LL book lovers who were interested in the purchase of the Glen Riddell manuscripts of Burns by John Gribbel, and in his subsequent return of them to Scotland as a perpetual gift, are sure to be interested also in the house and grounds of this man who has exhibited a love for literature of such an unselfish nature. The estate of John Gribbel comprises about forty acres, and is located on Church Road at Wyncote, Pennsylvania; it is known as St. Austell Hall, so called from the name of his mother’s home in St. Austell, southern England on the Channel; and the plan of the house and grounds suggests that of an English estate.

The architecture of the house and grounds is so truly complementary that harmony is the keynote through St. Austell Hall. The grounds are planned to suggest outdoor rooms connected by walks or open-air halls. Some of these areas, as in the front of the house, and again toward the rear, are velvety green expanses with no effect of spotting, the shrubbery being grouped into borders, and carefully selected as to color, habit and height. The tall, white hydrangeas, the scarlet sage and the blue ageratum frequently appear, harmonizing with the tints used in the house. In this “borderland,” trees are also grouped, and beneath, carved stone benches are placed, inviting one to linger. The grounds throughout inspire one to remain and watch the growth of flowers and shrubs, or seek rest beneath overhanging trees and arbors, to enjoy the silence broken only by the notes of birds that have chosen the trees or the bird houses as their homes.

The formal garden is very closely linked to the house and may be approached by a flight of steps from the terrace at the side of the house or through the gateways of the green-covered wall. A greater privacy is gained by the hedge of privet which borders the terrace in front of the dwelling and continues around this garden, reaching a height of at least nine or ten feet, pierced at intervals by oval windows as well as topped by finials that recall the motif of the limestone trimmings on the roof. This hedge is designed to take the place of the yew hedges used in English gardens. Since it would take about fifty years for the yew to reach such a height, the California privet was selected.

Paths of crushed stone lead through this garden, in which are beds of interesting design; each plat, according to its size and shape, contains one or more low-growing conifers about which flowers are bordered; these being planted and replaced according to their bloom-
ENTRANCE TO THE ROSE GARDEN of St. Austell Hall showing the archway with its pink rambler roses on one side and its crimson relative on the other.
ST. AUSTELL HALL, the estate of John Gribbel, is shown above with a broad highway leading to it and below is the stepping-stone path bordered by rhododendrons, palms and tall trees.
THE ROSE GARDEN above and the formal garden below at St. Austell Hall: The stone lanterns once stood in the garden of the great temple at Pekin, China.
THE CATALPA WALK, three hundred feet in length, and the rhododendron path of the John Gribbel home: This path is a branch of the stepping-stone path leading to the rose garden.
ing periods. By the placing of these evergreen bushes of varying
tints, the addition of garden furniture, of stone bird-baths, a replica
of a Pekin garden lantern and other objects of art, the garden be-
comes an attractive open-air room throughout the year.

Another enclosed garden is the one devoted to roses, which may be
reached from the formal garden through hedge gateways and the
crossing of a rose-bordered path. In the center stands a Chinese
lantern that formerly adorned the garden of the Great Temple in
Pekin. During the Boxer Rebellion it was removed and found its
way into the hands of a dealer and thence to this beautiful environ-
ment of roses.

The walks at St. Austell Hall are very attractive and form an
important feature of the garden architecture. The house may be
approached by the driveway or through a wrought-iron gate which
opens into a path made of stepping stones and bordered on either
side by masses of rhododendron and lofty trees. In the summer,
palms and flowering plants are also found in this border, imparting
a tropical atmosphere which is both unique and beautiful. A garden
seat along this path is placed out of sight of the house, the quietude
only broken by the twittering of birds and the singing of the wind, an
ideal place for repose on a summer day.

A
OTHER path of beauty, yet totally different from the one
just described, leads north from the formal garden, and is
bordered by a privet hedge; on the left are the rose and fruit
gardens and on the right a row of catalpa trees, alternating with
which are handsome urns—the entire series forming a portion of the
border that encloses the grassy pleasance located north of the house.
Exactly opposite the west side of each urn is planted a Dorothy
Perkins rose, which is trained to an upright position until the bowl is
reached, then is separated and one half festooned into each tree bor-
dering the urn; since the vertical part of the vine is obscured from the
path by the hedge and from the green pleasance by the base of the
urns, these roses have the unique appearance of being planted in the
urns.

At the termination of the path is a rustic archway, draped with
Dorothy Perkins roses, which encloses a turnstile; from here the eye
may rove over an informal garden and to the hills beyond, or in
another direction observe the superintendent's artistic house, and
the garage, with the hot and cold houses for plants in the distance.
Turning to the left we pass through a long rustic arbor mantled in
grapevines and come out through another Dorothy Perkins en-
shrouded arch upon a grassy walk.
THE ORIOLE

This path rises gently toward the south until it runs along a terrace which passes the border of the fruit, rose and formal gardens. From the latter, it may be entered by a flight of lion-guarded steps ascending from the central path which leads from the house through the formal garden. The grassy walk is three hundred feet long and is bordered by a hedge and a row of catalpa trees (twenty on one side and eighteen on the other); it is designed to impart here the atmosphere of the "long walks" in English gardens, which are generally bordered by oak, sycamore and linden trees. This path is a place of endless joy, whether we watch the play of sunbeams upon the trees and the varying shadows which they cast across the velvety green turf, or, facing north, view the fertile fields and distant hills, or to the south, let our eyes travel to the carved stone bench and table effectively backed with arbor vitae, and on to the more distant towering trees. The grounds of St. Austell are truly a place of habitation, in the planning of which the need of exercise, meditation and rest has been duly considered.

THE ORIOLE

WHAT flame-struck riot in the orchard trees!
What fragrant tumult in their blossoms white!
What madcap play, wild as the prankish breeze!
What stir and rustle of exultant flight!

What sudden outbursts of impassioned song!
What headlong floods of raptured melody!
What thund’rous peals of gladness clear and strong!
What lyric lightning of unshadowed glee!

O hail thou glad triumphant oriole!
O hail thou laureate of queenly spring!
The soul of April’s bubbling in thy soul,
The fire of April’s burning on thy wing!

EDWARD WILBUR MASON.