

"But oh, to be so mocked!—where late I lay
 Choked, by that cruel Ganges thick with mire
 (Men call Love's river!); eyelids stiff with clay,
 Flung out to perish, scorched in winds of fire:
 Till One passed by,
 And drew me from the flood and whispered 'It
 is I:
 Behold thou shall not die!'

"How did my heart within me melt and yearn!
 What copious tears washed out my blinded
 eyes!
 Far up the silver steeps I saw Him turn,
 Then vanish—gathered to the awful skies.
 And without rest
 I followed, but to kiss some rock His feet had
 pressed,
 And be forever blest!

"The jostling crowds did jeer and buffet me
 Along the burning plains; at fall of night,
 Among the steep-set rocks, I shook to see
 Their olden beds up-torn by torrents white,—
 The sheer descent
 Beside whose soundless deeps I trod, fear-faint
 and spent,
 Nor found the way He went!"

Here lifting up her voice she cries aloud:
 "Sore-beaten by the dread four winds, that blow
 From crag to crag the fell, red-bosomed cloud—
 Oh, yet I thought to climb and near Him so!
 If still afar,
 Only to wait and worship, silent as a star,
 Where all the glaciers are."

Upstarting from her bed as one who hears
 Supernal sighings and remote farewells,
 With crash of final bolts that lock the spheres,—
 "O, Thou! Serene," she mourns, "whose love
 excels!
 I may not reach
 To clasp Thy robe and weep, and of Thy lips
 beseech
 Their honey-dropping speech;—

"Engirt with deathful snares: yet hadst Thou seen,
 Before the gulfs yawned black from North to
 South,
 How had Thy tears of pity washed me clean!
 How had I felt the kisses of Thy mouth!
 Now, without doubt,
 The very gates of Hell—across the skies flung out—
 Have compassed me about!"

Even at the word, from ledge to crevice steals
 An undulant motion as of opening graves,
 Or influent surges, when the sea unseals
 The strong, sepulchral door of ancient caves;
 Till, waxing bold,
 Earth sends her thunders out: beneath the mount-
 ain rolled,
 They cleave its bases old.

With stroke on stroke, all down the wavering steep
 They cast this grieving one. But now a light
 Smites darkness out, from cope to center deep!
 Hurl'd through the white abyss in headlong
 flight—
 From mortal harms,
 The Angel of the torch, whom Death nor Hell
 alarms,
 Up-bears her in his arms.

She lies upon his breast like drifted snow:
 "My Lord and thine hath sent for thee" (he
 saith);
 She feels the winds of Paradise out-blow—
 Full fain is she to breathe their holy breath.
 Aloes and myrrh—
 All the chief spices, with their wafting wings astir,
 Divinely comfort her.

Such need hath soaring Love—the heavens make
 way;
 With all their stars they vanish as a scroll!
 The King's pavilions—beautiful are they:
 Behold, with sweets, He satisfies her soul!
 But I, less white,
 Among the clefts of rocks, with creatures of the
 night,
 Hide me in sore affright.

LAWN-PLANTING FOR SMALL PLACES.

THE word home has a pleasant sound. Indeed, one of the best signs of the times is a growing regard for home adornment. Practical considerations of simple comfort and show have long received too exclusive attention; but as we settle down more and more into a mature nation, the pleasantness of home gains in importance. In other words, our homes are becoming more characteristic, because we are learning duly to esteem and study them. They picture more truly the mind of the occupant or owner, because the occupant or owner is becoming more truly their architect and creator.

