

Formal Gardens in Scotland

certainly not find favour in the eyes of purists among my English friends. It is a combination of white glass and gold; the main feature being a gilt network of heavy filigree over the huge globe. This was before the time of the Favre blown glass. The introduction of this brought a series of the most beautiful forms; large pears, drops, gourds, eggs, in what may be called the Cipollino glass; quaint indented Japanese vase-forms in dark metallic ware, lusted, iridescent or dull. The use of these for lamps has by degrees brought about a complete revolution of style. No two pieces of Favre being exactly alike, each design has to be individually considered, and the hand-wrought metal made to follow all the caprices of the material; for instance, all the little dents and curves round the mouth of the vase, into which the well is sunk. The charm of direct contact with the material has worked in another way too, and the aim is to let the metal interfere as little as possible with the wonderful beauty of the glass. Much thought has of necessity to be expended upon keeping the two materials in proper relation to each other. All depends on the requirements of the piece of glass chosen. The metal is given a kind of patina which harmonises with the colour of the glass. Thus it may be either dull gold, silvery, or quiet grey, according to the relative coolness or warmth of the Cipollino veinings of the glass,

or it may be reddish, greenish, or variegated, &c.

The mention of the lamps brings me on to the question of the Favre glass in all its variety of forms. But this must be made the subject of another paper.

CECILIA WAERN.

ON GARDENING: WITH DESCRIPTIONS OF SOME FORMAL GARDENS IN SCOTLAND. BY J. J. JOASS.

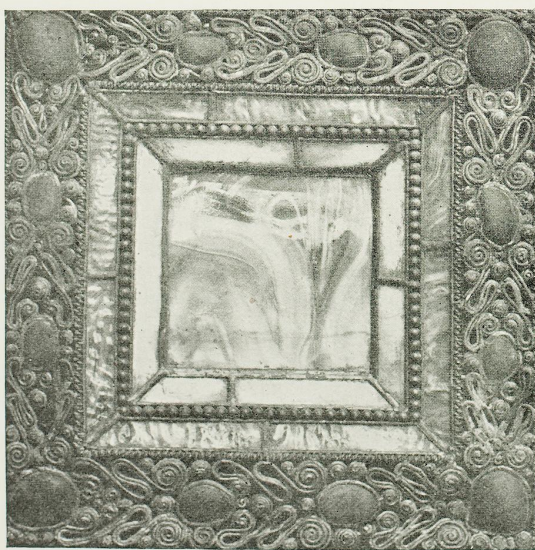
DURING the Renaissance in Italy gardening was looked upon as an important and necessary branch of architecture, the villa and garden being invariably designed as a whole by the architect, and the Italian gardens of the Renaissance, the prototype and model of all our first formal gardens, owe much of their unity of design and completeness to this circumstance.

After a long period of divergence and separation, these two branches of design show signs of becoming again happily united, and the following notes on some more remote and little known examples of a similar system or combination may be of interest at the present time.

As the principles of the Renaissance spread, gardens were laid out all over Europe in the Italian manner, strongly influenced, like the architecture, by the natural tendencies of the races by whom the style was adopted.

The climate of England, so favourable to the production of velvety turf and fine foliage, and the natural love of the Englishman for tree and plant life, gave him a great advantage in this respect over his foreign rivals, and probably accounts for the superiority the English gardeners are said to have attained. Travellers from abroad, struck with their beauty and the care lavished upon them, have described the English gardens in glowing terms, and attempts were even made to reproduce the English manner of gardening in France, and English and Scottish gardeners were in great demand. The attempt, however, met with little success abroad, owing to the difference of soil and climate, but the "Boulingrin" and other English features became regular parts of the French garden.

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DOOR PANEL IN OPALESCENT GLASS, BEACH PEBBLES AND LEAD WORK. DESIGNED BY LOUIS C. TIFFANY