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The Bush and the Garden in the Writing of Drusilla Modjeska and Kate Llewellyn

Elizabeth Hicks

“[G]ardens, like paintings, always mean something else.”

(Drusilla Modjeska. *The Orchard*: 10)

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Abstract: Through the gardens depicted in their Blue Mountains texts of the 1980s and 1990s, Australian writers Drusilla Modjeska and Kate Llewellyn forge a feminist aesthetic in which the binaries of nature/culture, male/female and bush/city co-exist. These texts depict Australia as a nation that no longer looks predominantly to Britain but is a hybrid and transcultural entity which embraces its rich migrant experience.

Keywords: Australian Women’s Writing, Gardens in Literature, Migrant Experience, Feminine Aesthetics

Until the latter years of the twentieth century, narratives of Australian national identity traditionally valorised both the male figure and the bush. In contrast, as Kay Schaffer writes in her 1988 essay “Women and the Bush”, that which was inherited from the parent country, such as “the city, urban life, morals, intellectual and cultural pursuits [came] to be represented as derivative, inauthentic, unnatural and thus ‘feminine’” (9). John Kinsella supports this view, stating that “when the bush is feminised it becomes a place of fear, a place that will, dentata-like, consume you. We might think of *Picnic at Hanging Rock*, or *The Long Weekend*, or numerous other films, paintings and novels, in this light” (25). However, since the 1980s, certain Australian writers have challenged binaries such as nature/culture, male/female and the bush/city, preferring instead to present an aesthetic in which equal importance is given to both terms within these dichotomies.

One such well-known writer is David Foster, who may be said to combine the natural and cultural aspects of the Blue Mountains of New South Wales in “a type of aesthetic wilderness experience” (Shaw 46). Foster describes how, after coming out of the wilderness after his long walk in the mountains, rather than looking back towards Lake Burratorang, he prefers the sight of “that Carrington chimney” and “those Paragon chocolates” (211).¹ Further, even though while on this walk he is happy that he has

“seen some birds and flowers that I hadn’t seen before” (213), he states: “Oh God it’s great to be out of that park, to sip a coffee in Katoomba Street, to dig the ferals with their lip rings, to drift down to Echo Point and the Three Sisters, to see the flood-lights again, to hear the polyglot voices, the charter coach auxiliary engines” (212). Despite the fact that Foster has spent the majority of his essay in praise of the bush, in this closing passage he celebrates the cultural side of Blue Mountains life.

While Foster is one Australian writer who refuses to be bound by the nature/culture dichotomy, I am more interested in the extent to which female authors overturn these binaries. I wish to discuss the ways in which two women who write about the Blue Mountains engage with the traditional positioning of the Australian bush as “masculine”. They are Kate Llewellyn, whose Blue Mountains trilogy comprises *The Waterlily* (1987), *Dear You* (1988) and *The Mountain* (1989); and Drusilla Modjeska who wrote *The Orchard* (1994).² Both authors evoke the Blue Mountains setting by describing their blue colour. As Martin Thomas explains, the reason for the colour of the mountains has been the subject of considerable debate, but one view is that it is “[d]ue to the light or climate and to the vapour exuded by eucalyptus trees” (32). The narrator of *The Orchard* goes to recuperate at the house of her friend, Ettie, observing upon her arrival that the space over the cliff edge is “filled with a hazy, smoky blue that gives a name to the mountains” (149). In *The Waterlily*, Kate notes that “[t]he trees, it is said, give off a blue eucalyptus fume and it is that which colours these mountains blue” (29-30). While the natural environment shapes these texts, the authors also depict the cultural and intellectual aspects of mountains life. Thus, they address the nature/culture dichotomy by challenging the either/or juxtaposition of these terms. They achieve this through their use of the metaphor of the garden as a site where the wilderness and the civilised world coexist. As Mark Francis and Randolph T. Hester Jr. note, the garden “has been viewed philosophically as the balancing point between human control on the one hand and wild nature on the other” (2). Through their depictions of gardens which combine both native and exotic species, Modjeska and Llewellyn construct a transcultural aesthetic which is simultaneously Australian and European.

