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EUROPEAN AND JAPANESE GARDENS



STAIRWAY AT THE VILLA CORSINI, ROME
(See page 63)

European and Japanese Gardens

Papers read before
The American Institute of Architects

ITALIAN GARDENS. *By* A. D. F. Hamlin
ENGLISH GARDENS. *By* R. Clipston Sturgis
FRENCH GARDENS. *By* John Galen Howard
JAPANESE GARDENS. *By* K. Honda

Edited for The American Institute of Architects
By Glenn Brown, *Secretary*

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INTRODUCTION

Only within a very recent period have architects of the United States appreciated the fact that the garden should be designed in connection with the house. To encourage and popularize this fact the Committee of Arrangements for the Thirty-fourth Annual Convention of the American Institute of Architects determined to make the subject of Gardens one of the principal topics of consideration. It was fortunate to have been able to secure papers from those who were such enthusiastic and scholarly students of the field which each presented in their papers to the Institute. The articles were read in Washington, D. C., December 14th, 1900, and they produced such a favorable impression that it was thought proper by the Board of Directors to have them, together with the illustrations, printed so that their influence would be of a more permanent value. After due consideration by the Board the publication of the material, under the supervision of the Institute, was given to The Architectural Publishing Company of Philadelphia. In the work as issued the authors have in some cases enlarged the scope of their papers and many illustrations in addition to those presented to the Institute have been inserted in the present volume.

CONTENTS

	PAGE
THE ITALIAN FORMAL GARDEN	11
ENGLISH GARDENS	67
FRENCH GARDENING AND ITS MASTER	97
JAPANESE GARDENS	131
NOTES ON A JAPANESE GARDEN IN CALIFORNIA	159

LIST OF ILLUSTRATIONS

ITALIAN GARDENS :

Villa Corsini, Stairway	Frontispiece
	PAGE
Villa Corsini, Detail of the Stairway	63
Villa Lante, General View	10
" " The Plan	21
" " Approach to Central Fountain	29
" " Fountain and Stairway	35
" " The Central Fountain	37
" " Small Fountain	46
Villa Pia, Bird's-eye View	13
" " Plan of Casino and Terrace	14
Villa Caprarola, The Lower Fountain	16
" " Fountain of The Goblet	32
Villa Borghese, Fountain	17
" " Temple of Æsculapius	19
" " The Casino	26
" " Small Fountains and Sculpture	34
" " Avenue	43
" " Wall Fountain	60
Villa d'Este at Tivoli, Bathing Pool	17
" " " " The Palace and Terracing	22
" " " " Ruined Water-Organ	33
" " " " The Plan	54
" " " " Lower Level and Pools	39
Caserta, Approach to Rear of the Palace	20
" Water Course	40
" Upper Cascade and Actæon Group	41
" Central Feature of Water Course	41
" General View of Avenue	42
Villa Colonna, Entrance Gateway	23
Villa Pamfili Doria, The Plan	24
" " " View from the Terrace	25
Royal Villa Castello, Fountain	27
Villa Albani, View from Colonnade	28
" " Fountain and Terrace	44

ITALIAN GARDENS—*Continued* :

PAGE

Villa Albani, The Central Fountain	45
“ “ Entrance Gate	53
Villa d'Este on Lake Como, Cascade of Hercules	30
Boboli Gardens, Fountain	36
“ “ Avenue	47
“ “ Hex Tunnel	48
“ “ Amphitheatre	49
“ “ Entrance and Rear of Pitti Palace	52
“ “ The Hill Walk	58
Villa Petraia, Fountain	46
Villa Medici, The Plan	50
Farnese Gardens, Section and Perspective (Drawings)	51
Villa Aldobrandini, The Plan	55
“ “ The Château d'Eau	56
Villa Torlonia—Conti, Water Works	57
Isola Bella	59
Hillside Gardens near Naples	62

ENGLISH GARDENS :

View from Montecute House	66
A Terrace at Montecute	68
Flowers against the Terrace Wall at Montecute	69
A Double Bordered Path	70
A Garden backed with Trees	71
The Gardens at Frankleigh	72
A Shaded Walk at Frankleigh	73
A Walk before the House	74
On the Terrace at Frankleigh	75
A Garden Corner	76
Box Bordered Beds	77
Terraces	78
A Small House-Court	78
A Broad Walk to the House	79
The More Formal Garden, Wilton	80
The Garden Walk	81
Gardens of Heathfield House	82
A Modern House and Garden	83
Grass Terraces and Garden-House	84
Gardens of Kiddington Hall	85
The Spacious Effect at Eynsham Hall	86
The Wall of a Modern Garden	87

ENGLISH GARDENS—*Continued:*

PAGE

A Level Stretch	88
A Pool	89
A Well-laid Lawn	90
A Garden Path	90
The Oblong Pool	91
An Outlook from the House	92
A Hedge Gateway	93

FRENCH GARDENS:

Versailles, The Basin of Latone	96
“ Lead Vase	97
“ The Plan	98
“ Basin of Latone and the Tapis Vert	99
“ Basin of Latone and the Palace	100
“ The Basin of Apollo	100
“ The Basin of Ceres	101
“ Grove of the Colonnade	102
“ The Basin of the Dragon	102
“ The Orangery	103
“ The Garden of the Grand Trianon	104
Fontainebleau, The Cross of Franchard	105
“ Gorge of the Medlars	106
“ The Plan	107
“ The Palace from the Park	108
“ The Palace from the Parterres	109
“ The Gardens	110
“ Basin of the Cascade	111
Chantilly, The Château from the Lake	112
“ The Gardens	113
“ “The Isle of Love”	114
Marly, Plan of the Park	115
The Tuileries, General View	116
“ A Promenade	117
“ The Main Avenue	118
“ The Tuileries and the Louvre	119
Luxembourg, The Medici Fountain	120
“ A Fountain	121
“ Gardens and Palace	122
“ The Plan	123
St. Cloud, The Plan	124
“ The Park	125

FRENCH GARDENS— <i>Continued</i> :	PAGE
" The Grand Cascade	126
" Ruins of the Palace	127
St. Germain, The Terrace	128

JAPANESE GARDENS :

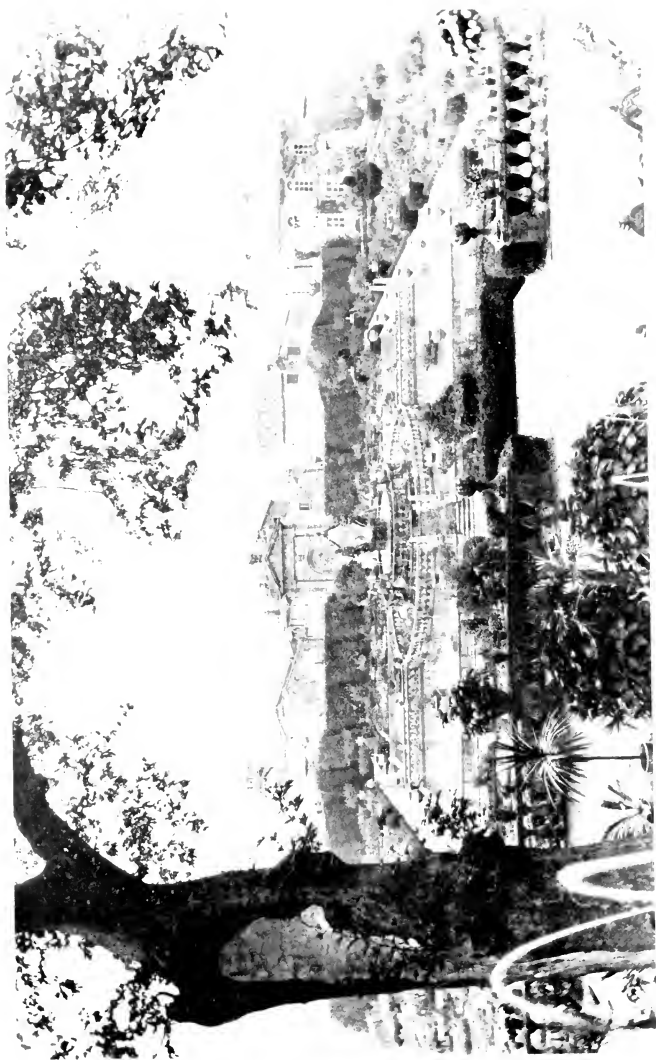
Prince Hotta's Garden	130
Mangwanji Garden	131
Plate I—Hill Garden : Finished Style	132
Duke Shimazu's Garden	133
The Mikado's Garden, Tokio	134
The Fukiage Garden	135
Garden of the Imperial Palace	136
Stone Lanterns, Uyeno	137
Sōrinto, Nikko	138
Fukagawa Garden	139
Plate II—Hill Garden : Intermediary Style	141
Plate III—Hill Garden : Rough Style	141
Plate IV—Flat Garden : Finished Style	142
Kasuga, Nara	143
Bracket Bridge, Fukagawa Garden	144
A Gentleman's Garden, Bancho	145
Plate V—Flat Garden : Intermediary Style	146
Plate VI—Flat Garden : Rough Style	146
Stone Steps, Hakone Temple	147
Kunoozan Temple at Shizuoka	148
Plate VII—Garden Lanterns	149
Plate VIII—Water-Basins and Lanterns	149
A Tea-House Garden, Tokio	150
Garden of the Akasaka Rikiu	152
Plate IX—Garden Fences	153
Plate X—Garden Gateways	154
Plate XI—Garden Bridges	155
Plate XII—Garden Arbors	155

A JAPANESE GARDEN IN CALIFORNIA :

General View	158
The Entrance	159
Flowers in Pots	160
Inside the Entrance	161
Summer-House and Stream	162

THE ITALIAN FORMAL GARDEN

By Prof. A. D. F. Hamlin



GENERAL VIEW OF THE VILLA LANTE, AT BAGNAIA, ITALY

THE ITALIAN FORMAL GARDEN

By A. D. F. HAMLIN

ADJUNCT PROFESSOR OF ARCHITECTURE, COLUMBIA UNIVERSITY

I.

A GARDEN is a portion of the earth's surface humanized. Nature is subjected to the designer's will ; trees, grass, flowers and shrubs are made to do his bidding, and an ordered design takes the place of the capricious wildness of the primitive growth. Gardening, as one of the decorative arts, deals with the materials of the earth's surface, and the vegetation and water which diversify and embellish it. In any style of gardening the results of the designer's labors are, and must be, artificial, whether he seek to counterfeit the appearance of the primitive meadow, forest and thicket, or to arrange his combinations of earth, rock, plants and water upon some arbitrary and conventional system. The different schools of the art are distinguished largely by the degree to which they incline towards one or the other of these systems of treatment :— towards naturalistic picturesqueness, or towards monumental and artificial regularity. The Italian villa gardens of the Renaissance are the highest representative of the second system.

Gardening is an art of peace and luxury, and, as an accompaniment of buildings, follows in the wake of architecture. "Without it," says Bacon, writing in Elizabeth's time, "buildings and palaces are but gross handiworks ; 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 an art of luxury it fared poorly in the Dark and Middle Ages ; but when the Renaissance revived the arts of ancient Rome in the fifteenth and sixteenth centuries, and the increasing stability of the social order permitted the indulgence of personal luxury, gardening was revived with the other arts of antiquity, and its practice modelled after the suggestions offered by the ruins of ancient Roman prototypes. What these were we may

THE ITALIAN FORMAL GARDEN

learn from descriptions made familiar in the letters of Cicero and Pliny. These picture extensive domains, terraced, graded, embanked, balustraded, refreshed with fountains, adorned with every kind of edifice for ornament and rest, and beautified with every variety of foliage of trees, vines and shrubs. They present the counterpart of almost every feature characteristic of the Italian villa gardens of the sixteenth century. How complete and perfect the modern reproduction could be is evidenced by the famous Villa Barberini at Castel Gondolfo, sixteen miles southeast from Rome, which Lanciani considers not only the finest he has ever seen, "but also (to quote his own words) the one which comes nearer than any other to the type of an ancient *suburbanum*. . . . Its general plan and outline follow precisely the plan and outline of the glorious villa of Domitian. . . . The ancient ruins, the foundation walls of the huge terraces, the nymphæa and other remains, are so completely concealed and screened by a thick growth of ivy, ferns and other evergreens, that one feels, more than sees, the antiquity of the place. By a singular coincidence no tree, no shrub, no flower, no bud that is not purely classic seems to be allowed to live in this magnificent domain. No flower is allowed to diversify the emerald green of the lawns, except the classic rose and violet, and to make the illusion more perfect, flocks of peacocks have selected the groves of this villa for their abode." * The Villa Pia in the Vatican gardens is another excellent reproduction in modern dress of the Roman conception of a villa of modest dimensions. Not only in Rome, but scattered also throughout central Italy, and along the Bay of Naples, were innumerable remains of antique villas, overgrown with ivy and weeds, but awaiting only the touch of the artist to bloom anew in fresh loveliness; their terrace-walls and stairs rebuilt, their water courses and fountains again musical with running water, their thickets trimmed, and flower-beds once more blossoming on their terraced levels.

These ancient gardens were extremely formal. No plant was allowed to grow uncontrolled. Trees were pruned, clipped, trained and trimmed into the semblance of any and every form except that of tree: a species of art called *topiary work*, which was revived in the Renaissance and carried to extremes by the gardeners of Holland and England in the seventeenth and

* Ancient Rome in the Light of Recent Excavations, pp. 279-280.

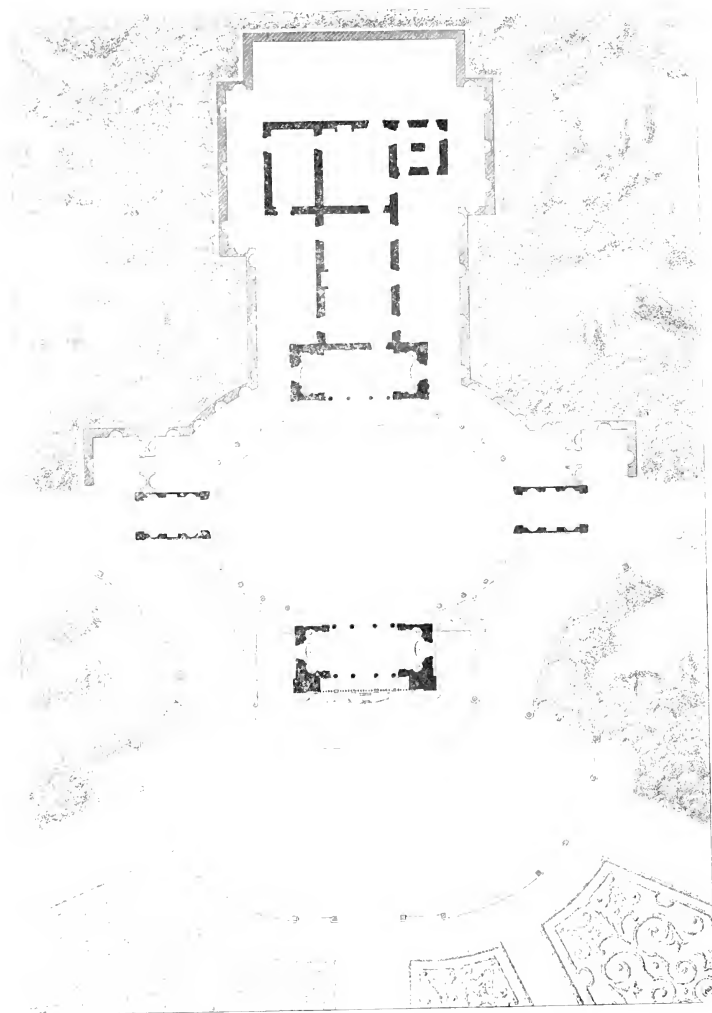
EUROPEAN AND JAPANESE GARDENS



BIRD'S-EYE VIEW OF THE VILLA PIA

IN THE VATICAN GARDENS, ROME

THE ITALIAN FORMAL GARDEN



PLAN OF CASINO AND TERRACE OF THE VILLA PIA
Designed by Pirro Ligorio, 1540

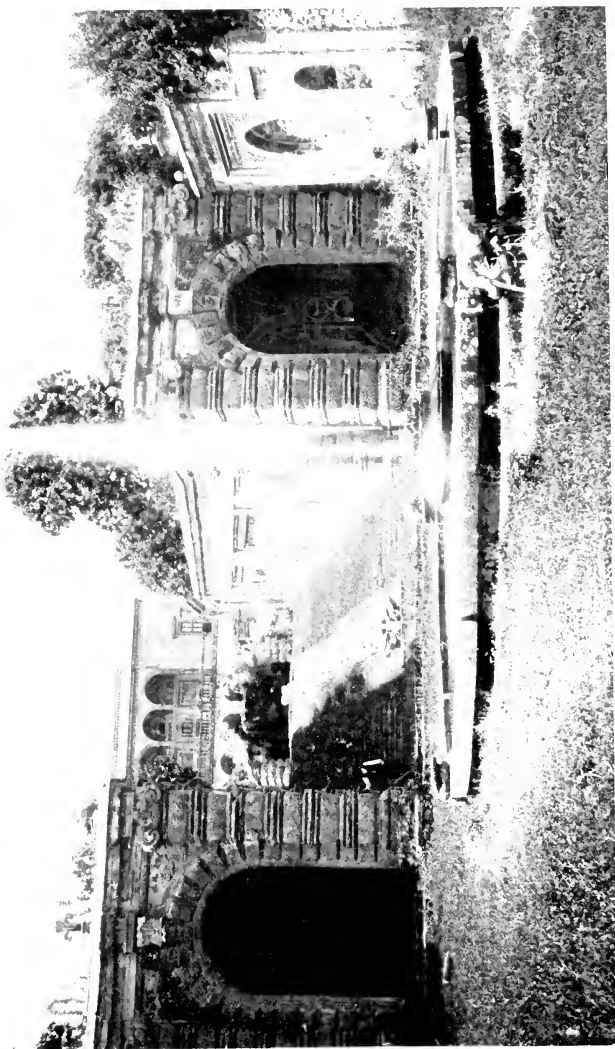
EUROPEAN AND JAPANESE GARDENS

eighteenth centuries. It is evident that the love of nature, as nature, for its own sake, is a purely modern sentiment, due in large measure to the influence of the poets of the eighteenth and nineteenth centuries. The ancients regarded nature as a servant, not a mistress, and indulged little sentiment for nature in the abstract. The same is largely true of the Renaissance gardeners. They did not seek to counterfeit the meadows and forests, the hills and vales of wild nature or to bring trees and shrubs and topography into any semblance of the picturesque and accidental combinations of a natural landscape. Their gardens, and preëminently those of Italy, were each designed as a decorative setting to the palace or villa, or as pleasure-grounds in which what was most pleasing was the human element—the evidence of design, symmetry, order, balance, contrast, ornament; not the aspect of natural growth, but the evidence of nature subdued to human control.

II.

The steps by which the Renaissance garden, based upon these suggestions, reached final form, I have been unable to trace. No very early example remains to us, at least in the shape in which it was designed. With the progress of the art and changes in taste the earlier gardens must have all been made over, for a garden is not, like a building, a finality when once finished. It changes from season to season, and the growth and decay of its vegetation alike alter its pristine aspect. We know, however, that before the close of the fifteenth century the gardens of Naples were celebrated for their beauty, for Charles VIII, of France, writing in 1495 to Pierre de Bourbon, waxes eloquent in praise of those which had come into his possession in that city. But it was not till about 1540 that any garden received the form in which we know it to-day, even in its general features. The classical tendencies of architecture and decoration had by this time reached their highest and finest development in the works of men like Peruzzi, Antonio da San Gallo the Younger, Vignola, Giulio Romano, Pirro Ligorio, and others. The influence of the taste of Bramante and Raphael was still potent, and the extravagances of the Baroque style were still in the future. The papal court had then reached its greatest splendor, and Roman society had begun to be domi-

THE ITALIAN FORMAL GARDEN



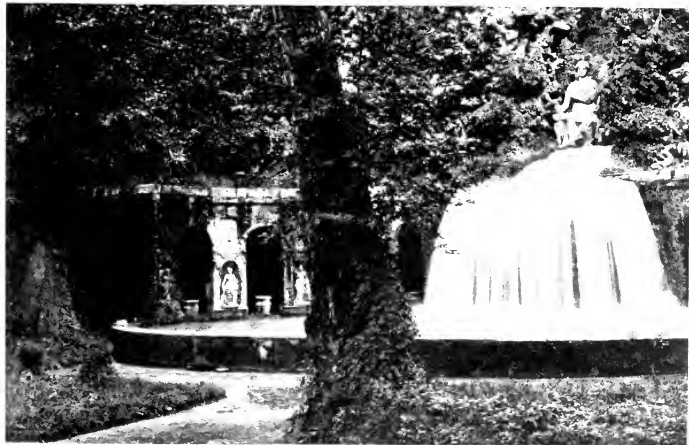
"NO MODERN IMITATION CAN REPRODUCE THEIR ANTIQUE CHARM"
The Lower Fountain at the Villa Caprarola

EUROPEAN AND JAPANESE GARDENS



At the Villa Borghese

Rome



At the Villa d'Este

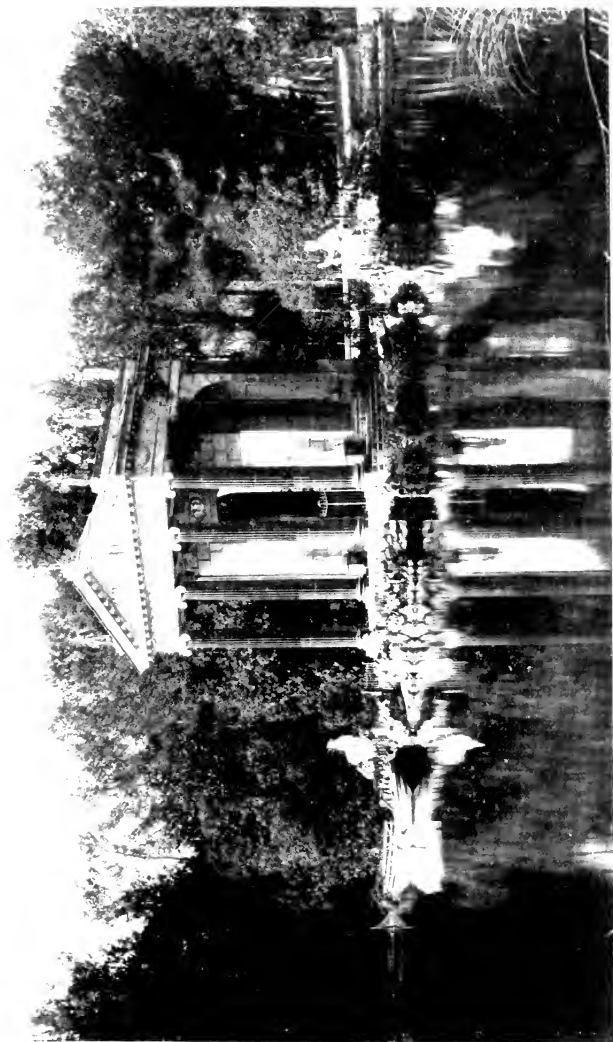
"LULLED BY THE SOUND OF THE FOUNTAINS"

Tivoli

THE ITALIAN FORMAL GARDEN

nated by the great ecclesiastical princes and the formidable array of Pope's nephews who monopolized the higher posts of Church and State. Most of the finest villas were built for cardinals and church dignitaries, of whom the majority sustained this dubious relation to the head of the Church. The Lante, at Bagnaia, first built in 1477 for Cardinal Riario, was, about 1550, remodelled by Vignola for one of the Farnese nephews. To this family also belonged the imposing castle and beautiful grounds at Caprarola, also Vignola's work. The superb Villa d'Este at Tivoli, one of the earliest as well as finest of extant works of the kind, was designed about 1540 by Pirro Ligorio, for the Cardinal Ippolito d'Este. At Frascati, the ancient Tusculum, is an extraordinary group of contiguous villas—the Aldobrandini, Falconieri, Mandragone, and others, all built for cardinal princes by such artists as Della Porta, Giovanni Fontana, Olivieri, Martino Lunghi, Flaminio Ponzio, and others. At Rome the Borghese Villa, originally built for the dukes of Altemps, was enlarged in 1605 by (for) Caffarelli, nephew of Paul V; on attaining the cardinalate he assumed the name of Borghese. The Farnese, Farnesina, Pamfili Doria, Albani, and a dozen others, owe their existence to the wealth and extravagance of these churchly lords. With the decline of the secular power of the Church consequent upon the Reformation, the social conditions out of which these vast establishments had grown, slowly passed away; the building of new villas ceased, and it has been only with the utmost difficulty that some of these vast and wealth-consuming estates have since been maintained in even tolerably perfect condition. Not a few have run to decay, and are to-day endowed with the new and melancholy charm of ruin. Nature has reconquered the domain where she was held captive to man's caprice, and vines, trees, shrubs, grass and dust have done their best to obliterate the work of human hands. Other gardens have been sold under the hammer or cut up into building lots, and there is no likelihood that many new ones will arise in their places, for Italy is poor, and there is no such concentration of wealth in strong families as to make probable the creation of new splendors of the kind. Those that remain are, therefore, doubly precious; they are unique, for no modern imitation can reproduce their antique charm; and nowhere else in the world is there the environment of atmosphere, associations and art which envelops these

EUROPEAN AND JAPANESE GARDENS

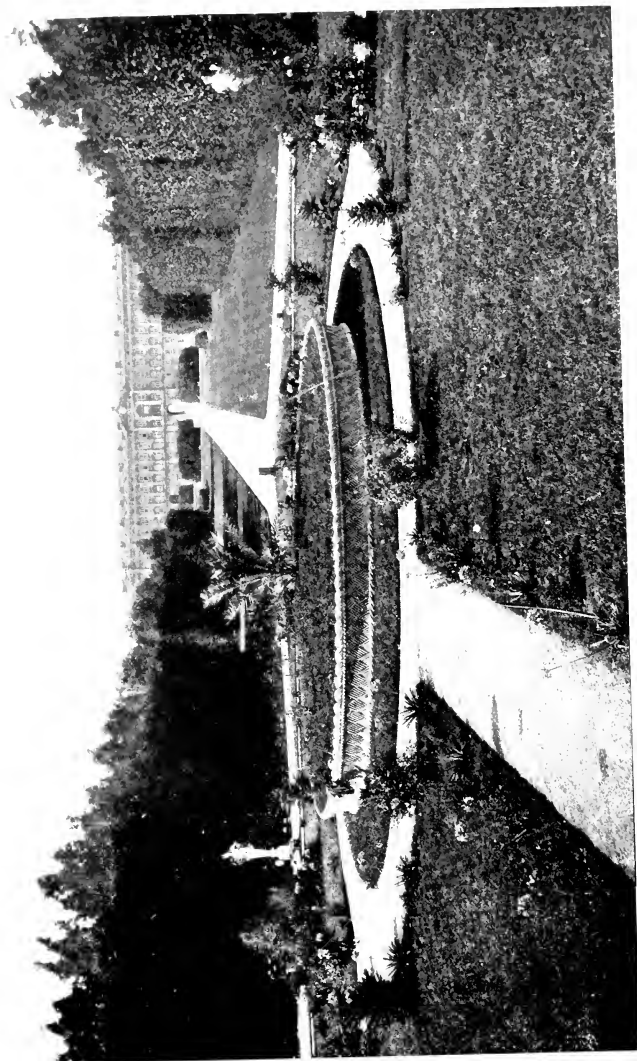


"COUNTERFEITING ANTIQUE RUINS"

Villa Borghese, Rome

Temple of Aesculapius

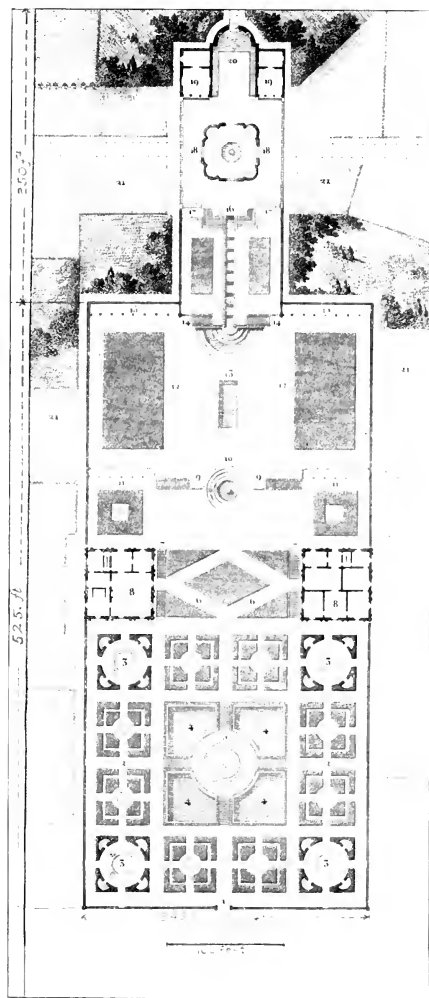
THE ITALIAN FORMAL GARDEN



"THE WHOLE TREATED AS A DECORATIVE COMPOSITION"

Caserta

Approach to Rear of the Palace



"ESSENTIAL FEATURES OF THE VILLA GARDEN"

Plan of Villa Lante

At Bagnaia

ancient and glorious estates with such loveliness of prospect and setting.