Doubtless fashion attracts many to this

work, and makes vague enthusiasm the impelling motive, rather than love of art. But such motives or impulses are not altogether deplorable. Societies for the encouragement of decorative art flourish and grow strong. Hard times develop latent talent that would have otherwise lain fallow; and all things conspire to favor the advancement of home art. Then how home-like and refined and beautiful this work is making our houses! We may be very superficial nowadays,—very much inclined to run about the world; but surely our fathers, with all their domestic virtues, never had such lovely homes. Pretty de-

vices in furniture, hangings, and a hundred simple things are noticeable everywhere as the work of the ladies and gentlemen of the house. Native taste, genius, association, and instinctive imitation, all combine to develop the true home artist. Yet models we must have, and principles we must recognize, and this in spite of the fact that most excellent work is done without conscious application of principles. Query: Does not this unconscious application of principles partake of the nature of genius? Let it be what it may, however, ordinary mortals, in their artistic struggles, are greatly helped by a few practical rules. Confiding in this belief, we ask a similar interest in both principles and practice of a definite, though not generally accepted, species of home art. We assert, in other words, that home art should not confine itself within doors, but should exert its influence on the immediate neighborhood of the house. Some of the most delightful hours of home life are spent on the piazza or lawn. It is, moreover, a pleasant hospitality that offers attractions on the lawn to the passer-by. But the sovereign difficulty that stands in the way of good lawn-planting, and especially of good lawn-planting for small places, is a wide-spread ignorance of lawn plants. Numerous streets and shops offer instructive lessons to the decorator of the house and its contents. Hundreds of homes present tasteful examples of artistic work of many kinds. The study of lawn-planting, however, seems strangely neglected. Yet why is it? Are there no profitable examples to be found in parks or nurseries? And if there are, why do not people study them?

There are doubtless many who visit or communicate with such places, but how is it generally done? If they visit, they do it hastily and learn little. If they communicate, it is to ask whether some plant which has struck their fancy can be had. Whether it suits any position on their grounds they do not consider, and perhaps do not care. In like manner parks are looked over. They are but seldom studied. Now, if we are to have good work, the workman, or at least the deviser of the work, must know his material. You see, we are assuming that the lawn-planter of small places is also the owner. Seldom, indeed, can the owner of any small place afford a gardener of taste and knowledge; and the charm, moreover, of this peculiar species of work is its unprofessional character. It must have originality, variety, and no hackneyed forms, if it is to be of the best

type. We hesitate, therefore, to fix anything like arbitrary rules, for fear they may be misunderstood and adhered to slavishly. Yet there are practical considerations and desirable artistic results growing out of the nature of plants that necessitate the use of rules. We cannot, of course, properly treat of the habits of plants in a short paper, nor of the rules that govern their employment. Nevertheless, it will be our endeavor to set forth intelligibly a few important suggestions concerning the employment of these habits in general. We may illustrate them also by applying them to ordinary grounds. Lawn-planting for small places, as we propose it for popular employment, is a simple harmonious arrangement for the exhibition of individual plants. No one need fear, either, that the application of this principle will mar the effect of properly constructed masses.

The treatment of surfaces, or, in other words, grading, we leave to the department of the landscape architect or engineer. We suggest only that in every case grading be reduced to a minimum by always, if possible, employing inequalities of surface as a feature of the lawn. This will afford means of varying and increasing effects and at the same time save expense. Such methods, indeed, are not only economical, but based on sound principles of art.

One of the most important considerations in planting a lot is the disposition of shrubbery and trees about the lawn in a way that will secure broad, open spaces of turf. These groups of shrubbery or trees should be arranged on the more prominent curves of walks about entrance gates, or the outer boundaries of the place. The object in view will be partly to secure the above-mentioned open spaces of turf, but chiefly to vary the effects and produce sudden, unexpected views. We should also seek to convey the idea that the path leads through the midst of a natural and picturesque group. These devices and the creation of vistas will tend to give the place an appearance of greater size than is actually the case. It need scarcely be said that the curves of all the walks should be easy and flowing. Our sense of the graceful requires it, and practical experience proves its correctness. A horse, when taking the wagon directly to a given point without special guidance, always follows these long, easy curves. Indeed, the inexperienced driver is often bothered by the short curves of a circular road.

