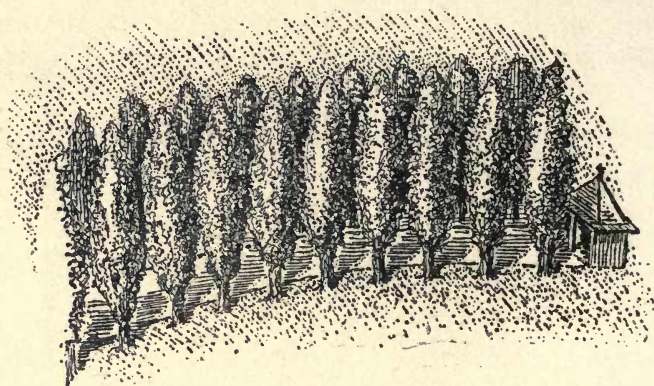


FIG. 3.

oblong or oval openings, through which brightly coloured herbaceous plants are seen.

In forming any kind of approach to an important feature such as a house, although a very circuitous road is to be avoided, it is necessary to follow, if possible, the outline of a hill-side, should one be near. A straight avenue, without a bend in it, would probably be out of keeping with the rounded lines of the hill. There is a garden in the Midlands of England where an avenue of tall *Cupressus macrocarpa lutea* has been planted to lead with a semi-circular bend to a shadow-house beneath the hill. It probably was copied from a similar one in Italy, for the proportion of the width of the road has been considered

with a view to good effect when the trees should reach their full height (Fig. 3), and, now that they are tall, the whole is upon a magnificent scale.

One of the most interesting points in garden design is the way in which the same tree or plant, treated differently, will completely alter the picture we paint. In Italy cypress-trees are not always allowed to soar to their full height. In a garden just outside Siena is a straight avenue, very formal in style, where these trees are planted at intervals amidst a hedge of yew and other green bushes; but they are cut to the shape shown (Fig. 4). Although

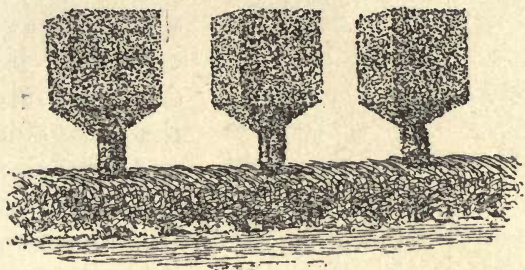


FIG. 4.

it may be considered by some very barbarous to have destroyed their natural growth, the style suits the villa to which they lead, and in between each dark-green square we get wonderful distant views over that great fruitful and luxuriant country, the dark foliage of the trees in the foreground making the hills upon the skyline look even farther from us than they would otherwise appear.

For a humble entrance to a small house it is fresh and delicious to have a bank of roses, such as Madame Abel Chatenay, upon either side of a walk, and behind them tall bushes of syringa which guide the eye to the house at the end. This should, perhaps, be for one of the garden-entrances, not for the main approach, because it is

essential that an entrance which is used in winter and summer alike should always be at its best. Quiet green colouring of grass, a few evergreen shrubs, and grey stone paths look well at any time of year, and can be enlivened by pots of bright flowers or green wooden tubs of pink ivy-leaved geraniums. In the forecourt that leads to one of the show places of England, a tall row of these flowers,

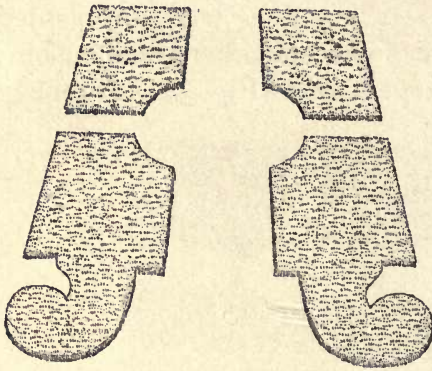


FIG. 5.

grown upon tripods springing from very large dark-green wooden boxes, looks well. They stand upon a wide margin of turf on either side of the drive, and, seen through the magnificent gold and black iron gates of the walled-in forecourt, they form a beautiful line of pink colour to

direct the eye to the grey stone house.

The diagram has lines well suited to the entrance-forecourt of a large house. The curved ends are good for carriages and motors to glide round easily, and it is a simple pattern combined with variety.

There is at the present day a very decided feeling against a circular approach immediately near a house, and, if the lie of the ground makes this a necessity, the circle can usually be concealed by the introduction of straight lines and right angles as it nears the house's formal lines. There are, of course, exceptions to this rule, and a very typical one is the circular drive in the midst of the ruined walls of Warwick Castle. Any other shape would have been unwise here, as the walls themselves make the outline, and it is well to follow the



rule that the drive or approach should adapt itself to the architectural lines of the house.

For a public office forecourt, where paths are required to lead in different directions, and where no actual planting is desirable because of the expense and labour of upkeep, Fig. 6 is good. It is taken from a Charles II. design, and the narrow paths are all paved with smooth stones, whilst in between cobbles are laid, and thus make a good pattern to the whole.

It can be repeated twice or four times, according to the size of the forecourt; and, to give height and variety, tubs



FIG. 6.

with clipped bay-trees can form sentry lines wherever they are needed. About this date we find obelisks of stone, with perhaps some quaint heraldic device carved upon them, used to mark the entrances to such courts.

One of the most striking paved inner courts is at Haddon Hall, where, after passing through the wide archway built in the thick outer walls, we find a square paved courtyard sloping down from the house itself to the entrance. There are buildings all round, and the only flower-border is at the side of the house, filled in autumn with tall bright hollyhocks. Big slabs of paving are everywhere; but here and there stone gutters are arranged to carry off surplus moisture after rain. The absolute simplicity of this court is what makes its charm.

Fig. 7 shows a somewhat French design for courts which lead to the garden side of a large house. These are not intended for carriages, but the three wide circles, outlined by stone balustrades or low walls, upon which stand fine stone urns or flower-pots filled with gay flowers,

would form a charming approach in some positions, where other surrounding circular lines call for repetition. The spacing of them allows an arrangement of formal gardens upon either side.

In large places it is not only the main carriage approach that has to be considered. This, in fact, as it nears the

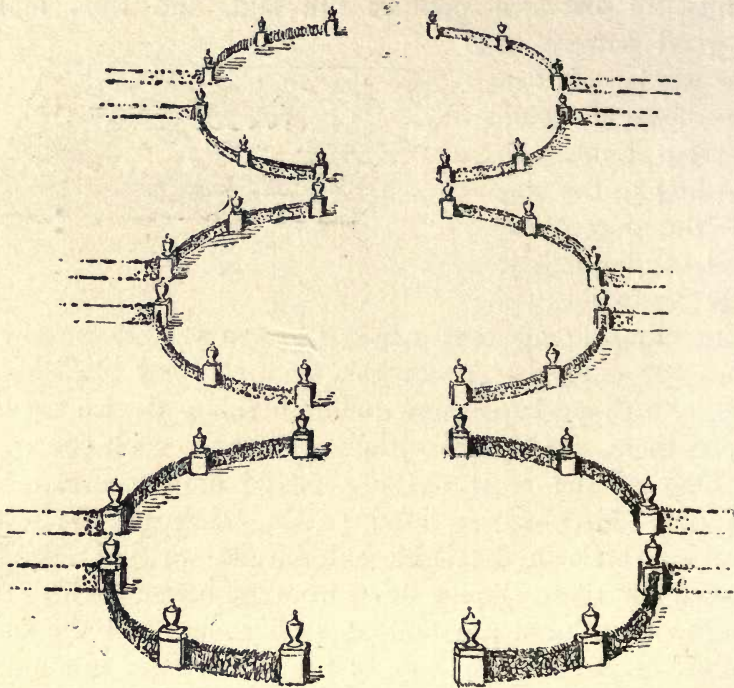


FIG. 7.

house often requires to be very simply treated. Above all, too much space should not be encroached upon round the house for the exit to the stables beyond, because this does away with privacy. Upon the garden side, such wide stately walks as are shown in Fig. 7 are very necessary where large parties are invited and many people have to be given space for circulating. Then, too, entrances to

surprise gardens should be carefully studied. The variety and dignity of these is a great adjunct to garden decoration.

In an old Elizabethan garden the brick piers that support a handsome wrought-iron gateway are made interesting by having an heraldic device worked into

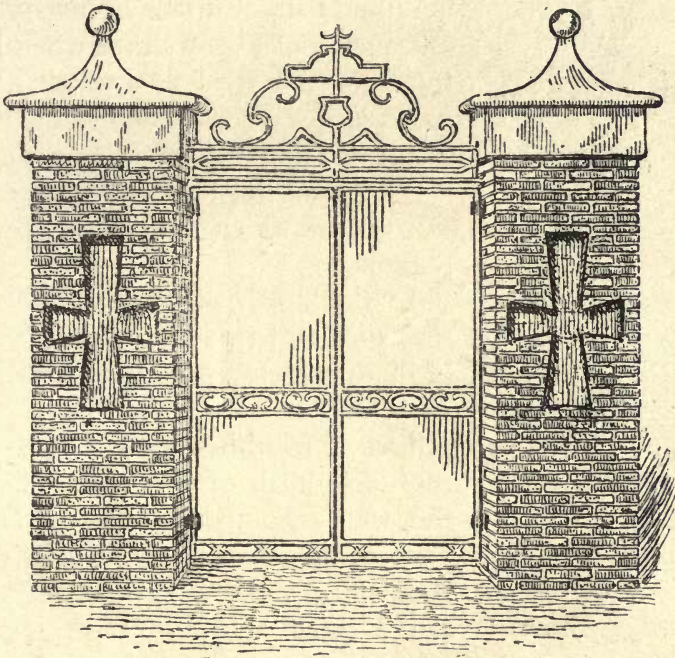


FIG. 8.

them. In one case it is a St. Andrew's Cross (Fig. 8), the pattern of which being shown by leaving out bricks here and there to form the decoration. Upon the summit of the piers are quaint little curved roofs with a small ball upon each, which remind us in shape of the straw garden-hats that are preserved in some old families, and said to have been left as legacies by the maiden queen of

England who did the house the great honour of sleeping beneath its roof.

The modern idea of piers to support a gateway is one revived from old Italian days. These piers consist of tiles embedded in cement, which rest one upon the other. A terra-cotta vase or trophy upon the top is an additional decoration. This style of entrance looks well either when leading from the road to a small house, or, in larger places, when leading into a surprise flower-garden (Fig. 9).

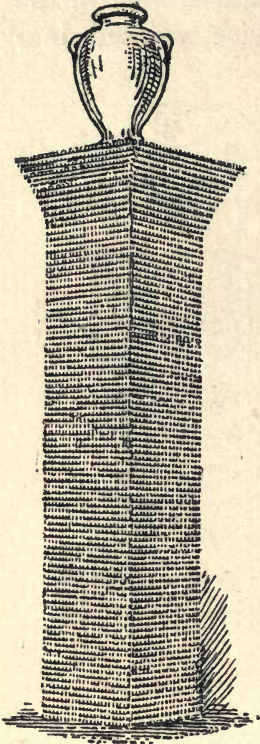


FIG. 9.—PILLAR MADE OF ROOFING TILES BUILT ONE ON TOP OF THE OTHER.

The same idea is also adapted for the pillars which support a wooden pergola.

In the north of France the walls that surround gardens are usually built of flints, which are very plentiful, and therefore can be used freely. To relieve the white glare there is a roof-like finish of small red tiles to the wall. Sometimes the walls are whitewashed over, and then the red tiles show still more effectively, and are a good means of keeping the rain-water well away from the wall (Fig. 10). Another simple but decorative French pier is Fig. 11, built with red bricks inserted to give a colour pattern to rough-cast wall.

What varying phases of style can be traced in gateways themselves! Very similar to the illustration on p. 29 is what is perhaps one of the earliest entrances to a ladies' small herb-garden of the Middle Ages, with its slender uprights and Gothic pointed archway,

supported upon either side by a trellis fence. This would form a very perfect light support to roses, which would revel in the freedom it would allow to their growth.

Then Fig. 12 shows the kind of gatehouse entrance which led formerly to the inner forecourt in front of a large house. There is something flavouring still of defence in these stout oak doors that swing back, and we almost fancy a portcullis may be hidden above, to crash down upon the foe as he steps beneath the archway.

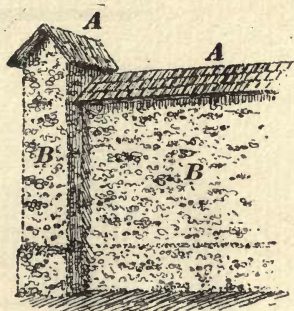


FIG. 10.

*A*, Red tiles ; *B*, flint wall.

A lighter form is Fig. 13, which leads often to an Italian villa, and is picturesque as well as practical. The small sloping roof that projects above the visitor is a refuge from sun and rain should the servants be long in answering the bell.

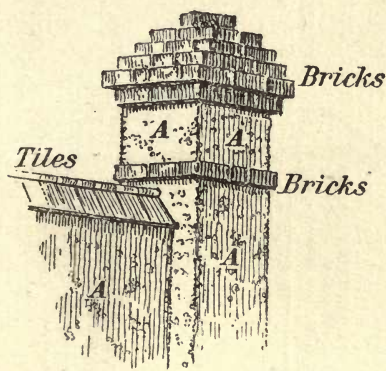


FIG. 11.

*A*, Rough-cast.

When woodwork was more the fashion than stones or bricks, so ornate an entrance as Fig. 14 was used. This was at a time when taste was somewhat too florid, and although it is of interest

historically—and doubly so because no originals exist any longer—it is not a model to be copied.

Where a very simple gate, and yet one with a certain originality, is sought, Fig. 15 is good in design ; but it

would be best with a less high centre, as it is not strong unless supported by stout cross-pieces at the back.

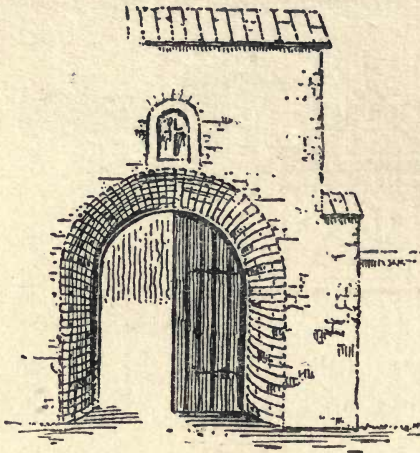


FIG. 12.

Any gateways that we have passed in review so far are suited more especially to gardens where there is a degree of formality within. Let us now consider a position where a wood has been partly converted into a garden, and necessarily

the entrance itself should reflect to a certain degree the rural scene. Here the simplicity of Fig. 16, which can be either modified or elaborated upon as the immediate surroundings require, would be charming. A beautiful grey-blue wistaria, grown upon the wooden uprights and trained across the main arch, would lead well into the sombre green of a woodland scene beyond.

Where skill comes in above all is in the selection of a suitable framework for the picture

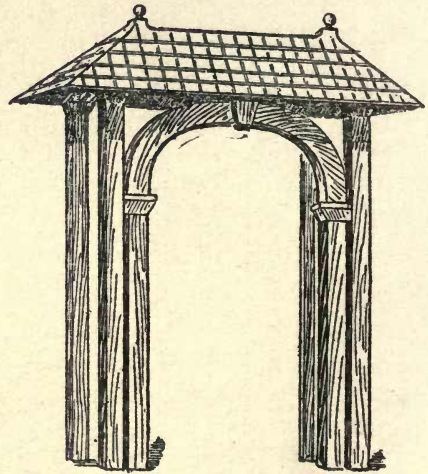


FIG. 13.

disclosed the moment we are upon the threshold of the

entrance. As the painter studies the old gold or the dark wooden frame that will enhance the beauty of his oil-colour painting without detracting from it by glitter

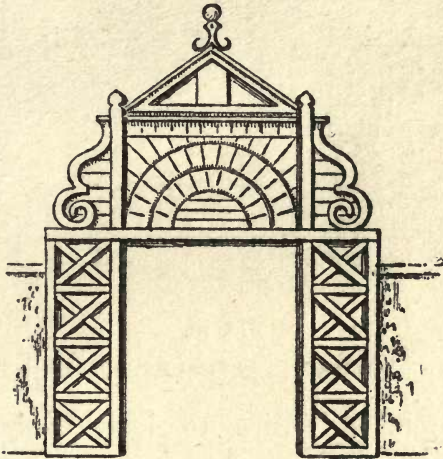


FIG. 14.

or detail, so the garden designer has to consider the supporting piers, the shape and colour of doors or iron gateways, in order that when the herbaceous border within is disclosed in all its beauty of tall slender yellow and pink hollyhock, yellow achillea, and pale mallows, the picture is made more perfect by a proper and fitting setting. Perhaps no entrance has approached the

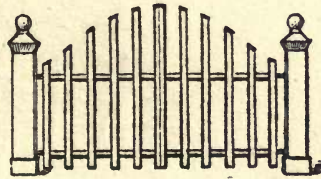


FIG. 15.

picture-frame idea more nearly than the modern example, where a circular opening in a high wall leads from a quiet reflective garden to one where there is a lovely wide herbaceous border upon either side of the path. As we look through the iron gateway a longing comes to

penetrate and see these wonderful colours more closely. Then it is, when conscious of a growing curiosity, when

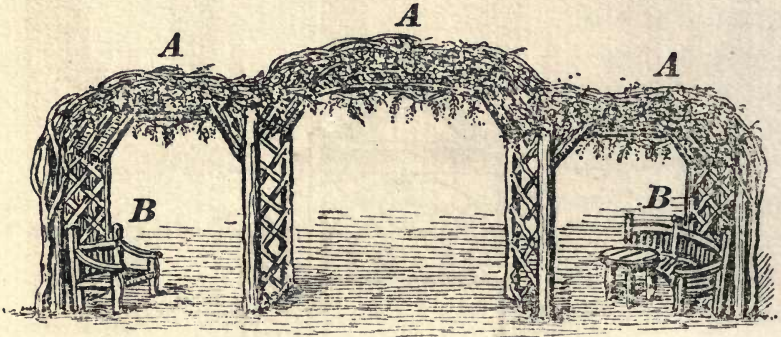


FIG. 16.

*A*, Wistaria grown over the arch ; *B*, benches.

filled with intense desire to look farther, that we know the right entrance has been placed in suitable surroundings.







## HEDGED-IN GARDENS

**I**T is not every author who feels inspired to write out of doors, under the free, blue sky of heaven. One man complains that his thoughts wander; they flit as lightly as the white butterfly which he is compelled to watch, as it moves from one great golden gorse-bush to another. The next writer who is questioned says that the rustle of wind in the fir-trees, instead of having a soothing, happy effect, and bringing to mind the gentle ebb of sea waves upon a pebbled beach, fills his soul with melancholy. More general, however, is the complaint that it is difficult to find just the quiet, protected, silent spot where undisturbed flight can be given to fancy.

Surely, then, every garden should hold many such hedged-in, peaceful retreats, where no sound other than the soft cooing of doves or the faint call of the cuckoo penetrates. Cardinal Newman describes what perhaps every active-minded man would have a garden be: "By a garden is meant mystically a place of spiritual repose, stillness, peace, refreshment, delight." A place, in short, where all the small pettinesses of daily life do not penetrate, where peace, such as we on earth understand it, can be obtained.

Who has not been tried by small annoyances, such as excessive heat of the sun, stinging gnats, or blustering winds that send papers hopelessly scattered across the lawn? All these little troubles tend to make a morning's writing out of doors seem like an eternity of hindrances. We tolerate them in the open country, where we have perhaps no more than the deep, warm, protecting heather into which we can fling ourselves for safety; but in a garden, where the careful thought of many has been

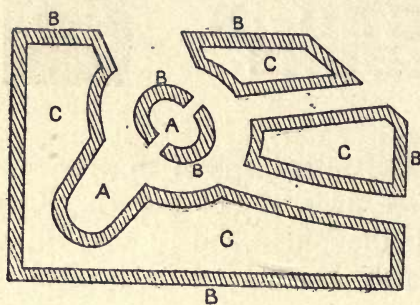


FIG. 17.

*A*, Paths; *B*, surrounding hedge; *C*, beds.

brought to bear upon all creature-comforts, we are more exacting. All gardens, therefore, should have some hedged-in, completely sheltered part. It should be so shaped that shadow can be had at every moment in the day, while sunshine and protection from wind can both also be gained, when wanted upon cold stormy days.

For examples of such shut-in, picturesque gardens we have but to look at those given in old Italian and Swedish pictures. In Italy, it is the sun that is the enemy. In Sweden, rough winds sweep by; and so these two countries seem to have brought the study of hedged-in gardens to a high degree of perfection.

There is a book called "*Suecia Antiqua et Moderna*," which can be seen in the Engraving Department of the Victoria and Albert Museum. In it are many gardens similar to Fig. 17. The outline of shaded lines represents a hedge, which surrounds groups of shrubs and also, as at *A*, provides a pleasant circular protection for seats. In the old-fashioned prints these hedges are all shown as

very tall, and we rather wonder how the trees and shrubs within got sufficient sun and air to grow. The plans are equally suited either to a dwarf box-edging or to a three-foot yew-hedge, which would only give sufficient protection to young trees whilst they were growing up.

Certainly the plan (Fig. 17) is cleverly designed to give plenty of shadow and to protect from cutting winds.

Another formal garden is Fig. 18, where niches have been cut in the high hedge for statues, while others near by are for seats. This garden is indeed closely protected, and we can imagine the delight of sitting with a book within its warm green yew-hedges, where one or two very perfect figures hewn out of marble take us back in thought to Greece and Rome.

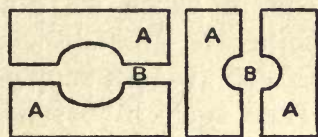


FIG. 18.

A, Trees and shrubs; B, paths.

Many are the gardens in old books pictured with tall recesses in the green hedges prepared to receive some lovely statue. The "Jardin des Simples à Cimsello" shows these with domed arches of yew, and pretty little knobs or devices clipped in the roof of each archway. Some of the tall narrow arches led to other gardens, apparently opening from the circular one in which were the statues.

So much has been said by those in authority against topiary work and stiff hedge-planting that it is with extreme caution we mention so frivolous a thing as hedge ornamentation. It is unlikely, however, that the man of letters or the business man who seeks rest in a garden will object strongly to just a touch of such childishness here and there—something that will remind him a little of an old-world garden of the early seventeenth century, before the craze for clipping had brought Pope's "St. George" and "Adam and Eve" to be bid for at an

auction. Whether a garden-lover be for "formal" or for "natural" style, or whether his views, as we sincerely hope, are broad enough to support an even mixture of both, we feel sure he will find most repose in a hedged-in garden of formal style. We can all make the experiment of choosing between the alleys of that wonderful formal garden at Versailles and its "natural" neighbour, the Petit Trianon. Which of these two gardens is the one in which we can best find sheltered nooks and corners? Most decidedly in cold and windy weather the formal avenues supply protection that is hard to beat. Then, again, if hot sun be the trouble, we gain shade more easily in the long nut-and-beech-hedged walks than where we rely only upon one or two large specimen trees. We have not to change position so often as we do when out more or less in that open country which the "natural" style endeavours to represent. Therefore, for repose, let us think of a few more formal hedged-in gardens.

Often in old places, where there is ample space for different styles of small gardens, we find that which in a house would go by the name of anteroom or passage. It is usually long and narrow, with a high yew or holly hedge to outline the boundary. Two handsome wrought-iron gates give admission to it, and a vista is shown beyond of a straight path, which leads to the exit through an opening in the opposite hedge. Probably it will be best to have no flowers, only grass, a paved walk, and a few good statues. This will lead up quietly to something exceptional, which we are guided by curiosity to discover in a garden beyond. A great blaze of flower colour in another garden comes as an additional surprise and delight, when we reach it by this quiet and green passage-garden. It is as if this restful interlude gave us time to collect our forces for a just appreciation of the dazzling beauty beyond.

Where space is of consequence and every inch has to

be utilized for colour, it will look well to have the same proportions as the above, but to treat it as in Fig. 19. Make special note, however, that a path must be placed next to the high hedge, because, if the latter be of a robust and greedy nature, it will impoverish any plants that are put too close to it.

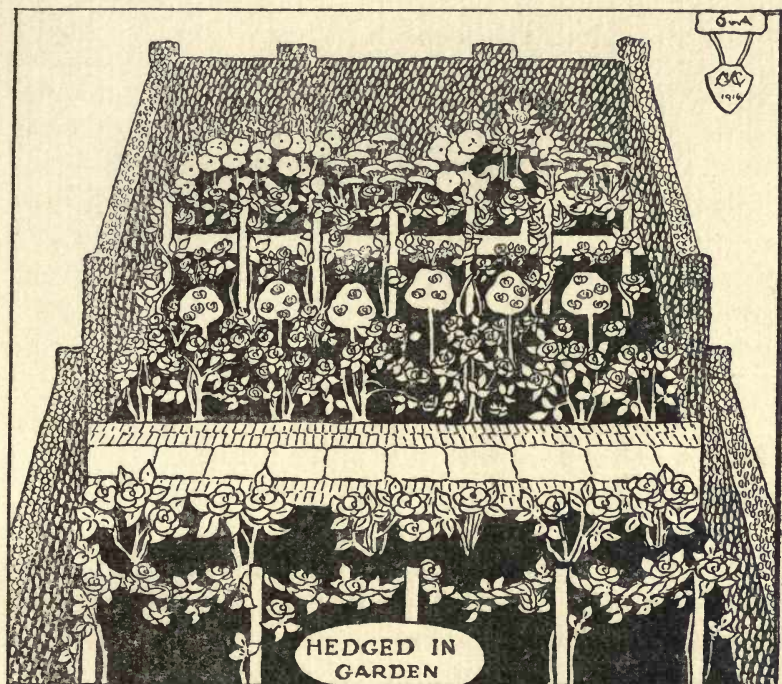


FIG. 19.

In a wind-swept garden, where it is difficult to protect flowers sufficiently from cold winds, Fig. 20 is practical, and also looks well. For preference we should choose a hedge other than yew, because the projecting wings of the hedge that forms recesses for flowers are so close to them that they would rob all else of nourishment. Beech, nut, or sweet-briar has a good effect. Near the coast, escallonia or fuchsia may be chosen.

A passage-garden could also have windows cut in the hedges which form its sides. These could be either tall and narrow or oval-shaped. The height of the hedges, if varied and cut lower between the spaces allotted to the windows, would enable one to see the tops of pink may-trees planted in the garden beyond. The windows would afford glimpses of many coloured herbaceous flowers, and in this way suitable dark-green frames would be made to

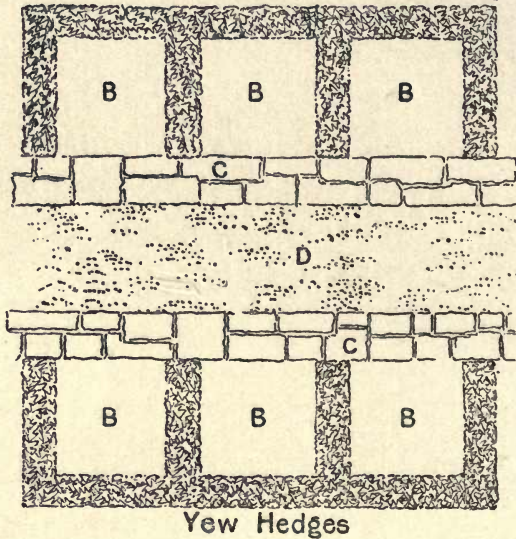


FIG. 20.

*B*, Recesses for flowers ; *C*, paved walk ; *D*, grass walk.

show off pretty flower pictures. Such hedges were often in old gardens termed “Palissades de Théâtre.”

In these days of pastoral plays and pageants, why are hedges not planted more to form an out-of-door theatre ? Yew and other hedges grow very quickly if properly treated ; and even should the garden not often be used as a stage the shape is good, and the different blocks of green arranged with a view to entrances and exits are suitable places for seats. Then, too, the little stage would be

nice for a band on garden-party days. Country fairs in fancy dress would have a good background, and the circular open space intended for the audience would give room for a large number of people to move about as they wander from one gaily decked booth to another.

In past years we came upon such charming theatres when we explored old German gardens, and if we do not

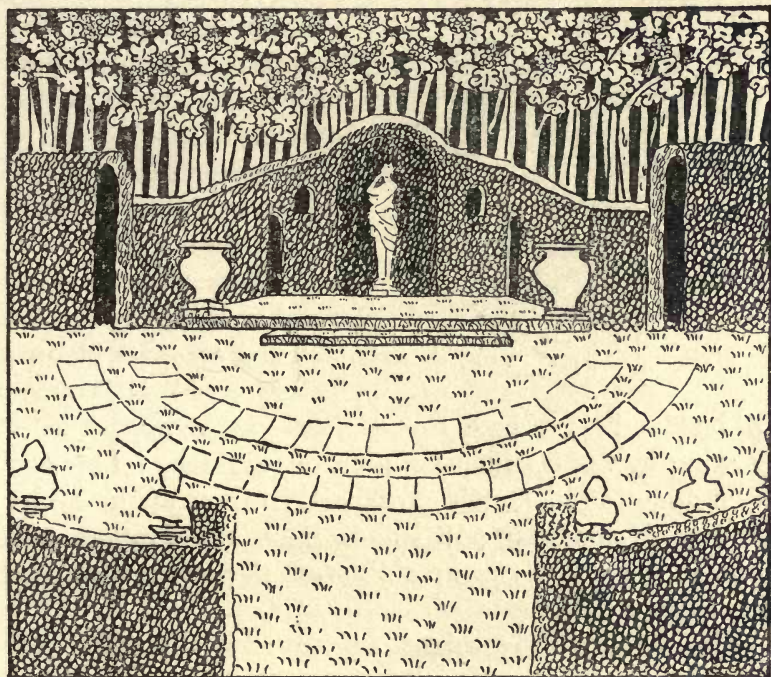


FIG. 21.—A GARDEN THEATRE.

quickly copy the pictures that we have of them, we shall lose these records of what once gave pleasure to many.

### HEDGES

In a large and very formal garden, to make the outskirts more architectural than if it only had a nut or beech hedge

clipped square, it is possible to produce an effect similar to that shown in the picture (Fig. 22).

Here there are at intervals hedges clipped square, but supported by two pedestals of treillage on either side. An ornamental pot appears to stand upon each of these pedestals.

One wonders whether blustering gales ever sent these

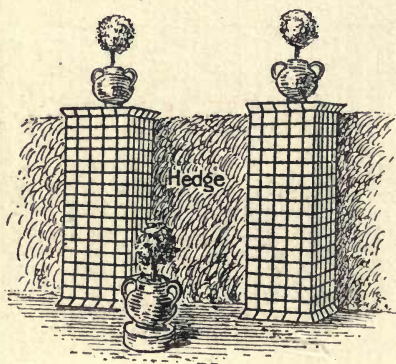


FIG. 22.

pots flying, for they cannot have been very practical, although they no doubt were ornamental.

A way out of the difficulty might be to form the pots of treillage work, and thus have them fixed to the pedestals.

Then creepers planted below could be trained

up inside the treillage frames, and would appear as if growing in the ornamental pots on the top. This was often done in old Dutch gardens. In front of the hedge another ornamental pot stands upon the ground, and even if the other two up aloft were dispensed with, this one might remain.

The hedged-in gardens up to now discussed are intended for the grounds of large country places. Let us consider what we can do for small gardens.

The sunk garden of Kensington Palace furnishes us with two most charming hedge designs. The restful lines of the first, made of privet, or, to use a preferable and prettier old name, primprint (from *printemps*), can be adapted to large or small gardens. It is merely a question of proportion. Here, the lines of the Palace being somewhat wide and low, the hedge has been cut to correspond.



If a building were high and not very wide the hedge could be shaped like it. Then the little picture-frames made by the arched lime-trees would be nice in an old-fashioned garden, where though a high wall with "grilles" furnished too great an expense, yet a view into another garden was wanted.

For a fence, where a simple but somewhat original design is required, Fig. 23 would be suitable. A good row of the Cardinal willow, or else of sweet-briar behind it, would look well; formality would be secured by means of the quaintly shaped pillars, and the round balls upon the subordinate uprights could be gilt, in order to brighten the effect.



FIG. 23.

At the seaside, particularly along the East Coast, we notice hedges of tamarisk. They are excellent, because the green, although not dark, is yet pleasing, and any shrub that flourishes so well as this near the sea is a useful addition to wind-swept gardens. The variety *Tamarix hispanica* has a rather pretty pink flower. *T. gallica* is a nice kind, and so is the summer-flowering *T. estevollis*.

Other good trees for the seaside, to form sheltering belts or hedges, are willows, poplars, privet, euonymus, escallonia, Garrya and Austrian pines. It is not necessary to plant a continuous hedge of one kind of bush only. An irregular one, in which are tamarisk, sumach, snowberry, euonymus, yew, and many other plants, gives interest. In front of this a wide border could contain many herbaceous plants and annuals, and things like the dwarf *œnothera*, *Sedum spurium*, would be pleasant in it. Such a garden might have, too, *Polygonum Molli*, the variegated *Kerria*, *Abutilon vitifolium*, and *Solanum crispum*. The difficulty in all suggestions

for the garden is to confine them to a few names alone, for we see so many beautiful things that call for notice.

Any remarks upon natural garden-hedges lead us to note the varying roadside ones which we meet with in different English counties. All have hidden meaning,

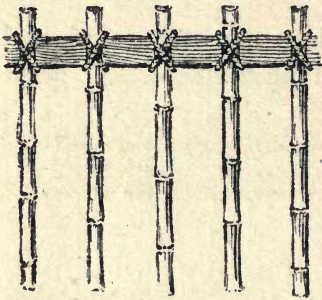


FIG. 24.

from the ones that are cut pointed in shape to allow the heavy snowfalls of the Midlands to slip gently off them, to the equivalent in Surrey—the wild, sandy banks with their golden spring effect of gorse, followed almost immediately by the still more lovely pink and purple hues of

heather. These trifling differences, so easily impressed upon the memory of a passer-by, are often helpful as regards colour and line in the garden. They should be as carefully treasured and noted as any differences of tying back which can be learnt from other countries. This is shown in Fig. 24. Not only do the Japanese teach us that a hedge of bamboos looks well against a further dark-green background, but we learn from them how to restrain these beautiful and graceful canes, by controlling them merely with stems of the same plant. Were they tightly tied in most of their grace would be lost.

Therefore, a true garden designer, who is also a lover of Nature, is ever watchful, always hoping for new suggestion.

It may come to him as he walks along a narrow country lane in winter, where the brown bracken lingers to give colour below the hedgerow; or in summer, when he wends his way between honeysuckle and clematis festooned byways—a deep impression of beautiful form or colour is perhaps then made upon his mind, and this can be reproduced later in some garden scene.



**D**O we not all feel at times an almost childlike excitement and pleasure when an unexpected present arrives? We wonder, as with trembling fingers we untie the pale blue silk cord round it, what this snow-white paper packet may contain! So, too, the true garden-lover feels when about to see a garden hitherto unknown to him.

What will it contain? How has it been planted? Are there natural groups of trees and shrubs without formality, or will there be only straight lines and architectural features? Will it be perhaps a purely botanical garden, with rare and interesting, but not necessarily beautiful, plants, or will it be a "grower's" garden, one for profit, not for ornament?

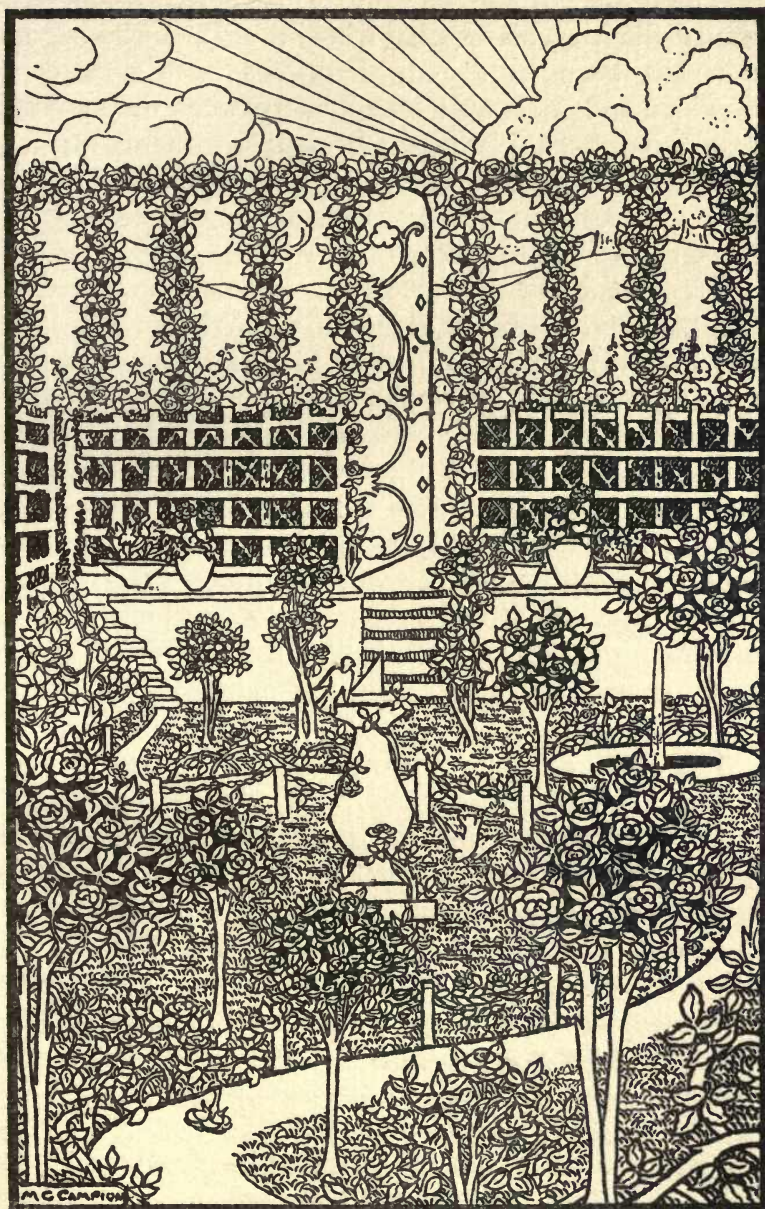
So he meditates upon the way, and hardly knows which kind he prefers, for he loves all. His ideal, the perfect garden of dreams, would be so carefully designed that all plants, all interests, all pursuits, would flourish with ease within its boundaries, and the business of food production would be encouraged quite as much as the search after the beautiful. Certain he is, if he be a real gardener, that something can be learnt from every

garden. There is no small cottage garden, no child's plot of flowers that fails to teach, if only he will learn. Such lessons are the greatest gifts, and bring true and lasting joy.

Thus, too, as we wander round large gardens, what pleasure comes from small surprises hidden behind some dense yew-hedge or within a treillage gallery! Something unexpected, mysterious—this is what shows the skill of a garden designer. It may be only twelve tall wooden uprights, cut square, supporting a latticed roof of wood. We call it a shadow arbour, but the children say it is a "bird-cage," because little tits like to nest within the shelter of it. Whatever its real name be, the mere fact of its having a doorway, forming a frame to something beyond, makes us wish to explore farther. In such simple ways incident is made, and the more such surprises we can think out, the more interesting our gardens will be.

Surprise gardens should be skilfully arranged to lead one into another, just as our rooms are so ordered to take us from hall through anteroom and staircase to a before-dinner drawing-room. Other larger rooms follow, until we reach the chief feature of the house, the long narrow gallery, and from it we wander to the great library. There should be nothing abrupt or sudden in transition from one to the other. So should it be in a large garden.

Sometimes we grow suddenly weary in a house, because we are hurried from a Marie Antoinette room to one furnished and decorated in the early German or Dutch style. In themselves, the objects are all beautiful, but the fact of having to leap over two or three centuries in imagination, as we cross the threshold of each room, leaves us in a state of exhaustion similar to that which we feel after a visit to the White City.



A SUNK ROSE-GARDEN.

There are gardens in which we experience the same tired feeling. This happens when, though much imagination has been employed, there has been a want of dignified and measured transition between the surprises that have been planned. In making them, the first considerations should be the existing lie of the land and how, with least alteration of natural features, secrecy and mystery can be introduced.

From some one central feature, such as a broad terrace or a parterre, we should be led on, through tempting archways, *berceau* walks, to explore hidden treasure gardens opening from it. There should be no hurry. Winding walks, hedges, maybe a narrow shadow-garden of grass and yew alone, free of flowers, would take us restfully from one surprise garden to another. Unconsciously, without a guide, curiosity would lead us on. With the poet, we should go by "a shaded pathway, where my feet bruised mint and fennel savouring, to a secluded lawn"; and then, through a thick hedge, and down a flight of steps, come to what goes by the name of the "Sunk Garden."

The mere fact of its being below the level of other ground, and enclosed, gives it an additional feeling of secrecy. Therefore, in discoursing upon surprise gardens, let us consider first that small secret enclosure which we know so well in old illuminated missals.

A dark oak doorway, handsome in ornament, leads down stone steps to a square, very deeply sunk garden. It appears, perhaps, doubly secretive and hidden, because not only is there a red brick wall built all round, but on the top of this wide wall, by means of a sunken earth bed in the brickwork, is planted a neat evergreen hedge. Behind this again, tall red rose-bushes clamber up and help still further to screen the real garden.

Close by the oak doorway, upon either side of it, and

afterwards joining on to the evergreen hedge, is an oak trellis. The squares of it appear to be filled in with narrow, lozenge-shaped wirework, in order that no adventurous four-footed animal can gain access easily.

There are steps near the centre, which lead up to the wall, so that he who wishes may gaze through the tall rose-bushes at the country beyond. He will scarcely weary, though, of the small sunk lawn in the garden itself.

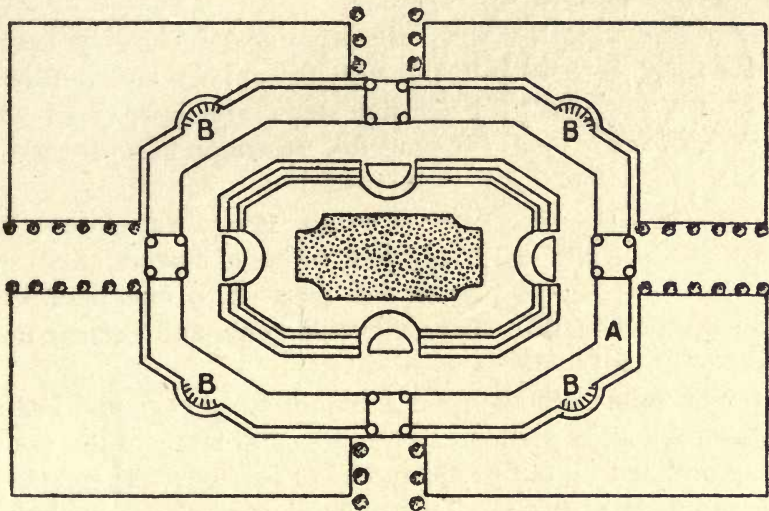


FIG. 25.

*A*, Gallery of treillage; *B*, temples in gallery.

It will be used only on warm days, when with a book we long for cool grass, shadow, and stillness, and when all else is of little consequence.

Another such peaceful, cloistral spot is Fig. 25. The French description alone is restful, did we not even trouble to decipher the somewhat complicated-looking plan. "Cloître couvert de berceaux de treillage, entouré de tapis de gazon"—such is the explanation given. We feel that no sound of outer world could penetrate the stillness of this retreat.

The gallery of treillage could be so arranged as to be dense enough to let us walk and ponder here, even upon a rainy day. The four little temples can have small oval or circular windows ; thus we can look down upon the small and restful grass-plot in the centre. The surrounding treillage will keep off a considerable amount of

sunshine, and it may therefore be considered an absolute shadow garden.

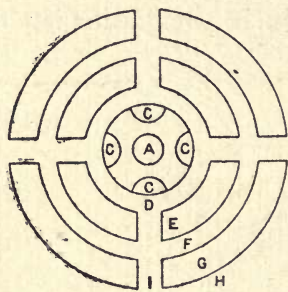


FIG. 26.

Beauty depends largely upon the varying curves and outlines of the steps and lawns ; all are graceful, restrained, and therefore restful.

We do not always want a garden without flowers, and so we will pass on to one intended for a gayer mood. It is a circular one, and is near the sea (Fig. 26).

The house stands upon a higher level (H), and looks down upon the garden. The paths and many of the beds are outlined by tall posts, and have festoons and creepers hanging from them. This gives lightness to the whole, which is good.

As we walk down the steps at I we find the grass walk (F). Upon our right, at G, is a raised bed of varied shrubs, and rock-plants nestle in the wall below them, whilst at E are tall herbaceous plants.

Then we come to a path (D), which, to give variety, is paved. From it we can see well the pale pink water-lilies that float in the tank (A). Bright colour is in the centre of this garden, in beds (C), and these, being formal in shape, are gay with bedding plants.

It is not a large garden, but so clever is the arrangement that it seems a happy home for all kinds of plants.



We have flowering shrubs, alpines upon the banks, roses on posts, and the water-lilies in their tank. Round the whole, to protect from rough sea-breezes, is a hedge of tamarisk (*T. gallica*). It has graceful, feathery foliage and a pretty pink flower.

The important thing to remember in making such a garden is to have wide enough beds, and we should allow ample room in them for the growth of shrubs. This applies also to the width of paths. Should they look unnaturally wide at first, the remedy will soon come, for plants such as broom and phlomis always encroach upon the quarters originally allotted to them, and quickly overhang the paths.

We come now to a sunk garden of a more formal type (Fig. 27). Steps lead down, through a thickly planted border of flowering shrubs (C, D), to this small, oval piece of ground. A thatched-roof shadow-house is where we sit to view the long narrow beds which make this garden bright (A). They are suited to herbaceous plants if bedding out be not approved of. Nothing would look better than groups of spring, summer, and autumn plants, such as myosotis, delphiniums, and Japanese anemones. By devoting each alternate bed to spring, summer, and autumn plants, a succession of colour can be kept up. Between the beds is either grass or gravel.

We may point out, in alluding to a succession of flowers, how much surprise gardens help in this respect. To have a distinct garden for each month of the year is a delightful idea. We know that a famous lady gardener adopts this plan, and others should do likewise. In addition, it would be of interest to select our favourite designs for surprise gardens, and choose the shape and kind most suited to the flowers that we intend for each particular season. In the height of summer, when we may expect warm sunshine, we would have a garden with shadow-houses and treillage, where we could seek shade. From

here, too, as we sit in shadow, we could have views of Madonna lilies and delphiniums, which should be in bloom about this time.

Another garden, with grey paved walks and formal flower-borders, would have pink and white flowers alone. Silver-grey foliage, and great clumps of misty gypsophila

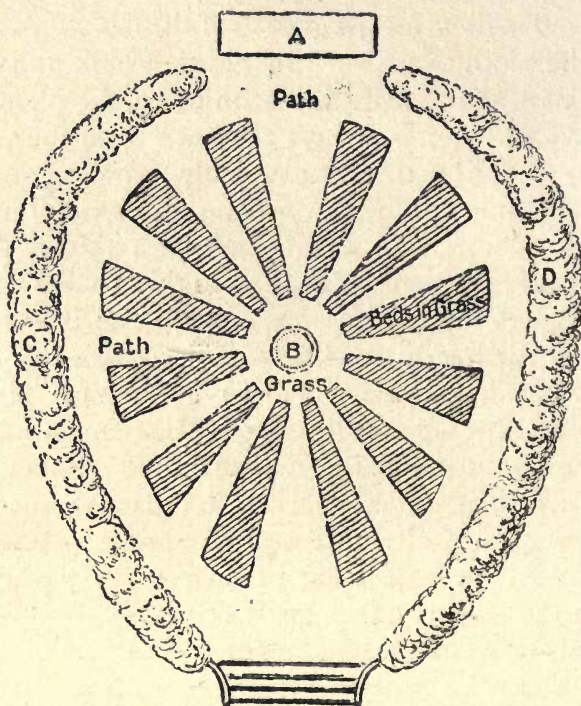


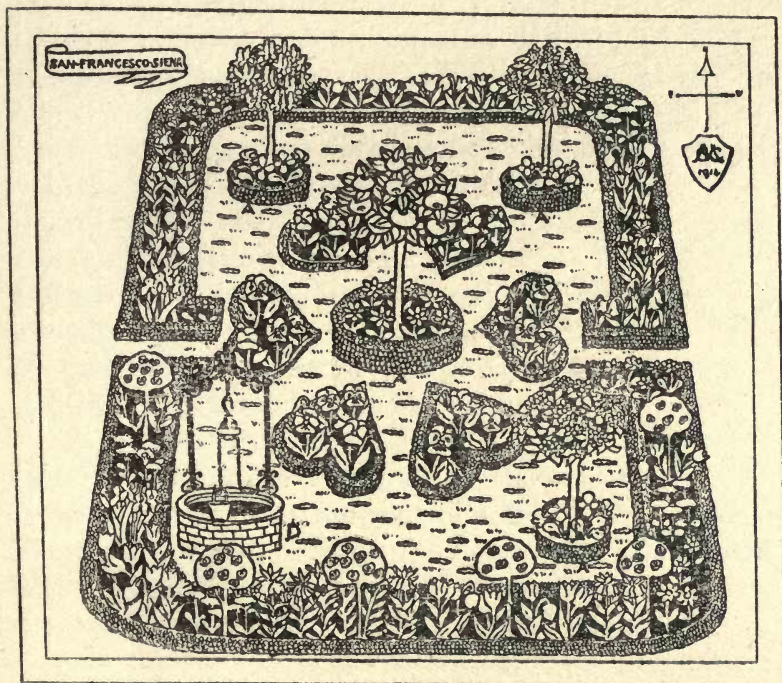
FIG. 27.

would keep it cool-looking. A small woodland bit might have ferns and spring bulbs in masses between them, so that thus two seasons of beauty could be enjoyed upon one piece of ground.

For autumn we should wish for enclosed gardens and thatched arbours, so that when we watched the greys and lilacs of Michaelmas daisies and the last bright yellow

gleam of sunflowers we might be protected from the blasts of driving wind. If such a plan be followed, in a large garden, there is always one bit that is effective and at its best when others wane.

Sometimes people wish to design some simple hedged-in surprise garden without calling in expert advice. An



COURTYARD WITH HEART-SHAPED BEDS.

A, Tall trees ; D, well-head.

easy way of arriving at a successful shape is to decide upon an initial letter and to plant a surrounding hedge to look like it. The letters M and L lend themselves well to such a device. Another plan is to plant a yew-hedge in the shape of a heart, and to have within a gay flower-border, full of bright herbaceous colours, in the form of whatever letter is chosen.

If we think of the many different outlines which ancient initial letters give us we shall be surprised to find how many pretty gardens we can invent. Each one will have a tall (seven or eight feet high) surrounding yew-hedge. The entrance to the garden, the paths and borders within, can be arranged as fancy pleases.

Heart-shaped beds are often used in Italy, and in that romantic garden of San Francesco at Siena we see them in the enclosed court, as we look from under the covered walk surrounding it. Time has perhaps helped this garden somewhat, and the slight irregularity of the whole is pleasing, and prevents an impression of too great formality. The height given by the trees and by the well-head is good ;

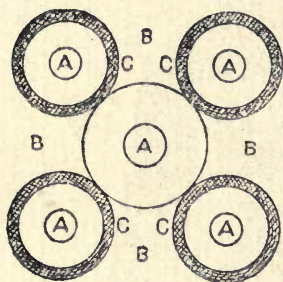


FIG. 28.

A, Tall orange-pots ; B, smaller pots stand here ; C, hedge of box.

for a courtyard garden, if kept flat, is apt to become monotonous.

Height of colour above the ground is well understood by Italians. We see this in their ornamental pot-gardens. Often a large flat terrace of gravel is converted into a lovely flower-garden of varying height without a single flower-bed being cut in it. To give strength to the design according to which the flower-pots are placed, clipped box-hedges are sometimes planted in rings or ovals. We see this in Fig. 28. Inside the two-foot high rings of dark green formed by the box stand varying heights of terra-cotta pots. They are graduated in heights and size, so that the highest, with bright yellow azaleas in them (A), stand up above the others in the centre of the circle. Repetitions of the group shown in the plan upon the wide terrace near the house are very effective. Plenty of space is left between each group for walking and sitting, and the colours of the flowers in the orna-

mental pots should be carefully chosen to go well with them and with the colour of the house.

