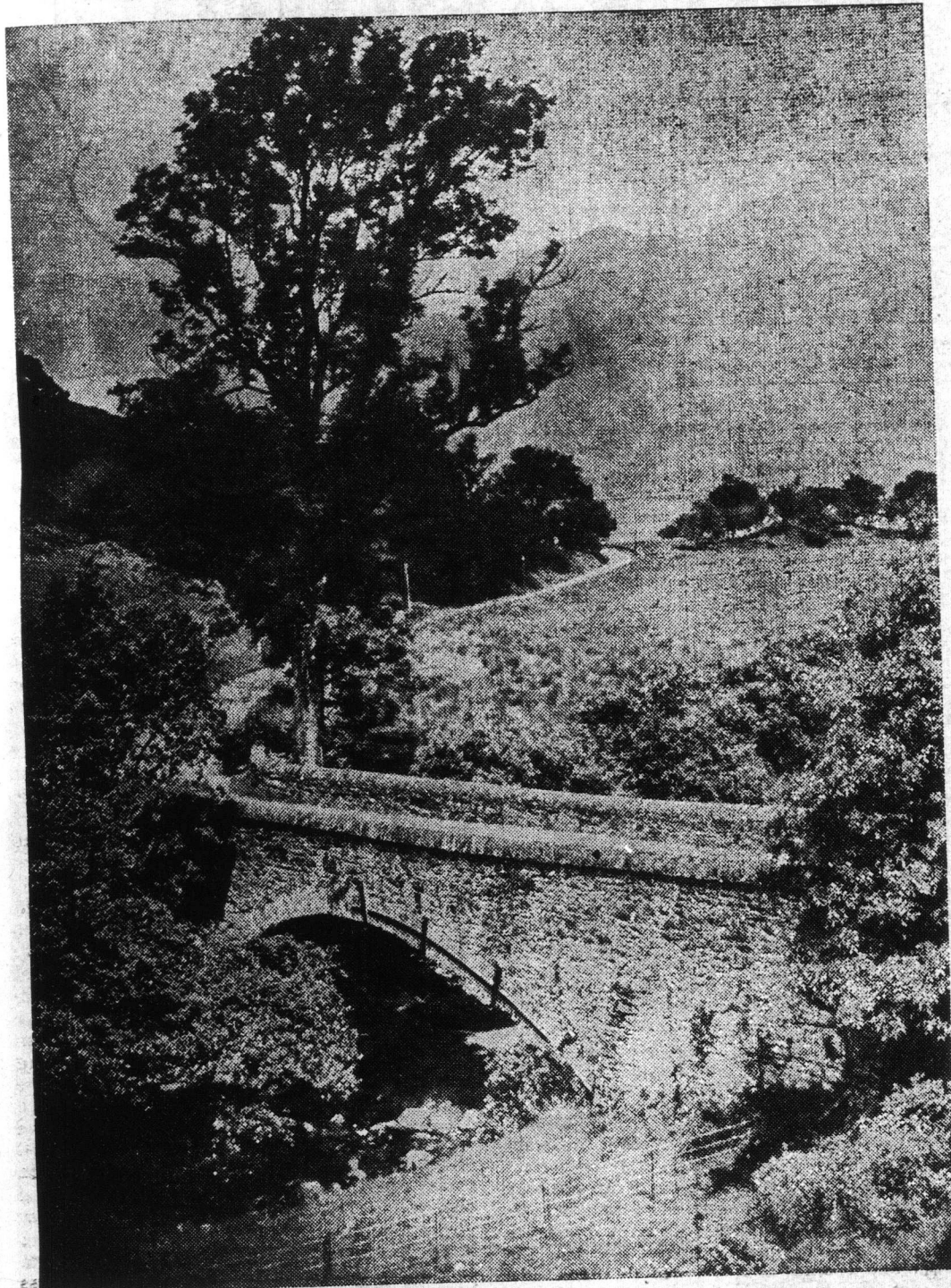


## RURAL AND SUBURBAN



A TYPICAL HIGHLAND MOOR

With a pretty burn trickling through the heather. In these picturesque surroundings does the grouse live and die. The birds feed largely on the heather. One of the joys of grouse-shooting is the extreme beauty of its environment, and the popularity of the sport, after the stress of a London season, can readily be understood.