A very general principle is always to employ rhododendrons, hardy azaleas, Japanese maples and other choice dwarf evergreen and deciduous shrubs directly about the house or on the walks near by. About the outskirts of the lawn, the entrance gates and junction of paths, may be massed the larger growing shrubbery and trees. They will serve to frame in the landscape, or to shut out undesirable views. We refer, of course, to medium-sized places of an acre or less. Within the skirting plantations of such places, few, if any, trees of large size should be used. Indeed, two or three elms, oaks or lindens will come in time to occupy large sections of what should be entirely open space. Trees in great number, moreover, tend to make the plot look small and monotonous and the turf moss-grown and sparse. A few second-class trees, here and there, relieve and enrich the lawn without interfering with the effect of larger shrubbery. Large trees may be allowed at intervals on the extreme corners and outer boundaries to frame in the picture and diversify the contour and skyline of exterior shrub groups. Sanitary conditions likewise demand a similar arrangement.

The position of the house also requires study. If space and full effect is desired, and no local peculiarities bar, it should be placed on one side so as to mass in a single lawn as much land as possible. This will broaden and enlarge generally the effect of the place. All fences should be screened more or less with shrubbery or hedges, although the last, as generally used, are formal and therefore objectionable. Furthermore, few, if any, architectural adornment, such as statues, vases etc., should be allowed. They are pretentious, artificial and not in keeping with a natural style of landscape gardening. In the highly artificial gardenesque or geometric style they have, of course their place, but of this we do not speak, as it is ill fitted for small rural homes. Summer-houses, gates and arbors, rock-work and water-falls (the last two in secluded nooks) must be employed in the places under consideration to give whatever variety is desired other than trees and grass.

Another special point to be studied is the preservation of pleasing views, or vistas in neighboring grounds. They may be framed in with attractive groups, which may at the same time plant out disagreeable, ungraceful objects. Provide, at least, one

open range or view throughout the greatest depth of the lot, but not exactly through the center line. A line, for instance, from the middle of the section adjoining the public road to the extreme corner in the rear is more desirable than several short vistas only. This tends greatly to increase the sense of novelty and distance, and lessens any apparent stiffness.

If the division fence must be kept up between adjoining lots, and no common lawn used, this fence should be also adorned with deciduous and evergreen trees and shrubs. These may be planted, if desired, at intervals to retain attractive glimpses and vistas as above suggested.

In all groups which define boundaries of the place, special care should be taken to avoid uniform horizon lines. Vary them with a few spire-like trees now and then,—birches, cypresses, etc.,—which should also mark informally the corners of the lot, and complete, as it were, the frame of the picture. What we mean by *informally* is an avoidance of regular intervals or geometric arrangement.

As a rule, also, never plant a large, dark evergreen in front of, and very near, a brilliant, light-colored, deciduous tree, for thus planted it will dwarf and weaken the effect of the latter. On some lawns, however, a few massive dark evergreens may be used with effect in the extreme, and, if possible, north-west corner of the lot. They will protect and give character to the place, and heighten the effect of the deciduous trees. A striking contrast may be obtained by interspersing a few white birches among, and in front of, these evergreens. They will serve, in this case, to brighten the picture both winter and summer,—though usually we prefer not to mix evergreen and deciduous trees. This harmonious and contrasting disposition of color requires careful study, and even perhaps a natural gift. For instance, it is better to introduce gay, bright colors in well-judged proportions. A few bright flowers of deep red, blue or yellow, will have a better effect dispersed here and there about the lawns than in one great mass. Introduce them, so that by means of their different natures there will be always during the season a few gay points in the picture.

The turf borders of walks must present a true curve, and both sides be on a level. Their height should not be more than two inches or less than one. Great depth of border utterly destroys the effect of a walk.