This is another point which needs thought in planning surprise gardens. It is as important to choose the right colour for a particular garden as it is to lead on from soft coloured gardens to the increased strength and brilliancy of hue in the ones we pass to later. A very restful garden, designed by a past student of Glynde College, is composed entirely of grey, blue, and green. It is beside a lake. A small stone sundial, a few paved walks, grey stone bird-baths, and simple garden seats, are the only ornaments. It is not a very sunny garden, and so the soft colours of ceonothus, rosemary, lavender, provide a restful background to the bright blues of salvias and delphiniums. Thus it forms a suitable one from which to start upon the tour of inspection, for gayer, more sparkling flower gems glisten in other surprise gardens that it leads to.

In this way we see what scope surprise gardens give to the imagination, and how we can wander through varying scenes, by rose-arch, sunk garden, crushing sweet-smelling thyme and burnet beneath our feet, back to the formal terrace that we started from.





## FORMAL FLOWER BEDS

**I**N making use of the expression "formal" in connection with flower-beds, it is necessary to point out two things. The opinion of the writer is, that formality in a garden should only be found in the immediate neighbourhood of a house.

When we get far from buildings and the straight lines which they bring with them, all hedges, paths, and flower-beds should assume irregular lines, so long as they are natural ones and in no sense exaggerated. For we have to guard as much against the circuitous and exaggeratedly deviating carriage drive as against the star-shaped, mosaic-planted flower-bed. Both are equally undesirable if in any sense overdone. They are sometimes allowable when carried out in moderation and placed in proper surroundings. Even those who are strongly opposed to formality of any kind in a garden will agree that in the vicinity of a house, where the lines of necessity are straight and the walls are at right angles, it is more restful to have paths, hedges, and beds in accord with these lines. When pictures are hung upon a wall, we know that if all the frames follow one line the room is restful. So it is in a garden.

The next point to consider is, that by a "formal flower-

bed" we imply only one that is formal in outline, not one made formal through the arrangement of the plants in it.

There still remain in England some few—fortunately very few—gardens where geraniums and calceolarias are bedded out and look the picture of regimental discipline. The front ranks are all the same medium height, which enables the next row exactly to peep over the heads of lower ones. There was a time, not so very long ago, when this style of planting was greatly in vogue, and it is probably to Mr. William Robinson and some few pioneers of the new school of garden craft that we owe its almost total abolition. Now it is only where somewhat uneducated people have the management of a place that flowers are so planted.

In considering formal beds, let us at once banish from our minds the idea that they are to be made in every garden or in any part of a suitable garden. Where a house has been placed upon an open gorse common, the wish should be to avoid all formality. A garden in a firwood, too, would look best left as natural as possible. If, however, a large and imposing house calls for lines that go with it, flower-beds near the building can be formal in shape, though very seldom, if ever, planted in patterns. The ideal effect may be seen near a very large, low-built, and stately house. In one case, immediately in front of the house, the yew hedges that formed guiding lines to the main paths and to the different plots of ground were so shaped that, instead of being straight on the top, they had a wave in them. Behind these were four big circular herbaceous beds, raised so high in the centre—about five feet from the ground—that the bright flowers in them could be seen from the house, above the lines of hedge. Large stones were placed here to support the beds, and to form stepping-stones for those who wished to look minutely at the plants. Each of the circles held one

colour, and therefore the yew-hedge surrounded a blue, a white, a red, and a yellow bed. This pattern can be repeated either twice or four times, according to the shape of the ground and the lines required by the scale of the house. In the garden to which I allude there was a grass margin on the inside of each hedge, and outside it were paths.

### PARTERRE BEDS

The same style of gardening which we may designate as parterre bedding could be adopted in Fig. 29, but perhaps in the central bed it would look better to have a mulberry-tree, or if more formality be necessary, either a bay-tree in a handsome orange-pot or a statue.

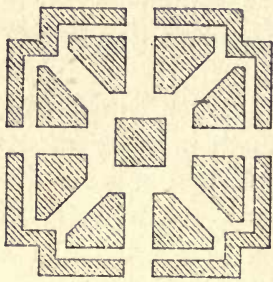


FIG. 29.

Fig. 30 also lends itself to similar treatment, but the beds having such distinctly formal outlines should not be much raised.

Height in this garden would be given by four bay-trees in tubs, standing where the four dots are. It would look best if each bed had a colour and flower of its own—perhaps pentstemons in one; in another, phloxes.

Fig. 31 is very similar; but some of the beds are larger, and so tall plants, such as hollyhocks and sunflowers, would look well in them.

Fig. 32 is again like the others, but with a small shade of difference, which may render it more suitable to one house than to another. Here

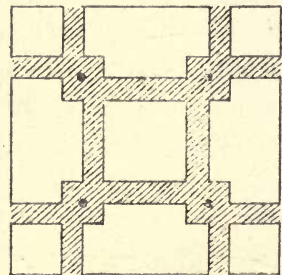


FIG. 30.



the centre tree should be larger and more important than the others, and I therefore suggest a clipped Portugal laurel. The other trees could be bay-trees, or bright flowering shrubs, such as lilacs or hydrangeas.

It will be noticed that in all these parterre gardens we lay stress upon height being introduced in the shape of trees in pots or tubs. If, for any reason, these are not chosen, then where the circles are plant tall climbing roses upon tripods of wood. It is height that gives buoyancy to Florentine and other Italian gardens, and this is what we so wish to have further developed in England.

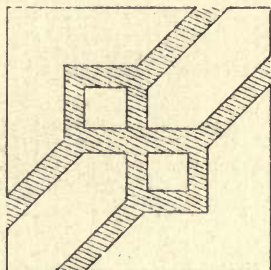


FIG. 31.

All lovers of past history will be interested to learn that there are many flower-beds in old gardens which preserve the same outline as when they were designed many hundred years ago.

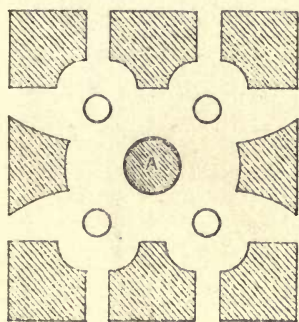
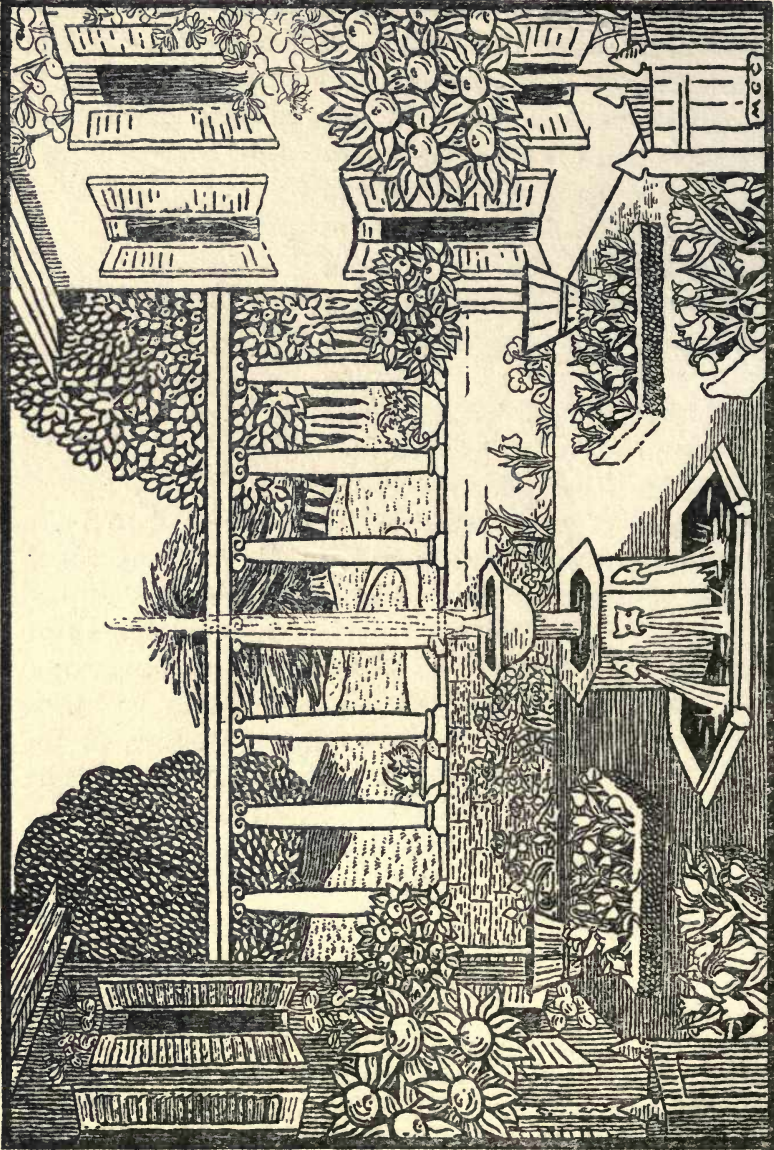


FIG. 32.



A very ancient moated grange, which has been in the possession of the same family for many hundred years, still shows in the centre of the little square court the arms of the family represented in flower-beds as they were drawn in Charles II.'s time. Probably the

hidden position of this house, buried as it is in a fir-wood, far from any main road, saved its beautifully decorated timber and plaster gables from injury. So, too, forgotten by the world, its interesting flower-beds have been safely handed down to us. Round them is a



A FORMAL GARDEN IN A COURTYARD.

glamour of history which the mere fact of having heraldry carried out in flower-beds could not give. It is the thought that a garden craftsman of King Charles's time first cut and shaped them that lends interest.

Another set of formal box-edged beds have preserved their same outline since the early days of Queen Anne.

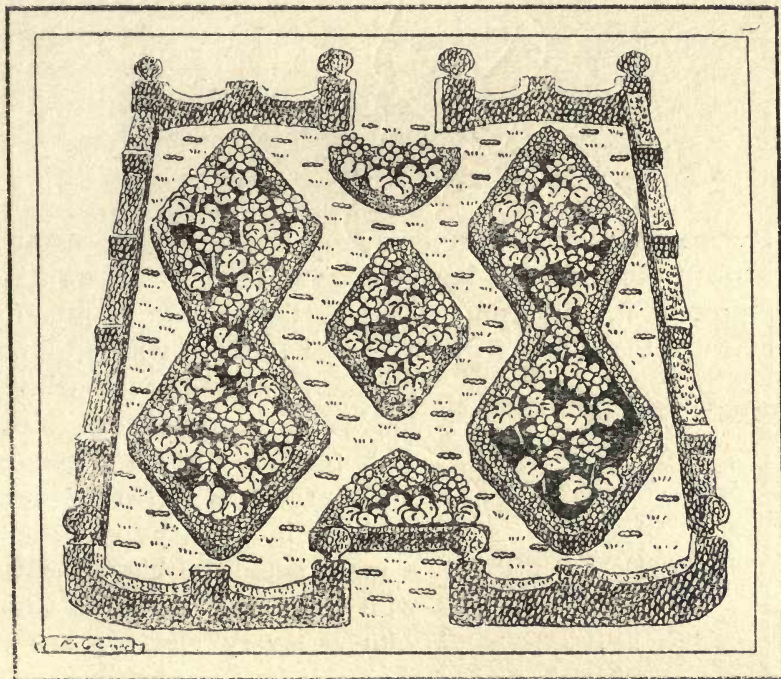


FIG. 33.

We trace them in old prints, and it is useful to note that, as this parterre was intended to be viewed from a height, the whole ground on which it is laid out slopes upward as it retreats from the point of vantage. Thus we get the advantage of raised beds round its outskirts, which enable us to form the whole pattern. Some of these, if they had been on level ground, would have been lost to view from the raised shadow walk upon which we stand. The

scarlet geraniums in these beds edged round with box make a gay and complete parterre (Fig. 33).

Initial letters might well be arranged in a similar way, so that from the windows of the house we may look down at any time of year upon a formal, maze-like design of



FIG. 34.

rosemary or box. Where several letters or devices are shown each should have an evergreen of its own to represent it. In summer, bright flowers are planted in between these dwarf green hedges; and in winter, some

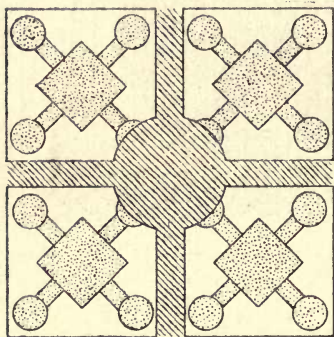


FIG. 35.

coloured gravel on the paths, following the outline of box, will remind us of Thomas Hill's remarks upon mazes. Writing in 1568, he said that a maze could "either be sette with isope and tyme, or with winter savery and tyme, for these do well endure greene. And there be some which sette their wayes with lavender, cotton spite, maierome and

such lyke." Evidently he was in favour of such little frivolities. But even in his day there was some difference of opinion, since he adds: "for that mazes and knottes are made, doe much sette for the garden, which nevertheless I refer to your discretion, for that not all persons be of like habilitie." Where a pattern less

definite than initials or coats-of-arms is preferable Fig. 34 could be arranged.

Fig. 35 is also good when it is seen from the upper floor of a house. The windows of an old manor-house look across the surrounding moat to the high grass bank, all glittering with "St. Valentine's flower" (crocuses), "bell blowes" (daffodils), or "Fair Maids of February" (snowdrops). Above this bank runs a long terrace-walk parallel with the moat, and above it again are formal box-edged beds. They slope upwards until they reach the high yew-hedge that conceals the kitchen garden. Owing to the slope on which they stand, the outline of these beds is well seen from the long panelled gallery of the house.

#### LARGE PARTERRE GARDENS

Up to now we have considered chiefly plans suitable or medium-sized houses, where only one parterre garden is required, and that one has to be near the house.

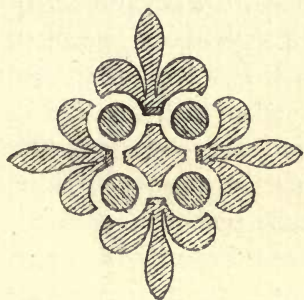


FIG. 36.

For a very large place, where there is room and ample scope for many surprise gardens, it would be charming to come suddenly upon one like the following: A treillage gallery surrounds handsome parterre-beds upon three sides. Paths intersect these beds, which are outlined

with box, having only one little design in the centre, a circular space filled with ornamental flower-pots, graduated in height to form a pattern. All round this parterre, against the wooden gallery, are other and larger ornamental pots. This is a garden of which one would never tire, as the differences in height are numerous, and thus monotony is impossible.

Fig. 36 is an excellent plan for a parterre; or it would also do with ornamental pots alone standing in the circles depicted.

Fig. 37 shows another of these. But this one is in the style of an old French garden before the rather more



FIG. 37.

elaborate details of Le Nôtre had succeeded Du Cerceau, Again, Fig. 38 is an especially bold and handsome design.

The art of the garden craftsman lies in selecting the plan best suited to the piece of ground he has to deal with, and in the foregoing pages the endeavour has been made to lay stress upon the need of studying the lie of the ground as seen from the house or orangery. This study has reached a high level of excellence in France, and it is chiefly in that country

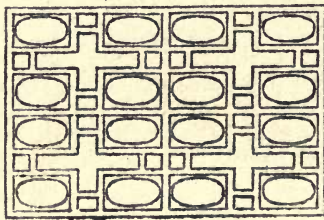


FIG. 38.

that parterre gardens are designed with circular stone basins for holding water to take the place of flower-beds. The most striking one I ever saw was at Chantilly. From the high ground in front of the château we looked down upon it. Each water-basin was surrounded by a narrow border of very fresh green grass, and into that a formal outline was cut, consisting of a tiny stone walk; then came a wider expanse of grass. The whole was one

large geometric design, very beautiful and restful. For a large house, where there is a lake or ample supply of water, such a design furnishes a particularly beautiful idea. The quiet dignity of it, together with the charm of complete independence of any bedding out, is most worthy of note. It should be equally attractive either in winter or in summer; but, of course, such a garden needs the very best architectural design, and would be very costly to carry out unless the ground were level and the stone-edged basins already in existence.

### RESERVE GARDENS

We may now consider, not so much parterres as gardens of utility, or, in other words, "reserve" gardens, where the lady of the house feels that she can go, basket on arm, and scissors or knife in hand, to gather what sweet-smelling plants are wanted for the house.

We read of a rather charming custom prevalent amongst the Japanese, and it would be interesting to introduce it into England. The visitors' rooms in a Japanese house are naturally always carefully decorated, but often scissors and vases are brought to a guest and he is asked to arrange a flower vase for himself. How beautifully some artistic people would carry this out!—but, on the other hand, how hopelessly many awkward-handed people would fail! Anyhow, whether it be for the sake of one's friends or oneself, it is necessary that every well-ordered large house should possess a reserve garden, where it will not matter what is picked, because

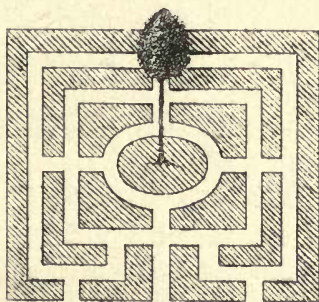


FIG. 39.

the beds are only kept for this one purpose. The more formal they are in character the more practical they will be, and they should also be near a path, so as to be easy of access (Fig. 39).

As an example of this, Fig. 40 can be repeated four times round an ornamental feature, for there is no reason why a reserve garden should be ugly or dreary, as so often is the case. We are apt to think of long narrow beds, surrounded by black ash paths, relegated to the vicinity of the frame-ground and the refuse-heap. Surely a garden where the chatelaine brings her friends to gather

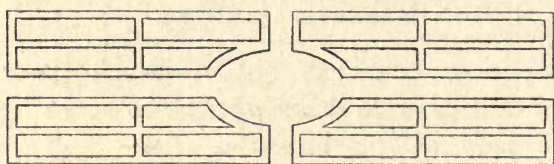


FIG. 40.

sweet-smelling flowers should have some ornament or design about it.

The one in the old garden of Bury Rostaing, near Blois, consists of many small plots, with little baby cypress-trees at the corners. A square-mesh treillage pergola surrounds the whole garden, and from here we can walk in shadow and look through openings at the gay flowers in the centre (Fig. 41).

Lavender is useful when grown as a hedge for dividing some of the plots. It looks nice, casts slight shade on tender young plants, and is useful to cut from for the linen-presses.

Two very charming terraces in an ancient walled-in grange garden come to mind. The plan was formal, and the beds very much raised in the centre, which always gives an important, old-fashioned air. Surrounding the garden were tall standard Japanese cherry-trees,



planted at intervals. In between the formal square beds, and rising out of the turf, were Irish yews and junipers, carefully wired into the tall narrow shapes that one notices in Kyp's drawings of old gardens. These were placed usually in pairs. A plan which shows well how

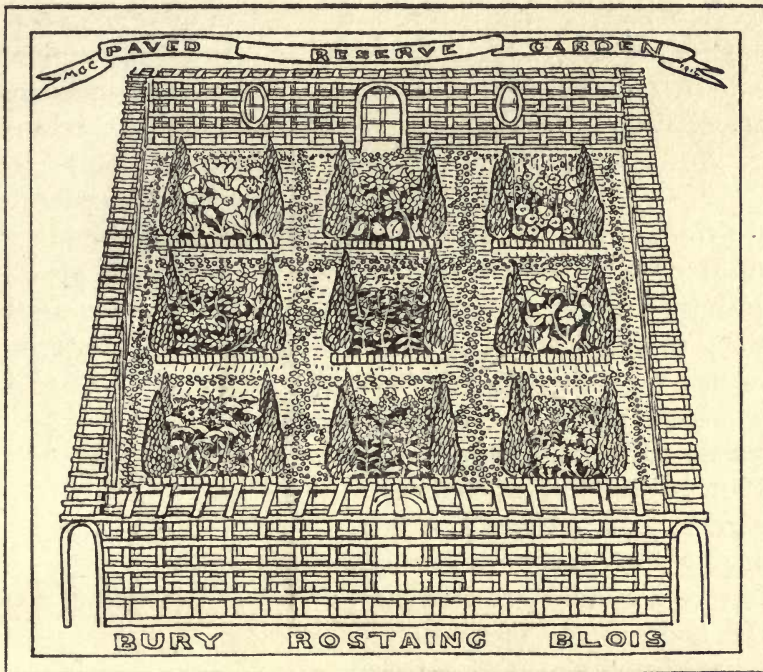


FIG. 41.

such trees can be utilized to emphasize the design is Fig. 42.

The reserve garden cannot always be placed in a square piece of ground. Fig. 43 shows a very simple design cut out in triangular fashion. As the beds (A, B) are rather wide, flowering shrubs can be planted amongst the flowers, for sprays of lilac and syringa are often wanted for the large ornamental vases in a house.

In some cases it looks well if each bed has an edging of eighteen inches of turf round it. This slopes upwards from the path to the beds, because the beds themselves are built up high, which is always so much more effective than quite flat ones.

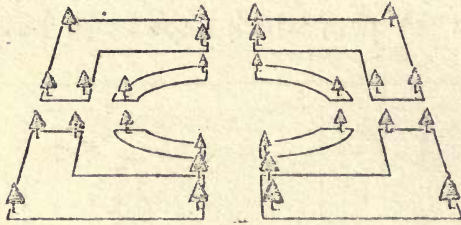


FIG. 42.

In a garden given over to specimen plants, or where separate beds of plants are needed to

cut from, it is a good plan to have them facing south, in front of a high wall. On the wall fruit can be grown, and by leaving a narrow path in front of these fruit-trees they can be pruned and tended without interfering in any way with the reserve beds. Each small plot has a narrow path near it, giving access to a wide gravel walk. If it is required to make the garden look pretty a neat box-edging will do so. About four feet is a convenient width for the beds, in one of which can be treasured plants from South

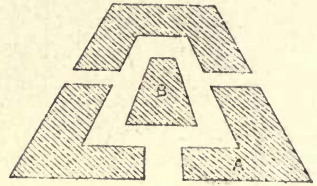


FIG. 43.

Africa, and in another rare lilies, etc. It is advisable not to make reserve beds too large, and I would suggest three-foot wide ones as being convenient for violets, for a lady can stretch across easily and pick the flowers.

A very handsome reserve garden could be arranged like Fig. 44. The elaborate circular waves that form the decoration at the four corners would look best planted with lavender, rosemary, or some permanent evergreen bush. All other beds would be used to cut from, and could be gay with many different colours.

With the exception of the heraldic and initial beds, we hope that the designs so far submitted are of such simple character that, given suitable surroundings, the severest judge of garden formality would consider them allowable.

The subject can hardly be quitted without allusion being made to some others to which the stern critic might

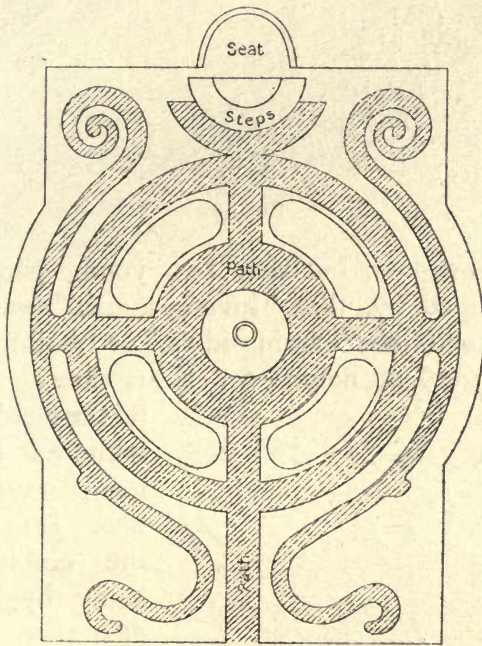


FIG. 44.

possibly object. The only excuse for including them is the somewhat romantic one that they have been handed down for several generations. Each succeeding group of boys and girls played "Blind man's buff" or "Flags" round them, and thus grew fond of them. Do we not know many similar to the fan-shaped Fig. 45, which the garden designer has sometimes to tolerate? Real pain would be caused to some members of the family, however,

were it done away with. Therefore, simply because of old associations, it must be kept. Are there not sometimes "true lovers' knots," like Fig. 46, which means not

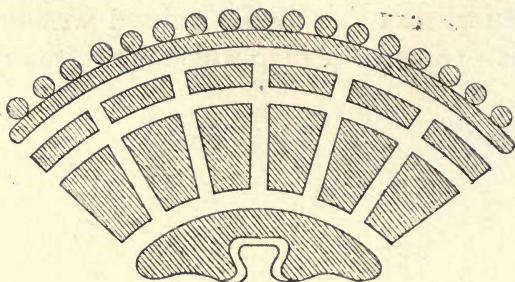


FIG. 45.

a mere flower-bed, but that two young people found, as they walked by, that "love-in-a-mist" was the blue of heaven, and that "loving-idols," or "cull-me-to-you," were the prettiest names for heartsease? Therefore,

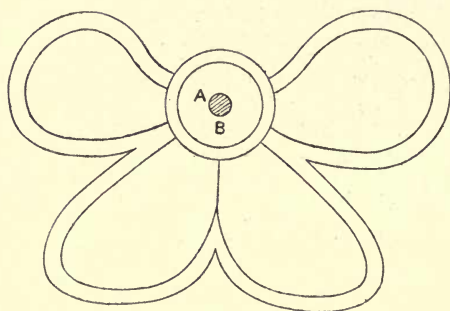


FIG. 46.

A, Statue; B, tall flowers.

let the head-gardener, with all his merry men, arrayed in dark-blue serge aprons, the emblems since many bygone years of garden craft, come forth and plant their treasured heirloom beds. They will place eight standard fuchsias in them, and neatly tie their stems with black tape to round and shiny one-inch bamboo canes. Out of innumerable small pots they will noiselessly take pink begonias and strew these as a carpet beneath the fuchsias. With an edging of red, yellow, and dark-brown foliage each bed will be completed. Thus, to the great relief of

sisters, cousins, and aunts, these mementoes of happy times are not abolished. Future "Bills" and "Joans" will laugh, play, and merrily sing "Oranges and Lemons!"

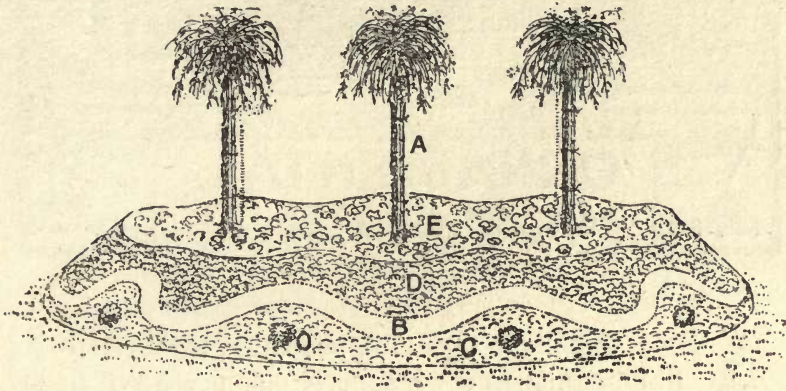


FIG. 47.

A, Standard fuchsias; B, yellow edging; C, red edging; D, Coleus, deep red; E, Begonias, pink; O, Cactus.

near them (Fig. 47); whilst the garden designer will be compelled, too, to rejoice in the preservation of that which carries personal history with it.





AS we motor through dull, grey, monotonous streets in an unknown town suburb, our hearts go out instinctively to those houses where a plant in a pot stands in the window. We know that here dwells a brother or sister gardener, one who has much in common with us, love for the same tender, living thing, a wish to protect that which is dependent. Thus, as we whirl by, a warm thought-wave goes out to such a kindred spirit.

Many are the varying pictures we carry in our minds of garden windows. In smoky London, a model of a tiny gateway and fence in coloured wood oftens keeps the flower-pots in position. This child's plaything seems as familiar as the ramping white horse in clay that adorns the doors and windows of so many small houses. We wonder how they both became the fashion.

In Northern France we see in cottage windows a row of flower-pots painted with a thick coat of very bright red paint. Saucer and all is shiny with it. At once childish days are recalled to mind, when we were taken as a great treat to Covent Garden to see all the wonderful flowers and fruit, and to choose, or make believe that we helped to choose, what was to decorate the dinner-table. The

nicest part of all was the return to the nursery, when a tiny, shiny red flower-pot and saucer, with a very prickly baby cactus plant in it, was shown with pride to Nurse.

It little knew, poor unconscious innocent, as a small, hot, excited hand fingered it, what a precarious existence a nursery life would be. Fortunately, a healthy constitution allowed it to survive many over-waterings and equally trying ordeals of days of forgetfulness and consequent drought.

This love for plants in pots seems alive in all true gardeners. Is it the sense of protection of something small, more helpless than ourselves, that we and children feel in tending them? Maybe it is transmitted from the earliest centuries. We know that flowers were grown in pots and bowls as long ago as Homer's time, because there are representations of them upon cups that were then used at solemn ceremonies. In very early Egyptian pictures we see flower-pots standing in a garden, much as they are placed in symmetric patterns by Italian gardeners of to-day.

Unlike the Englishman, who puts all in the frame ground, in long dull rows, the Italians enjoy making a pattern with them. As we look down from a height upon this nursery ground, where roses and lilies in pots are being prepared to decorate the flower-garden proper later on, we see circles and ovals of colour. It seems almost as if they were already planted in a flower-bed, so cleverly are the pots graduated in height. The tallest stand in the centre of a half-circle, whilst little short ones are at the ends.

Sometimes the frame yard is so arranged that small evergreen trees are planted at regular intervals in the ground. Thus some shelter is obtained from wind or too much sun for the more delicate plants in pots standing upon

the earth between. It also takes away the stiffness which would be the effect if pots alone were there.

What we wish now to consider is how our pleasure gardens can be rendered more decorative by means of ornamental pots. Let us move, therefore, from the gardener's playground, the land of frames and cloches,

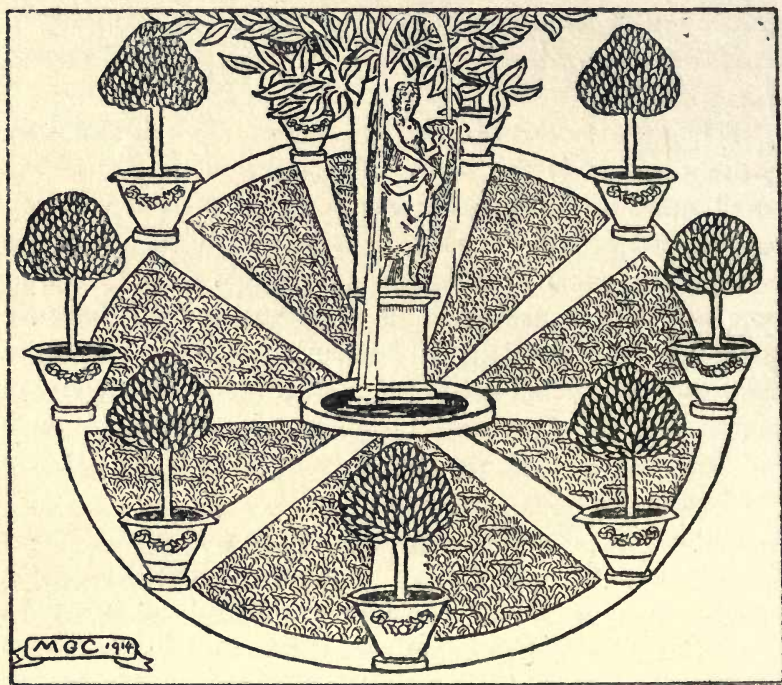


FIG. 48.

of precious leaf and peat mould, and search out positions for handsome clipped bay-trees or other flowering shrubs when they are planted in the great Italian terra-cotta orange-pots.

Fig. 48 lends itself to treatment in a large garden, where perhaps a circular hedge of yew or beech gives a good background. The hedge can be made to form, at



intervals, small semicircular recesses, large enough to give standing room to a tree in an ornamental pot.

The shaded plots can either be grass, closely mown, or beds of bright flowers. In the central circle, either a statue would look well, or, if shadow be needed, a mulberry-tree would answer the purpose. In the latter case, it is advisable to have grass below it, for when the tender fruit falls upon gravel it is badly bruised.

There is no fear of bay-trees not surviving English winters in the warm parts of England, provided that, from October to April, their stems are carefully wrapped round with bands of straw. Then, too, if anxiety be felt about the pots themselves being cracked by frost, it is easy to stitch thick Hessian canvas round them. This has saved many a breakage in exposed positions; and it has also another advantage, for the roots of the tree are thus kept warm.

Dressings of manure, repeated every three months, and a good soak of water to the roots in dry weather will preserve the lovely dark foliage of these beautiful trees. Small birds love to build in the dense foliage, and in spring it is a joy to find each little tree inhabited by a numerous family. What great hungry yellow mouths are opened as we peer into the nest!

The real danger of pottery being injured by frost occurs when pots are left without earth or plants in them. Water collects inside, and if ice forms, the terra-cotta cracks. Another rash thing is to stand them in a damp conservatory or shed where there is bad ventilation. Especially is there risk near London, where fogs cause a close atmosphere. The surface of the pot then often peels, and the lovely decoration of wreaths and festoons is spoilt.

For a very formal little garden, perhaps a forecourt or approach to an old house, Fig. 48, again, looks well. The

design can be repeated twice or four times, as suits the garden best. A graceful statue is in the centre of each design, and all the flower-beds are outlined by low walls. Very small Italian oil-jars, or some of Mrs. Watts' pottery boxes, are set upon these walls, and if sweet-smelling herbs or flowers are planted in them, they give an old-fashioned look.

Carnations grow particularly well in terra-cotta boxes, and this is helpful if rabbits happen to encroach upon a garden. They much like to nibble a carnation stem, it has a special attraction for them. When the plant is in a box and stands upon a wall, they feel it is within the gardener's province, and consequently sometimes show some respect.

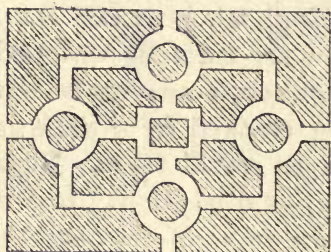


FIG. 49.

Other plants that look well grown thus are roses, sweet-scented geraniums, verbenas, especially the Miss Willmott variety, fuchsias, funkias, and chrysanthemums. It should be remembered that proper drainage has to be secured if they are to do well. Not only must they be properly potted with suitable mould and crocks, but good holes must be bored in the bottom of the pottery vase or box. Also, for preference, it is best to stand them upon stone, where water runs away easily.

The shadow paths of shrubberies in Italy are often outlined with pots of arum lilies, which are in flower there about the end of May. These look very well against bushes of box, and give much light and brightness to a dark wood. In England we can obtain a similar effect by using the tall blue-and-white *campanula pyramidalis* to outline our paths. In August they look

handsome, planted in terra-cotta pots, and placed where behind them a dark yew-hedge shows off the delicacy of the flower spikes.

Fig. 49 is suitable for a parterre garden, and large pots with clipped Portugal laurels, placed in the circles, give height and remind us of the fine ones at Versailles.

Another design, though less simple, and with a touch of French influence, is Fig. 50. Again, the trees in pots that outline the walks lend height and interest to the garden. It was not only in French and Italian gardens that ornamental pots were used. In an old book which gives pictures of

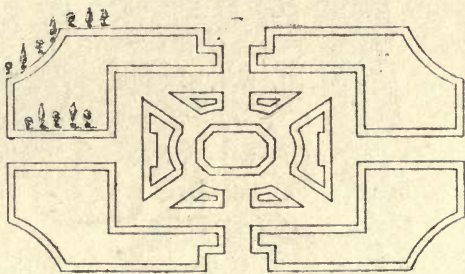


FIG. 50.

Nuremberg gardens, we find a very charming one that belonged to Johan Christoph Golkainer. His was probably a reserve garden, or, at all events, the long narrow beds, with neat box-edging round each, could be utilized for cut flowers. A four-feet-high hedge protects this ground from too much wind; but, to relieve the monotony, at intervals the hedge gives place to a tub or ornamental pot, with a clipped tree growing in it.

We have not yet touched sufficiently upon the true Italian flower-pot garden. By this we mean a garden where flower-borders are given more height and grace by having handsome orange-pots stood upon pedestals in the midst of the flowers. We seldom see this done in England, but it is so beautiful in effect, and gives such magic and height to a garden that we hope it may soon be introduced as a recognized style. Perhaps garden-lovers have been held back hitherto by the difficulty of

obtaining suitable orange-pots. Or, again, the English gardener, not having been abroad, sees none of the beauty and magnifies the obstacles and extra work.

Some two miles or so from Siena there is a good example of an old-fashioned Italian walled-in garden. It stands upon a hill. As both sides of the hill belong to it,



FIG. 51.

A circular well is in the centre, with a two-foot-high brick wall round it. The stone slabs upon which the orange-pots will stand in the summer are seen in the flower-beds, near the fruit-trees.

warmth is to be had if necessary upon the south side, and in the heat of the day excessive sun-glare can be avoided by seeking the cool ilex woods that bound the northern part. The parterre garden, which is in an exposed position, is pleasant when the sun slowly sinks below the summit of the hill. We can then sit and carefully

consider the symmetry with which it has been laid out (Fig. 51).

The garden is divided into formal beds, outlined by clipped box-edges. Circles play a great part in Italian gardens, and in this one, as will be seen, there are many curves. Fruit-trees with irises and bulbs beneath, or fruit-trees and vegetables, are in the centre of the large beds. All round them are five-foot-wide flower-borders.

When we are there in early April we notice, within the box-edging, at regular intervals in the centre of the flower-border, flat slabs of grey stone. They vary slightly in shape and pattern, but each has a cross cut deep into the stone. This is because, later, the lemon and orange trees, when it is warm enough for them to be brought out, will stand upon these stones. All moisture that runs away from the pots can freely escape by means of the grooves cut into the stone slabs. The trees consequently flourish, for no stagnant moisture will remain near their roots.

It is May when the eventful day comes round again. The padrone has given the order, warm sunshine has come, and there is no longer danger for the little trees. For some days an increasing amount of air has been admitted to the orangery, but to-day there is no doubt about it, and all windows and doors are thrown open. Good-looking, excitable, untidy Alphonso commands the men. We do not understand their language, but to judge by gestures, wild looks, and constant moppings of the brow, they are being goaded on by him to efforts that far surpass the human strength of each. There is in every Italian, however, a kind of traditional interest in this great day, the harbinger of summer, and so, indolence being overcome, with pushes, pulls, and many shouts the lemon and orange trees come rolling out. Some are on trollies, others upon rollers. It takes a long time to place them all, and until

each tree is in position upon an appointed grey stone slab, the meaning of the whole garden design is not made clear. Yesterday the only height in the garden came from the pale pink of the apple-blossom. This was beginning to wane, and we wondered if it would look dull without it. Now it is suddenly clear to us that height comes with the orange and lemon trees, for we have their green foliage above our heads; and later, as the fruit ripens, it will give us colour too.

It is wonderful, apart from the trees that are in them, how well the handsome pots look, mounted upon pedestals of terra-cotta, in the very midst of flowers. We now can see the doge's cap, papal arms, true lovers' knots, festoons, wreaths, or the seven familiar Medici balls, whatever loved emblem has been moulded on them. Flowers such as delphiniums, lupins, and irises surround the curved pale pink pedestals. The pots themselves make a pleasant break in a long border of flowers, and the quiet restfulness of dark green foliage above gives dignity to the garden.

Why do not English garden-lovers throw aside all scruples and venture upon some such fairy garden? In place of oranges and lemons, let there be clipped bay-trees and Portugal laurels, or if topiary be out of place, then have lilacs or hydrangeas growing in the handsome pots. If such shrubs are not in favour, why not have sunflowers and lilies, as we see them in old Renaissance gardens, growing in large marble or pottery vases? Often the retaining wall of a terrace was outlined by these, and from personal observation we know that irises look well used in this way in the sunk garden near Kensington Palace. Many are the fine colour effects that can be attained, and above all is the advantage of gaining height in our gardens. If only we can study this point we shall achieve somewhat of the buoyancy and vivacity of foreign garden design.



WHEREIN ARE INCLUDED TRELLIS, PERGOLAS, PERSPECTIVE TREILLAGE, GALLERIES, AND VISTAS

**I**T is only of late years that this style of work has become at all generally known in England. Germany and Holland have always made it a very important feature of their gardens; but France was the country where it attained most consideration. In 1769 treillage was officially recognized as a craft, and was put under the Corps de Menuisiers. It is worthy of artistic treatment, and we hope this fact will soon be realized, and that our public parks may set an example and use more of such work, so that inspiration may come to the owners of private gardens.

At present only important houses in London possess perspective treillage, and a limited number of large country places have treillage galleries and temples. The difficulty up to now, perhaps, has been that the craft is in the hands of one or two large firms only, who have to pay skilled artists to design patterns. Hence the heavy cost of each treillage garden feature.

Before going farther it will be advisable to explain that by the word "treillage" we understand the more impor-

tant architectural features that are created. "Trellis," on the other hand, represents to us the humbler ideas, which comprise slender fences and light pergolas suited to small places. The name "treillage" comes from *treille* = arbour. A trellis means lattice-work of crossed threads or woven "with three sorts of threads," from *tres* = three, and *licium* = thread.

We will first take—

### I. TRELIS

There is something rather fairy-like about the origin of its name, and when we see the lattice-work of gilded reeds which comes into many an early Italian picture, our thoughts go to Benozzo Gozzoli. Well do we know his frescoes, sparkling with fresh colour and full of descriptive vigour, on the walls of the Riccardi Palace. In one we see an example of a very charming lattice fence surrounding a garden. This is made of crossed wooden lattice-work, fixed upon a stone ledge which outlines the garden. Evidently it marks out the precincts of sacred ground, to which only a few elect ones penetrate. The stone ledge is wide enough to have pots with sweet-smelling herbs upon it, a truly Italian custom. Angels move lightly within the garden and weave wreaths and chaplets of flowers, which are hung for further decoration upon the trellis-work. Other angels, with songs of praise for God written upon their golden halos, kneel in adoration; one other figure, surely that of Spring, moves lightly through the garden, scattering flowers to beautify still more the holy ground. There are many winding walks and heart-shaped beds beneath the pine-trees of the garden. In fact, if we give free rein to our imagination, there are innumerable ideas we can take for our gardens from this fresco. The distant scene is Italian, and equally delight-



ful, for high upon a hill is a castle, approached by a shadowing avenue of tall thin cypresses.

These railed-in, quiet gardens seem often the centre of adoring groups. There is another lovely one of the Virgin and small children, who kneel beside her, worshipping the Child. He lies upon a piece of her blue mantle. The garden consists only of a small grass-plot in the centre, with a step or seat of stonework all round. Stone balustrades stand upon this, and behind them is a thick dark-green hedge, with white and pink roses in it. Some of the flowers have been picked by the children, who have strung them together in a wreath for the Babe to play with. Beyond the rose hedge are tall sentinel cypress-trees, and then an undulating landscape, with lakes, rocks, and winding roads, a truly Tuscan scene. The stone piers surrounding the garden are more architectural, perhaps, than the ones with which we are at present dealing; but they could be copied in woodwork, as the simple design of this sunk garden lends itself to quiet treatment.

We have not far to search for many trellis-surrounded gardens. One of the earliest is in that beautiful Flemish fifteenth-century romance, the "Romaunt de la Rose," and many are the ideas which come to us for gardens as we turn over the pages of this enchanting illuminated manuscript.

Does it not seem strange, in the solemn atmosphere of our British Museum, that these lovely garden scenes, painted many hundred years ago, can bring us dreams that are fresh as dawn? Here are little quiet restful gardens, where flowers, grass, trees, and water are all near together, so that we could be happy all day long, with needlework or music, as those fifteenth-century garden-lovers were. The charm of the trellis as shown in this Rose Romance lies in its simplicity, for it consists only of

slender painted battens. Upon one side grow white roses, upon the other are red ones.

Probably the origin of light trellis fences is to be traced to the way vines are trained in Italy. In Pompeian gardens, seen upon some of the frescoes that have fortunately been preserved to us, we find high pergolas, and also, near them, small plots of ground partially railed off by low trellis-work. This forms half-circles, squares, oblongs, any device that is formal and can be repeated several times to give symmetry to the whole. The love of it came from the vineyards, where the young vines form natural espaliers, pergolas, arches, almost of their own accord. So Pliny and others, we feel sure, copied in their gardens, with rather more elaboration and formality, what they had lived among upon their native hillsides.

We know that, with the Crusaders, all these ideas from the East and from the South were brought to our country. We can well picture how useful these light trellis fences were round medieval gardens, for there were many large hounds, used for hunting deer, boars, and other wild animals, that were allowed within the castle precincts. What damage they could do to flower-beds and ornamental plots of ground! Then, too, these fences were probably a means of keeping out rabbits, hares, and other destructive creatures, and so, in the place of the ugly wire-netting that we have nowadays, these ornamental rails were put. They formed a charming decoration, and when they were painted different colours they added to the bright appearance of the garden.

One example that is ornate, and has charming twisted balls at the corners, with dense wooden lattice-work, is round that gem-like garden which holds the "Emblèmes symboliques de Marie." It is in the Grimani Breviary.\*

\* A good photographic reproduction is in the Victoria and Albert Art Library (Press Mark, 5, J), Sketch 105.

The garden itself should be studied in every detail, for it is typical of old-fashioned garden-lore, with that delicately carved stone fountain and the simple formal square beds. Think, too, of the poetry it conveys to us, with all Mary's flowers, sheltered and protected in this quiet reposeful retreat. We have her own Madonna lilies, her red rose-bush ; and, still emblematic of her, the dove upon an orb is at the head of the fountain.

Little details of the surrounding trellis should be copied, and even the variety of alternate wide and thin uprights is worth noticing.

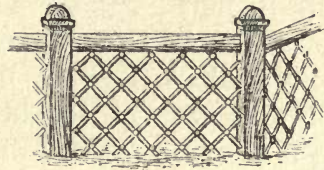


FIG. 52.

There are so many different forms of trellis, and they can be introduced with good effect into modern gardens. Not only are they helpful to represent accurately a fixed historic date of garden, but they lend mystery and seclusion, which is what the garden craftsman wishes to accentuate.

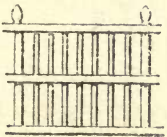


FIG. 53.

The Bibliography at the end of this volume mentions books in which are good examples, but Fig. 52 and Fig. 53 are typical ones. How can we best adapt these ideas to our gardens ? Are we not often driven to use ordinary

iron palings, three or four feet high, similar to those which fence off portions of Hyde Park ? Perhaps a playground happens to be upon the outskirts of a field or park, and a boundary is necessary. The iron railings are unsightly ; but they are practical, because their pointed spikes go into the ground, and they stand firm against any assault. By tying bamboo canes to them in the form of the trellis shown in the "Romaunt de la Rose," they become picturesque features. Climbers, such as *Lonicera Standishii*, roses, and jasmine, are trained over them. The iron is thus

hidden, and plants flourish best when brought in contact with an unvarying temperature like wood.

All the gardens that overhang the steep banks and walls of Siena have upon the edge either pergolas or a short espalier of vines. This looks well upon the border of any banked-up terrace-garden. We gain a feeling of security, and plants grown upon the terrace behind are thus sheltered against sun or wind. It is possible, if stone-work be too expensive, to make the foundations of these banks quite firm by embedding in the earth old railway-sleepers. Should these trellises need strengthening in places, a piece of disused gas-pipe can be used and

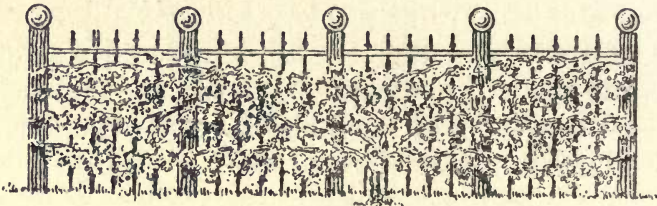


FIG. 54.

skilfully concealed behind a bamboo cane. By bending the horizontal bamboo lines in and out of the upright ones, an almost self-supporting trellis is made. If tied in places it is quite secure, and clematis, with canary creeper near it, looks well on such a fence. The above suggestions may appear very primitive to those who hand over their garden designs to a skilled bricklayer, but in these days of economy for all I venture to offer them. It is not expensive stone-work that makes a garden lovely, for beauty is alone gained by care in the arrangement of details.

For a town or suburban garden, we may take another idea from Siena. A railing similar to Fig. 54 divides one garden from another. The uprights are painted a dull

grey-blue colour, and just a touch of rather faded gold upon the round balls gleams from behind the beautiful wistaria that spreads its branches across this fence. Near by, the pale yellow of a Banksia rose harmonizes well with the whole. It is simple in construction; the stout uprights with the balls are of painted wood, and the slender sticks between them are bamboos.

Then again, whilst we consider work which can be done, under artistic guidance, by any handy carpenter, Fig. 55 is useful, where the shelter of thick wood is required in windy districts. By laying two or more disused railway-sleepers one on top of the other, as at A and B, a nice little wooden wall is made.

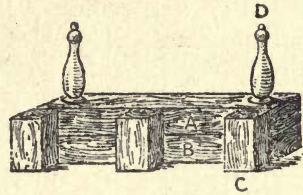


FIG. 55.

To give variety cut either one or two similar blocks of wood and place them so that they stand upright, as at C. Upon the end pedestal, or at intervals along the wall, place wooden ornamental shapes, which will give decoration and finish to the fence, as at D. A rope can be hung from these ornaments, and creepers trained to them will form festoons. Here it may be mentioned that rope is better than wire for this purpose, for it hangs gracefully, and creepers take kindly to it. It should be about one inch thick.

The lighter kind of woodwork fences which we have up to now considered could nearly all be used, not only to divide plots or whole gardens, but, as in old pictures, to outline square flower-beds in a formal garden. We know, from a delightful picture of Hampton Court garden in Henry VIII.'s time, that not only had the beds elaborate wooden carved figures ("Kynge's Beestes" they were called) as central ornaments to each, but also painted wooden rails outlined them. This must surely have been

a very charming finish ; and these wooden rails, not far from the ground, would be a support to clematis and other climbers. The beds being much raised towards the centre, all tall flowers would show well above the low fence. We cannot all have carefully carved figures in our gardens, but where height is wanted, a simple erection bearing a crest or device upon it is practical. In making it, sufficient height is the important consideration.

In England, whether it be from dread of sweeping

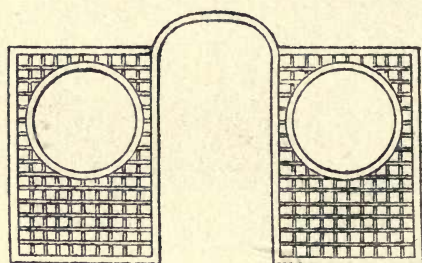


FIG. 56.

gales or from inborn insular shyness of doing anything especially noticeable or remarkable, we err somewhat in the proportions of our garden architecture. We design arches, pergolas, and entrances that are too squat. The French

are much more spirited, for an archway with them is really important, a trellis or treillage feature is always tall.

This same advice as to height is exemplified in Fig. 56 and Fig. 57. Both are simple of construction, and if put in happy surroundings will help to break up space, and, further, they will give interest by creating mystery and seclusion. When we see a circle of archways we at once wonder what they surround. We are led to look at the sundial or water-fountain that stands within. Guided by curiosity, we then explore farther, and find perhaps a beautiful herbaceous border, with an ornamental trellis fence, like Fig. 57, as background. Where it is important to have an effective treillage arch, with autumnal colour effects, plant ampelopsis and ivy upon it. The round windows of Fig. 56 would thus make good frames through which to look at a garden beyond.

We should not leave this branch of the subject without allusion to the trellis fences at Versailles. They outline the groves of nut and beech trees in that enchanted, wonderful garden. We find them in two or more patterns, and the battens are wired together. Thus is carried out the idea of "woven with three threads," which we mentioned was the explanation of the trellis. The beech-hedges are neatly clipped back to the fence, and their leaves show like lace-work against it.

