

which brings us most nearly to England, and that is the period of the next great development after the fall and decay of Rome. That was obtained in what is known as the Renaissance; but the Renaissance only brought to life again the fragments of Roman civilization which had been maintained in the monasteries awaiting the period of the decay of Rome and the beginning of an extensive civilization on the new basis. The church, the dignitaries of the church, and especially the monastic institutions, kept within themselves these fragments of civilization, of literature, of science, of art, and so on, and among them the element of gardening; for they retained that method and system which was the science of the Romans, and also spread over Europe the trees, shrubs and plants which the Romans had obtained from Greece, and the Greeks from the Persians. Now, the Renaissance generally was simply a period in which the seeds—these fragments, these ideas that had been husbanded and kept—burst forth from the monasteries once more, were taken up by the common people, and extended with extreme rapidity over the country. But I should hardly say common people; they extended quite to the common people, because the masses did not change very much in this period, and that is one reason why it was so short-lived—this blossoming of the gardens of Italy during the Renaissance period, particularly those supported by the great houses of the Medici and others of those who lived around Florence and Pisa and Milan, and so on. Those were the wonder of the world; and in no respect did that remarkable development of art find a higher or more beautiful expression than in those magnificent gardens; and one of the finest things about them was their extreme artistic effect—because some of them, in a somewhat dilapidated and fragmentary condition, remain to this day, and may be seen as exhibiting the finest features of artistic combination of architecture with gardening. From northern Italy this love for art and letters and statesmanship and so on, and with it gardening—though, as Bacon says, always after it, the finer, more delicate process, apparently—swept over the western part of Europe; was taken up by France first; from France spread to the Low Countries; then to Germany and to Spain, and so on—because Spain had really at an earlier time shared in the magnificence of Rome to a greater extent than the other countries of Europe; and from France and Holland it passed to England, mainly at the time of the Tudors, and found its first magnificent expression in the reign of Elizabeth after the troubles which had attended the Reformation in England had calmed down. Before this period in England there had been gardens; but they had been small affairs, confined to the castles within the moats, because although England began to expand in the time of the early Edwards beyond their castles a little, yet the Wars of the Roses and the troubles with France shut them up again, and the consequence was that nobility, civilization, letters and everything of that kind was walled in by those great castles, and placed in situations which were favorable for military defence rather than for the development of civilization. This is why it is that there was little opportunity for the development of gardening in England until the time of Elizabeth; but in the time of Elizabeth the gardens and the houses and so on crept out from those moated castles and strong walls and began to spread over the beautiful valleys and hills and country of England; and in no part of the world could they have found, with the facilities then at hand, a more beautiful region in which to expand themselves. Now, the first development of that gardening in England of which this essay of Bacon's from which I first quoted is one of the finest expressions, is characterized by two features distinguished by the sources from which they came. The people of Holland, according to their national proclivities, seem to have gone in for the cultivation of bulbs and bulbous flowers, in a somewhat formal manner, and everything was made after the fashion of tarts, mud pies and that sort of thing, and everything to this day has been characterized by extreme formality, dreadful in design, and unattractive in delicate matters, rather than presenting a broad and fine effect. In France we have another national characteristic expressing itself in their gardens—the love of display, of spread, of art in the formal rather than in the natural form, and the consequent development of architecture as an essential feature—the last crude expressions of which you have in the magnificent waste of lands in the Garden of Brussels—because there you have, as an English writer very well expresses it, an immense attempt to garden a whole township, as it were, and the consequence is that you lose all the effect which is obtained from this idea carried out

on a small scale. Castle. We course were that period two different and some of did they began century they—the conflict conflict come that, because tion upon w is—and here so much from you should o lower wants artistic featu highest aspe I wish to clo was this: th hedges and f into the figu on nature, a effect of wh you leave n greatest poss to me that expresses a vation of flo of natural b not express beauty altog believe that if one were to drive one consists in t great variety far I agree man's princip simply to co arrangement color, in sha himself been to man, whe should theref whose ancest the principle which these different art, dynamics, an so on. That violated with range of ele purpose for w Now, the la must not obl simply suppl