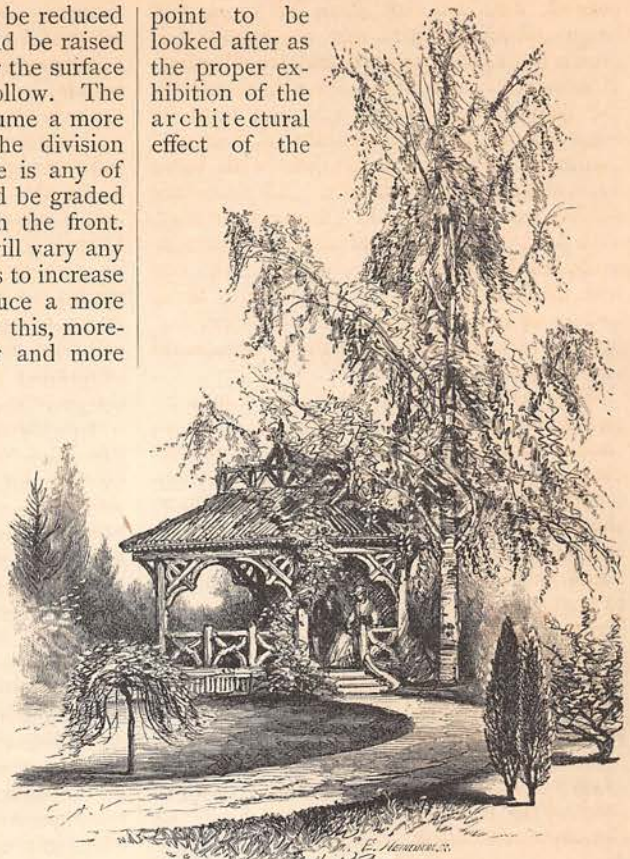
Lawns generally—for we will say this

much of grading—should never be reduced to a perfect level. They should be raised about two feet in the center, or the surface will have the appearance of a hollow. The side lawn should generally assume a more or less slight incline toward the division fence. The rear lawn, if there is any of considerable relative size, should be graded if possible, in like manner with the front. Of course, special conditions will vary any such rules. Their simple object is to increase the variety and thereby produce a more pleasing and natural effect. All this, moreover, gives the place a larger and more picturesque appearance. In offering these few principles of an art capable of producing so many diversified effects, we have endeavored to be sufficiently intelligible to secure their easy application. Language, however, must necessarily lack sometimes in clearness and picturesque force. We therefore present on the next page a design which fairly illustrates the simpler forms of lawn-planting as it should be exercised on small lots.

The first point that has been, and must always be, carefully studied is the location of the house in such manner as to keep as much of the lawn together as possible. Here the house is placed as it should be, near one side. If feasible it should also be on the north or west of the lot, thereby securing the better protection for shrubs and flowers.

Immediately about the house are gathered singly or in groups rare and choice deciduous and evergreen shrubbery, such as hydrangeas, hardy azaleas, Japanese maples and the many beautiful dwarf conifers. These are so arranged as to produce the most varied and favorable effect of color and form of which the plants are capable. It is usually necessary to thus retain only low-growing plants close to the house, for in this way only can the full architectural effect of the structure be secured. The exquisite and delicate attractions of choice plants demand also a position near the house where they can be easiest seen. Any curve of the paths nearly adjoining a building may be thus ornamented, for the small size of the plants will leave all views and vistas unobstructed,—as important a

point to be looked after as the proper exhibition of the architectural effect of the



A STUDY FOR LAWN-PLANTING.