Llewellyn was born in South Australia in 1940, while Modjeska is a British migrant who arrived in Australia in 1971 at the age of twenty-five. Yet I would argue that they share a similar aesthetic, which is based on comparable cultural experiences, influences and tastes. Indeed, Kate³ writes of having been exposed to Modjeska’s work, writing in *Dear You* in a letter dated 5 June: “Here, rather out of the blue I admit, is a quote from a marvellous short story I have been reading. It’s by Drusilla Modjeska and is called *A Handbook of Rare Vegetables*” (146), before quoting a short passage from the text. At Leura on 28 April, Kate is “beginning *Quartet*, by Jean Rhys” (119), which is based on Rhys’s affair with the artist Ford Madox Ford. In *The Orchard*, Modjeska discusses Stella Bowen, the Australian Modernist whose nine-year relationship with Ford “dissolved in Paris after Ford’s affair with Jean Rhys” (38), and quotes from *Quartet*. Another of her books, *Stravinsky’s Lunch*, further explores this relationship. The two writers also appear to possess similar tastes in philosophy and poetry. In *The Mountain*, Kate states on Monday 14 November that “I began to read the autobiography of Thomas Merton, an American monk born in Europe” (152). When the narrator of *The Orchard*

becomes temporarily blind, Hal, “a man who had for some years been [her] lover” comes to stay with her, bringing a “a copy of Thomas Merton’s essay on the philosophy of solitude” (127). Kate says in *The Mountain*, “[o]ne of the saddest poems in the world is Rilke’s ‘Requiem’” (153). Modjeska also references Rilke when an angel which hangs above the bed in Ettie’s house is compared to “Rilke’s *almost deadly birds of the soul*” (21) in *The Orchard*.

Both writers celebrate the cultural through their veneration of the visual arts, as is evident in their employment of *ekphrasis*, or verbal descriptions of visual representations. Modjeska describes paintings by fictional characters such as Ettie’s 1938 gouache “of the eye tethered by many strings, each of them reaching down to a flower, or a plant that was clinging to its hold in the earth, as the eye strains to make its escape from the net that held it as if it were a hot air balloon” (160). She also represents non-fictional works by Stella Bowen and fellow Australian Modernist artist, Grace Cossington Smith, as well as Italian Renaissance painter Artemisia Gentileschi. Kate, on the other hand, tends to use art as a metaphor, rather than describing actual artworks. A gumtree is depicted as sitting “with the moon about it like a Charles Long art nouveau painting” (16), and a waratah in a vase looks “tall, strong and bizarre-looking like a Margaret Preston woodcut” (14) in *The Waterlily*.

These common artistic and literary influences denote the fact that both writers are well-educated and culturally aware, a factor which has a direct bearing on their passion for gardens. In 1999, Belinda Probert noted “the dominance of the upper classes in defining taste, meaning and practice” (63) in suburban gardening in Australia. She believes that women “experience gardens and gardening differently from men” (69), one reason for this being “an ideology of suburbanism that celebrated the world of the “home” as radically opposed to the world of work” (69). While this may no longer be a widely-held view due to the increase in paid work for women, Probert quotes research which states that, at the time of writing, women found more enjoyment in gardening and visited nurseries more often than men. The influence of culture and gender on Modjeska’s and Llewellyn’s attitudes towards gardens is seen in a feminist aesthetic which is evident in their texts. Susan Sheridan has suggested that Llewellyn’s role as a feminist means that she is “conscious of writing within and against male-defined traditions” (106). According to Roberta Buffi, Modjeska addresses the issue of female representation “by creating a language which opens specifically onto the field of the visual arts and evinces distinctive narrative modes of representation in the construction of women’s subjectivity” (“Mapping, Weaving and Grafting” 34).

The feminist aesthetic of Llewellyn and Modjeska means that they represent their literary gardens as works of art. Kate writes in *The Mountain*:

I’ve discovered a gardening writer named Gertrude Jekyll. She’s a genius.
Listen:
It seems to me that the duty we owe to our gardens ... is to use the plants so that they shall form beautiful pictures ... they may either be fashioned into a dream of beauty, a treasure of well set jewels, or they may be so misused

that everything is jarring and displeasing. To learn how to perceive the difference and how to do it right is to apprehend gardening as a fine art.
At this I was won at once. That quote is from her book called *Garden Colour* and was first published in 1902! (96)

In *The Orchard*, Ettie “reads Gertrude Jekyll’s⁴ colour theory for pleasure, and her garden is poised and composed” (10). Both Kate and Ettie put Jekyll’s theory into practice in their gardens. Yet they do not slavishly follow her style, but rather adapt it to their own situations and environments. Steven R. Krog, writing about landscape architecture, quotes Rilke’s observation that a “work of art is good if it has sprung from necessity,” this necessity being “a quality that accompanies passion—publicly displayed or privately held. It does no commerce with “intentions”, styles or reputations” (104). The gardens in the texts conform to this view of art as, even though they may be modelled in part on Jekyll’s English vision, they are shaped by the surrounding native bushland and the passion of their creators.

