

and species, bedding plans, and methods of culture, while others lean rather toward picturesque description of general effects, — lend largeness to the outlook of the book. But amid so much variety of authorship and opinion, there is no lack of essential harmony ; all the writers belong to the new school of naturalistic gardeners, who protest against any sort of stiff and formal arrangement, have a horror of “ bedding out ” and particularly of “ carpet-bedding,” and adopt as their standard Nature’s plan of strewing one flower about with a lavish hand, or grouping together two or three of harmonious coloring. So, while there is a special section entitled “ Wild Garden Notes,” all the gardens painted and described are of the delightful variety that look as if, with Topsy, they “ just growed,” though in fact their artless effects conceal long and patient exercise of the gardener’s craft. Irish and Scotch gardens get high praise for their luxuriance, beautiful surroundings, and truly artistic arrangement. Of English gardens, those of Cornwall are given first place for both naturalness and wealth of floral treasures.

Most of the pictures in Miss Waterfield’s book will be the despair of those who must do their gardening in cramped and temporary quarters. Overarching trees as a background for all the most beautiful effects, century-old walls with ferns and moss in their crannies, “ grass-walks ” and borders that have been unchanged since the ’40’s, — these are not to be had in a hurry. Besides incidental descriptions of the best features of many lovely gardens, there are chapters devoted to suggestions for the planting of spring bulbs and flowering trees, for rose and lily gardens, for the selection of climbers for walls and pergolas, for water-gardens, and for woodland effects. Thus, as a garden-book at once artistic and yet fairly practical, Miss Waterfield’s leaves little to be desired within its chosen field.

Oddly enough, Miss Gertrude Jekyll’s subject, “ Colour in the Flower-Garden,” is one that Miss Waterfield has already treated, though in quite a different way. Miss Jekyll is interested in one particular garden — her own ; and judged by pictures and descriptions, it is certainly beautiful enough to give warrant for all its maker’s loving enthusiasm and to provide abundant material for many delightful books. Like Miss Waterfield, Miss Jekyll prefers natural effects. She believes that a garden should make a picture, or a succession of pictures ; so that color and massing are as important to the gardener as to the artist, and should be his first and constant study. She is anxious to impress

#### IN ENGLISH GARDENS.\*

To garden-lovers, every garden has charm ; but the English garden is superlatively the garden beautiful, with a spell in its very name. Books about English gardens are almost always fascinating. For the American gardener, differences in climate and other conditions make many of their recommendations untrustworthy ; but as inspirations to the desire for a garden that shall be not merely a place to pick flowers out of, but a thing of beauty in itself, these books are unrivalled. And if the possession of such a garden is denied, a garden-book with the right kind of pictures is not to be despised as a substitute.

Just such a book is Miss Margaret Waterfield’s “ Flower-Grouping in English, Scotch, and Irish Gardens.” Since Miss Waterfield’s “ Garden Colour ” was published, she has been busy exploring and painting more gardens. The color-plates in the new book, of which there are more than fifty, are all from her own sketches ; but in preparing the accompanying text she has been assisted by nearly a dozen other garden-lovers. Their diverse points of view, — some of them being explicit about genus

\* *FLOWER GROUPING IN ENGLISH, SCOTCH, AND IRISH GARDENS. Notes and Sketches in Colour.* By Margaret Waterfield and Others. Illustrated. New York: E. P. Dutton & Co.

*COLOR IN THE FLOWER GARDEN.* By Gertrude Jekyll. Illustrated. New York: Charles Scribner’s Sons.

*THE GARDENS OF ENGLAND IN THE SOUTHERN AND WESTERN COUNTIES.* Edited by Charles Holme. Illustrated. New York: John Lane Company.

her readers with the fact that in gardening, as in other arts, trifles are all-important. If trellises are painted an ugly green, the effect of the loveliest roses is marred. Supporting sticks must be concealed; bare spaces must be temporarily filled while the plants in the border are growing to cover them. And as in this imperfect world no bed can be in perfection for more than a month or two at a time, the skilful gardener must provide a succession of beauties so arranged that the right one will catch the eye at the right moment. One exception Miss Jekyll admits to the rule of not trying to patch up one season's border to look well in another: the bulb-bed, that problem of the amateur gardener, is too unsightly to remain through the summer. Miss Jekyll's happy suggestion is to plant ferns in the bed, instead of scattered clumps of herbaceous plants. These will cover the bare spaces better and will not require any of the digging so injurious to the bulbs in mid-summer.

Miss Jekyll pays an innocent tribute to her faculty for imparting the charm of her garden in previous books about it, when, in her preface, she begs her "kind readers not to take it amiss" if she says that she cannot admit strangers to her garden, which is at once "her workshop, her private study, and place of rest," and asks them to spare her failing sight the task of writing "long letters of excuse and explanation." We can scarcely blame the over-enthusiastic persons who have unwittingly made Miss Jekyll's life a burden. The photographs of her garden are tantalizingly lovely, and, colored by her vivid descriptions and suggestive comment, they are calculated to make every garden-lover sigh with envy. Ten acres of woodland threaded by alluring paths, carpeted here and there with daffodils and primroses, and cleverly blended with the garden proper; a June garden, a border for late summer, a tiny "hidden garden," a grey garden, which ought, Miss Jekyll explains, to have a gold garden beside it,—these are only a few of Miss Jekyll's treasures. Besides the pictures, there are detailed plans of many of the beds, and of some beds she would like to have if there were room for them. Everyone with a trace of gardening instinct will enjoy Miss Jekyll's book, and those who work under anything like the same conditions will find it very helpful.

The formal garden gets its share of attention in "The Gardens of England in the Southern and Western Counties," being the special mid-winter number of "The Studio" for 1907-8.

It is edited by Mr. Charles Holme; and Mr. A. L. Baldry signs one of the three articles that make up the text. Of the hundred and thirty-six illustrations, eight are in color, the work of various artists, and the rest are from excellent photographs. In contrast to Miss Waterfield and her coadjutors, and to Miss Jekyll, the taste of the makers of this book leans toward the formal style of garden and the more studied type of landscaping. But gardening on a very large and sumptuous scale is bound to be somewhat formal; and it is the great garden,—with its marble statues and seats, its sun-dials and fountains, its majestic avenues and its grass-walks stretching between hedges of box or mossy walls of clipped yew,—with which this monograph is concerned, both in pictures and text. A brief "History of Garden-making" traces the progress of the art from the quaint mediæval type through the various stages of formality, fantasy, and pseudo-naturalism, to the intelligently composite style of to-day. "The Principles of Garden-making" formulates briefly such general rules as the necessity of keeping the garden in relation to the house and the site, and discusses the proper combination of formal gardening and landscaping. There is also a chapter of suggestive notes on the illustrations. Of these, the ones in black and white are very beautiful; several of the colored plates show such a riot of hues as might possibly be pleasing in nature, but is certainly garish in art.

EDITH KELLOGG DUNTON.