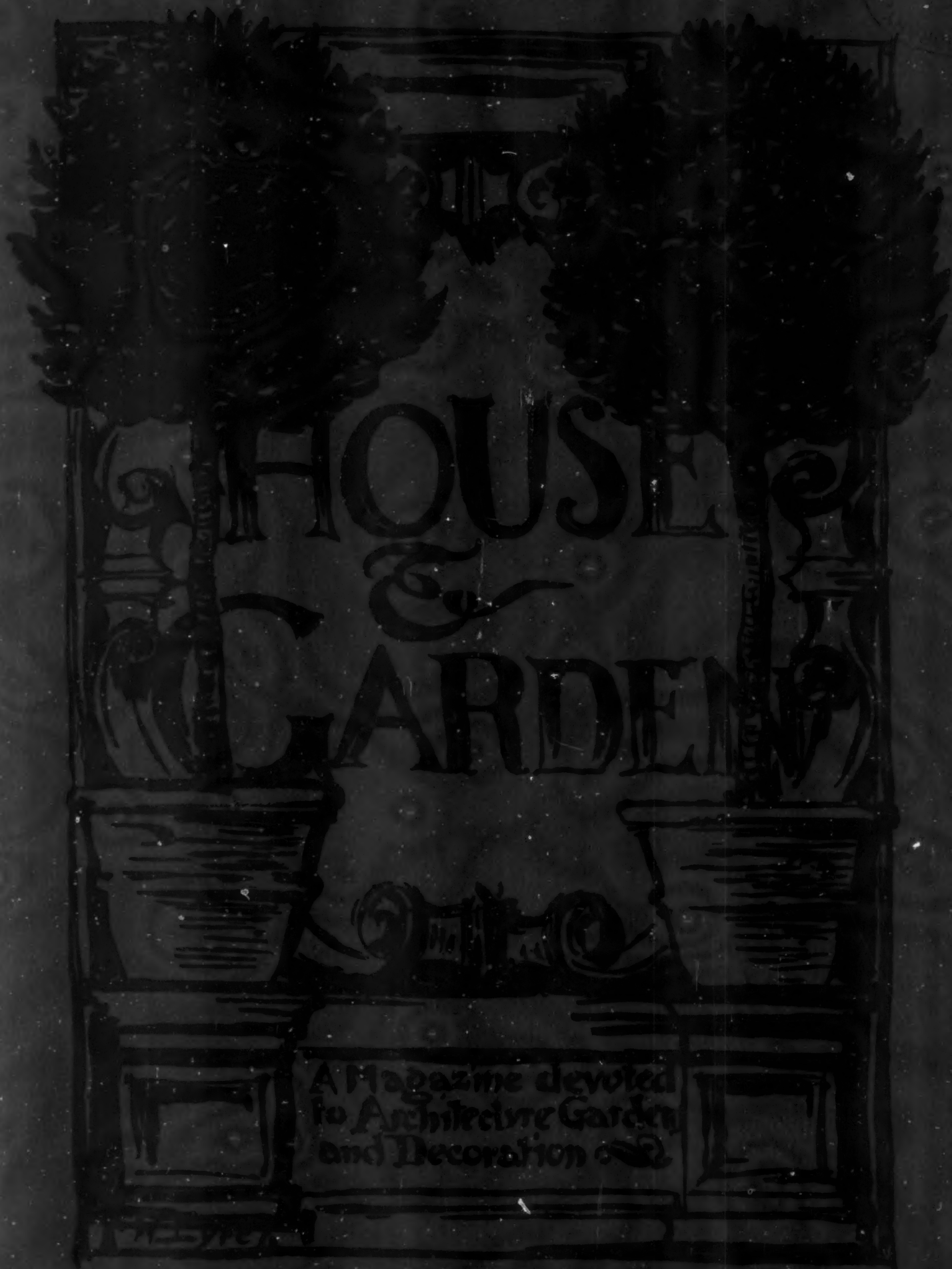


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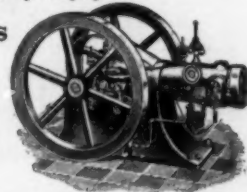
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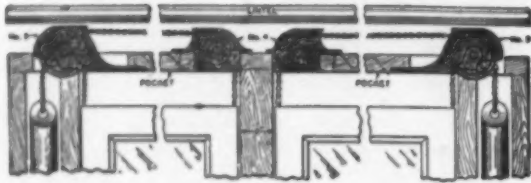
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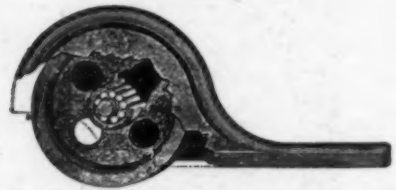
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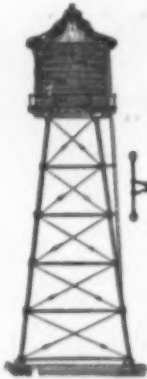
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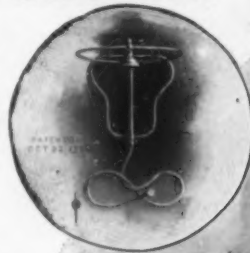
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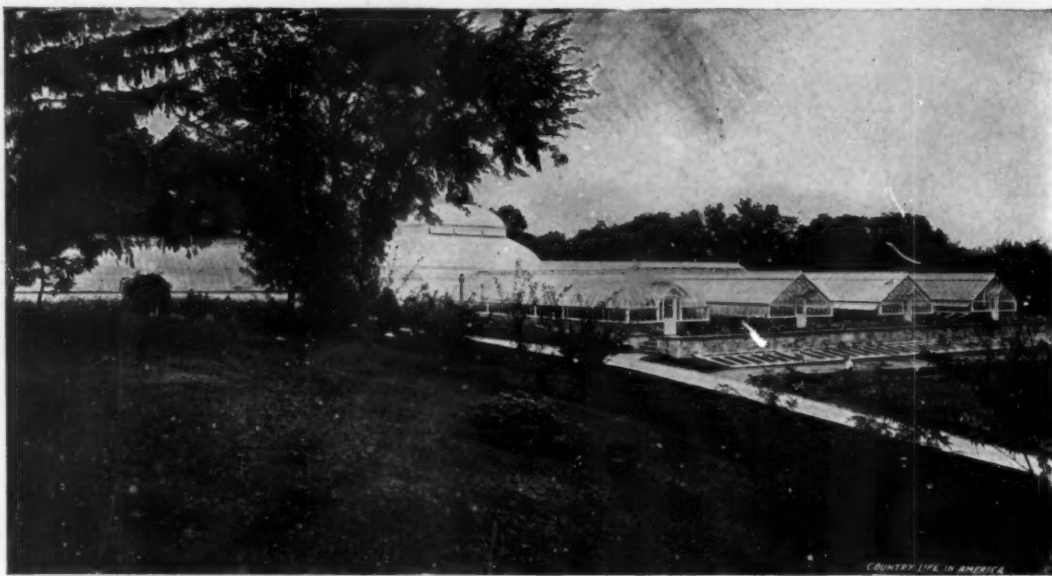
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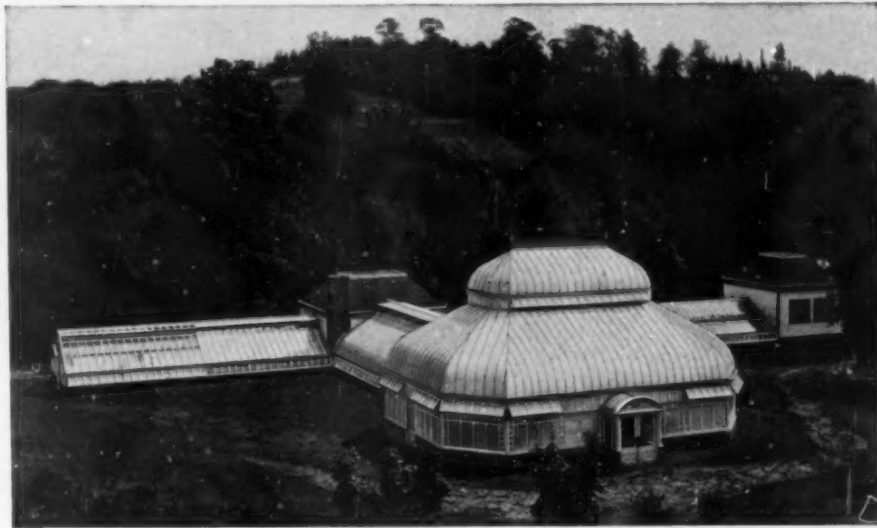
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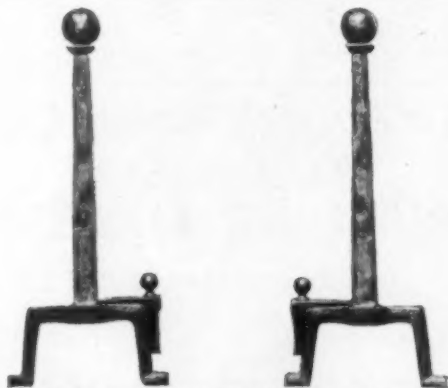
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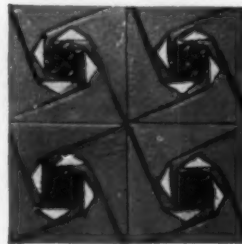
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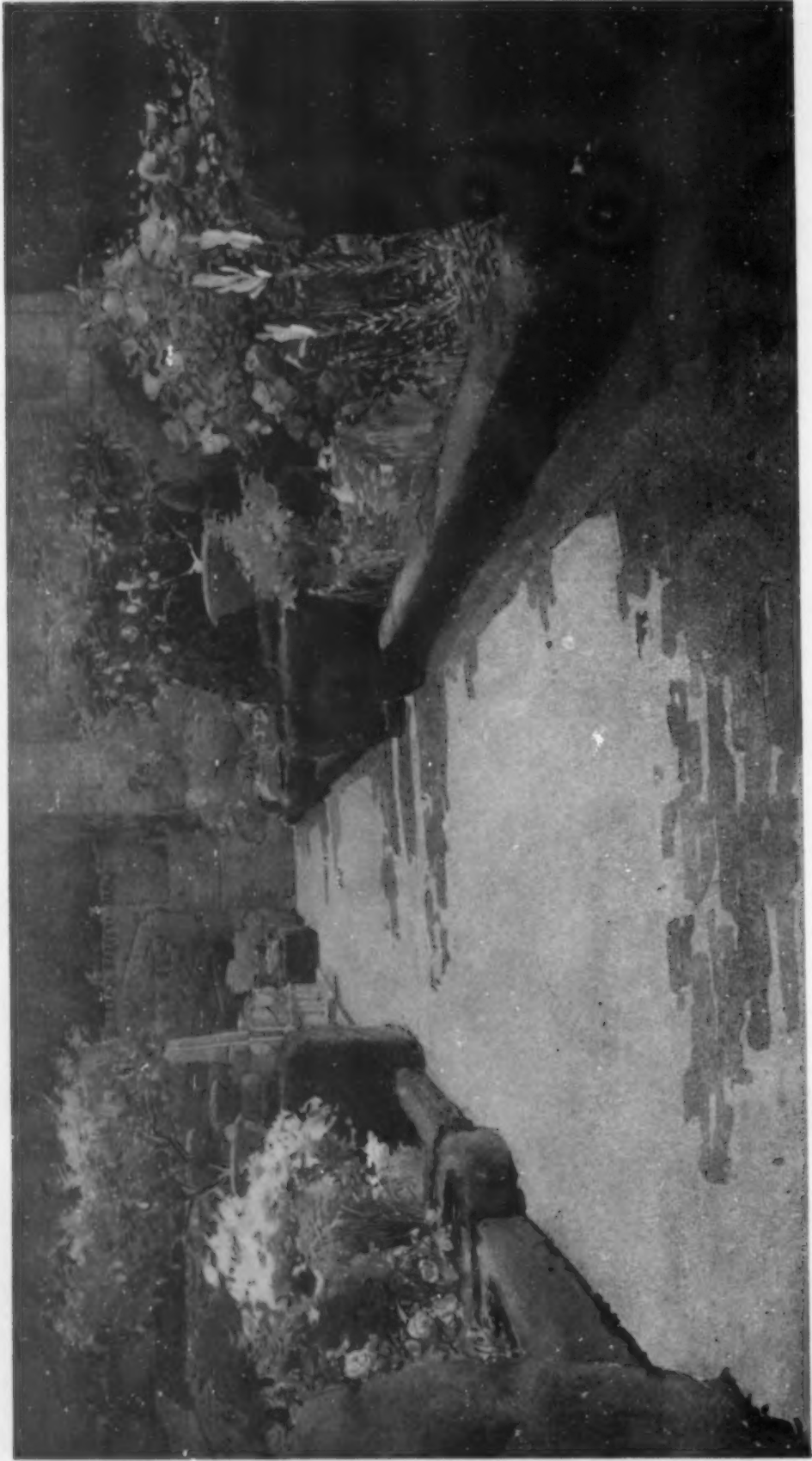
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IN THE GARDENS OF THE VILLA LANTE

From a water-color by George Walter Dawson in the possession of Mrs. Anna W. Gould

IN THE COURSE OF THE LAST YEAR

IN THE GARDENS OF THE VILLA LANTE

House & Garden

Vol. II

DECEMBER, 1902

No. 12

THE GARDENS OF THE VILLA LANTE

AT BAGNAIA, NEAR VITERBO, ITALY

IN writing of the Villa Lante it is of Italy and her gardens I write. To write of Italy and her gardens is to touch of the spirit of all gardens. To write of gardens is to write of Nature and man: a pleasant task!

A garden, I take it, is a place where Nature and man come close together; where they join hands, as it were, to the greater pleasure of man, and I like to

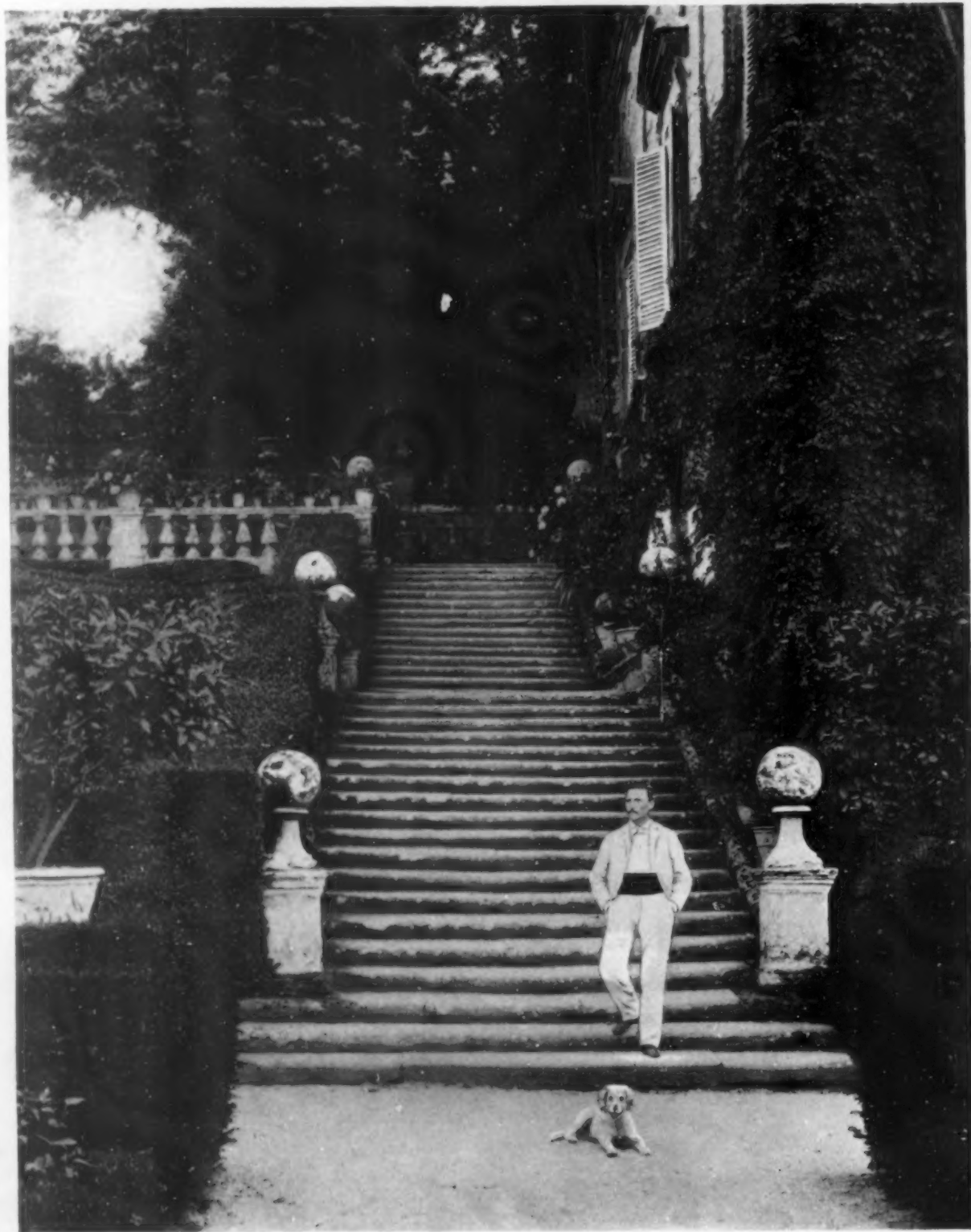
think, not to the displeasure of Nature. It is man's little domain, for him more specialized than the wild field; nature focused, stilled, and gently cared for. Delight in Nature is universal; and every kind of man, of every grade of life, makes outward expression of this pleasure. The little wayside garden; the bright pots with their green festoons, reaching from some high



A WALK IN THE GROVE

VILLA LANTE

The Gardens of the Villa Lante



A STAIRWAY TO THE TERRACES

VILLA LANTE



A HEDGED RAMP

From a Water-color by George Walter Dawson

VILLA LANTE

tenement window; the stately gardens of palace and castle; the sweet, trim gardens of our ancestors; the Babylonian terraced gardens and the terraced hillside gardens of Italy; the classic garden of Greece and Rome; the flower-bordered pools of Spain and Persia; and the gardens of the far East, all attest man's love of flowers and grass, and trees, his love of bright sunshine and cool shadow, of pleasant odors and magic sounds.

Our appreciation of Nature becomes all the more glorious, as we begin to realize how superbly superior she is to our efforts to imitate her. As we realize this more and more, comes a growing appreciation for those things artistic, which are, after all, man's creations and expressions, not Nature's, and not servile imitations of Nature. The two are so distinct. It is this dual something, then, that we shall find in the

great gardens of the world, and the ones under consideration, the Italian, exemplify for us, perhaps better than any others that have ever been, that beautiful relation of Art and Nature, that joy of man's going out to meet Nature and Nature's willing desire to help his efforts.

If we recall the period of the fourteenth, fifteenth, and sixteenth centuries in Italy, we will remember it was a period of great intellectual development, as well as an age of much "civility and elegance." What a list of names is to be found here, from Dante to Michael Angelo! Men of great intelligence and understanding there were, men who could and did do marvelous things, not in one branch of art alone but in all. Painting beautiful frescoes, sculpturing wonderful marbles, building great churches and palaces, designing villas and gardens, each of these men comprehended not only his own special

The Gardens of the Villa Lante



VILLA LANTE

THE PARTERRED GARDEN FROM THE TERRACES

art but also that of others, and he was able to turn and work in it. Above all, they were ardent lovers of Nature. So when we turn to-day to the villa garden we find just what we should expect to find following upon those conditions: a highly refined, well-ordered artistic unit, a combining of all the best traditions of the past in garden art. We find man making a vantage spot from which to enjoy field and sky and wood and stream, and the bringing into this spot for his closer and more intimate contemplation of them, those smaller beloved things of forest and meadow that it is impossible to always go afield to enjoy; and we also find this spot most admirably arranged for the convenience and realization of a highly refined and elegant life.