Llewellyn’s view of gardens as artworks is also evident in her poetry. Her poem about gardening, entitled “Planting,” is highly visual, portraying the plants sitting “in their beds/ like good children in hospital/ all lined up” (38). Also in this poem, the Japanese maple is “a tall red stick/ waiting like dynamite” (38). In *The Waterlily*, she writes, “I want the garden to look its best this afternoon to show it off” (37). Rather than haphazardly planting, she desires to shape an aesthetically pleasing space in the tradition of landscape gardener Edna Walling.⁵ This intention is signalled from the first entry in *The Waterlily*, dated Saturday 28 September 1985: “I read Edna Walling daily and long to talk to her. She’s dead so I can’t. I’ve planted fifty-six varieties of plants” (1). Later in that volume, she writes of wanting to follow Walling’s philosophy:

Connie and Angela gave me a present. It’s Edna Walling’s *A Gardener’s Log*. Full of photographs of green draped space. It is, as I have said, her philosophy that is behind the way I am trying to build this garden. Formal shapes and strong structures hidden and draped with soft green things. (46)

In *The Mountain* she hears of an Edna Walling garden nearby and goes to see it, but does not go in. She feels that “it was like meeting someone who you have only ever seen photographed” and is “deeply moved” (132). She also writes: “Down the lane it is actually beginning to look like a tiny park. Like the genius of an old woman who hired Edna Walling long ago who said ‘I don’t want to grow flowers, I want to grow scenery.’ I also want scenery. Green scenery” (158). Morag Fraser has noted that in “Walling you can trace the way an English eighteenth-century naturalist landscape tradition begins to re-form itself in and through the Australian bush. The wilderness beyond the shrubbery starts to encroach. One begins to come to terms with the other” (219). Thus, the references to Edna Walling’s gardens in Llewellyn’s texts illustrate the synthesis of Australian and European landscapes, highlighting the use of the garden as a metaphor for cultural hybridity.

In *The Orchard*, too, Ettie's garden is an aesthetic space, in which native plants blend with exotic species: "laburnums meet banksias, and the moody oriades entwine in the maples" (10). The narrator spends her days "clearing out under the azaleas, weeding the long border, tying back the espalier pear,⁶ the newly planted crab apple, watching the wisteria bud on the verandah" (97-8). The wall garden follows the European model as an "example of mannerism with its espalier pear, its geometric beds of herbs and lavender, its gravel paths and low box hedges" (10). Thus the garden is a place where mannered English hedges and flower beds are permitted to coexist with native plants. Through Ettie's garden, Modjeska articulates a vision in which a European sensibility is united with an appreciation of the aesthetics of the Australian landscape. This juxtaposition of cultures is represented through such images as the meeting of "native gorse with stands of azaleas" (90) in Ettie's garden, which evokes a connection between the old country and the new, the foreign and exotic with the domestic. Modjeska has acknowledged the coexistence of the cultivated and the wild in *The Orchard*, stating that she perceives the orchard as "a place where there is allowed to be a bit of wildness" (13) in an interview with Rosemary Sorensen at the time of *The Orchard's* publication. Ettie's is not the only garden described in *The Orchard*. When the narrator returns to England and her old boarding school at Carn, she sees that the garden she had cultivated while a student is now a car park. She recalls that, even though all the junior girls were allowed to choose a strip of garden, few were interested, so she eventually took over the whole bed. This garden allowed her to blossom and flourish in the face of the school's restriction and prohibition:

I designed it not in strips but in tiers that let light in to plants that grew in the shade of the hedge. I planted in bands of colour, picking up the blues and yellows at the southern edge, carrying them into the creams, pinks and reds that blended into the dark greens and maroons which flourished in the shade by the kitchen door. My taste ran in the blue range to cat mint, lavender, lupins, Michaelmas daisies, and of course delphiniums, offset by the yellow of daisies, chrysanthemums and the white of lilies. For the reds I chose phlox, columbine, roses, pinks and one magnificent peony. The centrepiece, slightly more than a third of the way back from the sunny southern edge, mediating blue to creamy yellow, was the white delphiniums. They grew tall and generous, a glistening white that caught the sun and reflected it back to the foxgloves which thrived in their company. (217).