## ENGLISH EFFECTS WITH HARDY PERENNIALS

The most striking effect about perennial flowers in England is that the English people know and love a far greater variety of them than we do. Our English catalogue offers 2,700 kinds of perennials. We once had an American catalogue that listed half as many, but whether more than one-fifth of them were really available "I have no doubt." The average English nurseryman seems to cultivate from five to ten times as many different species as the average American. This means that if you wish to see the latest improvements in irises, phlox, larkspurs, oriental poppies, etc., you will probably have to send to Europe for plants during the last half of August or else next March. Only the commoner perennials are available in America. For new and rare plants we must still look to Europe.

Another striking difference between the two countries is that the English have a deeper passion than we for "collecting." Everywhere you find someone who grows fifty or more varieties of his favorite flower, e. g., German or Japanese iris, or peony, or the florists' pentstemon. One English catalogue contains 346 varieties of phlox, 224 of border carnations, 180 of chrysanthemums, etc.—fully three times as many as you can get in America. Some amateurs whom I saw had the passion for completeness and stuck to one flower throughout their lives; others liked to weed out the varieties they did not care for, concentrate on the best, and then take up another flower in the same way. Some used the knowledge gained by collecting to produce new varieties, others were content with the joys of possessing flowers that no one else has and of being appealed to as authorities. Everyone has his favorite sport, but he has a favorite flower too. There is loads of fun in collecting perennial flowers, and I expect to see Americans take it up with gusto. Have you ever collected fifty varieties of any hardy flower—say pinks or Japan iris or phlox or bellflowers, or sedum or veronicas or peonies? If not, I hope you will, and if I can help with addresses, or in any other way, shall be glad to be of service.

The third great fact about perennials that struck me is that the English understand better than we how to make beautiful pictures with perennials. Cultivated people will discuss at the table the best color-schemes for borders, how to hide the deficiencies of hardy plants after they bloom, what flowers look well together, and the right and wrong way of using the latest novelty. The designing of garden pictures seems to me a higher pleasure than merely loving each flower separately for its own sake. At any rate I shall not try to describe all the new and wonderful plants I saw in England, for that would be a labor of sisy-

larkspur, especially those with blue petals and purple centres.

The English have made a great exhibition flower of the larkspur and lords and ladies flock to see three-foot spikes of the variety called Monument, while individual flowers of the Duke of Connaught are said to attain two and a half inches in diameter (I measured one that was two inches across). These large flowered varieties, however, are not always the most effective in the garden. They need a rather open spike in order to show their individual flower to advantage. In the garden, the long dense spikes of small flowers suit me best, because the soul of the larkspur seems to be aspiration and this idea is most clearly suggested when the flowers approximate the spire in form and the sky in color. The fashionable idea, however, is to make the larkspur a collector's flower. People often import fifty varieties at a time from England, but such collections often disappear in a few years because of the black spot—a disease unknown in England. The only way to perpetuate these improved varieties is by cuttings.

## Perennials for Architectural Effect

A moment ago I spoke of the pleasant harmonies produced by larkspurs when they repeat the vertical lines of porch or pergola. Other flowers with long spikes are foxgloves, monkshoods, chimney bellflowers (a great favorite in England), eremurus, Verbascum phlomoides and the bugbane or cimicifuga. On a smaller scale are snapdragons, lupines, and veronicas. Hollyhocks make strong vertical lines with their stems and so do perennial sunflowers, the plume poppy, the madonna lily, and the giant reed or arundo.

Dome-like bushes often look well against public buildings crowned by domes. And if your house is characterized by horizontal lines, you may repeat those lines in flowers that have broad flat clusters, e. g., sweet Williams, achillea, Sedum spectabile, and some varieties of phlox. Doubtless it could be better done with shrubs, especially viburnums. But I hope no one will let such ideas run away with them. The vertical lines are worth considering, but I would always have something that combines vertical lines with the power to soften architectural hardness, e. g., the fluffy plumes of Stenanthium robustum or the arching leaves of bamboos or reeds.

There is an architectural quality in the panicles of Rodgersia shown herewith, and the leaves might almost be called "monumental," for they are bronzy green, about a foot across and parted into broad divisions. I think Mr. Fremlin has done well to bring perennials and grass right up to his doorstep, for he lives among the flowers in a garden like that of Mr. W. C. Egan at Highland Park, Ill. Ordinarily, however, a house needs some formal planting to make a transition between architecture and nature. And, while some of my readers may be captivated by the fine effect of this Rodgersia, they should remember that herbs die down in winter. In my opinion, the most appropriate plants for the immediate environment of a house are broad-leaved evergreens, especially mountain laurel, rhododendrons and English ivy. As this picture of Rodgersia will doubtless start many inquiries I must say that the plant does well on the north side of a house, if protected from heavy winds, as it is a shade-lover. In England gardeners are careful to give it a peaty soil.