Because the gardens of the Villa Lante show to-day, perhaps, better than any other in all Italy, the spirit of the time that produced them, because they have come down to our time with fewest changes, because they have from generation to generation

been so thoughtfully and lovingly cherished and cared for, and not allowed to perish, we select them to represent the truest spirit of Italian Renaissance gardens. There are others that strive for more effect; there are others that are larger; others that are more princely; but none are more charmingly beautiful, not another that represents more of a complete artistic unit supplying living memories to the mind's eye.

During most of its history, Lante has been the property of the bishops of Viterbo. Raffaello Sansoni Riario, a cardinal under Pope Sixtus IV, began the building of the villa in 1477. The Florentine, Niccolò Ridolfi, fifth cardinal bishop of Viterbo, carried the work on; but his successor, Gualtieri, gave it up on account of the expense and rented the buildings out. Another cardinal bishop, Giovanni Gambara, enriched the place with paintings by Antonio Tempesta, and in 1588 the cardinal Alessandro Damasceno Peretti or Montalto acquired possession of the villa and reserved it for



ONE OF THE APPROACHES TO THE CENTRAL FOUNTAIN

VILLA LANTE

The Gardens of the Villa Lante

the use of the popes and their relatives. He also built the casino and the water works and had the planting of the grounds completed at great cost. Pope Alexander VII left it all to Duke Bommarzoni-Lante of Erbpacht, whose family still retain possession of the property. Authorities differ as to the architect of Lante. Some declare the design to be Vignola's; others that the work was carried out at different times by several architects.

The villa is built into an oak grove on the northern slope of a gently rising hill, backed by greater and more rugged heights. The entrance, at the end of the principal street of the little town, opens



AN ASCENT TO AN UPPER TERRACE VILLA LANTE

directly on a flower garden, bright in the sunshine and lovely in its masses of bloom. Beside flower bed after flower bed one wanders about reveling in the beauty of the blooms and inhaling their fragrance, lingering perhaps a moment to watch the gold fish, to admire the group of statuary that rises above the large central pool and the garden. Then cool shadows and the sound of falling waters lure one on by way of stairs and ramps between box hedges, overhung with masses of

old-fashioned roses, to the upper terraces. These are rich and varied in their character: sometimes open to the sun, sometimes planted with beautiful trees, giving delightful shade



THE FOUNTAIN AND CANAL, on the Third Terrace

VILLA LANTE

House & Garden



WALKS IN THE PARTERRED GARDEN

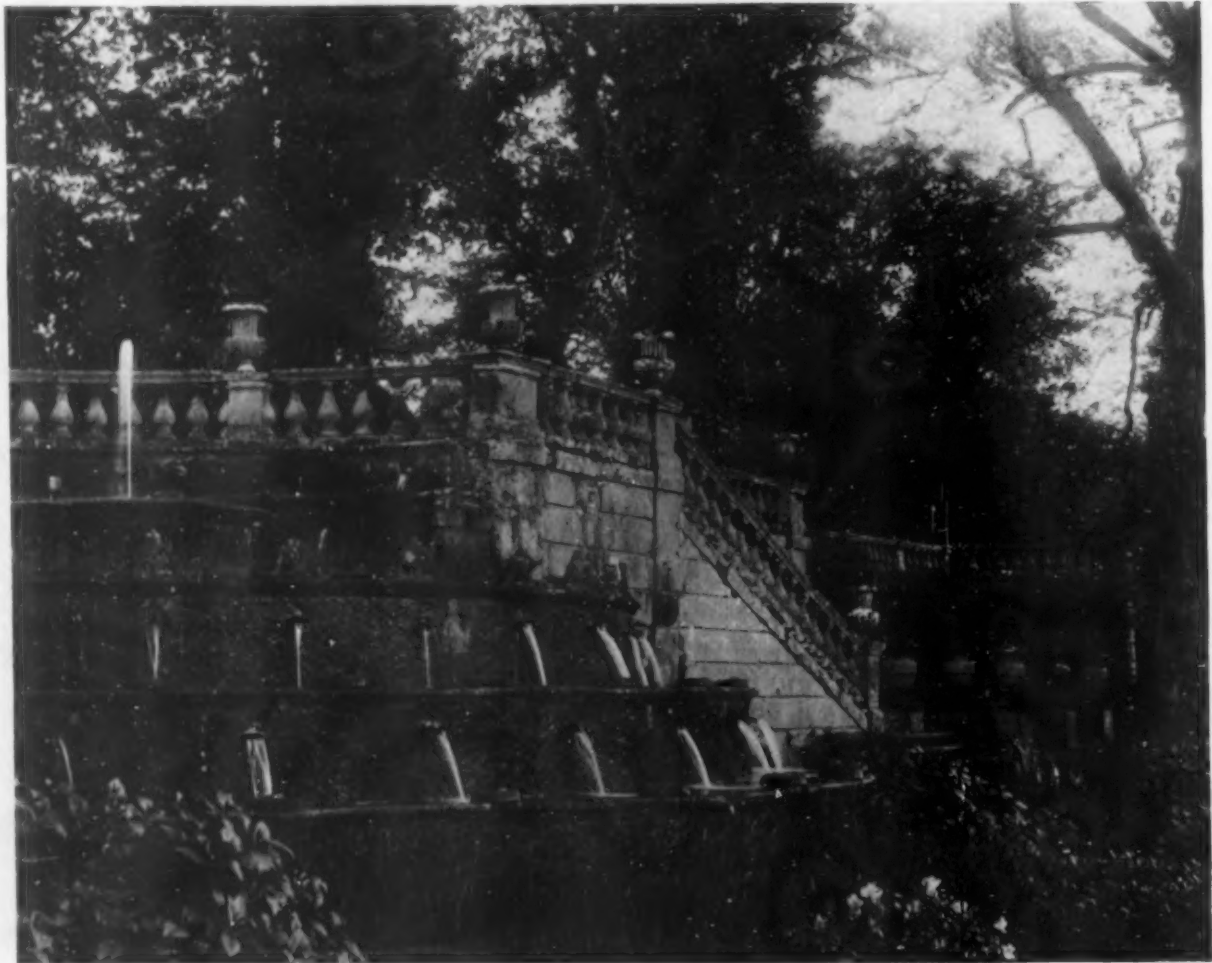
VILLA LANTE

From Water-colors by George Walter Dawson

The Gardens of the Villa Lante

to walk in, and from which to view as one wanders, the beauties of the parterred space just left below. Everywhere are fountains, either a series of jets or cascades, where are reflected niched walls and stairs and urns. But mere greenery, running water and these architectural ornaments are not all, for the shaded levels are heightened in color by great potted plants. Rhododendrons and azaleas,

finds himself in a grove of oak-trees that surrounds the formal part of the villa. Here and there, usually where a path divides, is a fountain or basin recalling the more formal arrangement elsewhere, but nothing more, for this is really Nature's part. In these thick woods, wild flowers and ferns cover the ground; ivy carpets it, clambering over banks and climbing not infrequently to the



THE FOUNTAIN, *on the Second Terrace*

VILLA LANTE

camellias and huge hydrangeas surround balustrades and border green alleys. One lingers and rests on old stone seats, listening to songs of birds and the ripple and splash of water, watching the golden patches of sunlight that sift through the interlacing branches and dance over lichen-covered walls, tree-trunks and columns entwined with vines.

Awakening from his reverie the visitor

topmost branches of the oaks. Trickling in and out among the great roots of the trees are little streams, so overhung with delicate ferns that, but for the gentle murmur of the water one would come upon them unawares. Beyond all these superb trees and their water courses and basins are out-lying olive groves and vineyards and the wilder and more rugged hill slopes.

A study of the plan (page 590) will show much better the actual arrangement. The formal part, occupying something less than four acres, is divided into four levels, the upper one being about fifty feet above the lower. Of these divisions the lowest, which we shall call the first level, is much the largest. It contains the formal garden and occupies about one third the depth of the entire plan.

terrace, and here are the entrances to the houses. In the center is found a circular arrangement of fountains in four levels which is illustrated on page 586. From each side of this fountain, stairs at right angles to the main axis lead to the third level. This is much deeper than the second, and is rich in its arrangement of fountains and basins.

Other terrace stairs lead to the fourth level,



THE FOUNTAIN, on the Third Terrace

VILLA LANTE

This level is simply divided by cross paths into squares for flower beds, and at the end of it are built two houses or casinos, balanced on each side of an open central axis which extends from front to back of the entire scheme, and on or about which every feature of the plan is placed. Between these two buildings extends a slope joining the first to the second level. The latter is a living-

which contracts in width, but which is longer again than the third. It is subdivided into three parts. First is a thickly planted grove with a green alley down its center, along the axis of which runs a stream. The middle division is occupied by an octagonal fountain of several levels. Surrounding it is a tall hedge, and overhanging it on each side are great trees. The third division of this level

The Gardens of the Villa Lante

is occupied by two little garden pavilions, and between them is a cascade which supplies water for the many fountains.

These are in general the features of this small villa. They are not many, but they are simple and all beautifully wrought into a whole in which not only is the scale of stairs and walls, of buildings and fountains, of balustrades and urns well conceived, but the scale of the plants and flowers and trees also. Trees balance columns, clipped yews and lemon trees balance urns and sculpture, box alleys are of calculated height and relation to the basins and walls. Flowers balance flowers, tall ones are never planted where low ones should be, and a low group never occupies the place of a group that should afford an emphasis in the design. Good taste has become a tradition; and having been established, seems never to have gone astray.

Not even in the more formal portion of the garden, the hardest place of all to attain harmony and accord is there anything that is seriously a false note. The planning and the planting aid each other. And this part is so very beautiful that it is worth while to

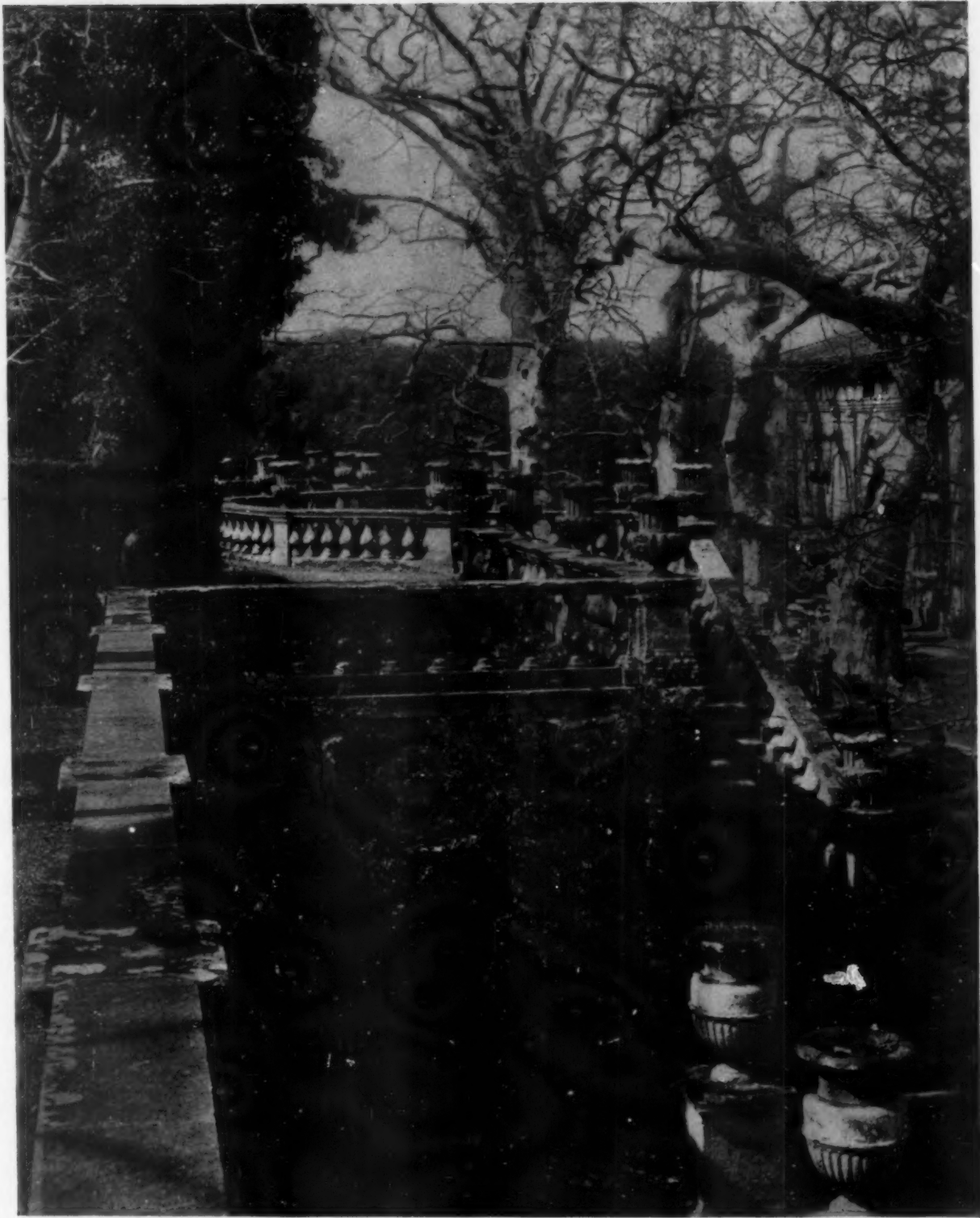


THE WALK BESIDE THE ENTRANCE WALL



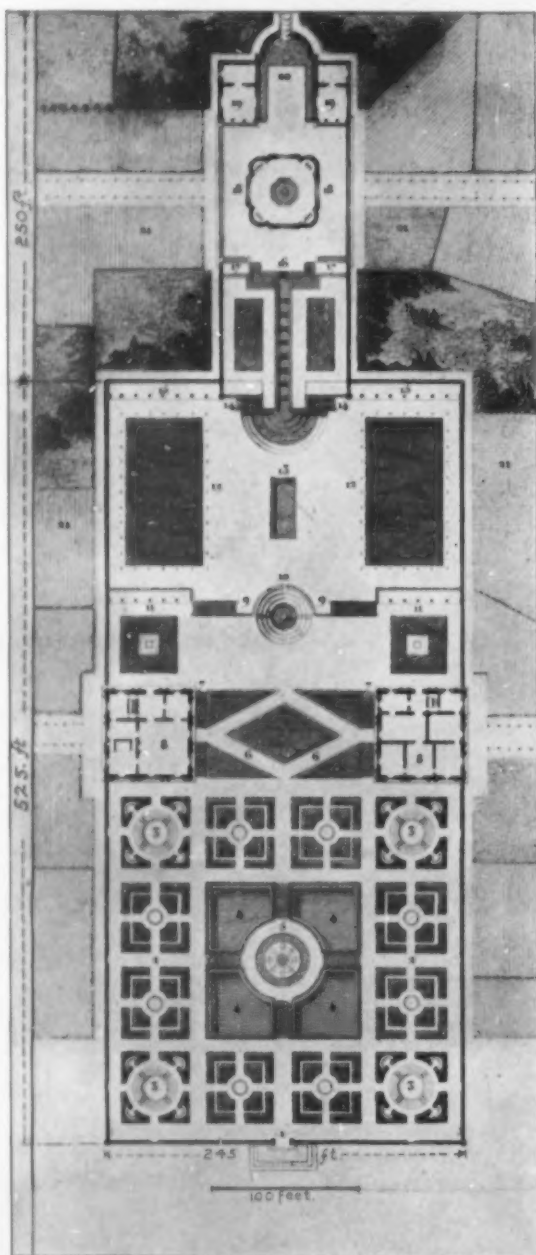
A WALK BETWEEN THE FLOWER BEDS

VILLA LANTE



THE BALUSTRADES OF THE THIRD TERRACE AT THE VILLA LANTE

The Gardens of the Villa Lante

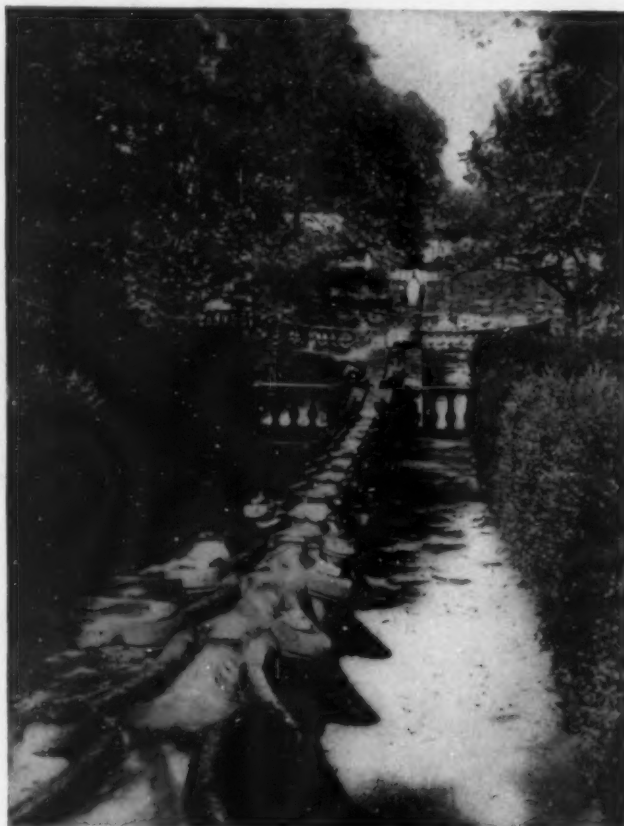


PLAN OF THE VILLA LANTE GARDENS

devote a little more attention to it. It is a big square, in extent something less than an acre and a half, every part of which is open to the full light of the sun. Bounding its east and north sides runs a box hedge, some twelve to fourteen feet high. This hedge continues along the west side, but here it is low, giving an outlook over the plains. The south side is bounded by the buildings and terraces. All about the garden runs a broad path. Within this, the garden is divided by

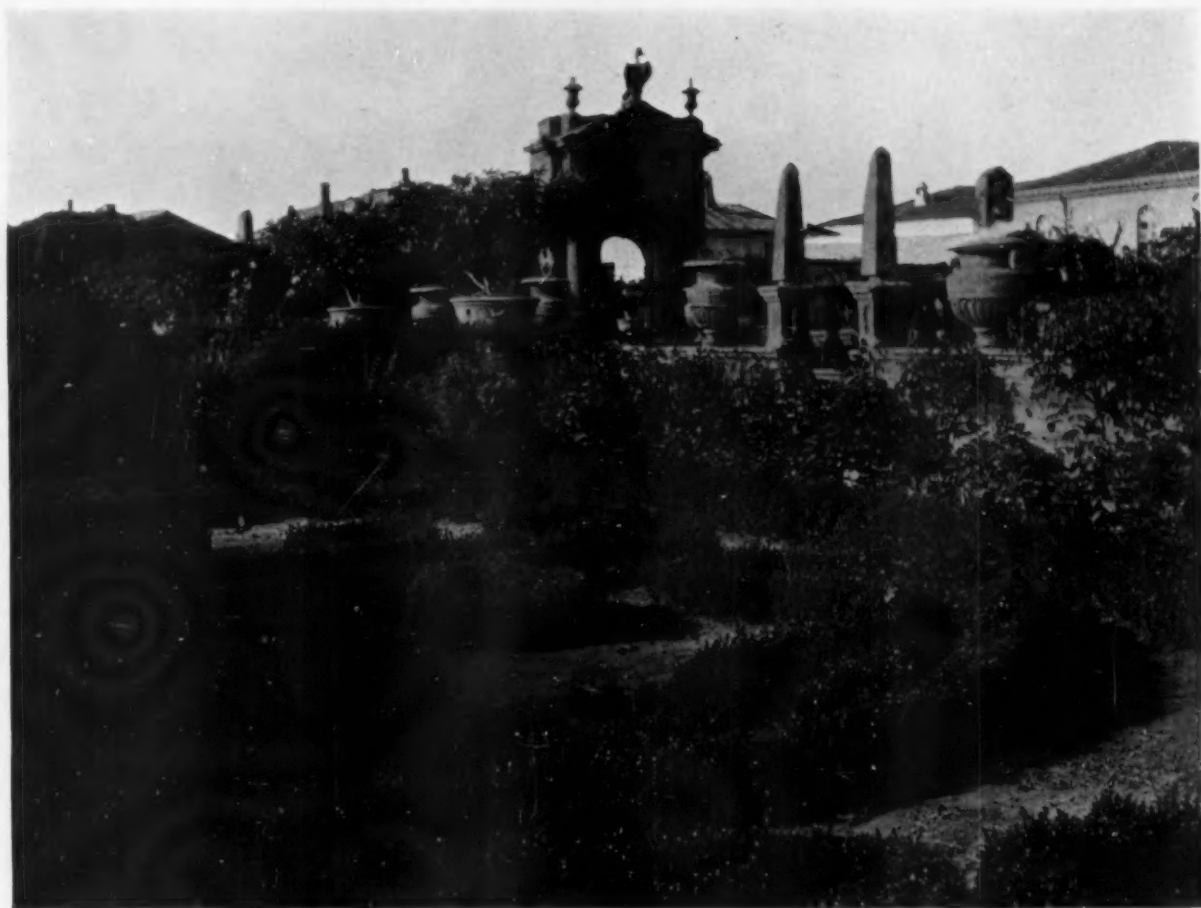
the paths running parallel to the central axis into three parts. The two long side divisions show a very wise disposition. They are filled with box; and form, in spite of their rather elaborate designs, restful gardens of green, which make a splendid foil for the long beds of flowers that frame them.