When trellis-work was all the rage in France, during the eighteenth century, the designs that were wrought for it were considered of primary importance, while the climbing plants trained to it were hardly considered. In order to prevent the use of many free-growing climbers, which might hide the beauty of the artist's design, tin flowers and leaves were used.

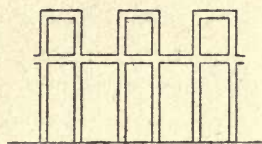


FIG. 57.

We do not wish to see so artificial a revival as this; but it is the aim of exponents of the new school of garden design to encourage the use of good trellis-work. So long as beautiful trees, flowering shrubs, stately lawns and terraces are valued first in our gardens, we can freely make use of graceful woodwork for our other less striking pictures. No garden is perfect unless it has surprises of all sorts, and it is to hedge in quickly and make surprises and interests that we look to the further use of trellis-work.

Thus students of garden craft need to be equipped with ideas which can be carried out by their own workmen. They should have tempting little sketch-books full of designs which will apply to gardens large and small so that their patron can select what he likes best. The "gilded reeds" will be for small, dainty elf-gardens, the bolder, taller woodwork frames for the manor-house.

## II. PERGOLAS

The dawn of the idea of a pergola is traceable to very early Babylonian and Assyrian times. We see forest-trees depicted, and vine-branches are trained from one of these large trees to the other. Delicious cool shadow beneath was the result; and no doubt here we get, far-fetched as it may seem, the origin of a very delightful little Spanish roofed-in garden, which might well be copied (Fig. 58). It will be noticed that shaded alleys

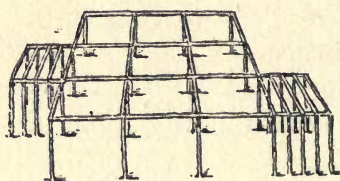


FIG. 58.

lead into this shadow garden on both sides, and that they consist of pairs of square, tall uprights with horizontal woodwork across the top. The main supports are twelve feet at least in length, so that two feet are securely fixed in the ground. They should not be too close together, but should allow room in the square portion of the garden to have chairs and tables between them. The wood can be either stained with one of the many washes now recommended to preserve from weather, or it can be given three coats of a favourite colour of paint. Beneath are paving-stones, and in between them, in the little chinks and earth-spaces, are planted pansies, thyme, sedums, myosotis, and any other pretty low-growing plants. Creepers of all kinds will grow up the pillars, and as it should be an especially sheltered spot, we can reserve for it those choice plants such as *Lonicera fragrantissima*, winter-flowering jasmine, *Vitis Coignetia*, and *Vitis quinquefolia*. Thus, flower or coloured leaf is obtained for each month of the year; in short, there is always something to watch for. Should shadow not be sufficiently dense, then stretch across the horizontal



supports square-mesh trellis, which now can so easily be obtained, and a covered-in breakfast or tea-arbour is the result. How refreshing little meals will be, served upon a wooden table in this quiet retreat! The birds soon get to know our hours for meals, and stout red-breasted Mr. Robin will try to hunt away all others who intrude! Such a cool, peaceful resting-place should be near the house, so that, if possible, the windows on the ground-floor look into it. We have then the happiness of watching from our rooms, upon a wet day, some of the life of the garden. By life here is meant not the two-footed gardener's work alone, but the world of animals; because birds, bees, frogs, tortoises, all are brought near to us, and the true Nature-lover cares for all. He knows that to have all helps to counteract any violent damage done by one race, and if birds are tiresome pecking at the young peas, still, without them we should be overrun with aphids.

If this extra outdoor room be adjacent to the house a portion of the trellis roof can be fixed to the walls.

The Italians, who are somewhat casual and untidy in such work, make a hole in the wall, and fix the horizontal beam in it; but this is apt to let water into rooms. Therefore, a supporting thickness of wood nailed to the wall is preferable, whereon the roof-beams of the shadow garden can rest.

This same idea is to be found where a long pergola walk is wanted, parallel and close to a kitchen garden or other wall. It will be seen in the sketch that it is thus an economy of wood, for only half the number of stout uprights are required, the wall upon one side taking their place and lending the necessary support (Fig. 59).

Needless to say, the best lessons upon pergola-building,

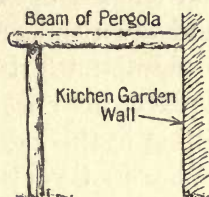


FIG. 59.

as it can be carried out by the amateur, come from long study of the Italian hillside vineyard. What we usually see there are terraces, supported by roughly built stone walls. Against these walls are planted the vines, and then, when they have reached the top, they are trained forward upon sticks projecting from the wall, and thus form an overarching roof towards the front of the terraces.

All the trellises are square-mesh, not lozenge-shaped, and this gives a restful line. What we notice is that the uprights are much stouter than those usually erected in our small English gardens. They are of chestnut-wood, and sawn square.

Sometimes rough-hewn granite blocks, chipped to look square, are used instead of wood, slender poles then filling in the sides and forming the horizontal cross-pieces. What look very bright and Italian are uprights of plaster-work, or possibly of brick, with rough-cast over them. These pillars are about twelve inches square and twelve feet high, but the exact dimensions depend upon the height of other buildings near. The wooden beams that form the roof rest upon the pink-coloured uprights.

It is the fine solidity of the square pillar that we admire, as compared with the somewhat tawdry, undignified look of larch or fir poles. Even dull grey-black railway-sleepers, employed in this way, make useful background for creepers. There is a feeling of strength and durability about them, and a small town garden could be made really fascinating in colour by the use of such old tarred wood as uprights to train creepers on. How well grey-blue clematis or scarlet *clematis coccinea* would look twined round them! Then, too, logan-berries and hailsham-berries have quite an Italian, a vine-like, look about their leaves, and they quickly cover any woodwork. Bamboo canes can always be put between the tarred wood and the creeper, should contact

with the tar be trying to the plant. In very sunny gardens gourds are grown upon pergolas, and very tropical and gay with bright, southern-looking colours they are! If the large twisting varieties are chosen, it is desirable to have iron uprights to support the heavy weight of fruit and foliage. These posts should be about an inch and a half thick, painted green, and they will not be noticeable. Before the plants are tied to them it will be well to twine neat willow-twigs round each iron post, so that they are brought in contact with wood, and not subjected to the changes of temperature of iron. Old gas-pipes or flat iron stakes, painted green, are fixed across the top to form the roof of the pergola; but the sides are best made with thick wire stretched across in squares.

A journey through Switzerland and Italy shows us yet another way of designing pergolas. They often in the vineyards have a central shadow walk. Upon either side are less tall, narrower arches and alleys. Sometimes side aisles are scarcely high enough to walk beneath, but the look of the whole is pretty, and, too, the central walk is densely shaded, owing to the double thickness of the sides, overgrown with creepers. It would be pretty to have some ornamental feature, such as a bird-bath in stone, or a flower-vase, at the end of the two side-walks. This would give a meaning to them, for a walk should never seem purposeless.

Between Pistoja and the summit of the mountains we see many of the three-arched walks, with little glimpses of bright yellow broom at the end of the openings, framed by vine-leaves.

It is the main object of these notes to help towards the building up of small artistic gardens, both in town and country, so that we deal chiefly with those pergolas which can be erected with a small amount of trouble and

expense—shadow walks, indeed, which the amateur can himself erect with the help of the village carpenter or blacksmith. When a bricklayer is called in, and a more ambitious shadow walk is asked for, Fig. 60 may well be suggested. It is economical of bricks, because, as the sketch shows, a high wall is not necessary, the piers can be placed at intervals upon a level surface of low brickwork. Wooden uprights will spring from these piers. The whole is light and graceful, and there

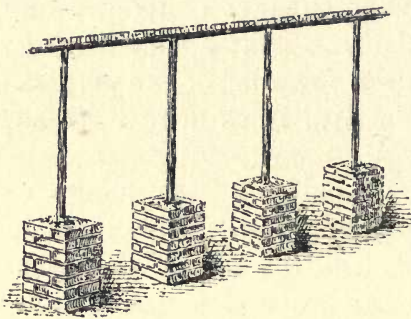


FIG. 60.

is protection enough for a considerable number of climbers to be planted against it.

If a high wall be used in the place of the brick piers, then there is no reason why peaches should not be grown against it upon the sunny southern side.

Within the pergola climbing hops or honeysuckles can be planted, to twine up over the woodwork and run along the slender cross-pieces of the roof. Thus can be happily united the profit of fruit and the grace of flowering climbers.

For a really important and beautiful covered way we have not far to seek. It is one which has been planned out upon truly Italian lines, and is at Gravetye, Mr. W. Robinson's famous and lovely garden. Slowly we walk up it, by a gentle gradient towards the summit of the hill, winding gently, and thus obtaining at each step a different prospect. In autumn, the place from which to view it is the upper windows of the house; and this should be kept in mind about all pergolas, for the lovely reds and yellows of the leaf-thatched roof are seen at their best as we look down upon them from a height.

An advantage of a solid brick or stone built pergola is that a rich and deep border can be made, if need be, upon the top of the wide walls of stone. We are assuming that, as at Gravetye, the covered way leads up between two banks of stone-work, which are some four feet high. From them, at intervals, spring uprights that support the roof. Then climbers as in this border have not far to travel before they reach the roof. It is a speedy way for them to gain the top, since they begin upon the wall four feet from the ground. The small chinks, too, in the supporting walls can be used for rock plants and ferns. In England we often see brick pillars used; but care must be taken to choose only a colour of brick that will tone well with creepers, for a vivid picture of bright red brick and a pale pink Dorothy Perkins rose against it is recalled to memory. Almost a nightmare garden was this! Resting upon the scarlet pillars were huge ungainly branches of trees. Had they been left in their natural state, with bark upon them, they might have passed unnoticed, but a fox-coloured, shiny varnish had been smeared over them. Their appearance was of that kind which is called "rustic," but, in truth, is stamped in mind as "suburban."

Many are the happy evenings spent by the garden-lover in the ingle nook planning out a future garden. As the great logs blaze, and then slowly, one by one, fall dying into ash beside the tall iron dogs, we ponder over future borders and pergolas.

It is quite easy upon a drawing-board to erect a small pergola as it will be in reality. We use little pieces of wood, like matches, and fix them, by means of dabs of sealing-wax, to represent upright posts. Thus they can be grouped in twos and threes, and experiments can be made as to the best way of spacing them. Horizontal wood can then be laid across the tops, and an exact model

is obtained, which can be shown to the man who is to carry out the work.

One of the finest effects is by placing the uprights in a triangle, so  $\therefore$ . The horizontals that rest upon these uprights should also be in groups of three. It looks best, too, if they project a foot or so beyond the uprights, over the sides (Fig. 61). One lovely long walk so arranged is

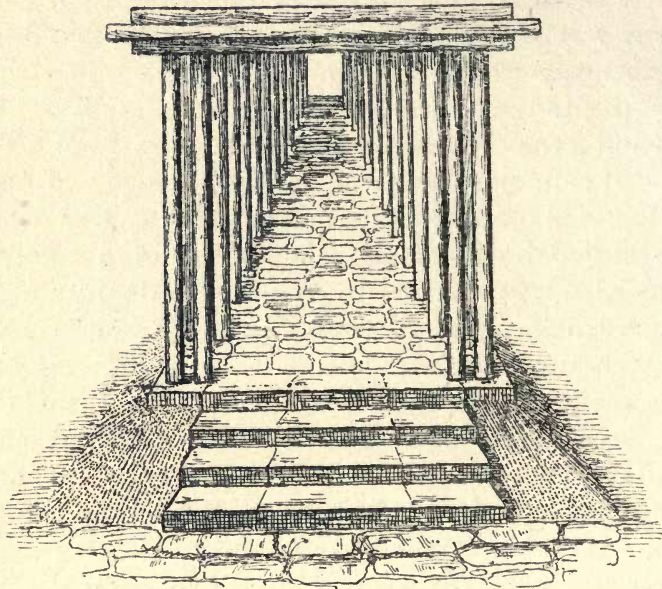


FIG. 61.

paved with grey York stone slabs ; little rock plants are in the crevices, and also on the edges beneath the pergola. Near by, but on a lower level, is a smaller arched pergola made of iron arches, and it stretches across to join an espalier of fruit. This pergola is very narrow, and allows of only one person walking along it at a time, for it is but eight feet high. The other larger pergola is much higher and wider. The charm of the whole is that from the important high one we look down upon the smaller one and see its lovely roof of roses.

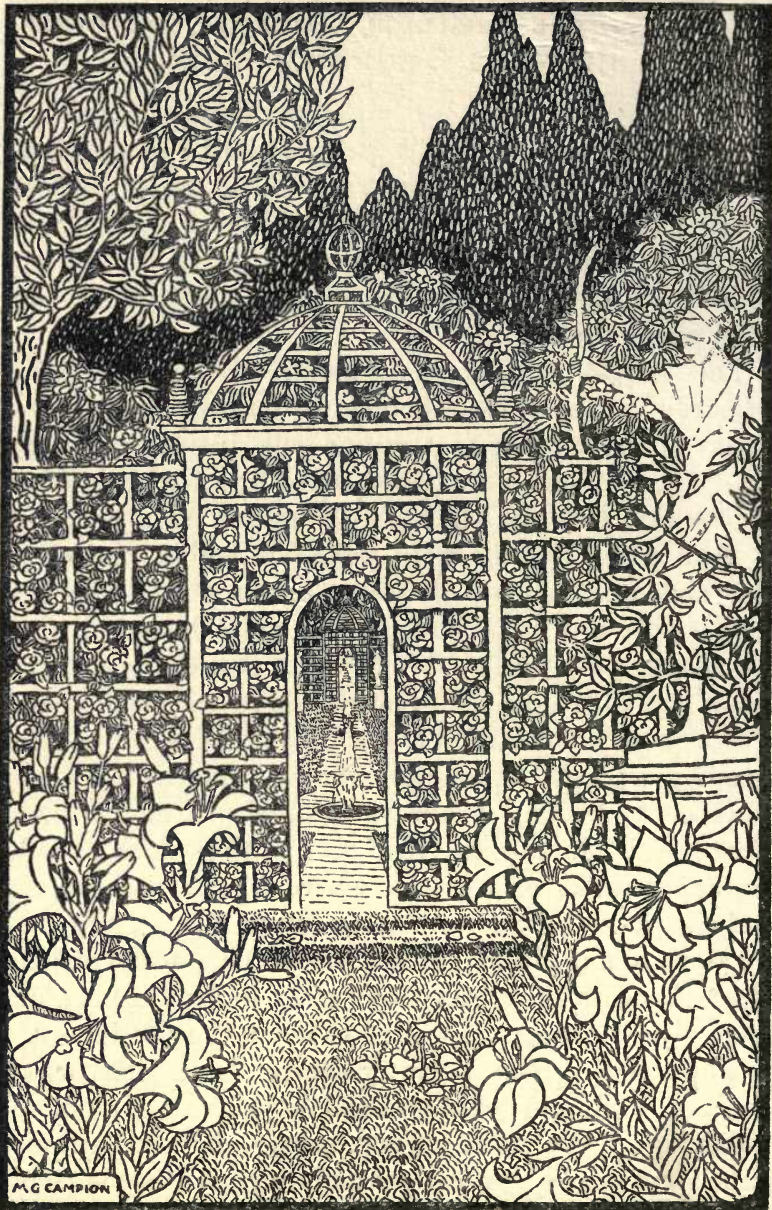
### III. PERSPECTIVE TREILLAGE, GALLERIES, AND OTHER ELABORATE ORNAMENTAL WORK

We now come to those important designs which are suited to large gardens. They should be far more extensively carried out than they are, because many gardens, where expense has not to be considered, are wholly devoid of incident. They have no surprise, no mystery for us, and all is laid bare from the first step the visitor takes inside the gates.

This should not be. A pleasure garden, surely, is primarily for the encouragement of outdoor life. It is a means of inducing us to carry on our avocations, enjoyments, games, and intercourse under the happy freedom of blue sky, with the strength-giving sun rays nearer to us than when they have to penetrate within four walls. Our endeavour should be to make our gardens no less comfortable and inhabitable, while more beautiful, than our rooms. By this we do not mean that the beauty and restfulness of Nature are to be marred by our small human erections of architectural features; but we wish for more meaning in garden planning. Shelter, whether it be from wind or from sun, is always wanted. Cosy corners, where a book can be read or writing done; wide, important walks or terraces, where friends may wander and discuss—these are what we crave for. Then, too, we want a moonlight garden, where pale white colours gleam beneath dark-green bay-trees in Italian pots, and sweet flower scents are wafted to us on the soft breeze.

The level, green lawn, parterre beds, herbaceous borders, and stiff wire-strained espaliers are not all satisfying. We need a good, strong, dark background, either fine-grown yew hedges and trees, or if we have not these, then architectural features, like treillage galleries.

They are restful if their lines harmonize with those of



TREILLAGE,



the house or other walls. As an example of a lime-walk that is perfect in this respect we may instance the one near Kensington Palace. From the recesses of the orangery, when we look across towards that beautiful and dignified William III. building, we are struck by the excellent proportion of the surrounding hedges and the harmony of the whole. Here are breadth and dignity.

Treillage designs cannot be thrust, by any means, into every garden, or even into any part of a suitable garden. Where trees have been felled, and in the clearing of the wood a house has recently been built, it probably would be incongruous to put treillage-work. There are, however, many public gardens and stately private places where somewhat of a *Le Nôtre* treatment is surely needed. We hope that by showing examples of the best workmanship we may tempt owners of gardens to give the matter their attention. Unfortunately, it seems that there is a somewhat hard line of demarcation between the formal and informal schools of garden design, and neither is inclined to shake hands firmly with the other. Both, in reality, are wanted, and it only needs the master hand to join them into one harmonious whole. Architectural lines would then only be near buildings, and as one approached the further boundaries of the garden informal lines would succeed them. The transition should be so gradual as hardly to be noticeable. Perhaps the fault has been that formal gardens have either been carried out in many cases solely by architects who frankly own their ignorance of the natural surroundings of plants, or else have been hurriedly designed by people who have not travelled, and to whom the best examples of such work in Italy and France are unknown. These workmen execute so many "my lady's gardens" a year, wherein the personal touch, which would make it in reality her garden, is lacking. We tread upon delicate ground in venturing such

criticisms, but we are prompted by a wish to see the formal and informal not only harmoniously united, but placed upon a higher and more thoughtful plane.

We will consider, first, some of the most beautiful treillage compositions that were to be seen before France was played havoc with by the Great War. I allude to the gardens surrounding Chantilly, that treasure-house of pictures and gems. Here were to be found examples of two kinds. The first, a perspective treillage, fixed to the high walls of the *Jeu de paume* house, has in all probability acted as a model to any such work that has been executed in England. In the Chantilly one there was no idea of growing creepers up the treillage, for it was merely an ornamental pattern of latticed woodwork, painted dark green, and fixed against the wall to hide dull brick and mortar. There are many gardens upon the leads in London where the difficulty of obtaining a sufficiency of earth in which to grow plants leaves high, unsightly walls exposed to view, and this, then, is the place for perspective treillage. The wooden lattice-work usually represents a diminishing view of a garden-walk or treillage gallery, and sometimes initials or emblems only are worked into a design. Certainly it has the effect of giving colour and interest where it is not possible to grow creepers.

Often in some very old country houses, built round a square courtyard, which is entered by a *porte cochère*, such decoration would help considerably to take away the dark, dull look that is the result of insufficient sunshine penetrating to the court.

This example is, however, not the best one of the Chantilly treillage.

In pre-War days, being upon a visit of exploration, we wandered far amidst the lovely grounds before we reached the Île d'Amour. The great castle, reflected in

the moat, lay on our left, and, after passing a beautiful avenue, at the end of which was a very French-looking red brick château, we lost ourselves in the bewildering, winding walks of the *jardin Anglais*. It is not without a sensation of injured pride that the English landscape lover realizes, when visiting foreign countries, that this name is given to an especially uninteresting style of garden planning. It is true that handsome trees and shrubs usually grace the level piece of grassland, but the vague, purposeless paths that intersect it scarcely represent correctly an English garden. Let us console ourselves by thinking that the peoples of other countries are only aiming at depicting our well-arranged tree groups and bright green grass, and that they have no *arrière-pensée* of a monotonous stretch of pleasure-ground when they show us their *jardins Anglais*!

The approach, full of mystery and romance, to the Île d'Amour lay through a densely planted wood of yews and other trees, where two converging paths at last met. Against this dark background of green stood the white marble Venus de Medeci on her pedestal, and from an opening, through which the *tapis vert* of the island was seen, rays of sunlight danced towards her.

In order to reach the *tapis vert* we crossed a small wooden bridge which spans the water that surrounds the island. Then it was that we had our first view of the graceful treillage temple which terminates this long and narrow garden. The grass carpet leading to the statue of Apollo, standing beneath the temple, was about ten feet wide, having a narrow four-foot-wide path upon either side. Next to these paths were yew-hedges, overhanging the river and forming thus a boundary to the garden. At regular intervals in these hedges we noticed stone pedestals, upon which were vases filled with bright-coloured flowers, and from their height above

the hedge these were reflected in the water. Some of the stone pedestals were shorter than the others, and these had springs of water flowing from them.

This fine effect had no doubt been arranged for with a view to the impression it would create upon a spectator viewing it from the formal gardens laid out upon the opposite banks of the river. Guarding the entrance to the island are two very fine treillage, pedestals which correspond in pattern with the elaborate work of the temple under which Apollo stands, and thus they make a distant framework for it.

Beyond the island the two wide river-branches, momentarily separated, rush together, and, traversing a stone passage, they dash along it to form a cascade. This intermingling of the waters seemed a repetition of the same idea which led the two converging paths to unite in front of the statue of Venus.

Emblematic in every sense did this garden seem of the meeting of two lovers, who, having overcome separation, at length found peace and happiness upon this lovely island. Here we can picture their souls at length transformed into a stream of crystal water, flowing on over all obstacles towards the sea. Would that some such dream-thought might become a reality in regard to the happy unison of formal and informal garden design.

But let us leave this garden, which must so recently have had the din and roar of cannon echoing round it, and pass on to some handsome and uncommon central ornaments for beds, taken from old Dutch and Swedish prints. Some of these are exceedingly fanciful, and perhaps, in the workman's anxiety to invent a very novel design, the ultimate object for having treillage was overlooked. It is possible to modify these, and to plan a centre-piece which will answer the two main purposes for which such features are intended. The result to be aimed

It is to gain a substantial and firm, yet graceful background, up which a climbing plant will twine; and, secondly, to obtain height in a garden, so that those beautiful flowers like roses and honeysuckle are lifted high above our heads.

For these two purposes nothing can be better than the Swedish idea of obelisks of treillage-work, such as Fig 62.

Sometimes we find a square-shaped pedestal which supports a globe, the whole erection being made of latticed wood battens.

Another favourite device in William and Mary gardens was a flower-vase with handles. It was possible to plant a creeper or a young tree in this, and, owing to the sunlight and air that penetrated through the latticed vase, the plant grew and had a quaint appearance, its branches spreading out above the top of the woodwork (Fig. 63).

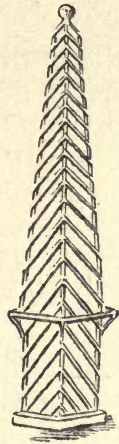


FIG. 62.

Pedestals of lattice-work, about four feet high, were used for standing pots of flowers upon, and were so arranged that they formed central features in a formal garden or parterre.

We may perhaps also mention an ornamental wood-work standard which was suggested by the writer of this book. It stands about ten feet high, and is made secure in the ground by means of a patent iron shoe embedded in cement. Upon the highest part it carries an ornament or any heraldic design, such as the crest or initials of the garden's owner. A creeper planted at its base can be twined round the upright portions of the standard, or even taken into the midst of it, where there is ample space for several branches.

While discussing the important point of height in a garden, we are led to consider the characteristic French

style of having several wide flights of steps to lead to a grass platform. From here the beauty of a parterre or a water garden was seen to advantage. It should be noticed that the outline of the steps is distinctly architectural, and



FIG. 63.

carefully thought out.

The half-circles, corners, or bends had often to be strengthened with treillage-work, for grass steps, we know, are difficult to keep trim and neat. At the back of the platform was usually a high treillage fence, holding back a nut or beech plantation, as we see them at Versailles. Here, again, were an infinity of twists and bends, with half-circles, too, at intervals, and the ground-plan of such a fence shows many nooks thus formed, where a statue, or perhaps a bay-tree in a tub, or a garden seat would look well (Fig. 64).

We find another delightful feature in foreign gardens. It goes by the name of a *berceau*, or "gallery." There are many interesting ones in old prints of Swedish and Italian gardens. But, before we discuss them, it may be well to learn all we can from that excellent example of a plain gallery alluded to earlier in this chapter, the one made of lime-trees near Kensington Palace. The trees,

planted upon either side of the wooden structure, are put into the ground with a sloping inclination towards the centre. They have the appearance of leaning forward to meet one another.

They were about ten feet high when first planted, and this slight bend gave them additional height for quickly arching over the walk. It should be observed how carefully the branches are trained and tied; thick felt, too, is wrapped round some of the stems, to prevent their getting rubbed. The narrow border for flowers beneath the arched way is nice, and certainly for London nothing better could have been chosen than the neat edging of London pride, so graceful when its white and pale pink flowers are out.

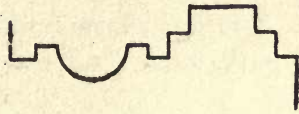


FIG. 64.

Another good effect beneath a pleached walk is a thick row of yellow crocuses. We see this at Hampton Court, where it is always an excitement to run up the stone steps to see if the two long lines of gold are really out in full flower beneath the Elizabethan alley.

Perhaps one of the earliest treillage galleries, very simple in style, is the English one shown in the frontispiece of the "Gardener's Labyrinth." It can be easily copied. Of a later date (1614), and—being French—more ornate in style, is that which is shown in Crispin de Passe's "Hortus Floridus." Apparently it surrounds three sides of a gay parterre. The figures which support the roof are of carved wood, and little turrets occur in it with small circular windows through which the garden can be seen.

At the Engraving Department of the Victoria and Albert Museum is a book by Nicholaus Vischer called "Villa Angiana." Many of the galleries shown in this book have small windows in the lattice-work. These can

be either round, oval, or square, so as to give variety. It is best to keep one shape of window to each gallery or temple, because in all garden design restfulness should be the chief aim. Any sudden changes that the eye might perceive should be avoided. These windows are a help to framing pretty distant pictures; for instance, a group of blue delphiniums or white Madonna lilies gains greatly in effect when seen through a window.

A rather charming idea is a circular garden outlined by a gallery of lattice-work. Small temples of woodwork

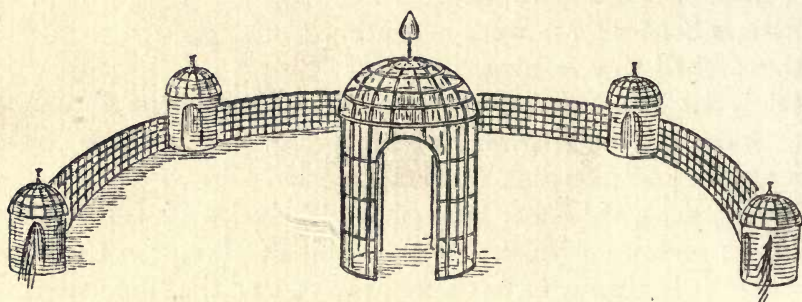


FIG. 65.

are spaced in it at regular intervals, and in the centre of the parterre, which this gallery surrounds, is a rather high lattice temple, as is indicated by the picture (Fig. 65).

A small walled-in garden might be made full of varied surprises by having a gallery in the shape of a cross, with a big dome of treillage-work in the centre of it. Thus four plots would be obtained, and owing to the high pergola we should not see all the plots at once. They could be differently arranged if necessary. For instance, a low trellis could surround each, and on this might be grown fruit. The beds could be for vegetables or flowers, according to the requirements of the owner. One distinct feature in the outer walls would be the rounded entrances, and at intervals, if necessary, might



be *grilles*, through which further gardens could be seen. The same windows could also be in the sides of the pergola.

To give a somewhat different character to the boundaries of the four plots, plain wooden palings, or others

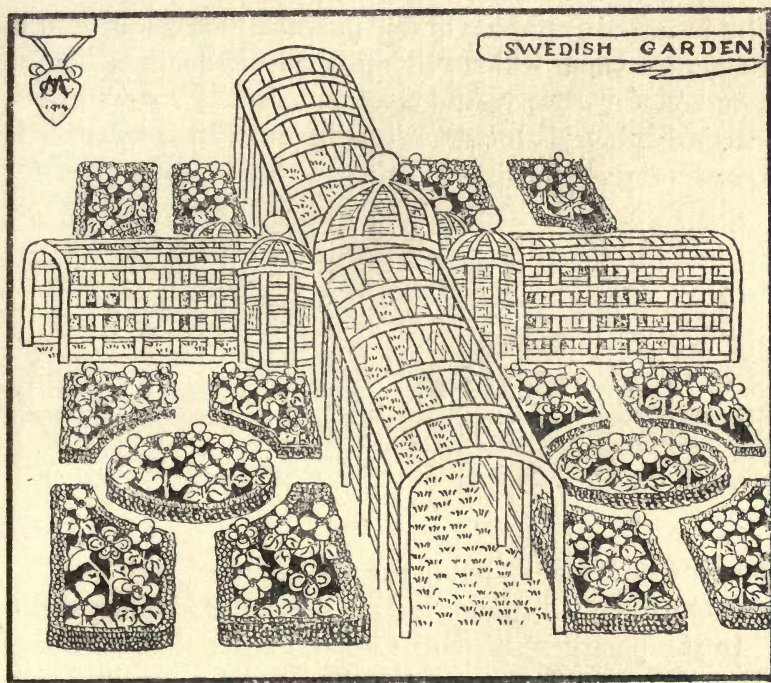


FIG. 66.

with curious devices, initials, dates, and even heraldic animals, might be interesting.

Yet another kind of tunnel-shaped gallery of square-mesh treillage is seen in a Swedish garden (Fig. 66). Possibly a gold ball on the top of the temples might give rather a pretty glistening effect, and a very faint blue colour for the roof of the woodwork gallery would look well. It seems then as if an Italian blue sky were reflected

on it. All these little touches need to be very lightly done, and with discretion ; for we do not wish to run the risk of Bacon's sarcasm about "tarts."

With some woodwork it has a good effect to paint the front of the lath of wood blue and to touch the sides with green, or to emphasize certain details with white or red. The beautiful grey-blue or dull peacock-blue colour that is sometimes found still surviving upon old summer-houses is one of the most restful colours. A less romantic but practical colour is brown solignum, or even creosote. It sometimes may be objected that the latter is not good for

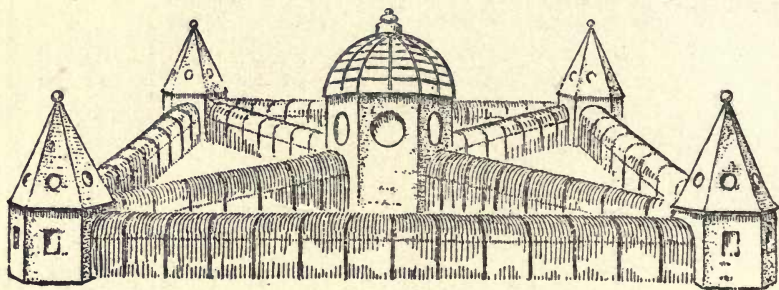


FIG. 67.

the growth of plants, but in the open garden, with fresh air blowing freely all round, it does not seem to affect them.

In the palace garden of Oreno, in the time of Count Batta Scotti, we see wonderful tunnels and galleries of treillage-work. In particular there is to be noticed a raised woodwork temple in the centre, which possibly represented a bell-tower for summoning gardeners to their work. Near it are some five galleries or so, all running side by side, forming thus a long shadow-house walk in the heat of summer.

At Lusthuys, William III.'s castle, is an even more elaborate gallery in treillage. This, one can picture, could comfortably seat an orchestra in the central temple. There were also probably small open courts, with gay

flowers in beds or pots standing in them, between the sheltering lines of the galleries (Fig. 67).

Thus we see that there is no difficulty in planning variety in the shape of galleries ; but where talent comes in is in selecting the right kind and building it in suitable

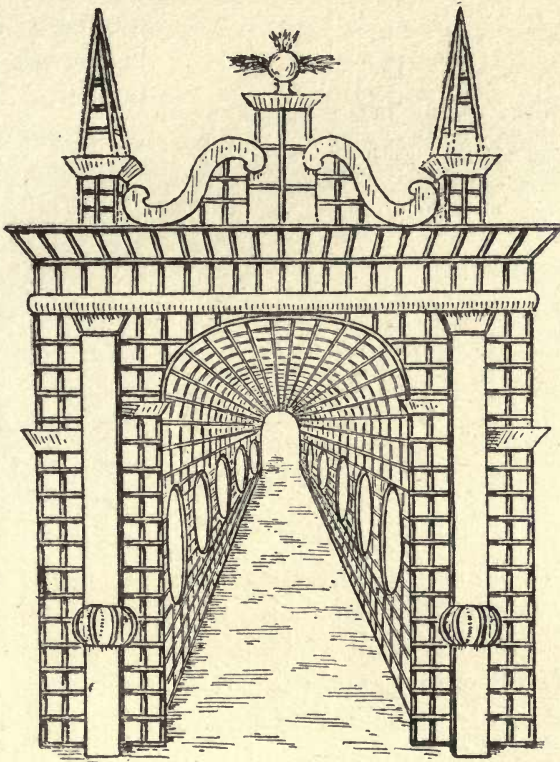


FIG. 68.

proportions. We also should endeavour to aim at simplicity.

The art of topiary passed through a phase of exaggerated style ; and treillage-work, likewise, lost at one time somewhat of its true meaning. In old books we see entrances to galleries that are too ornate, such as Fig 68.

At the same time, they are worth preserving in mind for use in perspective treillage. Then a simple arch like Fig. 69 is very easily constructed, and looks well, as there is no pattern to take the attention away from the creepers supported by it.

We may mention one elaborate design which, if modified in treillage-work, or even if introduced into the stonework of a wall, would have a good effect at the end of a gallery. The design is an archway supported upon columns of treillage, with two pyramids of woodwork on the top of the roof and a globe in the centre. The

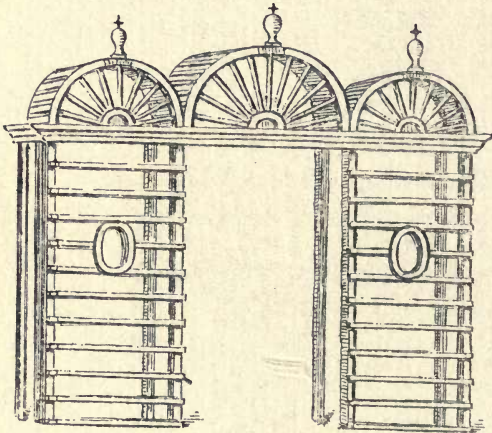


FIG. 69.

whole forms a recess, in which is a seat; and just above this is a window, through which the distant landscape can be seen. We can readily imagine what a pretty vista was gained in this way, looking down the gallery and through the window at the blue distance beyond.

Wherever such unexpected views can be made they lend interest to a garden. In an old French print a circular garden is shown with a stone basin and fountain in the centre. Upon either side of this two inclined paths lead to a higher level, where there is a surrounding fence of treillage, and opening out of this are three vistas of the same woodwork. There is a feeling of the mystery of the unknown about these three walks. We long at once to leave the soft splash of the fountain, and to wander

by one at least of these treillage galleries and see what further surprise awaits us (Fig. 70).

In the same way, in a large garden, we can understand that a modified representation of Fig. 71 would appeal to the curiosity of a visitor. Not only should we wish to walk through the central arch and see what was hidden behind this half-circle of treillage, with its two high obelisks

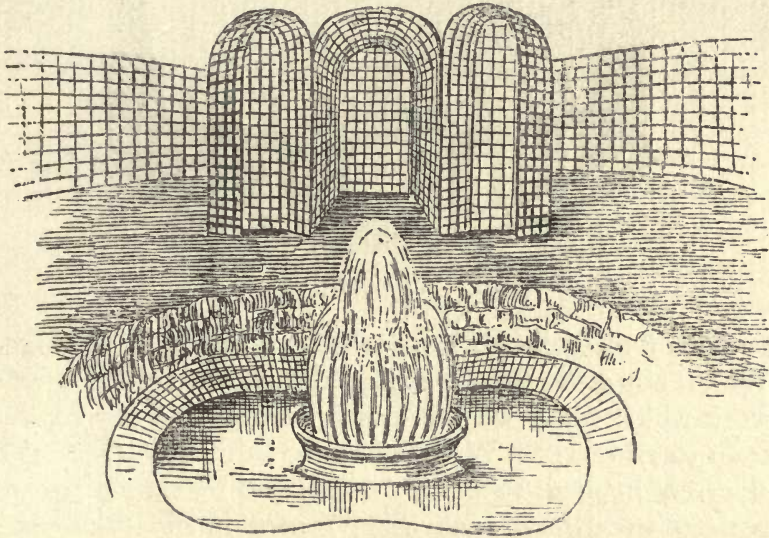


FIG. 70.

at either side, but we should anxiously look through each of the window-frames, with the high obelisks on the top and the supporting uprights. The eight windows thus obtained would no doubt each surround a different colour scheme, to be accentuated by means of the enclosing frames. Here would come in the art of the garden designer and colour-painter, not the architect. Such treillage-work needs skilful planting, for it would never do to leave it standing up bare and without the softening effect of well-chosen creepers. Then, too, the scheme of

the garden within must be carefully thought out, so that each window shows a different and a perfect picture.

It is, we hope, by the use of such simple woodwork that gardens which are not fortunate enough to possess fine trees or stately hedges will be beautified. Much can

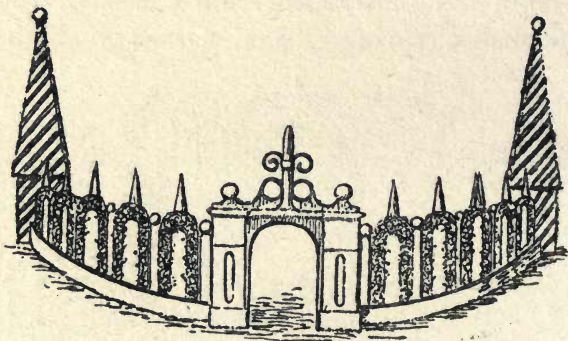
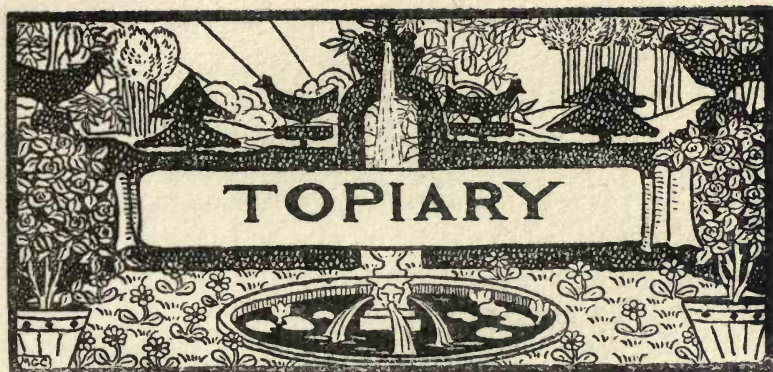


FIG. 71.

be done for small suburban gardens by the use of treillage. We do not mean the fox-coloured, varnished rustic woodwork which, alas! we still see in many a garden as the train carries us past Wimbledon and other suburbs. We sincerely hope all this may be replaced by simple square latticed woodwork, such as is shown in old prints and pictures.





**T**HERE are few trees that bear round them more glamour of romance than our English oaks and yews. "The gnarled and writhed thorn" recalls the poets, when in May the white or pink blossom and delicious scent tell that summer, so long awaited, has really come at last. Beautiful as it is, however, there is not about it the feeling of invulnerable strength that the oak or yew inspires as we look up into the depths of green leaf that the great overarching limbs cast round.

Like Chaucer's pilgrims, who rode up Chantry firwoods to pray at little St. Martha's, and then sped on towards Canterbury along the Merrow Downs, we wonder as we go if Druids truly worshipped these same big yews we see. Are they the actual ones which they venerated, or only successors to that greatness? Whatever age they may have reached, the past lives in them again for us.

Then, in those enchanted woods of the Weald, still designated "The Forest" and peopled with real fairies, what stories the trees can tell! We wend our way by rough paths across commons that are a golden glory of gorse, to be followed after by purple heather; and, as the light-foliaged, graceful birches become less scattered,

gradually grow more close together, and mix with other trees, then in the darkness of the forest people of other times, who have gone before, rise up to greet us.

The fairies we can see, when they allow us with the children to stand afar upon Midsummer Night's Eve and watch for them in the moonlight, either upon the broad-backed downs, where rings of silvery *Lunaria* bid them hold a dance, or maybe sometimes after the red sun has sunk beyond the stems of the pine-trees. All below is misty blue with bluebells, but here and there a tall green stem of bracken waits for a fairy's wand to strengthen it and bid it grow. Then, in the stillness of twilight, are "elves and pixies" near.

In the depths of the forest *Ivanhoe* and *Robin Hood*, with all the bow-and-arrow men, speak again. Each dark green yew with thick red-brown stem tells of *Crécy* and brave yeomen, the oak-trees recall hunting-parties which swept by to hawk out in the open country; and so all these great trees remain to us as precious gifts, living creatures that we would not have vanish or injured.

Is it pardonable to have somewhat the same feeling, one of treasured recollection, as a handsome clipped-yew peacock comes to mind, in a very ancient manor garden? Or, perhaps, in an archway leading to a black and white timber cottage, we see a quaint old-fashioned representation of a bear, the heraldic emblem of an overlord of former days—a beast that would delight the heart of any child, though older people, too, confess a joy in looking at it, because of the associations of the past which have been clipped and made live in it? Surely it is a treasured heirloom!

It is counted a weakness by some to tolerate the cruelty of topiary work. A lover of Nature, the man who worships trees for their beautiful natural forms but has no great love for the history of bygone countrymen,



may chide and call such garden work child's play. Even he, however, could hardly fail to love and admire that stately narrow yew-walk which leads to the old house at Cleeve Prior. Are they the twelve Apostles? or do the old yews represent the monks in their cowls who, tradition tells, inhabited the place before the dissolution of the monasteries? Whomsoever the figures are intended to resemble, as they lovingly hold hands and seem to cast the strength of protection upon the quaint old gabled house, they form a most effective approach. The vista of the house at one end, and the entrance-gate and a picturesque barn beyond at the other, is a joy to any painter. The proportions, too, of yews, path, and house-gable, are excellent, and a future garden designer should take measurements and make note of every detail.

Another ancient garden, which takes us back to days when men wove ideas borrowed from the New Testament into all crafts, is Packwood, in Worcestershire; and this garden, amongst others, may perhaps have inspired that very symbolic modern one at Old Place, Lindfield. In neither of these gardens is there exaggeration of clipped trees. Time itself has softened the first, and the yews have regained more or less their own free growth, although the original plan remains to tell its story. The garden at Lindfield, too, although formal in design, and possessing two characteristics of such ancient work, the "Mount" and the "Wilderness," is treated in a natural way.

Thus we are led to hope, with regard to this greatly discussed art of tree-clipping, that even those most averse from it may allow some beauty besides poetic story in the specimens just alluded to.

Levens, where so many shaped trees abound, interesting as it is historically, might well be considered too exaggerated and crowded a type of topiary work to

reproduce. There is a decided feeling amongst the moderate, broad-minded admirers of old-fashioned garden craft that there are certain positions in modern gardens where a touch of it will greatly enhance the values of natural grouping. As the artist, having worked up quietly, and in a minor key, a large portion of his canvas, knows just where to give that bright and gleaming bit of detail which will carry the eye to the

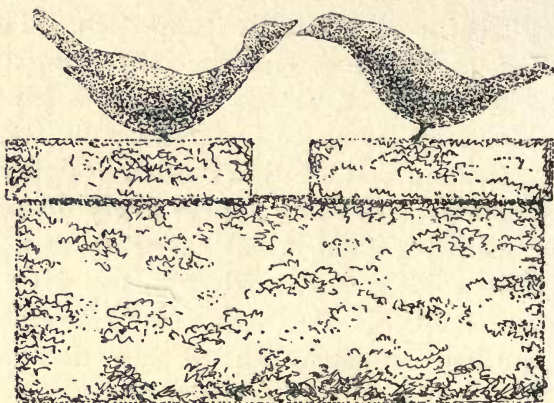


FIG. 72.

important feature of his picture, so it is with garden design. Near the house, and where formality calls for a light touch, a playfulness, there we can with full assurance have recourse to a small piece of topiary work.

Such quaint cut figures as Fig. 72 either may be isolated in some rather striking position in a garden, where they give relief to brilliant colouring and fit in with the historic date of the building, or, more often, are best in pairs to form an entrance to a surprise garden.

It is but poor fun to spend some guineas upon buying a box or yew tree shaped to a conventional pattern, and chosen from amongst innumerable similar ones at a crowded flower-show. The amusement comes by each

year modelling the tree with our own shears to look more like the bird or uncouth heraldic monster that we have decided it shall later on represent.

Provided a good solid wire frame is made as a foundation, yews will grow into any shape if carefully trained.

One or two vases made like Fig. 73, with two yews tied to the frame, will look well in a formal garden, particularly if they are placed in the centre of a large flower-border, where a dark green hedge acts as a background to gay colours. They can also be planted in pairs and put upon either side of an entrance.



FIG. 73.

There are many very delightful shapes for clipping trees to be found in old books. One like Fig. 74, in a ring shape, is good. This has already often been reproduced in box and yew, but there is no reason why the idea should not be carried out by planting an evergreen honeysuckle or a Wichuriana rose upon the top of the steps to form the ring.

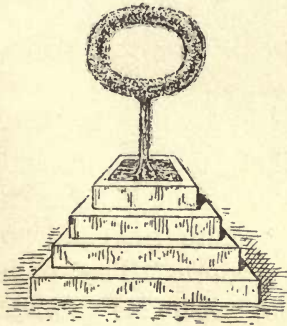


FIG. 74.

Likewise, a mushroom-shaped bay or yew tree can take the place of the ring upon a somewhat similar pedestal. Or, again, a bay-tree can be mounted upon a circular flight of steps.

Simple big balls of box, and in between them masses of Michaelmas daisies in variety, look well near a house where some slight touch of formality is needed.

It is when we come to having a large number of shapes like Fig. 75 spotted recklessly about a parterre garden that the topiarist should stay his hand. Trees such as these are often seen in old French prints of gardens, and we know that they were fashionable at a time when, like every phase of taste, this particular one became exaggerated to a ridiculous degree. Let us hurriedly leave this picture, lest we call upon us the wrath

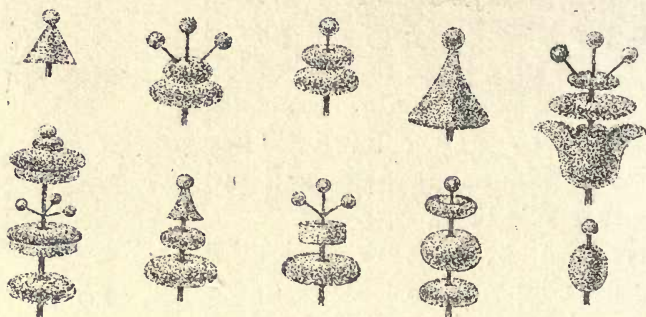


FIG. 75.

of the natural-tree lover, and turn to other parts of a large garden where perhaps a moderate use of the clipped hedge may not anger him too much.

### CLIPPED HEDGES

From a gay herbaceous border full of rainbow tints and *joie de vivre*, it is pleasant to wander through an arch in a tall yew-hedge, and to find absolute rest and no colour in a long, narrow enclosed garden. The path passes straight through the centre and out under another yew arch beyond. Upon either side of it is a grass margin and then the feature of the place is a wonderful ten or twelve feet high clipped yew-hedge, which surrounds the whole.

All sorts of birds and beasts are cut out and stand upon

the top of it, as they have stood in all probability for some hundreds of years. Here are peacocks, bears, deer, and every animal, in short, that could come out of a book of fairy tales to enchant the eyes of childhood.

Midway down the garden, the hedge for some six feet

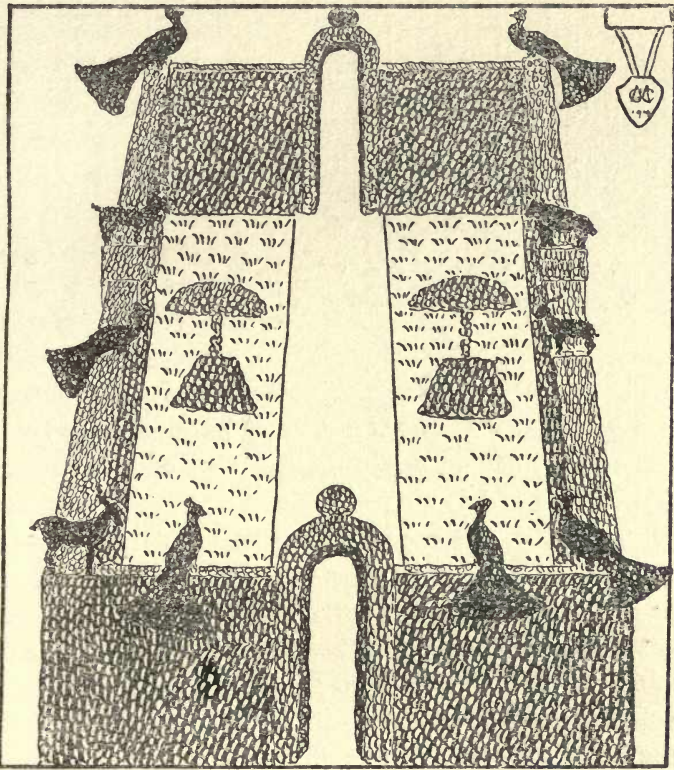


FIG. 76.

or so in length is cut low, and is only about four feet high. Thus one can see over it into bright gardens full of flowers lying on either side of this peaceful retreat, where the different greens of yew and grass are the only contrasts (Fig. 76).

Large trees are not healthy near a house, and they

darken the windows. Therefore a lawn or parterre should come first ; and it is to unite either of these formal designs gracefully with the more informal style beyond that a hedge with archways like Fig. 77 is often serviceable. Thus, tall natural trees, if surrounded as they are here by



FIG. 77.

slight formality in the shape of a hedge, will not form too sudden a change from the garden immediately round a stately house.

As a background to an imposing, brilliantly coloured parterre garden, a hedge of dark green yew, with buttresses of variegated yew, looks well. In large gardens there are so many things which have to be concealed if the gardeners are to keep the place well and in good order. Grass-mowings accumulating in large quantities cannot all be turned quickly to utility, leaves have to be swept up hurriedly and put out of the way in heaps for future use. All these must be hidden, and it is for this purpose that hedged-in corners are often required, just as they are needed to surround surprise gardens. It is useful, therefore, for a garden designer to collect many different patterns of hedges and note the best material to use, so that suitable ones may be chosen for each garden.

Often a bright bit of colour standing up above a hedge and beyond it is good ; as is the case where round clipped balls upon the top alternate with the Dorothy Perkins weeping roses which are in a garden of mystery beyond.

Where heavy falls of snow are to be expected, a hedge

sloping down some inches from the top towards the path is practical, for the snow glides gently off and the trees are not then injured; and small balls and pyramids can be cut in the yew to give variety.

Sometimes, in an old garden, we find a tree growing out of a wall. Without pulling away the stones it would be impossible to remove the strong roots, and perhaps a touch of dark green foliage helps the picture, so the tree is left. It can, if it is a yew, be clipped into a pyramid, which will keep its growth in bounds, and probably fit in with the rest of the formal garden.