## Gray Foliage in Pictures.

I believe the English know better than we how to use plants with gray or silvery leaves, such as pinks, the rockrose, goldust, the woolly chickweed and lavender cotton. So great a variety is there that you may have gray leaved plants with flowers of almost any color or season of bloom you desire. I would not use many tall plants with gray leaves because they are very conspicuous, like the high lights of a picture. Fortunately most of the gray-leaved perennials are dwarf and spreading, so that they can be used rather freely for carpeting the ground between taller plants. We all know that white flowers are peace-makers in a border, but only the elect seem to understand that gray foliage has the same function. Our summers are so much hotter than those of England that we ought to use an abundance of white flowers and gray foliage. It is easy to overdo silvery masses, especially if you put them next to dark patches, where the contrast may be too strong. But gray is a softer color and gray leaves often have a woolly texture. Moreover, gray is a notable harmonizer of purple, magenta, and crimson-pink flowers, which cause perhaps nine-tenths of the color discords in ordinary gardens. On the other hand, gray foliage has a remarkable effect upon blue flowers, enhancing their purity and luster. For these reasons I should use gray foliage chiefly to carpet the ground beneath blue flowers and those of the purple section.

The English do not spoil their lawns as often as we do by scattering fine specimens over them. But they often feel the need of a formal bed of flowers near the edge of the lawn or near the house. Under such circumstances Americans are likely to use tender plants when hardy ones would be more pictorial in flower and more attractive in foliage. If you will place your hand over the flowers, you will see how attractive the foliage is when the plant is not in bloom. I mentioned many other long-blooming perennials and plants with attractive foliage in an article called "England's New Kind of Flower Bed," in The Garden Magazine for May, 1909.

There is a right and wrong way of getting subtropical effects in a northern country. Tender plants never look acclimated. Why not study the great tropical genera and

find out the northernmost species of each? For example, if we want the bamboo feeling in our gardens why not use Phyllostachys nigra, viridi-glaucescens, and other hardy bamboos, instead of fancy grasses that must be raised every year from seed? If we want pinnate foliage, there are the Aralia cordata and Cachemirica. The classical leaf form of fig is mimicked by the boconias, of which there are four hardy species. If gigantic leaves are desired, there are six hardy species of rheum. And if brilliantly colored foliage is needed, why not forget coleus for once in favor of the metallic blue eryngiums and echinops?

## Delicate, Misty, Airy Pictures.

I think we are inclined to overdo what might be called the masculine element in our gardens. You can vulgarize a garden by having too many plants with large flowers, such as hollyhocks, sunflowers, rose mallows, Japan irises, peonies, gaillardias and oriental poppies. In the same class belong plants with big clusters of bloom, such as phlox and crysanthemums. A garden dominated by such robust and virile plants is in danger of becoming coarse. It needs the feminine refinement of delicately cut foliage and airy sprays of minute flowers, such as gypsophila or baby's breath. We could make our gardens a great deal cooler and restful by always having one or two fluffy white masses of bloom which suggest sea foam, billows, fleecy clouds and the like. For example, note the feathery plumes of the elm-leaved spirea, the liquid beauty of the Rodgersia's tassels, the mistiness of the heuchera, and the fleecy cloud made by the Crambe.

In making such pictures the English have one great advantage over us in being able to carpet their borders with saxifrages, which are as exquisite as lace. They are also very fond of the Californian heucheras, which are practically unknown in the east. But there are many good plants of this same general character, e. g., the feathered columbine (Thalictrum aquilegifolium), and the flowers known as herbaceous spiraea, especially the florists' spirea (Astilbe Japonica), the fern-leaved and elm-leaved meadowsweets (Ulmaria Filipendula and pentapetala), the true and false goatsbeard (arunus sylvester and Astilbe decandra) and the lovely plant known as Spirea astilboides.

The planning of a border is a hard enough job without complicating it with considerations of "masculine and feminine," but it might be well to stroll out to the garden now to see whether two elements are well balanced. Perhaps your border needs some of the plants just named.

The finest time for enjoying a garden is at dusk, but our twilight is so much shorter than the English that there is usually nothing left of it after supper. Many Americans can hardly enjoy their gardens except on Sundays or in the evening, therefore our gardens ought to be charming by night as well as by day, and they can easily be made so if we have a fair proportion of white and fragrant flowers. Mr. John Williams has stolen my thunder by giving lists of such flowers in The Garden Magazine for July, 1909, pages 332 and 333. I can only add a few notes made in English gardens.