She states that, by the fourth summer, the garden "moved as a single entity; the colours blended with the assurance of a complex palette" (218). This description evokes Gertrude Jekyll's impressionistic use of colour. Indeed, "Gertrude Jekyll couldn't have done better herself" (218) is the narrator's father's response when he views the garden. For the narrator, the garden had been her means of artistic expression and represented her growth as an individual. However, the school's headmistress, known as the Asp, had subsequently accused the narrator of selfishness for taking over the whole garden, and had had her flower beds dug up.

The two authors' descriptions of Australian gardens represent a transcultural Australian aesthetic that contains elements of a European sensibility. Peter Timms notes that the story of Australian gardens in the twentieth century "could be seen as a fitful process of breaking away from English upper-class precedents and coming to terms with local conditions" (x). Modjeska's English garden at Carn is a metaphor for the declining importance of England to Australia in the latter years of the twentieth century. As David Carter wrote in 2002:

Britain is about the last place that matters as a source of cultural significance, as a "centre" from which meaning emanates, as an intellectual or stylistic reference point. Obviously, individual influences remain—a novelist here, a painter there—but Britain scarcely figures on the horizon of influence or inspiration (or even irritation) for contemporary Australian artists and writers. If it figures at all, it is a multicultural, diasporic and European Britain (often a black or Asian Britain) that seems interesting. (81)

This final sentence concurs with a vision of England at the beginning of Modjeska's essay entitled "The Winterbourne", in which the narrator describes a visit to London by herself and her friend Clara. She notes that her past experience of an "England of boarding schools and Wessex hills" (165) seems outdated to her young friend, who views London as a playground "filled with young people of every hue, a floating population who loved among the Dickensian architecture, decking it out in music and their own colour" (165). This description of London evokes a racial and cultural hybridity which ties in with Carter's ideal. In addition, Modjeska paints a negative picture of Carn, her character Jane Carey describing it as "obscene, grotesque, a last bastion of privilege, women in the service of a culture that wanted its ruling-class women either complicit or silenced" (240). However, the narrator does eventually acknowledge that this school gave her a valuable "discipline of mind" which she associates with male education, while denying the "repressed feminine" (235) of its students.

While Modjeska's descriptions of Carn reflect the declining importance of British traditional culture to the Australian literary landscape, she does paint an alternative picture of a "multicultural, diasporic" Britain through another garden in which the dichotomies of the wilderness and the garden coexist. Near Carn is a "dry stream bed" known as the winterbourne which periodically becomes "a river of flowers" (170), transforming the wilderness into a garden. In the text, the winterbourne is a metaphor for her education in that, just as when it flows the "beetles will hatch and the water buttercups flower," so too the "grains of learning that collect in you will burst into life years later" (175). It is also a metaphor for a cultural model in which the nature/culture dichotomies are granted equal importance, as in the Blue Mountains gardens.

Anne Collett contends that Llewellyn's "writing about the garden is derived from a poetic tradition, as well as being a generic experiment that combines the metaphoric devices of language with the didactic mode characteristic of 'garden writing'" (490). An

extension of this “poetic” quality of Kate’s garden writing is her obvious pleasure in naming the natural landforms whose cultural and classical associations she researches in *The Waterlily*: “Sarah and I walked to Buttenshaw Bridge and then to Lyrebird Dell after going to Gordon Falls. It is not only Classical round here, it is nineteenth-century romanticism and First World War battles combined. Lone Pine Ridge takes you to Gordon Falls, for example” (31). Buttenshaw Bridge is “across a deep gorge and leads on to Elysian Lookout, then to Olympian Rock then Tarpeian Rock. (Someone had a classical education.) I had to look up Tarpeian Rock in my Classical Dictionary. It is where the Romans threw people convicted of treason” (29-30). However, there is an inherent irony in this naming. As David Gilbey notes, Llewellyn’s poetry “is aware of a cultural mythology whose heroes she both respects and mocks” (95). One poem which illustrates this well is “London”, in which she views the city as having “a crumbling once so beautiful façade” and wanting to “talk only of her past/ her Empire” (37). Yet Llewellyn’s love for the city is also evident in the poem.