Yew is not often used as an edging to flowerbeds because it is a robber, in the way of grasping the best food. In an old garden we sometimes find it round a border. Fig. 78 shows how it can be em-

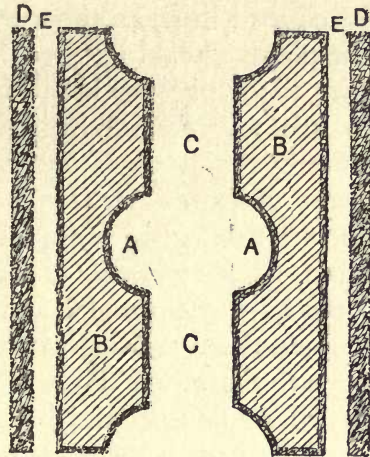


FIG. 78.

ployed to form a low continuation of a high hedge at the back. The grass path (C) separating the two half-circles that are intended for garden seats (A) is not so wide as to prevent talking between the two. It is a pretty and rather uncommon idea to place the garden benches so that they are surrounded—we may almost say embedded—in a colour-scheme herbaceous border. A narrow path at the back (E) prevents the roots of the tall yews from approaching too near the flowers. This plan can be treated equally well without an edging of any kind, but with the hedge alone.

It may be useful here to give practical notes upon planting yew-hedges. The ground should be thoroughly

trenched two feet deep. Small trees, two feet to two and a half feet high, should be put in twenty inches apart. All scraggy pieces are taken off with a sharp knife. The trees at this time will be ten inches thick, or thereabouts. They should be well mulched with half-rotten compost to keep the frost out, and also to protect them from over-much sun in the summer. Next year they may be cut again to the same ten-inch width, and the top should be clipped to make them level. It is very important that the plants should not be allowed to grow in height until they touch one another. Hedges that have been treated in this way measure three feet high and fifteen inches wide seven years after planting; others, when twenty-seven years old, measure seven and a half feet in height, and are three feet wide on the top, and densely thick. So often we see what is called a hedge, but any animal can force its way through; and this proves that the treatment has not been thoroughly satisfactory at the outset. The secret, therefore, is to clip hard each September, and mulch to nourish the roots in August. Should turf be near the hedge upon one side, always put the mulch upon the other side if possible.

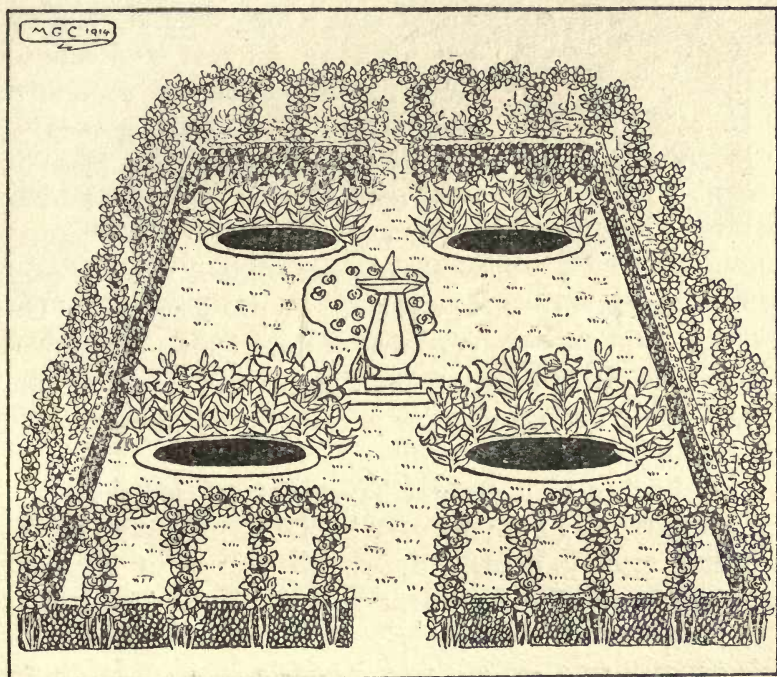
It is curious to note, in some very old gardens, how yews and other trees have outgrown the original design and meaning. In an old Tudor garden some very tall, fine yews completely overshadow a long narrow terrace near the grey stone house. Attention is drawn to it by the way the trees darken the windows. Upon looking closer, we find that when first they were planted they were small narrow sentries placed at the corners of grass-plots. They grew and grew, and each year encroached with their roots upon the grey coping-stones that surrounded the small square beds made for them. Now the stems are wide and thick, and in places they have burst asunder the stonework. It lies in some cases broken beside the tree. In Tudor days, when the garden was laid



out, it was a terrace for sunshine ; now, with the protection of the great yew-boughs, it is a shadow garden.

Thus the lover of natural trees rejoices in them, but those who long for sunshine and light near the small windows of a house regret the negligence of the topiarist.

It is in June that the shears are busiest ; but to keep box really well trimmed it should be continually clipped.



Nothing looks neater for a box-hedge than to have large turrets clipped square and about two feet broad at the top. These stand up at intervals and break the straight line.

A charming garden is one with four-feet-high box-hedges. Upon one side of the archway is dark green box, and the other side has the variegated kind. Thus a differently coloured background is obtained for flowers.

Above this hedge are arches of pink roses. Lovely views of bright flowers grown in a garden beyond are to be had between the box-hedge and the roses.

All the suggestions given are within the reach of those who own gardens. Each man will select his own style, and either carry it out himself or superintend the gardener. For the very ambitious Fig. 79 would form a striking centre to a circular garden. It would take a long time to grow up,

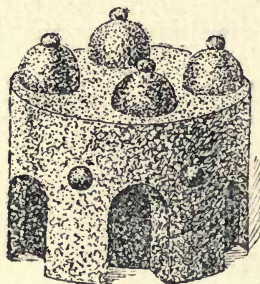


FIG. 79.

but what an interest and amusement it would be to successive generations, and what games of hide-and-seek could take place in and out of the archways! The most wonderful piece of topiary work can be studied upon a page in 93D, 61, in the Engraving Department of the Victoria and Albert Museum.

It is called "De Cleefse Linde-boom," but should only be looked at as a marvel, not as something to be copied.

In alluding to it we may have transgressed the limits of admiration of even the most liberal investigators of this ancient topiary craft. Many will join with Pope in making mock of the eminent cook whom he mentions in his "Gardener's Catalogue." This gentleman beautified his country seat, we are told, "with a coronation dinner in greens, where you see the Champion flourishing on horseback at one end of the table, and the Queen in perpetual youth at the other." Despite these remarks, and although some still look upon such figures as the mere "toys" of Bacon's essay, there are others who will find enjoyment in selecting the right place for them in a garden.



### FORMAL WATER GARDENS

**I**T is matter for regret that often leaders of men, so numerous and multifarious are their duties, have not time to put upon paper the theories and valuable experiences they have acquired. Thus much that would be of infinite value to those who come after is transmitted orally, and given to the world in a book written merely by a past student or an admirer of the great man. We do not get his exact words, but only a rendering of what his exceptional brain-power was able to acquire.

The garden designer who attempts the vast study of water as connected with gardens, a study which alone would fill many books, is at the outset met by this obstacle. If he could but conjure up the spirit of the great Le Nôtre, it would not be so much of *bosquets*, terraces, parterres, and hedges that he would talk with him : his questionings would chiefly relate to one subject, that of water.

Unfortunately there is but Le Nôtre's mouthpiece, d'Argenville, to tell cursorily what he learnt from his master. The only way, therefore, to follow his teaching is by careful personal observation of those works of his which remain, and to piece together, from knowledge of his life and his wanderings in other lands, whence the pictures and ideas came which he was able so skilfully to

assimilate and reproduce. He had the traditions of his father and grandfather to build upon (for they also were gardeners), and, further, he combined with this practical side strong artistic tastes, which had been developed during his studies of painting under Vouet. He was great enough, too, to know that he alone would not be capable of laying out so stately and magnificent a garden as Versailles, but that he must depute a certain number of departments to others. He therefore chose La Quintinie as director of the kitchen gardens, and to Le Brun he left the selection of sculptors for the statues and figures.

In all works connected with engineering and the management of water gardens and fountains Le Nôtre was assisted by clever Italians, the Francini family, Counts of Villepreux. We can understand his choice falling upon Italians for this, because from earliest times we read of the beautiful and original water gardens of Italy. Whether it be Pliny's garden, where light dishes for his repast floated upon the still surface of the waters and heavier ones rested upon the banks ; or the water-staircase of Pompeii ; or, again, the thunder of the great cascade at Villa d'Este, as the Arno comes sweeping down the high mountains to form it—one and all of these varying effects were part of the life, the soul of Italy. It was natural that this should be so, for the heat of the sun made men long for refreshing shade, accompanied by the soothing sound of water and its misty coolness. Then, too, the villas being in mountainous situations for the sake of fresh breezes, there were usually strong, boisterous torrents, which could be utilized either as dashing waterfalls or, if restrained, could be calmed to form still pools for reflection. Much that had been long before known and practised in the gardens of the Great Moghuls was adapted, with possibly even more vivacity and imagination, by the Italians. The Medes and the Persians used as a symbol

of everlasting life a tree with a spring of water at its roots ; and this same idea, a feeling that water is the life, the mainstay, and the chief ornament of a garden, was firmly ingrained in every Italian. Thus it was no doubt from Italy that Le Nôtre learnt how to gain animation, gaiety, and sparkle from dancing, foaming, agitated water ; how to secure the grandeur of the thundering cascade or the murmuring, whispering, rioting sounds of running water.

We feel sure, too, that, in order to complete that charmingly graceful "Théâtre d'Eau" painted by Cotell, where tall single-spray fountains rise against dark recesses in a half-circular yew-hedge, he must have studied many of the spray fountains of the Generalife and Alhambra gardens. It was after wanderings through the silence, dust, and glare of the desert that the Arabs sought the cool sound of bubbling, trickling, falling water, the shadow of trees in these Spanish gardens. There is a proverb of the Moors, adapted from the Hindu, which says that three sounds are dear to a man, the chink of gold, the voice of the woman he loves, and the noise of running water. Certain it is that in Spain they fully understand how best to obtain this soothing, restful music, and also how to lead water to rise in slender diamond-sparkling sprays so that rainbow hues are sent into the air and fall again lightly like dew upon flowers.

What more practical, and yet more fairy-like, effect could be achieved in any garden than to leave small crevices between tiles or bricks of paths, through which sprays of water rise gracefully and fall, as the wind carries them across an adjoining herbaceous border ?

There was another country from which Le Nôtre took ideas, and that was Holland. If beautiful, clear, vivid water-reflections are sought (and these, after all, are what give most pleasure in a scene that is much before our eyes), water must have a quiet surface. Should the banks

admit breezes through gaps in the surrounding brushwood, and water become ruffled and unsettled, the scenery will not be clearly rendered in it, as in a mirror.

Observation teaches that reflection—from houses, trees, or other features—is best attained when water is sunk below the ground around it. For the prettiest effect strong light should be behind the spectator. Thus the long, narrow, still canals of Holland are reproduced in a measure in some of the gardens of Le Nôtre, and traces of this teaching are seen, too, in the waterways of Hampton Court, which undoubtedly were influenced by him.

Therefore, he who contemplates this study of water gardens should not only employ skilled engineers and brilliant sculptors, but he needs also to be an artist of colour and somewhat of a musician. It is by rendering well and with proper restraint these four necessary parts that the full value of water for ornamental purposes is attained. At Versailles it is not only the difference in shape of some of the closed-in, silent pool gardens, the varied mouldings of stone basins, or the different allegorical meanings of beautifully carved Neptunes and mermaids of stone, but also the clever study of colour and light that we admire. Thus too, in the cascades, *bouillons*, *gerbes*, and *berceaux*, the Magician's Wand has gained the very best effects by means of proper handling of two totally different powers, that of agitated water and that of still mirror-like lakes.

For a very formal water garden, in a show place, nothing better could be copied than Perelle's view "du Marais d'eau à Versailles." Noticeable in the picture is a square pond, edged with reeds, and in the centre of it an island with one large tree growing upon it. Tall fountains of water surround the tree and send sprays up into it. The part of the garden specially suited to a large place is that which is near the marble edge of the water-basin.

Here is a walk wide enough for groups of people to circulate, and at the back of it are three high steps having the appearance of a raised formal dais. Behind this again, with delightful corners and angles, is a high treillage fence, which surrounds the whole garden, and gives a feeling of seclusion and privacy (Fig. 80).

It must have been in some such garden as this that banquets were held as we see them in old French prints, quite close to the water's edge. So near to the fountain-basin were tables placed that flowers and silver were reflected in the water. At either end of the

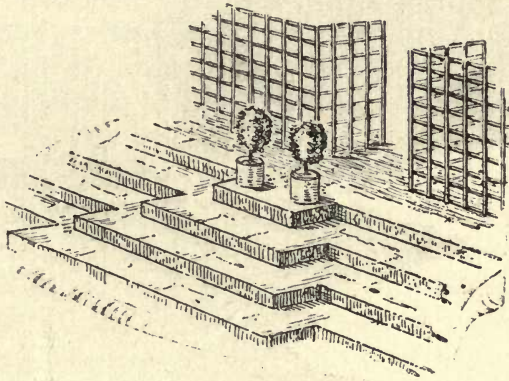
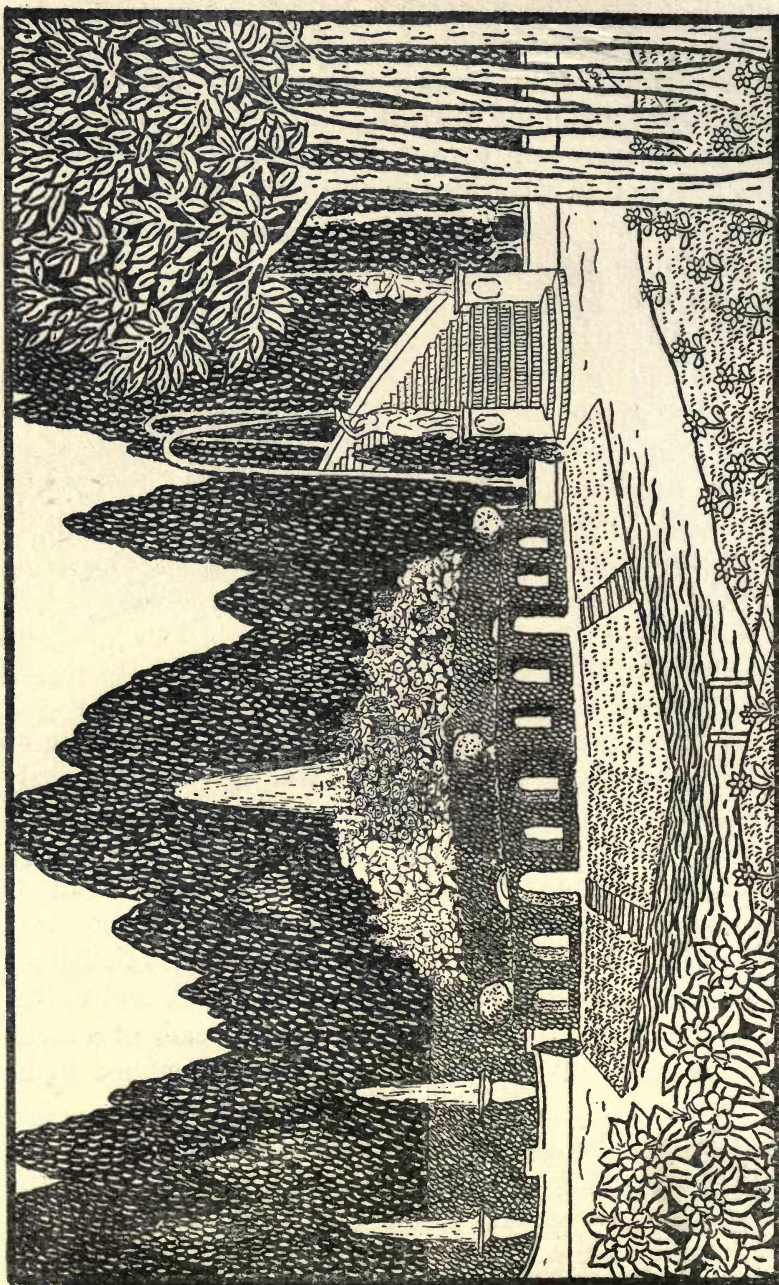


FIG. 80.

tables stood woodwork "loggias," where guests were seated, and these and all the treillage fences that surrounded the garden were brilliantly illuminated. This kind of *fête champêtre* could hardly take place with safety in our grey climate. Yet it is pleasant to dream of what was possible long ago in other lands. We read accounts of Hadrian's Villa, where was an out-of-door Triclinium or banqueting-hall. This was upon an island, and walks led in different directions, crossing the stream of water, to other parts of the garden, which was confined by a high wall.

Another delightfully formal island garden is given on p. 112. Its landing steps lead up to a path which surrounds the square ground and forms a sort of narrow terrace overhanging the water. Then comes a high yew-hedge,



A FORMAL ISLAND GARDEN.



with windows at the sides and round clipped balls at each of the corners. A yet higher yew-hedge encloses a further secret garden, where tall trees surround what is apparently a high spraying fountain. We long to take boat at once and explore this island of mysteries !

In every garden it is this something out of reach, and yet attainable to those who search, that gives interest and excitement. Thus, from some suitable point of view, three alleys, or vistas, cut through trees will make us long to know to what they lead. The centre one is wider and more important than the others, and at the end of its *tapis vert*, upon a circular lawn, is a handsome stone fountain. The other two vistas have groups of ornamental terra-cotta pots placed upon pedestals, and apparently they stand in the centre of *bosquets*, to which these alleys lead. Such a garden with formal features should be near a house, because farther away we need rather more natural objects.

Hitherto we have dealt with those somewhat important water gardens which can only be carried out where plenty of men are employed, and therefore the larger upkeep necessitated has not to be considered. It is in Italy chiefly that we find models for medium-sized water gardens, where utility in the way of suitable tanks for dipping water-cans is combined with some degree of the picturesque and paintable.

Fig. 81 is a garden that could easily be adapted either to a kitchen garden, or to a reserve garden, or to pleasure grounds. The circles would be nice for seats, which could be placed in the shadow of the spreading trees ; and from these we could get a pretty view of the well that supplies this garden with water. A four-feet-high wall surrounds the well, above which is seen the handsome stone well-head with iron ornamentation where the water-bucket hangs. Small decorative pots of every description,

with flowers in them, stand upon the wall and give interest and colour to it. If instead of a well an open tank can be contrived, the wall round it can be considerably lower, perhaps only sufficiently high to make a barrier, so that

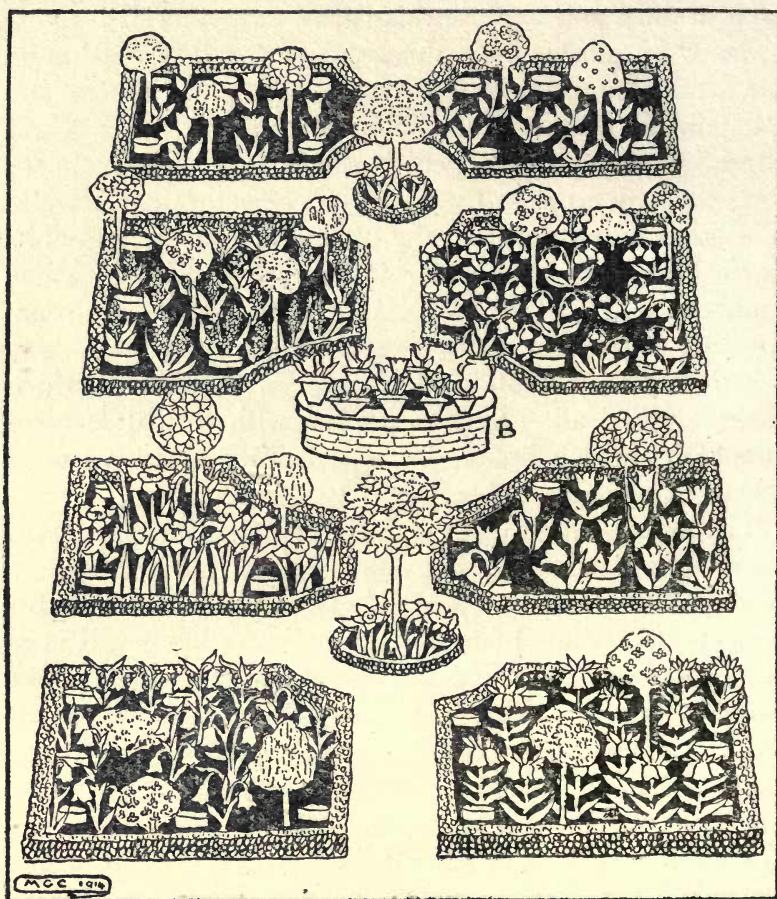


FIG. 81.

B, The Well.

children whilst playing hide and seek do not slip and fall in. Then the flowers in the ornamental pots will be reflected in the water-tank as they stand upon the brick-work. Further life can be given by having a fountain to

play in the centre. As usual in Italy, the beds here are outlined with stone slabs, upon which, later in the summer, tall orange-pots will stand.

In England we hardly make sufficient use of flowers grown in ornamental pots and boxes. If it be possible to stand them close to the edge of a still pool, the effect of colour in the water should be almost more attractive than the actual pots themselves. Often, where old gardens can be traced back many hundreds of years, we find one or two long narrow-shaped pieces of water, bricked round and in

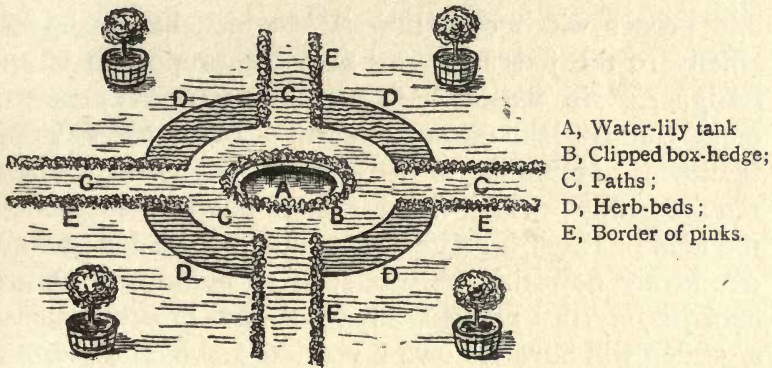


FIG. 82.

connection with each other, possibly one lying at a considerably lower level than the other. This betokens that long ago a monastery was here. In these quiet pools the monks had the fish so necessary to them for fast-days in Lent, and now the name of "stew-pond" or "fish-pond" is all that remains to remind us of them. It is a puzzle to know how best to brighten so deserted a spot. One way is to stand handsome orange-pots or any other attractive terra-cotta or pottery jars along the edges, placing them three feet or five feet apart and so near the edge of the water that bright flowers in them are well seen in the water below.

For a formal water garden near a house something like Fig. 82 is suggested. In the centre is a stone-edged water-lily tank. It is circular, and surrounded by a clipped box-hedge, which is not much higher than the stone coping round the tank. Then comes a walk, and next to it are beds of herbs. The four paths that lead to this central feature have an edging of pinks upon either side. Large orange-trees are placed at four corners, behind the herb-beds, and thus graduated height, sloping upwards from the tank, is obtained.

Distribution of height requires as much study as correct and proper width of paths, all of which has to be left chiefly to the judgment and sense of proportion of the designer. No absolutely fixed rules of correct measurement can be laid down, as each place needs different treatment, according to its varying surroundings and requirements. When large orange-pots are suggested, the idea in English gardens is to utilize them for many of our lovely flowering shrubs, such as hydrangeas, lilacs, choisyas, myrtles, and possibly bay-trees. Each owner of a garden will have his own favourites amongst these.

Where, in a small garden, the expense of building cement tanks cannot be contemplated, and yet a small formal water garden is desired, the following suggestions may be suitable: If the garden is upon a slope, it will be effective to level several terraces, making the greatest width of each horizontally along the hillside. Upon the upper terrace a large square galvanized water-tank can be sunk level with the surrounding ground, and into this the rain-water from the roof of the house will flow by means of underground pipes. Two narrow flights of steps, made either of stone or of disused wooden railway-sleepers, lead down to the next terrace, where is a simple water-lily tank garden, made with the help of disused children's travelling-baths, and an empty paraffin cask cut in two to form two

circular tubs. Water can be carried again by pipes to these various receptacles. Should rain-water at any time be scarce, it will be necessary to fall back upon the permanent supply tap, and conduct water from it by means of an indiarubber hose to the water-tanks. Another simple and inexpensive way of filling a tank occasionally when it gets low is to have a funnel-shaped receptacle placed below the permanent water-supply tap and in connection with it run an underground pipe to the small terraces. The tap can then be turned on and allowed to run freely through the funnel whenever the tanks are depleted. Such a garden, with water-lilies floating at the surface of the small tank, and pretty flowers, like yellow alyssum, white pinks, or many coloured pansies, dipping their little faces in the water, will give as much pleasure to the owner as the lovely sunk garden at Kensington Palace, with all its accessories of pleached limes, lead vases, stone piers, wrought-iron gates, and ornamental lead-work water-cisterns, gives to the public. All sorts of little experiments in reflection can be tried. For instance, tall tulips planted in groups of two dozen or so close to the water will look lovely, and give a sort of Dutch appearance. Then, too, it is said that *Myosotis palustris* if planted near water is always in flower. It is not great size that tells in an aquatic garden, but the personality of the man who selects the plants and arranges them. This is evident from the success of Mr. Burbidge in his comparatively small one at Trinity College, Dublin, where the happy arrangement of tall clumps of bamboos to break up ground near lower plants made it not only of interest botanically but also artistically beautiful. We find that these ideas of small tank gardens go back to the time of the Romans. The peristyle of the Vestal Palace, which measured about 180 feet by 48 feet, contained two small marble-edged, rather oblong water-tanks. A rather

curious pattern of paths was at the end of one tank. Beyond this a small block of stone is supposed to have held a miniature garden. Round the whole was a colonnade for walking (Fig. 83), so that all these interesting features could be looked at through the arches of the shadow walk.

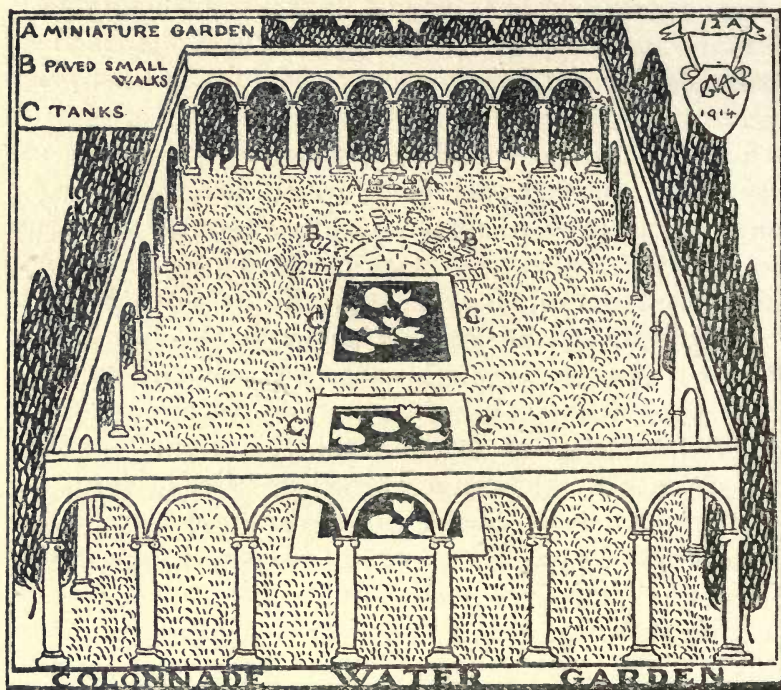


FIG. 83.

Let us now consider somewhat of the past and present history of water gardens in England. We shall find how far behind other nations we are in the use of it for garden design.

During the Middle Ages pictures show that water was chiefly used for irrigating gardens. A few beautiful carved-stone fountains are introduced; but otherwise, beyond tanks for bathing, ponds for fish, and small

channels which conveyed it from one small garden to another, it was not for ornament that water was employed. There were other purposes for which these small stone-faced conduits were utilized, since we read how lovers sent little folded paper messages of love to the lady's bower by entrusting them to the stream that passed that way. We can imagine how dexterously alert the lady must have been to distinguish her special love-letter, and quickly snatch it as the narrow crystal stream swept by.

The real joy of splashing, dashing, life-giving fountains was not known with us even in Queen Elizabeth's time. Paul Hentzner, in his travels through England during her reign, describes the following in Whitehall: "In a garden belonging to this Palace there is a *jet d'eau*, with a sundial, which, while strangers are looking at a quantity of water forced by a wheel which the gardener turns at a distance through a number of different little pipes, plentifully sprinkles those that are standing round." Evidently, from the account this was considered an astonishing feat of ingenuity, and it would not have been possible for many gardens to afford the luxury of devoting the time of a gardener to the occupation of wheel-turning, where only one *jet d'eau* was the result. It is indeed surprising, when we compare this account with the marvellous descriptions of the water gardens of France, created only a short hundred years later, to think that it really was chiefly through the observation, ingenuity, and inspiration of one man that they reached the high art they attained at that time. The subject was studied then as it never had been before and never has been since.

With all the motor power we now possess it is comparatively easy to obtain an ample supply of water in gardens where money can be spent upon it. In spite of this, in

England we seldom come upon spirited, vivacious water gardens. Neither do we find still pools of water, carefully planned as regards their surroundings, their depth, their colour beneath the water, the necessary height of the bank above the edge, and the selection of foliage, trees, and other objects which will give good colour-reflection.

What is more familiar are large and somewhat evenly shaped lakes, open expanses of water like the Serpentine, which are enjoyable from a feeling of the fresh lung-filling air that they bring to Londoners, but in no sense picturesque as regards the light that plays upon them or the shape or planting of their banks. Neither do we come unexpectedly, in some grassy silent glade, upon a tall, slender spray-fountain. This is perhaps the greatest joy of all, when through an opening in the dark wood it suddenly bursts upon us, the tall, graceful form seeming to compete with high trees to see which will get nearest to the sky.

In our climate we do not need the plentiful supply of these that is necessary in hot countries to cool the air. But if placed sparingly in show places, somewhat distant from the house, they would have a more beautiful effect than anything else. Surely in private pleasure gardens more study should be given to this great art, and the designer should aim at more than a mere sheet of water where boys can sail toy ships or a few rare water-lilies are planted.

A large field of delightful and comparatively unexplored ground is open to the owner of large gardens and to the garden designer of future times. The subject is a complicated one, for it embraces a considerable knowledge of perspective in connection with the angle of reflection. Then, too, much in the way of experiment has still to be made as to the colour of water, not merely derived from proper shaping and planting of the banks, but also from



the colour of the earth beneath it. The study of natural lakes and pools, as, for example, the Silent Pool in Surrey, teaches us, what the garden designer should achieve by proper observation, without the use of coloured tiles or artificial means. We are only now, therefore, upon the borderland of what will be done, and it behoves the dweller in the suburban villa to study reflection in his tanks and water-lily tubs, just as the owner of large parks and grounds should feel inspired to experiment upon his lakes and pools.





## INFORMAL WATER GARDENS

**S**O far, only those gardens have been considered which are formal in character. Let us see what the future garden designer can learn as regards the informal treatment of water. In these brief chapters it is not possible to include the various ways of obtaining a supply of water or conveying it to the water-basin, pool, or lake. It is from the ornamental point of view that water is here considered; and this branch alone is important enough to fill many pages.

In dealing with a lake which is seen either from the house or from a general position in the grounds, perhaps the indentation and the varying heights of the line of bank are what matter most. These two points affect the stillness and the colour, and therefore, as we have already seen in formal water gardens, the number of objects clearly reflected depends largely upon the shape and height of the banks. Long or short promontories, the features placed upon them, the colour of the trees chosen, and the angle at which they are planted, whether overhanging or far inland—these are all questions to be decided.

Therefore, the contour has to be considered in all its

various conditions, not from one fixed spot, but from numerous points of view, and not only at the time when it is first pegged out, but repeatedly after the banks have been thrown up and are beginning to settle, when varying heights are often achieved naturally.



FIG. 84.

A, Curvature of outline ; B, Raft with irises.

The Japanese have made careful study in contour lines both of hills and of water-beds. Probably no nation has such fixed theories and principles of garden design ; and, since their chief aim is to copy Nature as accurately as possible, we learn much from observation of their work.

Fig. 84 is a quite ordinary example of the shape they would choose for a lake, and there are many points about it worth noticing. For instance, the summer-house and

temple are placed in the narrow part, where they will best be seen reflected. The small curvature of outline gives scope for planting some special flower or some particularly noticeable plant, which will add to the picturesque view from the summer-house. Perhaps a raft made of wood will be secured to the bank. Earth is placed in the small divisions, and irises will flourish there and their blue and dark mauve be reflected in the water. We know that, as regards happy effects of light, objects such as trees, water, hills, all natural objects, in short, appear best with the sun behind them, whilst houses, boats, cultivated fields, villages, and artificial objects look best when the sun is full upon them. It is well to bear this in mind when placing features such as sheds or boat-houses, or when considering what distant views to admit by opening out a woodland glade. The chief note of colour in this lake garden, which goes by the name of "the Floating Island," is red. This is seen in the colour of the summer-house and adjoining temple, of which the woodwork is red. The paper lanterns hanging from the roof add to this impression, for when lit up at night they are orange and red. Here and there large rocks project into the lake and make an uneven line. *Cotoneaster horizontalis* is largely planted near these, for its spreading habit and dark green foliage make a happy contrast to the grey stone. Other tall, dark green trees mingle with the massed groups of red maple, which are placed in positions where they will best be seen reflected in the water.

The shape of the lake is good, because it will be noticed that it disappears from view. Thus a much larger appearance is given to this sheet of water than if it were spread in one direction before the spectator. The Japanese are most accomplished masters of restraint in all design work, and in gardens it is wonderful how much

variety of height and colour they compress, without any artificial appearance, into a small area of ground. Whether in the matter of building, tree-planting, or decoration, there is never with them any exaggeration. All is simple and natural, and each tree stands out clearly detached from its fellows, so that every beauty of form and leaf is well seen. We notice the simplicity of a little Japanese thatched roof which projects over a well, or similar objects that it would be nice to reproduce in any small garden. If a willow-tree is planted near to overshadow, such pictures are complete.

Then, again, how simply they contrive a little bridge across a narrow stream! In the water a small pile of bricks is neatly built up, and upon these are placed the ends of two long narrow stone slabs, which extend from bank to bank.

But, to return to the garden of "the Floating Island," let us consider how best we should plant the banks if it were to be looked at from an English country house. Should winter be the time when it will be most seen, masses of evergreens, such as hollies, and ilexes, should stand between the deciduous trees. Plant them or thin them, as the case may be, so that groups of seven or more of the same kind of tree are together. Then, to give colour near the water, and to have reds and yellows well reflected in it, plant all varieties of willow, the golden, and still more the red kinds, and the red dogwood. All these will be in bold groups, so that even in dullest winter-time the effect is strong. For water-reflection in summer-time, there is nothing more telling in its fresh bright green leaf than an oak-tree, sparingly placed to overhang the banks from amidst very dark evergreen trees. White Guelder roses, too, if used singly near red foliage are lovely.

To give greater incident, clearings in the woods should be made in places, and grass banks should here slope

down to the water's edge, without brushwood, but with great sheets of flowers to lend colour.

Here should be hellebores and the wild fritillary, if only it would be friendly and grow as it does at Oxford. Bulbs of all sorts should succeed each other—snowdrops, crocuses, winter aconite, Solomon's seal, daffodils—but planted by the ten thousand, not in a few hundreds, when they are really hardly noticed. Each little grass glade should have its own succession of flowers as close to the water's edge as possible. Primroses and bluebells, too, must not be forgotten, followed later by foxgloves and verbascum. The grouping should be irregular and bold, for without this labour is in vain.

Perhaps an island occurs in the lake, or maybe one has been artificially made. If so, it will look best when it is well raised above the water and appears to be higher than the banks that are round the lake. The contour-line of the island should not follow the shore-line closely, but should have irregularities of height and indentations. As a rule, it does not make a good picture to have the island in the middle of the lake. Should this occur, it is possible by means of some small optical delusion to alter this and deceive the eye of the spectator. For instance, trees such as alders can be planted upon it to overhang the water and thus make it appear closer to the mainland upon that side. Or floating iris-rafts can be moored to it, or reeds planted in the water to help extend its contour-line.

It is not in many gardens that we are fortunate enough to find a lake or the possibility of making one, but a very charming water garden can sometimes be formed in a sloping grass glade, where water is carried in a natural way by means of an open cement drain led in irregular curves and bends to be caught in basins and pools of various shapes and sizes. Thus a small streamlet may be made to look like pearls threaded on a string. Stepping-

stones are put in the pools, if they are shallow, to lend excitement to the walk that follows the line of water.

A spare portion of a kitchen garden was once utilized to form an aquatic and bog garden. The ground was upon a slope which ran down on the north side; this meant shadow for the plants. The place for the proposed stream was dug out, and the earth excavated was heaped up to form high banks where it is shown upon the plan. Water was laid on near by, and all that had to be done was to connect it with the pipes laid down in the water-course which is shown. It was easy to so manage the excavations that small cascades, waterfalls, and pools were contrived at intervals, and thus the varying music of bubbling, rippling, falling water lent enchantment. The dotted line indicates the path which was laid down with stepping-stones made of old pavement slabs. In one or two places it could be made to cross the stream, in order to make it possible to look more nearly at some of the moisture-loving plants. This sketch is given to show how easily a waste portion of ground can, if necessary, be utilized for such a purpose and made very attractive (Fig. 85).

A delightful stream garden is contrived in another way if there happens to be a reservoir from which water can be obtained. A deep trench is dug, about six feet deep and five or six feet wide. Below this trench pipes are laid, and water flows into them from the reservoir. At the termination of the winding, snake-like course pursued by the ditch the paths are turned back, and the water is allowed to flow out into the ditch and return along it to the reservoir. Thus an artificial flowing stream is formed. The earth that is excavated to make the ditch, with other soil besides, is thrown up upon either side of the stream, and moisture-loving plants are planted on it and also close to the water's edge. Tall

flowering shrubs on the high banks give additional height and shade. Here and there stepping-stones lead across and there is room for a narrow irregular path on a level with the water, so that all the little plants can be well seen and picked. It would seem almost that we were

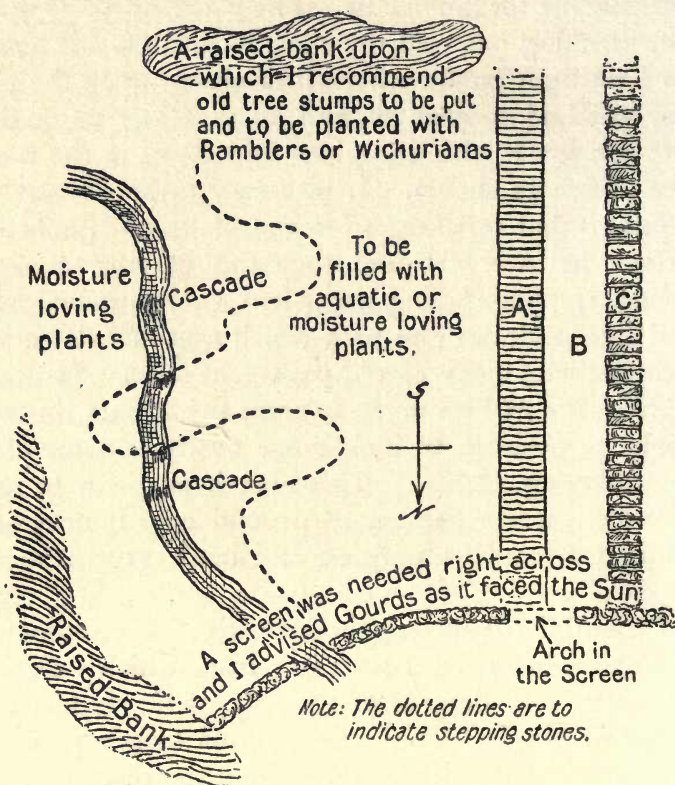


FIG. 85.

A, B, C, Old path, border, and wall.

walking in the stream so close to the water does the path take us; and upon a level with the eye, and even higher, are rock-plants and shrubs full of colour (Fig. 86).

When we consider the many appliances there now are in England for watering gardens, commencing with motor-power engines to drive it from a well to a tank;



hosepipes of every description, from "armoured" to "flabby" ones, stand-pipes and revolving "sprinklers," it should be possible for us to contrive water gardens which not only are pretty like the ones described, but also will enable the gardener to use water freely for practical purposes.

How hard the poor Italian market-gardener has to work compared to our men! As we look down from the hills in Italy upon valleys where the vegetable market-gardens are, we see him after sunset wielding a long-handled implement, attached to which is what looks like a child's toy bucket. As the sun sinks after a scorchingly hot day he scoops water out of the small dykes that divide his garden plot and throws it repeatedly over spinach and cabbage

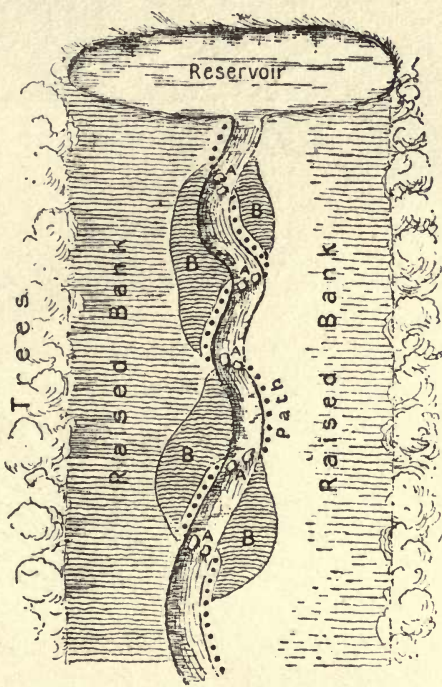


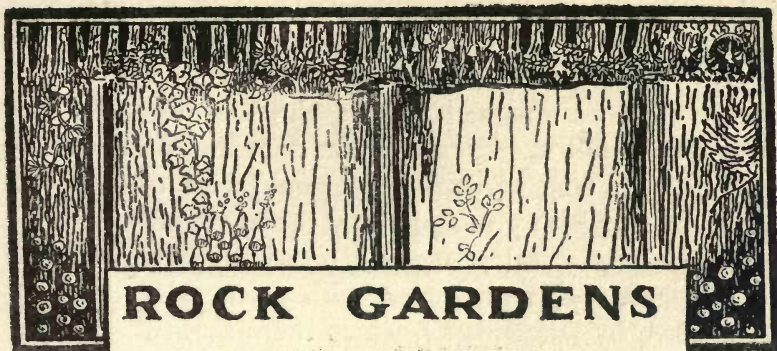
FIG. 86.

A, Stepping-stones; B, beds of *Primula japonica*, or other choice flowers.

beds. He continues for a long time, because it is necessary to give a thorough watering or none at all. Then upon the hillside he lays a short length of iron gutter in the stream that courses down the garden, and this conducts the water into one of the large oil-jars which are used there in place of tanks. This is indeed a primitive means of irrigation, and yet we know even the indolent Italian will spare no bodily fatigue when it is a

question of the produce suffering. Like Izaak Walton, he knows that "The water is more productive than the earth. Nay, the earth hath no fruitfulness without showers or dew, for all the herbs, flowers, and fruit are produced and thrive by the water."





**W**HILST all the English world is occupied in buying small plants with which to form rock gardens, it may seem presumption to suggest that there are certain gardens that would be decidedly more restful without an attempt at so difficult a style of gardening. Unless a rock garden is likely to be absolutely natural-looking and harmonious with the surrounding garden landscape it had best be restricted to one of the humbler forms, such as what is called "dry wall" gardening, for which nearly all can find a happy place.

The advantage of this style is that we can more readily find a position for it near the house, where these rock walls will in no sense clash with architectural formal lines. Thus the difficult question of design is made easier than if we had to seek at a distance the wild or semi-wild spot that would alone be suitable for a rock garden proper. This study of design is perhaps the part of garden craft most sorely needing attention in English gardens.

Let us consider, therefore, how best to find suitable surroundings and homes for those precious plants which are so often seen in small pots, packed in wooden boxes with "Perishable" written all over them, awaiting the good pleasure of the head-gardener at a country railway-station. The lady of the house has evidently fallen a

victim to their beauty at one of the large London flower-shows ; for, regardless of the time of the year, the state of the ground, or any such details, she has ordered a consignment in full flower to come at once and decorate her garden. All true garden-lovers would wish to see these small gems, which go vaguely by the name of "alpines" in horticultural catalogues, in a position where they can be watched over and tended without the risk of being overgrown by taller plants, which there always is if they are put in a large herbaceous border. It is for these that the humbler forms of rock garden are useful.

#### DRY WALLS

Often an old garden merges almost unconsciously into the park ; that is to say, we are led by grass openings between tall trees to a boundary where garden ends and park begins. It is possible where there is an ancient "ha-ha," with its supporting wall formed of old stones, to steal a bit of it for garden purposes and let the park be encroached upon to some small extent. Should there be cattle grazing there it will be necessary to put a sweet-briar, or some such prickly but natural-growing hedge, to prevent their invasion of the new garden domain. This can be done in such a style and shape that it will not attract the eye or look artificial ; it must be at some distance from the "ha-ha," so that sunlight falls upon the old wall. This rock garden will best be seen from a grass walk below, for we can then stand and look up at it.

Upon the top of the wall is a good-sized bed, in which are planted, somewhat sparsely, and at intervals along it, *Wichuriana* roses, clematis, and other creepers that fall down gracefully over it. They must not be allowed to encroach too much, to become matted together, or in any way to interfere with large free spaces in the wall, because it is in these that will be found homes for the rock-

plants. The stones forming this wall have been there long, and so there are plenty of large chinks between them, in which flowers like *Erinus alpinus* and *aubrietia* can be planted.

Where the gaps between the stonework are very small, and there is not room to fix small seedlings with the hand, it will be best to make a sort of wet paste of soil, into which to put seeds of alpine plants, and then to secure it firmly in the little crevices and holes. In due time small sturdy plants will appear and flourish.

Should the "ha-ha" wall chance to face the west, and thus not have too long a spell of noonday sun upon it, polyanthus will find a happy home in a bed below. This should only be a narrow, natural-looking, irregular planted bed, so that from the grass-walk at the bottom of the ditch we can walk along and see them below and gain a good view above of the rest of the wall garden. A rising slope upon the other side, planted with azaleas, yellow and white broom and gorse, all in big bold patches, partially hides the sweet-briar hedge which protects from inroads of cattle.

This same idea of rock wall gardening can be carried out in walls built specially for the purpose ; that is to say, whilst the wall is being built a few of the small plants can be planted between chinks, to hang over the stones. Care must be taken to tip the stones back, so that the moisture soaks in between the joints. But all these important details can be learnt from many of the books devoted to rock-plants alone. We are now considering only the best position for walls, with regard both to the healthiness of the plants and to the general fitness of design in harmony with house and garden. As but little cement is used in "dry walls," they can only be considered as retaining walls to banks, and are quite distinct from "mason's walls," of which we shall treat next. They are, however, architectural enough to be placed in

the vicinity of a house, and what looks best is to have a three-feet-wide border on the top, so that rather large clumps of dwarf shrubs can be grown there, whilst smaller alpines grow upon the face of the walls. At intervals along it a projecting pier of larger stones is good, and breaks the monotony of an even surface. Rock cistus and rosemary, growing together as they do upon the cliffs sloping down to the Mediterranean, are suitable for the top of the piers, or a small *Cotoneaster horizontalis* gives the dark foliage which is so restful when bright flowers are round it. The Mediterranean heath, too, is good where it becomes established.

At Siena, where so many banks slope down below the ramparts, and where large heaps of stones have slipped and but little soil covers them, bold groups of irises thrive. They, with wallflowers and stocks, often cover waste corners where it would seem hardly possible for plants to find a foothold, and with them are tall spikes of acanthus. The last-named plant of the beautiful leaf we do not see enough used in England. Great groups should be grown, not only in herbaceous borders, but also in spare places or on dry banks.

#### EARTH BANKS

It is possible to make a most interesting garden upon a bank of soil alone, with an occasional big stone so placed that its weight helps to hold soil from slipping. In sunny, exposed gardens, where moderate shadow is valued for dwarf plants, it is easy and effective to build up such a bank upon either side of the walk. It should be shaped irregularly, and made higher in some places than in others; and if there is a curve in the path it will be all the better for the bank to follow its course. Old bricks, rubble, or even chalk stones can be used for the foundations, so as not to waste too much good soil; and if a foot of loam

can be spared for plants to grow in, little dwarf alpines will nestle happily there.

This arrangement is a help to those who do not wish to go to the outlay involved by stones for either "drywalling" or a proper rock garden, because, even if there is a quarry near, the expense of cartage is always a heavy one. It is also a ready means of getting rid of useless stones and old bricks, and will give a very great deal of pleasure where a more important style cannot be achieved.

Another simple way of making a rock garden is by planting dwarf plants in the crevices between stone steps. There often are cracks between two slabs of pavement, and as long as these do not occur where the tread comes the plants will flourish and help to soften the architectural feature. If stone steps are too important for the garden, a very good alternative is to use disused wooden railway-sleepers. They stand a great deal of wear and exposure to weather, and if little pieces of dianthus, aubrietia, and arabis are used in the interstices between the logs of wood a pretty effect will be had. "C'est une montagne de fleurs!" said an old French *bonne*, as she looked up at the garden slope towards the different flower-crevices which had been so contrived; for even the dark wood of the steps could scarcely be seen between the bright colours of flowers.

### MASON'S WALLS

In places where there are mason's walls—that is to say, not "dry" ones, but where cement has been used—a different kind of garden can be made. There are two ways of doing this. Either cracks and holes can be utilized for seed-sowing, and such pretty things as wall-flowers, antirrhinums, or foxgloves can decorate them, with perhaps a marsh rose growing up between; or stone

ledges can be fixed by means of cement, and upon these small rock-plants can be planted in earth (Fig. 87). This possibility has been suggested in the chapter on Suburban Gardens, for it is chiefly in small gardens, where space is limited, that such an idea is carried out.

There are sometimes ruins near a large house, and then it adds to their beauty if fine creepers are grown on them. Should it happen to be the wall of a castle keep, startling and garish colours are to be avoided. For instance, rambler roses, ivy-leaf geranium, or any strongly coloured flowers do not harmonize with old buildings, while dark mauve clematis or passion flower will tone in restfully with quiet grey walls. Something sombre and reposeful is needed; with this a touch of yellow snapdragon,



FIG. 87.

*Corydalis capnoides*, or even the small white sandwort, will look best, and the little fern, wall rue. Amongst wallflowers we may choose *Cheiranthus alpinus*, *C. mutabilis*, and *C. Marshalli*.

Gardens which have fine walls are specially blessed. Not only are they useful for profitable things like fruit, but where they are of architectural beauty and need only careful and restrained decoration, lovely creepers, especially some of the rather uncommon ones, look well in themselves, and help to enhance the appearance of the brickwork.

It is always useful to note any happy effects of colour or position, because they can be utilized in different gardens; for instance, *Aristolochia siphon* does well on a wall facing east. Then, again, what delightful plants can be arranged in groups at the foot of a wall! They have shelter and protection, for, next to sunlight, plants love best freedom from draughts and cold freezing winds;



and they have a becoming background. Beneath one facing south-east, stone-crops and "blue-eyed Mary" form a carpet for violets, musk, clumps of Christmas roses, pæonies, and white lilies, and a few ferns and tiger lilies interspersed are good for such a position. Such wall gardens cannot, however, be considered true rock gardens. They are only helpful where there is either insufficient space or, as in a suburban garden, where the boundary-lines are formal, and there is no suitable place for an arrangement of natural rocks or for banked-up terraces on a large scale.