Given the conditions which I have tried to sketch, it is easy to understand the results that came about in the domain of landscape gardening. The churchly patricians who built the villas were no recluses, seeking the solitude of the glens and forests to hold communion only with themselves and nature. They were the powerful, proud and wealthy leaders of a society conspicuous for its worldliness and love of display. Like true Italians they loved the open air, but unlike the lords of England and France, they had no taste for the chase, and the necessities of their state precluded their resorting to distant castles embowered in the forests or hidden in the gorges of the Apennines. It was to the villa that they fled for

THE ITALIAN FORMAL GARDEN



"THIS IS TRUE OF THE GARDENS AS THEY APPEAR TO-DAY"

EUROPEAN AND JAPANESE GARDENS

refuge. Its "casino," or little house, was less a residence than a pleasure-house for their hours of relaxation or social amusement. Its alleys and terraces, walks and shelters took the place in their life which piazzas and "living-halls" do in ours; in them they passed their leisure, walking with their friends, reclining under the arbors, lulled by the sound of the fountains; reading, meditating and conversing, or giving

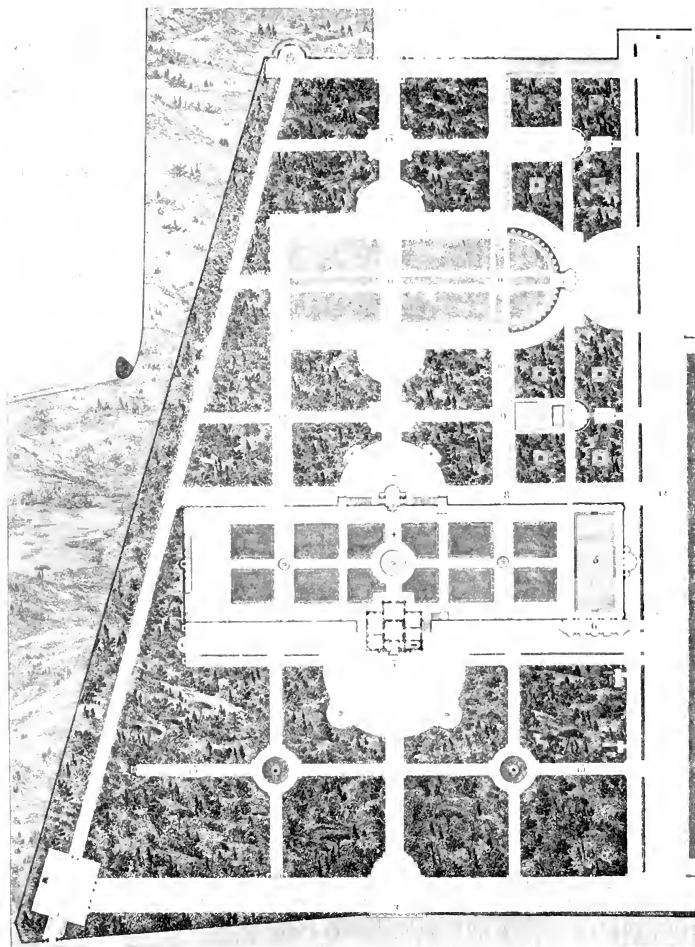


"A SOMEWHAT PRETENTIOUS GATEWAY"

Entrance to the Villa Colonna

Rome

THE ITALIAN FORMAL GARDEN



PLAN OF THE GARDENS

Villa Pamfili Doria

Rome

EUROPEAN AND JAPANESE GARDENS

splendid entertainments to the brilliant companies that resorted thither. Passionate collectors of antiquities, and affecting, when they did not cherish it, an enthusiasm for antique life, they made their gardens veritable museums, even at last, counterfeiting antique ruins when they were not fortunate enough to find them ready at hand on their estates. The villa was thus no park, no reserved territory left to the beauty of its natural wildness, no mere spread of lawn diversified with trees and shrubs. It was designedly an artificial creation, an artistic *ensemble*, of which the house and the gardens were distinct and complementary parts, the whole treated as a decorative composition, in which each portion and each detail played a definite rôle. It was formal and artificial, it was refined and classical in style and detail, because that was what the taste of the time demanded, and because no other treatment befitted the antique fragments and sculptures which formed the basis of their adornment.

But these villa gardens, with all their formal regularity of



"THE JUXTAPOSITION OF ART AND NATURE"

View from the Terrace

Villa Pamfili Doria

THE ITALIAN FORMAL GARDEN

design, were and are still so beautiful that they have never ceased to excite the admiration of every visitor. They were designed by masters, men of taste and culture, filled with the sense of beauty, who wrought in harmony with their environment and with the beauties of the prospect and atmosphere about them. However questionable the taste of certain decorative details, their general decorative effect is almost always



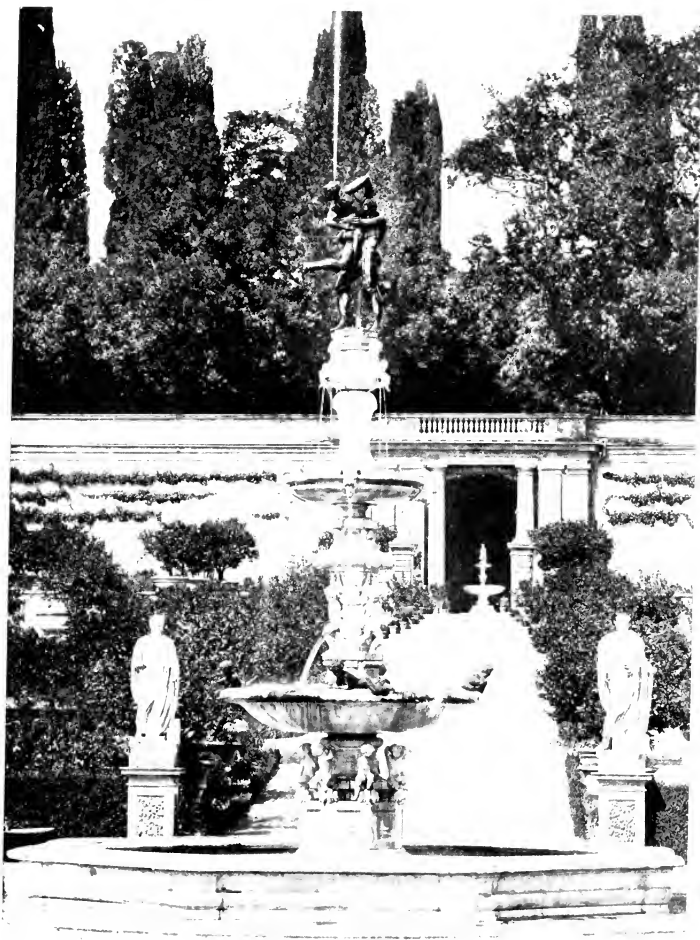
"THE CENTRAL FEATURE IS THE HOUSE OR CASINO"

Casino, Villa Borghese

Rome

excellent and in harmony with the fanciful and wayward beauty of the gardens. At least this is true of the gardens as they appear to-day, the crumbling stuccoes and the masonry stained by weather, tinged orange and green by lichens and mosses, overrun with ivy and creeping roses, and contrasting richly with the dark green of the stone pines behind and the ilex and box in front. Their charm is not wholly of atmosphere and color and rampant vegetation, nor merely the romantic half-melancholy of their silent walks, their grass-grown terraces, their whispering pines, and gentle decay. They possess a positive artistic beauty in the proportion and balance which control

EUROPEAN AND JAPANESE GARDENS



"THE TERRACING IS WORTHY OF CAREFUL STUDY"

THE ITALIAN FORMAL GARDEN

the whole composition. There is enough architecture—not too much; the contrasts are never too violent; sculptures and decorations are distributed with a rare sense of propriety; the water works are pleasingly varied and judiciously placed. Above all, scale is treated with consummate skill. A small garden is not designed like a great one, nor a monumental composition frittered away with petty details.



"THE NEARLY LEVEL VILLA ALBANI"

III.

The essential features of the Italian villa gardens are easily stated: first, the selection of a sloping site, cut into terraces affording a varied prospect from their successive levels. Secondly, the distinctly architectural treatment of conspicuous points and features of the design. Thirdly, the use of running water in fountains and cascades upon each level of the design. Fourthly, the formal arrangement of flower-beds, hedges and

EUROPEAN AND JAPANESE GARDENS



"THE DECORATIONS OF ARCHITECTURE AND SCULPTURE"

Approach to Central Fountain

Villa Lante, Bagnaia

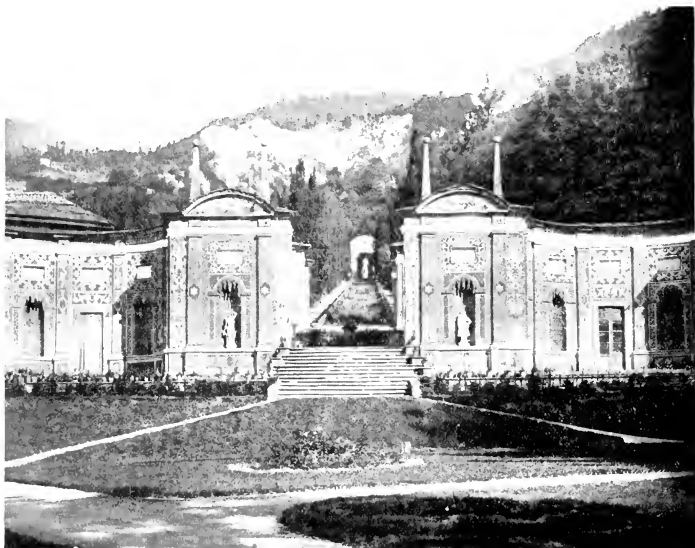
avenues so as to provide vistas closed by decorative structures, and to offer at every turn a pleasing contrast in the juxtaposition of art and nature.

Every one of these elements has its origin in Roman practice, as shown not only by ruins, but by frescoes in Rome (as in the Casino di Livia on the Palatine) and Pompeii. Each has in a measure been adopted in the landscape gardening of other countries, but rarely are all four elements combined as they are in Italy. On the other hand, the Italian gardener rarely or never employs the vast levels and long vistas of French gardening, while, in the treatment of water, he avoids the massive and lofty jets and immense basins which distinguish the gardens of Versailles. Toward the sloping lawns and meandering paths of English and American grounds he feels much as the Frenchman did who said, "Nothing is easier than to lay out an English garden: one has only to make the gardener drunk and then follow his meanderings."

The typical Italian villa—such, for instance, as the Villa

THE ITALIAN FORMAL GARDEN

Lante, at Bagnaia, near Viterbo, the work of Vignola, or Pirro Ligorio's Villa Pia in the Vatican grounds, at Rome—comprises a rectangular territory of a few acres, rarely more than ten or fifteen, its length twice or thrice its breadth, and the major axis following the profile or slope of the hill on which it is laid out. It is divided into three terraces (rarely two or four), each faced by a stone retaining-wall, surmounted by a balustrade, and reached by broad stairways leading to the other levels. The lower level, entered from the street by a somewhat pretentious gateway, is the flower-garden proper; on the middle level is the house or casino, with the more important architectural accessories, such as colonnades, loggias, and summer houses. Behind and above this, the third level, planted with trees, and less formally treated than the other two, furnishes a shady and secluded retreat, grassy under foot, leafy overhead, musical with the song of birds and the trickle of water in the



"DECORATIVE AND FESTAL CHARACTER"

Cascade of Hercules

At the Villa d'Este on Lake Como

fountain. From the point of view of design, the dense foliage of this upper terrace serves as a foil and background for the more open and artificial levels below it, and as a transition to the wilder landscape of mountain and forest behind it.

The flower-garden is laid out in geometrical compartments bordered by square-clipped hedges of box, within which flowers and foliage plants are cultivated in beds forming elaborate scroll-patterns. The level walks are of gravel. An elaborate fountain adorns the central area, forming a focus and point of interest for the whole design. A high stone wall surrounds the garden on three sides; it is usually covered with vines or hidden by a profuse growth of box, yew, ilex, cypress, and pine, producing an impression of perfect seclusion with no oppressive display of prison-like walls. On the fourth side is the retaining-wall of the middle terrace, which forms a monumental decorative background for this lower garden, and a foundation and preparation for the elaborately architectural treatment of the second level.

The central and dominant feature of the whole design is the house or casino on the second level, on which it sometimes advances to the front edge, as in the Pamfili Doria, its basement, entered from the garden, forming in such cases the central portion of the terrace wall. Designed chiefly as a pleasure-house, for short sojourns and entertainments, its architecture is usually of a festal and sometimes trivial character, perfectly in harmony with its purpose, and almost always in keeping with the fanciful, wayward charm of the gardens. Few of these casinos are commendable as architectural compositions, but the softening hand of time and the delightful beauty of the old gardens, which improve with age, impart to these somewhat dubious compositions an adventitious charm impossible to imitate.

In the Villa Lante, at Bagnaia, near Viterbo, there is an interesting departure from the usual practice. *Two* houses, or *casini*, stand one on either side of the central axis, permitting an unobstructed axial vista through the whole extent of the grounds, from top to bottom. Occasionally the casino is a *palazzo* of considerable size, as in the Villa d'Este at Tivoli; while in the cases of the Pitti palace and the palace at Caprarola (the Villa Farnese), the entire villa grounds lie behind the residence.

THE ITALIAN FORMAL GARDEN



"AIR OF PLAYFUL CAPRICE"

"Fountain of the Goblet"

Villa Farnese at Caprarola

Coming down to specific details, the following features deserve special attention :

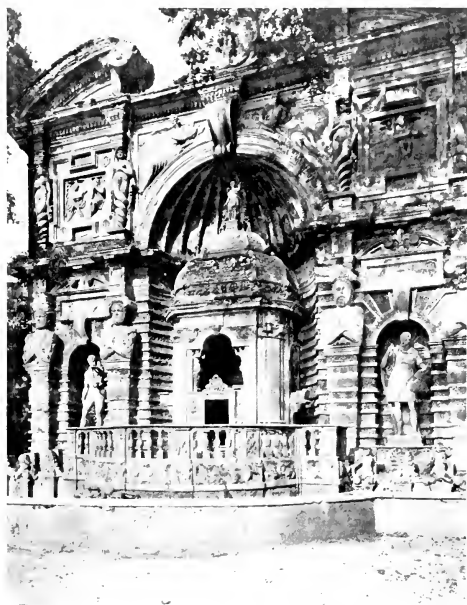
First, the *terracing* of the Italian gardens is worthy of careful study. Originating in the preference for sloping sites by means of which successive and differing prospects are secured from the various levels, without interference of one with the other, it became a means of admirable effects within the garden itself. With its stairs, niches, grottoes, pilasters and balustrades, it was studied, proportioned and arranged with great care, and usually with great success. An instructive contrast in the treatment of the terraces appears between the abruptly sloping Villa d'Este at Tivoli, and the nearly level Villa Albani or the Quirinal Gardens at Rome.

Secondly, the *decorations of architecture and sculpture*. The judicious arrangement, distribution, and scale and balance of the architecture have been noticed already, and its predominantly decorative and festal character alluded to. This air of

EUROPEAN AND JAPANESE GARDENS

playful caprice is often carried to extremes, especially in the later villas, but in general it is, and in its modern imitations it can always be, kept within the bounds of good taste, so that every feature shall not only be well placed and pleasing in its effect, in conjunction with the foliage, grass and flowers, but pleasing also in itself as an architectural design. This was almost always true of the designs of Vignola, Giulio Romano, and Pirro Ligorio, but not always of their successors. There is sometimes too sharp a contrast between the florid stucco decorations of terraces and fountains and the classic dignity of the antique fragments that adorn many of the gardens. Based, as this style of gardening is, on the models and on the actual remains of ancient Roman estates, it is most successful when its adornments of architecture and sculpture are classic in spirit

and design, a principle which should not be lost sight of in modern attempts at this sort of gardening. In the Italian examples the chief features claiming attention may be catalogued as follows: terrace - walls, balustrades and stairs, gate-ways, fountains, loggias and other ædicules, exedras, stone benches, marble vases on high pedestals, termini, and statuary in single figures or groups. Every one of these features is capable of great

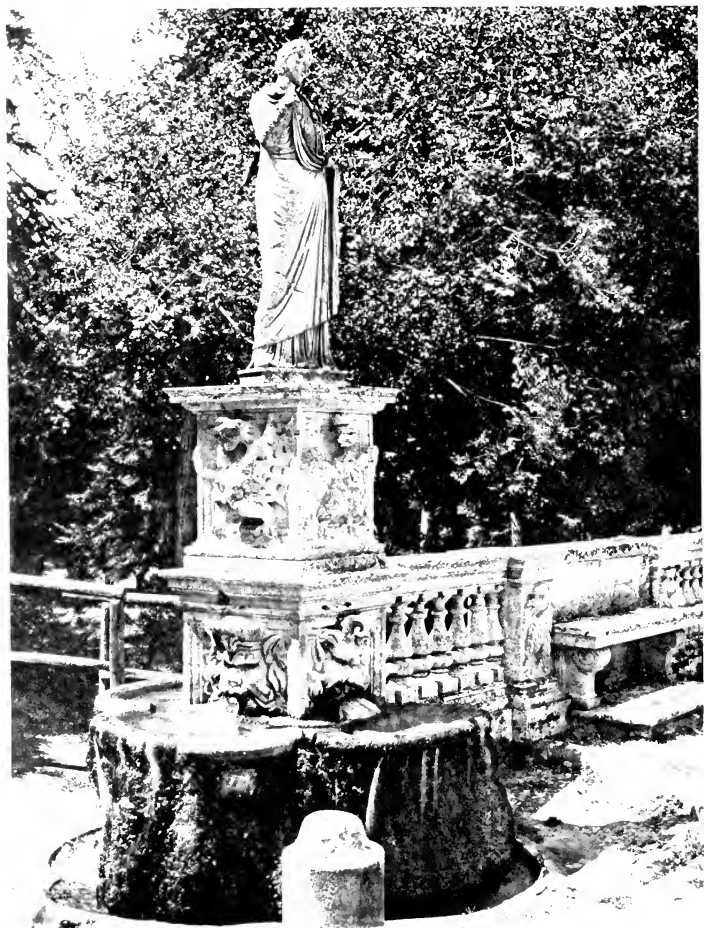


"PLAYFUL CAPRICE OFTEN CARRIED TO EXTREMES"

Ruined Water-organ

Villa d'Este, Tivoli

THE ITALIAN FORMAL GARDEN

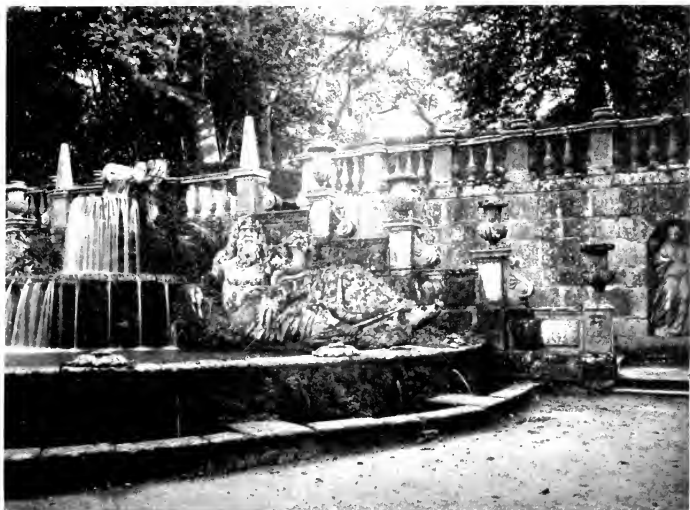


"ADORNMENTS . . . CLASSIC IN SPIRIT AND DESIGN"

EUROPEAN AND JAPANESE GARDENS

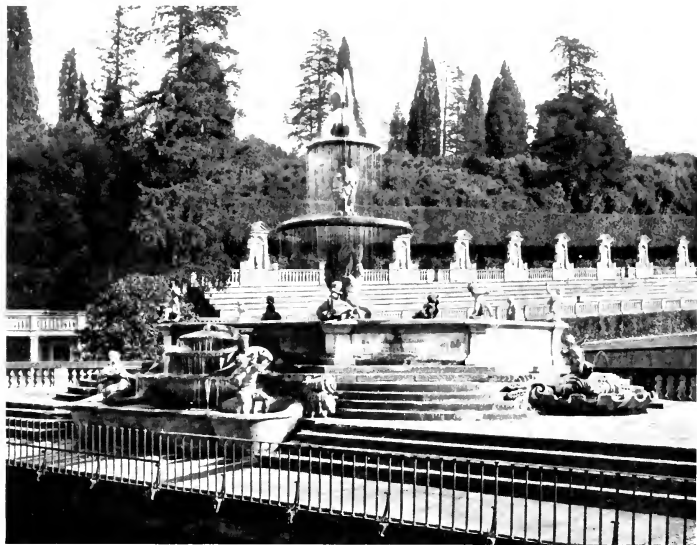
beauty of form, though requiring less fineness of execution than monumental buildings deserve. The triviality of many of the minor decorative figures and buildings of actual gardens in Italy in execution and detail, is no doubt reprehensible, but less offensive than one would imagine, because of their charming surroundings and the obviousness of their rôle, not as works valuable intrinsically, but as mere adjuncts and features in the general scenic effect of the whole.

