

means glory as well as daylight. The lone and lofty mountains elevate him to the contemplation of the Almighty power, even while they are "a shelter to the wild goats;" and the dewy pastures where the cattle graze and recline in the long shadows, lull him to the sweets of evening repose; the sparkling stream, "where the wild asses quench their thirst," will soothe and sing him to happiness and rest. The majestic and commanding tree, whose widespread branches shelter the panting animals from the blaze of the noon-tide sun, is a picture of power and strength and varying loveliness, which is to him a source of never-ending delight. When his eye surveys the swelling landscape, the emotions which belong to him as a child of the Creator of all, inspire and elevate him above the earth on which he treads, and distinguish him from that other order of animal existence, to which all scenery is alike, whose sensibilities no ugliness of nature or art offends, which no starry heavens delight, and no homely surroundings disturb; whose vision is blind both to the graces and deformities of even its own kind, which nibbles the daisy and the Jung grass with equal satisfaction, and whose soul "can not rejoice with those who rejoice, nor weep with those who weep." It is man alone who knows that "a thing of beauty is a joy forever."

TASTE IN TREE PLANTING.

It is in accordance with this sentiment that man has applied his skill and taste to the creation of all the charming scenery of groves and bowers and gardens, and to the enhancement of natural beauties themselves. Great gardens of antiquity, the monstrous towering pleasure grounds of Rome and Babylon, set an example which advancing civilization has not failed to follow. The cultivation of parks and

gardens constitutes one of the most interesting and important duties of modern art—a duty in the faithful performance of which England has set an admirable example. Leaving, in the early part of the eighteenth century, the formal and heavy style then in vogue, through the influence of some of her most illustrious poets—Addison at Bilton, and Pope at Twickenham—the English people revolutionized that whole system, and established that classical style of planting which has since been so much admired and imitated throughout the most refined parts of Europe.

This science of landscape gardening, which advanced so slowly in the Old World, and the proper system of constructing a city with light and water, and parks and shaded streets, which was so shamefully neglected until a comparatively recent period there, have until within a few years been entirely overlooked in our own country.

When more than seventy years ago, the city of Cincinnati was founded and the spot was chosen on which has been erected such a splendid array of public buildings, private dwellings, music halls, art galleries, churches and libraries, the application of art to the arrangement of gardens, parks, streets and highways, was hardly thought of. It was enough to clear the land and till it without converting it into a pleasing picture. It was all the early settlers in our country could do to blaze a path through the forest without considering how best to crown and drain a highway, and it was not until after the Revolutionary war that the planting of trees and shrubs was made a necessary part of the laying out of gardens and grounds. I remember well the only garden in the State of Massachusetts, laid out early in this century by an English gardener, and kept in good order until within a