#### ROCK GARDENS

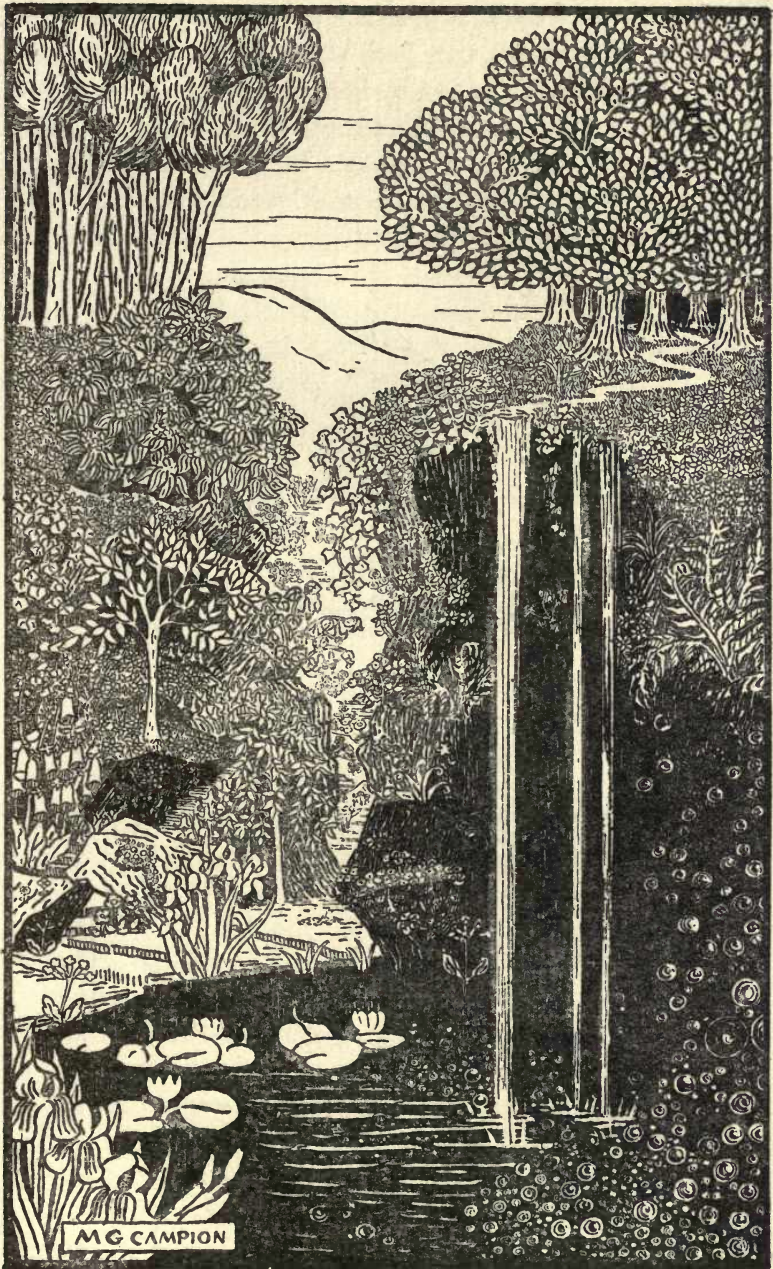
We are restricted as regards suitable positions for rock gardens by the proximity of large trees, which rob the small alpine of food and sunlight; and if buildings are too near we feel a lack of harmony. Such imitation of Nature should be removed from straight lines.

Where skill in garden design comes in, therefore, is in placing the garden in absolutely harmonious surroundings. And here it may be urged that a careful study of Conder's "Landscape-Gardening in Japan" will help enormously towards developing observation in this. No one looking at a Japanese garden could for one moment think that it was arranged without extreme thought. It is evident that each detail is studied; but we can see that it is design inspired by Nature. The aim is, as is pointed out under "Water Gardens," to reproduce accurately in miniature, and in true and exact proportion to the size of the place, a mountain, a hedge, or a lake in the natural scenery of their country. In addition, there are the laws and theories by which the garden craft of the Japanese is governed, which are almost beyond the power of a Western mind to unravel. Considering that they have

been the study of their philosophers, sages, and poets for many centuries, it is not surprising that only a superficial understanding can be hoped for.

The true aim of a rock garden should be to reproduce in miniature a rugged mountain scene. In England we do possess certainly one most successful imitation of the Alps, and the arrangement of stones, running water, and distant mountain peak is all rendered in such admirable proportion and good taste that it is with some difficulty we restrain ourselves from believing that truly it is the Matterhorn in miniature we are looking at. There are, however, but few gardens where space can be afforded for such a wonderful representation of a natural wild piece of scenery. Not everyone has the stone, water, plants, and, above all, the years of patience necessary to carry out so big an undertaking. Where it can be done, then it is indeed an achievement to be proud of. But let us consider more the humbler kind of rock gardens, and see whether, by a careful study of Japanese methods of skilled restraint, something very perfect, natural-looking, and, above all, simple, cannot be accomplished in smaller gardens.

Fig. 88 shows the ground-plan of such a garden, approached by sequestered paths, far from the formality of the house. The whole intention here is that it shall be seen first from a low level, and that the garden-lover shall walk by narrow winding paths between high banks of earth across a portion of the small pool at A, where stepping-stones are placed to help him. From near the little pool he has plenty of space to see the general effect of the whole garden, and he will notice that it is not, as is so usual in our English rock gardens, a display of rocks and not many flowers, neither does it consist of a botanic garden only of dwarf alpinists and no other plants with them. Here we have a happy unity of purpose.



A ROCK POOL.

The banks of earth (1, 2, 3, 4) are wide enough to be raised about 17 feet above the path upon which the spectator walks, this height gradually increasing to about twenty feet above him as he advances towards the summer-house. There are not a great many stones, but those used are large, and grouped together in natural-looking strata. They stand out, making bold headlines, and frame different

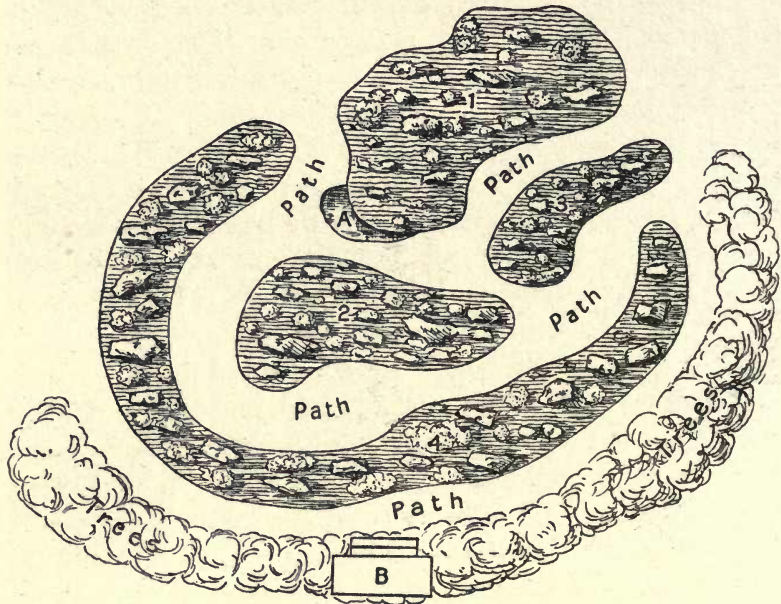


FIG. 88.

views, thus giving shadow-pockets or sun-traps according to the varying habits of plants. Specially handsome ones, fine in outline and colour, are chosen for the pool and its stepping-stones. Should there be space enough, we might almost encroach upon the Japanese idea of symbolic names for these, and include some that would bear such an attractive one as the "Stone of Easy Rest" or the "Seat Stone." After pausing here to see the water-loving plants, the many coloured alpins which carpet the banks,

and the small shrubs, such as *Cytisus præcox*, *Cistus cyprius*, and berberis that flourish towards the higher parts, one moves on, by paved paths, towards the summer-house at B, which is on much higher ground, and therefore overlooks the whole. The impression is that of restfulness. Whether it be stones, plants, or shrubs, they are grouped—several stones together, three or four of the same shrubs placed in what we may express as “careful irregularity” but close to one another. This is perhaps the keynote of all natural planting, whereby the eye is drawn from one mass of the same colour to another similar one, across an intervening space, which is in harmony with both. It needs great imagination; for we must picture line and shape of hillside before the planting is commenced, and yet, whilst it is being shaped, we are composing both colour-scheme and shape of all the plant and shrub groups that are to be.

Such a garden will require careful watchfulness a year or two after it has become established, and certain shrubs which have become too massive may have to be removed; or, if they are special favourites, smaller ones overshadowed by them will need to be transplanted.

A rock garden is a difficult thing upon which to express an opinion until we are certain of the length of time it has been in existence. Some, after the first year, might appear bare and stony to the uninitiated. Others, older ones, which have existed some five or more years, and were perhaps planted by an expert, by whom size and proportion were carefully considered at the time of planting, have totally outrun the original intention. They look, to one who knows, like lanky schoolboys who want new coats and trousers, so much have legs and arms outgrown the original garments. In short, a rock garden, once planted, cannot be left to itself. It needs careful yearly, even twice yearly, thinning out.

A totally different kind of rock garden we are sometimes fortunate enough to find upon natural slopes, such as the Surrey Hills, those heights which overlook "the dim blue goodness of the Weald," and, facing due south, are almost Riviera-like in temperature. Here all that is necessary is to form roughly bricked-up irregular-shaped terrace beds for shrubs such as *Choisya*, *Leycesteria*, *Weigela*, and many others, with bamboos and yuccas interspersed, to make it look like Italy. Then, farther forward, towards the banks upon either side of winding walks, the small precious things like *Fuchsia pumila*, coronilla, and the early flowering *Saxifraga apiculata*, and, farther back, perhaps euphorbia and cat mint, will look well. Here they will be safe from the encroaching roots of larger plants, and the interested visitor can find them in their different holes and nooks as he slowly wanders down the pathway.

Where a garden is more level than that which we have last considered, it has a good effect, upon either side of a grass glade, where high trees do not cut off sunlight and their roots do not come too near in search of food, to have raised beds of rock-plants. They should be irregular in height and in shape; and, should they lie of the ground allow the grass-walk between them to take a graceful curve, it will make a pretty picture as we look back. Little conduits of roofing tiles, with a slightly concave surface, carry water through these beds and sometimes by the side of the grass-walk. Should this little stream not be a natural one, it can be so arranged that a standpipe turns it on and off at pleasure. Such an arrangement is not expensive, and the combination of water with rocks gives a great additional interest to such a garden. It is even possible to form a miniature cascade by so placing a few large stones that water will

shoot off them into a small pool below. Such a miniature rock and water garden can be planted in due proportion to its size, for all the smallest plants can be selected for it. Baby white cyclamen, a dwarf magasea called "Progress," and a dear little daisy-like thing called *Erigeron macranthum* would look in keeping. Then, too, small iris bulbs, such as *pumila* and *stylosa* or *reticulata*, would all do. Even *Primula japonica*, if it will flourish, does not look too tall near such a stream.

Where it is not possible to get far from architectural or formal lines, and where the owner

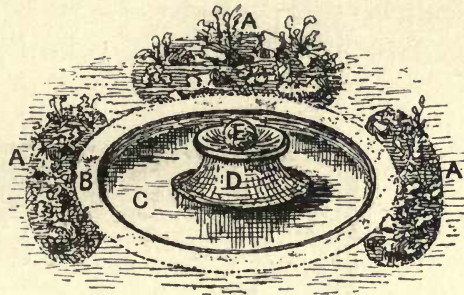


FIG. 89.

is yet desirous of having a miniature rock and water garden, something like Fig. 89 is suggested.

The idea is that it should be approached from the side where there is no bed to block the view of the island of stone at D. Upon this rests the somewhat curious ball of stone (E), overgrown with moss, shown in the drawing; but any other more pleasing decoration may be chosen. This answers the purpose well, as it is in no sense too striking or too formal. Water-lilies are grown in the pool surrounding the island, and then comes a narrow flagged path (B), bordered on each side by raised beds of rock-plants. This design need not necessarily be restricted to rock-plants, for medium-sized herbaceous plants would look well in the beds. It is simply proffered here as a suggestion for a rock garden of formal style if it is out of the question to attempt a really natural one.

The important point to bear in mind is, not to be too ambitious and create a rock garden merely for the sake of having one, but to restrict its size, proportion, and style to the garden and its natural surroundings.







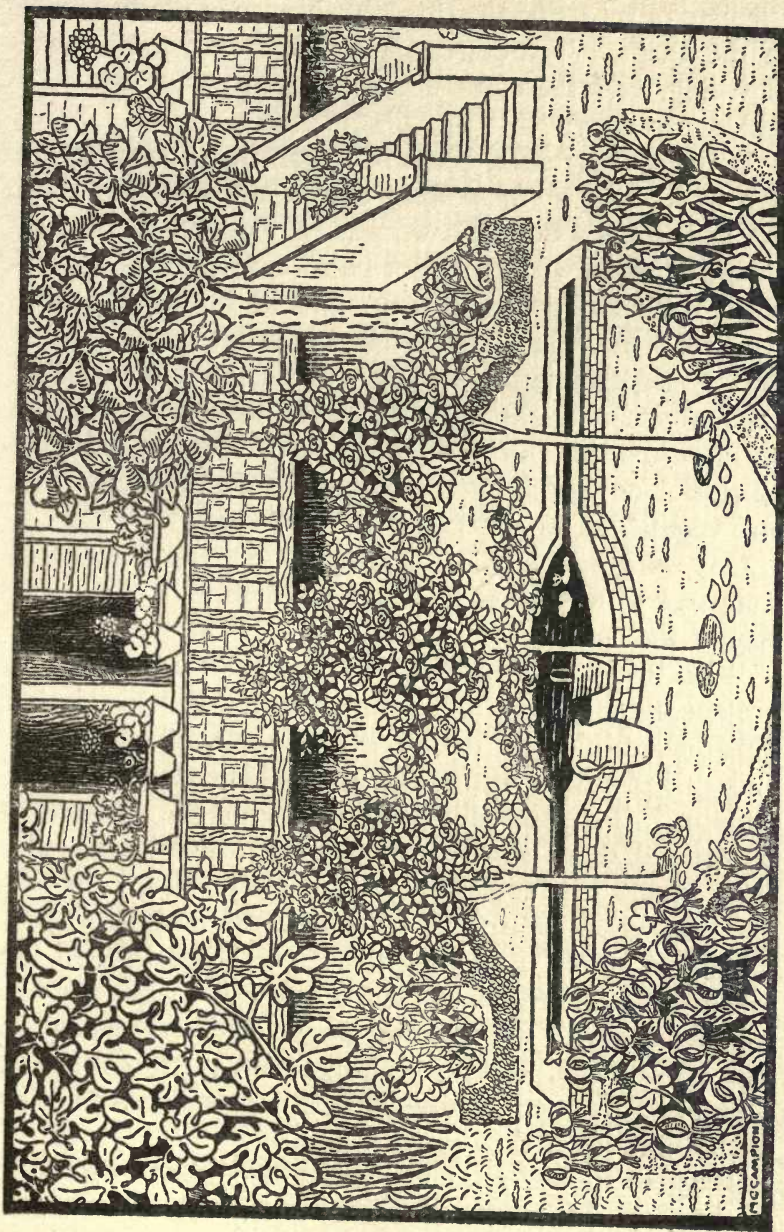
**A** GARDEN is, amongst many delights, the clear mirror of soul and character, for each owner is here reflected in his true colours. In the house he may dissemble, take us in, but in a garden all is honesty, because no deceit gains admission. Even in large gardens it is so, for if we find that all arrangements are left to the head-gardener and that the choice of flowers and trees is in his hands alone, then we know the master to be no true lover of Nature. If he were, he would be anxious as a mother is over the prosperity and happiness of her children. In small gardens even more can be learnt about the character of those to whom they belong.

In these days of motors, when we are quickly whirled through the approaches to London and other towns, we do not see as much of suburban gardens as when the train slowly slackens speed upon a high railway-embankment and we look down from it upon rows of small houses. The buildings may all be alike, but how varied in taste, order, arrangement is each plot of ground. Such a bird's-eye view somewhat recalls to mind the jumble of mixed garden designs seen at some of our big flower-shows at Chelsea or Holland House. Here each nurseryman naturally endeavours to outdo his neighbour in striking

effects, and side by side we find dry wall gardens with natural-looking rock-plants in their chinks, whilst almost touching them is a stiff treillage garden of Le Nôtre's time. Excellent as are some few of these flower-show effects, we sometimes wonder if they are altogether healthy as regards building up good taste in garden craft. Those who have not made any real study of the progressive history of garden design, who have never been taught to think of the lie of the ground or "suitable surroundings," are here led to choose a garden much as they would select a wedding present. They like it for itself and hope that it will look well in the new home. It is natural that those who invent pergolas, arbours, and garden temples should wish to show them to the public and thus quickly obtain orders; but to build up a garden in a night is no criterion of the true qualifications as a garden designer.

Greatly preferable is he who endeavours to make his own home or nursery garden as true as it can be to its country surroundings, only keeping in mind how this actual piece of land ought to be treated, following the correct precepts of good taste and past learning. If it be on a steep slope, then let it be with terraces and pergolas, but free of attempt at bog or aquatic gardens; should it be a wild woodland garden, then show judgment and moderation in giving only those delicate touches which enhance, but do no injury to, natural beauty. Then the surrounding landscape has to be considered, and the question whether the lines of the distant hills should form the basis for the main lines of the garden to follow. Each new garden idea has, in short, to be weighed against other natural values. This, successfully carried out, proves the master craftsman.

The above is a mere digression from the subject of the rows of small houses we are hoping to look at more closely before the train moves on. We only introduce it because



A SUBURBAN GARDEN.

a feeling of regret occurs that what is seen at flower-shows in the shape of garden suggestions is not particularly elevating, and therefore not good enough for the villa resident to copy.

We put these little plots of ground to a very severe test by looking at them from above, and studying them not individually but as a whole. No doubt, if we were in one of them we should not be so conscious of aggressively different styles and treatments in the neighbouring gardens. Yet there should be somewhat more unity of design and planning as a whole; and this would probably come about, if less ambitious designs were aimed at and an ideal kept in view of what the garden could yield most in restful nooks, children's play-houses, or flowers, fruit, and vegetables for the supply of the house.

One thing which is lost sight of in English gardens, as compared to foreign ones, is the possibility of combining beauty with profit.

What more perfect tree is there than an apple—so ornamental in spring, when that beautiful white and pink blossom puts all other trees to shame, so restful in summer, and so decorative again with the red-cheeked apples in autumn. If a grass-plot be necessary for the children to play round, there is no reason why one or two bush apple-trees should not be planted in it. They will give shade, and the good housewife welcomes the fruit for tarts. Then, too, when a dividing-line is required beyond the playground, where vegetables begin, put in one or two espalier apples. By choosing single cordons economy of space is secured, for they will, like a many-storied house, take but little room on the ground, and will be the more useful the higher they grow.

Espalier-trained gooseberries and loganberries do well. In fact, an able writer of our own day has described a garden composed entirely of gooseberries. It was a

miniature of Versailles, with statues and a "rond point"; and in the place of beech, box, or yew, were gooseberries. They were trained in every kind of fantastic shape, such as we usually see evergreens cut to resemble. The very delightful style of the writer has perhaps had much to do with the lasting recollection of such a novel kind of garden, but the practical side of the idea should also be emphasized. There is no profit other than historic association to be had from a clipped yew, but a gooseberry trained as a pyramid or parasol will yield more fruit than if it be left as a natural, round, and dense prickly bush. The sun will penetrate and ripen the fruit when a bush is so trained, and this in a small garden is of moment.

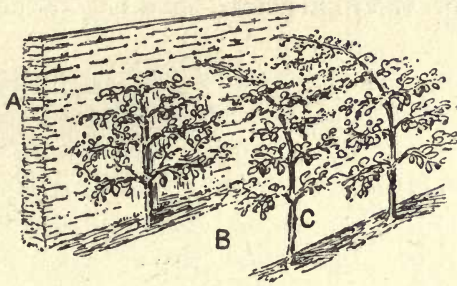
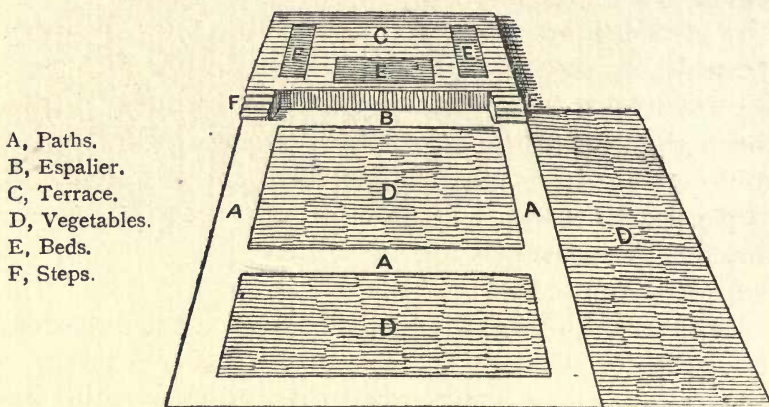


FIG. 90.

A good idea for economizing space and for planting as much fruit as possible in a practical as well as an artistic way is to plant pears on a wall, leave a good pathway in front of them, as at B, and then plant cordons of pears at C. Let them lean over slightly towards the wall, thus forming an archway over the path (Fig. 90).

In Fig 91 shade, beauty, and profit are combined by means of paths over which are trained, in some places roses, in others fruit. The vegetable plots are in this way somewhat concealed, and yet they obtain a sufficiency of sunshine, since the garden is on a slope towards the south. Near the house is C, a level terrace where a broad walk commands the distant view and a tiny lawn gives a playground for children. Upon the edge of the terrace is a trellis screen which helps conceal the plain

vegetable-plots in the garden beneath. By using one of the patterns shown under "Treillage" an old-fashioned look is given to this garden. Space is limited, so all possible ingenuity must be used to fit in as many plants as possible. Where there are walls, bold groups of irises can be embedded in a sort of mud-paste, mixed with a little cow-manure, and planted on the top. Then all small crevices or chinks should have seed of either wallflowers or valerian placed in them at the proper time of year ;



- A, Paths.
- B, Espalier.
- C, Terrace.
- D, Vegetables.
- E, Beds.
- F, Steps.

FIG. 91.

little baby antirrhinum plants or foxgloves can be stuck into any of the larger holes. If firmly fixed in they will soon get a foothold and will probably increase themselves by seed. Then it is easy to secure a small stone slab to the wall by means of cement, so that it projects horizontally from it. Sun-loving plants will be happy poised upon it, and those which prefer shade may possibly find a home in some small crevice beneath. Arches of ivy and festoons of it outlining the paths have the advantage of looking nice in winter, and also they help break the monotony of beds and paths. Small roofing tiles or any other irregular scraps of paving look well as stepping-stones across a

border. If a good many disused York paving-slabs can be bought they make picturesque-looking paths, and by leaving small gaps of earth between each we can have a further garden of dwarf things planted between these stones.

Then, too, what a mass of extra flower can be fitted into a garden by having ornamental pots and wooden tubs everywhere! Disused paraffin-casks answer the purpose, or small lard-tubs look well painted a favourite colour.

In a garden not far from the sea were rows of green and white wooden tubs with gay flowers planted in them. They stood beneath several large cedar-trees on a lawn where grass would not grow very freely. The garden adjoined the house, and thus there was colour to look out upon. Hydrangeas, solanums, giant herbaceous calceolarias, and fuchsias, all wintered in these tubs out of doors. To give them a little more shelter, and to prevent the sun in winter from hurting them when frost was on their leaves, they were moved to near the shelter of some ilex-trees. In this dense shade they remained unprotected until the spring, when they were put back on the lawn near the great cedars. It may here be useful to note that it is important to leave the dead flowers on hydrangeas in the winter.

In Italy they often have near pumps low, flat, very large terra-cotta pans for holding water. They are like miniature baths with lovely wreath-decoration, and are most ornamental for such a purpose. In our cold climate it might possibly be unwise to use them in the winter for holding water, because if the liquid froze the pottery would crack. It would, perhaps, be best to arrange to plant things in them instead. In this case they would need to have holes bored in the bottom for drainage and this is easily done. It is sometimes possible to obtain these

direct from Italy, but if not, something equally beautiful can be procured from Mrs. Watts' factory at Compton, in Surrey.

It is not for ornament alone that trees and shrubs are planted in pots. Sometimes a small screen is useful to separate the practical work part of the garden from a pleasure ground. We can never forget that important but ugly things like rubbish-heaps, paper accumulations, leaf mould, potting soil, frames, and greenhouses exist in the smallest gardens. They should be concealed by means

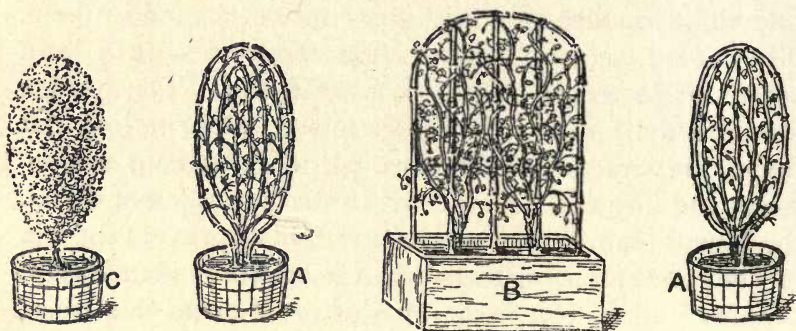


FIG. 92.

of ivy and other creepers, planted in boxes (B). Perhaps a tiny bit of shade may be wanted near where afternoon tea is given. In this case a line of small trees like A and C will help considerably (Fig. 92).

The garden can be further made gay by having tall uprights either as tripods or to form arches, and planted on these roses and other creepers give colour well above the heads of plants in borders. If a pergola is included, it should be as plain and simple a one as possible. The smaller the garden, the more important is it to simplify all lines.

It will no doubt soon be possible to once more obtain good square chestnut uprights and trellis with straight



mesh, not lozenge-shaped. Before the War it all could be bought creosoted if required, and thus was thoroughly durable. This would form an excellent imitation of what we see used in Italy, greatly preferable to the foxy-coloured varnished rustic work, which, alas! still is retained in some gardens. Good taste in pergola-building and in treillage bowers has still to be taught in England. These garden devices weary the eye by their many contending lines, and it is well worth while using stouter wood and putting in more uprights, in order to do away with the ugly lines at D in Fig. 93. Another important thing to remember is that all walks and pergolas should lead to a definite object.

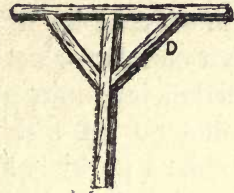


FIG. 93.

It matters not whether it be a garden seat, sundial, statue, or water-lily tank, there should be a feature of some kind to which the covered alley or path takes the visitor. In small gardens a formal style for the shape of beds and paths will be found to economize space and give better effect than a semi-natural arrangement. This in no way necessitates placing plants themselves in stiff rows or patterns. The cottage gardens should be copied for these, where as many bulbs, annuals, and perennials are crammed in as the deeply dug ground will hold. "Baby Bell" (snowdrop) precedes "Mary's tears" (lily-of-the-valley), and they leave ample room for "Winking Mary buds" (marigold) to come after. "Earth smoke" (fumitory) will keep the ground cool around "Long torch" (*Verbascum thepsis*), and "daffadowndillies" are scattered freely amidst the foliage, which later will show "Three faces in a hood" (viola).

Another part of garden design for the amateur to consider is where best to place the central features of the small-design garden: whether to have them immediately

in front of one window, so that the eye is carried from it through an archway, past a sundial, to a garden seat beyond, or whether some other part is made the starting-point of the plan.

Certain it is that a definite and rather formal plan is what makes a small villa garden restful and pretty.

There are many designs of small arbours or bowers, made of square-meshed trellis, which the clever amateur can execute for himself. They can form the background to a circular or square water-tank, and possibly with slight further ingenuity a small fountain can be contrived. This will send up a thin, soft spray on hot days, and amuse children perhaps by playing cup and ball as it rises and falls, bearing with it a tiny indiarubber ball.

Water is indispensable in all gardens, and even if there be not any laid on for garden use, it is yet possible to contrive some easy way of collecting rainwater from the house. It can be stored in tanks and empty oil-barrels, and by sinking these in the ground and planting water-lilies at the bottom a pretty little ornamental feature is secured. It is wonderful what a quantity of different plants can thus be given happy homes, tier above tier, commencing with the sunk water-lily and ending in the tall fruit-tree. This, however, by no means exhausts the space we have at our disposal. There is still the roof garden, of which so much is made in Italy.

### ROOF GARDENS

In Athens, a good many years B.C., it was the custom to hold a festival of Adonis. Similar to our old-fashioned May Day revels were the preparations for it; but, instead of adorning a maypole with wreaths of flowers, the Greek women decorated their houses. Upon chased ornaments we see represented groups of women and

children twining festoons of flowers and putting flower-pots upon the flat roofs of houses, in honour of the occasion. This was in all probability the origin of the roof gardening which was introduced later into Italy.

The descriptions of the palaces of the Roman Emperors give us ideas for many a large house, where an extensive roof-space (or, in plain English, the "leads") could be made pretty by very simple means. Diocletian's palace must have been a very lovely one, for it was built upon a square piece of ground and had towers at intervals to command the view. Upon the side overhanging the sea was an open portico, where people could walk under cover, and upon the top of this was a roof garden.

From pictures of the palaces built on the Palatine Hill we can weave dream-gardens for ourselves. The dining-rooms used by the Emperors usually had three couches, and from these could be had views over the gardens, or into small courts where splashing fountains cooled the air. They were so particular about having a pleasant outlook that, when the view itself was not attractive, scenery was painted and hung up to take the place of natural trees or distant mountains. In some of the banqueting-halls the walls revolved so as to give greater variety. Wherever it was possible vistas were planned to be seen from different windows, and in order to help any irregularity of design caused by a difficult shape of ground, a simply constructed arch was placed to bring about formality.

There are large houses in London where, even if the artificiality of painted scenery and revolving walls is not desired, yet a pleasant outlook could be obtained through the use of "perspective treillage." As a decoration to the walls of adjacent leads or courts, it is restful and gives great scope for imagination and design. Then, too, a good piece of sculpture or architectural work in the centre of a small court, or a fountain surrounded by little trees in

pots, is decorative. We sometimes see such work well carried out in restaurants and public places abroad, but only comparatively few business-houses in England have adopted the plan. It is worth study, and those who wish for ideas upon the subject will find many suggestions for

original designs in Perelle's book, "Vues des Belles Maisons de France."

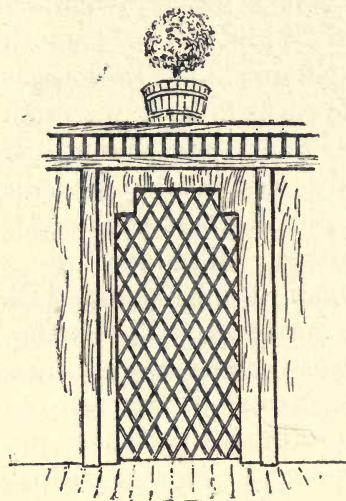


FIG. 94.

In old French books we obtain ideas like Fig. 94, where are walls covered with treillage-work; and apparently upon the top is a passage roof-garden, and little bay-trees in pots lead to a shadow-house or treilaged bower.

The roof garden of today in Italy is of a simple style, but it represents very truly a garden. In Genoa, as the palaces are large and the ground upon which the town is built resembles an amphitheatre, it is difficult to get much land to cultivate. Each house therefore has a roof garden. From the summit of the hill, overlooking the town and the fine harbour below, houses have a wonderful appearance; for small arbours, bright with wistaria, roses and vines, and ornamental pots and boxes gay with flowers, are apparently suspended in the air. The only features that recall to us the manner in which they all exist in the sky are the chimney-pots, and these in Italy are usually very artistic in shape, so that they by no means mar the beauty of the scene.

Probably, if we looked more closely at the plaster-work of some, we should see that a broken plate projects.

This is said to protect against the Evil Eye, and is a superstition that reminds somewhat of our own, that a house-leek planted upon a roof preserves the house from lightning.

The Italians decorate theirs with prettier things than sempervivums, however, and to gain a few ideas for our own country let us recall some of the balconies, loggias, and tiny piazzas belonging to Siena houses. These varying garden-bowers are placed in gradations according to the size of the rooms.

The top floor of a house has only a balcony ; the next one below boasts a loggia, where a small party of people have room to sit and drink tea ; the best floor, the one which belongs to the drawing-room, possesses what in England we should call a " piazza." It is square, and is paved with red bricks. In the centre there is room for a group of ivy-leaved geraniums in flower-pots, and a big orange-tree in a pot is at each of the corners. The paving is so arranged that there is a slight fall towards the centre, where the small gutter and a hole carry off all moisture from the flower-pots. A three-foot wall, painted a delightful warm pink colour, is along the front, and upon this can be stood all sorts of treasured little plants in boxes and in pots. The real joy of this delightful open-air drawing-room consists in a tunnel-shaped recess, formed in the walls of the house. Here the sun seldom penetrates, for this shadow passage runs back about ten feet from the end of the piazza, and leads through a door into the drawing-room within the house. Owing to it the room itself is kept cool, and from its grey framed arch we look out upon the little red-paved piazza. Beyond, above all the bright flowers upon the little wall, is the sparkling gem-like black and white marble cathedral, which rises upon the hill opposite, and at all times of day, and in different lights, forms one

of those mind-pictures that sink deep into the soul and remain unforgettable (Fig. 95).

The part K, which is shown in the drawing, is the pergola belonging to the neighbouring house. This rests upon a higher side wall than that of the red-brick piazza. It is amusing to make a study of the various pans and

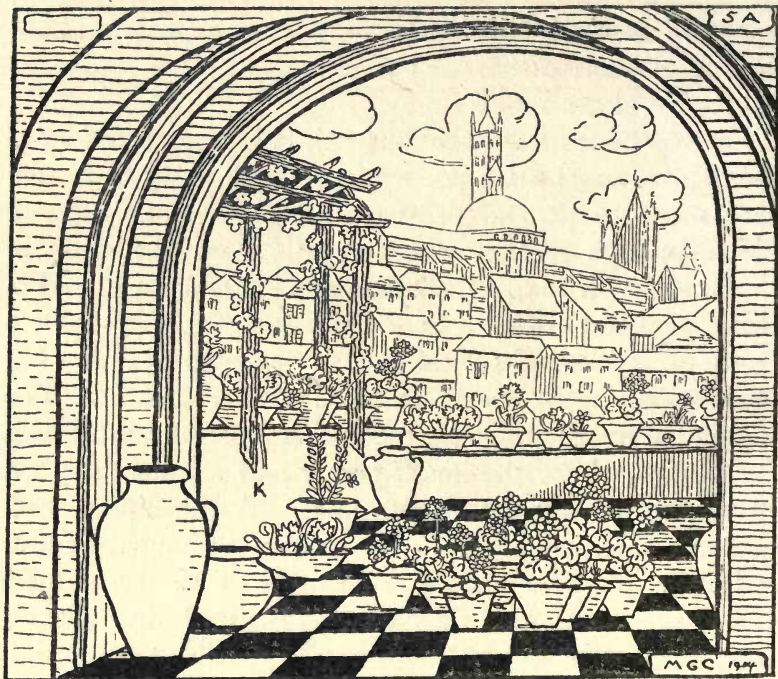


FIG. 95.

boxes and their contents, for each small garden seems to try and have something different from its neighbour. Some have small bowls only, but they are filled with choice things. As a rule, lilies-of-the-valley, stocks, wall-flowers, and megasea are in most, but it is the variety of shape, size and colour that makes the charm.

For a roof garden in a suburb, nothing better could be arranged than Fig. 96. This particular passage-garden

led from one house to another, as they often do abroad. It shows a long stone slab resting upon occasional brick uprights and pots stand upon the slab. This is long enough to give scope for a nice walk to be taken, and the gay flowers in the pots will make it look like a real garden.

Fig. 97 is a typical Italian roof shadow-house. The

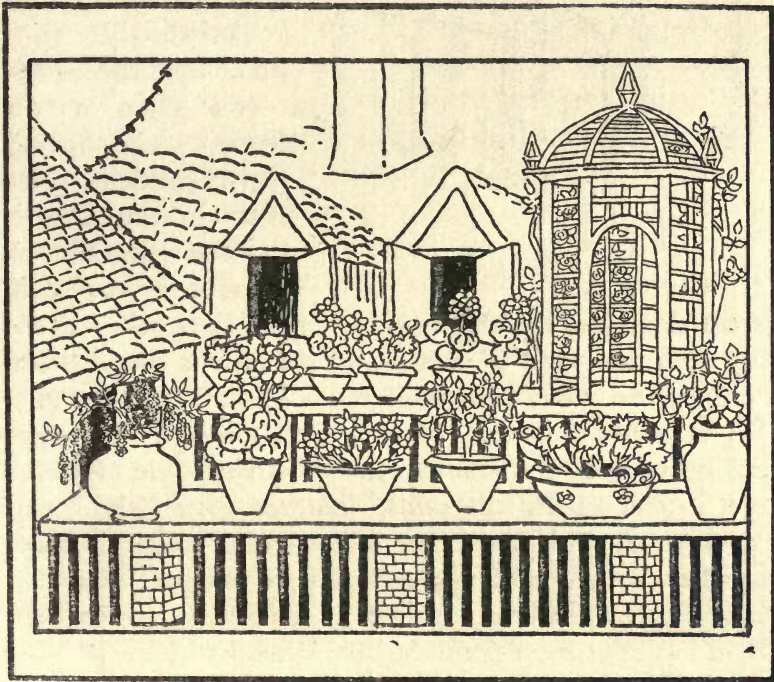


FIG. 96.

shaded lines are of thick wood, with a coat of tar or dark paint upon it, and the thin lines are of iron, such as any local blacksmith can construct. All sorts of delightful creepers are planted upon these arches. There need be no fear of their not growing well in boxes, provided ample drainage is given.

We sometimes wonder how so many plants can be

watered, but in countries where roof gardens are usual cisterns are so arranged that they catch all rain from off the tall house, and each roof has its own supply. A tap is fitted to the cistern, and pipes convey the water to the different roofs. Another important point that requires

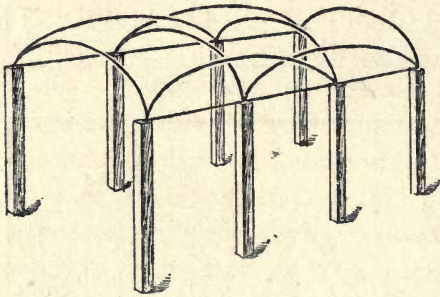


FIG. 97.

thinking out is how best to obtain rich soil, and to change occasionally that which is in the boxes.

No one need despair of having such gardens, for even in the City it has been possible for Londoners to con-

struct them and to delight in sitting, in the cool of evening, with the smell of stocks and carnations round them. Perhaps the most successful town garden belongs to a lady in Rutland Gate. Here a tiled forecourt has steps leading up between a somewhat Japanese style of trellis to a higher court. Japanese lanterns give height, and interspersed with them are tall, slender trees. These, together with bright-coloured pink geraniums, have had happy homes prepared for them in sunken beds, or, where these have not been possible, boxes filled with earth have been utilized. Then, too, Hampton Court Palace gives us examples of many such little hanging bowers, where ladies tend sweet mignonette, verbena, and other flowers.

Some houses do not adapt themselves to a roof garden, but possess instead a small entrance-court, or "forecourt." If an old-fashioned iron gateway admits perchance to it, then the square forecourt should be paved, and this will give scope for much imagination. Tiny square beds made in the paving will give a home to pretty flowers or



shrubs, and if room allow, several small tubs or flower-pots can stand to form a pattern and give height. Often a dark green wooden covered way leads from the gateway up steps to the front door, and thus enables friends to reach the house without exposure to wind or rain. This rather gloomy passage, which takes up a portion of the little garden and looks dull beside the bright flower-beds, needs something to help it. Little wooden boxes, painted dark green, narrow and rather trumpet-shaped, can be hung upon the wall. The opposite side of the passage is open and admits sunlight ; therefore, if bright daffodils or other bulbs and flowers are planted in the boxes, they will give colour and be a great source of pleasure to passers-by.

Many are the suggestions that suburban or town gardens can glean from cottage ones, where a very small space is made the most of. An eminent gardener once asked a lady to let him wander round her small garden alone, for he wanted to see all that it contained. It was the apple of her eye, for she had tended it herself, and therefore she waited anxiously for his return, wondering meanwhile what faults he would find. As he strolled back to her side, he said, " I have learnt a great deal." And she, poor innocent, blushed with joy and said modestly that it was quite impossible he, the great man, could learn from her. " Do you not know," said he, " that we all can learn from a cottage garden ?" From that day forward the lady never passed a thatched-roof cottage without looking over the wall at the contents of its garden, to see what fresh idea she could carry home.



## PAVED GARDENS

**T**HE man or the woman who possesses a gift for creating beautiful daydream gardens is to be envied.

It is a joy that never fails. Maybe the possessor of it does not own a garden, or if he does it is so small that none of the weavings of imagination can take shape in it. Yet wherever the dreamer goes he will be happy. If he is not actually building castles in the air, he will be noting certain colour-combinations, effects of light and shade, happy homes for flowers, shape and line in architecture or in natural hills and dales, which may some day be adapted to his friend's garden, if not to his own.

Thus a walk through narrow overshadowed streets of a foreign town, a glimpse through a "porte cochère" into a small paved court, bright with big terra-cotta vases and golden oranges hanging from the trees they hold, will send him home thinking how such an effect can be had in his own country. Most certainly the cottage gardens of England will give ideas in plenty, and so will hedgerows, woods, and commons; for, when all the books of the craft have been read and studied, it is Nature that is the true and only teacher.

A chance lesson about paved gardens is to be learnt from an old almshouse garden near Horsham. It bears the charming name of "Normandy." Formerly each

occupant of these houses owned a small plot of ground. Some time ago these plots were done away with, and in their place big slabs of grey stone were laid down to form instead a dry court, where the old people could walk and sit. It seems, when we see it to-day, as if the poor flowers regretted former times, when the old ladies in their caps and shawls came out to tend them in the beds, since many plants struggle up between the stones. There are small gaps in the paving, and in them are bright red valerian and tall yellow helianthus, the successors no doubt of those which once formed gay gardens. The old people, encouraged by the sight of these, have utilized other little holes and gaps, have filled them with good soil, and have scattered seed upon it. Sweet-peas, sunflowers, mignonette, all come up at random in the court, and a lovely garden is thus made. It is about twenty feet wide and sixty feet long, and at the back is a high wall, one mass of red and yellow wallflowers. "They be rightly named so," said an old dame, as she sat knitting a sock in the shade of it.

This garden may be copied anywhere, for dwarf rock-plants can be put in the chinks which occur in paved spaces where people are likely to walk or sit, while the taller flowers may be kept for parts of the garden that are to be looked at but not used for traffic.

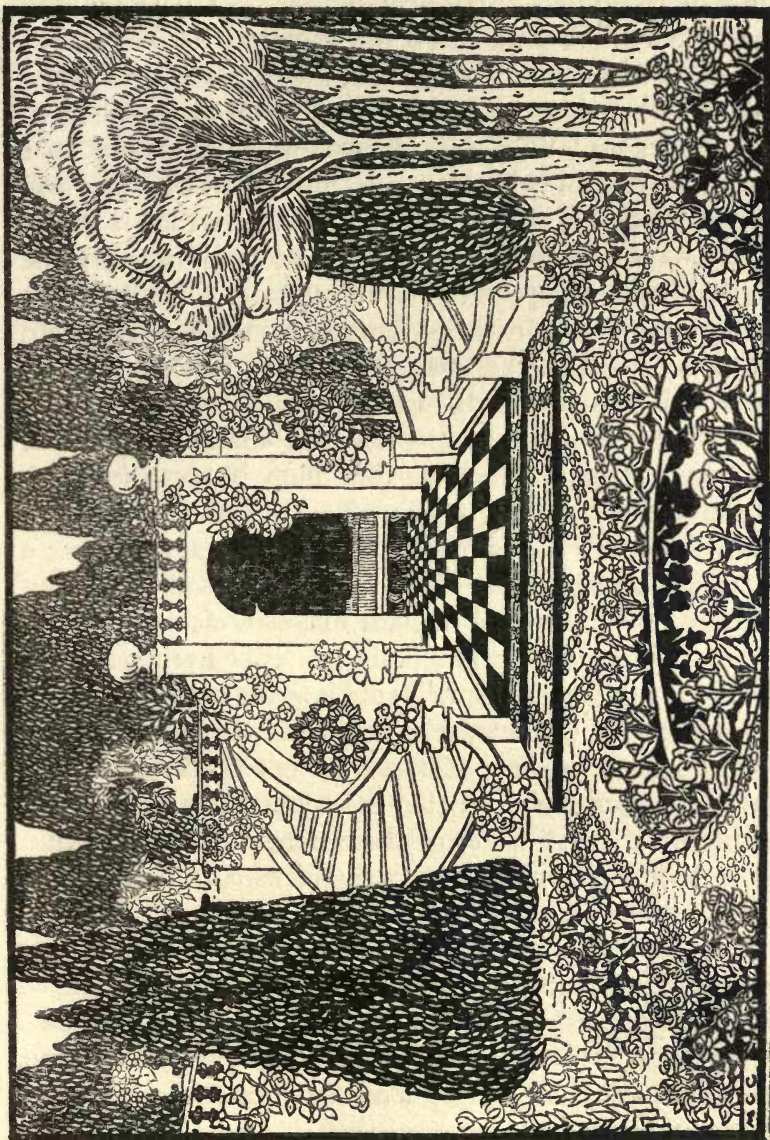
Somewhat the same style of gardening has been adopted in little forecourts of London houses; but these, being more formal in design and grander than the almshouse garden, are more restricted, and little six-inch-high stone edgings surround beds and paths which keep them neat and smart-looking.

There is nothing more fascinating than a quiet walk along Cheyne Row upon a sunny April morning. The houses there, as in Kensington Square, seem to take us back to hoops, powdered hair and patches, sword-hilts,

flowered waistcoats and buckles, all the delightful little touches which we connect with Sir Peter and Lady Teazle. The wrought-iron gates, with their tall torch-holders, remind us of "Miss Angel" and the days when ladies in their sedan-chairs were escorted to the door by gallants. The only part of all this minuet life that remains is the old houses and their gateways. Each seems to vie with the other in the history that it holds, as each small forecourt competes with others to be the most perfect in its quaint garden ideas. One is a gem spring garden. The paving-stones are large and regular, but between each has been left just sufficient room for the tiniest little bulbs to spring up. Against the grey slabs what can look more dainty than blue scillas? They are just the right height for the baby garden, and look dazzlingly blue as the sun shines on them in their smoke-coloured, quiet surroundings.

Only baby plants are chosen for such narrow chinks, but succession can be maintained with winter aconite, snowdrops, crocuses, scillas, chionodoxa. Perhaps a little London pride or bachelors' buttons would help in summer to keep it bright, and then in autumn the mauve crocuses will prepare for winter. Two corners of the court are real flower-beds, and at the time when the blue scillas are in flower these are bright with hyacinths. Grey-blue, bright blue, and white ones are in them, and most perfect is the whole.

It is not every garden that possesses a forecourt, but all must have paths, and where possible, it is picturesque and more practical to have these paved and not laid down with gravel. The latter gives an ordinary look to a place, and the stones are apt to hurt mowing-machines when they get into the grass, as they frequently do. Real York slab is what we like best; but, since it is expensive and difficult to get, let us consider what other material



A PAVED RESERVE GARDEN.

can be used in its place. A pretty arrangement is where a line of red bricks alternates with irregular-shaped grey stone paving. Sometimes a few hundred bricks are left over after a house has been built, and although not sufficient in themselves to make a long path, they will do so if some pieces of York slab are used too. The bricks are practical, also, for wheeling a barrow over, as the wheel will run smoothly upon them. If a small terrace is paved in this way, a distinct pattern can be made by carrying the red bricks so as to form an outline to the whole or a lozenge shape. Care must be taken in planting, not to put pink or red flowers near the bricks; blue, yellow, or white will look best. It is advisable to try and get as pale a colour of brick as possible, not a harsh, crude red.

Wide terrace walks look charming if arranged with alternate pale-coloured brickwork, white flints, and York slab; or the two first alone set in lozenge patterns give a pretty glistening effect. Red tiles can be used in place of bricks, and their smooth surface makes a nice contrast to the roughness of the flint pattern. A charming reserve flower garden beside a small pond is so arranged, and upon the corners of the square flower-beds there are placed, mounted high upon pedestals, little terra-cotta oil-jars that came from Italy. From the walk which approaches this garden, by the side of the water, the tall, graceful figure of the owner is seen as she picks an old-fashioned "tussie-mussie" of flowers. The picture is perfectly framed, for a line of children's hoops, with rambler roses trained round them, is what we look at it through.

For other gardens, where there are steps leading down to terraces, it is possible to obtain variety by laying stones in patterns. At the foot of the stairs, old disused tramway-stones can be arranged to form rays. Some are laid lengthways, others in between are put horizontally. Such an arrangement is not intended for plants to grow

in between, because, this being the main access to the garden, they would only suffer and be crushed under foot ; but the pattern the stones are set in makes a little incident which is interesting in a garden.

A whole book has been written upon "Stone Gardens" by Rose Haig Thomas (1905). Yet, in spite of this, the subject has not been sufficiently studied. In the book it is suggested that flower-beds should be made in a good and decided pattern, and surrounded by paving. Flowers thus look as if they rose out of the soft grey colour of York slab stones, and all sorts of lovely designs can be planned out for these gardens, which preferably should be looked down upon from a height. This shows off the scheme best. A Tudor rose bed, with pink flowers in it, looks lovely arranged in this way. Here and there in the paved part that surrounds it a pretty effect is attained by leaving chinks for an occasional small plant to find a home, for it breaks the monotony of too much grey colour. Gentians and *Lithospermum prostratum* are two blue plants for such a position. The annual *Phacelia campanularia* is charming, and so also is eutoca. Occasionally in the corners or remote from the pathway, a tulip, a pink pentstemon, or even a tall, stately campanula, looks well, whereas small alpine come to no harm in the footway. Amongst dwarf plants are saxifrages, dianthus, tufts of *Lychuis alpina*, *Erinus alpinus*, and myosotis. In the smallest chinks of all, a solitary bulb of *Scilla siberica*, *chionodoxa*, or *Iris reticulata* will come as a delightful surprise.

Other suitable plants are *Sedum cœruleum*, which goes well with white or blue campanulas and alpine phloxes. Some of these do best, and their growth is more rapid, if a little sand is mixed with soil in the chinks.

It will be great amusement to note the little natural colour touches which sometimes put themselves happily

in such positions. For instance, nothing looks better near grey than a pale pink campion. Wood-sorrel, too, is good in little crevices of stone. But most delicate and delightful of all is a tiny daisy called "Dresden China."

If a small pool of water or (Fig. 98) tank can be arranged in the centre of such a paved garden, in place of the

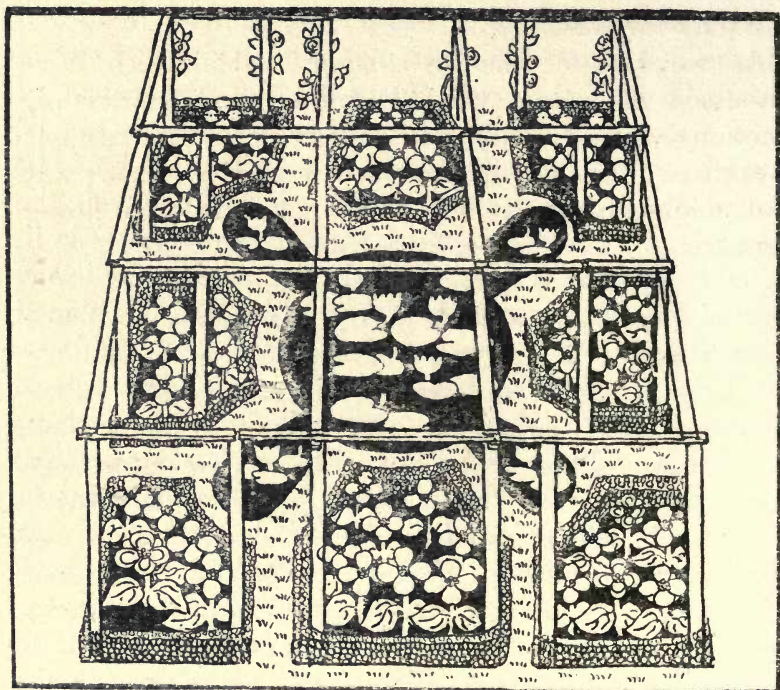


FIG. 98.