Modjeska, too, takes obvious pleasure in appropriating European mythology in her text. For example, in the second essay of *The Orchard*, entitled “Of Sight and Solitude”, the narrator, who is temporarily blind, writes of being given the gift of “a pomegranate” (112), an allusion to the Greek myth of Persephone rising from the darkness of the Underworld. Another gift she receives is a recording of “Hildegarde of Blingen’s nuns” (113), Hildegarde being a 12th Century German nun who was afflicted by periodic blindness. The artistic world constructed by Modjeska is also informed by other European influences such as the figure of seventeenth century female Italian painter, Artemisia Gentileschi, whose painting *Judith Slaying Holofernes* hangs in the Uffizi Gallery in Florence. However, for Modjeska, too, her European cultural references are not quoted solely in relation to their European background, but take on new relevance when applied to the Australian context.

The hybridity which is evident in the plants in the garden is paralleled by the transcultural model of Australia that Modjeska portrays in her text through her depiction of the migrant experience. This is represented by the characters of Gerhard, a European migrant, and Louise, a Chinese-Australian who, although her ancestors had been here since the gold rush, “felt herself as much a foreigner as Gerhard fresh off the boat” (9). Modjeska employs both the hybrid garden and the migrant characters as metaphors for her vision of the Australian artscape. In this, she concurs with Philip Drew that “Australians need alternatives to the natural world, which were part of the European colonial inheritance” (13). Thus, she advocates an Australian cultural aesthetic which, as David Carter wrote in 2002:

can take its bearings primarily from its own “here and now”. Its own local occasions, without any sense of lack or belatedness. The international cultural traffic is such that contemporary British culture seems as foreign as any other external culture, while, simultaneously, a wide range of “foreign” cultural styles and concepts present themselves not as exotic imports but as part of the meaning of the local culture. (83)

Modjeska creates a cultural space in which the global melds seamlessly with the local, just as Ettie's garden unites the native and the exotic.

At the beginning of *The Orchard*, when Louise arrives at Ettie's house, she looks out "over the escarpment to the valley that tumbles into a blue-green canopy of forest gums" (7). However, Modjeska's aesthetic also encompasses the interior and the domestic, in that the narrator observes at the same time that "[t]he doors to the verandah were open, she could see a book and a teapot on the table beside a chair" (7). As David Crouch notes, "Modjeska opens the door to a house that is controlled by a spectacular verandah view, a garden infused with the wilderness of the natural world, but also by an intensely intimate and interior idea of solitude and sanctuary" (48). Clara terms the garden "[a] transition. A place that lets you move between other places" (102). These descriptions and the use of the term "transition" reveal that, for the narrator, the garden is a type of liminal state or threshold. The concept of liminality had its origin in anthropological discourse, and was first theorised in 1908 by Arnold Van Gennep. According to Adrian Otoiu, Van Gennep "derived it from *limen* (Latin for *threshold*) and made it the pivotal term of his analysis of the rites of passage" (91). Jean H. Duffy notes further that "Van Gennep . . . draws particular attention to the central, intermediate stage ["period liminaire"], to the various rites which mark opening and closure of that phase and to the importance of thresholds and portals" (904). Even the structure of *The Orchard*, which the narrator terms "essays", represents "a way of thinking to suit a stage of life that straddles and is in between" (20). Ettie believes that the current generation seems "unable to live within the forms that marriage and the family give to us, or make the break and live outside them" (26), articulating the fact that an "in-between" state exists even for relationships in the text.

Another "in-between" state for both writers is their portrayals of the city. In the traditional paradigm described by Schaffer, the city and urban life were traditionally depicted as inferior to the bush. However, for Llewellyn and Modjeska's characters, Sydney is the meeting place of nature and culture, being the site of intellectual and aesthetic stimulation as well as scenic beauty. Roberta Buffi states that in depictions of the city in *The Orchard*, windows are used as a "threshold or filter" between inside and outside that "dissolve unexpectedly to leave Modjeska's narrator with the impression of being part simultaneously of the outward and inward universe" (*Between Literature and Painting* 150). Modjeska endows South Head, where the Harbour and ocean meet, with the quality of a liminal space. Louise and her friend walk there, and

watched the surf pound against the rocks, and in the distance, crouched against the horizon, the low shape of passing freighters. They turned their heads and rested their eyes on the still waters of the harbour with its life of ferries and sail boats, islands decked out in green. (92).