Thirdly, *the treatment of water* in the fountains, cascades and basins of these gardens exemplifies sound principles correctly applied. A very small volume of water is made to produce a maximum of decorative effect, and the greatest possible variety of effects, by repeated interruptions and changes of its movement from the reservoir above the upper terrace down to the last fountain basin in the flower-garden. Thrown up in small jets, it is poured from basin to basin of the fountains, in very thin but brilliant sheets or streams, to reappear, after



"A SMALL VOLUME OF WATER . . . BROKEN AGAIN AND AGAIN"

THE ITALIAN FORMAL GARDEN



"THROWN UP IN SMALL JETS IT IS POURED FROM BASIN TO BASIN"

The Boboli Gardens

Florence

passage through underground conduits, in the form of cascades, in which its fall is broken again and again by marble steps, basins and rockeries, massive cataracts, and lofty jets. The roar and agitation of powerful masses of water were rarely attempted or desired; they would have been out of scale, so to speak, out of harmony with the refined elegance of the gardens. Great skill and taste were evinced in the design of the architectural and sculptural elements of these water works, which display generally the same sense of proportion and scale that has been already referred to, and there is often a touch of the grotesque, of humor and exaggeration in the accompanying sculpture, which like that of some of the statues on the terraces, enlivens the scene with a suggestion of comedy.

Three typical examples of the handling of the water are furnished by the Villas Lante at Bagnaia and d'Este at Tivoli, and the palace gardens at Caserta. In the first-named, largely

EUROPEAN AND JAPANESE GARDENS



"FOUR SUPPORTING FIGURES BEARING THE INSIGNIA OF THE FARNESE FAMILY"

The Central Fountain

Villa Lante, Bagnaia

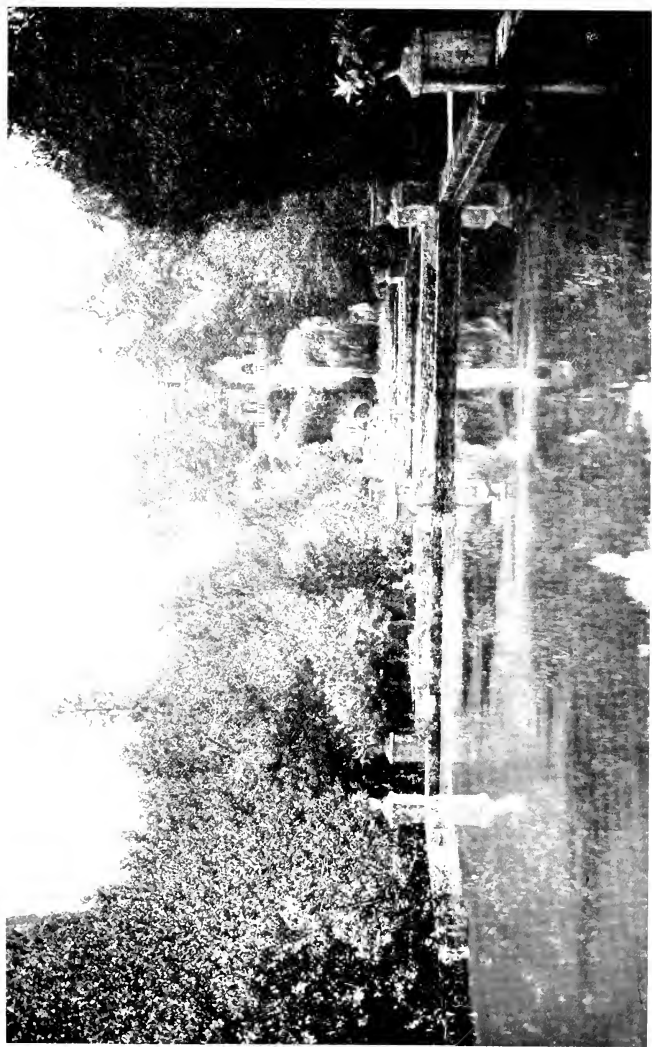
Vignola's work, the amount of water used is infinitesimal, and all the fountains are treated with great refinement of detail and smallness of scale, while in the flower-garden the fountain is chiefly sculptural, with four supporting figures bearing the insignia of the Farnese Family, for whom it was built.

THE ITALIAN FORMAL GARDEN

At Tivoli, where there is too much water rather than not enough, and where the upper grades are very steep and the lower ones very gradual, the upper terraces of the Villa d'Este abound in monumental fountains and cascades, as well as in the ruins of innumerable trick fountains and aquatic eccentricities originally designed to be set in operation by the unwitting steps of the visitor. Among them was formerly a celebrated water organ, now ruined and silent. The central cascade, or line of cascades, was of great volume, proportioned to the large scale of the whole villa, while on the lower, easy gradients, the water flowed quietly into and through great basins, bordered with vases, shaded with trees, and emptying by little cascades from one to the other, till the water finally disappeared underground. Carlo Fontana, rightly named, was the artificer of these water-works. Several of the villas at Frascati, like the Mondragone and the Aldobrandini, illustrate the same principles.

At Caserta we have the one example of the colossal in the scale of the water works of an Italian garden. These grounds were laid out by Van Vitelli in 1753, after a sojourn at Paris and Versailles, where he had studied the vast landscape-works and fountains of Le Nôtre. In the Caserta grounds, if he did not better the instruction, he at least showed consummate skill in the adaptation of its teachings to his special conditions, wholly different from those at Versailles; for the Caserta grounds are but one thousand feet wide, extending back two miles, first with a gentle grade and then by a steep ascent reaching the summit of the thickly-wooded hill far behind the palace. The water tumbles for nearly a mile over a channel filled with broken rocks, which churn it white, so that it is visible and effective even when seen from the palace two miles away. It then passes through a succession of immense basins, from each of which it issues by a cascade twenty or thirty feet high, each differing essentially from the others, and several of them adorned with statuary not always in the best taste. The architectural treatment of the successive cascades is ingeniously varied, and in several of them is conspicuously successful. A strip of grass two hundred feet wide on either side, planted with occasional flower-beds and flanked by wonderfully beautiful ilex avenues next the side walls of the grounds, completes the simple but effective plan of the gardens. Here the water is purposely handled on a colossal scale, suited to the great

EUROPEAN AND JAPANESE GARDENS

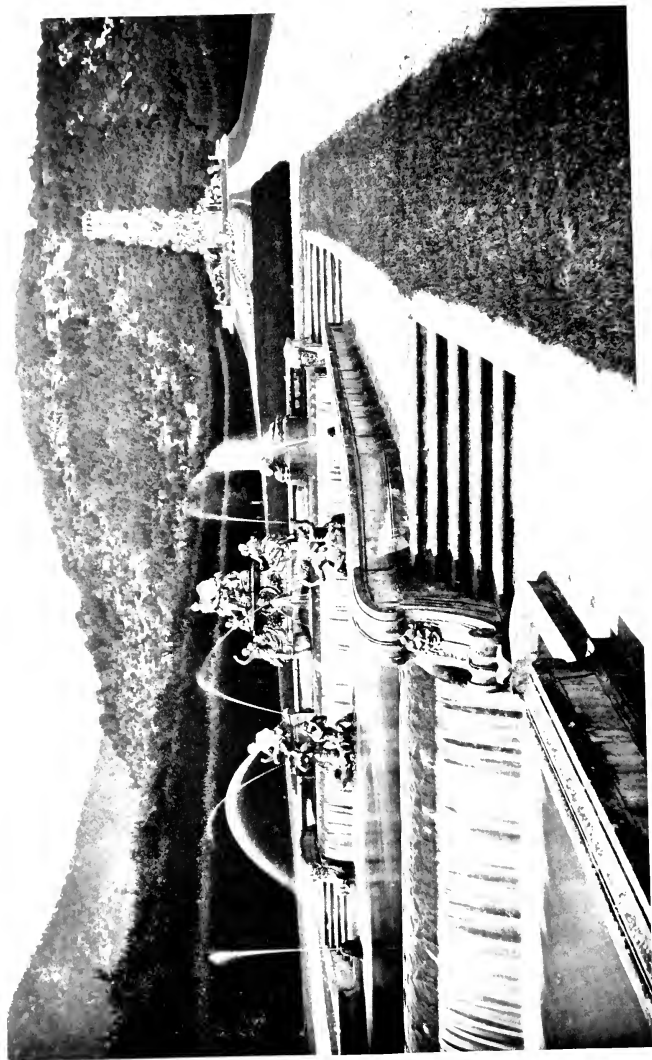


" THE WATER FLOWED QUIETLY INTO GREAT BASINS "

Lower Level and Pools

Villa d'Este, Tivoli

THE ITALIAN FORMAL GARDEN



"THE ONE EXAMPLE OF THE COLOSSAL IN THE SCALE OF THE WATER WORKS"

Caserta

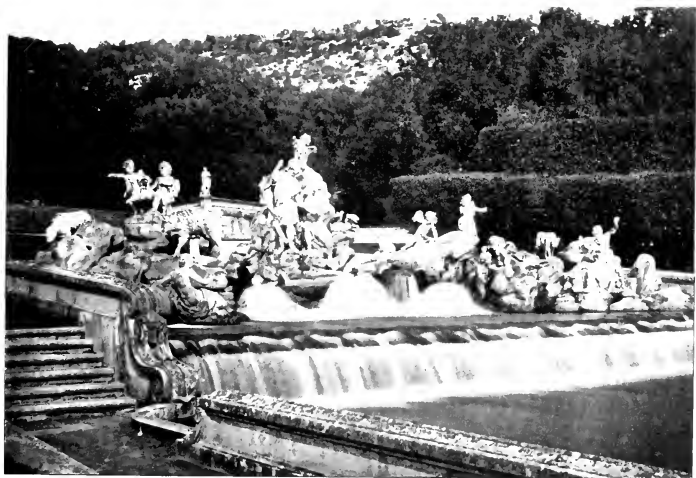
The Water Course

EUROPEAN AND JAPANESE GARDENS



"A CHANNEL FILLED WITH BROKEN ROCKS"
Upper Cascade and Actaeon Group

Caserta



"ADORNED WITH STATUARY NOT ALWAYS IN THE BEST TASTE"
Central Feature of Water Course

Caserta

THE ITALIAN FORMAL GARDEN



"THE SIMPLE BUT EFFECTIVE PLAN OF THE GARDENS"

General View of Avenue

Caserta

length of the grounds and to the vast size of the palace. It is a royal park, not a private citizen's garden.

Fourthly, *the treatment of the trees and grass* is also characteristic of the Italian gardens. The American and English styles of park gardening, with broadly-sloping lawns sprinkled over with clumps of shrubbery and groups of trees, in a studiously accidental and picturesque arrangement, with winding walks and drives giving the sense of distance and ever-changing prospect, is not practised in the villa gardens, because it represents a wholly different conception of purpose and function from that which created them. Occasionally, as in parts of the Borghese grounds, one finds broad meadows, sloping lawns, and a natural or artificial wild-wood, but it is in most cases sharply distinguished from the formal part of the grounds, in which there is no mixing of the two sorts of gardening.

Trees are used chiefly in two ways—first on the upper terrace and around the outskirts of the formal garden, to serve as a picturesque background silhouetted with its stone pines and

EUROPEAN AND JAPANESE GARDENS

cypresses or poplars against the sky, and contrasting in the purple darkness of its evergreen foliage with the lighter and gayer colors of the bright, sun-bathed architecture and garden walls. These trees furnish shade, coolness and repose, and in the older gardens they are sometimes of enormous size. Secondly, they are used to form avenues where the grounds are sufficiently extensive, as in the Pamfili Doria Villa, the Villa d'Este, or the Mattei Villa. Thirdly, at specified points in the flower-garden, or even on the second terrace, to relieve the



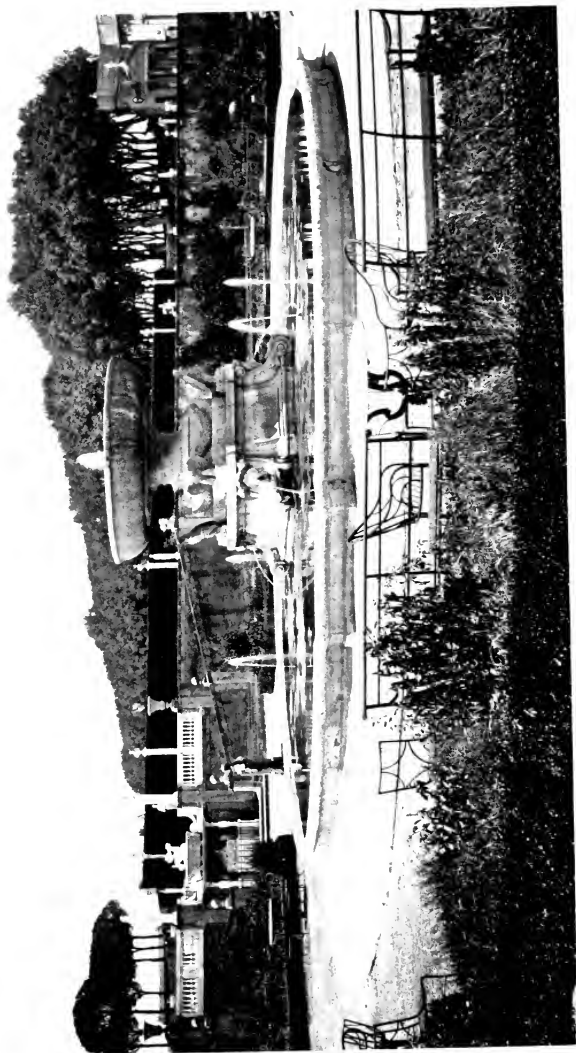
"THE TREATMENT OF TREES IS CHARACTERISTIC"

Avenue of the Villa Borghese

Rome

formality, flatness or brilliancy of the parterres, gravel walks, and marble pavements. The trees most in use are the stone pine, poplar and cypress, for the more massive effects; palm trees occasionally for isolated points of interest, and the ilex, box and yew for hedges and for the smaller avenues; these last three being well adapted for topiary-work or tree-clipping on account of their fine and very dense foliage. The stone pine with its straight trunk and dignified outline, with its dark and

THE ITALIAN FORMAL GARDEN



"TREES AS A PICTURESQUE BACKGROUND"

The Central Fountain and Terrace

Villa Albani, Rome

EUROPEAN AND JAPANESE GARDENS

spreading top, is one of the most picturesque and decorative of all trees for backgrounds and large effects. The oak and chestnut also abound on the upper terraces of Italian grounds and in those wilder portions of wooded land which sometimes surround the formal garden. The ilex is a low shrub-like tree, of very slow growth but dense foliage, admirably suited for those tunnel-like walks forming long, natural arbors, which in



" CYPRESSES SILHOUETTED AGAINST THE SKY "

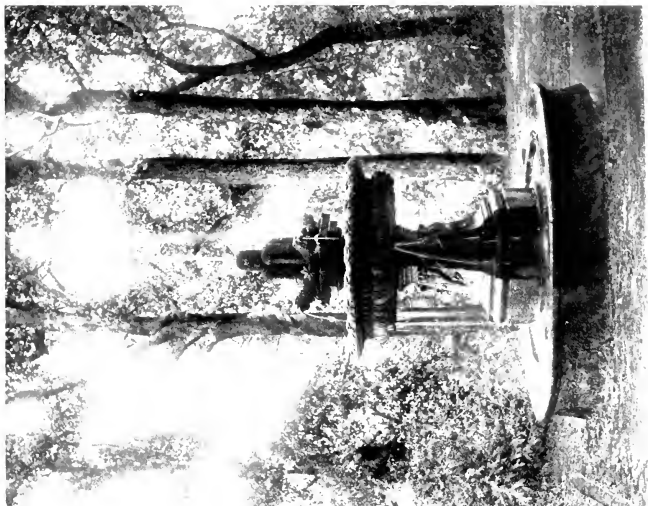
The Central Fountain

Villa Albani, Rome

the Boboli and other gardens are so delightful and restful a resort.

Closely cropped grass is used only as an accessory feature in the Italian formal gardens. The lawn, for its own sake, rarely figures in the Italian designs except in those large, public parks, which, like the Giardino Pincio and the Borghese gardens at Rome, serve a function like that of our city parks. The nearest approach to the lawn *per se* in the villas is in the grassy amphitheatres of some of the larger gardens like the

THE ITALIAN FORMAL GARDEN



" SHADE, COOLNESS AND REPOSE "
Villa Lante



" TO THE NORTHWEST IS THE VILLA PETRAIA "
(near Florence)

EUROPEAN AND JAPANESE GARDENS

Boboli at Florence, belonging to the Pitti Palace, and the Borghese at Rome. These were terraced to afford an arena and open-air seating for athletic sports and mummeries in the olden time, and may not always have been covered with grass, but they are very beautiful in their present condition of refreshing greenness.

IV.

The garden, thus treated, was, as I have said, designed under special conditions and for a particular purpose. It was



"WHERE THE GROUNDS ARE SUFFICIENTLY EXTENSIVE"

The Boboli Gardens

Florence

intended first as the decorative setting for the social as well as private life of a very rich, worldly and splendor-loving aristocracy; secondly, as an approach and environment for the palace, villa or casino of the proprietor, with which it must form an artistically congruous whole. It is evident that there could be here no question of rivalry with other kinds of gardens. The

THE ITALIAN FORMAL GARDEN

vast park, with its drives for horseback riding, its brooks and bridges, its covers for game, its preserves for deer, all that was peculiar and essential to the life of the English or French nobleman, was wholly out of the question here. All the ideas and conceptions of landscape gardening which, inherited from our English and French ancestors, we have derived from their ideal of the forest park, with its vast expanses of grass, thickets and trees, trimmed out and smoothed down by the gardener's care, and extended by art over other expanses at first destitute



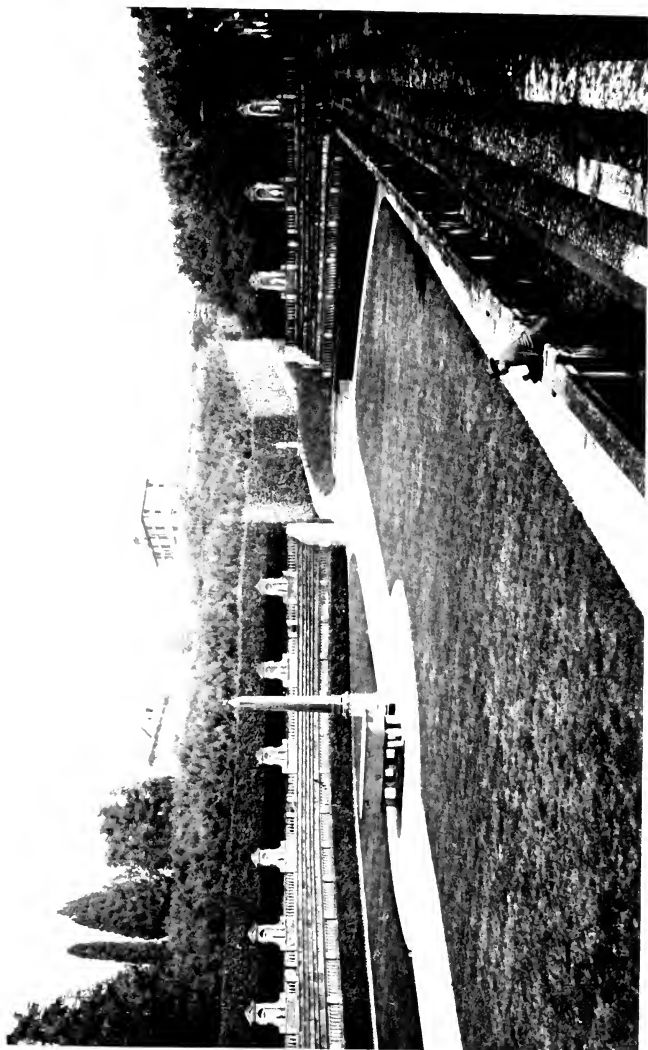
"LONG NATURAL ARBORS"

Ilex Tunnel

The Boboli Gardens, Florence

of shade or wanting in natural picturesqueness—these ideals and conceptions were, perforce, excluded from the problem of villa design. The two kinds of gardening serve different purposes and belong to different conditions. Each has its own beauty, each is perfectly legitimate; both systems alike compel nature to do the designer's bidding, both involve the remodeling of the earth's surface, the destruction of some of nature's productions, the recreation or substitution of others. But they proceed upon different lines, by different methods,

EUROPEAN AND JAPANESE GARDENS



" THE GRASSY AMPHITHEATRES OF SOME OF THE LARGER GARDENS "

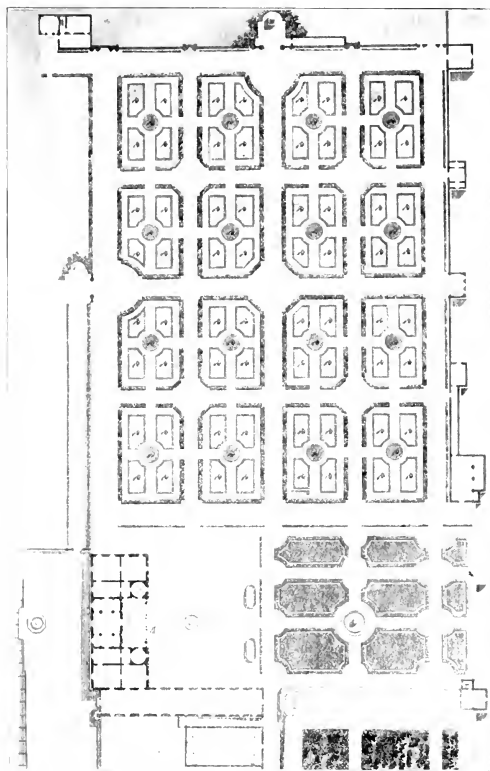
The Boboli Gardens

Florence

THE ITALIAN FORMAL GARDEN

toward different results. As an abstract and academic question, controversy as to their relative merits is without significance or reason. Such discussion has its place only where

specific problems are presented for solution. It is, of course, open to question, whether, upon the site and within the limits of Mr. A's property, or with the sum which Mr. B. puts at the landscape gardener's disposal, or in the climate and with the particular surroundings of Mr. C's estate, a formal or a picturesque treatment will be best. I hold no brief for the Italian formal garden as against the park and wild-wood. I have simply tried to set forth the con-



PLAN OF THE VILLA MEDICI GARDENS
Rome

ditions under which it came into being, the artistic principles which controlled its design, and some of the methods and devices which produced the results attained. Some of the errors and defects of these methods I have suggested; others are patent to every observer.

EUROPEAN AND JAPANESE GARDENS

It is manifest that any attempt at a detailed reproduction in this country of the exact dispositions of any given Italian villa would be pedantic and irrational, if not absurd, because of wide divergences of condition, climate, life and environment. But it is not irrational to study the principles and methods of this highly developed art, and to adapt to our own conditions such of those principles and methods as lend them-



ORTI FARNESIANI (FARNESE GARDENS)

ROME

(Demolished) — Section and Perspective

selves readily and artistically to those conditions. One or two cautions are, however, necessary. One should never forget, for instance, that many elements in the present aspect of these gardens are adventitious and wholly unforeseen in the original design, and that such as are due to the action of time and weather cannot be imitated or reproduced. Trees persist in growing, so do hedges. Masonry persists in crumbling ;

THE ITALIAN FORMAL GARDEN

gardeners will undo their predecessors' work, and not a garden looks in 1900 precisely as it did in 1600. One should also discriminate carefully between the composition and the details of a design, since one may be excellent and the other very inferior. There is no one recipe or model for the Italian garden; differences of site and size and environment have resulted in a marvelous variety of actual designs, in spite of the uniformity of their controlling elements, and the problem of any given



Rear of Pitti Palace

"AN APPROACH AND ENVIRONMENT FOR THE PALACE"

Boboli Gardens

site offers the widest opportunity for variety both of scheme and of detail, and for the exercise of good taste and discrimination. No formula can take the place of good taste.

V.

A few words are now in order as to the location of the most important examples of this art. They are naturally to be found in greatest number in or near Rome, the seat of the lux-

EUROPEAN AND JAPANESE GARDENS

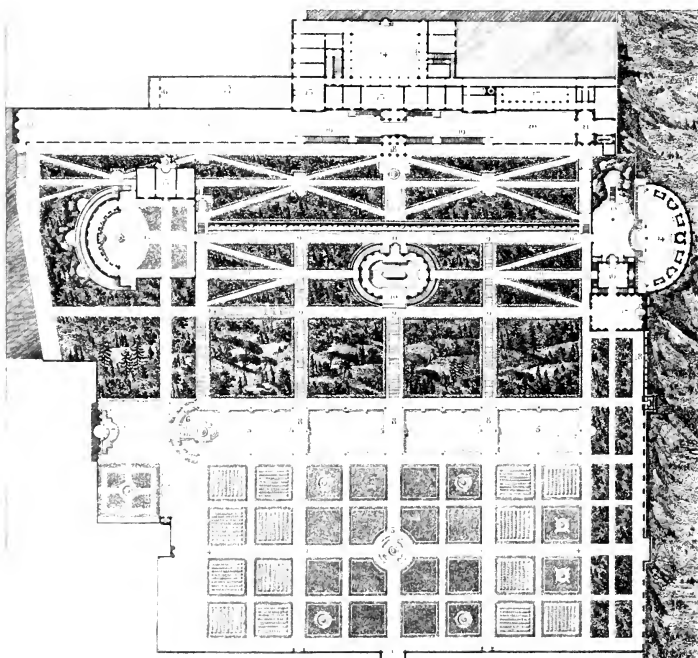


ENTRANCE GATE OF THE VILLA ALBANI

urious Papal court and aristocracy of the sixteenth and seventeenth centuries. Within the walls, in the northern part of the city, and adjacent to the *Passeggio Pubblico* or Pincian gardens, is the Villa Medici, overlooking the walls into the Borghese Villa, which spreads its vast expanse northwards into the suburbs, and commanding westwards a marvelous prospect of the city and of the glorious dome of St. Peter's across the river a couple of miles away. The Villa Torlonia is at the northeast corner of the city, next the *Porta Pia*. The Quirinal Hill is largely occupied by the royal palace and gardens, the latter very extensive and beautiful, but too flat and uniform to captivate the beholder as do some of the other gardens. The central zone of the city contains no important gardens on the cistiberine side except the *Piazza Vittorio Emanuele* and the Botanical Gardens; the southern zone boasts the Villa Mattei (now, I believe, the property of an American, the Count Hoffmann), a villa full of the restful charm of antiquity, though it has suffered from modern alterations. The finest Roman villas

THE ITALIAN FORMAL GARDEN

lie either on the hillsides—*e. g.*, the Villa Pia and the Vatican Gardens, the Villa Barberini—now greatly altered, I understand, from its pristine state and used as an insane asylum—close to St. Peter's; the Villas Lante and Corsini, contiguous to the public parkway of the *Passeggiata Margherita*; or outside the walls, like the immense Villa Pamfili Doria, outside the Porta S. Pancrazio; the Villa Borghese, also of vast extent, and, like the Pamfili Doria, comprising both picturesque parks with winding drives and the formal gardening I have been describing; and the magnificent Villa Albani, the most formal and monumental of all the Roman gardens, near the Porta Salaria.