Across the two ends of the central division are parterres of flowers, while the center of this division and the formal garden contains a fountain with fine architectural features giving a center to what might otherwise be a



A WATER COURSE OF THE UPPER TERRACE

spotty design—a fault of so many gardens. It is this central pool, in fact, which is the distinguishing feature of the Lante garden. From midway of its sides it is crossed by four bridges, bordered by balustrades that meet in a circular path about the large fountain in the center. An arrangement of concentric basins, terminates in an octagonal pedestal supporting a central feature of a fountain that crowns every view across the garden. It is a splendid group of four fine



HEDGES OF THE PARTERRES

VILLA LANTE

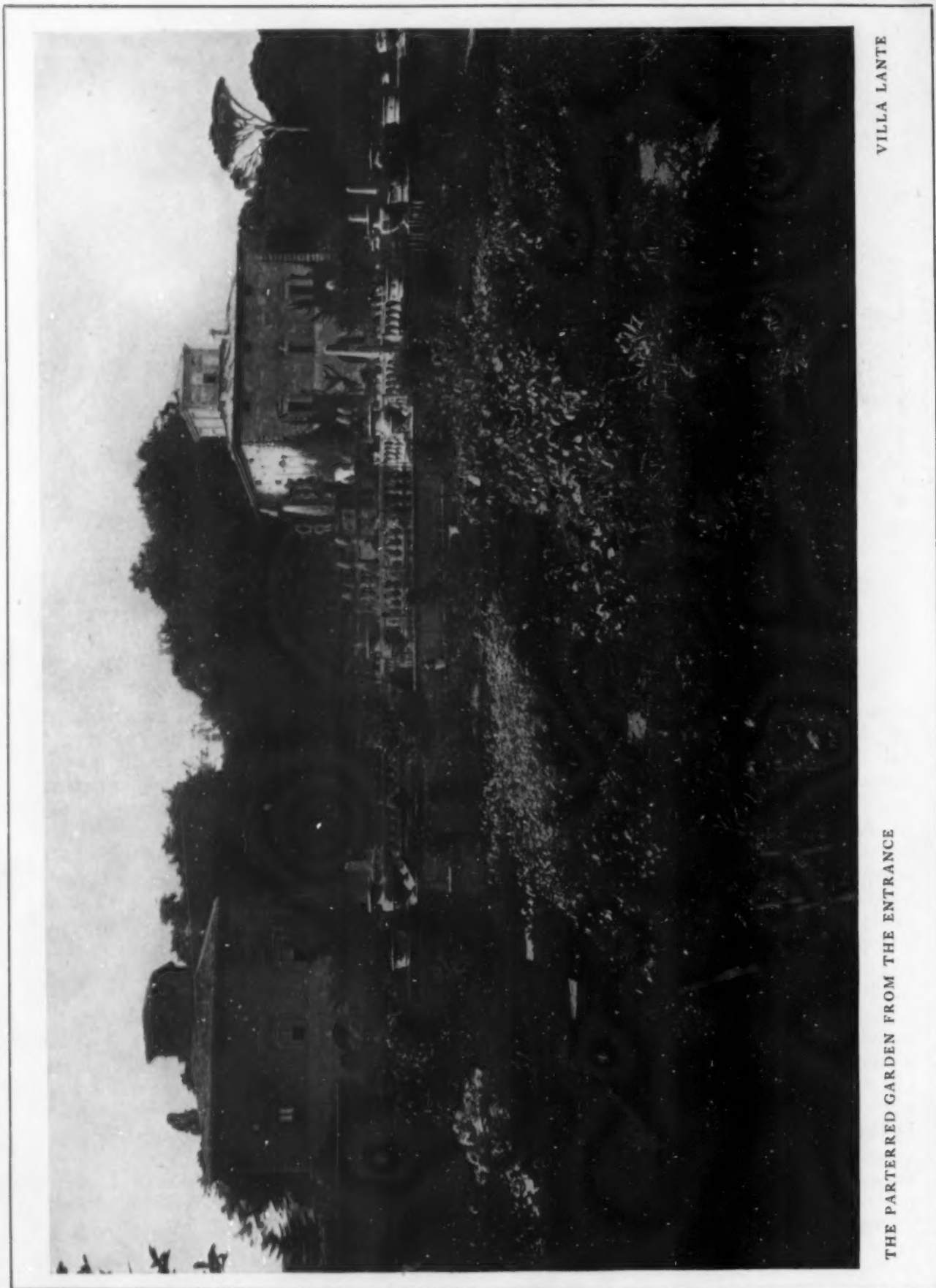
lads hewn in stone by a strong and sure hand. Lithe, graceful, athletic boys they are, beautifully poised, disposed in two groups, back to back, with four lions between them. Bathed as it has been, for generation upon generation by the gently falling streams of the fountains that play over them, the stone below has become as polished as metal and taken on a rich green and brown color like the bronze emblem of the Montalti Family the lads hold proudly high over their heads.

As for the flowers themselves, there are not as many, or are they as varied as in many a garden I know in this country. They are for the most part old-fashioned varieties, all the more beautiful because proved and best loved by the owners. Here are the flowers of our ancestor's gardens; lilies and roses chiefly,—those two favorites of all ages. Of the lilies, the stately white or Annunciation lily has been a favorite; and they seem as they stand there, in long rows with their tall and stately stems,

and their crowns of shining white, the purest, most exquisite and most beautiful of all the flowers. But "side by side in equal right" with the lily are roses of many sorts and kinds, old-fashioned and new. The damask, velvet, and double province rose, the sweet musk rose, double and single, the double and single white rose seem to be all there, as are also many varieties of the sweet-smelling tea roses. The sweet brier is not missing, and many beautiful semi-double old-fashioned sorts stand about, while others clamber over buildings and walls; indeed every tint and color and kind seems present.

In Spring the various bulbs, tulips, jonquils, narcissus and lilies-of-the-valley are in bloom. Then later come the day lilies. A special favorite seems to be a beautiful pale yellow one, as it grows under standard roses in great clumps and hangs over the box borders. Large clumps of the Tritoma are most happily placed with trimmed yews for backgrounds.

The Gardens of the Villa Lante



VILLA LANTE

THE PARTERRED GARDEN FROM THE ENTRANCE

There are peonies and columbines and fleur-de-lis, poppies, hollyhocks, marigolds, chrysanthemums, zinnias and dahlias, the tall-growing and low phloxes, pansies, petunias, geraniums and verbenas. Then there are such sweet-smelling flowers as violets and mignonette, jasmines and heliotrope, sweet peas (a few only) and great clumps of lavender, clove pinks and gillyflower and thyme. All these flowers and more are in this sunlit garden. It is not a long list but quite enough to give a perpetual bloom; and they are flowers, after all, that one most cares for.

Rarely have I seen flowers more effectively planted. In the small inner beds, always box-bordered, are the low growing flowers; in the long beds that enclose these are the tall standard roses and lilies and other tall-growing varieties; and the yews rise as strong cones at important points to hold all together. Thus the garden stands a part in a well-ordered scheme.

Lovers of flowers and trees, of sweet odors, of rippling and falling water, of balmy air and sunshine, will ever turn to it with joy. Lovers of trim, well-kept and well-ordered gardens will revel in it. Students, searching for



URNS OF THE BALUSTRADE

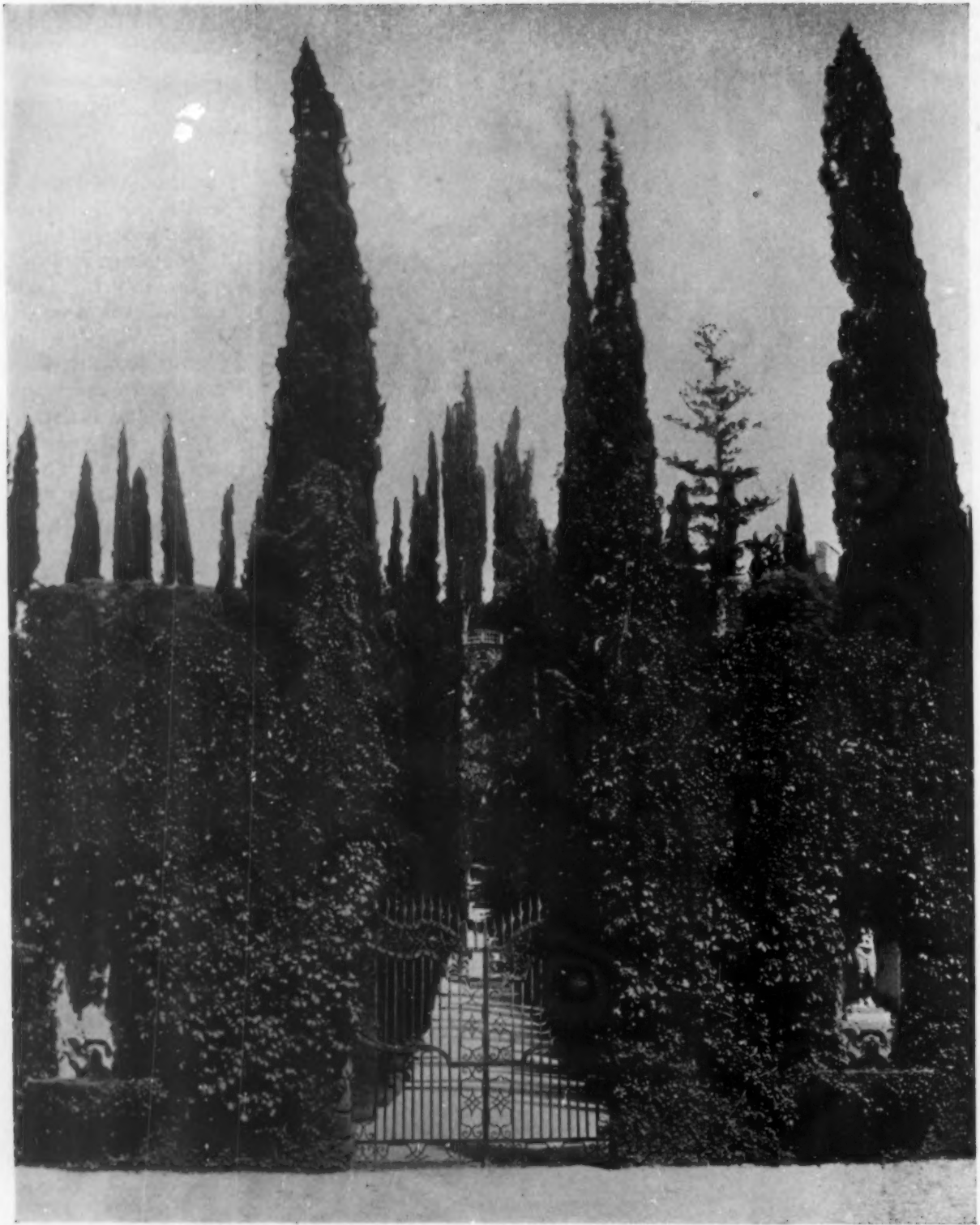
they were not to try to imitate her, but to follow her in the way that she ever signifies, keeping in touch with her at the same time that they built for their own comfort and use. So Lante was conceived and built, and it yet remains an exquisitely complete and unified work, to be classed among the most complete of Italy's art treasures, to be thought of, so far as its unity is concerned, with such finished gems as Gozzolio's Chapel, the Borgia apartments or Galla Placido's tomb.

George Walter Dawson.



A Fragment, Villa Lante

that proper unity between Nature and Art, will find here an example than which no better exists, for Lante is an instance of how flowers and trees, garden walls, stairways and balustrades and urns, fountains, still and running streams can be combined into one intricate yet simple scheme to produce a beautiful unit. Nature happily leads the way to unity and dignity and order, to system and consistency. And they were wise in the ways of Nature, as in the ways of Art, those old garden builders and splendid artists, and they realized that



IN THE GARDENS OF THE VILLA GIUSTI, VERONA

THE RELATION OF NATURAL TO ARTIFICIAL BEAUTY IN LANDSCAPE.¹

BY WALTER COPE

IN announcing this subject for discussion, I feel that I owe an apology for using such a broad, comprehensive title. Certainly, I do not intend to inflict on you a comprehensive discussion of the subject. It is too broad, and touches too many details for me to attempt anything like a thorough treatment in one paper. "The Relation of Natural to Artificial Beauty in Landscape" is, in fact, a subject on which volumes might be written. First, as to the word "landscape,"—I mean to use it in its widest sense as applying to any scene, whether that scene contain any element of man's handiwork or not. At the present time the subject of "landscape gardening," "landscape design," "landscape architecture," or whatever it may be called, is receiving a great deal of attention, but in speaking of artificial interference with nature, I should like to abolish the word "landscape" and use, instead, the words "outdoor design," reserving "landscape" for that broader meaning which would cover every scene, whether natural, artificial or partaking more or less of both: anything



ENVIRONS OF ALENÇON, FRANCE

in short, which the eye may meet under the open sky.

At this age, we are in the midst of great structural and engineering undertakings to meet the practical needs of our present civilization, with little thought as to their artistic expression. But times will change, and the practical developments of applied science will

some day give way to more definite efforts to make the face of the earth more beautiful. It may be a question only of a generation or two when the imagination of the multitude may cease to be moved, as it undoubtedly is to-day, by the great developments in transportation, the building of huge buildings and swift steamships, and by the constant improvements in electrical propulsion and communication. And when we shall have solved all these questions of applied science and are content with our achievements

in that direction, we may turn our efforts to still greater achievements in an artistic way. To-day those in whom the artistic sense is dominant are in the minority; and this has always been so, and probably always will be. But to-day differs from past ages in this fact, that the great majority of people in this age do not really care for artistic expression, do not care as much for the beautiful as they do for what we commonly call "the practical." To-day the artist occupies a relation to the

¹ An address delivered by the late Walter Cope before the Thirtieth Annual Meeting of the Fairmount Park Art Association, Philadelphia. Many lantern slides were used to illustrate the paper. Some of these illustrations are given here. Others have been added with the assistance of Mr. Frank Miles Day who accompanied Mr. Cope in various excursions he made while preparing an article on a kindred subject for *HOUSE AND GARDEN*. This article was unfinished, at the time of Mr. Cope's sudden death, October 31st, 1902.

The Relation of Natural to Artificial Beauty in Landscape

great mass of humanity almost analogous to that which the mediæval alchemist or scientist held in the day when it was the artist who counted, and who captured the applause of the multitude. It is true that the support of the multitude is constantly increasing; but as

abrogate. The primary laws of physics must govern everything which he builds, and the artistic expression of his building must reflect an acknowledgment of natural laws. But in distinguishing between these two agents, I mean to refer to Nature as that which she

does without the aid of man, what she would have done had man never lived upon the face of the earth. On the other hand, in many scenes and many things which we love to look upon, there is predominant the other agency; and our delight in its contemplation at times transcends even that which we feel in looking upon Nature. It is the thought that this stone has been hewn and set, this building has been reared, this



NEAR POGGIO IMPERIALE, ITALY

yet this support has not swept everything before it, and a utilitarian and purely practical tendency is still dominant. The artist of to-day is not in need of better criticism. He has as good criticism as any age has produced; but he is in need of a greater amount of criticism, and of the backing of the majority of the people,—the criticism of the masses which finally, if not immediately, condemns the inartistic and upholds that which is sound and true in art.

Whatever scene our eyes may light upon, whatever landscape we may contemplate, there can be only two factors, two agencies, which determine its effect upon our minds, upon our sense of the beautiful—Nature and Man. Nature, of course, is a very wide term, but we all know what it means. It is the supreme, the eternal, ever-present factor. We cannot escape from it entirely if we would, for even man in his works is governed by Nature's own laws. No one of them can he undo or



THE SHORES OF LAKE LUGANO



A WOOD-PATH IN THE GARDENS OF MON REPOS

path has been cut, these trees have been planted by *man*, and to satisfy man's needs and ideals. Perhaps no two of us could agree upon the intensity of pleasure derived from the contemplation of a great cathedral, on the one hand, or the majesty of a rock-ribbed mountain, or the boundless sea, upon the other, nor is it worth while that we should agree. To some of us, Nature appeals more than art, though I believe that to most of us each appeals with almost equal force, according to our varying moods.

It follows, then, that if we are to arrive at the true sources of artistic enjoyment, we must cultivate and love and study, first of all, *Nature*; and after that, man's history, man's ideals, all, in fact, that has led him to express his wants, his aspirations in physical form. This last is nothing more nor less than the study of architecture in its broadest sense.

For all that man builds with an eye to use and beauty is architecture in the sense that it is governed by one system of principles and laws. From time immemorial man has built houses and temples and bridges, he has hewn roads and laid out gardens and has wrought whatever pleased him upon the face of the earth to satisfy his needs, material and spiritual. And from time immemorial it has pleased him, and it pleases us to-day and will always please our descendants, to follow certain methods, certain principles of dimension, direction and proportion in that which we lay out and build. These methods are, no doubt, deduced primarily from our innate sense of natural laws. But it is scarcely necessary to go into the source of them. Suffice it to say that it is an indisputable truth that man prefers to set stones level, to build walls straight, or, at least, symmetrically curving, to make level places

The Relation of Natural to Artificial Beauty in Landscape



AN AVENUE OF PLANE-TREES IN THE JARDIN D'ESSAI, ALGIERS

on which to stand or walk, whether they be floors beneath a roof or terraces under the open sky. His sense of mastery over Nature is expressed in doing things not as Nature would do them. Nature upheaves and splits and tumbles down her rocks. Man hews them into blocks and sets them level and true and rears them into walls. So it always has been—so it ever will be.

In every landscape, then, these two elements must remain distinct. We cannot absolutely unite them nor deceive ourselves into thinking that we can. We cannot modify to any extent worthy of consideration the process of natural growth; or at least, such modification can be but temporary. Nature is absolutely continuous and persistent. We must then regard ourselves only as intruders, invaders. It is true that we can interfere with Nature, but it is my purpose to point out that it is not as interferers that we should regard ourselves. As invaders we may, for we could not avoid the

position if we would, unless indeed we return to absolute savagery.