For Modjeska, this natural landform is a metaphor for a city which encompasses elements of the tame and the wild. Kate, too, travels often to Sydney, and is positioned within domestic interiors looking outward onto nature, such as when she visits Balmoral in *The Waterlily* and "[w]ith a glass of moselle, I sit in my bathers and stare at the sea

past the tree ferns” (25). These visits juxtapose the cultural and natural worlds within the urban landscape.

The intertextuality in *The Orchard* incorporates a fairytale of that name, also known as “The Handless Maiden”. It begins in an orchard where a maiden who, as a consequence of her father’s actions, decides “she must leave her father’s house and take her chances in the wilderness” (265). She wanders for several months, until she finds herself as a migrant entering another orchard, that of a king. While she is accepted by the king, who falls in love and marries her, subsequent events dictate that, once again, she must escape to the wilderness. In this fairy tale, the juxtaposition of orchard and forest echoes the theme of the bush and the garden present in *The Orchard*. In addition, the tale of the wandering princess is a microcosm of the migrant experience depicted in the text which frames it. In both the fairy tale and *The Orchard*, the migrant story relates to the home-making aspects of gardening. Llewellyn, too, juxtaposes the tropes of migration and domesticity. Sheridan notes that “[d]omestic life, and the life of the body, which are so often associated with women and regarded as inferior to the life of the mind, are choice subjects for a feminist artist like Kate Llewellyn” (108). The migrant experience, while present in her memoir, is probably most vividly depicted in the poem “Eve”. It describes an Eve who is “bored witless by Adam” (28), and in a twist on the biblical tale, “she wasn’t kicked out/ she walked out” (29). Thus she becomes a migrant by choice, due to her hunger for knowledge.

Near the end of *The Orchard*, the narrator receives a letter from her old school friend, Frances Petersen, who writes that she pictures her as “probably living out in the country amid lilac and wattle. I could imagine how Australia’s spiky plants would add to your repertoire” (241). This image depicts the bush and the garden co-existing in an aesthetic which represents the ideal for Modjeska. The narrator eventually buys her own plot of land in the bush near Sydney, where the garden “would not be the formal design of Ettie’s or of the gardens [she] had grown up with in England” (256), but instead “would blend itself to the shape of the land, with hollyhocks and lupins, if that’s what we chose, or Sturt’s desert pea and flannel flowers” (257). She believes that her garden would not be regarded as a work of art, like Ettie’s. However, her personal view is that with

the challenge of age, one learns the provisional nature of all art, and that the existence of every painting, however certain it appears on the canvas, is always contingent. Art is created in the tension between that contingency, a necessary instability, and the order, the meaning, the pattern that graces it. As is a garden. Or a well-lived life. (257)

Here, she delineates her aesthetic as one which combines the order of a mannered garden with the disorder of the natural bushland in a metaphor for her life.

When Kay Schaffer wrote in 1988 that women writing about the Australian bush “reiterate[d] masculine constructions in their representation of the feminine” (*Women and the Bush* 107), this may have been true of writers such as Katherine Susannah Pritchard and Eleanor Dark. However, this view has since been challenged by Kate

Llewellyn and Drusilla Modjeska. Through their Blue Mountains texts, these writers resist being positioned by the binaries of bush/culture and masculine/feminine. Instead, they create a feminine aesthetic in which these elements are permitted to co-exist, and in which the gardens they describe are metaphors for a transcultural Australia which has been enriched by the migrant experience. This hybrid nation is one which no longer looks to Britain, but is a cultural entity in its own right.

Notes

1. The Carrington Hotel and the Paragon Restaurant and chocolatier, both in Katoomba.
2. At the time during which these texts were written, the authors were either short- or long-term residents of the Blue Mountains: Llewellyn lived there, while Modjeska wrote *The Orchard* partly during periods spent at the Varuna Writer's Centre at Katoomba.
3. I term the narrator of the trilogy "Kate" in order to differentiate her from "Llewellyn", the author.
4. Gertrude Jekyll (1843-1942) was a British gardener who approached gardening in a painterly way, possibly due to her previous career as a watercolourist. She favoured borders of flowers and splashes of colour, her gardens mimicking the Impressionist style of painting.
5. Edna Walling (1895-1973) was a gardener and writer who was born in England but spent most of her life in Australia. Her gardening technique was influenced by that of Gertrude Jekyll.
6. Espaliers were developed in Europe around the 16th century as a way of helping temperate climate fruit grow in colder regions by taking advantage of the warmth of a sunny wall.

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