Pale yellow flowers are visible by night and the snapdragons of this color have a special effect. The English are also very fond of Lamarck's evening primrose (known to seedsmen as (nothera Lamarckiana)). It is also pleasant to see dimly through the darkness white sheets of flowers carpeting the ground and still pleasanter when a rush of fragrance is borne to you by the night wind. Sweet alyssum and sweet woodruff furnish these sensations. And at Surbiton I saw a species of woodruff not described in Bailey's Cyclopaedia, viz. Asperula hirta, which was notable for having the fragrance of almonds.

## Wild Garden and Waterside Pictures.

We have a very provincial idea of wild gardening in America. Most people suppose that it means the cultivation of American wild flowers. If you will examine William Robinson's delightful book on wild gardening you will see that the main idea is to grow the hardy plants like wild flowers. He invented this idea for the special benefit of plants that are beautiful when in bloom, but otherwise unfit for borders or showy gardens. For example, we do not take our perennial asters seriously but the English do. I know one English nurseryman who offers 137 kinds of English asters. We give little thought to improving our native wild flowers, but the English cultivate 45 varieties of the New York aster alone (Aster Novi-Belgii). Some robust kinds multiply too fast for a border, but the finer sorts are often grown in famous show gardens. What American would ever take the trouble to stake asters? If we do we are likely to make them tight and bunched. The English will sometimes use bunches carefully cut in such a way as to be entirely invisible and yet hold out these great sprays of cloudy bloom in more than native airiness and elegance. I met a lady who had two gardens or borders set apart for "Michaelmas daisies," as the English call them—one for asters of the finest colors and another for the strong purples and other colors that ordinarily clash. The latter she harmonized by using plenty of white asters.

The English do not despise plants with coarse or weedy foliage provided they have the pictorial quality. With us the mullein is a by-word and a jest. But the English cultivate fully 20 species of them. The great golden candelabra of the Grecian mullein (V. olympicum), borne on plants six to ten feet

high make a stirring spectacle. Many mulleins have noble rosettes of huge silvery leaves. And breeders have improved the old purple mullein (V. phoeniceum) until it now has a fairly good pink in addition to violet, lilac, rose, white, and copper color.

How little imagination we exercise toward plants whose chief fault is that they are easy to grow! For example, many Americans have discarded Polygonum Sachalinense because it multiplies too fast. An English gardener told me that, if you will pull the suckers, hardly any will be formed after the third year. And if you confine the plant to three stems and feed heavily it will make an extra tall and thick bush, and arch so gracefully that you may use it as a specimen plant on the lawn. I believe we could make some extraordinary pictures by applying this principle to the perennial sunflowers and the plume poppies or boconias. Other tall plants of rough or coarse habit that make very striking pictures in English wild gardens are the giant silver thistles (Onopordion and the like), the compass plants or silphiums and the metallic blue globe thistles and sea hollies.

I often saw great clumps of moon daisy (Chrysanthemum ligulosum) reflected in the water. This plant never attains magnificent proportions in a border unless it is given an extra supply of water. A big colony by the waterside holding up thousands of great white daisies at a height of six feet is a vision of beauty.

The greatest of all waterside effects in England is the Titanic foliage of Gunnera, the leaves attaining a maximum breadth of 11 feet. This is not hardy with us. The biggest leaf we can have is that of Rheum Col-linianum.

Of all the tall perennials I saw by the waterside in England, the most defined, it seemed to me, was Polygonum Sieboldii or cuspidatum.

## Pictures Containing Life.

The brooding peace of secluded English gardens is made sweeter by the presence of white doves. The magnificence of others is enhanced by the presence of peacocks. We ought to attract song birds to the garden by providing a drinking and bathing place for them. I cannot even hint at other ways of bringing life into the garden because my subject is perennial flowers. But we can use some of these to lure interesting creatures. The "American Flower Garden" Neltje Blanchan gives a list of red flowers with long tubes that will attract the humming bird. It includes bee balm, wild red columbine, cardinal flower, and Coquelicot phlox.

Very much like humming birds are the hawk moths, which fly at dusk and are sometimes called humming bird moths. These you can attract by having plenty of fragrant white flowers with long tubes. I have seen a dozen of these gorgeous creatures hovering over masses of the phlox called Miss Lingard. Nico masses of the phlox called Miss Lingard Nocitanas and honeysuckles will draw the largest and showiest moths, such as the Luna, Cecropia, Cynthia, and Imperial.