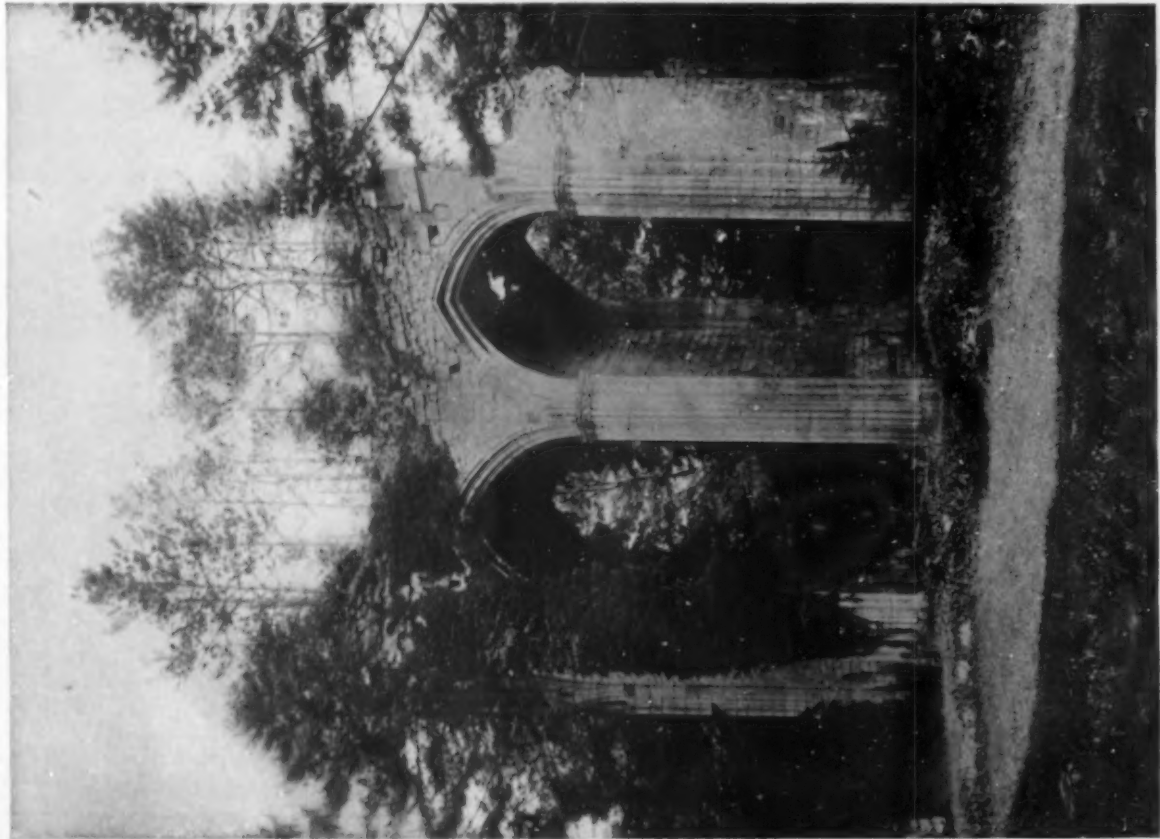
About the middle of the century just passed, there grew up a school of landscape gardening, so-called, which was perhaps a natural reaction against the extreme and lifeless formalism into which architecture had descended. This school made a complete revolution in the principles which had always, before that time, governed all artificial interference with the face of nature. It did not propose to do merely what man had always been pleased to do in the way of laying out and building and planting, but, instead, proposed rather to imitate and follow Nature on the lines which she has always reserved to herself. This school still has its disciples; and the results of its work are all about us and have caused, to my mind, a most deplorable subversion of the laws and the principles upon which beauty in landscape must depend. Nature is entirely able to do without the aid of man, and it is equally true



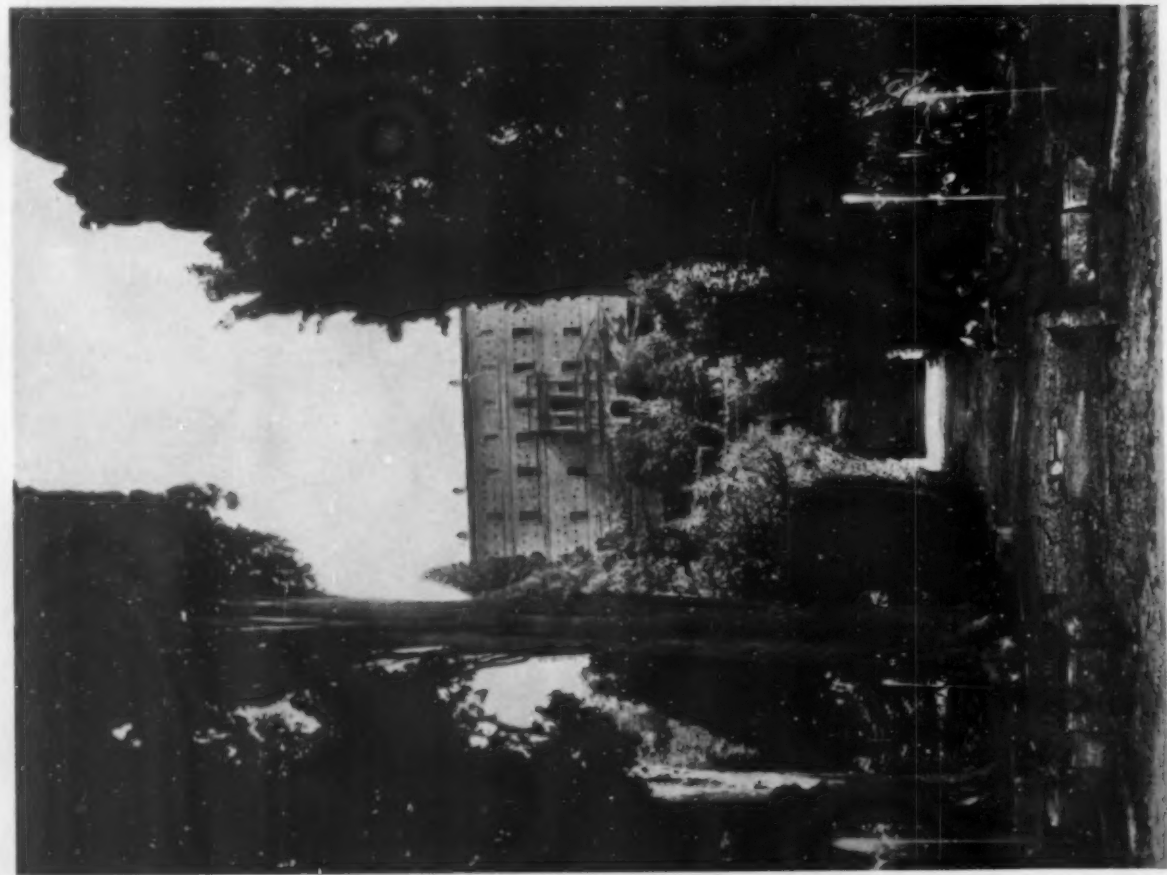
THE PLACE DU CHÂTELET

PARIS

The Relation of Natural to Artificial Beauty in Landscape



RUINS OF THE ABBEY AT JUMIÈGES



IN THE GARDEN OF THE VILLA D'ESTE AT TIVOLI

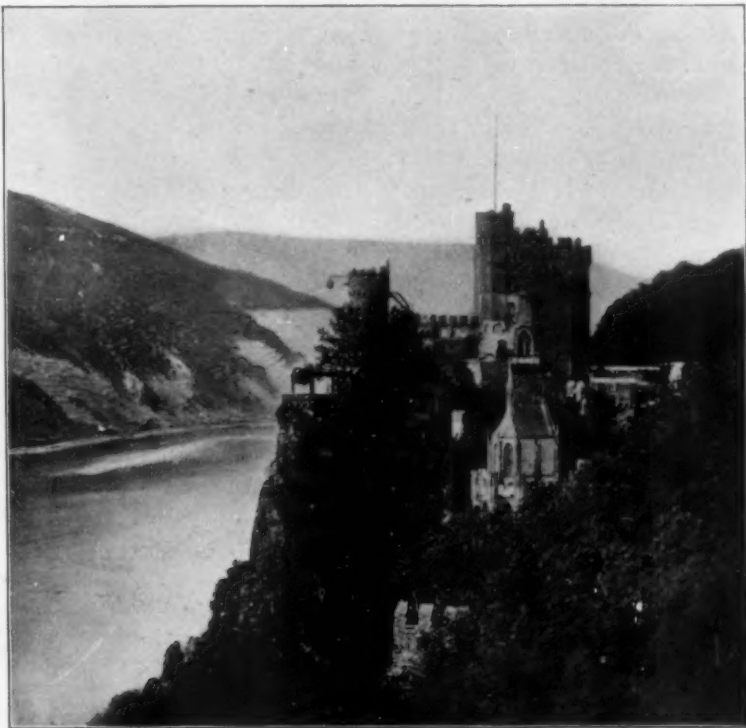
that it is impossible for man to imitate Nature without making himself and his work more or less ridiculous. When he attempts it, he must cast to the winds all the methods, all the principles which he has developed in centuries past, and he must play at his game as a child would play at horse. But ever and again he has to leave his play to attend to the serious matters of life, to build a house or a flight of steps, and these he has to do on the same good old lines that have always prevailed in architecture. He may build his silly little rockeries in would-be imitation of Nature and cut his meaningless winding walks, but he cannot cease to build civilized buildings, he cannot be content to live in caves or in rude, shapeless huts.

The moral of all this is: let Nature alone, except where, to satisfy your own practical needs, to satisfy your own ideals of the beautiful, you invade her sacred domain with works that are frankly and freely designed upon lines not imitative or in competition with her, but rather on lines which have commended themselves to man as necessary, reasonable and beautiful from his own particular point of view, lines which embody all which he has ever developed as an expression of his own mastery over the earth.

Can we then intrude upon Nature in anywise without destroying its charm? Decidedly we can. We may invade Nature with our works and find the result all the more charming; and in the same manner, Nature may and does, invade our works only

to increase their charm. But the source and reason of our invasion must announce itself frankly. We must feel that this space through the forest has been cleared and leveled in order to meet some human need, that it reminds us of the existence of man and enforces the *human* element, and so it serves as a foil or contrast to Nature's work.

To look at the other side, what can be more beautiful than the work of man overgrown by Nature—the ruined abbey wrapped in ivy, or the old Italian garden, where the balustrades are half smothered in vines and the vistas down the long paths and terraces are framed between giant cypresses, growing without restraint, long after the builders of those stately balustrades and fountains are forgotten!



A CASTLE ON THE RHINE

A striking example of the charm derived from the contrast between the natural and the human element

Nature in her own wildness and ruggedness and majesty, we cannot rival, and she, on her side, makes no attempt to rival us. The majesty and beauty of the lonely mountain-side we cannot create, but we may invade it without destroying its charm. Nay more, we may introduce the human element in a way only to heighten and increase that charm, and it is just where those two elements meet, each in its purity, its frankness, its directness, that we often find the very highest and keenest sense of the beautiful. Can anything be compared in beauty with the views from out the terraced gardens of the Italian lakes, across the deep, smooth surface of the water to the great mass of the Alps beyond? Is a flower ever more beautiful than where it has grown in the crevices of a mouldering ruin?

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And which is most desolate,—the city street, devoid of one touch of natural growth, whether of leaf or flower, or the unbroken expanse of a trackless plain? We have our moods when each of these may please us, and Nature has every advantage both in majesty and beauty, but it remains that man is a social being, and, as a rule, he loves to be reminded of the existence of his fellow man both past and present. He will never resent the evidences of that existence, if they occupy a reasonable and proper place.

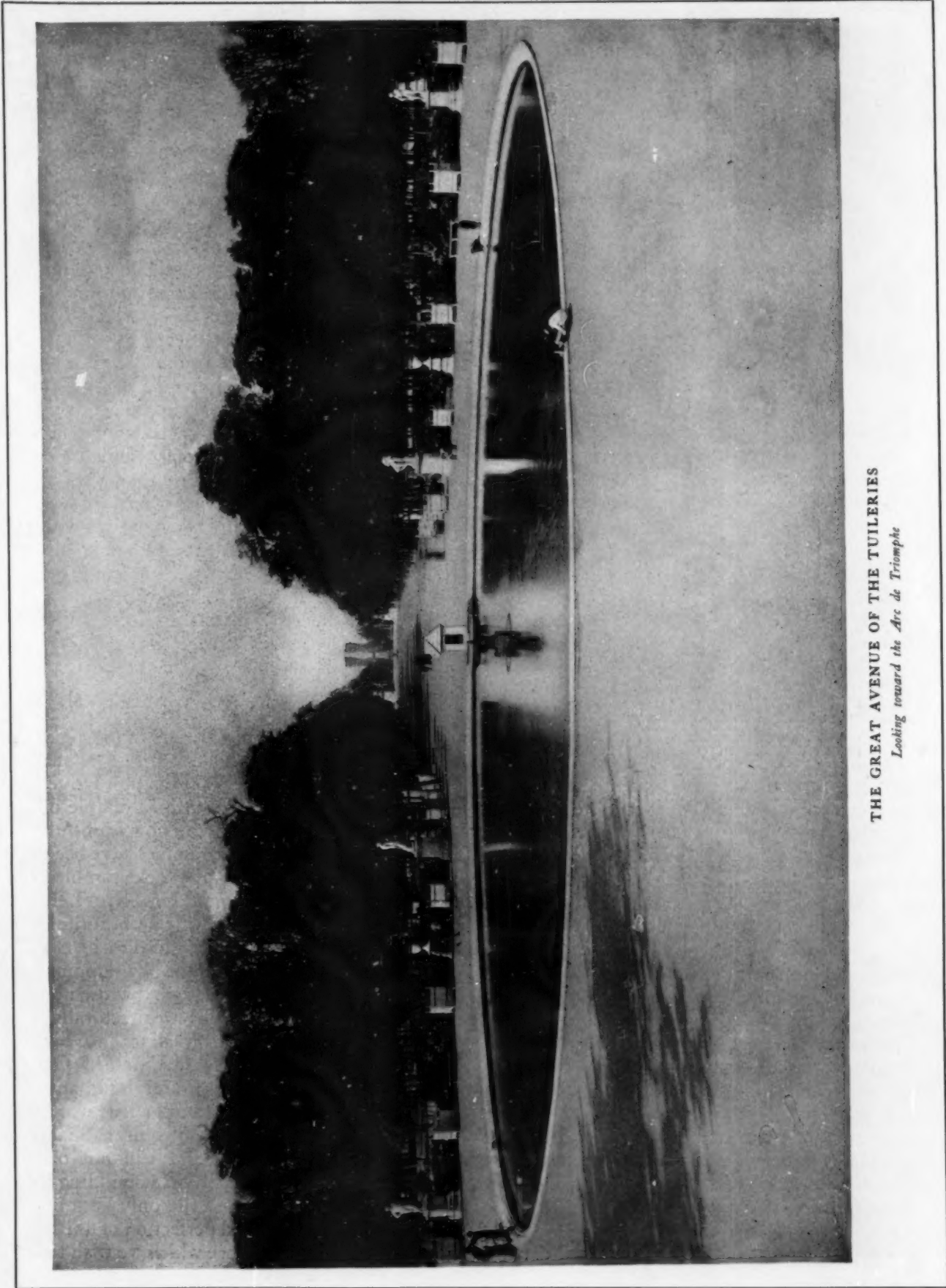
To come, then, to details. Where and how may we invade Nature? We *must* build our houses, our cities, we must bridge our rivers and ravines, we must lay out our roads, even our railroads, and we must go even further. We must, if we are to satisfy our sense of eternal fitness, make our terraces and gardens where, while asserting our dominance, we can hand over a larger share to Nature's decoration of trees and flowers. Nay, we can

even take these trees and flowers and arrange them in formal lines, as we might build a wall, according to our own ideals of what man should do. Nature would never do so of her own accord. An avenue of trees planted at regular intervals, or a trimmed hedge, is as much and as confessedly artificial as the road which they skirt. The box-borders of a garden are, in a sense, as architectural as a stone balustrade. They are simply the works of man in a living medium instead of in a dead one. It is merely a question of how much we shall do of this sort of work, how much is appropriate in a given place to emphasize this mastery of man over Nature. Manifestly, it must depend upon the dominance with which we wish to assert, the extent to which we wish to remind ourselves of, the human element. A planted avenue has no place in the midst of an uninhabitable plain. It belongs as part of a house, some human arrangement made for man's use and delight.



AT STOURTON

ENGLAND



THE GREAT AVENUE OF THE TUILERIES
Looking toward the Arc de Triomphe

The Relation of Natural to Artificial Beauty in Landscape



IN THE GARDEN OF THE VILLA CONTI, FRASCATI

But in proportion as we separate ourselves from centers of human life should we restrain ourselves in making artificial arrangements of planting. A garden is nothing but a great outdoor room,—a house, so to speak, under the open sky, in which the levels, the width of the paths, should be determined by the same principles of design as we would apply within our houses in the arrangement of our rooms, but whose decoration and coloring, so to speak, is turned over to Nature. And a park made for the use of the multitudes of the city will, in the same way, find its greatest beauty in allowing man's work and nature's to follow each along its own lines. Why is an avenue of great trees more majestic than an equal number of trees equally spaced, but artificially dotted at random over a given area? The avenue in its arrangement, in its spacing, is *man's* way of arranging trees. It is like a peristyle of great columns; but an equal

number of trees equally spaced and yet at random is neither man's way nor Nature's. It expresses neither one thing nor the other, either to the lover of art or to the lover of Nature. Nature does not plant her trees like a crop of corn, at suitable intervals and of equal age and size, and it is only where there has been an unsympathetic and unnatural and Philistine interference on the part of man, whether in planting or in cutting down, that we find trees grouped aimlessly, but at equal intervals.

Nature does not build river-walls or bridges or roads any more than she does houses, much less does she make railroad cuts or embankments. What, then, should be our rule in dealing with these? The cuts and embankments for railroads our landscape gardeners have, fortunately, generally given up in despair. Surely, if not discouraged, Nature will take better care of these than man can possibly do. She will gradually shroud them in trees and thickets and hide the ugly bare gashes that the hand of the

engineer has made. The Wissahickon Drive, in Fairmount Park, is a beautiful example of this. Did it ever occur to you how frightful, how hideous the Wissahickon must have been when that drive was made—the rocks tumbled down into the stream in great masses? Left alone, Nature has made it utterly beautiful. But what of our river walls and bridges? Do you think to make these beautiful by building them carelessly, roughly, on lines that are not true and perfect and beautiful architecturally, and at the same time cut off all chance for Nature to hide their naked ugliness? Or should they be built as we would build any work which we are pleased to call a true work of art, a true masterpiece of architecture? Shall they be carefully designed and laid out on perfect curves as we would a great building? Certainly,—why not? And the only limit in the matter of costliness and perfection of finish should be the predominance which we wish to

give at a given place to the human over the natural element. The well-hewn and graded slopes and levels and bridges of a great mountain pass may rightly be treated as merely utilitarian, laid out on the lines of the most utter reasonableness, the best engineering—just, for instance, as the Wissahickon Drive—without undue expense of finish or perfection of curve. Nature will take care of them if she is left to herself; and as time goes on, the ravages of man's hand will be lovingly hidden by moss and leaf, and there will be nothing to mar our sense of the reasonable and beautiful.