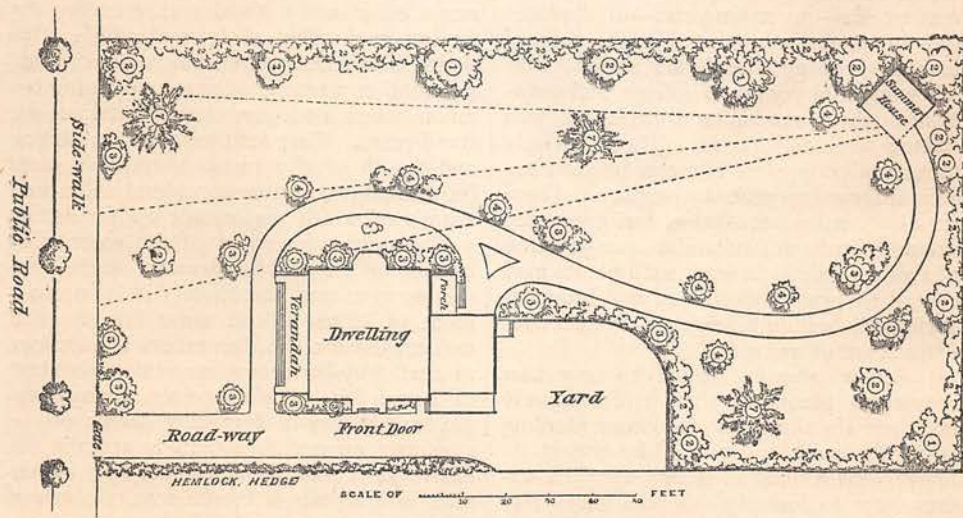
house. It will be therefore noticed that even the less immediate neighborhood of the house is left unplanted with large-sized shrubs or even second-class trees. The main feature of the place must evidently be the house, and therefore in devising prominent vistas and near or distant views we must take our stand at or not far from this point. Minor stand-points may of course be taken when some special effect is desired. Failure to contrive the landscape or grouping from these established stand-points often weakens if it does not spoil lawn-planting, which is otherwise good and effective.

The curves of the walks or foot-paths are long and easy, reaching their destination in a natural and pleasing manner. All the junctions of paths and the main curves are planted with shrubbery in an irregular and informal manner. Furthermore, they are usually arranged with a view to suggesting the idea that the path is winding through single masses of flowers. It is not proposed in this plan to reserve any space for a vegetable

garden, not only for want of room, but because it is notorious that vegetables thus grown are very expensive and troublesome. If exercise in gardening pursuits is desired, the same amount and a similar kind of work may be had in the culture of trees and shrubs as in that of vegetables with more generally satisfactory results. All necessary objects, not interesting in a picturesque way, such as drying-ground, entrance to the rear of buildings, tool-sheds etc., are shut out with deciduous shrubs. The front of these hedges or belts of shrubbery may be diversified by planting here and there occasional choice specimens.

The extreme end of the grounds may be also entered, if desired, by a path which should wind among shrubbery in somewhat obscure fashion, and come out suddenly on the lawn. The approach or entrance to the house is, in this case, somewhat formal and straight, for the sake of convenience, which must at times overrule considerations of beauty. It is well planted with shrubbery, however, to relieve all stiffness and vary the straight line. This system also introduces the pleasant element of surprise, as the full effect of the lawn is only presented after the place has been fairly entered. Flowing, gracefullines, with one exception, are retained everywhere, especially in the vistas that extend off to the full depth of the lot. On the most extended side, the vista takes a

slanting direction across a croquet-ground, reached by a winding path and fronted by a summer-house in the extreme corner. This simple, inexpensive rustic structure—shown in the lawn-planting study—looks out toward the house over the croquet-ground, down the most attractive vista of the place. About it should climb vines, honeysuckles, etc., and cluster flowering shrubs. The entire feature is finely crowned and perfected by associating with it a slender, drooping, cut-leaved birch, with tender gray or light-green foliage and gleaming white bark. It will thus form one of the corner posts, or prominent points that define the outline of the picture, and, at the same time, constitute a most interesting and picturesque termination for a walk. One such feature is almost enough for a small place. Architecture should be confined, as a rule, to the house structure, and the lawn devoted to plants. Even rock-work, except in peculiar spots, has hardly a place on any small lawn, for reasons that should be obvious. Whatever portion of the summer-house appears from among the vines and surrounding foliage shows a rustic, graceful, and solid structure. Simple rustic seats may, of course, be erected in suitable positions, but should not be made architecturally prominent. As a rule, however, chairs may be carried from the porch or veranda to any spot on so small a place. The planting on the walks directly fronting



SUGGESTIONS FOR LAWN-PLANTING.