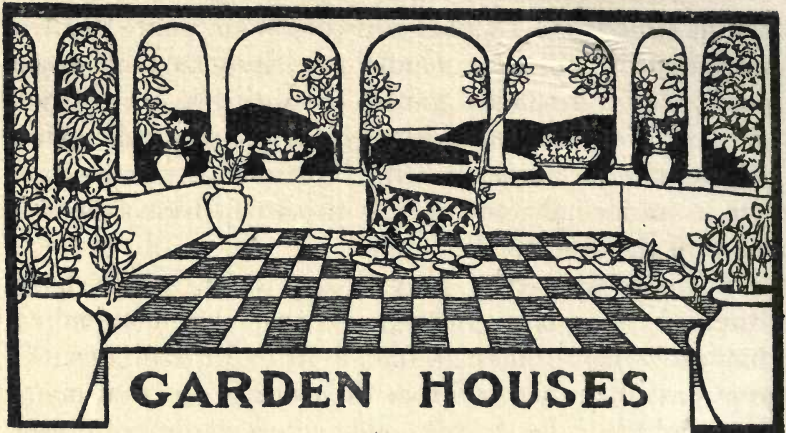
Tudor rose, or other shaped flower-bed, we gain further colour through the reflections of flowers in the water. Four children's baths, converging from four quarters towards a circular tank, would form a shape out of the ordinary. A narrow flower-bed comes next the water, in which would be bright yellow allyssum, pansies, white pinks, and other flowers, their faces reflected in the little



pool. Then comes quiet grey paving, enlivened further back in the garden by bold beds of colour. The garden so arranged would be cool and refreshing to look down upon. But if a shadow garden for sitting in is required, it can easily be converted into such by having tall square uprights spaced across it, with light creepers trained up them to horizontal woodwork, which would form a slender roof over the whole.

As we look at the grey stone slabs which have witnessed so many varying scenes and contending emotions when London, with all its noise and turmoil, swept past them, we feel that their end is one that many of us might wish for, to help make live a garden of flower romance.





**N**OWADAYS but few can awake in the morning and feel that the day is their own to do what they like with, to live through while accomplishing all they would wish to achieve. A considerable degree of restfulness has vanished from life with the advent of frequent posts, telegrams, telephones, and motors. If quiet is sought by certain individuals, they have to retreat behind fortified walls to preserve it, and not even the reaction caused by a cessation of hostilities and the consequent calmer tone of our newspapers can restore the easy life of past generations.

One great art, that of leisure, has been lost with this bustle and rush. The days have gone by when country gentlemen spent most of their time in one place, moving the whole establishment once a year to a large house in the neighbouring town, where their daughters danced at the Assembly Room balls and found this sufficient amusement to last them a twelvemonth. With those times has vanished, too, much of the old craftsman's detailed, thorough work. There is no special call for it, and where there is no demand the supply is not forth-

coming. Therefore, should suggestions be sought for garden ornaments, should architectural features be wanted such as shadow houses, sundials, weather-vanes, fountain-heads, we go for choice, not to modern art, but to those carefully planned and well executed ones which remain to us either in old pictures or in gardens.

Let us turn for inspiration to those most delightful rooms sometimes to be found near old country houses, survivals of past days. When large dinners were given to tenants who lived remote from other excitements, and thus drove from miles around to attend these festivities, undaunted by heavy roads, snowdrifts, or wind-swept sleet, provision had to be made for their entertainment. Often we find a long gallery or well-shaped room detached from the stately red-brick Georgian house where could be given ample accommodation to eighty or more guests. Thus, these guests need not necessarily be admitted to the state-rooms, but could enjoy themselves feasting upon venison and wonderful pastry creations of the chef's art, until speeches commenced or tables and chairs were cleared away for dancing.

Easy access was provided by a covered way to the kitchen and stables, and the whole pleasure-party could be carried on without interruption to the even tenor of the big house. It is only occasionally that we come across such rooms, yet how useful they are for country fairs, Red Cross meetings, or boy scout inspections. One house in Sussex, built by its owner to represent a perfect copy of an Elizabethan manor-house, possesses such an "annexe," which goes by the name of "The House of Entertainment."

## ORANGERIES

In some old gardens we find orangeries similar in design to that very perfect one in Kensington Gardens, or to the one at Osterly. They were intended for the winter housing of tender plants grown in square wooden boxes or ornamental pots. Here was a warm winter home for the bay-trees, myrtles, oleanders, which in summer were placed round the house to give height and variety to the pleasure-grounds.

Surely such solid brick-built, artistic houses are more useful, as well as more ornamental, than a large glass conservatory or hot-house, where specimen tropical plants are grown but seldom carefully looked at by the owner. Usually such rare and interesting plants are better kept and enjoyed at Kew, for it is only from botanical interest that more than a passing visit is willingly paid to a heated glass-house. If plants are to be healthy, watering has to be continually done, and this adds to the difficulty of making such a building comfortable as a retreat for talking or smoking.

There seems no reason why the old-fashioned, stately orangery should not be revived; and added to it could be an upper story, where a room of similar length and shape would be utilized for entertainments, should they take place in winter when plants occupy the downstairs floor. In summer, when all the great shrubs and trees are outside decorating pleasure-grounds, the space would be vacant for an additional happy refuge in case of rain at garden parties.

Something of the same sort, only more decorative, is suggested from recollections of that most perfect miniature "Jagdschloss" at Nymphenburg, near Munich. The name of this lovely little moonlight palace is Amalienburg, and although it is designated as a hunting-box, the delicate

decorations betray that it was meant more for dances and festivities at the end of the day, when innumerable wax candles lit up the soft-coloured walls.

It is a satisfaction to think that plans and rough notes made many years ago by the author have been preserved and are now useful in calling it to mind. It may be sacrilege to mention so unsightly an object as a motor, when speaking of an approach that was originally thought of only in connection with picturesque coaches and four, huntsmen and their hounds, and perhaps the sedan-chairs of fair ladies. The building is shaped both at the back and in front in half-circles, and consequently the roadway also follows these lines and makes access to the Palace easy. The entrances and exits are admirably planned, and so, too, is the little model kitchen which is the ideal of what such a working one should be. It is cool, light and clean, for the floor, walls, and ceiling are laid throughout with spotless shining white tiles. A passage from it, with very spacious cupboard accommodation for glass, cutlery, and dishes, leads to the first of the ornamental rooms. It is perfectly proportioned, and the quiet grey-coloured panelled walls, slightly decorated with silver mouldings, lead up slowly to the gay colour of the drawing-room, which we pass on to next.

Here the walls are painted a bright yellow, just the tint which lights up best; and we can picture how well, too, the silver mouldings and decorations would look at night with that colour. The feature of the whole, however, is the beautifully proportioned circular ball-room with its musicians' gallery. The soft grey colour of the walls and the silver mouldings throughout the rooms were chosen wisely, so as to show off well bright-coloured silks and satins of the ladies' hoop-petticoats. White or pale colours are much more becoming as a background to uniforms and bright clothes, and in the

days when there was dancing at Amalienburg, men did not wear the sombre-coloured coats that now in a measure help, by contrast, to show off the ladies' clothes of rainbow tints. When the musicians struck up the stately minuet, knee-breeches and stockings, and velvet coats with gold and silver brocade waistcoats, made the men look as picturesque as their ladies. Now the only remnant of the former life of the little hunting-box is to be found in a room beyond the ball-room, where in a recess is an ancient "Excellenz sofa." This bright yellow drawing-room, which opens into a blue-grey boudoir beyond, was no doubt where the great ladies, honoured guests, were led after the dance to rest awhile, whilst negro page-boys in bright suits handed refreshing glasses of coloured syrups. Beyond these rooms we find a passage with sporting pictures of birds, hares, and other animals let into the panelling, and next to it is a room with kennels for the retrievers, and cupboards in plenty for the sportsmen's guns.

We have by no means exhausted the joys of Nymphenburg, for in the same park is another small surprise schloss called the "Badenburg" (Fig. 99). Here a spacious dining-hall (A) extends the whole width of the building, and opening out of it is a drawing-room (C) which bears the somewhat peculiar name of "White Fox," accounted for by the picture of this celebrated animal let into the panel above the mantelpiece. A door leads from here to the bath-house (B), a luxurious and delightful one, where six feet depth of water gave scope for all sorts of games and swimming feats. Evidently here large parties were given, since a spacious gallery all round leaves room for musicians as well as spectators. How delightful these private orchestras must have been, which could be summoned from one small pavilion to the other for the enlivenment of guests! Approached by another

door in the "White Fox" room is the Chinese drawing-room (D), smaller than the others, and with a boudoir (E) attached to it. As only light refreshments were served here, and all the chief entertainments took place at Amalienburg, a small pantry (F) seems to have been sufficient at the Badeburg.

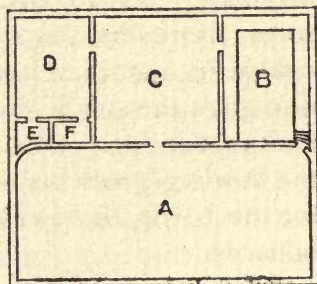


FIG. 99.

There are comparatively few places where nowadays such elaborate garden-houses are required, but it is pleasant to recall them, and in imagination to walk along the straight avenues of the little park, and to revive again scenes that took place there long ago.

### SHADOW-HOUSES

In days when Reynolds's and Gainsborough's ladies were alive, and even before that time, the chief occupation of a lady in the country was the supervision of all connected with the still-room. She made her own preserves and perfumes, she spread rose-leaves in the sun and then stirred them with essences to make potpourri, and she gathered herbs for the kitchen. We can well imagine how useful a garden-room or shadow-house, which is an older name than summer-house, must have been for these occupations. In it she could either rest or carry on her avocations.

We are, I am glad to say, reviving these bygone interests, and although the need for elaborate garden-rooms may have died out, it is a matter for regret that in the adornment of gardens something more artistic should not be planned than the somewhat sorry-looking objects which we see, the inspiration of modern designers.

Let us take a few specimens of real shadow-houses, as we find them in old places. There are first of all those important ones that were placed in the corner of a bowling-green or court. They usually were raised a few steps above the terrace upon which they stood, so as to enable spectators to have a good view of the game. This also gave the small building a greater air of importance and kept it dry. Often the terrace itself sloped down to the bowling-green below, which afforded a return impetus for the bowls, somewhat similar to that of the cushion in billiards.

An example of this kind is at Clifton Malbank, in Somersetshire. As in our day every comfort and luxury is thought out to make golf clubhouses or polo pavilions perfect, so in olden days the bowling-green house was carefully planned. Moreover, it was in really good architectural style, and all details show the work of intelligent craftsmen, who put a bit of themselves, some soul, we may say, into their work. There was not that need to hasten a job in order quickly to take over the next work, which we have a feeling is sometimes now the case. Usually there was in it a panelled room with a fireplace and window-seats. The latter were often so constructed as to form a cupboard, in which bowls and other requirements of the game were kept. Sometimes in these old lockers, hidden beneath dust-laden cobwebs, are found touching reminders of the love men had for this game. Special private bowls lie hidden there, with unmistakable penknife-carved initials upon them. Perhaps an especially seventeenth-century flourish to the R conjures up in our minds the Sir Robert of that date, who, rumour tells, found his chief relaxation in a study of this serious and yet delightful pastime.

A house like this is at Oxenhoath, in Kent; and Losely, in Surrey, boasts something of the sort at the end



of the upper terrace overlooking the still waters of the moat. One, very Dutch in style, is at Nunmonkton, in Yorkshire. Upon one side the windows overlook the bowling-green, upon the other they look down upon the River Ouse. This garden house with its double-domed roof, coloured with lovely soft green lichen, forms a delightful ending to a long vista of clipped yews. These alternate with small lead figures to guide to the house.

Then there are the beautiful houses at Montacute. They stand in the corners of the court, which is rather a favourite position in gardens of that date, and they were probably used most for household avocations, such as potpourri-making or for keeping tools or games.

Besides this kind of summer-house there were others, essentially shadow-houses for rest, where little tea-parties were given and friends could come from the heat of the sun and talk in quiet and seclusion. Usually they are at the end of a vista or long walk, and thus form an object or meaning for it. Such a one is at Packwood, in Warwickshire, at the end of the raised, brick-built, narrow terrace, where it is said Queen Elizabeth used to walk with Leicester. She rode over from Kenilworth during her stay there, and was no doubt interested in the wonderful yew-tree garden, planted by former monks, which the terrace overlooks. The Packwood summer-house is probably built upon the foundations of an older one, but the shape of the roof and the door-mouldings have the appearance of William and Mary's time. Within is pretty shell-work, of a later date, which reminds us of dear old Mrs. Delany, who set the fashion in George III.'s time for ladies to do this work. We know that the ladies at Goodwood decorated the shadow-house there about the same time. Is it possible that Mrs. Delany herself stayed a while at Packwood whilst visiting some of her numerous friends, and left

the shell-work as a memento of her visit? This is one of many questionings which shadow-houses raise.

At Montacute is an instance of another kind of house, having a stone arcade, which stands upon a raised platform. There is a still better example of one at Lower

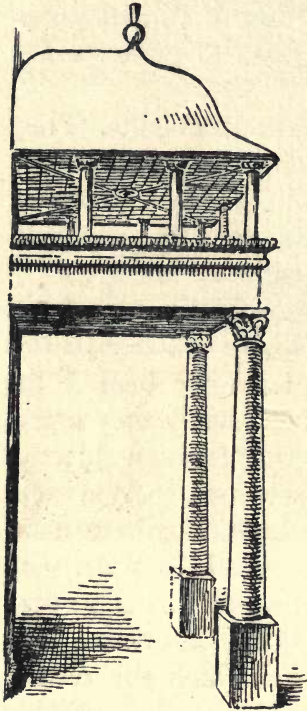


FIG. 100.

Ethington Manor House, in Warwickshire. In considering such open loggia-like buildings we cannot help a feeling of passing regret that the very perfect specimen in Kensington Gardens is not in a better position, where it could form part of a garden design. At present it seems cast away in a corner, where but few are conscious of its existence, yet in all detail and proportion it is admirable.

Fig. 100, although suited only to a large building, can be adapted in many ways. The entrance could lead to a large garden-room, and upon the upper floor we gain another loggia, with a very fascinating line of dome-shaped roof.

We could linger in many gardens and find other specimens of solid brick or stone built shadow-houses, each with some pretty distinctive feature; but we have only space for a cursory glance at the chief types. Those who are about to build will no doubt make them their study, and then suggest to their architect or builder the features which they wish introduced.

Meanwhile, we will consider those of light construction

such as the ordinary clever carpenter can erect, if only he be shown a picture, and directed as regards proper proportion. For these we have to go to books or to our memories of little old German provincial towns. In England but few early ones have survived the devastating influence of the followers of Capability Brown.

In a quaint Dutch picture is a curious-looking circular shadow-house upon the far side of a moat. A narrow and rather picturesque wooden bridge leads across the water, and an ornamental trellis fence joins the bridge to the shadow-house. The latter consists apparently of a stout wooden framework, against which are planted several yew-trees, which join together to give the appearance of a green circular house. A good many oval-shaped

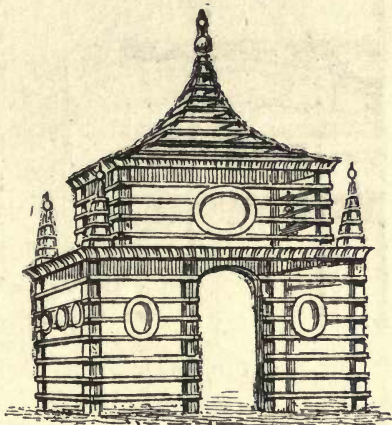


FIG. 101.

windows are in it, and we see complacent Dutch "House Vrouws" looking through these at the rest of the garden.

In Holland they went in largely for this woodwork decoration and many shadow-houses like Fig. 101 are to be found in their picture-books. The former is simple enough for any village carpenter to construct, and with coloured balls upon the roof, and some pretty creepers climbing up, it will be a delightful feature in a small garden.

Windows and pyramidal woodwork were much used in the seventeenth and eighteenth century shadow-houses, made entirely of battens, excepting that where the windows come separate frames of oak were fixed. The

windows let into the walls and sides were usually oval in shape and upright, to frame a tall, narrow picture. Those in the roof, it will be observed, are oval, but horizontally placed and larger than the others, so as to allow a large proportion of blue sky to be seen in the roof. The small pyramids are a useful additional frame-

work for long sprays of creepers, which would otherwise make too thick and mat-like a clothing if trained to the walls.

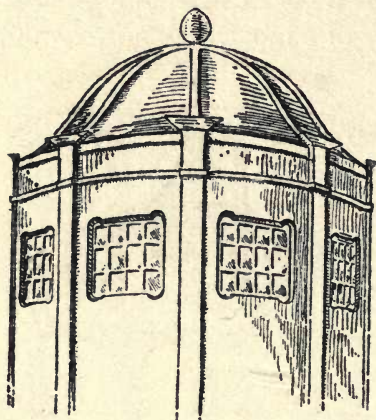


FIG. 102.

It is always more inspiring to see a real garden feature than a mere picture of one. We were fortunate to find in the small gardens at Veithöchsheim temples with wooden roofs still preserved, much as they were originally.

They were painted a dull-coloured peacock blue, and had gilt knobs on the top. These small roof decorations were all different, for some were shaped like crowns, whereas others looked like urns. The characteristic of the whole building was that the roof, being of solid wood, did not admit sun or rain, while the sides consisted of square-mesh treillage woodwork. Either square or oblong windows were introduced, through which delightful little garden views could be seen.

Fig. 102 shows a more elaborate garden temple of stonework at Wilbury, which forms a restful feature at the end of a yew-walk. In contrast to it, Fig. 103 is very typically English, probably of the late eighteenth century. It could have a thatched roof if it were to be placed in somewhat rural surroundings.

It is interesting to recall the probable origin of shadow-

houses and bowers, for they take us back to the time when Plato and Epicurus had schools of learning. They gave up their private gardens to these centres of instruction, and scholars who wished to be near their great teachers were allowed to erect huts or bowers near the Museum and Exedra. The word "arbour" is derived from "herbarium," a space of grass planted with trees. No doubt, as it became necessary to gain more protection than trees alone could provide, solid structures were erected, which were made elaborate or simple according to the style of the garden.

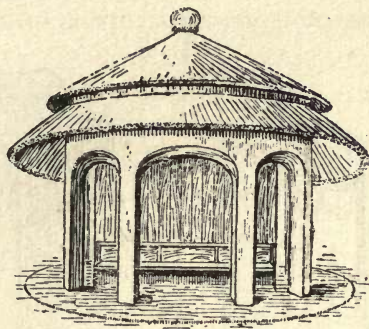


FIG. 103.

It is not within the reach of all to build solid shadow-houses, and the prices charged for most are indeed sadly prohibitive. For a small suburban garden, or in a simple cottage one, an easy way to obtain quickly a sun-proof shadow-house is to put stout uprights in the ground, placing them at regular intervals to form back and sides of whatever size and shape the house is to be. Fill in between these with bundles of faggots or pea-boughs. The roof can be pointed and also made of faggots, or else by means of stout cross-pieces a sloping roof of any shape can be built. The pea-boughs will keep it cool, and quick-growing creepers like *Tropæolum canariense* or hops will soon help to make it picturesque.

Likewise an ingenious way of making a comfortable little shelter for an invalid is Fig. 104. The framework consists of posts driven into the ground and deal battens used as cross-pieces. A sheet of corrugated iron forms the roof, which slopes down at the back, to allow rain to

run off easily. The roof should there project somewhat beyond the walls, so that all moisture falls away from the house, and the sides and back are filled in with straw mats secured to the battens. It makes a comfortable place either for a chaise-longue or a bench, and the sides can be extended or not, as desired.

A rather more ornamental, but at the same time an inexpensive, structure is one where the uprights that are



FIG. 104.

fixed in the ground are dis-used gaspipes, to prevent which looking un-sightly, and also for the health of plants, wooden battens are tied to them with wire. The cross-

pieces are also of wood, which can either be split oak or plain deal creosoted, according to the amount the owner wishes to spend upon the arbour. To make a small variety some curved lines in the roof are good, these being formed with bent willow-sticks. The large-leaved ivy *Hedera dentata* grows sufficiently thick to keep out the sun, and this will be a satisfactory creeper for it.

A house similar in shape but with solid roof and walls, large enough for a party of children to play in, is one where the roof is of wooden shingle tiles, and there is a three-feet-high cement wall, upon which the square-mesh treillage back and sides rest. The front is open, but the sides and back give just the right amount of air and yet a degree of protection, while no rain or sun can penetrate the roof.

In Italy, where arbours are indispensable, they often

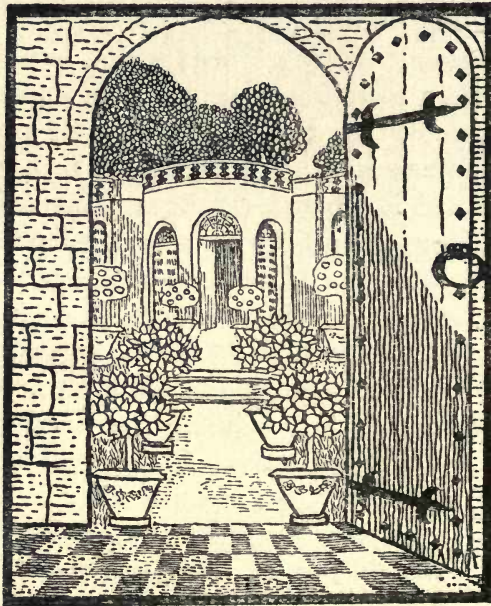
have very simple pretty ones. The framework is of blue-green painted wood, and over the top are fixed half-hoops of iron, painted the same colour. Straight horizontal wooden battens join the sides and secure the arches on the top, and a gilt knob at the summit gives great finish to this rose-planted bower. If more shadow is required straw mats are put to line the sides. It is so easily erected that any handy man could manage it, and save expense in buying a ready-made and often ugly structure. A plentiful supply of straw mats is in every Italian garden, for they are useful for shading the arbours and also for protecting tender plants from the sun. They are made by laying straw neatly across upon a framework of bamboo sticks. All the ties are made with willow-bands, and to strengthen the whole a stout bean-stick is secured at each end.

Sometimes in nursery gardens where ferns are made a speciality of, a skeleton greenhouse is erected without glass. Any covering can at any time be put over this wooden framework if required. A rather charming fernery and shadow-house can be combined in this way. Creepers of every sort, sweet-smelling jasmines, roses, and honeysuckles, are planted outside to climb over the wooden structure; and ferns in pots or planted in beds could be artistically arranged within. Space can be left for tables and chairs, and this would form a very refreshing green resting-place. The design need not be ugly, for patterns could be taken from good old-fashioned treillage-work. Of course, if ferns were to be the chief feature of the house, it should be placed where the strongest rays of the sun could not penetrate.

Since the introduction of the Japanese blinds, made of varying sizes of bamboo-canecanestrung together, we have no difficulty in protecting the sides of shadow-houses from heat. They are not as thick as the Italian straw mat,

through which nothing penetrates, but they have the advantage of rolling up easily, when it is wished to admit air and light.

In considering the graceful, inexpensive ways in which other countries build arbours, whether it be the Japanese roof of dried twigs mounted upon stout uprights, placed at intervals to form a circle, with little coloured paper lanterns suspended to decorate, or the Norwegian grass-sown roofs, we feel that there surely is great imagination lying dormant in England, but that it needs inspiration to call it forth in building shadow-houses.







## GARDEN ORNAMENTS

OLD books and pictures are the only means of obtaining information about garden ornaments previous to Queen Elizabeth's time, and even from them the knowledge obtained is but limited. Owing to being entirely arranged with a view to defence, castle gardens of the Middle Ages were very confined in space. Small level portions of ground within the high fortress-walls were utilized to grow herbs and a few flowers and vegetables. Pictures show enclosures surrounded either by wattle or treillage fences, and apparently the only ornaments were elaborately carved stone fountains or bathing-pools, and in some cases "loggias," or arcades, in which the inhabitants had meals in summer. There were two styles of flower-decoration. Either the incidents that are depicted take place upon a "flowery-mede"; or a stone-paved court is represented, in which is a group of small formal raised beds with cement edgings to them. Sometimes a topiary tree in a large ornamental pot either stands upon one of the brick-faced, raised banks overgrown with herbs which were used as seats, or is planted in the centre of a formal group of beds.

Near these seats is usually a circular stone table upon a pedestal leg, and across it is laid a narrow strip of linen or damask, upon which are spread light refreshments. Perhaps the stone ornament shown at Fig. 105, which exists now in an old English garden, and dates back to Queen Elizabeth's time, may have been used for some

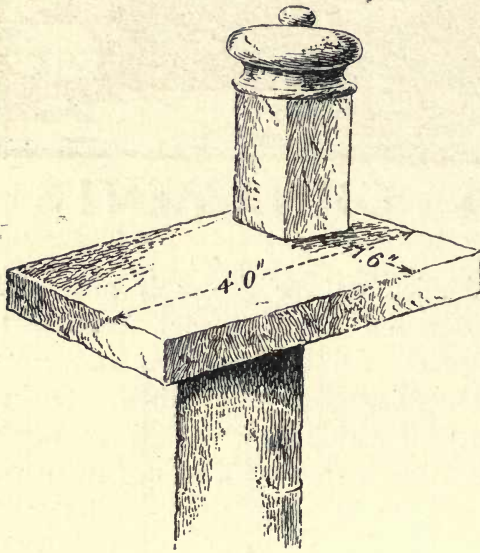


FIG. 105.

such repast. Or maybe it was a flower-pot stand, upon which ornamental pots were grouped. It would be interesting to elucidate the object of the decoration at the back of it, which looks like a crown carved in stone standing upon a pedestal. This ornament would seem to be one of the oldest which remain in

England, for the stone fountains and elaborately carved bathing-pools of mediæval gardens have vanished, likewise the small narrow cement baths in which the serving women washed the spoons that were used at meals.

The fountains or cisterns were very highly decorated, and had usually some figure emblematic of a saint or of the Virgin Mary. The one introduced into the garden in the Grimani Breviary has a dove with outspread wings resting upon an orb. The Gothic roof below shelters the lions' heads out of which the water gushes. It falls into a stone basin of four half-circles. Then another

fountain is shown in a Flemish *Horæ*. A statue of Venus is at the top and the water issues from a globe below and falls into three separate receptacles, so that the first one can be used for drinking, and the other larger basins for household purposes. The whole of this little garden is railed round by a delightful trellis fence, and it was evidently treasured for the sake of the almond-trees behind the well and the flowers which surround the steps and pool.

As time went on, fountains became simpler in style, more like Fig. 106, and yet taller ones, which still show some trace of Gothic decoration, until, with the advent of Le Nôtre and his workmen, a revival took place of early Italian statuary. Neptunes, dolphins, and mermaids then formed centre-pieces to large circular pools, in which beautiful reflections of autumn-tinted foliage were sought. When the formality of clipped hedges became exaggerated and Pope wrote sarcasms upon topiary, rural grottos in which fountains played succeeded the marble figures, and good statuary became scarce. It is possible, now we have so fine an example of a figure-fountain in front of Buckingham Palace, that private gardens may give encouragement to the sculptor's art, by a revival of marble sea gods and goddesses; for the reflection of such whiteness is beautiful in water. Sometimes in the background of a figure-group, painted by an old master, we can faintly trace some semblance of an old garden, and in this way we are familiar with the "Kynge's Beestes," some of which were carved in wood and others in stone, for the gardens at Hampton Court. History tells that in Henry VIII.'s time there were many such columns in that garden. They bore heraldic devices of dragons, tigers, greyhounds, such as are now seen upon the moat-bridge which admits to the Palace. Each heraldic beast was mounted upon a tall column with

a pennon in his paws, and formed the centre to a raised flower-bed, round which was a low, painted wooden rail. In those days they had not the many flowers that we now boast, and so, perhaps, gardens required more dressing up by artificial means to gain enlivenment; for we read, too, of gilt bird-cages and coloured glass hanging suspended from treillage galleries.

It is possible that these heraldic representations upon

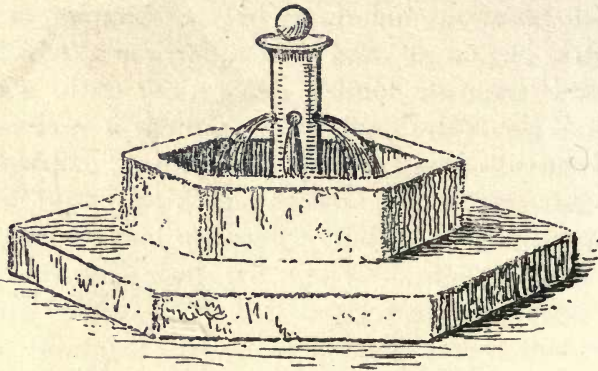


FIG. 106.

columns had as their origin the symbolic figure of Hermes so frequently used in Roman times. This very early decoration went by the name of Hermes. It was at first a squared wooden post, usually tapered, and diminishing downwards to facilitate its being driven into the ground. Used for marking out boundaries of land, it often bore upon it the head of Hermes, who was tutelary god of the fields. As ornaments became more generally introduced into gardens, a pillar of stone with the god's head formed the centre of a flower-bed.

In England our climate does not allow of very free use of statuary, and also we have not the play of strong sunlight, which makes for real beauty when the shadow from trees that surround the marble figure flickers upon

it in ever-changing delight. Some few gardens lend themselves to such an effect, where the heavy green of a clipped hedge calls for a stone figure to lighten the darkness of a niche cut in it. In this case the statue should be really well carved, and it adds to the interest if a figure emblematic of the surroundings be chosen.

All gardens, large and small, are helped, however, by the introduction of some tall feature; and if stonework be out of the question, from the point of view of the cost, or the difficulty in obtaining just the subject that would be suitable to the garden, then it is well to fall back upon a carved wood or treillage standard. Such a feature, as it forms perhaps the centre of a rose-bed, is a means of leading the eye upwards to beauties of colour or form which are above the level

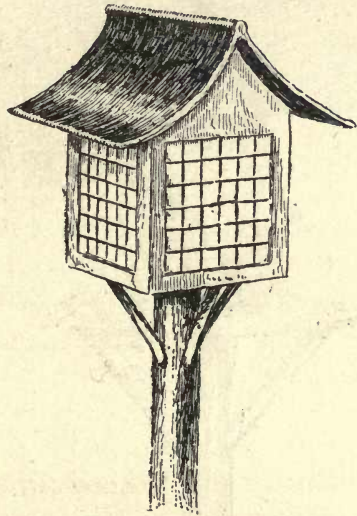


FIG. 107.

of the eye. It can be made of wood, painted a favourite colour, and is fixed firmly by means of a patent in the centre of a flower-bed, and being thus quite immovable is admirably suited to support climbing roses. These are trained outside the standard, and a few shoots can also find room within the treillage work, so that soon the only part that is well seen is the small heraldic device at the top. A group of beds, with one of these in the centre of each and various emblems on them, makes a rather charming garden.

Where a garden needs less formal treatment, perhaps

near a natural lake or rock garden, one or two Japanese wooden lantern-holders like Fig. 107 give delightful colour in the day-time, as a considerable portion of the woodwork is painted a red orange colour. The part in the centre (C) is white with black lines across it, whilst the quaint, hat-like roof is black. If they are carefully

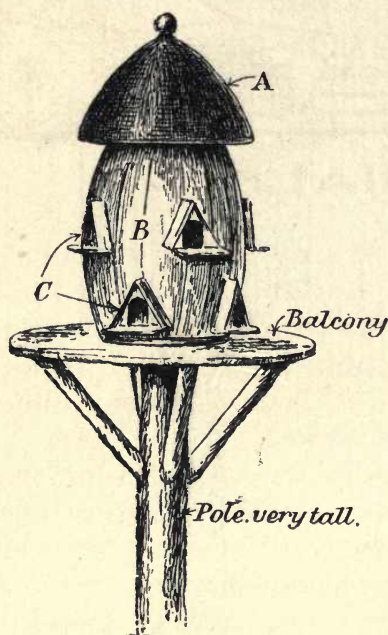


FIG. 108.

- A, Roof covered with felt.
- B, Cask painted white.
- C, Holes for nests.

placed they fit in naturally with semi-wild scenery, where it would be impossible to put any feature more formal in character. Then, too, they have the advantage of holding a lantern, and there is nothing prettier or more original than a garden which is lit up at night. In a wilder part of the garden, in the corner of an old orchard, perhaps, a simple dovecote mounted upon a tall pole looks well. There is no more restful sound than the soft cooing of doves, and a flight of pure white fan-tail pigeons, as they fly down when a handful of maize is held out, is a

picture in itself. The feathers they scatter prevent them having a good reputation with tidy gardeners, so that a piece of ground with grass beneath is to be sought for their wooden house. Fig. 108 shows a simple but picturesque one which any handyman can quickly construct.



## SUNDIALS

**G**ARDEN craft has been taken up with such ardour by the majority of English people, that there is danger of the architectural and decorative side becoming somewhat overdone and injudiciously executed. The art of leisure has vanished. Is the power of restraint in art hastening to take flight as well?

In old gardens it is not unusual to count eight or more sundials and some half-dozen weather-vanes, but they are so carefully selected and executed, they fit with such harmony into the surrounding scene, that they only form a happy part of it. We are not especially conscious of them; it is only as we reflect later, at leisure, upon the satisfactory whole impression, that the sundial or other ornament becomes in any sense individual or detached from the picture. Time helps in this, for grey lichen or green moss softens what would stand out more prominently in freshly carved stone. Perhaps, too, it is not only the careful placing of each object that pleases, but the skilled craftsmanship with which it has been carved. A small personal touch, such as hearts entwined and the motto *Bien faire, laisser dire*—leaving us

pondering as to the past story which lies concealed—adds to the joy of garden exploration. In front of an old curiosity-shop in some village remote from tourist invasion, are four little figures in lead of children supporting graceful flower-baskets on their heads. Each stood once upon a square block of stone, now, alas! sadly maimed and broken.

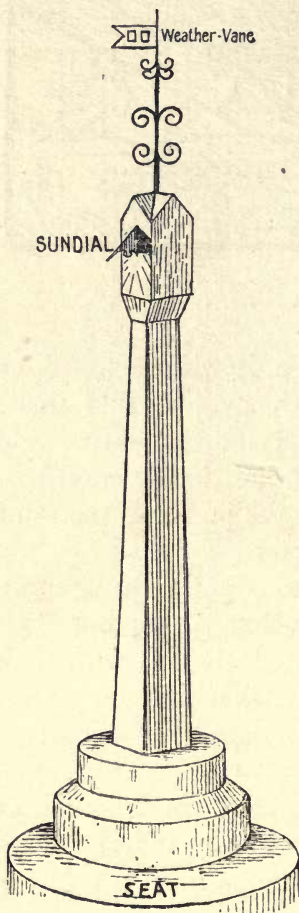


FIG. 109.

There is a larger pedestal for the leaden Cupid that should form the centre to this delightful group, holding in his hands above his head a square sundial. "You may waste but cannot stop me" is the motto upon it, and the initials of the owner, the date and name of a craftsman belonging to a neighbouring town, carefully carved in the stone, seem to bring us in close touch again with the little square parterre garden which these figures of children helped adorn. The whole was so evidently arranged by people who were in close accord. What a difference from the ready-made ornaments, each exactly similar and formed out of one mould, which are now quickly packed up at business houses and despatched

to their destinations. There is no trace upon them of individual craftsmen.

Books have been written upon sundials and their mottoes, so there is no excuse of lack of suggestion



for those who are able to employ a good, old-fashioned, careful craftsman to execute something that will go with the garden, and will leave behind a pleasant impression of the garden-lover who took time to select and place it. Let us consider one or two types of sundials, before passing on to other architectural ornaments. To be really useful, any kind of timepiece should be in a position where it can easily be seen, and for a dial which is to be marked by sunlight it is of course important that it should stand in a prominent position, where light and shade play freely upon it.

It is therefore ill-considered to place such objects, as we sometimes see them, with a view only to the ornamentation of the garden and without consideration of the original object of the dial. We now have clocks and watches to tell the hour,

but, nevertheless, it is always an interest to see that the shadow-clock marks time correctly.

Fig. 109 is perhaps not a very good one in this respect, as it is so high from the ground that only a vague impression of the hour can be had. It originally was a market cross, which for some reason or other had to be moved, so a home was found for it at the end of a long vista in a garden. Stone-built, standing about seventeen feet high, it combines a seat below with an iron weather-vane on the top, and is a suggestion for anyone who wishes to rescue another such handsome stone pillar from destruction.

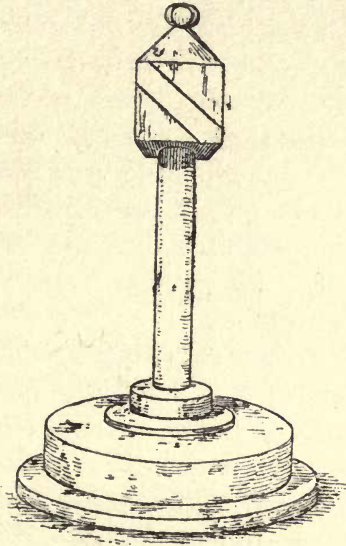


FIG. 110.

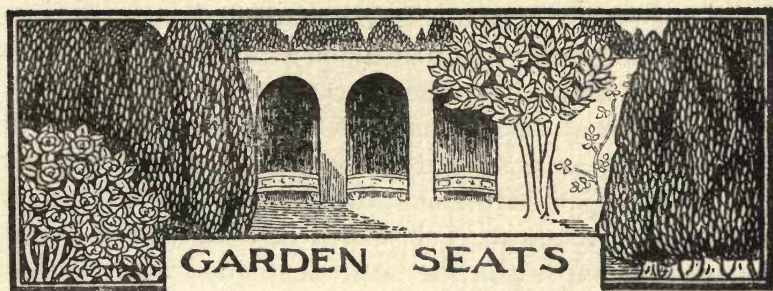
As a model of what the ideal sundial should be from the point of view of proportion and height, Fig. 110 is good. Its date is 1667, and it commemorates the Great Fire. It has a clock face upon both sides, so that morning and evening have separate dials. Perhaps one of the most original positions for a dial is when it stands upon the angle of a terrace wall, overlooking distant country. I have seen one which was approached by three rounded steps that led from the terrace walk to it. This one had the advantage thus of being placed in full view of the sun and so it was easy to see, for the shadow fell upon it.

Then again, let in a red-brick wall nothing looks better than a grey stone-faced dial, the little roof and ornamentation showing Elizabethan taste (Fig. 111). Its motto "Ray for no man" seems in character with its somewhat stern face.

In our climate it would appear that lead-work is more appropriate than stone or marble. It is durable, and the dark colour as a rule is more restful near trees and flowers. It is to be hoped that the revival of such, with careful detailed workmanship and the study of suitable positions for it, will be encouraged in the future.



FIG. 111.



**N**OTHING perhaps adds more to thorough enjoyment of a garden than plenty of arbours in varying aspects, beneath which the garden-lover can rest in complete enjoyment of sweet scents and lovely flower colours that surround him. It is necessary to know a garden well before advice can be proffered as to the best places to select for garden seats. There are many points to be considered: whether shadow or sunlight is most wanted, if it is only with a view to guiding the eye along an important vista and having an architectural object or a meaning at the end of it; whether the resting-place is to be in absolute quiet and seclusion, where a busy man or woman can carry on work in peace and quiet, or if it is required for many friends to have the enjoyment of animated talk and laughter.

For real comfort, perhaps, nothing is more luxurious than a chaise-lounge with plenty of soft cushions; a table by its side, upon which is an ample supply of books, from the latest yellow paper-covered French novel to the best garden book, full of possible creations; and a large spreading oak-tree above. No greater happiness is possible on a still, warm summer day, with the cooing of wood-pigeons in the woods near by, the splash of a fountain in the distance, and the delightful prospect of a friend who will come later, when the "long unhampered

day" has run its course. In all gardens, however, even if they possess ready-made positions with overarching trees and smooth lawns for garden encampments, there is a call for originality of design and position for seats.

When we consider the number of beautiful garden ornaments which have been invented in all countries and at all times, it is with real sorrow that we see so many survivals of an era of not particularly good taste, in the shape of iron benches. It is their undoubted durability which has preserved them, and we who try to rest upon them are the sufferers, not only from their unpleasing appearance, but from the ill-chosen formation of the back. They remind us of those uncomfortable open carriages which have seen better days and yet are still used in some small country village to meet the belated traveller. They are shaped so that neither by stooping forward nor by reclining absolutely at full length can comfort be obtained. Let us stretch our limbs again in freedom and move on to more picturesque ones, even if they do not happen to possess the restfulness of a hammock or beehive chair.

From old Italian pictures and books we learn that beneath galleries or treillage bowers there usually were seats. The word "casa" was not only applicable to a small country house, but the name was also given to bowers made of willow-wands interlaced, or other wood-work, over which vines were trained. The French name for these was *berceaux d'osiers*, which is descriptive. The seats were often of stone and were more formal and architectural than the surrounding arbour. In our country stone seats are only possible if a smooth plank of wood, painted the same colour as the stone, rests on them. We then gain the advantage of having a solid, durable foundation as well as good moulding or carving of the legs or supports, which are handsomer and more lasting in stone than in wood.

Fig. 112 shows a somewhat similar arbour or gallery ; but here the treillage frame is more ornamental in design, and although it is made of wood it is handsome enough to be in a large garden. In this case it would only be considered as a resting-place for a moment, when we sit with friends for a short time to talk, on the way to another part of the garden.

The seats are narrow, so as not to take up too much room in the pathway, and more solid cross-pieces should be between the uprights, so that there is comfort and support in leaning back. These *berceaux* are suited especially to small gardens, where there is satisfaction in knowing that no inch of ground is wasted, for fruit or ornamental creepers can be grown over the framework, and other crops are cultivated close up to these.

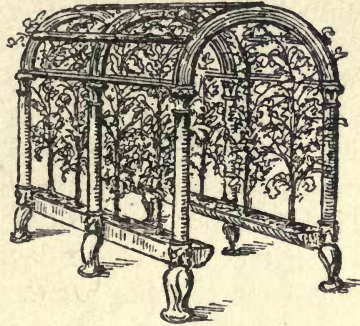


FIG. 112.

In Italy they often had more stately ones, and in most gardens we find stone-built buildings, in which are deep alcoves, going back so far that (except in the middle of the day, when no one would dream of interrupting the "siesta" to sit out of doors) there is partial shadow on one side, at all events. Usually tall cypresses are near, projecting somewhat in advance of the sides of the building, and these keep the sun from penetrating within. To complete the picture a pink Judas-tree is near.

Sometimes in a small garden belonging to what is now a farmhouse, but was probably a place of no small importance three hundred or more years ago, a great surprise awaits us. Either elaborately worked iron gates,

a shadow-house, or a small temple shows that the original owner was in a position to afford himself the assistance of able craftsmen. Near an old house, said by the villagers to be haunted, lies a garden that is worth visiting in spite of rumours to the effect that tragedy may overtake the incautious visitor. Upon a raised grass mound, above a playground which is now disused, but once, no doubt, was for the game of bowls, is an Elizabethan stone seat.

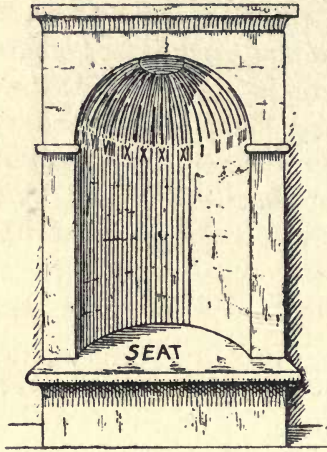


FIG. 113.

It bears distinct resemblance to the Italian alcoves we have been discussing. At present it stands isolated, with no other decoration near; but doubtless at one time it was an important feature in the design of this garden, and probably a clipped yew hedge was upon either side of it. The Italian craftsmen who may have been doing other work in the neighbourhood—for at that time, we know, there were many in England—evidently thought it wise, in so cold a climate, to put this seat in full view of the sun; a dial is in the upper part of the recess, so that it bears the rather unusual advantage of being both a seat and a sundial at the same time. The hours are marked by long lines, and the half-hours have short ones to denote them (Fig. 113).

In large gardens, alcove seats are often very elaborate and remind us of that grand one built by Wren, which stands forlorn and meaningless, free of any fixed position in garden design, near where the fountains play in Kensington Gardens. It is to be regretted that we have not yet mastered the importance of leading up to such a

lovely feature and making it the centre of a parterre or view.

Fig. 114 shows steps leading to a somewhat similar seat, which is further elaborated by having handsome flower-pots on the top of the pilasters supporting it. The ground-plan (Fig. 115) shows how such an architectural feature is best approached, for where there is stately stonework there should be formality before we reach it. The best effect is obtained by a path increasing in width, and a hedge added to in

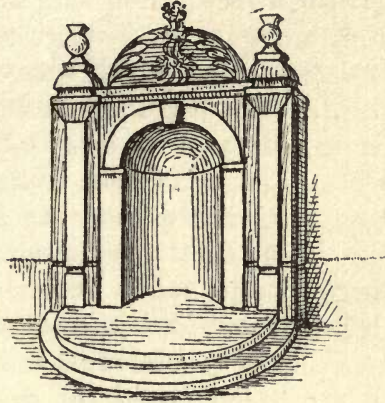


FIG 114.

height as it gets nearer the flight of important steps that lead to the alcove.

How curiously fashions change we see in Fig. 116, which could be described in almost the same words as Fig. 114. For it, too, has flower-pots on the top of the pillars that support the seat; and yet a difference in shape and the somewhat low long lines show it to be "Empire" in style. It certainly is not elegant nor graceful, although the fan-shaped pattern and the knob upon the back of the bench are not unpleasing.

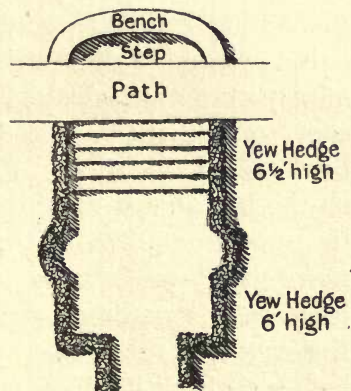


FIG. 115.

Yet another is of the same date, and reminds us of Eastern decoration, there being something Egyptian and

sarcophagus-like in the shape of the whole and the termination of the pillars. For a good specimen of an important stone seat, suited to an Italian garden, the reader is advised to look at "Pompeian Decoration," by R. A. Briggs, wherein is one which bears the somewhat mournful name of "Sepulchral Seat," but which would

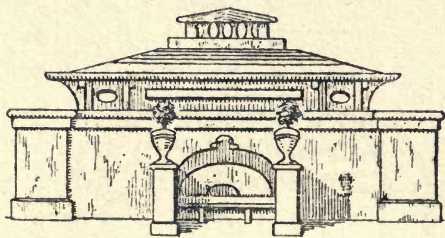


FIG. 116.

make a grand termination to a long tall avenue of dark trees.

Where there is a call for stonework upon high ground, to overlook a distant view, something rather Gothic in design

would take us back in mind to a monastery of the Middle Ages, where ornaments for all purposes, house or garden, had an element of what we should call "Church" decoration about them. The small openings between the pillars above this style of seat would be delightful to look through, if the eye could roam over some great stretch of enchanting English woodland or upland country.

Knowledge of these old gardens is chiefly gleaned from miniatures in missals, and we learn thus that in the inner court of a castle a raised seat was often formed with a brickwork foundation. Evidently enough soil was placed on the top of this to enable either thyme or other herbs or grass to grow freely. Usually these were so arranged that there were three levels. The highest was a brick wall, sometimes a portion of a turret or rampart of the castle, so that the approach of an enemy could be well seen from here; or else the wall formed the boundary of a lady's garden. This brick or stone work was used to lean back against, as the next tier below was the seat. Upon this grew the herbs to make a soft and sweet-



smelling cushion. Then came a third and lower level, with a narrow strip of pavement or brickwork to keep the feet from damp. Often the brickwork which formed these seats was built round three sides only of a small garden or court, so that access to the grass-plot or bright flower-bed in the centre was gained upon the fourth side.

We can picture how bright and gay such little gardens were from the pictures we see of ladies plying their tapestry-craft, whilst gaily dressed pages played the lute or harpsichord to while away the time.

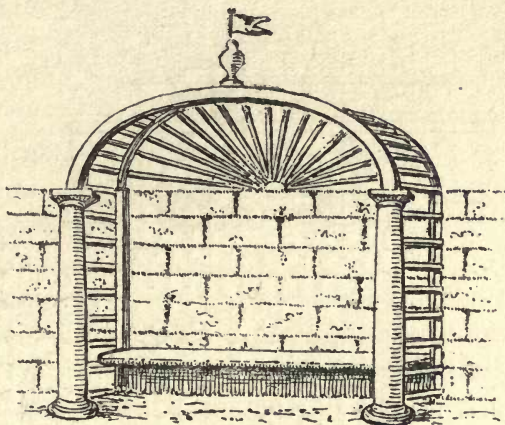


FIG. 117.

It is to Holland that we go for treillage seats and arbours, many of which are nice to copy for English gardens. As they are only made of wood, any ingenious handy man can erect them if given an idea as to the proportions required in the particular site that is chosen.

A very charming one is Fig. 117, which is evidently built against a wall. Four wooden columns support it, and a dome-shaped wooden roof rises from these. The intervals between the main supports are filled with wooden battens, either placed straight or extended fan-shaped from a centre. The little decorative knob and flag on the roof give a pleasing lightness to this design. The woodwork can be painted any colour or creosoted.

In all work it is often necessary to modify greatly the designs, whether they are suggested by ancient craftsmen

in old books or submitted by the men of to-day. We have to keep in mind that the designer is anxious to please in some way or other, and therefore he is apt to crowd into one sketch or plan a great many ideas, hoping that

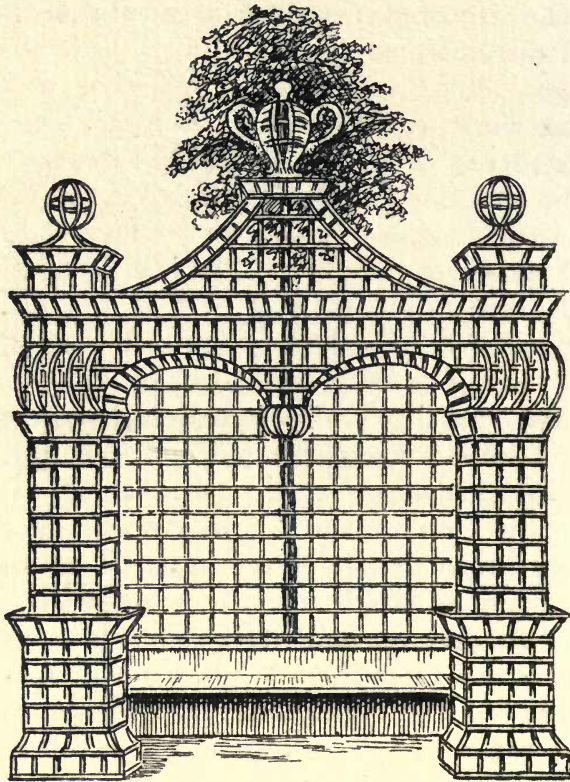


FIG. 118.

one or two of them at least may find favour with the future employer. Thus in Fig. 118 we must not take for granted that all the detail there included would look well. The main ideas, however, are typical of taste about the time of William and Mary. Evidently this garden-seat was intended for two purposes—to form a feature at the

end of a walk and to enable the spectator to sit and look out through the trellis-work at the country beyond. Noticeable is a creeper, planted at the back and guided up to extend its branches in a treillage vase which stands upon the roof. The treillage globes upon either side are ornaments that were usually introduced at that time.