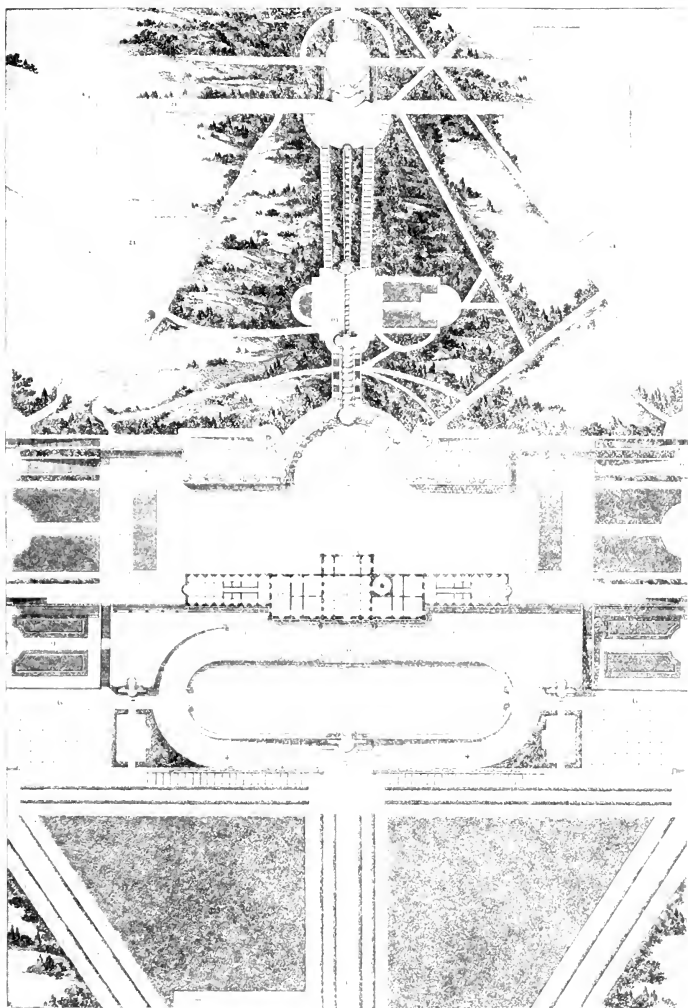


"THE ONE AT TIVOLI"

Plan of

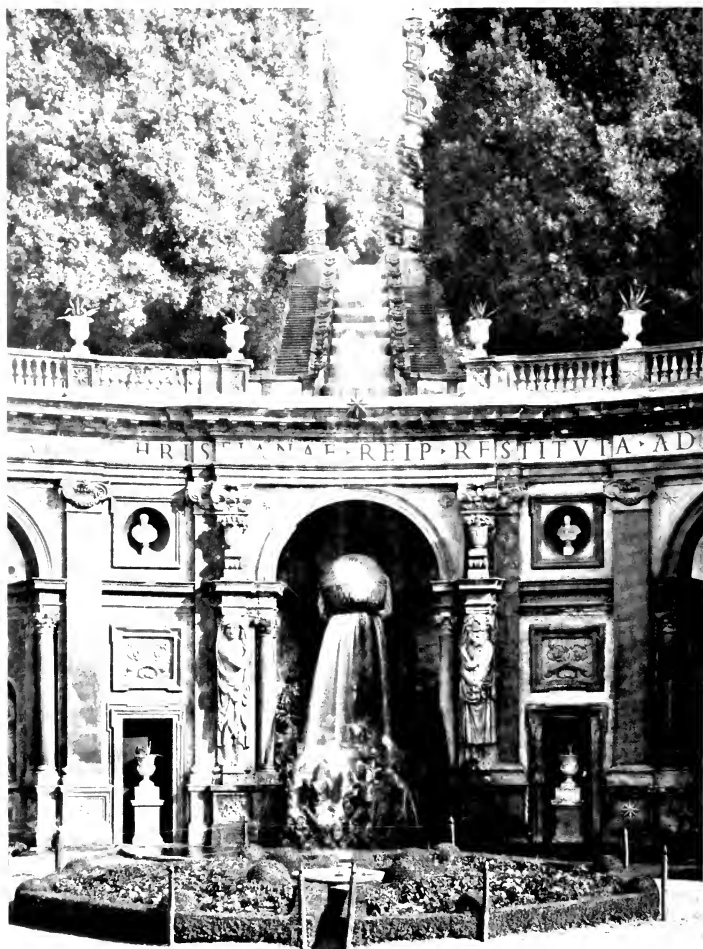
the Villa d'Este

EUROPEAN AND JAPANESE GARDENS



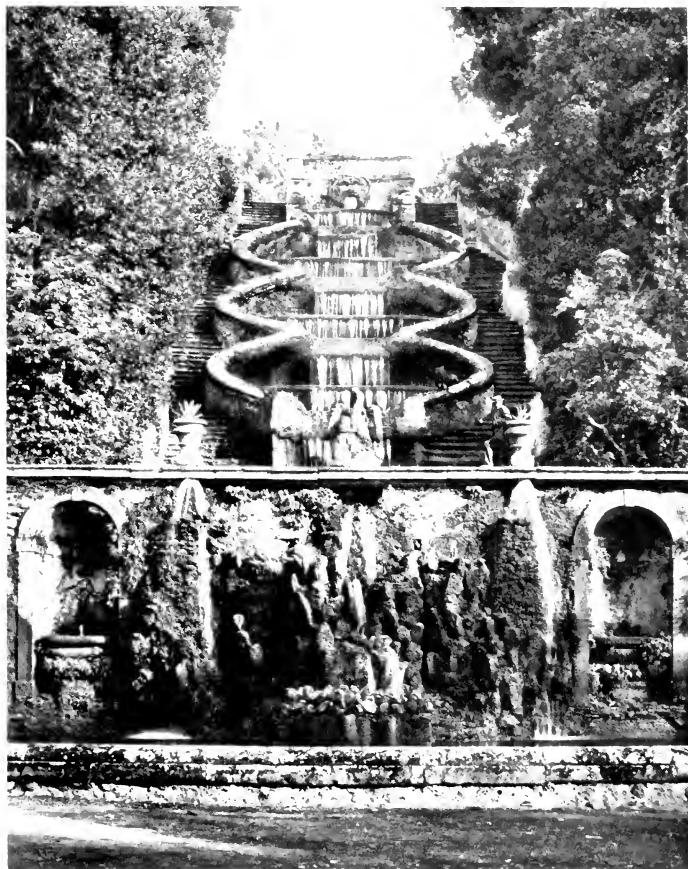
ONE OF "THE REMARKABLE GROUP AT FRASCATI"
Plan of the Villa Aldobrandini

THE ITALIAN FORMAL GARDEN



"STRIKING VISTAS AND MONUMENTAL EFFECTS"

EUROPEAN AND JAPANESE GARDENS



"WATER WORKS . . . UNUSUALLY ELABORATE AND EFFECTIVE"

Villa Torlonia-Conti

At Frascati

Two other groups of villas are of easy access from Rome : those at Tivoli, or rather the *one* at Tivoli—the Villa d'Este, and the remarkable group at Frascati, comprising the Aldobrandini, Falconieri, Muti, Conti, Mondragone, and others :

THE ITALIAN FORMAL GARDEN



"FOREMOST IS THE BOBOLI GARDEN"



"STRETCHES ALONG THE LAKESIDE"

Isola Bella

Lake Maggiore

while at Castel Gondolfo is the beautiful Villa Barberini, which reproduces the arrangements and aspect of the ancient villa of Domitian. All these villas among the Alban hills differ radically from those at Rome in two respects. The house is not a mere "casino," but a permanent residence or palazzo, and the abrupt slopes of the hillsides give opportunities which are skilfully availed of, for striking vistas and monumental effects. Owing to the abundant mountain streams, the water works in these gardens are unusually elaborate and effective.

Further away from Rome is the hill on which stands Caprarola, with the imposing pentagonal palace and the beautiful gardens of the Farnesi, built from Vignola's designs; and a few miles further yet, the Villa Lante at Bagnaia, near Viterbo, one of the most perfect and typical of Italian villas.

Florence is naturally the center of another group of villas, erected either by the Medici or by grandees of the Medicean court. Foremost is the Boboli garden belonging to the

THE ITALIAN FORMAL GARDEN



WALL FOUNTAIN BY CARLO RAINALDI

Pitti Palace, just without the Porta Romana; a garden of vast dimensions, with less of architectural interest than most large palace or villa gardens, but possessing many features of great beauty. At Poggio a Cajano is a villa dating from the early sixteenth century, with a fine old park. A little further from Florence is the Villa Medicea in Careggi, once the property of the Dukes of Tuscany, and dating from 1460, but (I believe) without important gardens. Still further to the northwest is the Villa Petraia, and west of it the Villa Castello, both now belonging to the crown, and having very elaborate and beautiful gardens, which are well worthy of a visit. Another Medicean villa near by, the Quarto, with a fine garden, belongs to the Stroganoff family. One or two other villas are to be seen on the way to Fiesole. The fine Villa Poggio Imperiale, dating from 1622, is now a girls' school and not open to the public. At Genoa are no villas of the first importance, nor do I know of examples elsewhere in Italy comparable with those hitherto mentioned, either in historic or artistic interest, except the Caserta palace gardens already mentioned.

There are, however, both in Northern Italy, especially near Genoa and about Lake Como, and in Southern Italy in the vicinity of Naples, many villas of the second rank, some of quite modern date, others dating from the sixteenth and seventeenth centuries. These, in their measure, embody the same principles and possess a like charm with those of which I have given some account in and near Rome. The difference is in degree rather than in kind.

I have discussed only the Italian villa, because it is the most monumental and characteristic form of the Italian garden. There are thousands of public and private parks and gardens which, owing to different controlling conditions and to the influence of English and French models, depart radically from the formal villa-type. Long, narrow stretches along the riverside or lakeside, small areas surrounding railway stations, open squares in the cities, demand a different handling from that I have described. In these we meet with both good and bad examples, but most of them are delightful, if for no other reason, because of the brilliance of the grass and of the flowers and foliage plants, and because of the lovely atmosphere and surroundings of the scene. Everywhere is water—in jets or cascades, and always with architectural accompaniments and

THE ITALIAN FORMAL GARDEN

decorative sculpture, not always good but seldom offensive, and sometimes meritorious. The shores of Lake Como, the Cascine at Florence, the Chiaja at Naples, are familiar to every tourist, and serve to call up memories of delight. But these do not fall within the category to which I have preferred to confine myself.



HILLSIDE GARDENS NEAR NAPLES

EUROPEAN AND JAPANESE GARDENS



DETAIL OF THE STAIRWAY

Gardens of the Villa Corsini

(See Frontispiece)

Rome

ENGLISH GARDENS

By R. Clipston Sturgis



VIEW FROM MONTECUTE HOUSE

ENGLISH GARDENS¹

By R. CLIPSTON STURGIS

FELLOW OF THE AMERICAN INSTITUTE OF ARCHITECTS

AS with English architecture the chief interest centers about the simpler work, the homely quality of which directly appeals to one, so the smaller and less pretentious English gardens seem in every way most perfect. There one finds no question of the rival claims of formal and informal school, of Italian, French or English styles, but merely a natural common-sense adaptation of means to an end, a direct meeting of needs. In the great Italian and French gardens one feels the presence of a complete and studied scheme, and also of a conscious effort for effect. As exponents of the art and science of landscape gardening, French and Italian examples are distinctly superior to the English; but for mere, lovable beauty fitting the needs of true country-lovers, nothing can approach the English garden.

In many periods of English gardening the influence of foreign styles and fashions has been felt, and has to a certain extent modified the planning and planting of grounds; but except in those places which have attempted grandeur, one finds no purely scholastic work. The earliest work of which we have any perfect knowledge is that which was influenced by the Italian Renaissance. When Inigo Jones and Sir Christopher Wren introduced the balance of classic planning and the detail of classic work, the gardens developed on similar lines. This period gave us the formal terrace, the walled gardens, the bowling-greens, the clipped hedges, and the intelligent use of architectural accessories which mark the majority of good English gardens. The general character of this work

¹ This article was a paper prepared merely for a short address to fellow architects and makes no pretense to anything but the most cursory survey of this most delightful and inexhaustible study. The article was not written with a view to being illustrated, so that the photographs now published do not bear any very close relation to the text. It is hoped, however, that they may give some idea, clearer than I can convey in words, of the charm of the English work.

ENGLISH GARDENS

remained practically unchanged for a couple of centuries. With the beginning of this century, when taste in architecture and art was distinctly declining towards its final depth in the thirties, there came first, a carelessness for the beauty of the old gardens, which resulted in neglect; and then the period when, under the guidance of Brown, the imitation of nature and the making of pictures was the aim everywhere. This resulted not only in the destruction of many fine gardens, but

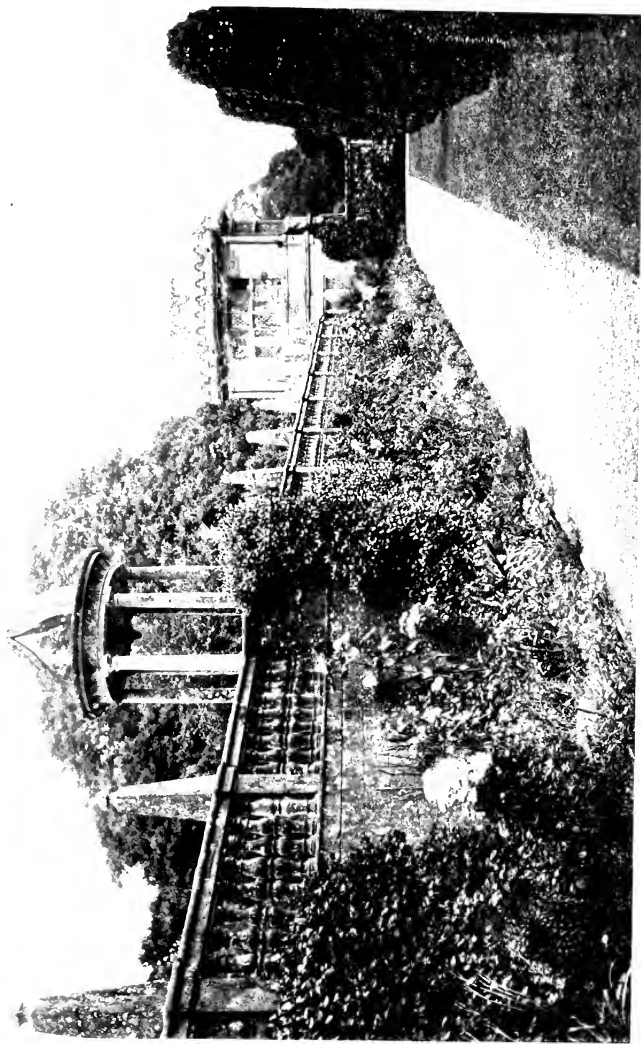


A TERRACE AT MONTECUTE

in a general perversion of taste which it has taken many years to counteract.

The reaction from Brown's hopeless endeavor to imitate nature and to avoid everything pertaining to formality was very quick, and yet it is indicative of the English temper that it was not a violent swing of the pendulum to the other extreme. Kemp, writing between fifty and sixty, laid down rules, or rather suggested principles which seem thoroughly sound and sensible. He urged the necessity for formal treatment in

EUROPEAN AND JAPANESE GARDENS



FLOWERS AGAINST THE TERRACE WALL AT MONTECUTE

ENGLISH GARDENS



A DOUBLE-BORDERED PATH

and about the house, and yet valued the freer and more natural possibilities which were unaffected by the immediate proximity of architecture. He deprecated the imitation of nature and made a strong plea for retaining "art," by which he meant anything of a formal or studied nature. Simplicity, convenience, seclusion were among his chief aims, and it is characteristic of the Englishman, that, in enumerating the things which require consideration when planning the grounds, he named economy first. By this he would include not merely making the plan on such a scale that the owner could afford to lay it out, but he would consider also the cost of maintenance, and still further, the arrangement of the place so that the maintenance could be done with economy. This is a matter of great importance, and to its just consideration is due to a large extent the number and beauty of the English gardens. As a rule

EUROPEAN AND JAPANESE GARDENS

work is not laid out or undertaken which cannot be easily executed and maintained without taxing the resources of the owner.

With the English, gardening is so old an art that the cost of maintaining can be as readily estimated beforehand as can the cost of the execution. Tradition, habit, social custom have all combined to fix the lines on which work shall be conducted, and thus to make a standard of "form" used in the athletic sense, for the maintenance of the service of the house, the stable, and the grounds. If a man can afford but three servants, his house is arranged on the basis of what three servants can do thoroughly well, and he will not have a larger house unless he can afford to have his service adequate. His stable will be regulated with equal care. He will have only such horses and carriages as can be kept in first-rate condition. Applying these same principles to the garden, collecting and making use of the cumulative experience of many generations of gardeners, he lays out his ground with clear foresight as to its maintenance. Nothing is to be slovenly, nothing neglected. The



A GARDEN BACKED WITH TREES

ENGLISH GARDENS



THE GARDENS AT FRANKLEIGH

EUROPEAN AND JAPANESE GARDENS



A SHADED WALK AT FRANKLEIGH

results amply justify this course. The thoroughness of the English garden is the very root of its charm. The garden, whether large or small, shows care in every part, and not only care, but generally the loving care of the man who is really fond of his garden as a whole, and of his plants individually. One cannot go through a garden with the owner or his gardener without feeling that to them the garden is as intimate as the house.

The whole attitude of mind of the Englishman is the desire to satisfy a need rather than to supply a luxury, and therefore this is generally found to be the chief motive in the laying out of his garden. The great majority of English gardens have developed in direct response to practical needs, and if one studies these needs and sees how they have been met, the history of nine-tenths of the English gardens is given. The needs of the house are approaches and courts or yards. The main approach is for the convenience of the family and their guests; it is not considered as a portion of the grounds especially desirable as an outlook. The chief living rooms are where aspect and outlook are most favorable; so that the entrance hall is naturally given the less desirable

ENGLISH GARDENS

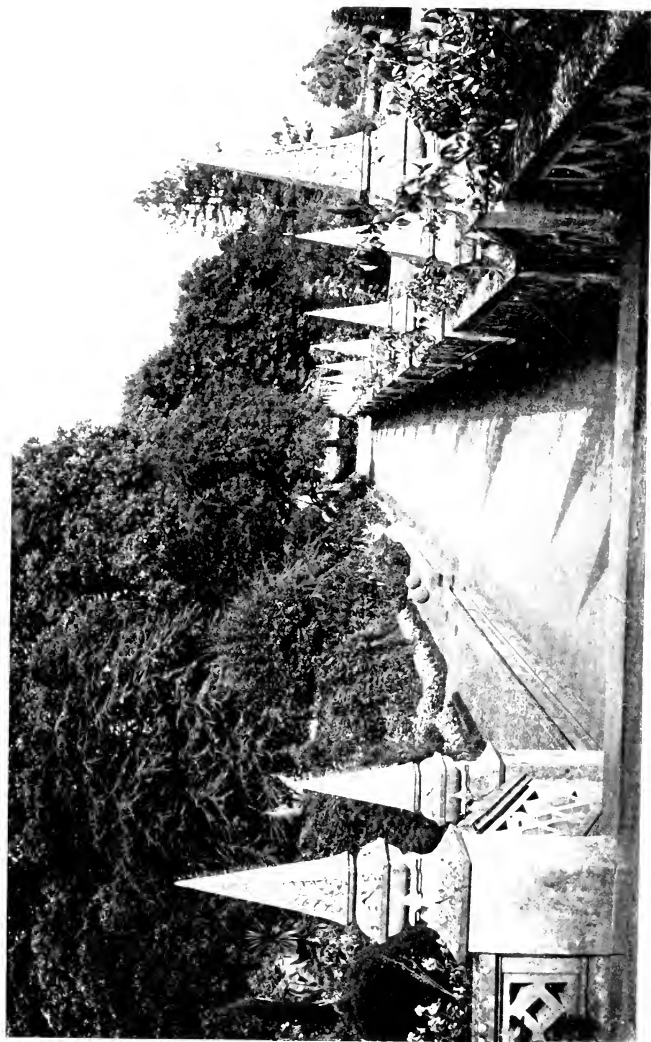
aspect. On this account, if for no other, the immediate approach to the house is not so capable as other places of being made livable. Considerations of utility are therefore paramount. If it is a carriage entrance, a short drive and a convenient turn are the things sought. This has resulted in a number of types of which the most familiar are the simple in-and-out on different lines, and the straight drive finishing in a circle. Both these lend themselves readily to a formal treatment, and trees planted regularly, hedges or walls give an element of style to the simplest of plans. The kitchen approach is even more utilitarian; the chief object being to keep it separate from the master's approach and screened from view. The most direct approach is the simplest of turns; privacy is obtained by walls, fences, hedges, or, in the case of basement offices, by sinking the road below the general grade.

The formal planning of the early seventeenth century, which developed the H and E plans, suggested the partial or complete enclosing of the two approaches. It reproduced in more regular form the early forecourt and basecourt. The former name is still generally in use, the latter is more generally referred to as kitchen-court. The forecourt became at once an interesting feature of the plan, but never lost its true status. It



A WALK BEFORE THE HOUSE

EUROPEAN AND JAPANESE GARDENS



ON THE TERRACE AT FRANKLEIGH

ENGLISH GARDENS

was always the approach and never a place to idle or take pleasure in. Its beauties are such as can be readily apprehended at a glance. One finds none of those hidden nooks, and unsuspected charms, which are incidental to the garden. A simple piece of greensward, a few trees, possibly such statuary or vases as will tell at a comparative distance and can be comprehended in a glance,—these are the general features of forecourts. Sometimes, but rarely, one finds paved forecourts, but this is unusual, and the English are more apt to reduce their pavement or gravel to the smallest dimensions rather than increase it unnecessarily.

The kitchen-court is entirely for the use of the trades-people and for the accommodation of the kitchen service. It may sometimes serve as a drying-yard, though this is generally separate. It is therefore paved or gravelled throughout to be dry under foot and to allow the free handling of wagons. It is the noisy and disagreeable part of the establishment, and it is considered essential that it should be removed as far as possible



A GARDEN CORNER

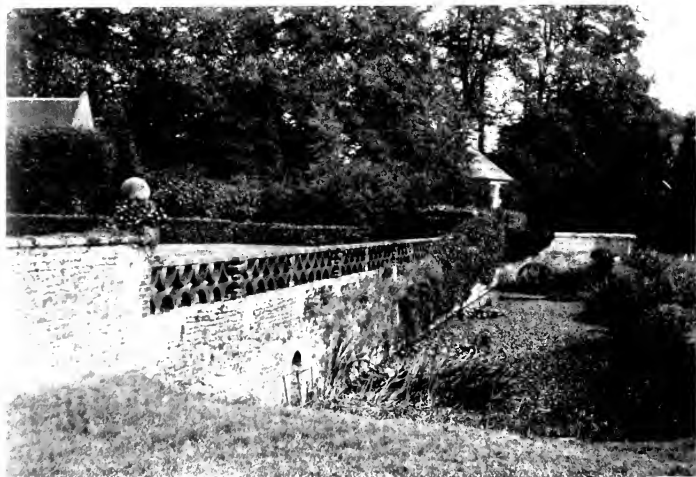


BOX-BORDERED BEDS

from the main house and as much shut off as may be. Household service is brought to much greater perfection in England than in this country, so that distances, which to an American housekeeper would seem impossible, are deliberately planned for, that offices and service-yards may be out of sight, smell and hearing. Generally the kitchen-court is shut off by part of the house itself, and if this is not possible, it is screened by high walls. The drying-ground is generally more open and sunny, and not infrequently clothes are dried on the ground instead of hung on a line; so that the drying-ground may be a pleasant piece of turf, not unsightly even when covered with white linen. Thus in meeting the need of approaches to the house the two courts are developed.

Before taking up in detail the needs which decide the character of the grounds more removed from the house, it will be well to point out that the English invariably carry into their

ENGLISH GARDENS



TERRACES



A SMALL HOUSE-COURT



A BROAD WALK TO THE HOUSE

grounds the same desire for privacy and separation which is noticeable in the house. The careful separation of the kitchen and offices from the master's quarters has already been remarked, and a similar separation is to be found between other parts of the household and between individual rooms. The nurseries are apart; the master's own rooms are apart; the guest-rooms are apart; and finally, except in suites of rooms used only for entertainment, the individual rooms are well divided from each other. This same principle underlies the garden plan. The place is considered as an outdoor house. The grounds are divided up according to their use, and each portion has its well-established boundaries.