However, moths are night fliers and therefore not so important as the butterflies, which animate a garden by day. Among the largest and most gorgeous of these are the swallow-tails which visit a great variety of flowers. Violets attract the butterflies known as fritillaries. Snapdragons attract the nymph which the entomologists call the "buckeye." The enthusiast who desires further suggestions along this line may glean them from Comstock's "How to Know the Butterflies." There is one plant to which I wish to draw attention because it is worth having in every garden because it is habitually covered with more butterflies at a time than any other I know. This is the blazing star or the Kansas gay feather (Liatris Pycnostachya). If anyone knows a butterfly magnet to equal it I wish he would tell me.

Lafacadio Hearn has a delightful study of the musical insects of Japan which are raised and sold in cages. More practical for us is Mrs. Comstock's chapter on "Pipers and Minnesingers" in "Ways of the Six-footed." The finest singers among the insects are the bees. The quaint old beehives in English gardens are not only picturesque but furnish a melody and soothing hum. Bees are popularly supposed to have an affinity for flowers and the labiate type flower is certainly adapted to them. Nearly every garden contains some labiates, or members of the mint family, e. g., thyme, lavender, buple, beebalm, or obedient plant. There are plenty of other plants in every garden to attract bees, but if you do not know Salvia pratense I wish you would try it. For then you will be sure of a good humming all day long and it is a brave sight to watch the stamens suddenly spring forth from their places of concealment and rub the backs of the bees with their golden pollen!

I like to close these articles with a list of the best books that may help a student further, but in this case I am at a loss. Nature is more wonderful than any account of it, and the full beauty of gardens can never be gotten into books. If you wish to make your garden more pictorial go to the nurseries now and see plants. Then go to gardens where they are artistically combined.

The first half of September is an excellent time to set out new plants of perennials, excepting, chrysanthemums, anemones and a few others. And if you wish to raise perennials from seed the best article I know of is "Flower Seeds for Present Sowing" by Mr. McCollom in The Garden Magazine for October, 1908. Seeds of perennials are easily and cheaply imported from Europe, for they are light and there is no duty on them.—Wilhelm Miller, in Garden Magazine.



lieder-singer. I said to my-man actors there are plenty of song interpretation you thing new which heretofore at any rate, not in the same strength will perhaps be on the stage."

es on to explain the manners the songs, saying: and the lied from a merely view; it means more to me purely vocal piece. A lied is like the expression of a personal feeling (die Aus-selischen Selbstbeirung). get the impression that the this or that song at this ings it not because he wants to please others, but because he cannot do otherwise, but self, must give vent to his one is to me true lyric art. (often also the content) of nes associated with some in the singer's own life. In becomes an improvisation; born anew each time it is at result, to create the song time from within—that is It is self-evident that in this al musical form must not be ected—for the form is here

manner in which I have been last thirteen or fourteen man lieder. At the beginning, dom broke the form, which I ut perhaps that also had to this day some of my oppon-hod of utterance "theatrical," mt—I cannot judge that, of me, I had not in the first years ol of vocal technic as I have y at expression, regardless of a singer was some basis to the re- a 'singer without a voice'— ns and speaks' rather than I will probably always cling s. But I must say that I have e, too, from year to year to e severe criticism, and have busily to acquire technical mission. I have endeavored develop whatever of tonal be got out of my no longer abused throat; and while I that in my case tonal charm e main thing, I nevertheless y age, to make some little direction, above all in the art e consonants with a musical interfering in the least with uncation. Mood, expression, those things come to me they are gifts for which I can ntly grateful to fate; it is only one-emission that I need to ndeavor is to make the tone re beautiful, at any rate more on and richer in color."

## THE WRONG PEW

city the town hall has found crowded with the offices of with varying functions, and the room set apart for the who examines applicants for patent.

was in a great hurry one day to him a well set-up young ge country.

young man could open his geon gave this laconic com-

the Irishman obeyed, and to be duly measured, punched, rationally pushed around. "hat chair!" the surgeon finally g a piece of furniture.

the young fellow obeyed, and k his shins. round this room five times!" on ordered, as surly as before. "ged if I do!" exclaimed the, now thoroughly aroused. "If through any more foolishness ing to stay single." And he ut of the room before the p him.

## DO LITERARY

said old Uncle Lazenberry, tely acquainted with most of of the village. "Almira Stang her engagement with Charles er. They'd be going together years, durin' which time she tin' into him, as you might call of economy; but when she tes- tely, that he had learnt his tes- he had saved up 217 pairs of o darn immediately after he had eared to conclude that he had e a little too literally, and broke

## GENT ANTICIPATION

Willie, where have you been? spiciously wet." ell in the river." But your clothes are not wet." ell, you see, ma, while I was e bridge, I thought maybe I'd k off my clothes, an' I did."