But in a great city, or its park, or within the well-kept precincts of a country place close to the house, where man must be constantly reminded of his own existence, where people congregate, there it is appropriate that the greatest architectural perfection, the most careful study of design, should be given to every artificial work. We are so trained to think that what we build in the shape of a house must be carefully studied by men who have given their lives to the subject, whose life-work it is to design, that in this last century we have forgotten that all building, all artificial interference with the face of Nature, is only the visible or the physical expression of man on the face of the earth. And the same principles of design that determine the proportions of a façade govern the dimensions that we would spread out on the face of the ground. A flight of steps out under the open sky is just as much a matter of nice design and proportion as a façade of a building. We are not used to thinking so, especially here in this part of the world, but I believe we are coming to it; and everyone did think so before the beginning of the century just past. All outdoor design was considered as only a part of architecture, and the same nicety and skill was applied to it as in the building of houses. The idea is not only unfamiliar to us of the present day, but it is one I have myself found very hard to put into practice. We have all of us grown up in an



IN THE BORGHESSE GARDENS, ROME

An example of a park wood-path

atmosphere of believing that the work a man does with pick and spade is an entirely different thing from what he does with hammer and saw, but it should not have been so considered.

Let Nature, so far as she will, clothe this work of ours—whether it be simple or elaborate—in her own way, and still the effect will be more and more beautiful. The two elements will stand in stronger and stronger contrast to each other; not in discord, but in utter harmony and agreement. I, by no means, urge elaboration or over much ornament in that which we do. In this we should be governed by the same rules of good taste and restraint that should characterize every architectural work.

In this country, we have been so affected by the school of landscape gardening, to which I have referred, that we are afraid of the doctrine of formalism. The American of to-day, when he sets about improving the landscape, is very apt to think that he should confine his formal work to buildings; and, after that, pitch

The Relation of Natural to Artificial Beauty in Landscape

into Nature with spade, axe and pruning-hook and impress upon her the fact of his existence by thinning out trees in one place, spotting young trees aimlessly about in others, laying out meaningless and meandering roads and paths and building rustic bridges and what not, with the idea that he is showing his sense of harmony with Nature. If he builds walls or outlying works in stone, he feels called upon to give them what he terms a rustic appearance. He fits their tops with jagged pieces of stone, paying but minor heed to lines and levels and to the question whether any wall is needed or not. Now, there never was a piece of stonework that suffered from being too well and decently laid, and there never was a path that looked the better for curving to a given spot when the curve was due to no natural obstacle and did nothing to make the grade

easier. And when we come to the cutting and planting of trees, as practiced, perhaps, more particularly in this neighborhood than any other place that I know of in the world, I can scarcely restrain a feeling of bitterness. What other part of the world has been more richly endowed by Nature with noble, native trees

than ours, or what more beautiful forest undergrowth can we find than that which springs naturally where it is permitted in the woods of Pennsylvania? Why should we insist in discarding our native growth in favor of trees which are not at home in our country-side and never will be? The pointed spruce, which

belongs among the rocks and precipices of the mountains, or the rocky coasts of New England, has no sympathy with our softly rounded hills—its aggressive, pointed form needs the contrast of huge rocks and cliffs to harmonize with any open landscape. Can the poor, insipid maple (that is perhaps a little hard) compare in beauty with our sturdy, native oaks and chestnuts and sassafras? And as to undergrowth,—why do we insist upon cutting off the supply which Nature is always providing of young trees that will, in time, take the

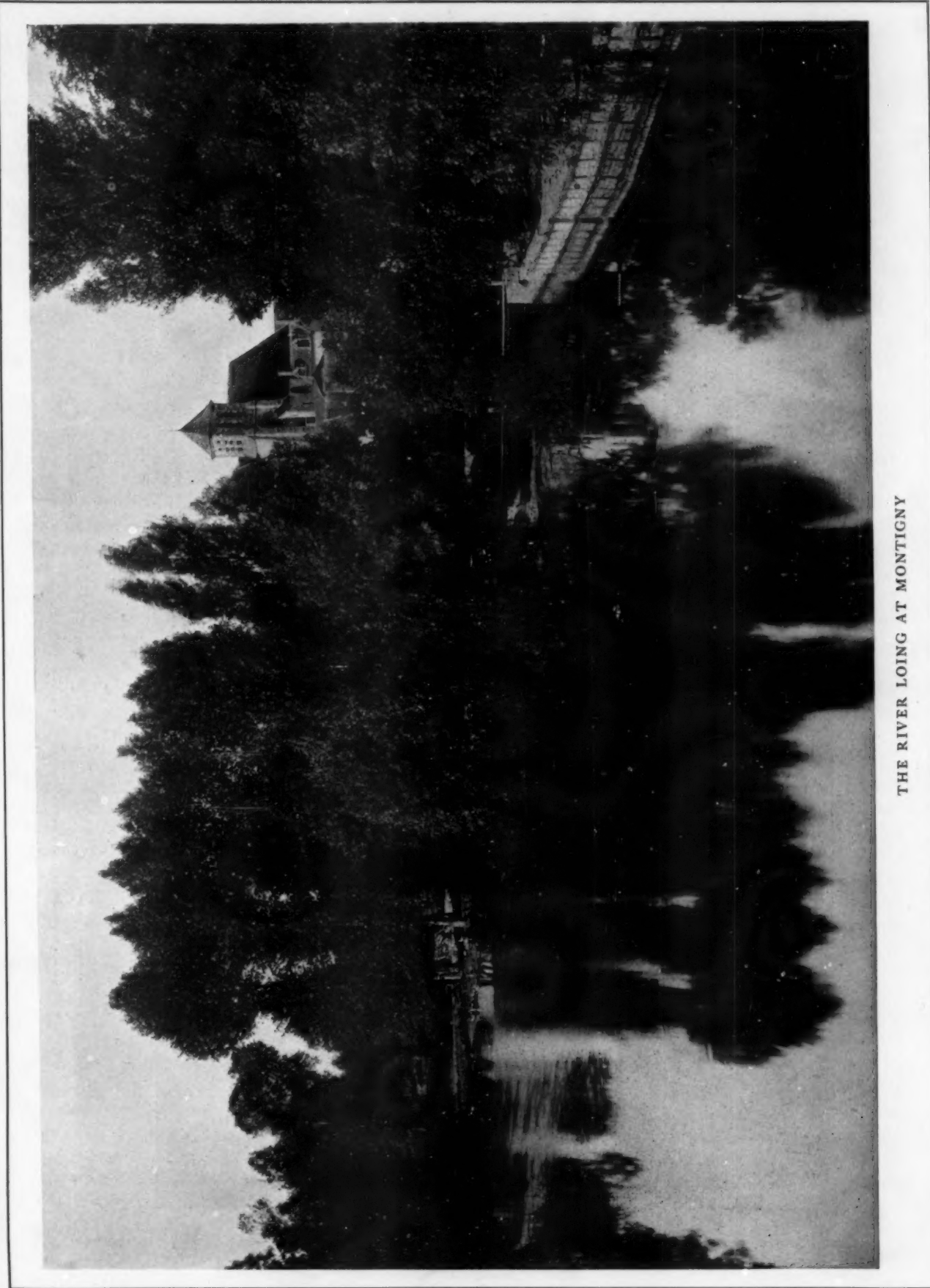
place of the taller ones as they die? And why, too, in cutting down our thickets, do we deprive the birds of their nesting places and the ground of its natural store of moisture, so necessary to the health of trees? There is a good old word in our language which is becoming obsolete in this part of the world,



IN THE BORGHESI GARDENS, ROME

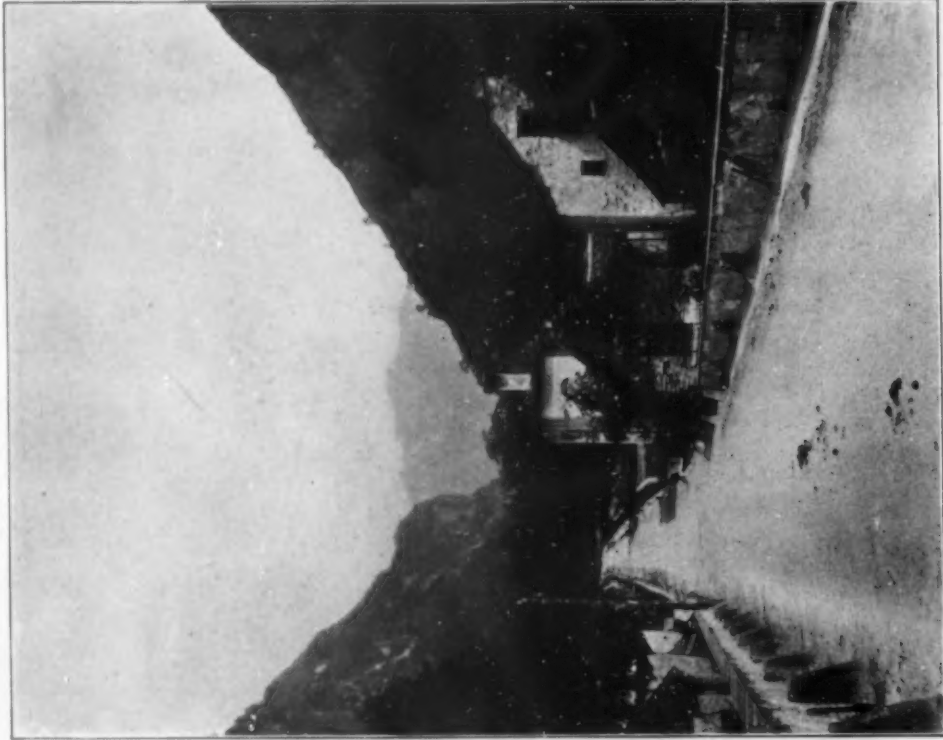


A STAIRWAY IN THE GARDEN OF THE VILLA D'ESTE, TIVOLI



THE RIVER LOING AT MONTIGNY

The Relation of Natural to Artificial Beauty in Landscape



ON THE SIMPLON PASS, SWITZERLAND



AN ENGLISH ROAD
Perfect in its directness, simplicity and beauty

and the fact bespeaks our lack of appreciation of what Nature will do for us if we let her. It is the word "copse" or "coppice,"—that natural tangle of trees, little and big, with broken outlines against the sky, a mere fragment of woodland, perhaps, but in itself offering a thousand beautiful studies in rounded or broken outline of twig or foliage. Where can we find more lovely masses of broken skyline, of color, light and shade and blossom than along our untouched hedges? What has the nurseryman given us to take the place of these where they have been destroyed?

If, then, we are to invade our woods, let it be only with wood-paths, and let these be as modest as may be where few travel over them; and where the multitudes must needs enjoy the woods, let good, wide, decently leveled and decently-kept paths be run. If it is distressing

to see a rough railroad cut or an embankment in the midst of beautiful mountain scenery, it is equally so to see a wood overrun by people. I know of nothing more unpleasant than a picnic grove. There is in it only the feeling of desecration. Where people, then, must congregate beneath the shade of trees, let broad walks be provided in a decent and formal way, a way to acknowledge man's self-respect and, at the same time, his reverence for Nature; and let those parts of the woods

not open for such walks be kept sacred, if possible, from human footprint or touch.

If trees must be planted (I except avenues,) plant them as Nature would, not at "suitable" distances and each one just as big as the nursery will afford, but sow them hit or miss as Nature does and close together or far apart as chance may place them, and not all of a size

for, if you are to grow a wood or a grove, you must leave to Nature to determine which young tree shall outstrip its neighbors. If you cannot persuade yourself that this will produce a beautiful effect, go into any wild natural wood and see how the roots of even the finest trees are interlocked and their trunks almost united in places. It is by this very overcrowding that Nature produces her most beautiful effects of light and shadow and of contrast; it is the first cause of all pictur-



THE WISSAHICKON DRIVE, PHILADELPHIA
An example of a road simply and admirably engineered, then left to Nature to beautify in her own way.

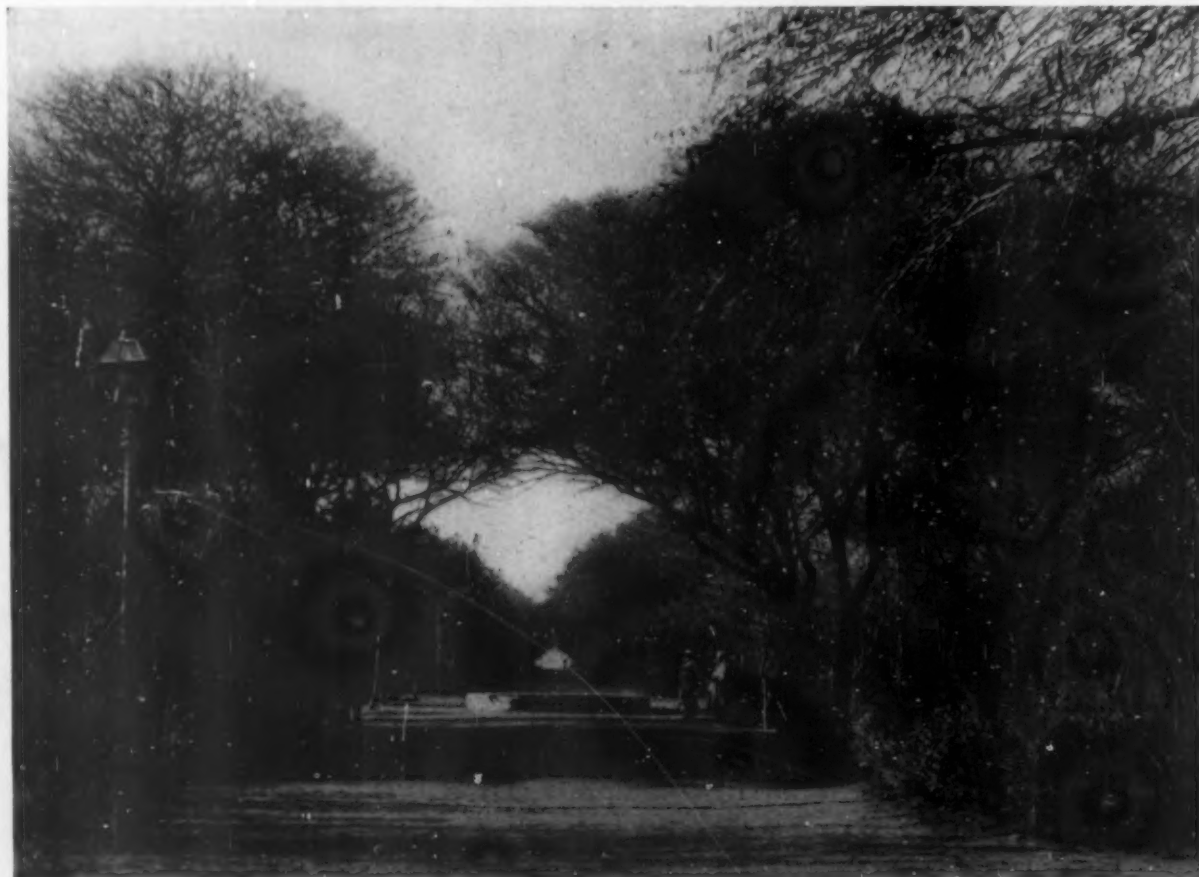
esqueness in bough and foliage. *Luxuriance* of natural growth should be our aim.

On the barbarous practice of lopping trees I need scarcely comment; but let me make another protest. Having planted flowering shrubs, why should we trim them into rounded balls every winter, and thereby cut off most of the bloom-bearing wood? In their proper places the trimming of hedges and box-borders and yews into stiff architectural shapes is one thing; but to trim shrubs, which are

The Relation of Natural to Artificial Beauty in Landscape

beautiful because they bear long, feathery sprays of flowers, has no excuse. It is generally from last year's wood that the flower-bearing shoots spring, and to cut these off each winter means little bloom in the following spring or summer. We need waking up in some of these things. All about Philadelphia this is the practice among

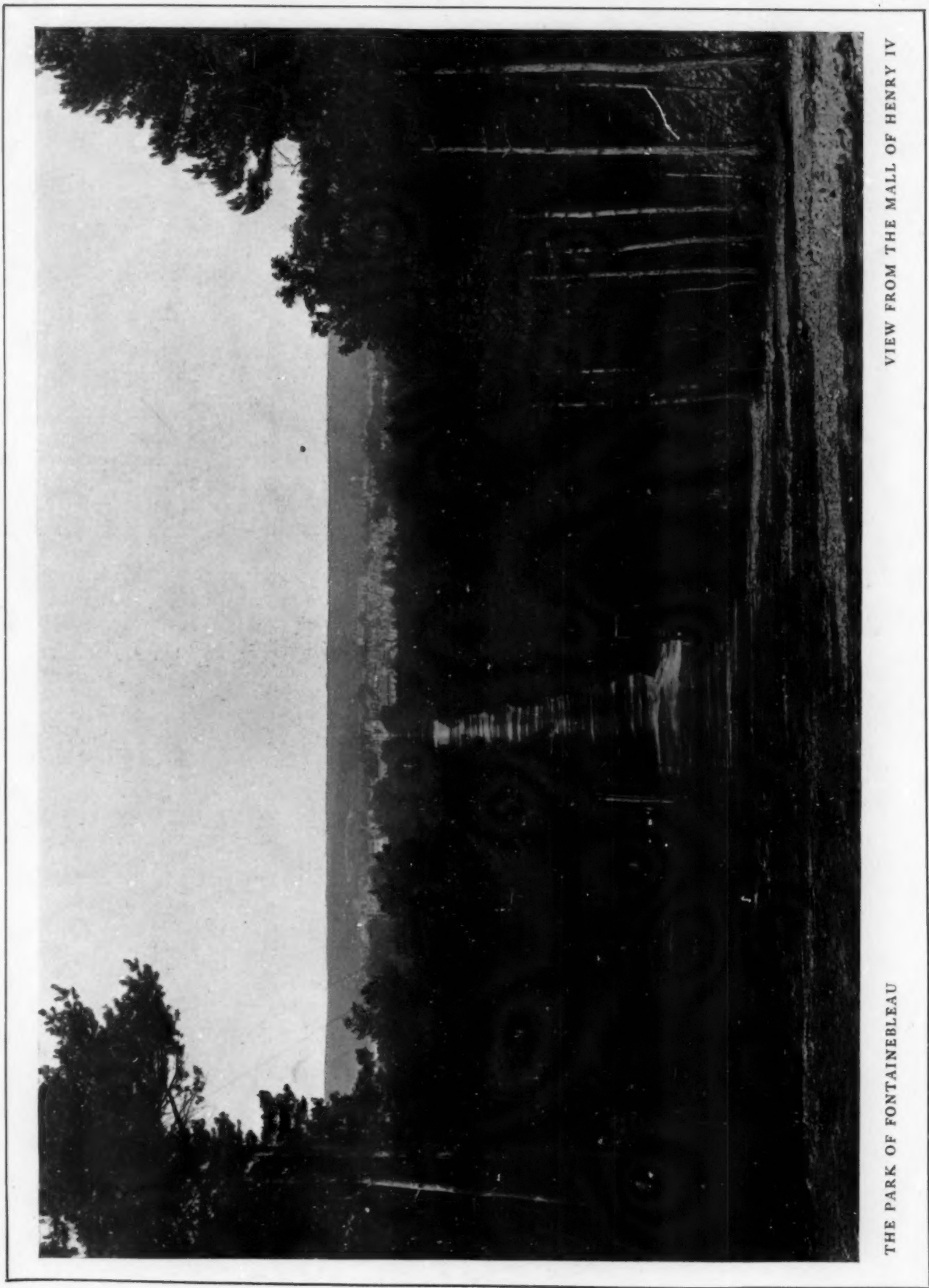
To sum up: I would urge simply that we take Nature more thoroughly as we find her and as she would be if we let her alone, that we treat her with more respect and allow her free sway where we acknowledge her right to exist at all; and that in all we do of artificial work, whether it be to build houses, to level and open roads, to lay out walks and gardens, we do all



AN AVENUE OF GUM-TREES AT BISKRA, ALGERIA

the gardeners. People who believe that they have beautiful places, and have set out plants to grow, allow their gardeners to sweep over them every spring and trim these feathery shrubs into round buttons; it is senseless, aimless, ugly, unheard of! I do not know where it came from, but it certainly pervades in the districts around Philadelphia. If flowering shrubs *must* be cut down, well and good, but take them down entirely, just as you pick out a fern from the midst of a group without marring the beauty of the rest. Trimming a flowering shrub is as absurd as trimming a maiden-hair fern with a pair of shears.

with an eye to the eternal fitness of things, not hoping to improve upon Nature, but merely to make beautiful works of our own. These cannot, if they are really beautiful and reasonable, ever interfere or mar to any extent the beauty of the landscape, but will only serve in the long run to heighten its interest and charm. If this country should ever become depopulated in future ages, let the stranger wandering over it feel not only the beauty of its natural hill and forest and river, but, as well, the beauty and perfection and dignity of all that we have left behind us.