Another idea from Holland is for a circle where four paths meet. Upon a raised bank, which has two tiers and thus forms a seat with a back to it, is a very prim-looking little clipped tree. This idea can be utilized in a much more natural way by planting a tree upon a large raised mound and allowing it ample opportunity of extending its limbs freely, thus casting plenty of shadow over the occupants of the garden bench.

Somewhat later than the treillage seats came the introduction of more solid woodwork. Probably Georgian taste introduced a heavier and more durable type of painted woodwork. Thus unexpectedly in the stillness—perhaps one might almost say the dulness—of some small, almost disused “Residenz Garten” of a German town, we have sometimes come upon a garden bench well worth copying, lest it should never be seen again. I remember one the back of which was formed by decorations which reminded of the Prince of Wales’s feathers. Yet another, found in the garden at Schleissheim, near Munich, although simple in its general outline, betrayed unmistakable French influence in the curves of legs and back and the slight touch of what would be called “Early Chippendale” in book-plates or mirrors.

Perhaps the last pattern submitted may find most favour in general, for it combines solidity with plain but not unsightly lines, and further has the advantage of a smooth, comfortable back. It should look well in most gardens, for it is unpretentious and therefore suited to a small one, and yet there is a quiet dignity about it which would

enable it to hold its own at the end of a fine vista, Fig. 119.

Thus in our wanderings through many gardens we see that there are fashions in all things, and it rests with the man or woman who knows the true beauty of the individual garden in question to select the seats that

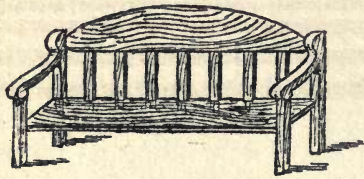


FIG. 119.

will add most to restfulness, and perhaps be the least conspicuous. We know that Rowlandson, in his illustrations to "The Vicar of Wakefield," was tempted to do two separate illustrations of that "seat overshadowed

by a hedge of hawthorne and honeysuckle" where so many important incidents of that delightful story occur. We find, too, that a different garden ornament may totally convert a place which is insignificant or even unsightly in appearance to a pleasing, delightful spot. As with the arrangement of furniture in a house, so here it will not be so much the striking beauty of the furniture as the general restful, happy unity of the *tout ensemble* that will send us away thinking, "What a perfect garden!"





ONE of the greatest charms of Italian landscape is the winding shadow-path, outlined by tall cypress-trees, which slowly ascends to church or shrine. We cannot connect haste with it, for the roadway appears to wander at leisure up the steep hillside, choosing always a direction that lies most in shadow when the noonday sun burns fiercest.

Occasionally there are straight avenues leading direct from a villa, so that no time is lost in running down to catch one of those crowded little steam-trams that ply between Florence and the country villages. The cypresses which outline the grass path are planted so close together that only two can walk abreast, and a dense cool shadow is cast across the footway. Yet darker is the shade where steps lead down to the highroad, because it is here, in the half-circle formed by the tall trees, that a pause is made to await the distant sound of the child's tin trumpet betokening the approach of the conveyance that speeds us to the city.

Italian steps in gardens take a leisurely course and are usually arranged so as to give many resting-places between the ascents to different terrace-levels. There are often two flights starting in opposite directions to gain

the same terrace below, so that there is a choice of sun or shadow according to the time of day.

In old pictures of the Vatican gardens we notice many such easy ascents, arranged so that the stairway should pass by little recesses or temples, built well back into the retaining wall where the sun could scarcely penetrate. Here shade and coolness were obtained, and we can picture the processions of red-robed cardinals who paused upon their way to ponder and discuss the serious problems concerning the Church (Fig. 120). The incline

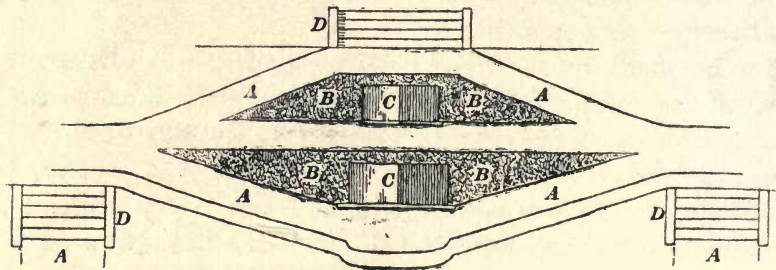


FIG. 120.

*A*, Path ; *B*, beds or shrubs ; *C*, temple or summer-house ; *D*, steps.

was always gradual and easy, and each terrace with its small temple gained variety through the different direction the staircase took.

In these steps belonging to old gardens we find leisure and dignity considered ; and even if we cannot all copy them in stone, it is well to study carefully their proportions, so that, if need be, it is possible to reproduce with humbler material.

In the gardens of the Benedictine Abbey of Jumièges, near Rouen, is a beautiful specimen of a garden stairway\* Fig. 121 represents roughly the lines it takes. Here, even if it is not possible to build brick retaining walls, the shape and graceful circular outline of the originals can be copied by planting wichuriana roses, rosemary, or other

shrubs upon the raised banks which will take their place. The humble tarred railway-sleeper even can be utilized in place of stone steps, and with small alpines growing in the joints between it will look well. So many are prevented by the fear of cost from making gardens; and yet it is best to plan out in correct proportion from the outset, and execute temporarily in woodwork, to be followed later by elaborate stonework as soon as the exchequer allows. Therefore all notes that can be made as to the width of steps, their height so as to provide an easy ascent, and the different landing-places where rest is secured, are sure to be of use, whether we execute in stone, brickwork, wood, or grass.

There is no doubt that even in gardens which are not upon a steep hillside it is good to make, if possible, differences in level. Therefore where a place does not possess these naturally they should be contrived, for it helps towards the incidents and surprises that are so important in garden design. Such diversity of height has to be considered chiefly for the actual pleasure ground; and near where steps occur there must be a workman's path, upon an easy incline, where a wheelbarrow can ascend.

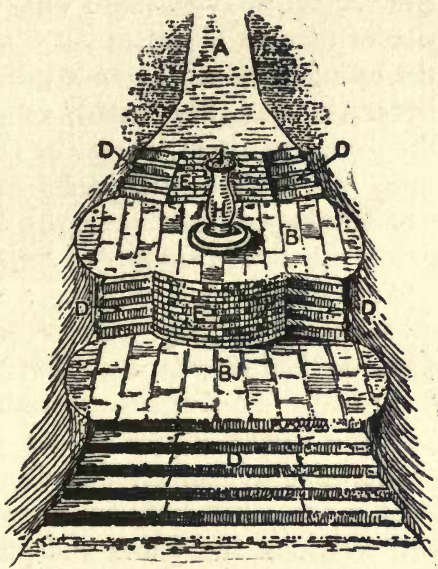


FIG. 121.

- A, Path widening as it nears D.
- B, Plateau with sundial, H.
- BJ, Similar plateau.
- D, Steps.
- E, Brick retaining walls to terraces.

A very charming form of stairway is one which can easily be made of turf. Its beauty lies in the shape of the steps. A grass circle is upon a level, and two buttresses of stone or earth banks, as the case may be, and about three feet high, form a retaining wall upon either side. From the grass circle eight or nine concave-shaped circular steps ascend the hill, and likewise below it, a similar number of steps, but convex in shape, descend to the terrace below. In both cases the height of each step is very small. The beauty of the whole lies in this and the complete circle formed by the two flights of stairs.

In old Elizabethan gardens we often find these same circular-shaped steps made with bricks, and no doubt they follow the design suggested by a workman from Italy.

The actual tread is about a foot wide, and the bricks, those curious long narrow ones made about that time, are laid sideways, so that the narrowest part forms the tread. The circles are rather narrow and confined, and this gives a quaint old look, but is sufficiently comfortable to lead to the raised terrace-walks that were often made, where only one or two were supposed to walk and overlook the knots and parterres of the rest of the garden.

In dealing with straight flights of steps, not round or oval ones, it adds to the dignity to increase the width of the whole flight as it approaches the terrace below. This carries out the line usually taken by a balustrade, which runs out to left and right as it approaches the bottom of the flight of stairs.

In Spanish gardens we find an ingenious and picturesque way of conveying water down a brick-paved conduit or open gutter upon either side of steps. When the last one is reached, this small cascade flows into a cement pool, and from thence is carried underground to the next flight of steps, when another small waterfall is thus con-



trived. Such water-step gardens were often arranged in hot countries, both for ornament and to cool the air. Nothing could be finer for a show place than the stonework amphitheatre of the Villa Lante at Bagnaia, where spray fountains rise all round, alternating with tumbling miniature cascades, and vases filled with bright flowers stand upon the surrounding balustrade reflected in the water.

There is a special charm about stairways which descend to the water's edge. Whether we think of those at Venice that are used as landing-places for gondolas, or the sparkling white ones reflected so clearly in the Italian lakes, or even the humbler ones along our River Thames, there is a fascination about them all. Here should be very careful architectural planning, because we have not only the staircase itself, but also the reflection of it in the water. All faults of colour or proportion will appear more vivid in the mirror than in real life. Then, too, ample width is important to allow for landing from boats, which is done in discomfort if space be limited.

For small suburban gardens, where it is not possible to achieve water amphitheatres or even terrace-walks, it will yet be possible to gain a different level in the garden by having recourse to another plan. A flight of wooden, rather ladder-like steps can lead up to a gallery surrounding a portion of the trunk of a tree. This, if the tree chances to be large and overshadowing, will give a very delightful retreat, in which the family can do their reading and writing. There is something that recalls the Swiss Family Robinson about it, and this feeling of a spice of adventure is all the more enjoyable. Such a plan could sometimes be adopted in large places, where ground near a house is levelled, and perhaps, in moving earth to make a smooth lawn or parterre, one fine tree is left upon a lower level than the newly-laid-out ground, a wide ditch

separating it from the rest. Either steps or a wooden inclined plane or movable bridge can then be stretched across to reach the wooden platform amongst the branches of the tree (Fig. 122).

Thus we learn that all flights of steps should be

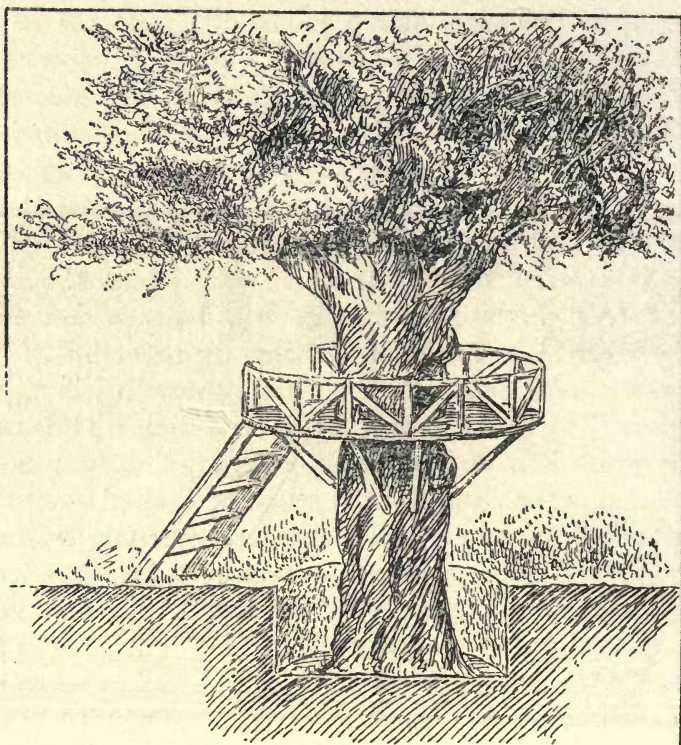


FIG. 122.

important additions to the beauty of a garden. From those small ones upon which a statue rests, to the well-spaced and carefully moulded stately stairs intended for the reception of Royal personages, all give height and life to the whole. It is not so much the quality of material which matters ; correct proportion is what speaks.

Many are the elaborate stone balustrades and stairways upon which hundreds have been spent, yet dignity and importance are omitted. A simpler, well-proportioned structure would have entirely altered the character and enhanced the beauty of the place.





**I**N early times, when the Norman influence was still felt in England, gardens were practically what we call "orchards." Fruit-trees were predominant, and between them were vegetables and the few flowers then known. These were what grew in the wattled enclosure divided off from fields, which was used to supply the kitchen with delicacies. This piece of ground went by the name of "Pomarium," and later was called "Apple Garden," which, like "Shadow House" and "Orange Garden," are quaint names that might well be revived.

Any information we have about old gardens is derived chiefly from MS. calendars, in which are glittering gold and many-coloured illuminations showing the things that industrious monks cherished most in their orchard-gardens. It is curious that the early spring months of the year are those in which we find most records of horticultural matters. Was this because winter days seemed very short at that time, through scarcity of artificial light, and because the windows were small? Or was it that the old fellows, like all true gardeners, were busy in the autumn and early winter at work upon the land, preparing ground for the crops which later were to go in, and therefore they

could not devote much time to literary work until longer days began ?

Garden craft in all usual routine work has altered astonishingly little since those days. In pictures we recognise many operations which are still done in the same way. We have fewer superstitions now, for these have passed away together with some of those delightful names of flowers that were taken from festivals of the Church. For instance, " Our Lady's Bunch of Keys " is no longer connected with cowslips ; nor is " Our Lady's Workbag " used to designate a calceolaria ; nor " fior de Santa Caterina " remembered as descriptive of a daffodil. It would be interesting to see if Petrarch was right in his opinion that anything planted upon February 6th, if it fell under a good moon, will flourish. Another idea agreed to by most was, that trees abound in sap at the full of the moon, and are driest or freest from sap during her last quarter ; also that plants usually grow faster during the increase of the moon than during its decrease. In agreement with this we find Thomas Tusser's remarks written about 1550 :

" Sow peas on and beans in the wane of the moon ;  
Who soweth them sooner he soweth too soon.  
That they with the planet may rest and rise,  
And flourish with bearing most plentifully wise."

Other garden superstitions can be traced to the influence of the Church, because monastic gardens were the chief ones in the Middle Ages, being sanctuaries of peace and quiet, where turmoil and din of war scarcely penetrated. Thus we learn the old saying : " Put in rosemary cuttings on Good Friday, and they are bound to grow." So, too, many garden-craft ideas crept into England from far distant lands, introduced by emissaries sent by the Pope, and thus came ideas of Italian vine-culture, with accounts of plants not indigenous to our country. Sometimes an old

name of a place is the only surviving recollection of where vines were planted in imitation of foreign ones, and amongst these is Compton Wynates, which takes its name from a famous vine that once grew there.

It would seem that the old-fashioned arrangement of growing a plentiful supply of fruit, together with vegetables, is a good one, for town gardens or where space is limited, for plain square plots of ground look best outlined with espalier fruit, and unsightly buildings are thus hidden from view. In a small kitchen-garden, where it is important to plant as much as is possible in a limited space for profit, it is a good plan to have bush fruit-trees outlining all rotation plots. They form protecting lines down these at intervals, whilst pyramid-shaped fruit-trees look well breaking the line of an espalier.

Care must be taken not to rob a small garden of sunlight by planting too many large bush fruit-trees, and it is for this reason that cordons, both on walls and little dwarf ones as edgings to paths, are profitable as well as ornamental. Their upward growth upon walls and espaliers is to be encouraged, for the higher the wall, the more fruit is obtainable, and by training the trees in a sloping position where the walls are low, a large yield of fruit is secured. Then again, wherever possible a circular boundary wall is best, as it accommodates more trees than a square one.

The French have thoroughly mastered the art of training fruit advantageously, but about this and the glossy appearance of the stems and branches of well sprayed, carefully cleaned trees, we yet have more to learn in England. Each tree should have the same cared-for appearance that a well-groomed horse presents in the satin shine of his coat, and should not betray that unmistakable green of moss and lichen that is a sure proof of negligence.

The success that has attended all recent efforts at reviving fruit-bottling and preserving, together with jam-making, has taught the householder that the kitchen-garden has to be even more considered in its workable and practical lay-out than the ornamental flower-garden.

It is with some surprise that we notice what small progress has been made in this direction since the days of the old monks that have been referred to. They were almost entirely dependent upon manual labour, and doubtless found relaxation from their many forms of serious reading and earnest prayer by wielding the spade. They had leisure in which to prepare the ground and plenty of young monks to fetch and carry for them. It is very probable, however, that in years to come many large gardens will remain shorthanded, for the rise in the price of labour must necessarily affect all classes. Then, too, the shorter working days and the extra holidays that are being instituted will mean a decided decrease in production, unless steps are taken to counteract the effect that these new regulations are bound to have upon agricultural and horticultural work.

The best solution for these troubles, in the working of a large kitchen-garden, would seem to be a recourse to machinery. By working the land with a small plough and horse-power far more could be quickly accomplished, and a piece of ground that it would take a man several days to dig could be ploughed by a man and a stout cob in one morning. He might, perhaps, require the assistance of another to guide the pony, but this light job could well fall to the lot of a crippled soldier, or if women were included in the staff one of these could undertake it. Those of us who are, in these days of reconstruction, watching over the progress of vegetable production worked in combination with live stock such as goats, rabbits, and poultry,

upon the lines of a smallholding, will welcome any time-saving inventions.

With hope for such future developments whereby Planet ploughs and hoes may be introduced at a reasonable price, we look to the influence of the Royal Horticultural Society or some other Committee that has progress at heart. If a variety of implements are invented that can be attached to these handy little ploughs, such work as earthing-up potatoes can be quickly done.

How will horse labour affect the lay-out of the kitchen-garden? It will necessitate planning to have vegetable crops grown in long, uninterrupted strips, where no fruit-trees or boundary fences will interfere with the work of the pony and plough. Consequently, in places where more than one acre is devoted to vegetables, it is probable that all fruit will be kept in one portion of the garden, in the orchard or Pomarium (to return to the ancient name), and the vegetable-garden will resemble a market-garden. The upkeep of many large old-fashioned places has during past years become increasingly difficult unless the surplus vegetables are sold, and therefore it will interest private people to study successful market-gardens and to keep in view the possible results that might accrue from the use of travelling greenhouses. By skilfully grouping together certain crops that require forcing at the same moment, these houses can be easily moved from one plot to another to induce early growth. It is always difficult to run a satisfactory market-garden in conjunction with a private house, because when parties are given all the best things are naturally required for friends, and the customers at such a time come off badly. When this is likely to occur it is advisable to be in touch with an honest salesman, so that fluctuating supplies of surplus vegetables can be sent to him instead of to the consumer direct.



The wisest course before deciding definitely upon planning a kitchen-garden is to study both market-gardens and private ones in different parts of this country, and to note, too, any points that are serviceable in foreign ones.

For instance, the orchard market-gardens near Paris contain bush and standard apples, pears, plums, and have beds of strawberries in between. By arranging to have raspberries, gooseberries, and currants, etc., in plantations that have different aspects and positions, the time of fruiting is prolonged.

In many of the big fruit and vegetable market-gardens near London, they run lines of fruit-trees from north to south, and as there is sometimes trouble from over-moisture, the trees are planted upon banks about eight feet wide, a deep drain runs upon either side, whilst in between the fruit-trees are beds of tulips or other bulbs, and hundreds of spring cabbage. Small bush fruit, such as raspberries, gooseberries, and currants, are planted alternately in between the apples.

Often, in a long drought, when weeks continue without rain, one irrigated acre may save loss on fifty or more acres that have no water; for the price of lettuce or other produce will be exceptional, and thus a large sum is made upon the small bit of ground which is easily watered.

As regards laying out a kitchen-garden upon sloping ground, there is no better plan to copy than that of the Italian market-garden. The land is divided into separate plots, but in order to prevent water from running off them to the bottom of the hill, a four-foot-wide path runs at intervals across these plots and is made level. The water can be caught in a narrow grip or ditch before it reaches the path, but, even if this has not been arranged for, the mere fact of having a flat piece of ground where the path is will intercept the headlong course of water

down the hill. The plots for vegetables can be sheltered at each side by espaliers of fruit. Apples or pears, gooseberries or currants, grown upon fences, will thus take the place of the vine espaliers which they have in Italy.

Sometimes the ground of these Italian gardens lies in a sort of sloping amphitheatre, which has an open south or

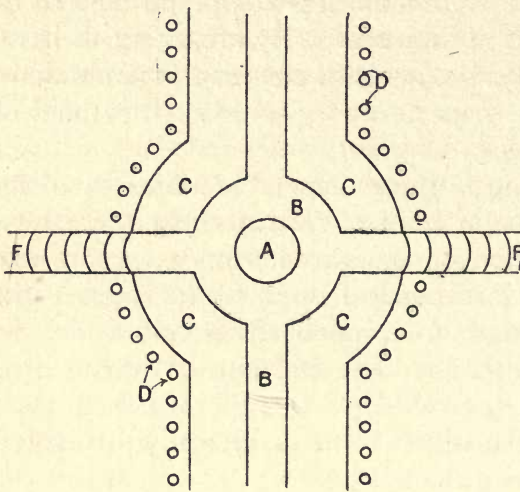


FIG. 123.

- A, Tank.                      B, Path.  
 C, Herbaceous border.  
 D, Posts with chains for climbers.  
 E, Fruit espalier.

south-eastern aspect, but is protected from north and west. If the ground does not of itself give this protection, and should it be greatly required, it is very easy, with the help of a few navvies, to throw up a great mound of poor soil, stones, or rubbish; and by collecting a foot or more of good

soil and placing this on the surface an ornamental and protecting mount is formed. It can be placed upon whichever side the prevailing wind is most punishing. If the weather comes from the south-east, this erection of earth will well protect plants that are upon the opposite side. Such a mound can be planted with trees and shrubs and quickly made quite an ornament, adjacent to either the practical working kitchen-garden or to the pleasure-ground.

Where it is considered best to unite beauty with the practical side, and to have a good herbaceous border in

the fruit-garden, Fig. 123 perhaps combines most of these requirements. If the garden affords sufficient space, this pattern can be repeated several times, so that in each direction there is a circular tank of water near where paths meet. By having tall uprights with roses on them, and a pergola with fruit trained over it, the vegetable-garden is not too much seen, for, interesting as it is to the grower, it can seldom, without the help of fruit and flowers, form as good a picture as the pleasure-garden.

Certain vegetables, however, are handsome in their foliage, and amongst these should certainly be remembered the globe artichoke. It can safely be put near a picturesque portion of the garden, for its ornate leaf reminds us of the acanthus-leaf, so much introduced into all design work, and it is one of those more or less permanent crops which are left undisturbed in the same spot for years.

Another vegetable which is not sufficiently grown is a self-blanching celery called "Plumes." The plants are put out very close together upon the ground that a short time before has been tremendously enriched for bringing on early carrots and other French garden stuff. The great advantage of this kind is that it needs no earthing-up, and therefore, apart from the saving of work, it also looks nicer than the ordinary celery in its ugly straight trenches. The "Plumes" celery is ready for use in September, and in taking up any of it a plank of wood is laid across where the next row comes, so as to keep it dark. The plants need no tying, for they stand erect, being quite close together.

It is often questioned what should be the width of main paths in a kitchen-garden, such as Fig 123, and, as the number of feet seldom conveys meaning to an amateur, we would suggest the lime-tree gallery at Kensington

Palace as a suitable width, because it is wide enough to allow of practical work being carried on. There should besides this be easy cart-track access to the frame-ground where all soils and manures are deposited, and also there should be minor working paths, with bricks along the centre of them, for wheelbarrows to run easily.

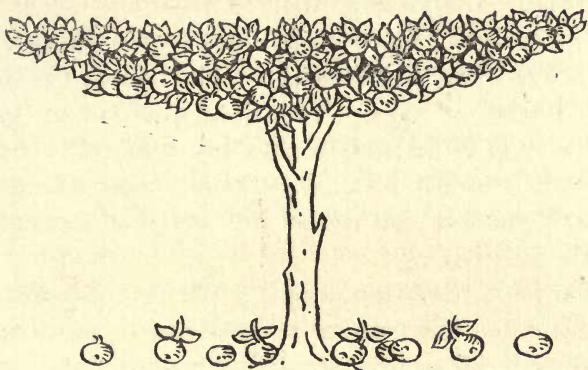
The Great War has so altered our views in many respects that whereas formerly the vegetable plot was one which we hurried past, giving but a cursory glance at its contents, we now desire to give it prominence.

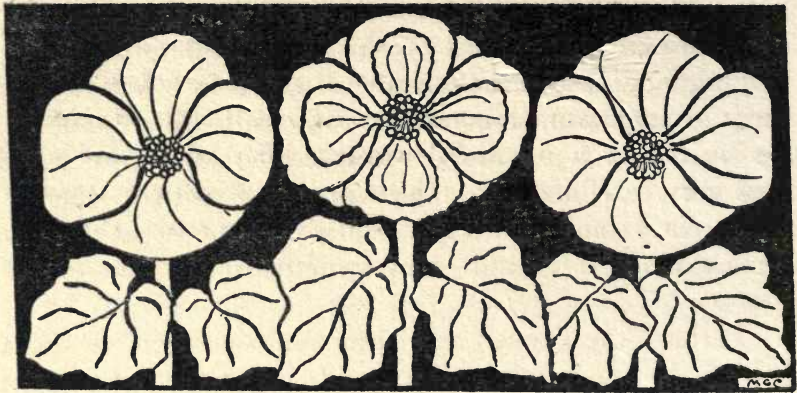
It is essential that every practical comfort, such as ample water supply, a proper storage place for manures, convenient sheds, bothies, outhouses, and stabling should be within easy reach. Good workmen having suitable tools to hand accomplish wonderful work in all professions, but garden operations will drag on indefinitely if the men are impeded by an indifferent provision of storage accommodation.

Let us, therefore, study "the tool and potting-sheds, which are the heart of all," as carefully as we consider the sheltered hedged-in garden or the surprise gardens that are to give pleasure to our friends. The time has come for great developments by means of horse-power, machinery, and labour-saving inventions, so that this twentieth century may see every inch of our private kitchen-gardens yielding fruit crops. The Japanese view the practical operations of mushroom-picking and shell-gathering with the same refreshing sense of pleasure which they bring to bear upon walking through an orchard to admire the plum-tree in blossom, named by them "the eldest brother of the hundred flowers." So, likewise, should we bring interest to bear upon the market-garden with its pony plough, the profitable goats that help the gardener by eating down the long shrubby grass, and the many objects closely interwoven with the

smallholding style of profitable gardening, that have hitherto been studied only by the professional.

It may, perhaps, be suggested that garden-design and form are separate to these developments, but in reality the lay-out of a practical working piece of ground will need very careful study. In no sense is it to be despised, for herein, in the profitable yield, lies the real "glory of the Garden."





## PUBLIC GARDENS

**H**EINE compares France to a garden where all the most beautiful flowers have been gathered and woven into a garland. "The name of this flower wreath is Paris," he says. This description of the gay and buoyant city is vivid; as is also his term of veneration for our own wonderful London, with its smoke-begrimed "inniger Schmutz," of which he was able to appreciate the depth and quality!

Certain it is that the people's parks and gardens in both great cities form a very considerable proportion of their beauty. How different in composition and arrangement is the style of each! It would indeed be difficult for an unbiassed mind to point out accurately where superiority lies. We English cannot own that French public parks and gardens are better than ours, because the requirements in the two countries are totally different. We are a people that make games and sport our chief consideration. Therefore open spaces and playgrounds are the essential point with us. The French, upon the other hand, are more sociable. Their recreations centre round arbours where "maman" and "bonne maman"

can sit and knit ; “bosquets” where “grandpapa” smokes a cigar and reads *Le Petit Journal* undisturbed by feminine talk ; and shadow alleys where Louise, resplendent in big cap and long scarlet ribbons, soothes Alphonse as he lies, a white bundle of lace longclothes, asleep in her arms. Then, too, there are “rond points,” where a band plays, and all the gay city world comes out to wear smart clothes, to talk, and sometimes to listen to the music.

Perhaps the French can learn somewhat from us about artistic groups of trees. All old-fashioned spot-and-dot planting is now superseded by natural groups of the right kinds commingled. As we drive or walk some spring morning round the outskirts of one of the London parks, we seem to be right amongst early flowering magnolias, daphnes, and pink ribes. Can any other country boast such pink may? Upon undulating ground we see the well-shaped trees ready to carry on colour when others wane, while beneath, bold groups of irises, daffodils, and other bulbs convert grass into a flowery mead. We watch the gardeners as they throw the bulbs broadcast, before the holes are made with dibblers in the earth, and thus the flowers when they appear look as much at home as the primroses and bluebells that multiply themselves, unaided by man, in our woods. All this is happy, natural, in its right place, it seems. What ideas a visit to Hampton Court gives! We come from there having in mind a wonderful cloth-of-gold broidery effect, when we have seen the long border ablaze with red and golden tulips and bright yellow broom. The tapestry bed of brown wallflowers, yellow-bronze tulips, and just that light touch of long-stemmed white tulips tipped with dainty pink—how it remains with us on our homeward journey! Can any fancy be more lasting than the pleasant recollection which it leaves behind?

Most certainly there is much that we are really proud of in our parks and gardens. Yet this should not allow us to close our eyes to the ideal ones of the future, where we hope to see, added to our own true natural planting, rather more of definite planning. May it not almost be called town as well as garden planning? For both should of necessity be moulded together. With careful study of success in other capitals, and especially in Paris, we should achieve somewhat more of good design and incident.

In Battersea Park already there are signs of steady awakening towards a development of garden design. Interest centres not in plants and shrubs alone; the idle visitor finds a coloured map at each entrance, which directs him to various points of interest. There is the pretty aviary, the "rond point" where music plays, the lake with the summer-houses near by. Most delightful of all, however, is the new "treillage" garden, not far from the river.

Here is the dawn of what will, if further encouraged, complete the picture of our public parks and gardens.

Until recently, bearing in mind games and sports, they consisted chiefly of wide open stretches of grass, ugly black iron hurdles, paths that crossed and recrossed over a plain exposed to violent blasts from March winds. Boys and girls were happy, it is true, playing tip-and-run or cricket; but where could a grown-up Londoner find repose? The man or woman not bent upon games, but with a wish for change of scene or fresh ideas, found but little of interest to explore in the undefined and straggling shrubberies. These formed the boundaries of the long-grassed, wind-swept plain. Now, in the quiet little Battersea treillage garden, there are many snug corners where an invalid can sit. Shadowed bowers are here, where with a friend, or with a book, he who longs for country air and rest may make believe the garden



is his own. Then, too, in the sheltered nooks of arbours it is possible to find permanent homes for climbers and plants that do not like to be disturbed. Rare plants of botanic interest can be grown without fear of their being mislaid, as so often happens in a mixed border. Colour-combinations, too, are enhanced where there is a slightly architectural or formal background. We thus gain somewhat of that intimate, personal touch which we who possibly are over-fastidious miss at times in public gardens. Then, too, we sometimes wish there were more small gardens such as the one near Cheyne Walk, where that lifelike statue of Carlyle sits resting, yet thinking, as he gazes upon the river he knew so well. Statues should, where possible, have a background of green foliage, and there should be some quiet corner near-by where those who understand hero-worship may sit and contemplate the man. All this we find in the small Chelsea garden, and we value it therefore above larger and grander ones.

In Paris we are astonished at the simplicity of small gardens, the art that is shown in converting waste ground into beauty and symmetry. We recall a small sunk grass-plot, where an oblong-shaped basin for a fountain is in the centre. A raised border of gay flowers forms the boundary of the garden, but to make this look neat and well kept, both in summer and winter, an edging of thick ivy surrounds it. To gain more effect the edging is planted so that it slopes up towards the border.

It is, however, in the gardens of Bagatelle, in the centre of the Bois de Boulogne, that the acme of original and artistic arrangement is reached. There is a feeling of being in a private garden, where small surprises have been planned and all has been thought out by one mind. It is a garden of roses. In our dense, smoke-laden London atmosphere these flowers could not be successfully grown; but the arrangement of the flower-

beds might well be taken as a model, and in the place of roses some beautiful flowering shrubs would look equally well. Each year, in the beds by the railings of Park Lane, we watch with admiration the carefully thought out colour effects, the skill with which plants are grown on and planted out at the exact moment when others begin to pale. The only regret is that so much that is beautiful should not have a more jewel-like setting. We long for more organized design, so that this wealth of colour and bloom could be transported to well-laid-out beds, which would form one beautiful picture-garden, such as Bagatelle.

We will endeavour to describe as best we can our impression of what has there been so admirably carried out.

A garden full of dignity is a long grass-walk about thirty feet wide, broken only in the centre by a dark statue. Upon either side are great, tall pedestals of iron, about fifteen or more feet high, and between each of these are five weeping rose-trees, such as *Moschata*, *Banksian*, *Anemone rose*, and *Wichuriana*. Dwarf hybrid teas are beneath and around them. Against the iron pedestals are hybrid teas, such as *Gaston Chardon*, *Else Beauville*, *Bouquet d'Or*, etc. The weeping trees are about half the height of the others, so that three different levels of flowers are obtained. In England we seldom get enough variety in height, for we are apt to make beds with one tall group alone in the centre and dwarf roses surrounding it. Diversity of height relieves from monotony as much as having different flowers or colours.

A beautiful termination to this grass avenue between rose-trees is a semicircle of turf, and in it about twenty small round beds containing *Polyantha* dwarf roses. Leading from this half-crescent are paths outlined by thick wooden posts about 3 feet 6 inches tall, bearing tightly strained iron chains from one to the other. Roses such

as Beauté d'Europe, Th. S. Nabonnaud, and Noella Nabonnaud, are on these, and to make them take kindly to the chains some rope is twisted round. As we walk on, the 3 feet 6 inches high posts gradually get taller until they reach 6 feet, and then they form a circle. This time wire is strained from one to the other, and cord is twined

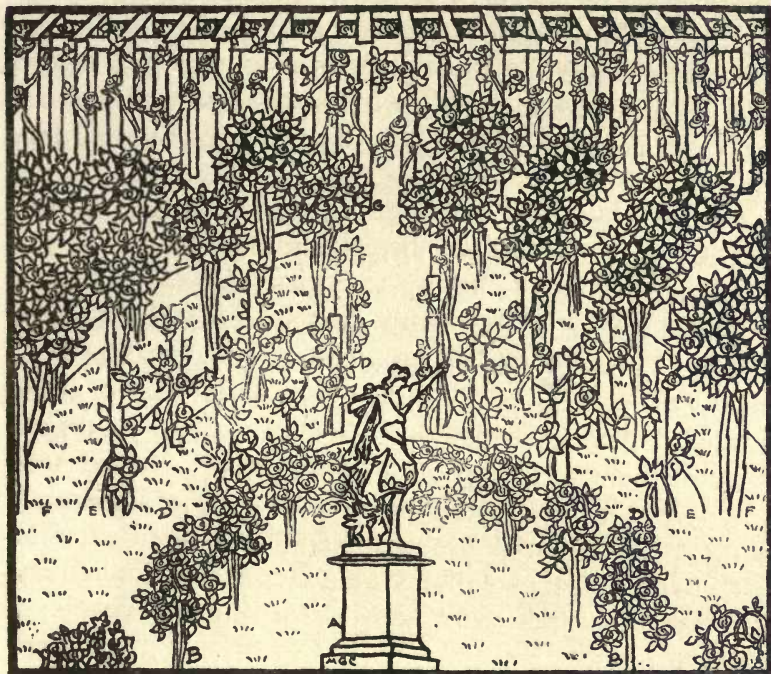


FIG. 124.

*A*, Statue; *B*, Avenue of weeping roses; *C*, Half circle of turf with rounds of roses; *D*, Six-foot high posts; *E*, Path; *F*, Fourteen-foot high trees; *G*, Twenty-foot high pergola.

round it to save the plant from sudden changes of temperature. Upon these are Gloire de Dijon roses. Beyond this circular path are taller uprights. They consist of tree-trunks 14 feet high with cross-bars of wood stretching along the centre of each, and wire forming a festoon at the top.

Then we come again to yet taller uprights, some 15 feet high, forming a splendid pergola across the final circular path, which ends this charming garden. This time, in the place of chains joining the posts, are cross-battens of wood, which form a square-mesh treillage. The important note in the whole garden is the charm of height, first in the shape of the iron pedestals which lead to the circular walks, and then the varying degrees of height which gradually ascend until the final strong and important shadowy pergola is reached!

There is much that can be copied from this garden, and much that has never yet been sufficiently studied in our English gardens. We are so apt to make our arches and pedestals too stumpy (Fig 124).

In another part of the same lovely garden there is a long and rather narrow space to show off various kinds of roses. The whole is enclosed by box-edging, which is neatly clipped so as to be highest on the inside of the ground. Alternate long and circular rose-beds are here, some of them springing out of the turf.

To add to the botanical as well as the commercial interest of the gardens, each plant has an ivory label, upon which the name and variety of the rose is put, and also the name and address of the grower. For instance :

"MRS. E. TOWNSHEND.  
Tea, shell pink.  
From Guillot of Lyon."

The clematis arches in a further surprise garden are impressive, for they are about fourteen feet high and arch over a path between six and seven feet wide. Amongst the best flowers are Modesta (blue); William Kennet (blue); Ville de Lyon; Mr. Hope (blue).

Thus we leave this enchanting garden bearing with us a feeling that there is something personal, individual,

which has touched us in it—that one mind has composed it. A visit which leaves the same impression is to the Botanic Garden belonging to Trinity College, Dublin. We have here, too, the happy feeling of “un jardin intime.” In spite of its being arranged primarily for the instruction of a vast number of students, yet there are signs everywhere that a man of great botanical knowledge and refined taste has devoted himself to its improvement. The garden is full of quaint surprises. Although each plant has a large label, we really often lose sight of its being a place for serious study, because of the natural and original arrangement. Under all the trees are masses of hellebore in every shade of pink, green, and white. The herbaceous borders beneath very high walls are broken up into irregular groups by large masses of yuccas, aloes, and semi-tropical plants. These give protection to the less rare flowers that grow in open spaces between. We forget completely the usual botanic garden of single specimens, and can almost transport ourselves in imagination to a Riviera garden. All the borders are wide, and large bushes or tall plants are allowed to run out into the foreground here and there, which breaks up the continuous line of plants of the same height, which we notice beginners sometimes err by maintaining. Colour effect is likewise gained by having varied greens of bushes and trees between the gay flowers.

In planning colour effects for a public park, where pleasure has to be given to a large number of people, possessed of varied tastes and multifarious likes and dislikes, it usually is necessary to resort to a considerable amount of bedding-out, in preference to the natural herbaceous border above alluded to. Things like Canterbury bells, simple as they are, require then to be brought on in pots, so that, when they are wanted to fill

a gap in the border, they can easily be dropped into a well-prepared bed. This system, although it lends itself to the upkeep of a place being always at its best, necessarily takes away from the permanent and the personal touch we all love so well. The people require colour and brilliancy; therefore much has to be sacrificed to keep flower-beds always at their best. Perhaps this is the reason why in long herbaceous borders, such as those that were formerly at Hampton Court, there seems a want of restful greens, interspersed amongst vivid colour. Then, too, although well-grown delphiniums and other flowers are boldly massed, they sometimes are too squarely blocked and made to look like regimental lines. The small touches we love in private gardens, where plants are grouped, not for colour alone, but because their leaves, too, go well together, are more difficult to achieve in public gardens.

The many difficulties which have to be overcome make us, perhaps, value all the more what the Superintendent of London parks accomplishes so ably year by year. How wonderful his work is when we reflect that it requires little less than a fortnight to visit critically the gardens that come under his office. He plans and provides for all parks and gardens, post offices, museums, and public buildings in London. The King's garden and Osborne House are also maintained in perfect order and beauty under his direction. Probably few of those who enjoy the glory of the lovely flower-borders are aware of the heavy work entailed in designing colour effects for hundreds of beds. They do not think of the labour there is in supervising so large a body of workmen. Then, again, attention to the requirements of all flowering shrubs, correct pruning of the much discussed trees in the Mall and many others, the care of turf and paths, these

things alone, quite apart from artistic design, mean many arduous hours of thought.

A further difficulty is the impure air of London. This necessitates all bedding plants being kept the whole winter at Richmond. In April and May, carts heavily laden with boxes of young plants are to be seen arriving in Hyde Park after their long road journey from the suburbs. The same carts wait, and take back plants which have spent some time in London, and are consequently in need of change of air. Heliotrope and delphiniums are especially susceptible, the leaves of the former being subject to a horrid blotch, after which they wither and fall off. Even wallflowers are grown at Richmond and brought to London when the time comes to plant them out.

Some few plants do not mind fogs and an atmosphere laden with smoke, but it is interesting to learn that a difference has been noticed between their health if kept at Kensington as compared with Hyde Park, where they show signs of being more exposed to these evils. Lilioms, both *candidum* and *auratum*, can be kept in pots in London nurseries if plunged in ashes in the shade between the glass-houses. Cannas, too, can be kept under the pipes.

It is, however, no child's play to garden well in London air, compared with the purer, more sun-warmed air of France. The feeling uppermost in mind, as we come from French ornamental gardens, is one of size and large proportions. There is nothing small or paltry, squat or low. The approach to houses such as Chantilly is on a magnificent scale. All are stately and in keeping with fine architecture. There is indeed much to be learnt from the gardens of Chantilly, and from the Rosery at Bagatelle. The former represents successful achievement of good proportion, without having resource to much

plant life. It is made beautiful with material close at hand, by vistas full of meaning cut through the fine woods, by natural dignity of treatment with regard to the lie of the land. We find here water and statuary alike utilized to add to the beauty of the cup-like basin. The three distinctly varying heights of ground around the lovely chateau have been studied, considered by a master mind in design; and the avenues, approaches, and terraces seem to culminate in that one dark warlike figure near the house, the Grand Condé. We can almost hear the tramp of armies, as by moonlight the wide openings in the many woods all lead to that one strong figure. This, without help of flowers or colour, is indeed a garden to give food for contemplation to the thinking mind.

Our second French garden, Bagatelle, shows the combination of the successful growing of fine plants with good taste in garden design. In all the public gardens of Paris, however, in boulevards and streets, everywhere is breadth and width and height. Statues against green leaves are made more use of than with us, for ours stand often in isolated positions in our streets. Surely the way to give some life to marble is to have the light and shadow flicker cast by trees upon it? A dark background, too, shows off the grace of line and figure. All these points, which collectively form a brilliant whole, we see in France, and as we all learn their true value, there is no doubt that we shall copy them more and more in our own country. Stately avenues for royal pageants, good sites for statues, archways with true meaning, graceful fountains, temples, arbours, vistas leading to these incidents, are what we look for in the public garden of the future. Such comparisons may seem trivial, but without doubt the cultivation of good taste in a great people is to be learnt upon the half-holiday spent in the public parks and gardens.





WHAT WE LEARN FROM THEM AND CAN ADAPT FOR  
ENGLISH GARDENS

THE more countries and gardens we visit, the greater impression do we obtain of that vast study, "the lie of the land," so all-absorbing to a landscape gardener. It is to be regretted that garden design, a refined and cultivated art, has no more pleasing nomenclature than that of "landscape gardener" for the man who makes it his profession. Surely "garden craft" is descriptive, and "garden craftsman" inspires confidence.

To many, the words "landscape gardener" bring unconsciously recollections of the destructive tendencies of Capability Brown. We see the stately yew-walks, pleached alleys, lime-tree avenues—in short, the charming fancies of the Elizabethan Age, the somewhat formal yet happy imaginings of Lord Bacon, swept ruthlessly away by this relentless man, the landscape gardener.

He, like the marine painter, attempts something beyond the power of most men. Only by close study of Nature, watchful of her change of phase and mood, can he hope to copy with any degree of success what is beautiful in

her. He must, above all, be humble and capable of learning the lessons taught by hedgerow, nut-grove, open common and hillside. Intimate knowledge and love of wild-life, study of the rounded shapes of downs, with their winding, deeply cut chalk roads, observation of natural groups of trees, all these things help to mould the garden craftsman.

By judicious treatment, how much can be done to bring out beauties upon a garden site, which before were not perceived. There is no piece of ground impossible to handle. Whether the case is one of restriction by overshadowing, of food-robbing, of too large trees, of insufficient drainage, or of exposure to the buffeting of cold and boisterous winds—whatever the evil may be, there is a sure way to overcome it. Does the sun scorch down upon a glaring chalk-slope? Is the fall of ground below the house unevenly balanced, thus giving an insecure appearance to the building itself? Whatever the trouble is, however apparently insurmountable, the back of it can be broken. Move soil skilfully, bank up and plant, and all will be rectified.

Should there be a thick, dense wood upon a flat plain, without distant view or varied outlook, incidents must be made, alleys planted, statues or garden-houses erected to carry the eye to the end of the vistas. Interest and variety are thus created; dullness and monotony vanish. In all this Nature is the first teacher.

Many are often deterred from overcoming the various difficulties by a dread of incurring expense. They see in imagination a long bill from an architect landscape-gardener, they fear the possible invasion of builders with the necessary evils and untidiness of bricks and mortar—above all, they dread the austere face of Spud the gardener, who resents all innovation. It is his opinion that the garden should remain the same in all details as it

has been since the early 1850's, when his father held office before him as keeper of the privy garden. Is it worth while contending with his sullen mood? Will the alterations lead to greater expense in the upkeep of the garden? Most surely these questions have first to be answered. In order to do so, let us study well the natural gardens, the hillsides, the wooded slopes, the roadside hedges, even the excavated chalk pits, which may help us to meet the special requirements of the case. Should it be necessary, let us not limit inquiries to our own country, but, bearing our needs in mind, let us go farther afield to foreign lands and see how they can assist us.

As we emerge from the darkness of Mont Cenis tunnel and wind down that wonderful valley which seems like fairyland, so luxuriant and fruitful does it appear, we leave the prosaic countries of France and Switzerland behind and reach the summit of ambition, that lovely garden-land of pergolas and vineyards. What a charm there is about it! Our admiration is not alone for deep blue sky, sparkling sunlight, magnificent outline of distant hills, restful colouring of grey olives, dark green pines, luxuriant vine-growth, groups of stately Cypress-trees. All this is beautiful: but the marvellous industry that is everywhere evident, the power, undaunted perseverance, and ceaseless work of the people, are equally impressive. How each mountain-side is terraced to retain all the moisture possible, each small plateau of rich dark red earth retained by skilfully erected stone banks and walls, each portion of the ground carpeted with vegetables, fruit, or flowers. What ingenious devices have to be resorted to in these mountain gardens for carrying soil, manure, and water on a hillside where the homely English wheelbarrow is unsuitable and unknown. These are the personal qualities of the people that call forth admiration. Then, too, the ingenuity with which solid supports are placed for the vines, arranged

not only with a view to withstanding the severe test of gales, the violence of which is almost unknown even in our bleak country, but also that adequate shade may be had when the strong midday sun pours down with full force.

Nature, it is true, helps beautify with a luxuriance of growth which we in our country, even in the best aspects, can hardly hope to achieve. At the same time, there is much that a prolonged study of an Italian vineyard or hillside can give us for our Northern gardens.

Let us suppose, for instance, a bare chalk-slope in one of the southern counties of England, the house so placed that it lies above the garden, looking down upon it towards the sun. No trees or vegetation of any kind can exist when it is taken in hand, the soil is poor, any moisture there is runs speedily away to the bottom of the hill. We roughly sketch out upon paper the necessarily formal surroundings of the house, the general requirements as regards main roads and paths of access to the garden, the suitable positions for good displays of herbaceous plants. What will the next consideration be? Like the Italians, we must endeavour to gain shade and moisture and to improve the soil. A sad depression is apt to overcome even the most sanguine in looking down upon the bare earth, stretching in all its poor white chalkiness below. We almost wish the garden were on flat ground, for such deficiency of green vegetables would not then be so evident. How, too, can we overcome the violent assaults of that teasing and sometimes punishing south-west wind? That is another serious problem to face.

An Italian hillside is cut up into small terraces, each twenty or thirty feet long and sometimes half the breadth. The terraces are seldom in regular lines, for they are hewn and dovetailed in to follow the natural line of the hill. Each is placed so as to obtain a maximum of sunshine.

A sort of sloping amphitheatre is often the result, and the curves inwards and outwards shelter from north and east.

The ground is so steep that careful thought is given to having adjacent three-foot-wide grass paths, along which supplies of manure and water can be carried, because the use of any conveyance upon wheels is impracticable. All

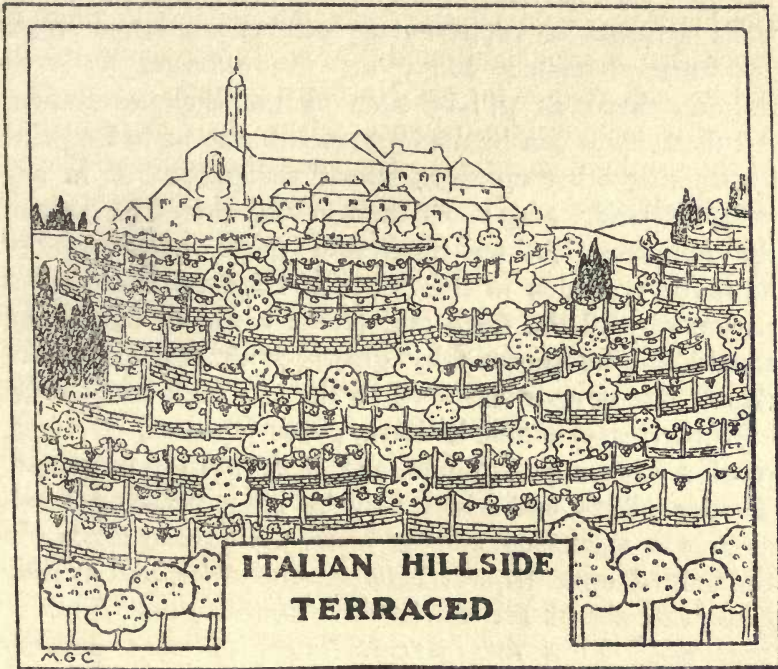


FIG. 125.

stones upon the land (and there are many) are skilfully laid one on top of another to form supporting banks or sheltering walls for the terraces (Fig. 125).

The main object of this style of gardening is to obtain shelter and retain moisture with very little expense. Rain water, that most precious liquid for growing plants, cannot run so easily away to a lower level of ground if there are terraces, walls, and pergolas to delay its course.

Each terrace has bush apple-trees, olives, willows, thorns, interspersed at intervals, giving a lovely effect of grey-green, light green, gold and pale pink, high above ground. Beneath are grown crops of vegetables, and strawberries or flowers, so that the ground is carpeted with green and colour too.

Upon each terrace, either arranged against the stone walls or banks or supported by willows and larger trees, are lines of vines. Many are the different ways of training these, as will be seen by the sketches shown. All these ideas can be made serviceable to us in England for training other creepers, should the garden be in our cold Midlands, and vines themselves, therefore, out of the question. As we have now under consideration, however, a garden in the South of England, there is no reason why all the trees and plants we have mentioned should not be successfully grown, with one exception, that of the olive-tree. Add to the list such creepers as loganberries, clematis, lonicera, pyrus japonica, jasmines, passion-flowers, polygonum, and more variety is gained. Tender plants and vines may be planted facing south against a sheltering wall or bank, the hardier kinds can be trained upon tripods between the trees, and as they grow side-shoots are carried in festoons to neighbouring branches. Thus that graceful effect of trees dancing hand in hand in circles and rings, which delights us so in Italian vineyards, is possible to realise with us.

We must first carefully level the chalk terraces. Then we excavate two feet or more of the poorest soil, where it is intended to plant special creepers and trees. Into this we put the top spit, well rotted, of some better soil, and add to it good farm and stable manure, and plants are then bound to thrive. Shelter obtained by walls and banks to the north and east, warm sun-rays, good top dressings of manure in autumn, will help establish. The

carpet under the trees is even more easily accomplished than the tree and creeper planting, for here either vegetables will grow, such as carrots, globe artichokes, and the homely cabbage, or there may be a flower-garden orchard and no more. Cover the ground with bold, irregular groups of myosotis, yellow alyssum, mauve and blue aubrietia, periwinkle, stachys, cerastium, pansies; put in between plenty of narcissus, tulips, and Spanish irises. Have sheets of other irises, bold groups of Michaelmas daisies and helianthus for autumn, and so endeavour to cover all the earth with green. From these many flowers we obtain colour at different seasons. Not only will this look well and hide the bare earth, but these strong plants will join together and leave no room for weeds, and an occasional hoeing and the regular picking of flowers are all that will be necessary.