- 1, Large deciduous trees and specimen lawn trees; 2, trees of moderate growths; 3, deciduous shrubs of moderate growths;
- 4, rare and dwarf deciduous and evergreen shrubs; 7, evergreen trees. Large shrubs four feet apart.—small shrubs three feet apart—hedge plants two feet apart. Rules to be varied somewhat, according to the nature of the plant used.

the summer-house should be made specially attractive by the employment of choice and dwarf trees and shrubs. The simple design of using a summer-house at all, has been to increase, within safe limits, the picturesque effect of the place, and to lend that portion of the scene a cozy, home-like aspect. Indeed, we have sought to give the entire place a similar natural appearance. Good lawn-planting should make it look, not as if it had been constructed in the ordinary sense of the term, but as if it had grown there, out of the special needs of the plants and of those expecting to enjoy them. Please note that we make most prominent the necessities of the plant. They must receive first attention, when the best effects will follow in due course. Landscape architects are, perhaps, liable to fall into the habit of regarding plants as they would bricks or stones. An edifice of landscape architecture cannot be erected exactly as one chooses. Plants have their freaks and peculiarities in different positions, which even practical experience can scarcely foresee.

Beware of using on small places large-growing trees, and even on the outer boundary employ them sparsely. All such trees, like the Norway spruce or white pine, become in a few years independent of their crowding mass, more or less unsightly for limited inclosures and necessarily close inspection. There should be an exact proportion between the size of a place and the eventual size—say in ten years—of all plants used for ornamenting it. For this reason, the rapid-growing, deciduous shrubs, with their wonderful variety of foliage and flowers and their moderate growth, are well adapted for small places. They not only attain moderate size, but can be duly restrained for many years by pruning. There are, also, many beautiful dwarf evergreen trees and shrubs well suited for lawn-planting on a small scale. Indeed, such plants may be kept, by pruning both root and branches intelligently, within a height of five feet for near a score of years.

It seems almost absurd to say that ornamental plants in their entire variety and special aptitudes for lawn-planting should be carefully studied by the lawn-planter. Nevertheless, many so-called experts seem to lose sight of the fact. With knowledge, however, and a cultivated taste, most delightful results can be obtained on a small lot by an outlay ranging from \$100 to \$300, depending on the amount of choice plants used. Grading and fences are con-

siderations governed by special conditions, and cannot, therefore, be taken into a general and typical estimate. This hardly seems an extravagant sum to devote to the exterior adornment of a home that has probably cost at least \$4,000 for the building, and \$2,000 more for a simple and tasteful furnishing. The general impression is widely spread abroad that the accomplishment of artistic effects in lawn-planting on small places, if possible at all, must be expensive and elaborate. Perhaps the idea comes from the fact that our parks and grand show places afford almost the only instances of artistic lawn-planting, and they, of course, are expensive. The lawn-planting efforts, moreover, of the jobbing gardener or owner of the place, are generally crude and based on no settled principles of art. It is this, perhaps, that gains credence for the belief that landscape gardening, as a picturesque art, is not only expensive, but does not suit small places. People may not state such ideas definitely to themselves; but they clearly demonstrate, by practice, a conscious or unconscious belief in their truth.

It has been, therefore, our desire to enunciate a few simple and important considerations of an art too much neglected, and to exemplify them practically from a plan intended for execution in a simple and inexpensive manner. There are necessarily many features and details, not here treated, that may be introduced on small places with much effect and without transgressing any fundamental rules of lawn-planting. We desire, however, to utter, before concluding, yet another warning against attempting too much when once we assume the artistic stand-point. Care for the proper exhibition and health of the plants themselves must be, after all, the prime consideration, in pursuance of which we cannot go far astray.

The rural adornment of the exterior of homes may rightfully demand and is receiving increased attention. It is improvement of taste in the same line, as that encouraged for the decoration of interiors, in that they both form important elements of home life. Unfortunately, many people have a way of regarding such work as requiring greater skill than is actually the case. It is really less difficult and expensive in proportion to the results obtained than most other forms of home art.

Valuable suggestions relating to the foregoing remarks have been kindly afforded by Mr. J. Weidenmann, author of "Beautifying Country Homes."