THE PARK OF FONTAINEBLEAU

VIEW FROM THE MALL OF HENRY IV

"High Walls," at Gullane

"HIGH WALLS," AT GULLANE,

HADDINGTONSHIRE, SCOTLAND

Designed by Edwin L. Lutyens, Architect.

IT would be stating a truism to say that one of the highest forms of artistic merit lies in the production of good work with the least effort and of materials not necessarily superlative in themselves; yet, familiar as this maxim may seem, it is one that is perhaps most constantly neglected. The traditional application of the forms of one material to those of another, crowding upon us, as they do, like the cumbersome heirlooms of past styles, has been the chief factor in delaying that elimination of those redundancies, which have spoilt so many earnest attempts upon new lines of artistic thought.

In architectural design, this gospel of simplicity has found no more insistent exponent than Mr. Edwin L. Lutyens; and a review of his executed works, especially those of recent years, is strongly convincing of its merits.

The house and garden, which form the subject of this paper, is his latest completed work. The site, from a gardener's point of view, could hardly be described as a favorable one, being upon extremely sandy soil; but Miss Jekyll's advice has been taken, as regards the planting, so that no risks are being run. Otherwise the situation is fine, bounded on the northern side by the famous Muirfield Golf Links, which sloped down to the Firth of Forth, and with an uninterrupted view southward over most of Haddingtonshire.

The general layout has, of course, been circumscribed in a great measure by the necessities of the piece of land dealt with, the whole of which has been devoted to the formal manner, as it should be when of so limited a size. The architect has not overlooked the values of centralization and vista, although the irregularity of the

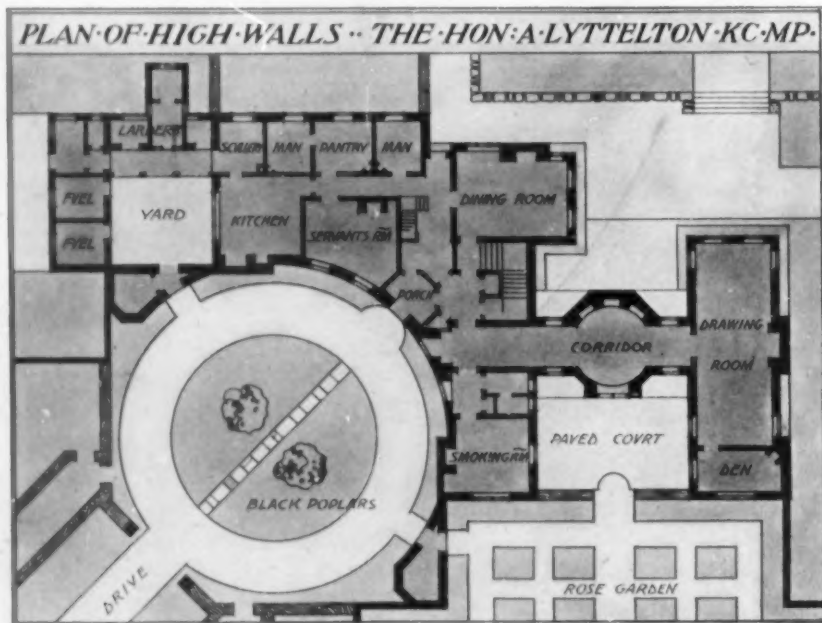
house plan on the northern side somewhat upsets the symmetrical arrangement of the sunken garden,—nor was he unmindful of the human weakness for short cuts across the circular plotted forecourt.

The belt of trees about the entrance gate is to be composed of Scotch fir, birch and hazel with an undergrowth of common gorse, bramble, sea buckthorn and guelder-rose. The boundary on the east side is to be planted with willows. The double row of ilex, though rather an experimental planting, will, if successful, make a fine evergreen avenue compensating amply for the winter loss of green in the deciduous hornbeam hedges.

In the planning of the house, the curved façade to the drive was the outcome of the architect's desire to avoid approaching a re-entering angle,—never a very pleasing arrangement. In this way a striking effect is obtained and it will be still further enforced when the parallel lines of hedges and ilex are more fully supplied.

Internally, the corridor with its circular compartment contrasts well with the sense of lateral broadness felt on entering the drawing-room; and the difficulties incident upon the curving outside wall have been well handled in porch and vestibule, as well as a skilfully complete isolation of the serving departments of the house.

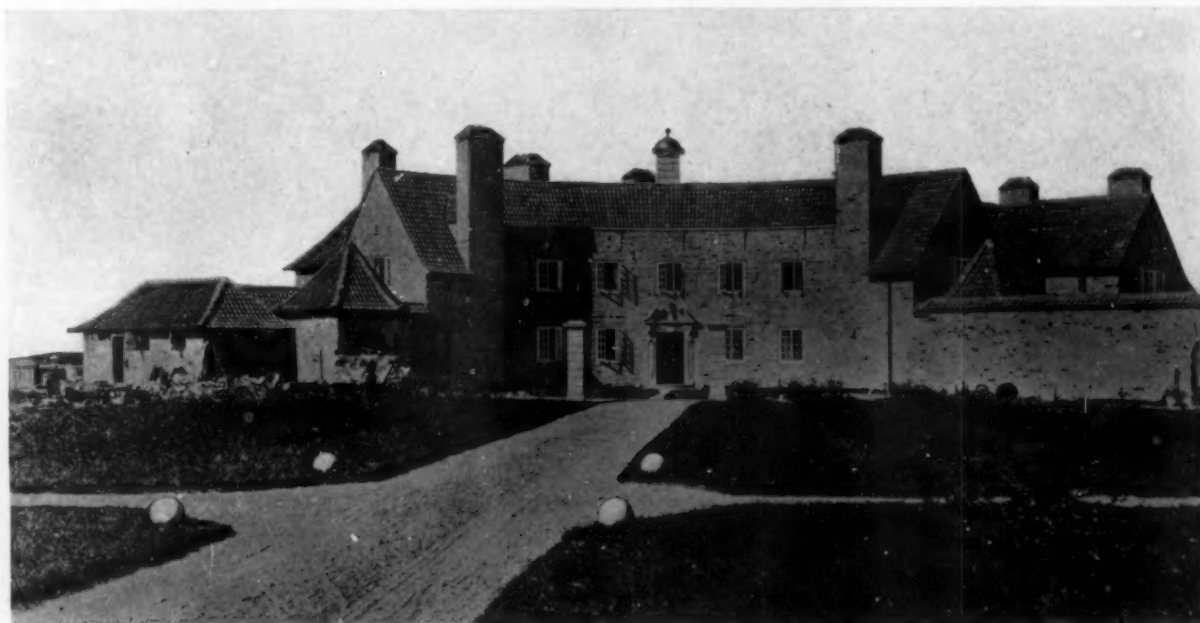
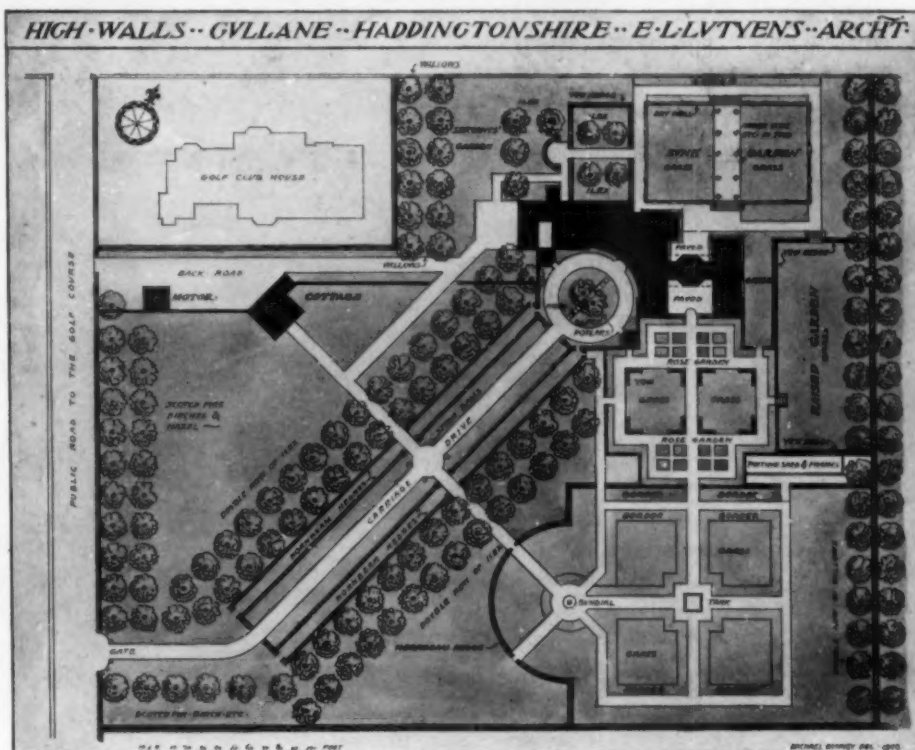
The external absence of ornamental detail other than that of a constructional nature em-



phasizes the sobriety and breadth of the design and leaves the materials employed to exert to the full the influence of their color and texture. The stone is from a local quarry, Rattlebags by name, and is of a greyish-yellow color, and laid with wide mortar joints. The pan-tiles are grey, of a soft sandy texture, and there are prominent notes of the grey-green of Westmorland slates, more especially on the south elevation. These slates have also been utilized in forming the sequential ramps and arches in the garden walls, and as a band of color under the eaves; and the garden steps throughout are of the same material.

The effect of the whole is so subdued that the building seems endowed with an irre-

sistible feeling of antiquity and this criterion of its artistic truthfulness, though a dangerous one to pursue in all cases, must here be taken as a sure testimony to the very undeniable excellence of Mr. Lutyens' work.
M. B.



THE ENTRANCE FRONT

"HIGH WALLS"

"High Walls," at Gullane



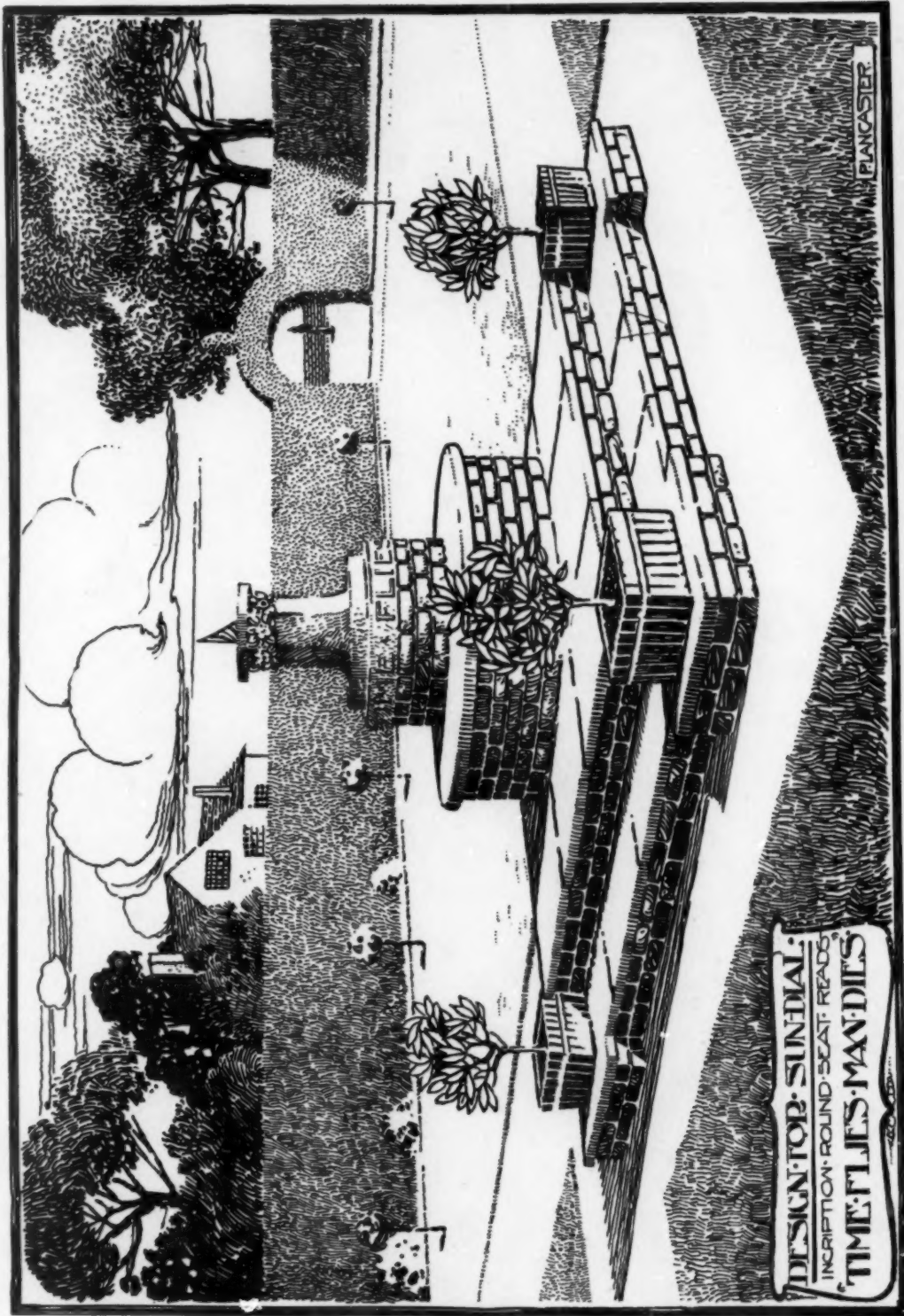
SOUTHEAST VIEW

"HIGH WALLS"



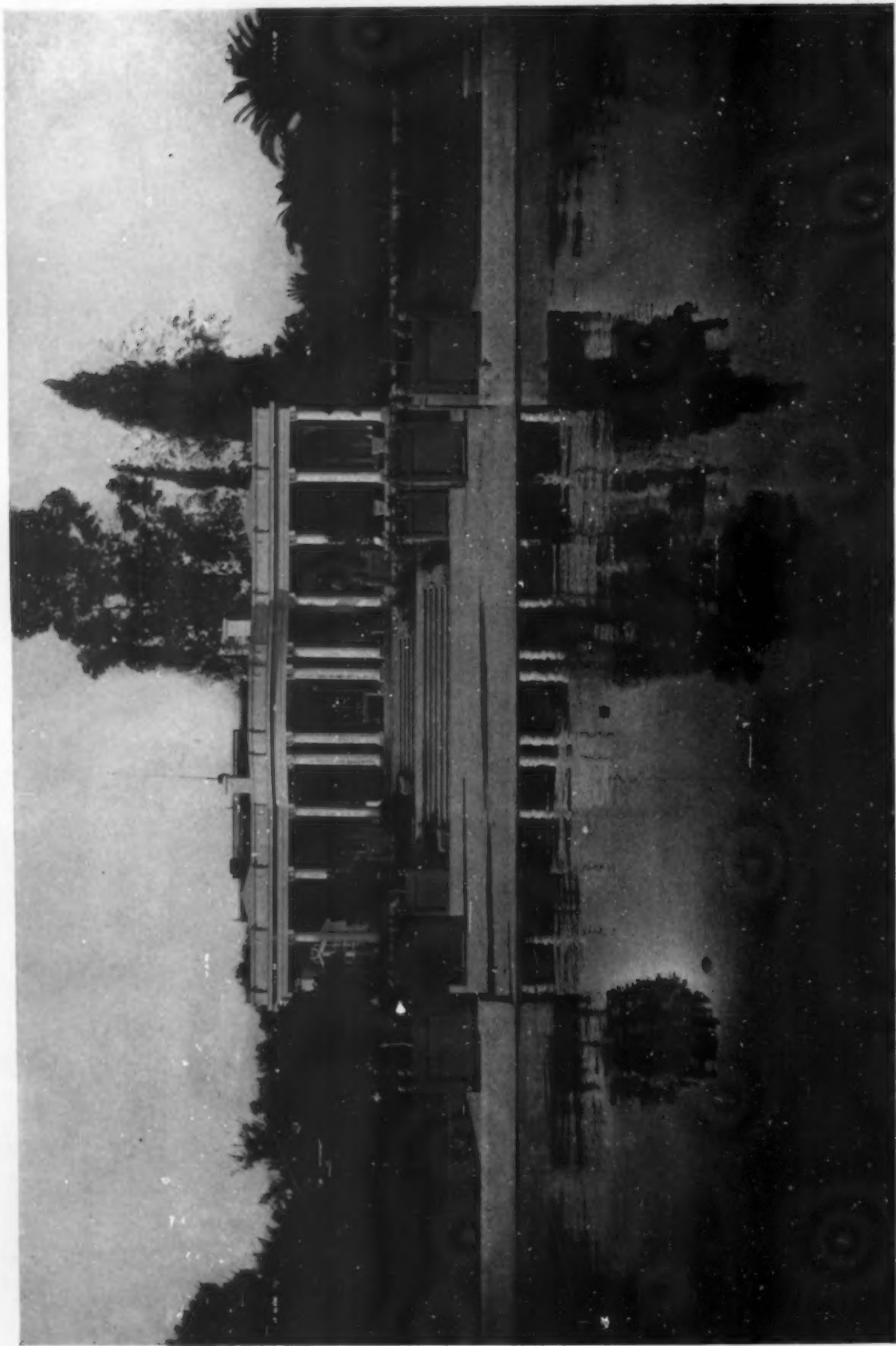
THE NORTH FRONT

"HIGH WALLS"



BY PERCY LANCASTER

A DESIGN FOR A SUN-DIAL SETTING



THE HOUSE FROM THE POOL, "BEAULIEU"

"BEAULIEU"

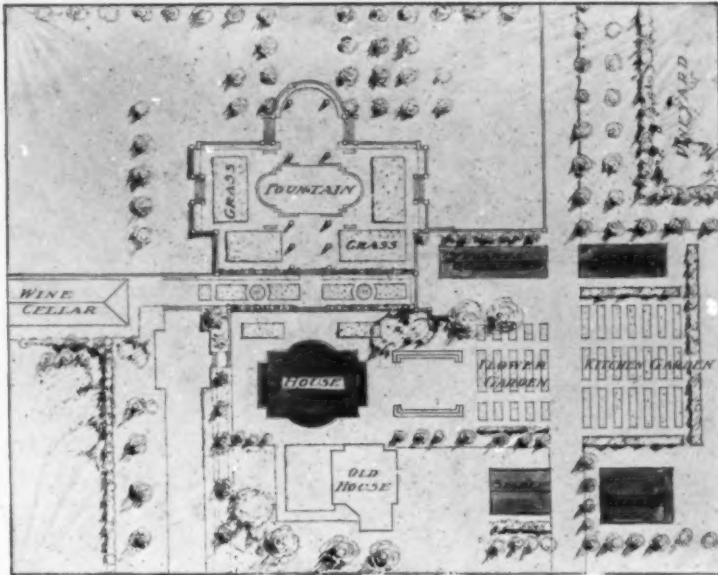
CUPERTINO, SANTA CLARA COUNTY, CALIFORNIA

Designed by Willis Polk, Architect

THE interest taken in the building and planning of unusual homes and gardens has become so pronounced that the general public demands information in detail regarding them as quickly as the owner's approval is placed on the architect's plans. The new building may be a million dollar mansion, to be crowded close between similar brown stone walls in the costly soil of New York City

—a new summer place on the Hudson— a winter home in one of the Carolinas, or the judicious intelligent expenditure of only a few thousand dollars on an original and artistic scheme in South Dakota. The public wants to know all about each of them, and the enterprising editor is ever alert in supplying the food his readers desire.