In a place of even an acre or two the first consideration is what can be got from the land in the way of actual return, and the space for a kitchen-garden is almost the first consideration. The demands of pleasure may march side by side with this utilitarian requirement, but it is very rare to find a man laying

ENGLISH GARDENS



THE MORE FORMAL GARDEN

out his place with no thought of anything but beauty and pastime. One may therefore be justified in considering the kitchen-garden as the most prominent necessity after the approaches. This garden must be near the house and near the kitchen and the gardener's house, and yet not too evident. It is never, however, treated as an unsightly part of the establishment; and, indeed, there are many kitchen-gardens which

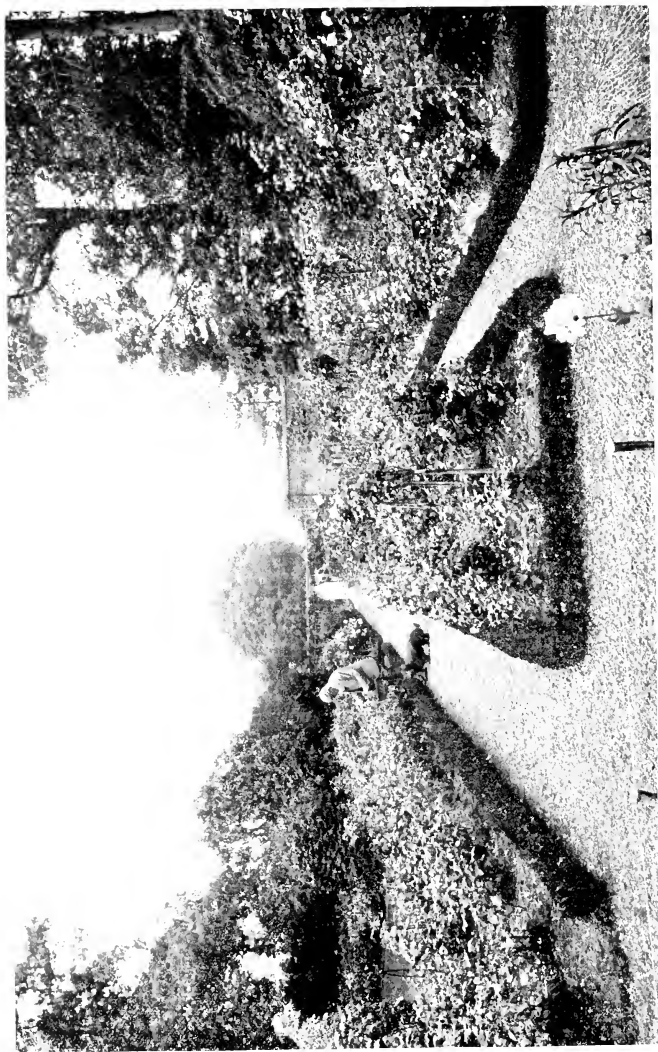
EUROPEAN AND JAPANESE GARDENS



THE GARDEN WALK

are quite delightful spots in which to ramble. A garden at Wells has dwarf espalier apples bordering its path, beautiful fruit trees on its fine old walls, standard roses marking the lines of some of its paths, and the flowers and fruit are helped, rather than hurt, by the peas and beans, the splendid blue-green of the cabbage tribe, and the rich brown of the turned-over soil. As the kitchen-garden is to be an apartment by itself, as it were, it is bounded, and at the same time protected, by walls. Large gardens would be subdivided, and one might find separate gardens for herbs, for small fruits, for roots and for the more quickly growing crops, such as beans and peas. The necessary water is made use of as an interesting feature. Water which has lain in the sun is better than cold well water, or water just from the town mains, so one generally finds a good-sized basin making an interesting pool in the garden. A proper place for tools creates a garden-house—frequently quite a delightful feature—and the greenhouse, hot-

ENGLISH GARDENS



GARDENS OF HEATHFIELD HOUSE

EUROPEAN AND JAPANESE GARDENS

bed cold-frames, bins for leaves, and all such accessories of garden-work are made to lend interest to the kitchen-garden and give it the air of order which is characteristic of all English work. The desire to make the most of every scrap of ground induces the utmost care in getting all that is possible out of smallest compass. The walls, as well as the ground, must yield their increase, and all must be in compact form. This has pro-

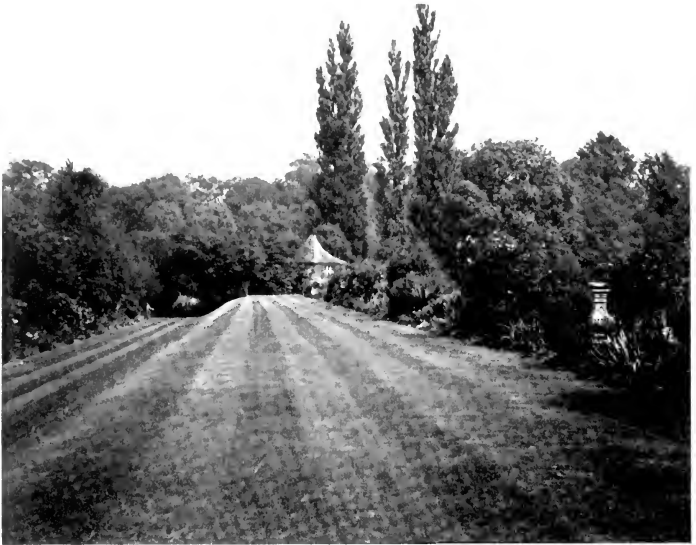


A MODERN HOUSE AND GARDEN

duced the many varieties of dwarf trees which add interest to the garden, and has led to the careful rotation of crops, and the following of crops in the same season, all of which increase the appearance of care and thoroughness.

Flowers are so interwoven with kitchen-garden, part of which is generally occupied by the varieties which are more useful for cutting than for their beauty out of doors, as to lead one to the consideration of the flower-garden as the next need to be satisfied. The flowers one might divide under three

ENGLISH GARDENS



GRASS TERRACES AND GARDEN-HOUSE

heads: roses, perennials, annuals. This is of course a very primitive division, but those three classes are represented in every English garden; and the three, as befits their different characteristics, are generally separated, so that one has the rose-garden, the perennial beds or borders, and the parterre of annuals. Roses are the special pride of the English gardener, and with climbers, standards, and low-budded roses, and all the varieties of briars, almost anything can be done with the rose-garden. Like other parts of the place it is enclosed with walls or a hedge. The perennials, being like the roses permanent occupiers of the ground, are placed in deep rich beds; and for convenience both of tending and picking, are frequently in long, narrow borders against the walls. This gives the tall growing plants the support and protection of the wall, and leaves room for the various smaller varieties in the edge. Such a long border, with perhaps a hedged walk or bowling-green running the length of it, is a familiar and most charming feature. The annuals

EUROPEAN AND JAPANESE GARDENS



GARDENS OF KIDDINGTON HALL

ENGLISH GARDENS



THE SPACIOUS EFFECT AT EYNSHAM HALL



THE WALL OF A MODERN GARDEN

are in small beds by themselves, the beds often bordered with dwarf box,—so that the regular outline of the beds may be pleasing even when the beds themselves are empty. To reach the gardens and to enjoy them when in their midst, one finds pleasant walks, some shady,—perhaps completely embowered,—others sunny, for use on cold days. There are also seats and garden-houses.

In laying all this out, there is generally a double aim; first to give, by occasional long vistas, a sense of size; and second, by screened enclosures and half-concealed exits, a sense of privacy and a stimulus to the imagination for what lies beyond. In the most interesting gardens the element of the unexpected is always present, and the fact that it cannot be a surprise to the owner does not really detract from its value; to every visitor it is a source of delight, new pleasures still unfolding until the last surprise of the round is in finding oneself back again at the starting-place.

Architectural laws demand a certain amount of level space immediately about the house, and various sports require level

ENGLISH GARDENS

ground further afield. The bowling-green, croquet-ground, and lawn-tennis courts have formed at one time or another necessary parts in the layout of even a small place. These flat pieces of the splendid turf which is so common in England are among the most beautiful features of the English garden. Here again the love for retirement suggests enclosing walls or hedges, so that the court or the green is really a great out-of-doors room, with garden seats and benches about, or perhaps in the more stately ones, busts on plinths in Italian fashion set against the somber green of the yew hedge. Again one sees that this feature is produced in direct response to a need.

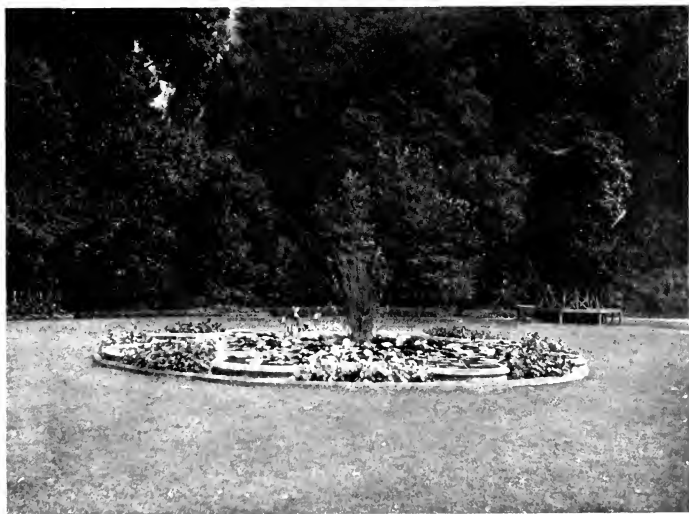
Level ground cannot always be obtained naturally, and the need of it has developed the terraces which abound in the hilly districts. These may be the mere formal treatment of the platform on which the house securely rests; or they may form the various divisions of the hillside garden; or again, surrounding the sunken garden, they may give the pleasant walk and that most delightful of all views which one gets of a small garden,



A LEVEL STRETCH

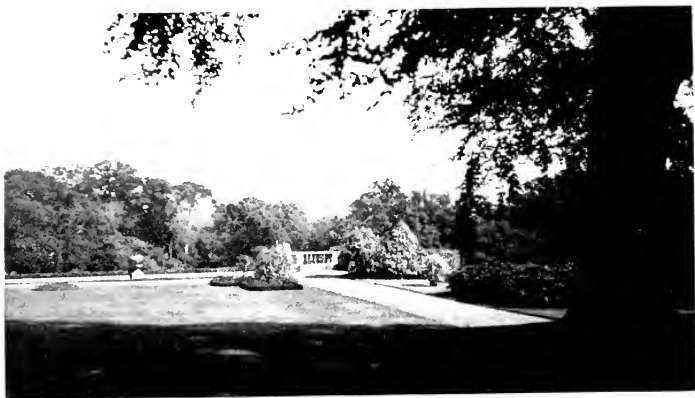
EUROPEAN AND JAPANESE GARDENS

the view looking down. All the features we have considered may be worked out on a groundwork of terraces, and their possibilities as well as their charms, are endless. Sedding well said that however much we were refined and cultivated there was always an underlying savagery which at times demanded satisfaction. One must tire of the sure mark of man's hand, and long for nature unrestrained : the wide sea-board and the rude forest. So one finds in almost every English place of any size some wilderness, some copse, or combe, which shall be left free and wild, or at the least a reminder of nature quite free. But the transition from the cultivated aspect of nature to its wilder form must be gradual ; one does not want to open the garden-gate in the wall and be in the forest. Between the two, one finds the pasture-lands, rolling, sheep-cropped fields, bordered not with the masonry wall or the clipped hedge, but with the wild hedgerow, thick with thorn and holly and punctuated with the upstanding elms. From the pastures to the copse and the woodland the transition is easy.



A POOL

ENGLISH GARDENS



A WELL-LAID LAWN



A GARDEN PATH

EUROPEAN AND JAPANESE GARDENS



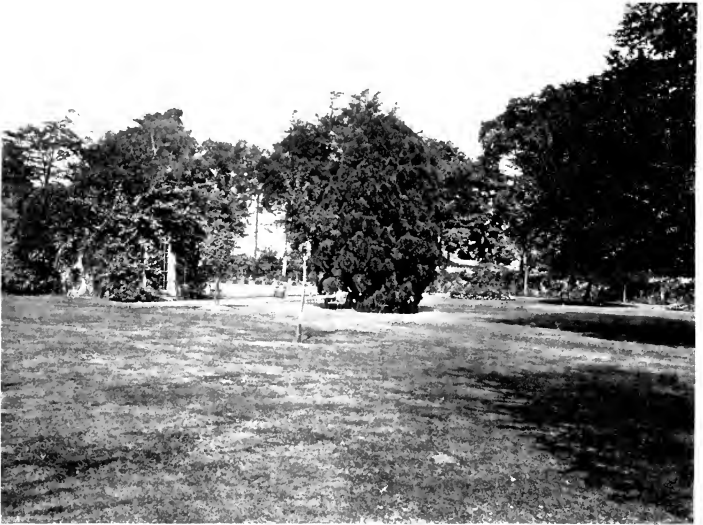
THE OBLONG POOL

Thus the English garden has its forecourt and basecourt, its gardens for fruit, vegetables and flowers, its places for sport and recreation ; and to guard and protect all these from searching winds and prying eyes, are the boundaries, the divisions, the walls and the hedges. The walls, especially those near the house, are always in close touch with the house itself. They are built of stone if the house be of stone, and of brick if the house be a brick one, and in their ornament, balustrades, gateways, posts, copings and finials, they echo the character of the house. As one goes further from the house the walls are less architectural and more purely utilitarian. The boundary wall of the place, or the north or east wall of the garden may be ten or twelve feet high, for these are to serve as a real protection ; others may be but two or three feet high, mere boundaries to mark a line. The hedge is perhaps the commonest bound of all, and this varies from the rough pasture hedgerow to the clipped yew, or holly, or box. The ornamental clipping of

ENGLISH GARDENS

hedges and individual trees, or what is known as topiary-work, was an importation from Holland, and at one time was very popular. There are many examples of this work in the older gardens, but to-day clipped work is rather more sober, and, on the whole, more in keeping with the common-sense beauty of the English garden.

Shrubs are rarely seen as individual show-plants, but are generally massed and placed with some special end in view

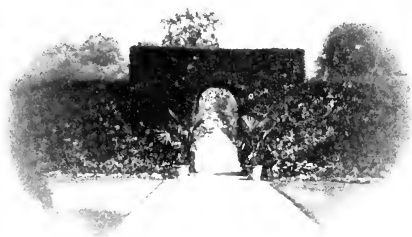


AN OUTLOOK FROM THE HOUSE

beyond and apart from their mere beauty. They will serve to screen the offices or the kitchen-yard, or to make a windbreak for more delicate things growing on the borders of the lawn. Trees also are used very cautiously as individual specimens. Occasionally a great plane tree or an ilex stands in lonely grandeur at the edge of the lawn; but, as a rule, the trees are planted in groups to serve definite purposes,—sometimes to shut out an undesirable view, sometimes to form a vista towards a pleasant scene. Again, a group of elms at the end

EUROPEAN AND JAPANESE GARDENS

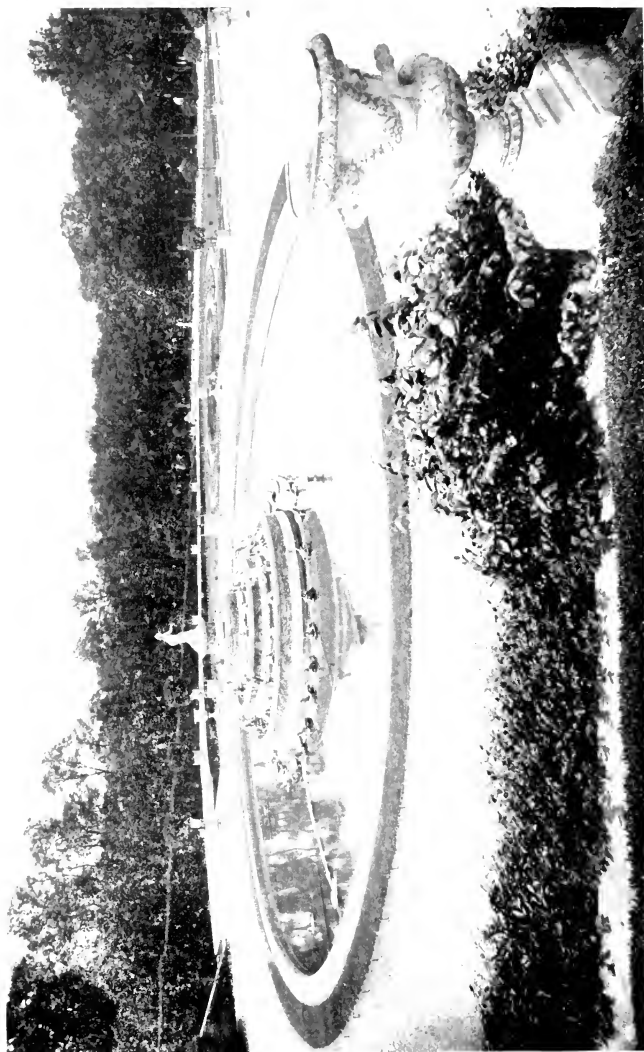
of a place may simply serve as a background, a great drop-scene, which finishes the view and leaves one in doubt as to how much more there may be beyond. Many a small place of two or three acres gives an impression at once of seclusion and of size, because the great trees prevent one's seeing what lies beyond. The larger places will, of course, have their copse and woodland; but even here the marks of axe, mattock and saw show that thoroughness and care, and that eye to profit which pervade everything; for dead wood is always cleared out, the spindling trees are felled, the brushwood is cut and tied in fagots. Everywhere there are signs of an old industry, a well-worked country, where everything must be turned to account. When one wanders through English gardens and feels all their delight, one cannot but be convinced that common-sense and thrift are the roots on which the beauty has grown and thrived.



A HEDGE GATEWAY

FRENCH GARDENING AND ITS MASTER

By John Galen Howard



THE BASIN OF LATONE, VERSAILLES
From the Second Terrace

FRENCH GARDENING AND ITS MASTER

By JOHN GALEN HOWARD

FELLOW OF THE AMERICAN INSTITUTE OF ARCHITECTS

SUCH a subject as that upon which I have been asked to say a few words is of far too vast a scope to be adequately treated within the limits of a short paper. I have therefore thought it wise to single out one great epoch and to confine my remarks and my illustrations mainly to that period. This can be done more justly and the more readily be done in speaking of French gardens, inasmuch as all the early history of horticulture in France leads up to the period I propose especially to illustrate; and ever since that time, all work of Frenchmen in landscape design has been done with that age of achievement very vividly in the eye of the artist, whether he worked from it as an accepted prototype, or flung himself into eager opposition to the principles which governed it and made its greatness.



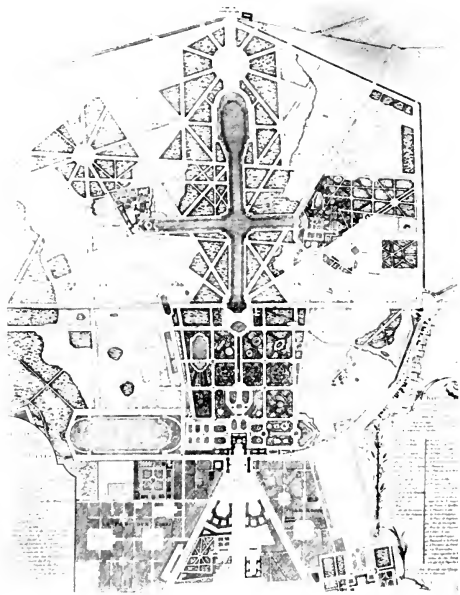
A LEAD VASE
Basin of Neptune, Versailles

The entire history of French gardening is dominated in a degree very exceptional in any art or people by a single personality—that, namely, of Le Nôtre. I do not mean to say,

FRENCH GARDENING AND ITS MASTER

of course, that there was no important gardening in France before or after his day, or by other men during the period of his own activity. The gentle art was indeed practiced with keenest delight, and with signal success, by countless generations of Frenchmen before the man I have named began his career; and to so great a degree is this true, that the French may fairly be called a nation of garden builders. There has

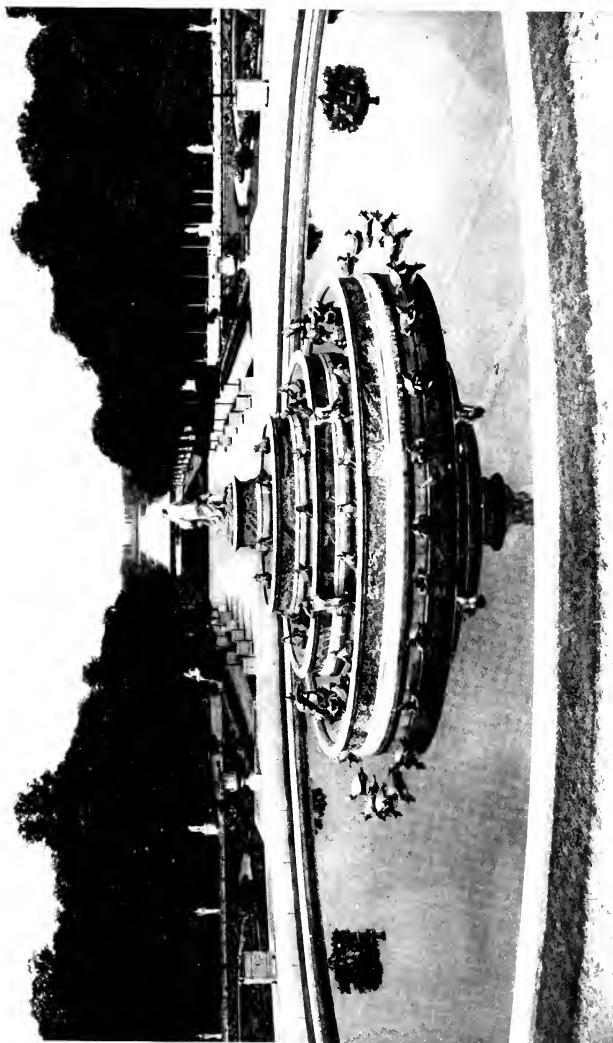
always, from the very earliest times, been, in the French character, a special fondness and aptitude for the art of horticulture; and from the earliest times there have been striking examples of gardens whose design has been developed in obedience to the laws not merely of an art,—that is to say, a science,—but of a *fine* art, strictly so-called. No medieval stronghold or religious establishment was complete without its space (however small) set apart



PLAN OF THE GARDENS OF VERSAILLES

for the special purpose of a garden—a pleasure-ground where flowers and fruit-trees were disposed in such forms and in such combinations as to give not only a practical result as a matter of agriculture, but a grateful effect from the point of view of pure beauty. The French seem always to have felt an instinctive delight in the simple pleasures of the open air: in flowers and trees, and vistas, and run-

EUROPEAN AND JAPANESE GARDENS



THE BASIN OF LATONE AND THE TAPIS VERT

VERSAILLES

FRENCH GARDENING AND ITS MASTER



BASIN OF LATONE AND THE PALACE

VERSAILLES

ning waters,—which led them to bring all these things into their own homes, to add them as so many intimate features of the greater house. But all this instinctive delight in the garden, all this acquired skill in garden-making, led on and up to



THE BASIN OF APOLLO

VERSAILLES

EUROPEAN AND JAPANESE GARDENS

the climax of accomplishment under the famous gardener of the Grand Monarque, who in his single practice summed up all that was best in what preceded him.

