

GERTRUDE JEKYLL: HER ART RESTORED AT UPTON GREY. By Rosamund Wallinger (Woodbridge, Suffolk: Garden Art Press, 2013), 192 pp; illus. £29.50/\$59.95.

ALMOST HOME: THE PUBLIC LANDSCAPES OF GERTRUDE JEKYLL. By Kristine F. Miller (Amsterdam: Architectura & Natura Press/Charlottesville: University of Virginia Press, 2013), 176 pp; illus. £32.50/\$49.50.

Interest in Gertrude Jekyll never seems to abate and this year is no exception, with the publication of two books about her designs as well as a major exhibition, *Gertrude Jekyll: Landscape Gardener and Craftswoman*, at the Lightbox Gallery in Woking (15 May–8 September 2013). The new volumes offer views on different aspects of Jekyll's work: a well-known private garden and her relatively unknown public commissions. Rosamund Wallinger's magnificent garden at Upton Grey in Hampshire scarcely needs an introduction; it is a world-famous destination for garden-lovers. In her earlier book, *Gertrude Jekyll's Lost Garden: The Restoration of an Edwardian Masterpiece* (Garden Art Press, 2000), Rosamund recounts the trials and tribulations of rescuing a slumbering, overgrown garden and its painstaking transformation into the premier private Jekyll garden in England. No other garden quite captures the elusive Jekyll spirit as well as Upton Grey (Hestercombe and Lindisfarne Castle are public). The publication of this book in tandem with dozens of lectures by Wallinger throughout the UK and USA gave legions of gardeners the courage to try their hand at creating some of Jekyll's magic. Rosamund's new book, *Gertrude Jekyll: Her Art Restored at Upton Grey*, has a different focus, but is just as readable and inspiring. It is organised around each of the areas of the garden, from the rose parterre to the wild garden, but what makes the book special is the sharing of Gertrude Jekyll's words, as if she had been looking over Wallinger's shoulder during the entire process. As many of us know, Jekyll's planting plans are nearly indecipherable, many of the plants have gone out of cultivation, and others were not specified on the plans or notes. Hence a lot of educated

guesswork was necessary. This new book serves as a visual record of the fully-restored garden, which Wallinger refers to as 'a museum in garden art'. While most gardeners would not be comfortable living in a museum, the author has taken the challenge to the highest possible level.

It's been almost thirty years since she began work on the project, and her new book shows the results in all their glory. As Jekyll herself wrote in *Wood and Garden*, 'The garden is a good teacher. It teaches patience and careful watchfulness. It teaches industry and thrift and above all it teaches entire trust.' Luscious pictures accompanied by the author's candid comments about plant failures and successes make this book all the more valuable for general and specialist gardeners alike. But just in case someone thinks that gardening success comes in a flash, it is well to remember that decades of work and ingenuity have gone into this garden, just as Jekyll accomplished during her lifetime at Munstead Wood.

While Upton Grey, Hestercombe, Lindisfarne Castle and other private gardens are well known in the gardening world, Jekyll's accomplishments in the public sector are not well known, nor is there a stunning example of that type of commission to visit. In her book, *Almost Home: The Public Gardens of Gertrude Jekyll*, Kristine Miller attempts to introduce garden-lovers to this little-known aspect of Jekyll's work. Miller, a professor of landscape architecture at the University of Minnesota, discusses Jekyll's designs for the King Edward VII Sanatorium, the Phillips Memorial Cloister in Godalming, the Winchester College War Memorial Cloister, and seven British war cemeteries in northern France. Since the book is part of a series highlighting the landscape collections at the University of California at Berkeley, it includes a number of unpublished plans and photographs from the collection. The approach and writing is academic, but that should not discourage anyone interested in the subject. The author promotes her theory about the concept of 'Englishness' being deployed within the realm of health, memorial and tribute. Oddly, the book does not include a complete list of public commissions, but there's a good bibliography. Readers may want to secure a copy of Jane Brown's

1981 exhibition catalogue, *Miss Gertrude Jekyll, Gardener*, which includes plans for King Edward Sanatorium and Winchester War Memorial, as well as Martin Wood's excellent discussion of Lutyens' and Jekyll's war cemeteries in HORTUS 63 (Autumn 2002).

JUDITH B. TANKARD