California has possibly furnished as much good



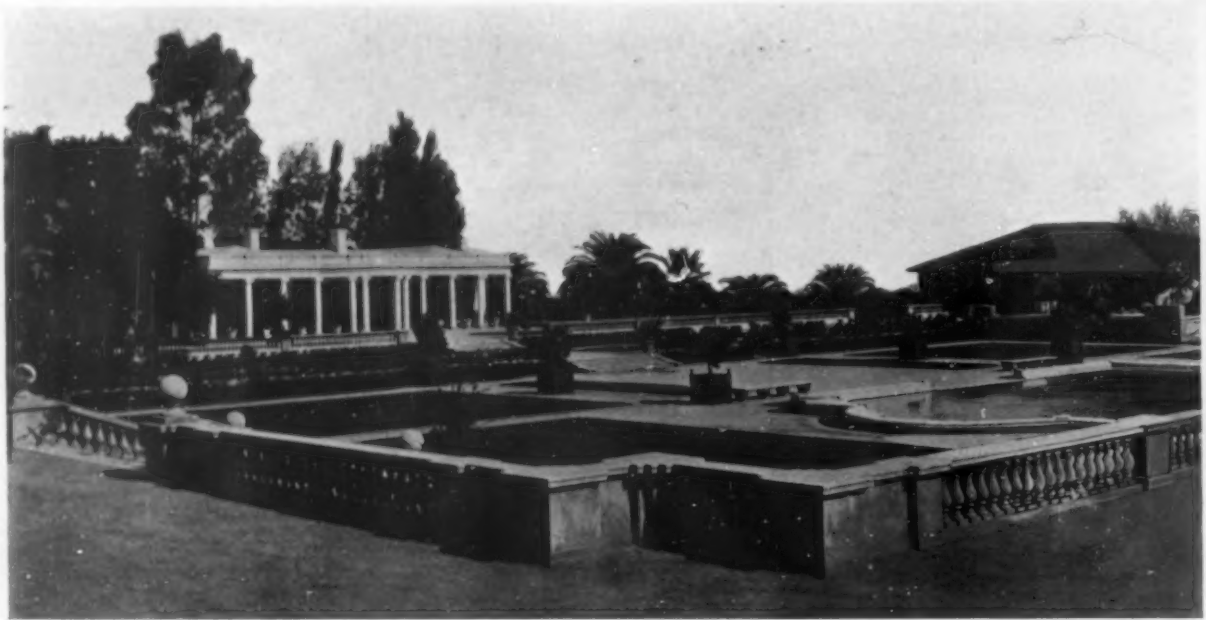
THE PLAN OF "BEAULIEU"



THE TERRACE BEFORE THE HOUSE

"BEAULIEU"

"Beaulieu"



FROM A CORNER OF THE TERRACE

"BEAULIEU"

material as any state in the Union. Its climatic advantages and the possibilities of its verdure have invited experimenters as well as those of experience, to build exceptional houses and surround them with the beautiful in art and nature. The climate is such that all the growths of the temperate zone and most of those of the tropics will flourish; and on the advent of winter, it is quite

unnecessary to bring into shelter plants which in the East have to be tenderly cared for. The State is a field not as yet exhausted, and hundreds of the most attractive places there have never been described in print.

The traveled American who has not heard of "Beaulieu" is perfectly amazed to find, a few hours from San Francisco, a garden spot, which causes him to wonder if he



THE SUNKEN GARDEN FROM THE HOUSE

"BEAULIEU"



CHARACTERISTIC FOLIAGE

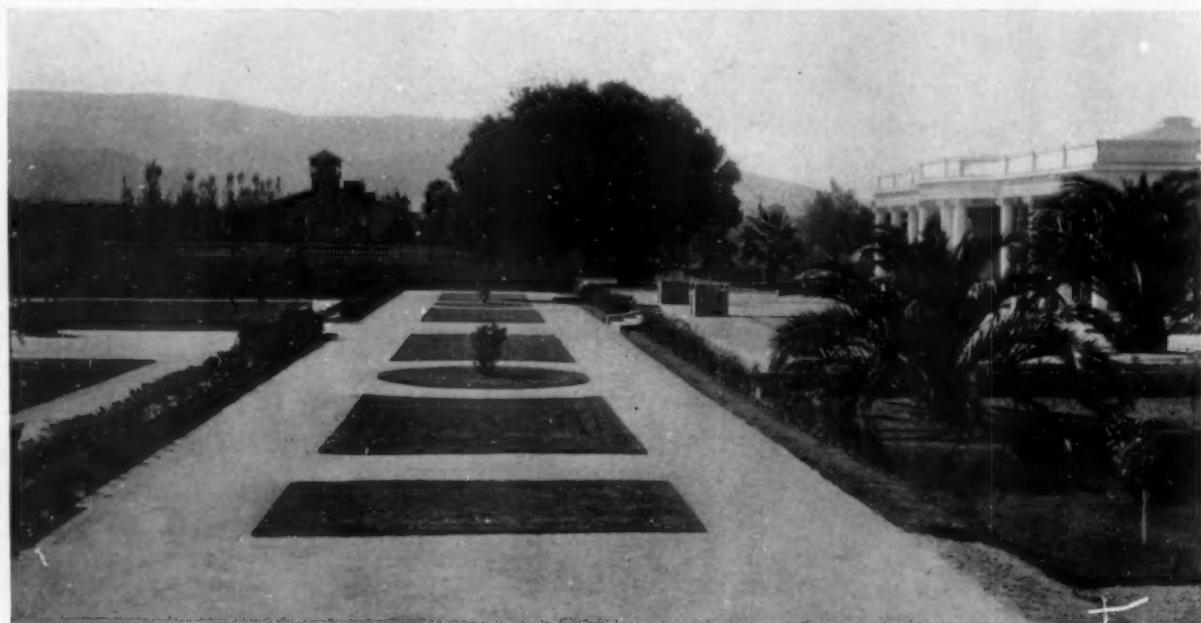
“BEAULIEU”

has not been transported to Versailles or Potsdam.

This is no exaggeration. The location of this house and garden is extraordinarily exceptional. Much has been made of it and

further possibilities are without limit. To be able to construct it meant much travel and study, and to maintain it at the high standard designed is no small task.

How Beaulieu first came into existence, to



PARTERRES OF GRASS

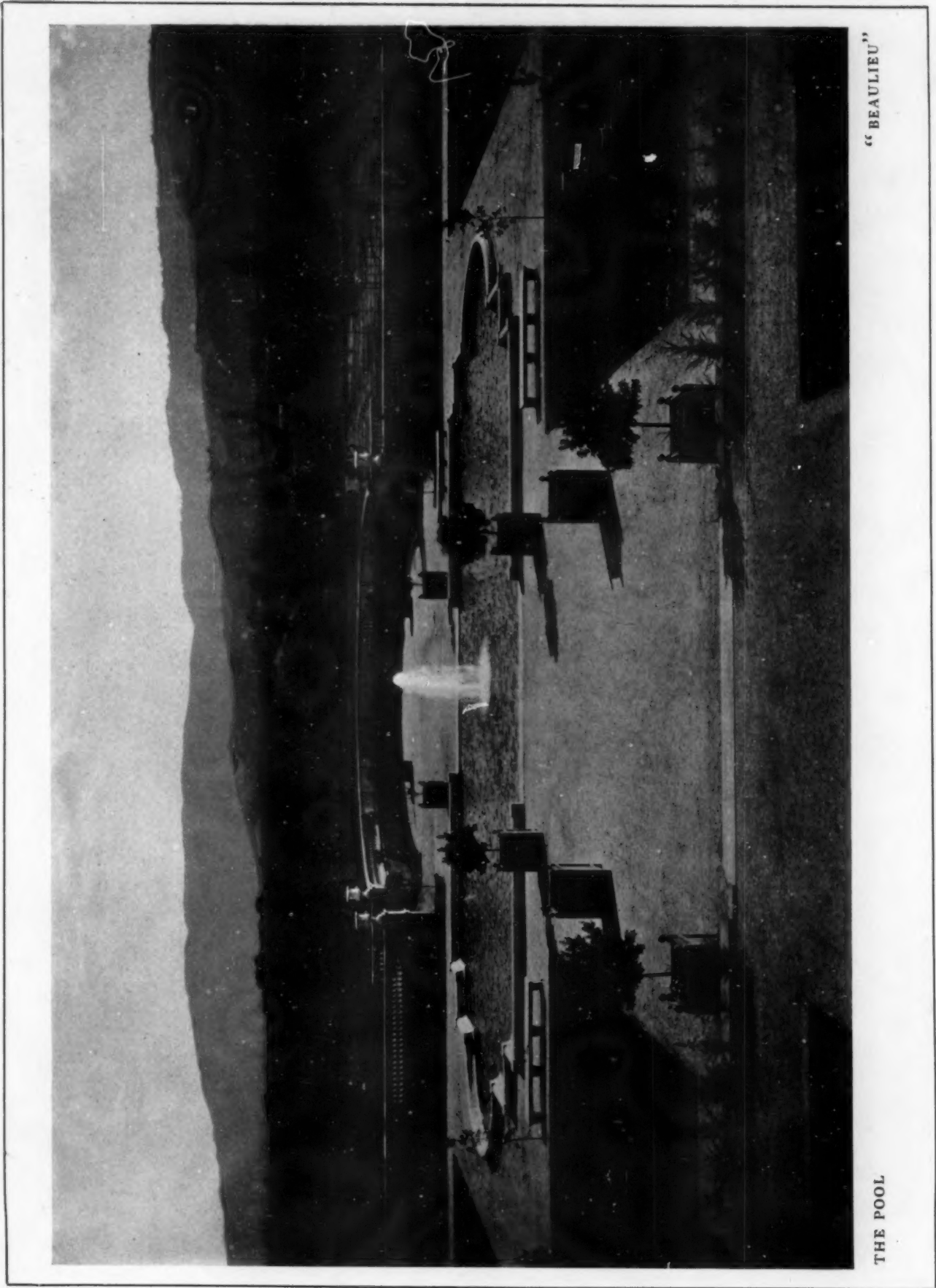
“BEAULIEU”

"Beaulieu"



"BEAULIEU"

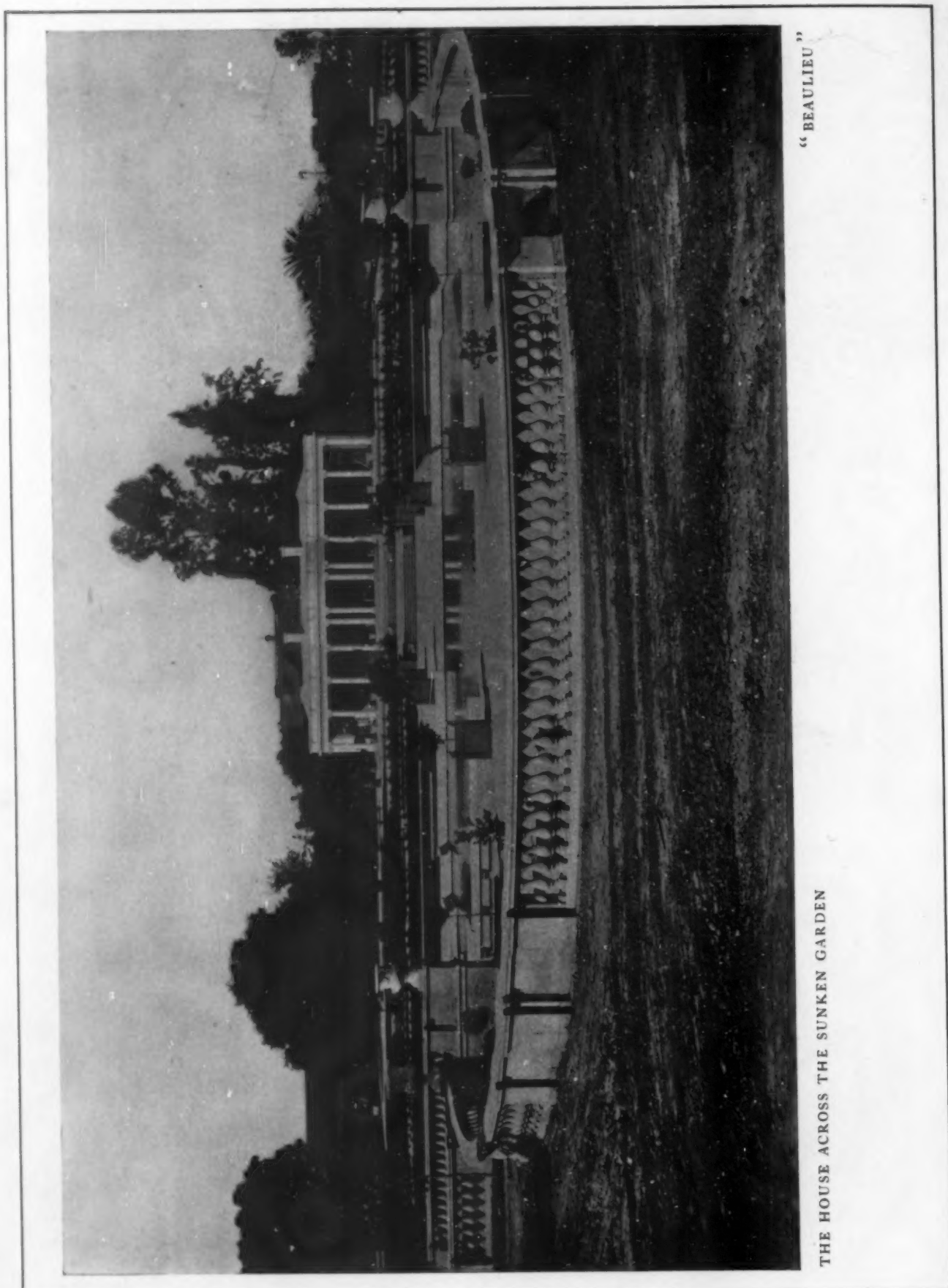
THE PROMENADE AROUND THE GARDEN



"BEAULIEU"

THE POOL

"Beaulieu"



"BEAULIEU"

THE HOUSE ACROSS THE SUNKEN GARDEN



A WALK IN THE PLANTATIONS

“BEAULIEU”



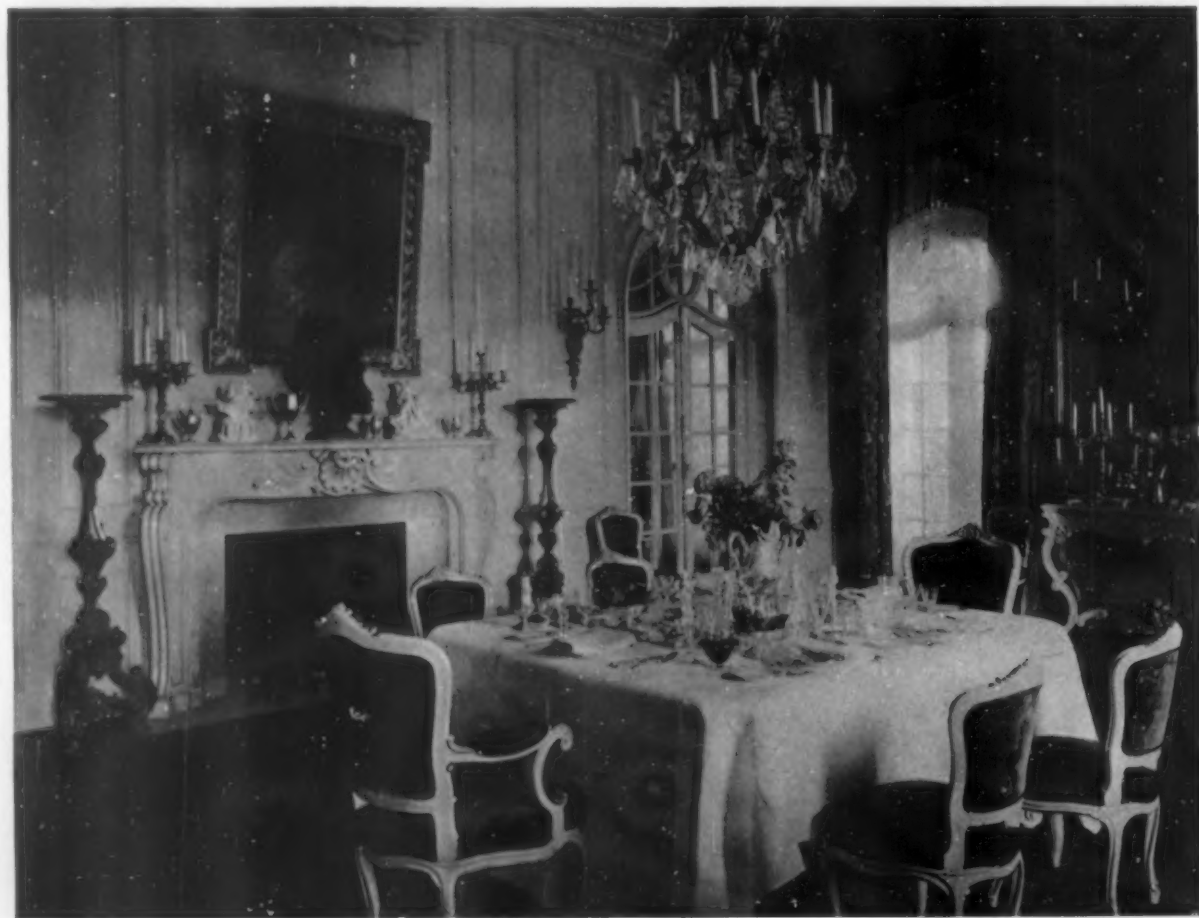
THE LIBRARY

“BEAULIEU”

"Beaulieu"

lend an indescribable accent to the unusual scene of beauty, is most interesting. Nestled close to the entrance of a great cañon, in the uplands of the Santa Clara Valley, is a vineyard of some seventy acres. To the west of the vineyard is an abrupt and densely wooded range of mountains. Looking from here to the north, one discerns, far in the distance,

Here, engrossed in this interesting pursuit, the owner imported and set out the best sorts of vines from Bordeaux, notably the Cabernets, which have made the fame of Lafitte, and the Semillons of the Graves country. Underground cellars were constructed for maturing the wines under varying conditions of temperature and moisture, and the suc-



THE DINING-ROOM

"BEAULIEU"

the blue face of the Bay of San Francisco. From the vineyard proper, in all directions for miles, blooms one vast orchard. No more ideal spot could be imagined for the carrying out of the plans of the owner.

The central gem in this unique natural setting is Beaulieu, the home of Mr. C. A. Baldwin. It is essentially a vineyard. Mr. Baldwin chose the site with especial reference to the soil, which, by reason of its constituents and gravelly nature is suited to the growth of a vine producing wine of a high quality.

cessive vintages are tenderly nurtured until the time comes for their shipment to Europe and to points on this continent.

Of late the relentless phylloxera has arrived and ravaged the vineyard, but Mr. Baldwin, undaunted, is planting anew the American wild vines which resist the attacks of the pest, and later he will graft the nobler varieties.