It is easy to see the influence that Italy had upon the early development of agronomy in France, just as it is easy to trace the growth of the other arts from Italian sources. Italian enlightenment preceded the French; and in the same way that,

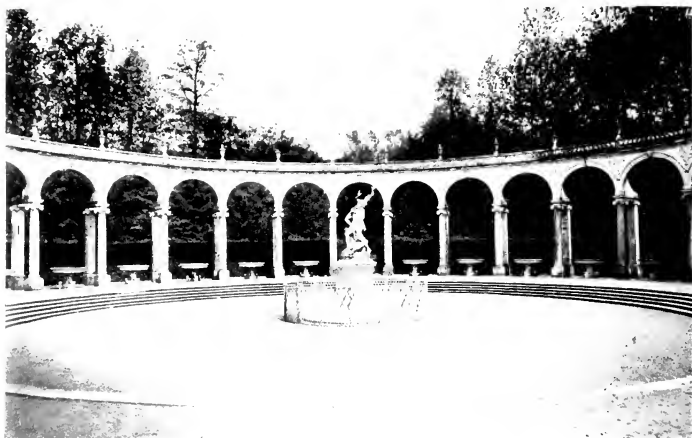


THE BASIN OF CERES

VERSAILLES

in the early centuries of the Christian Era, Gaul drew her inspiration from Rome, so later through the ages, France, while always coloring with her own character what she appropriated from her instructress, sat at the feet of Italy. This is true in a measure of all the arts,—but most distinctly so in gardening. It would even be difficult in many instances to distinguish the design of a French garden of the middle ages from an Italian example of a similar period. And this for a twofold reason :—

FRENCH GARDENING AND ITS MASTER



GROVE OF THE COLONNADE

VERSAILLES

first, the French civilization followed in the wake of the Italian, and second, the art of gardening was at that time little developed, compared with what it afterward became, and was, in



THE BASIN OF THE DRAGON

VERSAILLES

EUROPEAN AND JAPANESE GARDENS



THE ORANGERY

VERSAILLES

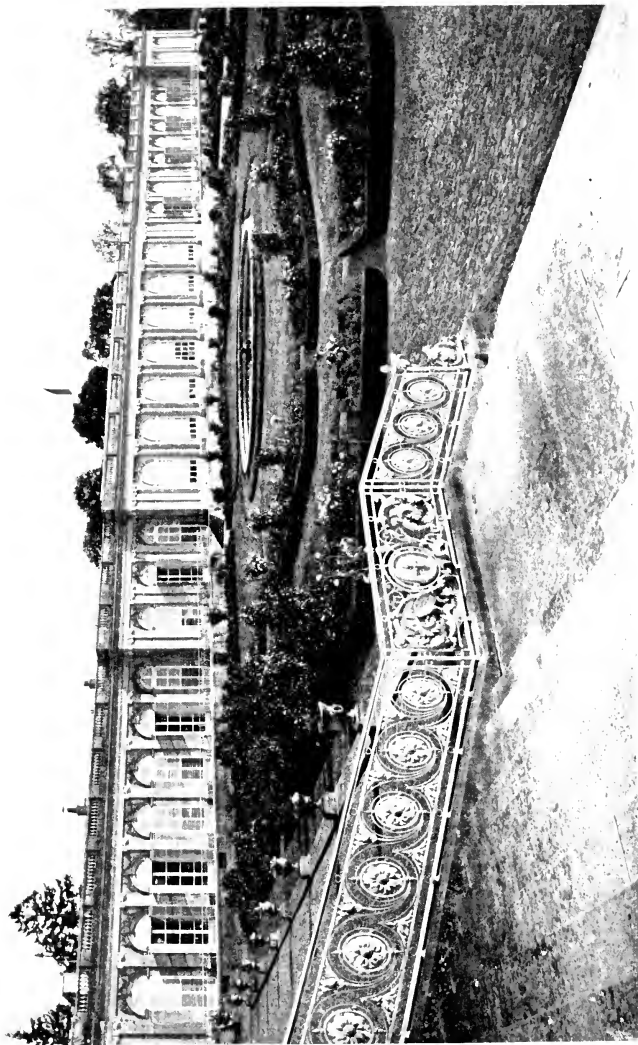
effect, the least advanced of all the arts. Consequently the characteristics of the various peoples practicing it were little marked, for the early arts of all peoples much resemble one another; it is only at the higher, and especially the highest points of their respective developments, that the finer and more characteristic elements of a race are brought out in its art accomplishment.

Du Cerceau, in commenting upon the undoubted influence which the taste of the Italians exercised over their northern neighbors, outlines the type which was common in both France and Italy. "Everywhere," he says, "were great divisions with avenues of high trees, fences of hazel, and hedges of hawthorne. Long, trellised arbors, opening out at intervals into shady summer-houses, ideally arranged for scenes of gallantry, surrounded the open central space, or divided it into several individual gardens. Marble basins with spouting water-jets and cascades, gliding from artificial rocks, made up the prin-

FRENCH GARDENING AND ITS MASTER

VERSAILLES

GARDEN OF THE GRAND TRIANON



EUROPEAN AND JAPANESE GARDENS

cipal remaining features of the rather chilling and over-symmetrical decoration of the Italian gardens, in which everything seemed obedient to a single demand, — coolness, shade, mystery.”

The transition from the dark ages to the Renaissance was marked in gardening more by a change of scale than by a change in kind, or point of view. Whereas the old-time castle



THE CROSS OF FRANCHARD

FOREST OF FONTAINEBLEAU

garden, or cloister garth, had been a small and confined area,—what could without too much sacrifice of security and increase of protective garrison be afforded within the moat,—the fifteenth century brought in larger ideas, and not only the desire, but the possibility of using wider spaces. Gardens expanded, accordingly, from cramped, walled spaces, strictly within the precincts, to wide free fields stretching far out over the plain, and even into the forests,—themselves more and

FRENCH GARDENING AND ITS MASTER

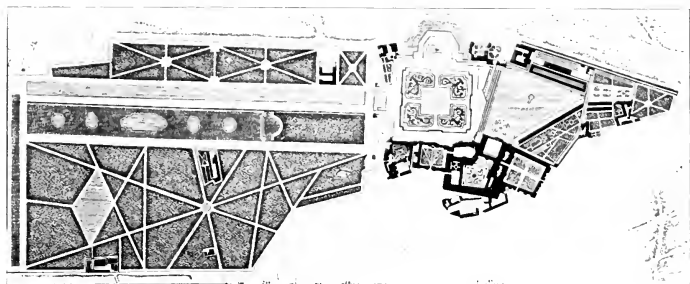


GORGE OF THE MEDLARS

FOREST OF FONTAINEBLEAU

EUROPEAN AND JAPANESE GARDENS

more frequently being brought into the great scheme by means of long straight avenues cut across through the thickest woods and giving centers of interest from which again new lines of view were opened out, and out, till wide regions, many miles in extent and of the most diversified character, were held in



PLAN OF THE PALACE AND GARDENS OF FONTAINEBLEAU

leash, as it were,—their wildness preserved as their most precious quality, yet netted and meshed across by lanes, round points, paths and avenues, which give them a fascinating semblance of complete submission to civilizing influences. Who has traversed the marvelous forest of Fontainebleau, for example, but with a new sense of the wildness, the strangeness, the indomitable spirit of nature? Yet all that wild territory is but a vast garden, its design composed and adjusted with the last degree of skill, and cultivated with a care as extreme in its large way as that with which, in their more intimate fashion, the Luxembourg gardens, for instance, are dressed and coddled.

The principal professional garden-makers of the Renaissance were the three Mollets, Bernard Palissy, and Olivier de Serres, the last being rather a practical man than a designer. The Mollets seem to have been a sort of dynasty in the art, the first of the name having created for the Duc d'Aumale the famous gardens about the Château d'Anet, of which practically nothing is left. The castle itself has been razed, with the exception of some of the loveliest portions, which were removed to the court of the School of Fine Arts in Paris. Claude Mol-

FRENCH GARDENING AND ITS MASTER

let, the son of the first, is considered as the immediate predecessor of Le Notre himself; to him is ascribed the invention of floral embroideries. He is largely responsible for the garden schemes at Fontainebleau, and at St. Germain-en-Laye (1595). His work in the Gardens of the Tuileries was, however, totally destroyed by freezing. André Mollet, the third of the family and son of Claude, became gardener to Louis XIII. He was afterward called by James I to England, where his work had a determining influence on the development of gardening in the United Kingdom.

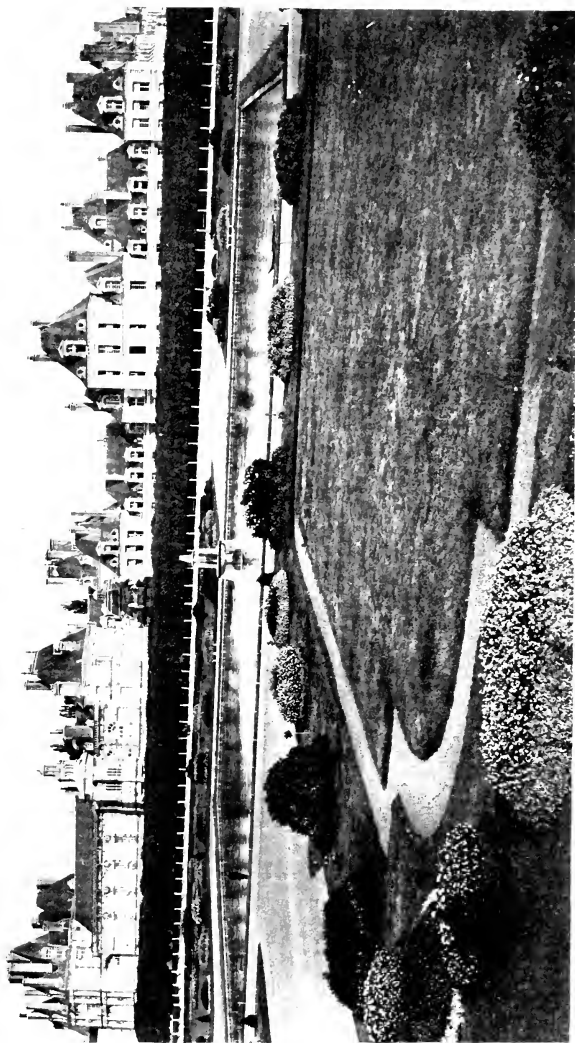
Bernard Palissy, the same who is better known for his work in porcelain, is remembered in gardening annals for a certain fabulous pleasure-ground which was carried out, according to his unbridled imagination, for Catherine de Medici at Chenonceaux, where he completely abandoned himself to his fancy for rockeries, basins, frogs, turtles, snakes, shell-work, etc. A long "dialogue" of his on this subject, expatiating on the beauties of the work, is quoted by Mangin in his interesting book.



THE PALACE FROM THE PARK

FONTAINEBLEAU

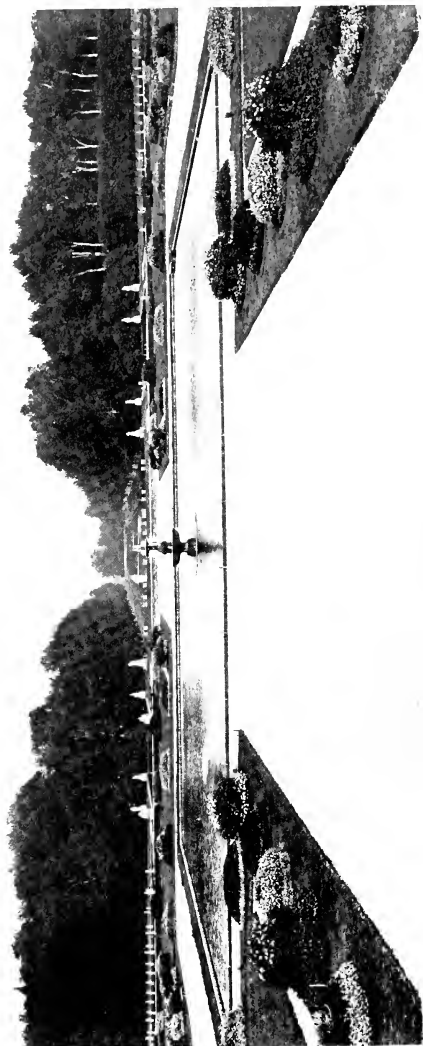
EUROPEAN AND JAPANESE GARDENS



THE PALACE FROM THE PARTERRES

FONTAINEBLEAU

FRENCH GARDENING AND ITS MASTER



THE GARDENS

FONTAINEBLEAU

EUROPEAN AND JAPANESE GARDENS



BASIN OF THE CASCADE

FONTAINEBLEAU

But it was not the professional gardeners alone who were successful in the art. Many of the finest gardens were laid out by architects who designed the grounds to harmonize with their buildings. The finest garden of that time which has been preserved for us in anything like its original beauty, in fact the only remaining Renaissance garden in Paris, is the garden of the Luxembourg, which was laid out, between 1615 and 1620, for Marie de Medici by Jacques Debrosse, the architect of the palace of the same name. Originally these grounds were of great extent, but they have been repeatedly curtailed and encroached upon, only the central portions immediately about the palace retaining their original character. There are certainly few spots in the world which possess a more exquisite, a more satisfying charm.

But all of these men, successful as they were, yield the palm to Le Nôtre, who occupies much the same place in the art of gardening as Shakespeare fills in poetry; a place recognized not by his own race alone, but by the world. Le Nôtre, indeed,

FRENCH GARDENING AND ITS MASTER

is a name known to all men,—and of how many other names in his art can that be said? How many of the names I have mentioned are known, except Palissy, whose work in other lines is his chief claim to renown, beyond the circles of those who have made a special study of the history of horticulture? In other arts one can run through a dozen names with ease, but in gardening there is one man, and one only, of such commanding genius that his name is a household word and his chief work a recognized classic. Le Nôtre resembled Shakespeare in another point, namely, that he was content to take

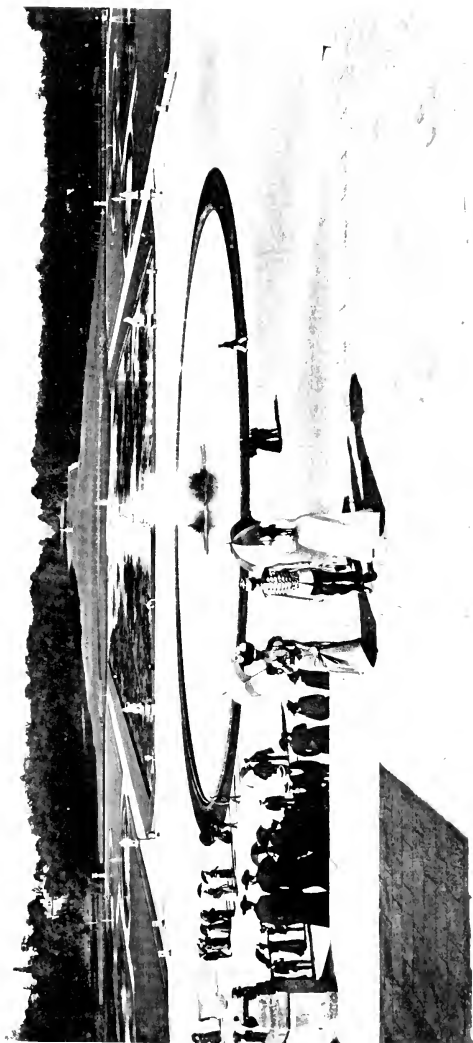


THE CHÂTEAU FROM THE LAKE

CHANTILLY

the material ready at hand and perfect it, rather than run to the ends of the earth for new motives on which to build, new forms in which to cast his work. The poise, the insight, the imagination of genius of the first order was his; but he saw his field to be large enough in perfecting and in interpreting what his predecessors had prepared for him. The quintessence of genius and of wisdom, this,—not to throw away as nothing worth the skill of preceding ages and his own; but to seize it, treasure it, transmute it in the alembic of his own personality,—put it forth at last pure gleaming metal of creative power. Of such stuff was the originality of Shakespeare in

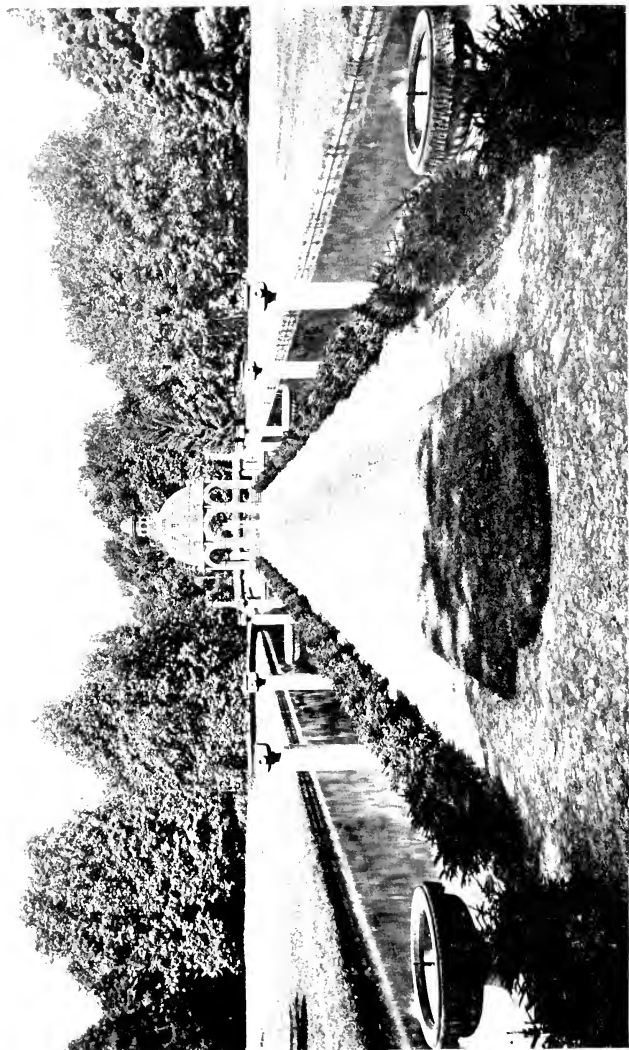
EUROPEAN AND JAPANESE GARDENS



THE GARDENS

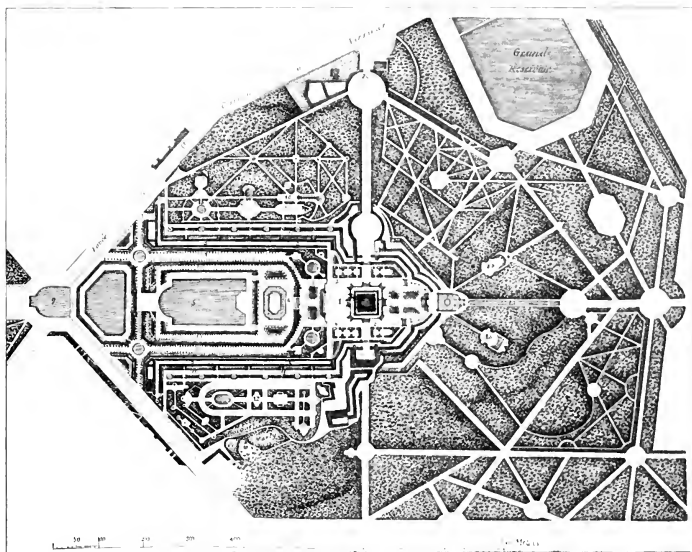
CHANTILLY

FRENCH GARDENING AND ITS MASTER



"THE ISLE OF LOVE"

CHANTILLY



PLAN OF THE PARK OF MARLY

poetry, and of Le Notre in gardening. Of what immense interest it would be to show how this principle holds through the history of all the arts,—that he is greatest who can take what other men have done and better it, perfect it,—not he who presumptuously shatters traditions, essaying, as it were, what no one has ever succeeded in doing, anew and alone to construct an art out of his own inner consciousness.

André Le Nôtre was born at Paris in 1613. He was the son of the King's *surintendant*, as his title was: what would correspond, I suppose, in our time and tongue, to Director of Works,—head gardener and outside man. The father was anxious to have his son become a painter, though in those days the natural course of events was for a man's son to follow in his father's footsteps. We are forced to draw the conclusion that the *surintendant* had found his calling none too much like the beds of roses his business was to cultivate, since he went so far out of his way to induce his son not to

FRENCH GARDENING AND ITS MASTER



PARIS

GENERAL VIEW OF THE TUILERIES

EUROPEAN AND JAPANESE GARDENS

follow it. However that may be, the son showed early a fondness for things beautiful, was always, from his earliest childhood, about the gardens of the King, with his father, and showed an aptitude for drawing as well as cultivating. At his father's instance he studied painting under Simon Vouet, in whose studio he met, among others, Le Sueur, Mignard and Lebrun; but his heart turned ever to the paternal calling, and his inclination was finally so strong as not to be denied. He took up the profession of gardening in the highest sense,—what we call landscape architecture. It is certain that his training in a studio where he came into personal relations with the leading painters, sculptors and architects of his time, had a definite and very powerful influence over the young man's development, giving him a wider range and a truer artistic sense than even his genius could have commanded otherwise. The practical knowledge, which was his as a direct heritage from his father, become virtually his second nature, was thus linked with the broadest artistic education of his time. Beside these advantages he possessed an intellect of great clearness and power,

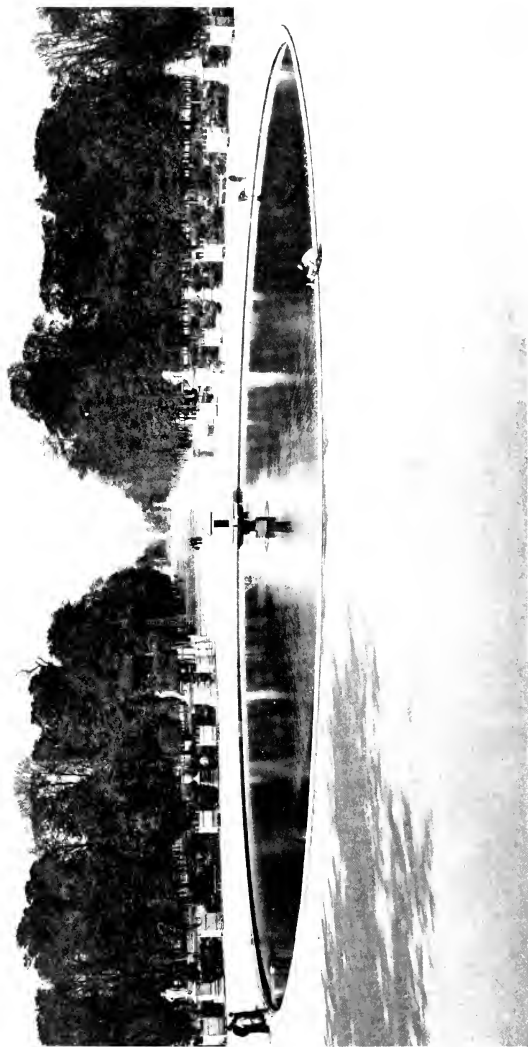


A PROMENADE IN THE TUILERIES

PARIS

FRENCH GARDENING AND ITS MASTER

PARIS



THE MAIN AVENUE OF THE TUILERIES

EUROPEAN AND JAPANESE GARDENS

and a personal character at once of winning charm and of masterly strength. An individuality so marked as his would have achieved greatness in almost any time or land; small wonder, then, that in a period so sympathetic with his nature as was the age of Louis XIV in France,—an age of luxury, limitless expenditure, devotion to art, to pomp and to ceremony, an age which played upon his own nature and formed it, and in turn was played upon and formed by it,—we find him accomplishing a work very exceptional in its extent and its



THE TUILERIES AND THE LOUVRE

PARIS

variety. No doubt he had countless assistants in his multifarious tasks, but his spirit informs and distinguishes all the endless list of works which are counted among his masterpieces; and, in addition, the indications of his genius served to remodel, and practically reconstruct, many of the gardens of an earlier day, already famous, but transformed and made to blossom anew under the suggestions of his enlightening imagination. He stands alone for his art, through the century, which was honored by his birth, and the succeeding one. He summed up all that was best worth while in the garden practice of his own time and that preceding it, and welded it into a consistent whole, through sheer force of creative power. He invented, indeed, no new kind, but he ennobled and synthesized the

FRENCH GARDENING AND ITS MASTER



THE MEDICI FOUNTAIN

EUROPEAN AND JAPANESE GARDENS



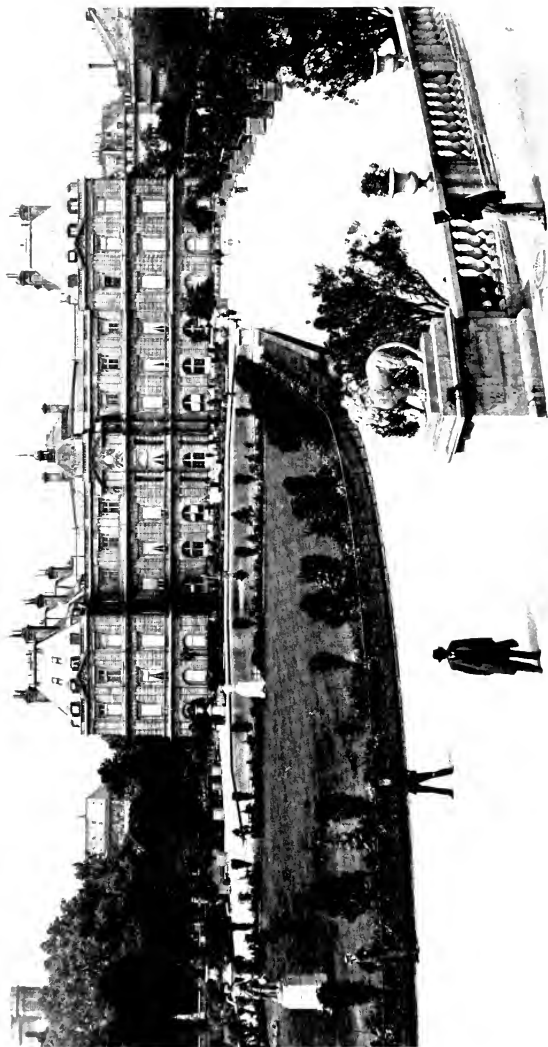
A FOUNTAIN

GARDENS OF THE LUXEMBOURG

insignificant and scattered elements of preceding practice into a finely realized ensemble which stands up proudly, overshadowing the earlier time and shedding light over our own.

Before his time there had been comparatively little variation in the design of gardens. One work mimicked another, the same effects being reproduced with only slight changes to suit the individual requirements or difficulties of the client or the situation. No great underlying principles of design were recognized, and no effort had been made to get outside of the work and look at it in a large way, objectively. Errors and imperfections had constantly arisen from miscalculations of foreshortening, the easiest of faults to make, and the most difficult to obviate, except by long and dearly bought experience. A plan or bird's-eye view, as everyone knows, may be charming, and yet the execution prove very disappointing, owing to just this awful difference in the foreshortening. If this is true now, with numberless examples of landscape work from which to argue, on which to base one's judgment, how much greater must have been the difficulty in former times.

