

SOME GARDENS OF ENCHANTMENT AND RENOWN.

fish ponds in the making of his pleasure grounds. Reproached by a stern moralist of the age for his degenerate indulgence in the luxury of a house for summer as well as a winter residence, this celebrity smilingly replied, "Do you think me less provident than the storks and cranes who have their summer abodes, as well as those suited for the cold weather." The Topiarian art or the clipping of trees and hedges into representations of birds, beasts, vases, and even fleets of ships was another characteristic of the gardening of this age. The Emperor Hadrian's villa with its grounds some seven miles in circumference was perhaps the most ambitious of Roman gardens. In one part of this park was an imitation of the lovely vale of Tempe in Greece, whilst another portion was designed to represent the lower regions described by the poet Vergil.

During the dark ages garden craft had to find its home in the monasteries. Beauty had to be sacrificed to military ends in the mediæval castle, and there was little room within its walls for such a luxury as a garden. When the use of cannon rendered the walls of these strongholds useless, they were replaced by princely mansions and villas, with an ample setting of garden charms. The gardening art blossomed forth anew in the 15th and 16th centuries in the Italian cities, now treasuries of vast wealth, whose princes and cardinals found in this a congenial outlet for the display of their riches. Our frontispiece, taken from an old Italian engraving, represents part of the Boboli gardens laid out about the year 1550, at Florence. The quaint looking screens that figure so prominently in this are cut in greenery, and the tall spire-like trees marshalled in formal lines in the back ground, are not Lombardy poplars as

we of this country would be likely to suppose, but cypress trees.

The Italians took great pains to make their gardens harmonize with the architecture of their palaces. The garden was a suite of open air apartments as much a part of the home as the house itself. The main features of the grounds were the terrace, the grove, the fountains, the reservoirs and the flower garden. They were places of greenery and water, commanding splendid views, for they usually nestled against a hill side. The English horticulturist Evelyn, visiting Boboli in the 17th century, says that there was much topiary work there, and that he saw there a rose grafted on an orange tree.

Splendid gardens were not found in this age in the old world only, but if we can give any credence to the very doubtful authority of Spanish waters of the time on our own continent also. These authors may have drawn very largely on their own imagination when they described the glories of the Coricancha, or Place of gold, the magnificent temple of the Sun at Cuzco, in Peru. The gleam of the soil of the garden there, in the rays of a tropical sun, must have been dazzling, for it was composed with small pieces of fine gold. The graceful stem leaves and tassels of Indian corn were imitated here in gold, the plants rooted so firmly that the strong winds prevalent there could not loosen them. Other plants with leaves of silver, and flowers of gold figured in some gardens of Peru, and doubtless were to be seen here. A flock of twenty sheep of pure gold was grazing in this fairyland, and the shepherds guarding them were of the same bright metal.

Illustration Fig. 1640 is of a labyrinth, which up to the year 1775, existed in the gardens of Versailles in France. The