It may be suggested that excavating these terraces, adding good soil, and banking up the rough stone walls is a costly business. It will certainly be found advisable in a chalk district to call in the help of three or four strong chalk-pit workers for some weeks; but, if directions are clearly given to them and they become interested in the work, it will be very quickly and satisfactorily completed. Spud, the gardener, will only take things again under his command when the terraces are finished and planting has to be done.

Other work for the chalk-pit men will be to put up pergolas for shade where the grass walks are, and to erect arbours or loggias for the many creepers to romp over. A large number of tall rounded or square posts are easily obtained. When their ends are tarred, put them two feet deep in the ground, and around them ram in hard any big stones that are to be had. For cross pieces, bean-sticks may be used; or creosoted square-mesh wooden trellis will give a neat appearance.

By studying Italian pergolas and making rough sketches of them, all sorts of original effects may be achieved; and shade too may be obtained, at all events some degree of shade, until the trees have had time to grow up. Should inexpensive steps be required for gaining access to different levels, railway sleepers are by no means unsightly. They may be embedded in good soil, and little choice rock-plants will find a happy home in the chinks. This idea of an Italian vineyard is by no means to be taken as a representation of a private garden in Italy, where architectural features, stone steps, beautiful fountains, and balustrades involve great expense at the outset. It is a mere suggestion to be worked at by the amateur, who will find amusement in it, and, should he wish it, he may obtain profit by growing paying crops beneath the trees. An example of such a garden, hewn out of chalk, and some twelve years old only, has been described in my book "In a College Garden." When first commenced it had no trees or vegetation, for it had been used as a corn-field; and the old name of Ragged Lands, which for the sake of association is retained, proves that it was not then a lovely garden.

We will now set forth a few examples to illustrate how each small terrace can have an original style of its own. Vines in Italy are planted at intervals of two feet apart and are usually trained straight upright, without any espalier to hold them until about five or six feet above the ground. Then they have the support of a stout branch from a chestnut, or sometimes a mulberry or willow tree. These trees are usually planted in their midst, and their branches, running out horizontally, form good espaliers for the vines. The trees to which the vines are trained go by the descriptive name of "Tuteurs" (Fig. 126).

The bark of the chestnut and that of the vine are almost similar in colour, and when the young chestnut



leaves come out, as they do before the vine-leaves, they almost give an impression that the whole tree is a vine, a great big one, growing up free of support, but having

at its side baby espalier vines.

Near Empoli, we notice vines grown more as standards. They are still planted against a tree as "Tuteur," such as a chestnut or apple-tree. This supporting tree is

usually pollarded. Several vines, however, are planted round it. The roots of this group of vines are in many instances planted some distance away from the stem of the tree (Fig. 127). Another delightful way of training them is to plant them as shown, against a "tuteur" which is pollarded, and then to carry the vine-canecan in wreaths from tree to tree in one or two festoons, or in an arrangement of vine-garlands, when the side-shoots are fastened to sticks and pegged to the ground.

How effective, too, would be something like this—to have apple-trees, or, if you prefer it, purely ornamental trees like thorns or willows, planted some twenty feet apart, and between these upon a line of stakes, as shown

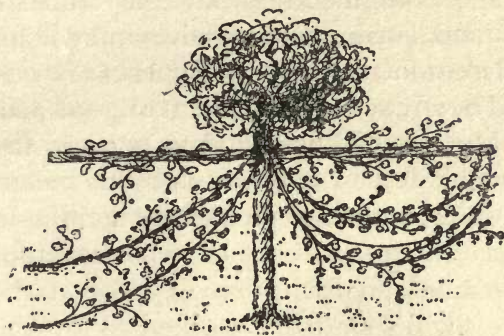


FIG. 126.



FIG. 127.

B, The Vines.

to plant climbers such as vines, passion flower, clematis, and hops. In Lombardy, as well as having these garlands trained from tree to tree, they have sometimes a thick piece of stick or bough secured at right angles to the trunk of the "tuteur" which supports the vine. Thus, an effect like Fig. 126 is obtained, which is rather interesting. Another way is to have a big tree at A, and plant low-growing vines at C, and then train them to sticks four feet high, either in a circle or any other way, but to keep them low and near the ground, and then guide them to A.

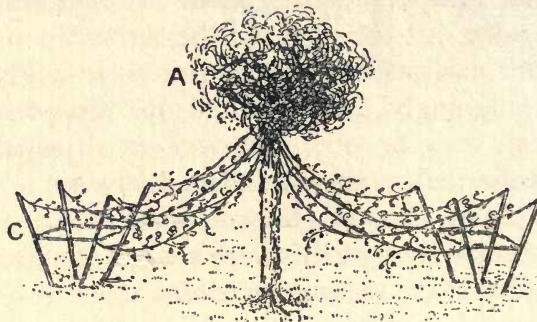


FIG. 128.

They look well near the ground and it needs less growth, so that this would be quicker in England than growing them to climb high up a tree (Fig. 128).

In Northern Italy the "tuteurs" are sometimes willow-trees; but more often mulberries are used for the purpose, as they are planted for the silk-worms. By the middle of June their leaves have all been eaten off, and then the vines take entire possession of the bare branches.

In some sheltered parts along the South of England we could obtain very effective resemblance to Italian hillside gardens. We should plant one central tree, say a red cardinal willow or a pink thorn, and in a wide

circle round it plant other similar trees, allowing plenty of space between. If variety is needed, then there can be favourites such as ilexes, lilacs, chestnuts, or Lombardy poplars. Between each tree are creepers upon tall uprights, for which we can choose that lovely rose "Tausendschön," hops, the *Clematis montana* (or others), and loganberries. All these, if trained from one large tree to another, form a dancing ring round the central one. In Italy, we have often seen a triangular or irregularly shaped terrace made beautiful by having standard fruit-trees in the centre and an espalier of vines surrounding them, marking out the limits of the terrace.

It looks almost as if small children were holding hands as they laughingly dance round tall people. Much shadow can thus be obtained over an exposed piece of ground, imparted by these outstretched arms.

As our dream-thoughts float to the clear, deep blue sky of Italy, we are reminded of two shades of green that go with it to make the picture complete. We see before us the grey-green of olive-trees, emblems of peace. When war occurs and devastation follows upon it, these very slow-growing trees do not reach maturity; but when left in peace, they flourish for many hundred years, and there is about the colour of their foliage a restfulness which would seem to soothe and bring quiet to the most overwrought nerves. Then as we think of that lovable land, we see, too, the bright green rye-grass beneath the trees, which reminds us of Fra Angelico's representation of Paradise. It is a steep hillside. Upon a carpet of bright green, in which are also gay-coloured flowers, an avenue of olive-trees opens towards a circle formed of chestnuts, pines, and apple-trees all bright with fruit. Saints and angels, their haloes gleaming, clad in many-hued rainbow robes, with golden wings, form a circle, too, amongst the trees. They all hold hands, and we can

almost feel the rhythmic measure with which they pass across the flowery mead. Would that our garden craftsmen had acquired the power of true representation, of lifelike reproduction, which the artist monk attained! Do we not feel that years of quiet study and contemplation of the real hillside must be the true source of his success? We who deal with garden design do not paint pictures upon canvas to hang upon walls, we have living materials with which to paint our pictures, and therefore it should be easier for us than it was for Fra Angelico to produce in a garden what we have seen upon the natural hillside.

How then can we in England, where, alas! the dear olive does not grow, obtain a grey-green that will in a measure bear the same quiet colour as that tree of many myths? Men say it grew upon Adam's grave, whence came the branch taken by the dove to the ark. From it, too, came the wood of our Lord's cross. For this reason, in the South it is supposed that a branch of olive will keep away witches, and therefore in Italy we often see a branch or twig in the centre of a newly sown field. Mules and horses carry a piece of it in their harness, and a fisherman's boat will breast any storm at sea if a spray of olive is on board. In Lombardy, upon Palm Sunday, olive-leaves are blessed and thrown upon the fire to preserve the crops from lightning.

We Northerners can only fondly call to remembrance these treasured tales, our imagination alone can recall the silver-grey shimmer, the tremor and soft rustle of the leaves. Our nearest make-believe tree that will, in a measure, take the olive's place is the ilex. It can be planted in numbers upon our terraces, and the bright green sword-like leaves of the iris beneath will give some of the glorious effects of rye-grass of which Fra Angelico has made a carpet for his Saints.



PLANTED TO LOOK LIKE THE NATURAL HILLSIDE.

**T**HERE is no doubt that we learn from our own many mistakes, also sometimes from those which others have made. As we call to mind what should not be devised in the way of garden design, our thoughts go to a type of house and garden often met with, which teaches a lesson that should be impressed upon all who own gardens—the lesson that the advice and help of the expert, a master of design, is to be sought when a place is first laid out. Our mind-picture in this case represents a square, glaring white, early-Victorian house, which in all probability has a grey slate roof—but, whatever be the colour or material, the shape is flat and unsightly. Unfortunately, the building stands upon the highest part of garden ground and is therefore painfully conspicuous.

The garden should be lovely, for everything that money can obtain is lavished upon it. The essential thing, however, it lacks, a thing that cannot be bought, and that is a connected idea of arrangement; for even a novice becomes quickly aware that it has been badly laid out.

In the distance are beautiful views of soft rounded hills, across which changing shadows float. But near the house there is no simplicity of design, and consequently restfulness is wanting. It is just a patchwork, where people have said: "This corner will do for a trellis archway ; we must have a pergola too, so let us put it over there."

Upon reflection, there is no good reason for either of these features being in the places allotted to them. The pergola leads to a stubble-field, the archway opens on to an ugly-shaped circular sweep of gravel drive and stands up solitary and meaningless, free of any supporting hedge or fence.

The first essential with such a place is to endeavour to hide or soften the harsh whiteness of the ugly house by growing pretty graceful creepers up it. Then, well-thought-out groups of flowering shrubs can be arranged to break, in a measure, the monotonous stretch of square wall. Lilacs, hollies, buddleia, all will help. The circular drive and winding, irresponsible walks, which lead to nowhere special but deviate as much as they can, must give place to more purposeful, direct ones. In short, near the house, the style will be formal, the beds and general lines will follow in harmony the lines of the house. We cannot pull the ugly building down and put a fine one in its place ; therefore the garden craftsman has to do his best to soften its defects.

The rose-garden, arranged in the clearing of a wood, with a wide central grass-walk leading down the hill, is perhaps the dawn of some better inspiration. It fails because there is no definite object at the end, and only a wayside quick-hedge and then the high-road terminate it.

The greatest evil, though, is a newly made bank which outlines the lawn-tennis ground. It is planted with different varieties of berberis, and the soil beneath them,

a horrid untempting-looking clay, is left bare. The poor little berberis shrubs have swaying tin plates tied as labels to iron uprights, which make us think of a botanic garden. Fifty different varieties are crowded together, without meaning, much as one sees twigs stuck into a child's garden.

The greatest master of tree-planting in modern times tells us to arrange together groups consisting of two or three varieties of trees. From personal observation, too, of wood and hillside, we know that good effect is only achieved by a few kinds grouped together in restful repetition. We tire sadly at sight of this one family of berberis, and long for a free hand and permission to rearrange the whole. Why not have had a group of hollies or ilex, some lilacs, olearias, and a few berberis? Variety, in short, is needed in so extensive a plantation. Then, too, low-growing St. John's wort, ivy, Solomon's seal, foxgloves, mulleins, violets, anything to carpet the ground, would be of interest, as well as helpful to retain moisture and to keep down weeds. Rosemary and broom interspersed amongst taller bushes, with bulbs coming up between, would also be of assistance.

It is after some hours spent in such disturbing surroundings that the question arises: How can people best learn about tree and shrub planting? Is the subject, then, so difficult? Why is it so often badly done? Perhaps many do not use their own observation, or have not been shown how to be watchful.

The speediest lesson is a long journey, with the incentive to note each good colour-effect, every happy combination of tree and plant upon changing hill and plain. If time and money have to be considered, a student of this subject would be well repaid by taking a cheap Polytechnic tour, so as to pass through many countries in a few days. Without necessarily getting out

of the railway carriage, a long list of happy natural effects can thus be noticed. This, of course, is a short cut, a somewhat unromantic means to an end; for quiet days of exploration in woods and fields, of peaceful intercourse with Nature, are the real and lasting lessons. Those who wish to prepare for such observations should read the chapter entitled "Flowering Trees and Shrubs and their Artistic Use" in W. Robinson's "English Flower-Gardens."

Let us briefly pass in review a few notes made during rapid journeys through France and Italy. Between Dieppe and Paris, with all the excitement and delight consequent upon arrival in a new land, have we not often seen the masses of juniper and broom? Beneath them, tall green hellebores give relief from the whiteness of the chalk soil. Then near Amiens and Beauvais are large groups of juniper between the narrow-cut terraces which allow of cultivation upon the steep hillside, and with them upon the banks are masses of *Prunus*, which has white blossom in April and red-bronze foliage later in the year. These, together with the light foliage of acacias, form a very delightful colour combination.

Near Étapes the bushes of *Hippophaë rhamnoides* (which sounds less formidable under its name of sea-buckthorn), with their orange berries, remind us that this shrub should be more largely planted in our south-coast gardens. The woods, too, in the North of France are full of a *Salix repens*, a bush with a dark green appearance and a shiny leaf, somewhat resembling box. A quantity of mistletoe upon the poplar-trees suggests a profitable, and at the same time harmless, way of growing it, which is preferable to weakening the strength of apple-trees.

As we speed on near Paris, silver-stemmed birches, elegant and graceful, spring from an undergrowth of



brown beech, the dark green of Austrian pines giving occasional depth of colour and strength to the whole. How doubly beautiful it is when pale primroses are beneath! But the tall green hellebore seems the most usual carpet in spring until after we pass Modena. Here the hills are clothed with bushes of box, and although the soil between them looks hard and white and in places chalky, the deep green of the shrubs and the great gleaming pale yellow masses of primroses help us to overlook that.

Then in the fresh early morning air what a change comes after Mont Cenis! We are in the land of pergolas and vineyards at last, though not yet awake in April as we pass. For now the vines are merely ugly black knotted stems, and there is comparatively little green foliage to give life to the picture. The two chief colours are the deep blue of the sky and rich, strong red of the earth. Everywhere are upright posts and bits of wood, which later will be clothed with vines; and this gives a somewhat dreary, desolate, broken-stick appearance, that is apt to bring disappointment in the first months of the year. But as we get still farther south, either in the direction of those great stretches of long-stemmed, queer-topped, cork-trees of Spain, or towards the almost tropically luxuriant palms near Genoa, the world seems an entranced one, so much does it differ from our own trim, bright green, hedged-in land.

We need to be continually observant of all, notebook in hand. Whether it be the thickly planted euonymus, close-clipped, below the ilex-trees in the formal Aquesole Gardens, or the great big camelias out of doors, growing near the ilexes of the Villa Dozzi—all is familiar, and yet in new natural surroundings, giving fresh inspiration. The blue of the sky, the sparkle of the Mediterranean, the shadow and sunlight that play upon the garden statues,

are what we cannot take to England, and some trees would not thrive with us ; but a record of good colour combinations, such as the happy effect of bamboos near grey-green ilexes, may be useful in our home gardens. Perhaps the best journey from the point of view of botanic interest lies between Genoa and Pisa. Upon those steep rocks which descend to the deep blue sea, as the train dashes in and out amidst an eternity of tunnels, we have time to see the Mediterranean heath, rock cistus, and rosemary that takes its name from the spray of the sea. They grow in the same profusion as wallflower and valerian upon the chalk railway-banks of our South Coast.

Just before Pisa is reached we have a wonderful and lasting picture of the Carrara Mountains in the distance, a wood of stone pines, and the deep blue sea beyond. These trees look well in many different positions. Near the coast they generally stand alone, no other tree near by ; but they are fine, too, when farther inland they spring from an undergrowth of a light green colour such as sycamores. They seem to thrive best in Italy when planted somewhat in a furrow or in a dip of the ground. This idea of shelter from wind, when they first are planted, applies also to the Austrian pines we have in England ; for it is wonderful what careful protection at the commencement of their growth will do for them.

Near Florence the stone pines grow upon what appears to be absolute rock, so they are not fastidious as to soil. In April the great woods of them between Empoli and Florence are a beautiful dark green colour, and they are planted about twelve or a few more feet apart. We long to carry them back to our own country and to cover high conspicuous mounds with them, putting broom and other light green undergrowth near by. Although they are slow of growth it is possible to have these pines in sheltered

English districts, and therefore our studies of these essentially Southern trees will not have been in vain. There are two totally different greens typical in early spring of all Italian hillsides under deep strong shadow : one is the dark green of stone pine, the other the slightly yellowish green of cypress (Fig. 129).

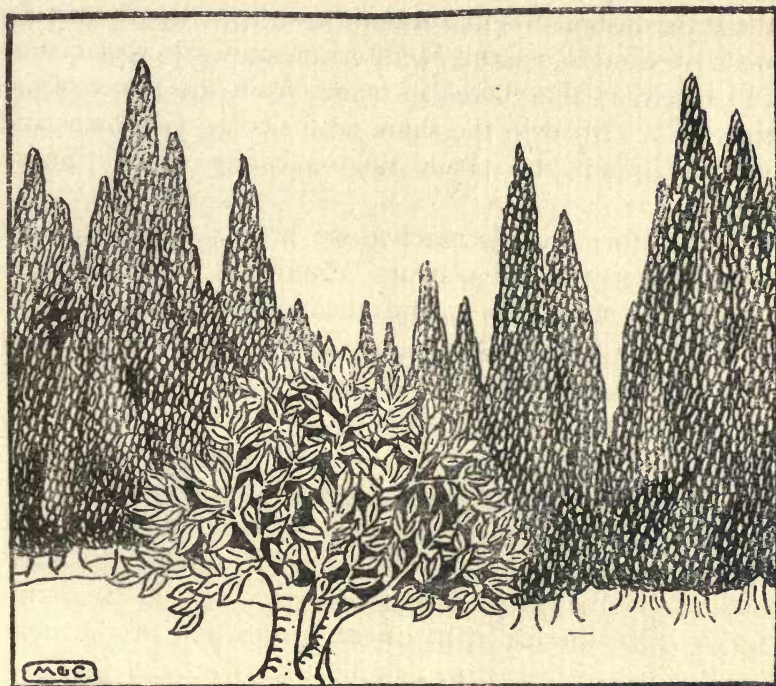


FIG. 129.

Wherever a student explores it is good to make sketches of any natural tree-planting that pleases ; for, even if the groups of trees in other gardens are not copied, the mere fact of noticing and drawing a good clump of trees unconsciously teaches. Where dense shadow is needed, along a very sunny path or the approach to a shrine or burial-ground in Italy, we see a long row of cypresses

planted some six feet apart upon the southern line of a path. Often, too, they are on the south side of a wall, and then both the wall and the tree-stems cast a shadow on the path. The whole countryside seems full of interest with these stately deep green outlines. We wonder so where the avenues lead to, what the sunburnt peasant folk are carrying along their shadow-walks, and whether they walk in sorrow or joy. Thus comes to us the idea that it is good, against the bank or wall which forms a terrace in a hill garden, to have sentinel Irish yews placed at regular intervals. This tree, from the point of view of colour and habit of growth, is the nearest approach to an Italian cypress. It is apt to be relegated too much to church-yards, and is not sufficiently used to strengthen shadow effects in the pleasure-ground.

Near the Arno, and farther north towards Lombardy, the tall, straight poplar avenues, not cut back but allowed to grow to their natural height, show what pictures can be made with them on river-banks, and the groves of acacias, with light foliage waving in the slightest breeze, give an idea of what simple opportunities we allow to slip by in not planting them more freely. Why, too, do we not have the Judas-tree? In many parts of England large groups of the pink-flowered shrub would do well, and we could put it near ilex-trees, which would resemble the olive or cypress background we seem to see it against in our dream-thoughts. Then, again, at Milan, have we not seen the big groups of *Spiraea thunbergi* and *Cydonia japonica*, in beds surrounded by grass, and felt how many a large expanse of English lawn could be beautified by having these near it? (Fig. 130.)

Thus after a tour in foreign countries we return inspired and able to observe more readily the happy effects achieved in our own parks and woods.

The following notes may be useful ; but in each case

the natural surroundings and requirements of the place must be the chief consideration.

For a lovely early garden, *Prunus mume* (the Japanese apricot) and the almond-tree, together with *Cornus mas*, would look well against dark green foliage. The double Chinese plum, too, is beautiful.

Sumach-trees, with "red-hot poker" growing near

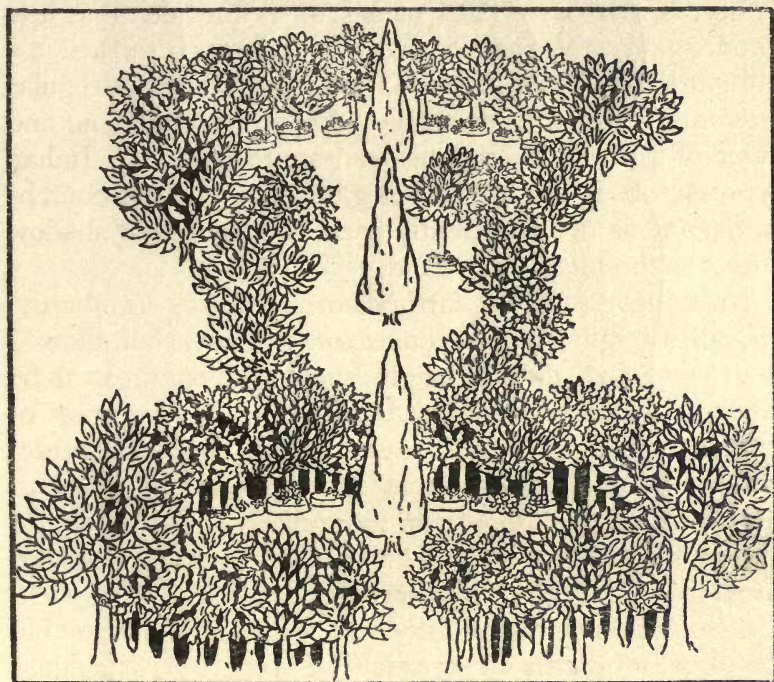


FIG. 130.

them, have a lovely effect in autumn. The large leaf of *Salvia argentea* is nice as an edging.

Bushes of flowering currants show up pink against a background of yew or box.

A rather uncommon shrub, but one which thrives well on the west coast of Scotland, is *Pittosporum undulatum*. It is an evergreen and not unlike an ilex.

Then *Desfontanea spinosa* has a sort of holly-like leaf, and is not enough seen.

*Berberis stenophylla* looks well against a dark green background of yew. Yellow azaleas, too, look their best against a dark green background.

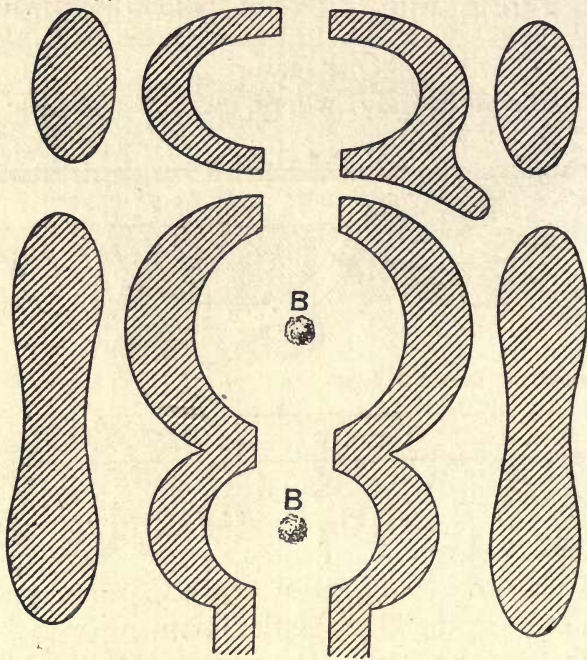


FIG. 131.

B, A fir-tree, or tall cypress,

A berried shrub called white beam (*Pyrus aria*), allied to crab but nearer to mountain ash, is good on chalky soil.

*Fabiana imbricata* with its evergreen leaves, is not sufficiently known.

The above are only a few of many personal impressions. They can readily be added to.

## BOSQUETS

*(In Place of Shrubberies).*

Why is it we have not more of these? They are sadly needed, both in our public parks and in private gardens. A shrubbery, which is our way of expressing dense shelter from either sun or wind, is not only an ugly word but also usually a very gloomy feature.

In France and Italy, where, perhaps because of hot

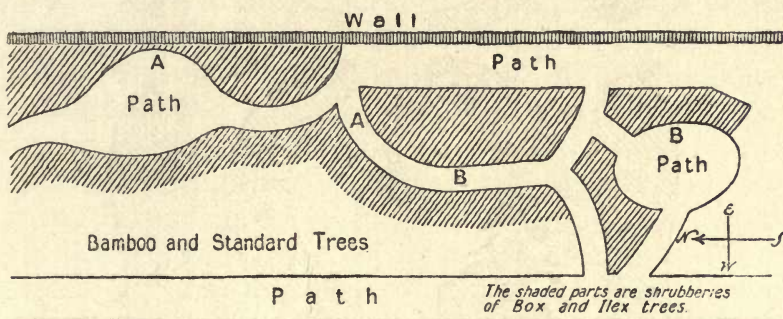


FIG. 132.

days and consequent idleness, whole families, from "bonne maman" to the latest arrival in long clothes, sit talking, knitting, building castles in the air or in the sand, according to their age and capabilities, we find these happy resting-places. Here the "parenté" assemble and practically spend all the pleasant hours of the day.

The sketches shown will give some idea of how trees can be planted to afford protection from any teasing element. Although we, in our colder climate, have fewer moments for idleness and are not quite as sociable as our neighbours across the water, yet it would be an added charm to have three circular clearings in a wood, somewhat resembling the first sketch. One of these, with a large overshadowing tree in the centre, would be

furnished with garden benches or easy-chairs. The other circle is for colder days when sunshine is feeble, or may be an open space for children to make their playground. A careful study of the points of the compass and the question where sunlight will fall, or prevailing winds

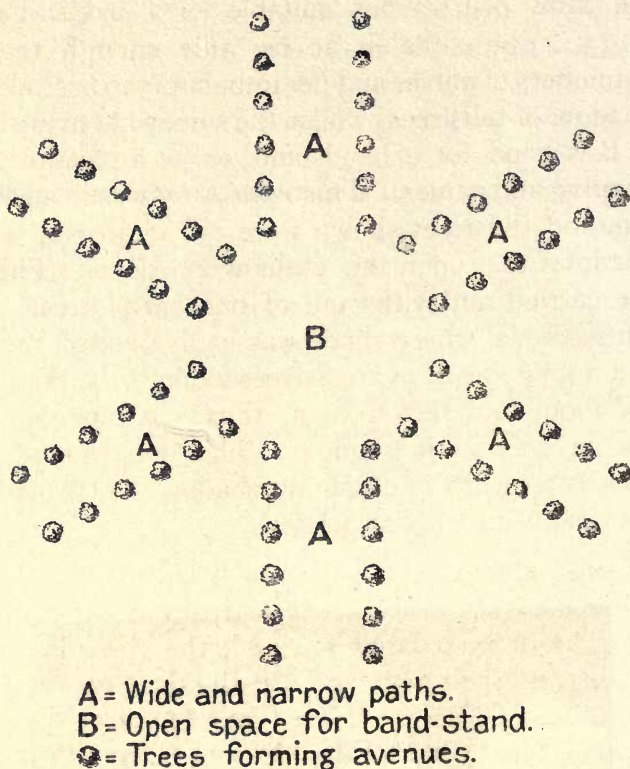


FIG. 133.

are likely to blow, must be made before the plan is actually carried out. For dense shadow, ilexes and hollies could be used, whilst for a less dense plantation nut-trees are good. If there happens to be a wood near the house, the task is easier, for a man and an axe will quickly make the clearings.



The sketch shows an equally good arrangement (Fig. 132). It exists in an Italian garden. At A there is absolute shadow from the hot sun, and at B no breath of east wind penetrates, these being often the two enemies to be overcome.

The third plan is one suitable for a public garden, Fig. 133. The paths A can be wide enough to allow large numbers of nurses and perambulators to pass along in the shadow of tall trees, whilst the somewhat oval-shaped space B is good for a bandstand, or as a pleasant place for skipping and games. This *rond-point* was in an Italian garden, and the trees shown were tall cypresses, so that the shadows cast upon the paths were deep. The plan can be carried out with any of our hardy trees. In a garden in Siena, where shade was badly needed, they had planted a long line of cypress-trees along the south side of a bank about four feet from it, thus leaving room for a narrow paved walk in shadow. This, too, though not a bosquet, is a means of obtaining shadow, and would lend itself to many an English garden.





A CHAPTER FOR THE OWNER OF A GARDEN AS WELL  
AS FOR THE CRAFTSMAN.

**I**N one of those delightful country houses which have been handed down to us almost as national heirlooms, because each successive father and son valued them as such, is a large vellum-bound, treasured book. In it are many ideas for gardens. It was composed some 250 years ago, about the time the present house was built. There are drawings of the house, gardens, and several farmhouses belonging to the property. On other pages are exact plans of fields, with names that existed probably at the time of Domesday, but have not been much altered since. We must not forget the old parterre garden, with its maze-like knots formed of box-edging and gay flowers, and the long narrow stretch of bowling-green. These, alas! were superseded by the Early Victorian lawn, cut up in places by starlike beds, half-moons, and all the restless emblems of that time. Were it not for this record, we should scarcely know what quiet dignity and beauty once surrounded the house, and it is a satisfaction to feel that a future generation may, perhaps, be moved

to replace in detail what is marked down so clearly within the vellum binding.

Each drawing or plan is prettily coloured, and enclosed in a circular frame with bay-leaf or oak-leaf pattern when some other suitable floral device is not used.

The old-fashioned, graceful, flowing type of writing which explains each picture adds to the charm. Usually, any extra details are inserted upon an ornate escutcheon, somewhat similar to an *ex-libris* of that date. The colours used are mellow and soft. Perhaps time may have helped in this, but the whole is such a work of art that we feel there never can have been much that was crude about it. A touch of gold in some of the most important frames is helpful and gives a rich appearance to the whole. Much could be learnt from the perusal of any similar volumes which, no doubt, exist in secret hiding on the book-shelves of many an old country home. A study, too, of old bill-heads, title-pages, and book-plates helps much to that free use of clear and suitable writing which is so important a part in plan-drawing. What a distinction there is in writing that has strength and depth of colour in the shadow parts and the finest hair-like touch in the light lines! Then a few whirls and flourishes above or below a capital letter are pleasant. It is not only the mastery of the penmanship we appreciate. We value amid our hurried, somewhat careless, machine-made work of modern days anything that recalls the careful, personal touch of ancient craftsmanship.

Many ladies who own large places and are in the habit of making alterations and improvements each year may feel tempted to have such books.

There are several different kinds of drawings which might well be included in a similar collection of the varying life of a garden. It would be useful to have in it a carefully drawn plan of each orchard. The exact position

of every fruit-tree, the date of planting, name, and even any special treatment it receives, could be set down. Such particulars would be invaluable when pruning-time came round, for trees should be hard or light pruned according to the variety; whereas often, owing to their names being forgotten, all are treated alike. When apples, too, are picked in autumn for storing, the work is done so much more quickly if the names and positions of late and early kinds are known. Then another great help to the fruit-grower would be what so far has only been done accurately in small gardens. A careful yearly drawing or painting of the branches of well-trained trees could be made. In a very large garden where there are over a hundred peaches, nectarines, cherries, and plums grown upon walls, it would be a stupendous task to make a detailed drawing of how each branch is pruned. It is different in a small garden, where the owner himself, perhaps, lends a hand or is interested. Much can be learnt by this yearly review of work done, and a student would acquire valuable knowledge by introducing such an idea into any small gardens which she regularly supervises.

Yet another record of our garden archives would be a map-like plan of the herbaceous border, so that the position of plants can at once be found. Many interesting ones, perhaps the gifts of friends, or sent from distant countries, are handed over to the faithful retainer Spud, and planted with all the honours of victory. Possibly at planting-time they are watched over by the owner and his family: yet later they are forgotten. Should any unforeseen fate remove Spud to a remote region, either in this world or the next, there may be no record of the exact position these plants occupy in the borders. A sort of inventory of all precious trees, shrubs, herbaceous plants,

artistically and carefully filled in, would be a lasting happiness to many a garden-lover.

Another cunningly devised design is a sketch-like coloured plan of a garden, belonging to a large and interesting place, which through the generosity of the owner is at stated times thrown open to the public. Unlike an ordinary prosaic ground-plan, this amusing illustrated guide has been cleverly elaborated. Vegetables in the kitchen-garden are represented with faces. Three white, stout gentlemen Turnips sigh for the hand of a lovely lady, who is evidently, by the shape of her green feathery head-dress, "Miss Celery." Flower-beds are shown by heads with costumes emblematic of them. Two smart Mr. Sunflowers bow to Ladies Scarlet Poppy. We are shown on the plan where to find the greenhouses "where ye gardeners toile." From the glare and heat of one drive we are taken into the contrasting cool of "ye lounge walke of coole and shade." Shadow and rest are also ours in "ye songster's bower, being thickly planted wood," and again in "ye small byrdies' paradise, another wood." We have much joy in this garden, but it would not perhaps be human without some sadness: and so, to make it complete, we find "ye weeping corner," represented by weeping willow trees.

The ideas for garden plans above sketched await the further imaginings of a clever craftswoman. They can be worked out in many different ways, but it would seem to be essentially the province of an artistic lady. She should be able to understand readily the little touches of good taste and originality that will convey pleasure to a client. For instance, often a woman, otherwise very intelligent, finds it impossible to read a ground-plan or map. In other cases, people find it difficult to visualize a bare bit of ground as it will appear when alterations have taken place. This is a very common failing with both

men and women. In such instances the garden crafts-woman will be able to submit a perspective drawing, whereby the whole future transformation can be understood by all.

Another more child-like way of representation is by means of a miniature model, of earth or plaster, of the garden as it will be. Trees and plants are shown by means of twigs and pieces of plants stuck upright in the small earth-beds upon the model.

How best can a lady acquire training and develop imagination sufficiently to make a success of this branch of Art? The following notes, which have already been found useful by some young people, may form perhaps a working outline for others. They only follow, however, upon a sound course of practical land-survey lessons at a college.

#### HOW TO ADD AN ARTISTIC AND PERSONAL TOUCH TO COLLEGE STUDIES.

One of our greatest painters, G. F. Watts, was in the habit of saying to a young student: "Go and look at the Old Masters, not to copy them, but to admire them: look at Nature and be yourself. Learn the principles of Art, but never mind about the rules; they may be broken, and are, by every great painter. The principles are fundamental." So, too, must the craftswoman in garden design build up on that which has gone before. Primarily, therefore, read as many of the books (such as those mentioned in the Appendix) as is possible; and above all, when the smallest thing strikes you as good, either in a book, in the wild woods of Nature, or in cultivated gardens, note it down. Make careful drawings or tracings of those plans or sketches of gardens which represent various historic dates. Keep all these and have them neatly arranged in a small show-book, which you can take to

clients for preliminary discussion. For all practical and detailed information as to plan-drawing, read Miss Agar's "Garden Design," an admirable work. Study also all Miss Jekyll's books, and in especial her "Gardens for Small Country Houses." To get a good idea of a really first-class, artistic plan, carefully and minutely drawn, examine Mr. Inigo Triggs's plans in "Formal Gardens in England and Scotland." They are in thoroughly good taste.

Let us take, for instance, what can be learnt from his plan marked "Montacute" in Somersetshire. The following are points to remember :

(1) He signs "*Mens*" after his name of Inigo Triggs, when he has himself taken measurements. He always puts the date.

(2) A deep and thick ink-line marks out all buildings, such as the house, pavilion, and greenhouses. They are thus easily distinguished as solid compared with lighter garden structures.

(Copy also the way the shading is done inside the dark outlines.)

(3) A pretty Tudor rose marks out the points of the compass. A small collection of useful decorative subjects for this should be made by you.

(4) Grass is shown by little faint dots everywhere.

(5) Hardly any key is necessary, as the plan with its explanatory section drawing is so clear. Be sure to follow the meaning of the section, and where it fits upon the plan.

On Plan 56 for Groombridge Place (the same book) notice that a different kind of shading is adopted for the house and the gardener's cottage.

(6) See, too, the simple rendering of bridges and moat. Also look at the charming device, the shield and the interesting little drawings of statues and dovecote at the

top. Then again, study in Plate 59 of Haddon Hall (same book) the typical Elizabethan name-label. The thick lines for house and surrounding walls are good.

Another characteristic of Mr. Triggs is the twisted pattern for the yew-hedge.

A very good perspective view

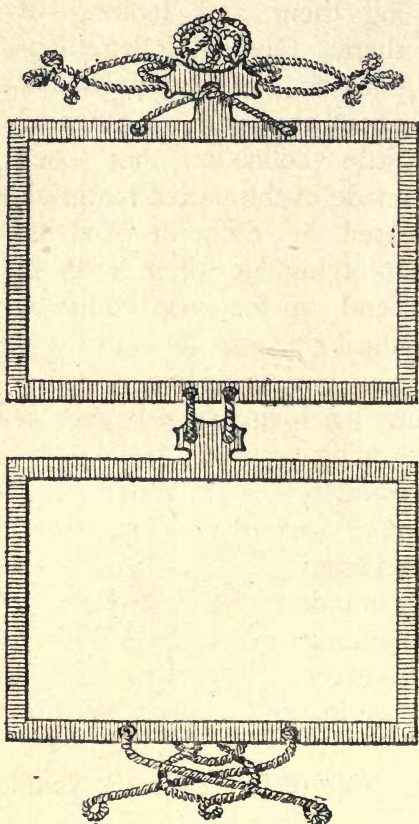


FIG. 135.

is shown of Little Compton, Plate 63 (same book). Note the way the trees are shown and shaded.

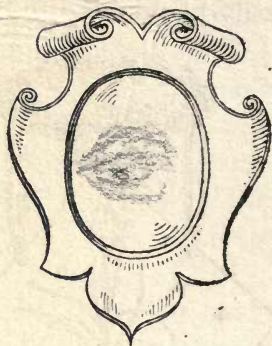


FIG. 134.

See the way knots and parterres are rendered (Plate 105) in the same way as grass.

For your private sketch-book, collect all designs of escutcheons that you may think good, such as Fig. 134.

An especially good name-label, with plenty of room upon it for writing, is Fig. 135.

A good lozenge-shield for a lady is Fig. 136. A good compass-mark is Fig. 137.



Then again, Fig. 138, although only an emblem, is such a pretty one that it is worth remembering. This can easily be adapted to any purpose.

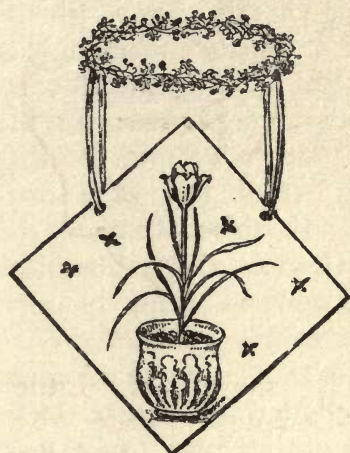


FIG. 136.

In sending plans to clients, be careful to roll them up neatly, so that from the first there is a little bit of excitement and pleasure in opening them and looking at them. Glynde College happens to be very particular about this, and an amusing little collection has been made of the varied materials used by different students in tying up their rolls to send in for inspection by the Principal.

We have a brown elastic ring with ink blots on it, too limp to grip the roll properly; a long, jagged piece of raffia; a piece of white sewing-cotton, with knots still remaining in it.

These show the wide and varied selections of the feminine mind. The only satisfactory tie among those treasured is a piece of narrow blue ribbon, which had a pretty true-lover's knot and made the roll look like a real artist's work. We feel sure Portia would have had something similar.



FIG. 137.

Coloured ground plans are more effective than pen-and-ink ones. At the same time there are few old ones to copy. It is far easier to obtain models of black-and-white perspective plans, for here we have Du Cerceau's

and Kyp's, which are admirable. The best architects have good plans with faint colours, and a course of study with one of these professional men would be the most satisfactory way to gain knowledge in this respect. Should

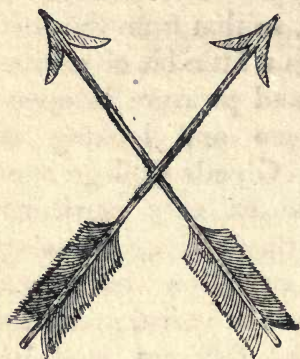


FIG. 138.

this not be feasible, then study at the South Kensington Museum in the Engraving Department the colours used in "Mural Painting in Italy" (No. 2396 in the Catalogue). In this collection, the one of Castello di Pandino, near Lodi, is well and evenly coloured, not too strong in tone. With the aid of this collection a student may well decide upon a colour scheme of her own to be used upon plans.

In all the work here mentioned no fixed rules can be laid down. Success depends upon study of Old Masters, imagination, careful restraint, and love of the work. These are the qualities which bring out personality in plan-drawing.





## THE FUTURE GARDEN DESIGNER

**T**HE reader who has been interested enough in garden craft to persevere in reading through this book may perhaps wonder who the garden designer of the future will be, and how he (or she) can attain sufficient experience and knowledge to become thoroughly competent in this complicated and extensive subject. Those who are thoroughly conversant with the educational side of horticulture, who have watched the activity and success of women in this craft, and are consequently fitted to give a sound opinion upon the prospects for professionals in the various branches of garden craft, agree that to make a success of garden design rather special gifts and qualities are essential.

Briefly, the necessary qualifications (and they apply to both men and women) are :

1. Sound health and love of outdoor life, with the consequent accompaniment of indifference to bad weather, early rising, arduous days of travelling from one place to another, and other hardships.

2. Talent for drawing and artistic work, but, above all, a gift which can be cultivated by practice, that of being able to foresee ground alterations. In brief, the word "imagination" comprises what is here required.

3. The most important point of all, and one which has hardly been sufficiently impressed upon the public—is that,

a superior education is essential. The labourer works willingly for one who is above him by education as well as by birth. He will obey orders from either the man or the woman whom he feels to be, through upbringing, ahead of him in thought, while at the same time, through gentle birth, he or she will in all probability treat him with a fairness and justice which other masters might not be so careful to maintain.

I feel sure that much of the difficulty we have had up to now in introducing garden craft as a profession for women has been, as it still is, that we do not get the right women. If only the daughters of country squires, Army and Navy men and others, many of whom have but a limited income and are obliged to earn their living, would come to us for a training, good remuneration and an intensely interesting life would be theirs after two years of study. It is just that "grit" that is valued in the commanding officer which is required, too, in the man or woman who directs garden operations; and this applies equally to all branches, whether it be in the posts of head-gardener, of advisory expert, or of garden designer, or in the more independent careers of smallholders and market-gardeners. Tact in the management of men, forethought for the further increase and the health and protection of all plants, a cheerfulness undaunted by the teasing elements that destroy crops, or wicked pests that devour them—these are what the garden craftsman must exercise.

The war has taught us that for the good of the nation we should encourage a return to country life. In all probability this will be carried out because those gentlefolk whose incomes have become greatly reduced will welcome an active, health-giving occupation in the midst of rural conditions. Here appears, therefore, to be every prospect of the renewal of the steady, settled, fruitful work

which formerly existed in villages, but which was fast vanishing before the war commenced.

This reconstruction is likely to give us an answer to the first question—viz., who the garden designer of the future will be. Groups of market growers, smallholders, and others who are interested in village industries, will settle themselves in the many new cottages that are to be built, and where two or three gentlefolk join together in one business concern, they could each undertake the management of a separate department. For instance, the partner who possessed an artistic temperament would appear to be eminently suited to the study of garden design. Moreover, he (or she) might combine this with other work of the same description, such as drawing plans of orchards, which was touched upon in a previous chapter, or advisory work upon planting or about the rotation of crops. A few days could be profitably devoted to pruning the fruit in neighbouring gardens, whilst the culture of ornamental shrubs and plants for sale could be pursued in the home garden.

Three or four ladies who have learnt in previous years that they can work well and happily together, and who know the economic gains that accrue from sharing the expense of rent and requisites, might well keep house together. Likewise, the life of a smallholder should appeal to many ex-Service officers, and if their wives and children join in all the interests of pig-keeping and goat-keeping, fruit-growing and bottling, we should quickly increase the food of our country, which is what our leaders desire.

The monotony of existence which until recently had impressed itself upon many through their utter forgetfulness of the activities and the simple pleasures of country life, will be, it is hoped, now dispersed. Social meetings, concerts, intercourse upon common topics, such

as fruit-growing, pruning, spraying, bee-keeping, and all the matters that affect the dweller in a village, are at the moment encouraged. These subjects, with an increasing knowledge of the good to be derived from co-operation, are matters which the Women's Institutes have brought within the reach of all.

In looking towards the future, we venture to hope that the enthusiasm expended upon this field of women's work may not unconsciously drift into such trivial entertainments as whist-drives, backgammon evenings, or summer tea-parties to view the gardens belonging to richer neighbours. Such frivolities may satisfy some, but there should be a preponderating desire for progress, and the programmes of the Institutes should show this. It is to the leading land-owners' wives and daughters that we look, for they alone can induce the really practical, hard-working men and women gardeners, smallholders and others to lend their experience and advice to the community at these village meetings.

By enlisting their interest and help, the Women's Institutes would eventually establish such much-needed things as local markets for food-stuffs. Other much-desired benefits would follow, such as improved transport facilities and a better regulation of weights and measures.

We have watched with interest the prosperity of the fruit-growers' colonies in Worcestershire, where the life is by no means a narrow one intellectually. That it is health-giving, both morally and physically, we are well assured. Then, too, owing to all the members being occupied in similar pursuits, they are able to meet in their spare time with refreshing pleasure in the discussion of subjects which not only concern them, but are of vital importance to the nation.

We now come to the next question: How can the garden designer attain sufficient knowledge to become

thoroughly competent in this extensive subject? We must confess that at the moment there appears to be no other course than apprenticeship to one of the comparatively few masters of the Art. The only addition to this would be the knowledge of practical work to be attained by spending two years in a large private garden or a horticultural college.

Is it not to be hoped that in the years that lie before us some well-endowed College of Garden Design may be founded? The instruction there given would comprise town-planning, garden-cities, as well as the lay-out of ornamental public and private parks and gardens.

There is so much that could thereby be done to improve the level of public taste, if public grounds were laid out with care and restraint. It would seem that if such a branch of learning were more developed, it would not alone benefit the scholars, but the general public, too, would gain thereby.

It has been my endeavour in these brief notes to give an outline of the delightful, all-engrossing work which lies extended before the garden-lover. Whatever the branch is that is taken up, whether it be advisory work for private gardens, jobbing gardening, or the larger scope of laying out public parks and gardens, the professional has to be fully equipped with business habits, and intelligence in book-keeping. This, together with the power of making estimates of material and labour needed, is a branch of study in itself. The scope of this book includes only other more imaginative work in garden-making.

One or two suggestions, however, for the general benefit of lady gardeners other than my own trained students, I wish to take this opportunity of making known. They are the outcome of personal experience, and it is hoped they will be found to give a means for satisfactory

fulfilment of work between client and landscape gardener. As the material offered may not be of interest to the general public, I have included it in the Appendix, so that only the serious worker should study it.



THE END





## APPENDIX

### PRACTICAL HINTS AS TO CONTRACTS OR AGREEMENTS INCIDENT TO THE LAYING OUT OF GARDENS

THE laying out of a really nice garden being of necessity an expensive and also an important matter, it is desirable that there should be in every case a clear and definite agreement as to the work.

The neglect of this simple precaution may lead to utterly unnecessary contention and to avoidable expense.

In the absence of such an agreement questions may arise, for instance, as to what the agreement really was, what work was to be done, and at what price, what variations and extras were agreed upon, and so on *ad infinitum*.

This will mean inevitably the introduction, on one side or the other, of lawyers to settle the questions, and they, in their professional, contentious capacity at all events, should be barred out of gardens. If the following few simple suggestions are borne in mind and acted upon by those who contemplate the making or the altering of important gardens, the work will be completed without hindrance.

(1) First and foremost at the outset there should be a simple, clear agreement in writing, showing in detail what work is to be done and at what cost, and signed by the gardener and the client before the work is actually commenced.

(2) There should be clear drawings and plans of the work, and two copies at least of each, so that each party may sign both and hold one.

(3) There should be no variation, alteration, or extra work without the recorded consent of both parties, and this consent can best be noted upon the actual agreement.

The agreement should also show when the work undertaken is to be completed.

If, notwithstanding the agreement, any differences between the parties arise, there should be a provision that any such question is to be referred to an independent gardening expert, and that this expert shall determine the question.

The independent, skilled, reliable gardener can dispose easily of any practical question or difference without the circumlocution, delay, and expense inevitable if the aid of law and lawyers is invoked in a case.

(4) The agreement should be prepared in duplicate. Each party—that is, both gardener and client—should sign both copies, and each should hold one part.

Immediately after the signatures the agreement should be stamped. The stamp duty is only nominal—6d. The general impression that stamping makes a contract “legal” is an erroneous one. It is merely a matter of inland revenue duty. It happens sometimes that if unstamped and required to be put in evidence, a document cannot be so used without the stamp duty and a penalty being paid.

The specimen agreement which follows may be treated as a model contract and adapted easily to any particular case.

essed or  
ve), 6d.  
me,  
ss, and  
option.

# An Agreement

made in duplicate this  
191 between  
of

in the County of  
(hereinafter called "the Employer") of

the one part and  
of

in the County of (hereinafter  
called "the Contractor") of the other part

**Whereas** the Employer desires certain garden work to be carried  
out at

place.

upon land or ground in his (or her) occupation there and has caused  
drawings and a specification describing the work to be done to be  
prepared in duplicate by

name  
address  
visory  
t.

of  
(his or her)

Advisory Gardening Expert

**And Whereas** the said drawings Nos.  
to inclusive in duplicate and  
the Specification marked "A" in duplicate have been signed by the  
Employer and Contractor

**And Whereas** the Contractor at the request of the Employer has  
agreed to carry out for the Employer the work shown upon the said  
drawings and described in the said specification for the sum of  
pounds

**Now it is hereby agreed** by and between the parties hereto as  
follows:

name  
visory  
t.

1. In consideration of the sum of £ (to be paid by  
the Employer as hereinafter provided) the Contractor will carry out  
and complete the whole of the work shown upon the said drawings  
and described in the said specification in a skilful and workmanlike  
manner to the satisfaction of the said  
on or before the day of  
next

name  
visory  
rt.

2. No variation or alteration in the said plan and specification and  
no extra work shall be allowed without the consent of both parties  
recorded in writing upon this agreement and signed by both  
Employer and Contractor. Any question of payment or any adjust-  
ment arising out of any authorized variation alteration or extra shall  
be decided by the said

3. Provided the work hereby agreed to be carried out shall be done satisfactorily as aforesaid the sum of £ \_\_\_\_\_ hereinbefore agreed to be paid by the Employer to the Contractor shall be paid by three instalments as follows:

- (a) One-third when one-third or thereabouts of the work shall be done to the satisfaction of the said \_\_\_\_\_ as certified by the said \_\_\_\_\_ in writing
- (b) One-third when two-thirds or thereabouts of the said work shall be done to the like satisfaction
- (c) One-third when the whole of the said work has been done to the like satisfaction

4. If any dispute or difference shall arise between the Employer and the Contractor at any time as to any matter arising under this agreement such dispute or difference shall be referred for final decision to an independent practical gardener to be agreed upon by the parties and failing agreement to be nominated by the President for the time being of the Royal Horticultural Society. The submission to arbitration shall be under the Arbitration Act but no legal professional advocacy shall be admissible

**As witness** the hands of the parties hereto

(EMPLOYER)

(CONTRACTOR)

**Witness** to the signature  
of (Employer)

A. B.

Address

Occupation

**Witness** to the signature  
of (Contractor)

A. B.

Address

Occupation

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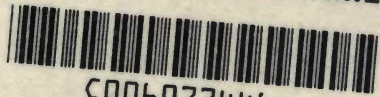
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