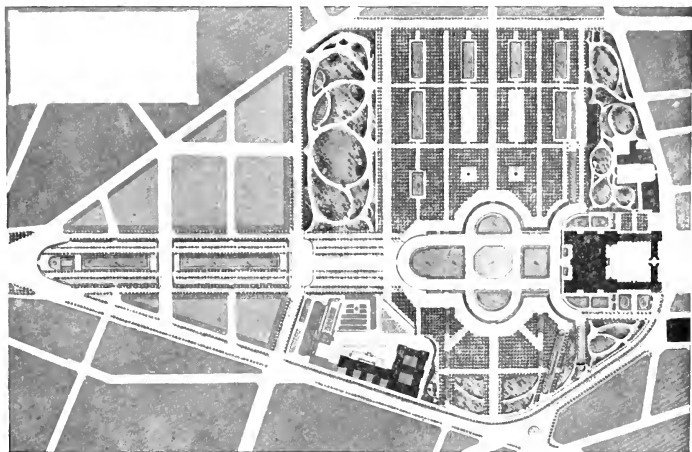
FRENCH GARDENING AND ITS MASTER



GARDENS AND PALACE OF THE LUXEMBOURG

EUROPEAN AND JAPANESE GARDENS

That it was well-nigh insurmountable we know. But the instinct of Le Nôtre for the peculiar beauty of gardens, united with a clear imagination, enabled him to free himself, to a remarkable degree always, and in some instances absolutely, from the cruel hampering of conventional materials of study; and at Versailles, probably his finest work, certainly the finest that has been preserved to our day, his spirit seems to have risen entirely superior to ordinary limitations, and has pro-



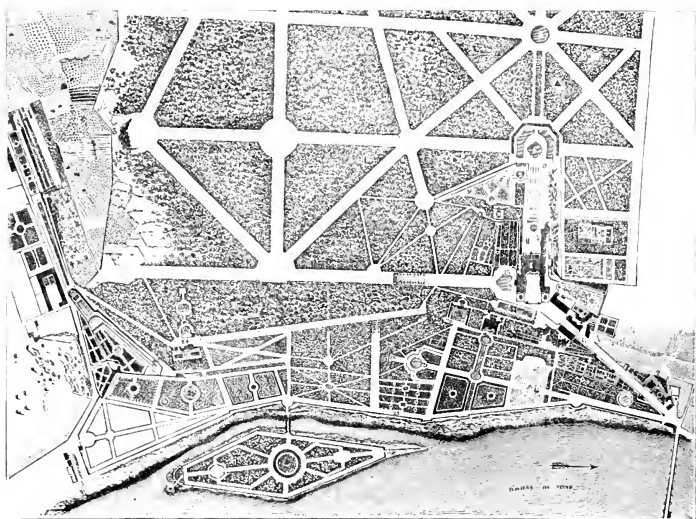
PLAN OF THE GARDENS OF THE LUXEMBOURG

PARIS

duced a work as perfect in its complex simplicity, and in every detail of its effect as adequate and as just, as it is impressive.

Le Nôtre possessed in preëminent degree what his race calls "the sense of the beautiful in space"; and in like degree he had, to quote one of his biographers, "the sense of elegance in majesty and regularity." He was especially fortunate in his patron. Louis XIV was an ideal client for a designer like le Nôtre. While he seems not to have been the actual discoverer of his gardener's talent, he at any rate gave him his noblest opportunities, took him literally into his heart, and heaped benefits and honors upon him. I fancy, from the

FRENCH GARDENING AND ITS MASTER



PLAN OF THE GARDENS AND PARK

ST. CLOUD

accounts of his dealings with his artists of various kinds, that the Grand Monarque was far from being what an architect would call an easy client. He had ideas of his own, thought he knew it all better than the cleverest of others, made changes from beginning to end during the progress of the work; and indulged, without a thought of the other man, in all those annoyances which, if they were not at times so difficult to bear with, we should call petty. But with all that, he recognized very substantially, in honors, in pecuniary grants, and, best of all, in enlarged opportunities for work, his indebtedness to those who worked for him. Le Nôtre was a consummate courtier, never for a moment presuming to a semblance of social equality with the great nobles for whom he worked; but at the same time giving rein, in their presence, to the charming child-like good nature and enthusiasm which was so important a factor in his success. Those who employed him loved him, and he made his way, and got his way, quite as much, probably, by the exercise of his personal charm as by bringing into play the more masterful powers of his intellect.

EUROPEAN AND JAPANESE GARDENS



THE PARK

ST. CLOUD

FRENCH GARDENING AND ITS MASTER

In the midst of pompous formality he was a playful child, and the great world liked the contrast. At one time in his career he visited Italy, wishing to see what had been done there in his art. While in Rome he was summoned to the presence of the Pope, Innocent XI. The great prelate entered into familiar conversation with the gardener, complimented him upon his wonderful successes, and expressed regret that he had never had the opportunity of seeing his work. Le Nôtre entered into the subject with enthusiasm, abandoned all formality, assured the Pope that he must visit France, and see his Versailles. At this, Innocent protested as being too old to undertake such a journey. "But your holiness is still vigorous," cried Le Notre, "and I wager will bury the entire college of cardinals!" With that he threw his arms about the Pope's neck and kissed him effusively,—an unheard-of liberty, which seems to have delighted the head of the church. One is left to



THE GRAND CASCADE

ST. CLOUD



RUINS OF THE PALACE

ST. CLOUD

imagine the charm of ingenuousness with which such antics must have been accompanied for them to have been received as they were. When word of this event reached the court at Versailles, high wagers were laid that the tale was untrue because incredible. But Louis XIV, when he heard the account, burst into laughter, asserting he knew it was true, "Because" said he, "he kisses even me, when he has been long without seeing me!"

M. André maintains that the great Frenchman found nothing in Italy worthy of his attention, and returned without having learned anything,—a claim which we need not take too seriously. He busied himself, while there, by creating two of the finest gardens in the vicinity of Rome, those of the Villa Pamfili and the Villa Ludovisi. He was ennobled in 1665, and died in 1700. Coysevox, the sculptor of many of the exquisite details of the great gardener's work, executed his bust, which is now in the Louvre.

A list of Le Nôtre's works would be too long for me to give here; but I must mention, in addition to his masterpiece at Versailles, his gardens at Marly, now nearly obliterated, but which must have been only less fine than Versailles, though in

FRENCH GARDENING AND ITS MASTER

an essentially different manner. The gardens of the Tuileries also are in large part his, though the scheme as a whole is hardly distinguishable, owing to serious changes in portions. Of course his tour-de-force for Fouqué at Vaux-le-Vicomte, one of his earliest great efforts, is famous for the jealousy it roused in the king's breast when he saw so magnificent a work executed for his financier. Le Nôtre soon after began the marvelous series of works for his royal master Louis XIV himself. Other of his important designs were at Sceaux, Meudon, Chantilly, and St. Cloud.

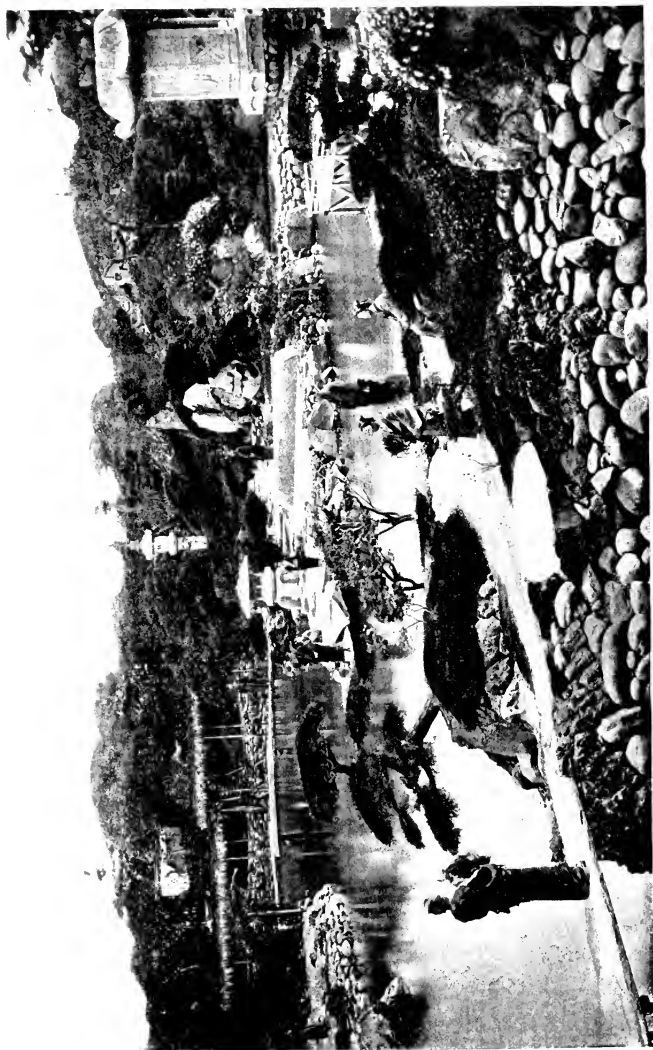
In closing this hasty sketch, I can hardly do better than to quote, in translating, from that fascinating work, *Les Jardins*, by M. Mangin, to which I am largely indebted for the facts I have presented. M. Mangin says, in speaking of Le Nôtre :— "What he accomplished was to naturalize in France the classic style, that of the century of Augustus and of the Renaissance. Far from breaking with tradition, Le Nôtre was on the contrary its most eminent representative in modern times, and his superiority over his immediate forerunners comes from the fact that although the faithful disciple of the old masters, he knew how to draw inspiration from their lessons without copying their works."



THE TERRACE AT ST. GERMAIN

JAPANESE LANDSCAPE GARDENING

By K. Honda



PRINCE HOTTA'S GARDEN, TOKIO

JAPANESE LANDSCAPE GARDENING

(Notes to the Lantern Slides)

By K. HONDA

MEMBER OF THE JAPANESE HORTICULTURAL SOCIETY

IN Japan we have many types of garden construction which have been described by different authors. In this paper we confine ourselves to the most important and interesting designs chosen from the best sources.

The south is always considered the most suitable exposure for dwellings among Japanese, as the summer breeze generally prevails from this direction. This idea is so well ob-



MANGWANJI GARDEN

NIKKO

JAPANESE LANDSCAPE GARDENING



PLATE I

HILL GARDEN—FINISHED STYLE

served in garden construction that everyone adheres to the principle.

In general, the composition of gardens may be treated under two divisions: Flat (*hiraniwa*) and Hill Gardens (*tsukiyama-niwa*), both of which may be again subdivided into three different forms called, respectively, "Finished," "Intermediary," and "Rough."

HILL GARDEN—FINISHED STYLE.

Plate I represents an ordinary Hill Garden of the finished style, and may be taken as the best form suitable to spacious land, located in front of the principal building. The positions of the principal hills, stones, trees, cascades, bridges, and isles are all arranged, as shown upon the plate.

HILLS.

Hill 1, which forms the central feature, represents a mountain of considerable size, and should have broad sweeping sides. Hill 2, always taken in connection with No. 1, is to be placed close by the latter, but is somewhat lower and consequently is

EUROPEAN AND JAPANESE GARDENS



DUKE SHIMAZU'S GARDEN

KAGOSHIMA

JAPANESE LANDSCAPE GARDENING

of secondary importance. Hill 3, placed on the opposite side of No. 1, occupies a part of the foreground. It is intended to represent a lower hill or spur divided from the principal mountain by a lowland. The lowland is supposed to be occupied by a hamlet, road, or stream. It must be planted with a few trees or shrubs of thick foliage, so as to give an idea of a sheltered and inhabited dale. Hill 4 is a small eminence, generally dis-

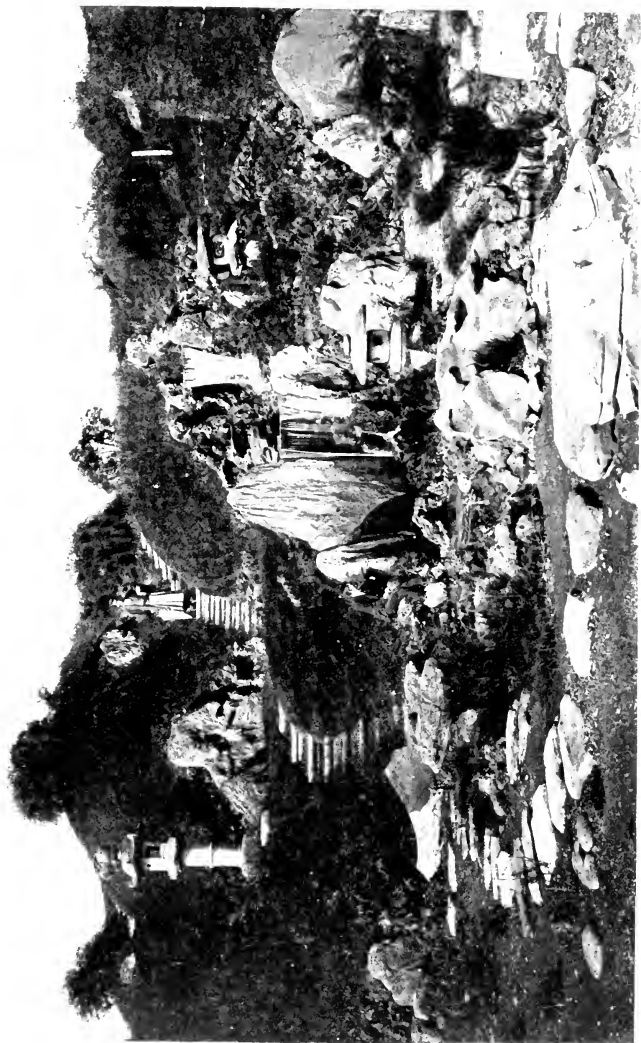


THE MIKADO'S GARDEN

KIOTO

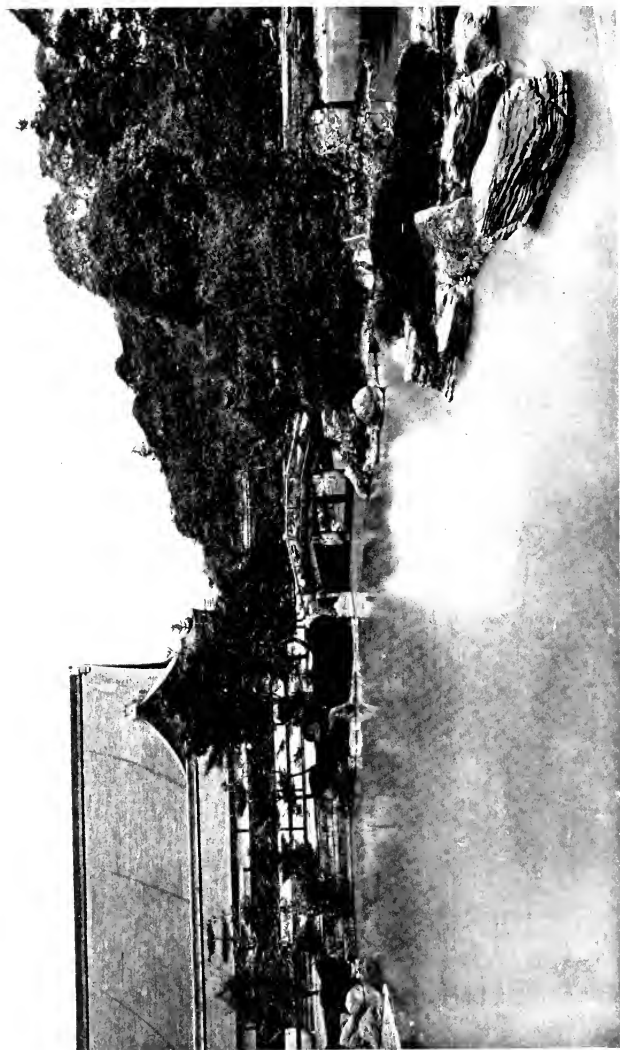
posed in the near foreground, which forms a part of the hillside. Hill 5 is placed in the farther end of the garden, in such manner that one can have a view of it between Hills 1 and 2. As this hill is intended to look like a distant peak, it must be executed so as to have a precipitous appearance, while its bottom must be covered perfectly to give only a suggestion of foreground. The illustration shows ten important types of rock-stones, of which the following is an explanation :

EUROPEAN AND JAPANESE GARDENS



THE FUKIAGE GARDEN

JAPANESE LANDSCAPE GARDENING



GARDEN OF THE IMPERIAL PALACE

KIOTO

EUROPEAN AND JAPANESE GARDENS

STONES.

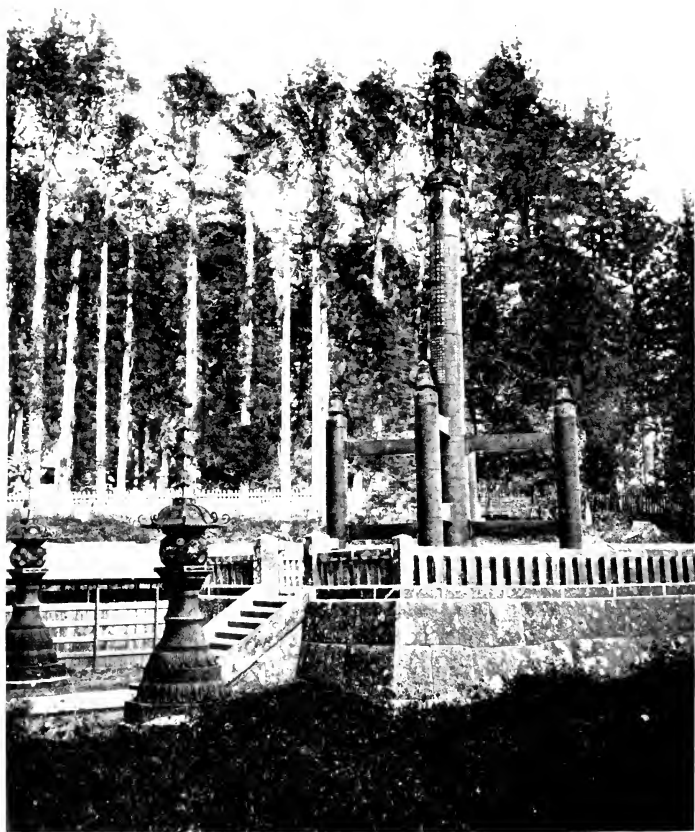
No. 1, termed "Guardian Stone," is a high one and is placed in an upright position. It is situated in the center of the garden, and is called the dedication stone. No. 2, forming a balance with No. 1, is placed on the opposite side of the cascade. No. 3, large and flat, is termed "Worshipping Stone." It is placed generally in the foreground, or, sometimes, on the center of an island, or even on an open space, accessible by stepping-stones. In the illustration it is represented as located on an island. The combination of No. 1 and No. 3 can never be omitted from a garden. No. 4, termed "Perfect-View Stone," is placed in the "near foreground." It is equally good to have it on a side of the garden, if by the latter position it maintains a due prominence. Often two or more flat stones are used. No. 5, situated on the other side of the garden, and just in front of No. 4, should be so placed as to be in



STONE LANTERNS

UYENO

JAPANESE LANDSCAPE GARDENING



SÖRINTO, NIKKO

EUROPEAN AND JAPANESE GARDENS

harmony with a flat one, termed "Water-Tray Stone." Both are situated on the shore of a lake, and are carefully arranged in connection with the high-water level. No. 6, called "Moon-Shadow Stone," occupies an important position in the distance being placed in the valley between two principal hills, just in front of the peak (Hill No. 5). No. 7, called "Cave Stone," is upright and is very similar in use to the "Guardian Stone," for which it is often substituted. No. 8 generally goes by the name of "Seat-of-Honour Stone." It is broad and flat, and



LANTERN AND WATER-BASIN

FUKAGAWA GARDEN

placed in a horizontal position, next to the "Worshipping Stone," it is an important feature. It answers to a small vertical of secondary importance. No. 9, called "Pedestal," or "Snail Stone," occupies the first rank among the stepping-stones, and is arranged in the foreground. It is somewhat higher than the others. No. 10, called "Idle Stone," consists of two broad, low, and somewhat round stones, should be placed in the shade along the water. Others shown in the plate are of minor importance, and their special names are not given; they are merely arranged to produce harmony in the composition.

JAPANESE LANDSCAPE GARDENING

TREES.

Before giving a full account of the vegetation in Japanese gardens one must mention that a particularly noteworthy tree is always found among several others of less importance. No. 1, termed "Principal Tree" (*Shojin-boku*), is a pine or an oak well grown, accompanied by other trees with thick foliage. No. 2, called "Perfection Tree" (*Kciyo-boku*), is only second in importance to No. 1. Its trunk, branches, and foliage are objects of particular interest. No. 3, called "Tree of Solitude" (*Sekizen-boku*), may be either single or grouped, but must always have thick foliage. It is intended to give shade and to impart a very secluded aspect to the garden. No. 4, called "Cascade Circuit" (*takigakoi*), consists of a number of low trees or even bushes. They are planted around the waterfall in such a manner as to shelter the cascade from too much bold exposure to the eyes. No. 5, having the name of "Setting Sun" (*Sekiyo-boku*), is planted in the background of the garden. The tree is planted to turn westward, and is intended to screen the garden from the rays of the setting sun. The tree best adapted for the purpose is generally maple, or, if this cannot be obtained, at least another red foliage tree should be procured that would produce a striking effect under the evening sunshine. They are sometimes replaced by the cherry and plum tree. No. 6 is called the "Perspective Pine" (*Mikosi-matsu*); it is designed to give an effect of extended distance and naturally is placed behind a garden or in a place partly concealed. No. 7 goes by the name of the "Outstretching Pine" (*Nagashi-matsu*), suggesting branches overhanging a stream or a lake. This is generally a single evergreen tree in the foreground with branches outstretching over a stream.

Other accessories are: A, a well, with a weeping willow; B, a lantern, just close to the tree No. 2—the light from the lantern is thrown over the water; C, the back-gate of the garden; D, a bridge leading from the mainland to the lake islet; E, small passway on a plank; F, an arched stone bridge with moulded stone parapet; G, a water basin with a sink and a pool; H, a stone lantern behind the water-basin. The stepping-stones in the foreground guide the steps of a stroller from the garden to the veranda, while the entire ground is covered with well-prepared earth.

EUROPEAN AND JAPANESE GARDENS



PLATE II

HILL GARDEN—INTERMEDIARY STYLE



PLATE III

HILL GARDEN—ROUGH STYLE

HILL GARDEN—INTERMEDIARY STYLE.

Plate II represents a Hill garden of the intermediary or semi-elaborated style. Here only four hills are given, corresponding to Hills Nos. 1, 2, 3, 5, produced on the Plate I. In

JAPANESE LANDSCAPE GARDENING

this garden the examples of "distant mountains," "near mountain" and "mountain spur" are only suggested by the general outline.

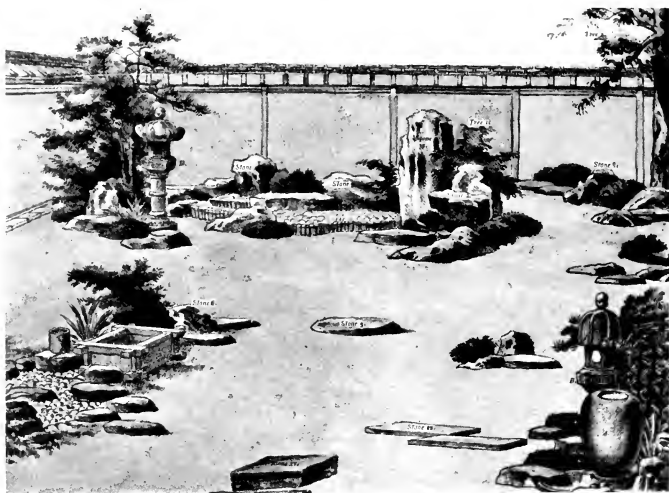


PLATE IV

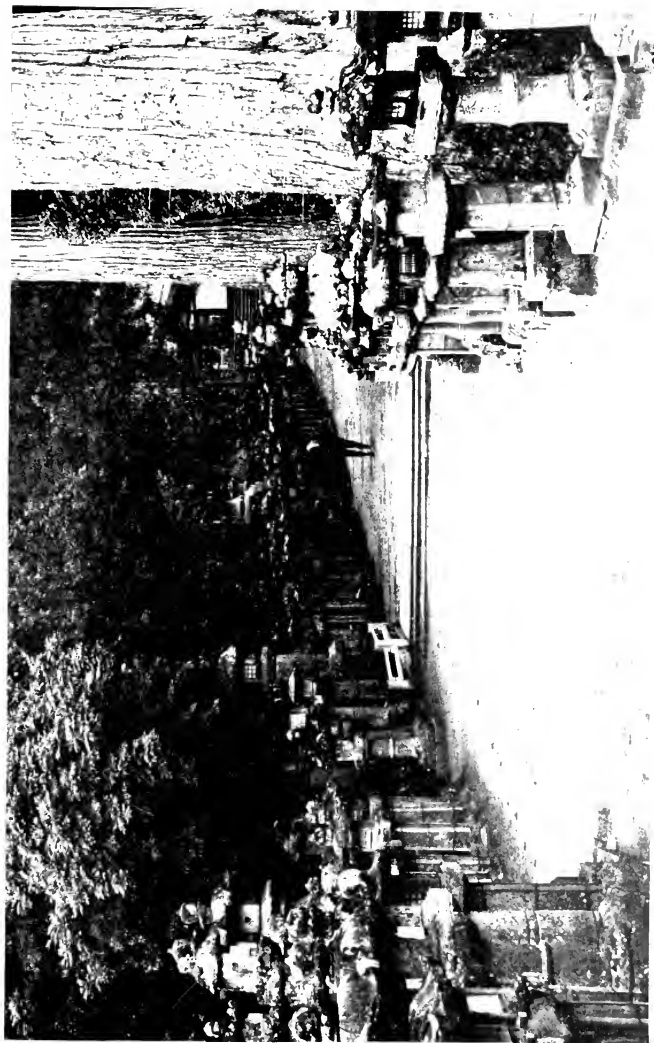
FLAT GARDEN—FINISHED STYLE

STONES.

Stones 1, 2, 3, 4, 5, 6, 7, 8 and 9 are similar in arrangement to those shown in Plate I. It must be observed that the stone No. 5 has been submerged into the water, while in Plate I it is shown quite distinctly. Other stones, too, have been replaced by large ones. As a rule, the heavier and larger the stones used, the smaller they are in number. Stone 10, placed by the wooden bridge, is termed "Edge Stone." Stone 11, called "Screen Stone," forms another type of perfection in the background. No. 12, placed vertically, and No. 13, placed horizontally, form the bottom of a cascade, and together with other stones form a rockery.

The "Principal Tree," No. 1, is a single pine tree with a bush placed beneath. No. 2, "Tree of the Setting Sun," is planted at the extreme west. No. 3, "Tree of Solitude," some-

EUROPEAN AND JAPANESE GARDENS



NARA

KASUGA

JAPANESE LANDSCAPE GARDENING



BRACKET BRIDGE

FUKAGAWA GARDEN

what larger, fronts to the east. No. 4, "Cascade Screening Tree," is an outstretching pine, which partly shelters the waterfall. "Perfection Tree," "Perspective Pine," and "Stretching Pine," are not placed in this form of garden. The lake is smaller than the waterfall; here it is well represented with an islet and a bridge over it. "The Snow-View Lantern," as shown in Plate I, is placed in the background and in close connection with the "Western Tree" and the "Distance Stone" (No. 11). The other stone-lantern in the center is much larger in size, and plays an important rôle in the whole composition. The arbor, water-basin and other features profusely used in the elaborate style are wanting in many instances in this style of garden. For the enclosure a bamboo fence only is used.

HILL GARDEN—ROUGH STYLE.

Plate III gives a model of a rough hill garden, where only the principal points of interest are given. Here two small mounds answer for hills, and give an idea of slight elevation,

EUROPEAN AND JAPANESE GARDENS

but the representation of the "Distant" and "Near Hills" are always kept in the scheme. A few stones disposed tastefully suffice to give a faint resemblance to the original elaborate finished style. Stone 1, the "Guardian Stone," marks one of the principal points, and is backed by a tree of somewhat smaller height with flat stones and bushes. No. 2, having the name of the "Moon-Shadow Stone," occupies a position on the furthestmost prominence, paired with a flat stone; the same effect may be produced by a group of shrub bushes, with a stone lantern of larger size, and a spreading pine-tree. No. 3, a flat stone of same group, corresponds to the Hill 2 in the "Finished Style." No. 4 is indispensable. The "Principal Declining Stone" is placed by the water. It may serve as an "Idling Stone," No. 10, of the Plate I, previously described. No. 5 is the "Seat-of-Honour Stone," accompanied by a companion stone and bushes, and is often backed by the "Tree of the Evening Sun." No. 6 forms the bank of the stream and extends to the east. Here the lake is reduced to a mere stream. It has its source behind the "Guardian Stone," amidst rock-work. Both sides of the stream are connected by a log bridge. A water-basin in the foreground is quite alone. The stepping stones are somewhat larger. No. 9, the "Pedestal Stone," and No. 8, the "Label Stone," are intended to be equally perfect imitations of nature.



A GENTLEMAN'S GARDEN

BANCHO

JAPANESE LANDSCAPE GARDENING



PLATE V

FLAT GARDEN—INTERMEDIARY STYLE

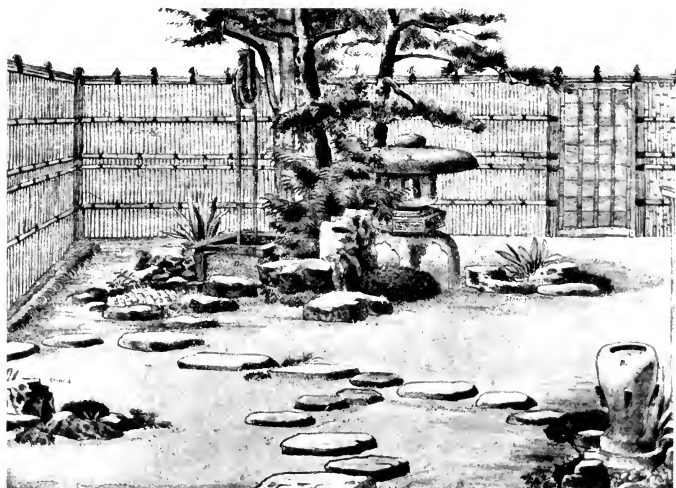
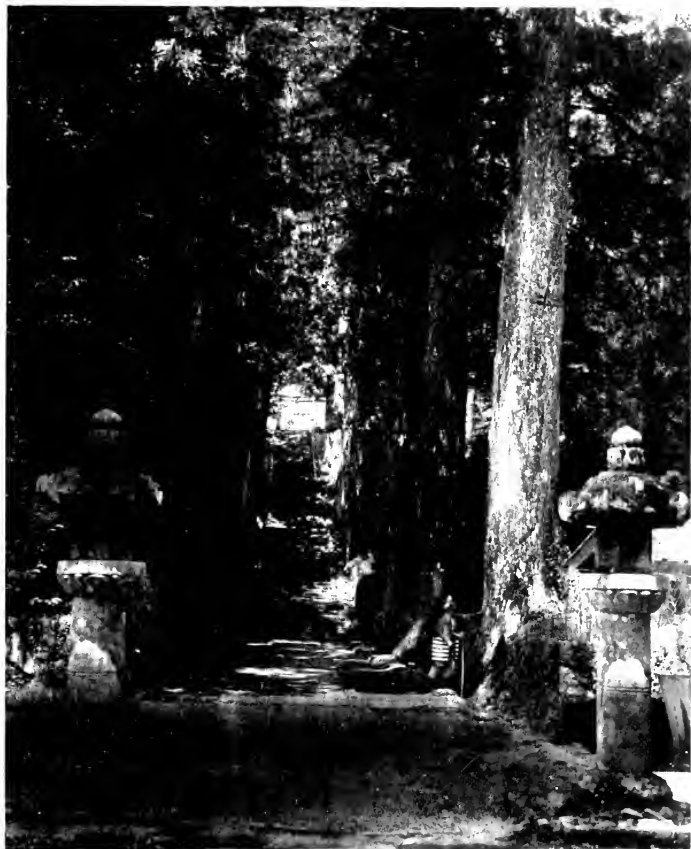


PLATE VI

FLAT GARDEN—ROUGH STYLE

EUROPEAN AND JAPANESE GARDENS



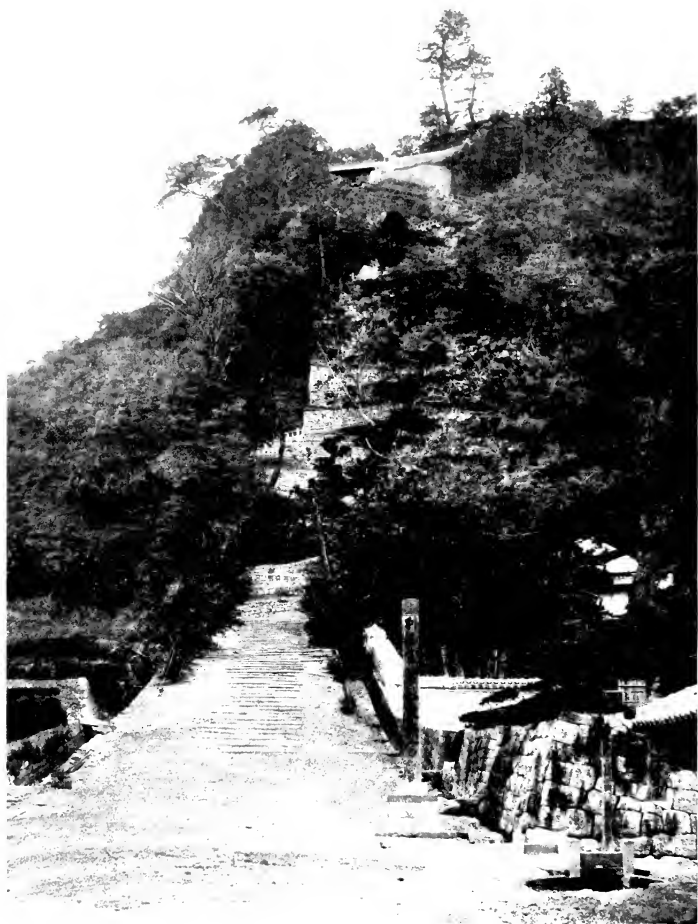
STONE STEPS

HAKONE TEMPLE

FLAT GARDEN—FINISHED STYLE.

Now we have to describe the Flat Gardens (*hira-niwa*) shown in Plates IV, V and VI. Here is shown a valley or a pond. The three styles: Finished, Intermediary and Rough are as important in Flat Gardens as they are in Hill Gardens.

JAPANESE LANDSCAPE GARDENING



KUNOOZAN TEMPLE AT SHIZUOKA

EUROPEAN AND JAPANESE GARDENS

In an example of style (Plate IV) most of the ground is covered with fine earth. Stone 1, the "Guardian Stone," and Stone 2, "Principal Rock," occupy the center, and with other rock-work form the mouth of a cascade.

Although no water is visible, yet the conception of the source is never neglected, for it is represented by a white pebble. It is backed by stones Nos. 3 and 4, which would not

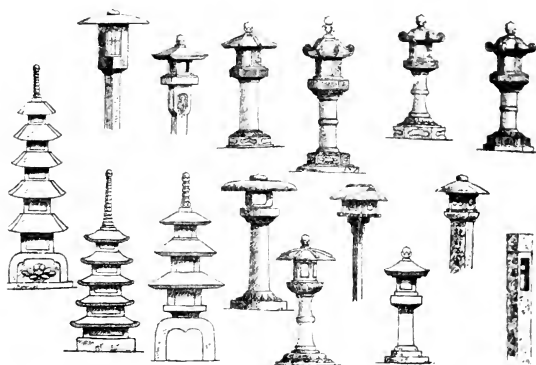


PLATE VII

GARDEN LANTERNS

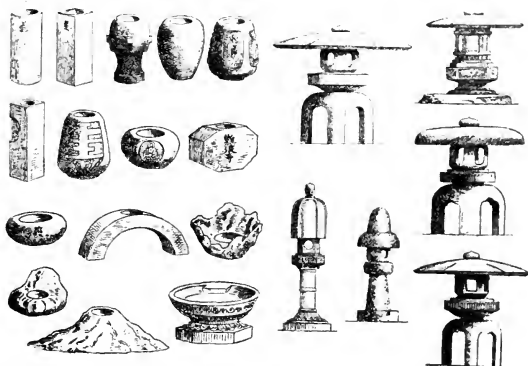


PLATE VIII

WATER-BASINS AND LANTERNS

JAPANESE LANDSCAPE GARDENING

fail to give an idea of the hidden spring. Stone 5, "Worshipping Stone," occupies a very important position in the center of the ground. No. 7 is called the "Island Stone," as the land extends far enough to give an appearance of an island. No. 6, the "Perfect View Stone," besides the well, is arranged with shrubs in connection with other stones. No. 8, "Moon-Shadow Stone," is re-enforced with rock-work and bushes. No. 9 is a group called the "Stone of the Evening Sun." Behind them



A TEA-HOUSE GARDEN

TOKIO

we have the large "Tree of the Evening Sun." Tree No. 1, the "Principal Tree," and the "Cascade Tree," are evergreens, to be visible between Stones 1 and 2. The "Tree of Solitude" is represented by two small pines in connection with shrubs. Plants and a stone lantern marked D are also placed so as to be attractive. A well, and a water-basin, as well as the evergreens, form a part of the foreground. On the western side one notes a water-basin A, a stone lantern B, a screen fence,

EUROPEAN AND JAPANESE GARDENS

and a trained pine. This combination shows a cultivated taste. In the foreground is placed Stone No. 10, termed "Stone of the Two Gods." No. 11, "Pedestal Stone," and No. 12, "Level Stone," are placed among the stepping-stones. In this form of garden a cleared ground is arranged in the center. Stepping-stones are placed near the well and water-basin and mark the boundary.

FLAT GARDEN—INTERMEDIARY STYLE.

Plate V is intended to give an idea of the "Intermediary Style" of a "Flat Garden." It is somewhat more boldly executed than the previous one. In the middle and in front of No. 2 or "Seat-of-Honour Stone" one finds the "Guardian Stone" No. 1, with pagoda stone A as well as a pine-tree and a few shrubby plants. No. 3, "Moon-Shadow Stone," is placed in the further end in combination with a flat stone. No. 4 and No. 5 consists of the "Worshipping Stone" and the "Stone of the Setting Sun," as they are designated. The latter fronts to the west; thence comes the name. No. 6, "Stone of Two Gods," is similar to the previous one. No. 7, "Pedestal Stone," and No. 8, "Level Stone," form a feature of the foreground and with a few stepping-stones form the border of the ground and lead from the gate to the well. Besides these there is also a large oblong step in front of the veranda answering to the threshold. An open space in the center of the garden is the ideal representation of water while the "Worshipping Stone" there signifies an island. The well, as might be judged from its appearance, is rather primitive in style, being made of a rough-hewn stone, and being perfectly overhung with thick pines and a few aquatic plants. The arrangement of the water-basin, fence and lantern is very similar to the preceding one, but in this example a bolder and simpler form is adopted. Of the two stone lanterns, the one in the east is arranged with rocks and the other with a small clump of trees. No. 3 represents the "Tree of Solitude;" No. 2, the "Tree of the Evening Sun." A large pine No. 1, besides the "Worshipping Stone," plays a very important rôle; No. 4, the "Outstretching Pine," overhangs the well.

JAPANESE LANDSCAPE GARDENING

FLAT GARDEN—ROUGH STYLE.

Plate VI will give an idea of this style, in which the elements so luxuriously represented in the previous forms are simplified; in this case the ground itself is reduced to a layer of fine earth. A well, a lantern, and trees, stones, etc., illustrate this peculiar type with a water basin and a drain, two small groups of stones, a few stepping-stones on spacious ground. Stone 1, in the center, is termed "Guardian Stone"; Stone No. 2 is known as "Worshipping Stone," or "Honour Stone"; the two merge into one, with two combinations of the Stone 3. Stone 3, located in the west and termed the "Stone of the Setting Sun," forms a quite important element, to which are combined two other rocks, one bush, and one large-leaved plant. No. 4, called "Stone of the Two Gods," is the typical one among a smaller group of ornaments in the eastern foreground. Here the stepping-stones are rather few. They are bolder, and somewhat rough in nature,



CASCADE

GARDEN OF THE AKASAKA RIKIU

EUROPEAN AND JAPANESE GARDENS

but no hewn stone is introduced in this style of garden. Two pines, shrubs, and a group of low plants are all the vegetation required in the garden. These, together with a few water plants, serve to cover a rustic well. A large "Snow-stone lantern" also forms a part of this group. In the corner of the foreground to the west are shown a water-basin, a drain, and a screen fence. A bamboo enclosure of simple nature encircles the garden.

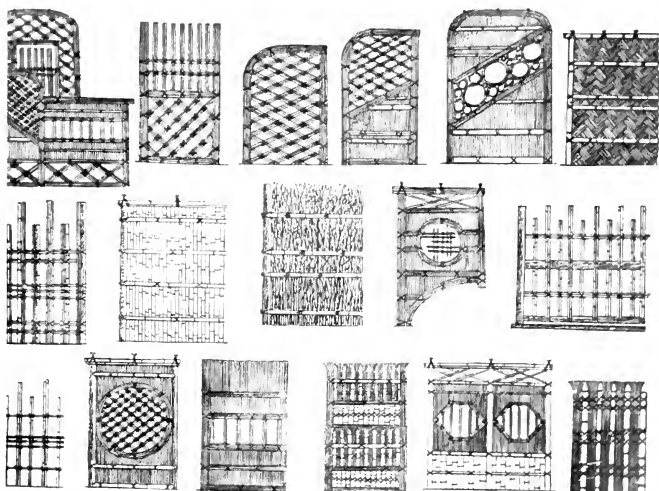


PLATE IX

GARDEN FENCES

LANTERNS.

Plate VII gives the different types of garden-lanterns. Every Japanese garden must have a stone lantern. They add greatly to the composition of the garden in connection with rock-work, shrubs, trees, fences and water-basin. In introducing stone lanterns, however, strict principles of harmony, both in size and form, must be observed, otherwise it would be detrimental to the effect of the garden itself. They are generally located at the foot of a hill, on an island, on the bank of a lake, by a well or a water-basin. The use of the lantern

JAPANESE LANDSCAPE GARDENING

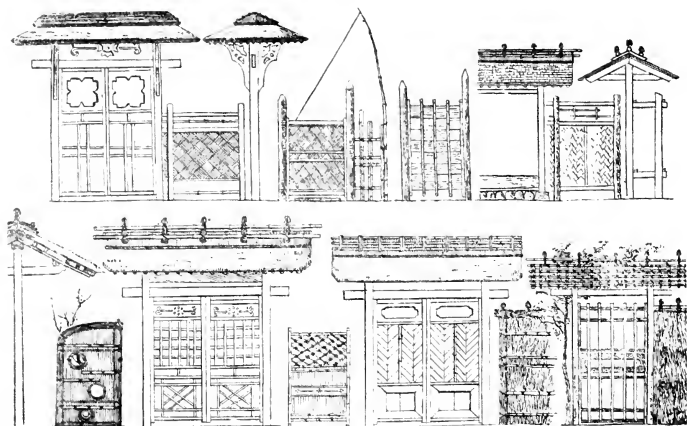


PLATE X

GARDEN GATEWAYS

is not to give light, as might be supposed, but it serves only as an architectural ornament. True, sometimes the lantern is lighted, but it is generally in a very limited extent. When the lantern is situated along the lake or by a stream, it is generally lighted, to produce a fine effect against the water.

WATER-BASINS.

Plate VIII represents different styles of water-basins and stone lanterns, not mentioned elsewhere. The proper use of a water-basin, is for washing the hands; and it is therefore placed near the veranda of a house; but water-basins, with other accessories, such as lanterns, bridges, etc., are designed to be an attraction in a garden, and when placed beside ornamental hedges or concealed by foliage are very pleasing in effect.

GARDEN FENCES.

Plate IX gives different types of hedges and bamboo screens such as are used in the garden. Sometimes they serve as the boundary of the garden; on other occasions they serve to shelter obstacles, while in other cases they only serve as ornaments. They are arranged along water-basins, and are

EUROPEAN AND JAPANESE GARDENS

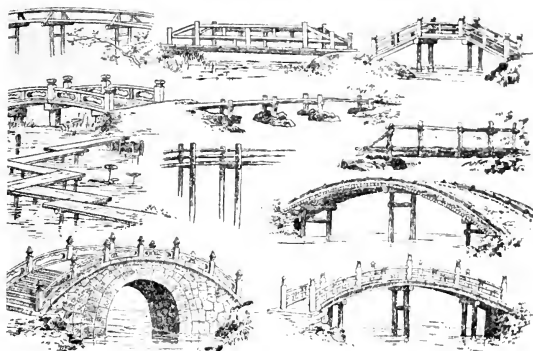


PLATE XI

GARDEN BRIDGES



PLATE XII

GARDEN ARBORS

termed "Sleeve Fences" (*sode-gaki*). They are generally made of bamboo, held by wooden frames, twigs or branches. They are intended to give a rustic aspect. Cords and knots, as used for force work, are always objects of high importance. Fibers of sago, fancifully colored, are well deserving of merit, although in many cases creepers are used.

JAPANESE LANDSCAPE GARDENING

GATEWAYS.

Plate X gives gates and gateways. Every garden is provided with different forms of entrances. These forms vary according to the size, style, and nature of the garden. The site of a gateway is always carefully chosen.

GARDEN BRIDGES.

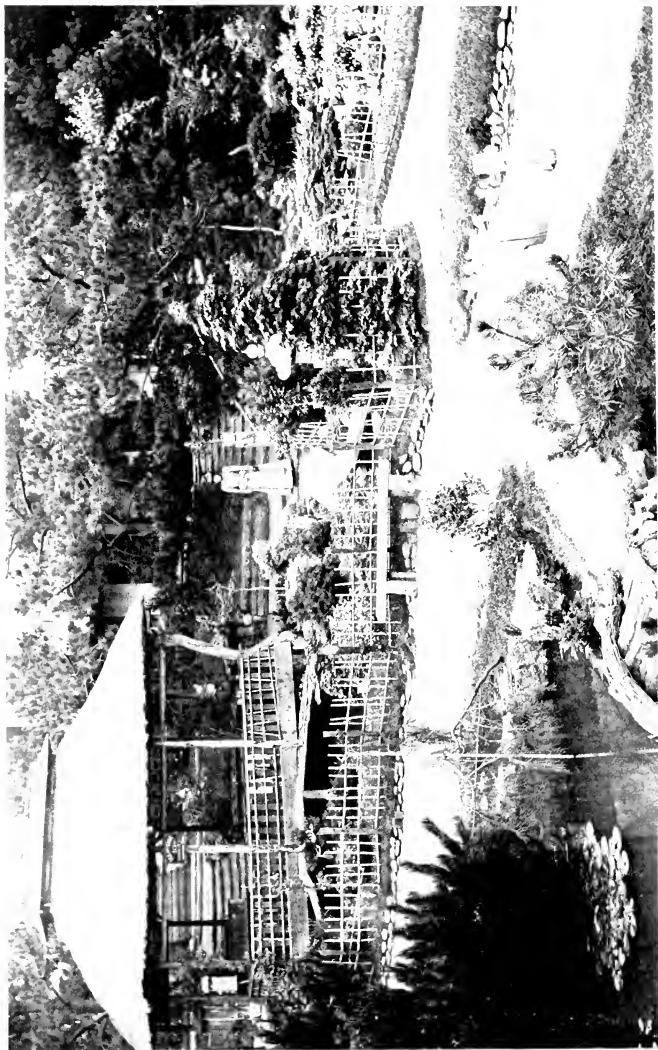
Plate XI illustrates different kinds of garden bridges. Some of them are made of stone, while others are formed by rock-work, with earth on them. It is not intended to give a quick access over a water course, but rather to add an attraction to a garden. It equally serves to allow a pleasant view of the pond and stream beneath to those who may stroll over it.

SUMMER HOUSES—ARBORS.

A large garden is invariably provided with one or more summer houses or arbors, constructed on a hill or other eminence. From the summer house usually a charming view can be obtained of the garden. Different types are given in Plate XII. They vary from the simple to a very artistic construction, with floors, doors, and windows. The Japanese denounce geometrical regularity, as it is always thought to vitiate the taste.

NOTES ON
A JAPANESE GARDEN
IN CALIFORNIA

By C. H. Townsend



A JAPANESE GARDEN IN CALIFORNIA

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AN experiment has been in process of development in San Francisco, which illustrates the possibilities of introducing the pleasing and picturesque effects of Japanese gardens in a foreign country. The accompanying illustrations from this garden are interesting when studied in connection with the subject as it is presented by Mr. Honda, and as it has been shown in the various illustrations from existing gardens in Japan.



THE ENTRANCE

JAPANESE GARDEN IN CALIFORNIA

NOTES ON A JAPANESE GARDEN IN CALIFORNIA

It is interesting to observe the variations in feeling and effects between it and the gardens in Japan. The greater freedom of treatment and less conventionality shown in this garden may probably be attributed to the influence of work in this country on the gardener, or possibly to the lack of age,

which is an important factor in the final production of the effects attained.

A Japanese gardener, Mr. Hagiwara, and his family were secured, and the design, planting and making of the garden was left entirely in their hands.

This garden is probably the only important one of its kind in this country, but its accessibility to the public has been the means of attracting considerable attention to the methods of the Japanese gardener. The gar-



FLOWERS IN POTS
A JAPANESE GARDEN IN CALIFORNIA

den was opened to the public as a Japanese Exhibit at the Mid-Winter Fair in California in 1893. Its attractions were immediately recognized and its development has prospered under the Park Commission, which is fully alive to its value as one of the city's pleasure grounds.

The tract selected for the garden was covered with a scattered growth of pine trees perhaps fifteen years old, most of which were permitted to remain, but which have been consid-

EUROPEAN AND JAPANESE GARDENS



INSIDE THE ENTRANCE

A JAPANESE GARDEN IN CALIFORNIA

NOTES ON A JAPANESE GARDEN IN CALIFORNIA



SUMMER-HOUSE AND STREAM

A JAPANESE GARDEN IN CALIFORNIA

erably altered in appearance by Mr. Hagiwara. The ground occupied is nearly an acre in extent. A Japanese family reside in the garden, the ladies, always in native costume, serving tea to visitors for a small charge.

The garden at San Francisco is one of very brief growth as compared with the ancient gardens of Japan, but its attractions have been added to from time to time and have increased with its age. The composition of the Japanese garden depends chiefly upon the arrangement of its trees, boulders, paths, streams, bridges and other artificial structures. It is, least of all, a flower garden, and is probably best understood when regarded as a reduced copy of the scenery of a country—conveying the impression produced by a picture. While it is true that most of the visitors to this transplanted garden regard it as merely a novelty, it is nevertheless one of a type that would be most satisfactory if adopted generally in this country. Its various features remain attractive throughout the year and afford opportunities for continuous development.