A drive of palms (*phoenix reclinata*) leads to the grounds, which are laid out after eighteenth century models and the precepts of



BEDROOMS



"BEAULIEU"

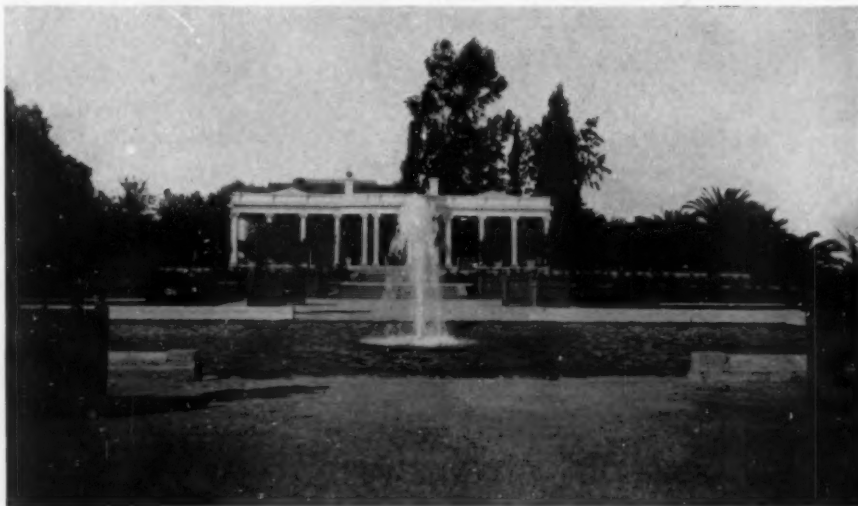
LeNôtre and Blondel, with hedges of hornbeam, rows of trees and plots of grass cut in geometrical shapes. On ascending two flights of steps from the drive, one is not surprised to find a pavilion after the style which the French borrowed from the Italian. The pure whiteness of the Ionic order contrasts with the dark green of the foliage and the unfailing blue of the sky. One here finds himself looking down upon a sunk garden, with its fountain and balustrade and an agreeable vista of cultivated lands stretching to the purple mountains far beyond.

The house, about eighty by seventy-five feet, is made only for habitation of the owner's immediate family—the guest-rooms

being in a detached building—while the servants are lodged in another one contiguous to it. The drawing-room is large and surrounded by French windows, which give an unobstructed view of the garden and furnish easy access to it.

The owner has been a careful student of antique furniture. His dining-room is designed in the style of Louis XVI, finished in white and gold, and most of the other rooms contain the old, or perfect reproductions of the chairs, tables, fixtures and hangings of the time of Louis XIV, XV and XVI. The intention has been to observe as much unity in style as was consistent with comfort; and the grounds, no less than the furniture, are one in spirit.

Henry Russell Wray.





A BAY AT BRIXEN

TYROLESE ARCHITECTURE¹

(CONCLUDED)

VII—EXTERNAL AND INTERNAL DETAILS

The importance of a subdued background as a means of heightening the effectiveness of an object is generally acknowledged in theory, and yet in architectural design frequently ignored. Enrichment of the exterior of buildings, as it is lavished upon particular features, pales before the elaboration of the walls in which these features exist, and an effective contrast is wanting.

If it is not this lesson of simplicity which the architecture of the Tyrol teaches, all the buildings there may justly be ignored and thrown into the category of foreign styles which are considered dead and fruitless, because a passing vogue here at home will not permit them to be imported bodily. No foreign style should be capable of that, but it is certain to afford useful ideas to us. Thus it has been the object of these papers to show, more by means of illustrations,

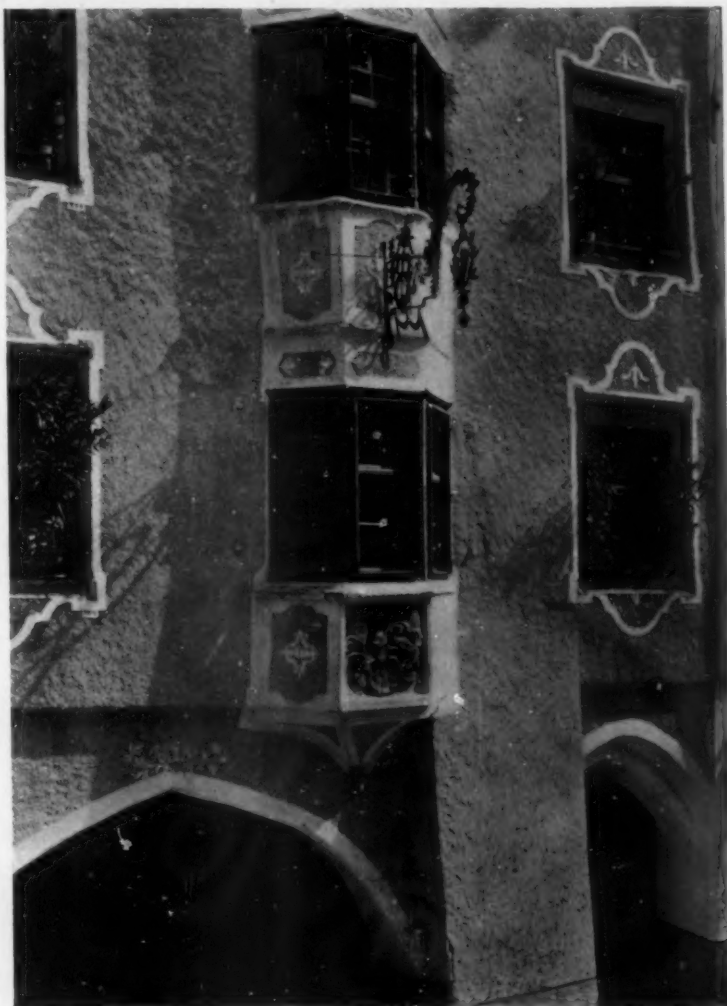
than by that of words, the vigor and simplicity of Tyrolese work, and, above all, its unique individuality.

Let any one examine the little dwelling at

Brixen with its rich oriel window, surrounded by flat surfaces and severely plain window openings; or the house front at Sanzeno, with its three decorative units in a sea of blank wall enhancing their beauty; or again, let one examine the bay and portal in the platz at Schluderns, and he will admit that here one of the first requirements of composition has been fulfilled. In any scheme of design a dominating note or feature is essential; whether it be a host of pigments crowding upon a canvas, or a score of dyes

woven into a fabric; all must be subservient to one controlling figure or color. In the case of landscapes, also, the most permanently pleasing are those in which a river or hill dominates and distinguishes the scene. In the Tyrolese buildings, just such a prominent feature is invariably present. There is nothing to compete with or detract from it; not so much as a string-course, rusticated stonework, or a pilastered or niched wall, is permitted to rob it of its supremacy.

The feature referred to is not purely decorative, but it has a very practical use in contributing to comfort within doors. It is usually a bay window of one form or another. It adds a space to the rooms which is often garnished with flowers; and from its windows, the



A BAY AT STERZING

TYROL

¹ See HOUSE AND GARDEN for December, 1901, January, March, May, July and September, 1902.

Tyrolese Architecture



FRESCO ON A CHURCH

MILLSTATT, TYROL



THE WINKELHOF

BRIXEN, TYROL

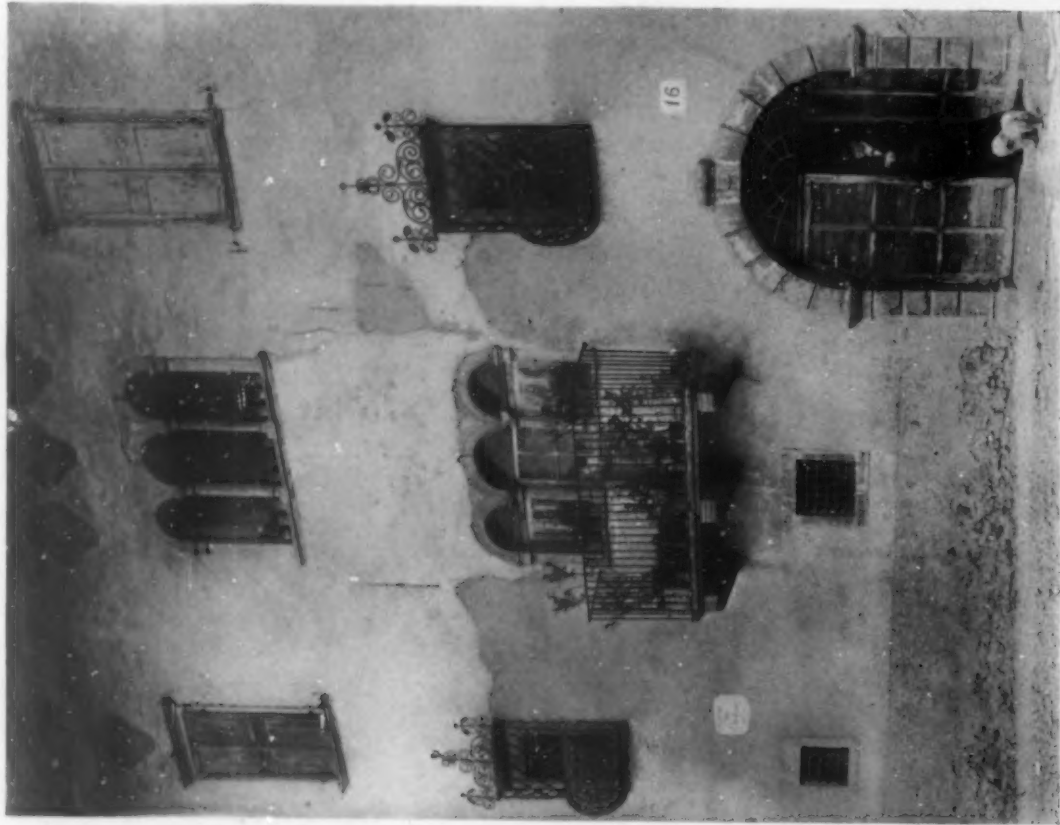
inhabitants can easily watch the passing life in the street, which to them constitutes the world. The single bay in the midst of a façade but never in the center or aiding any end or symmetry; the bay of several stories in height as seen at Sterzing; the polygonal towers attached to the façade at St. Michael's; and last, but the most important and frequent type, the corner bay or tower as we find it in numberless examples throughout the land, recalling the feudal period and the



AN ENTRANCE MOTIF, BRIXEN

early forms of purely defensive architecture;—without full recognition of these, the most casual mention of Tyrolese architecture would be incomplete. The *erker* of feudal times has persisted through slowly changing modes of building, and has been reproduced, perhaps in rivalry of the ancient lords, by smaller proprietors of later days. The bay, for example, at the corner of the street in Klausen (see page 334) is a faithful reproduction of the *erker*s of

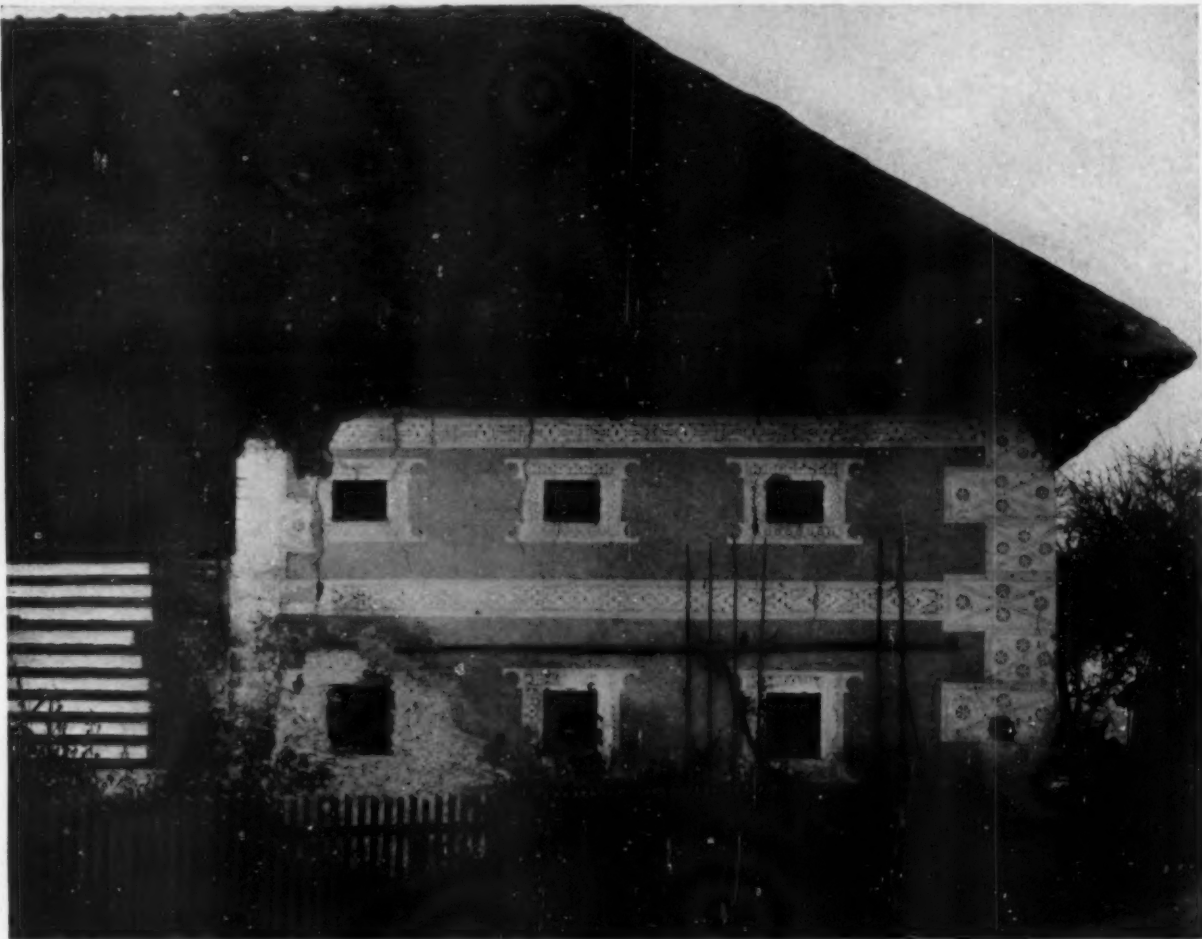
Tyrolese Architecture



AT SANZENO, VAL DI NON



AT ST. MICHAEL (EPPAN)



A THATCHED HOUSE

AUER, TYROL

Schloss Trostburg, Reifenstein, or Ried, for the beautiful developments of which in modern times a more genial state of society must be thanked. The addition of ornament to the *erker*, its attenuation and its variety of form constitutes a feature of his house which it is the ambition of the Tyroler to possess; and as soon as it is attained, constructural elaboration upon his building comes to an end.

Constructural elaboration is, properly speaking, but little



A DOOR AT INNSBRUCK

attempted. Beyond the purely utilitarian devices of balconies and roofs,—arrangements picturesque enough in themselves—the enrichment of the house is accomplished by means of decorating flat surfaces with color or else by means of a variety in the plastered roughcast. This mode of decoration as it has developed at the hands of the Tyrolian, can be especially well seen upon an old thatched house at Auer. We can imagine, too, the love for a surface ornamentation which

Tyrolese Architecture

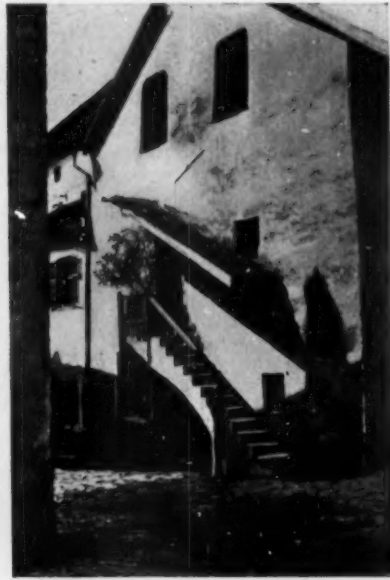


IN THE PLATZ OF SCHLUDERNS

VINTSCHGAU, TYROL



A CHARACTERISTIC STREET LAMP



A COTTAGE ENTRANCE

prompted a householder at Sanzeno to mount a ladder and hack in his plaster with a hatchet the trefoils over the windows and the arches of his loggia. Less simple than the geometrical ornaments are those in which are woven mottoes of such religious or philosophic nature as these: *I live, but for how long? I die, and know not where or how; I go I know not whither; and yet am I so gay!* and elsewhere such simple invocations for the peace of the domestic abode as, "*Lord Jesus protect my house.*"

The windows along the principal street of Sterzing fairly represent the custom of plastering in smooth bands upon rough pebble-dashing. The plaster may be colored or not. Such a method of giving a subdued design to walls is scarcely known in America, though it is practised to a large extent throughout Europe. One cannot but remark the suggestion it offers for improving the dull exteriors of many of our old houses.

Another detail of Tyrol-ese construction which might well be applied to our own dwellings is the outside blinds. These above the first floor have their panels filled

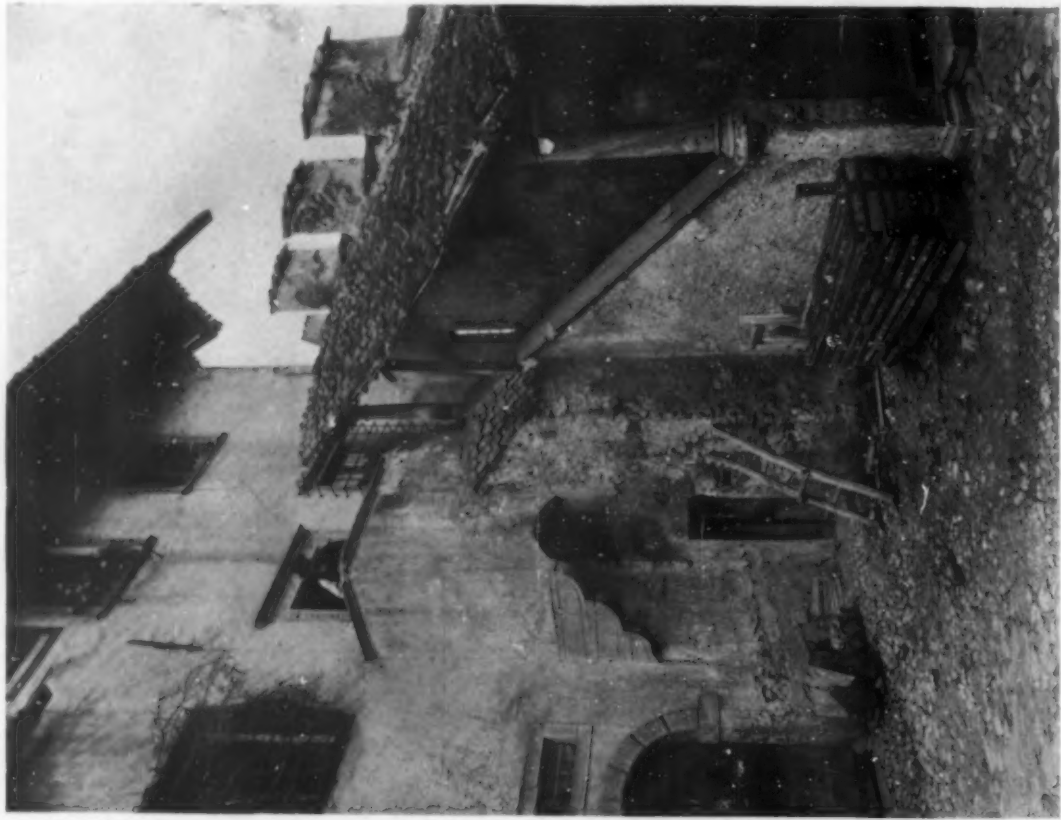
with slats, but the lower panel is made to open from its shutter separately by being hinged at the top. Thus the hot sun can always be excluded from the rooms, and yet light and air admitted and a view upon the street obtained. The grills, which are so often a part of the town façades and which are applied as much to satisfy the pride of the owner as to afford protection, have to be curved outward to accommodate the openings of these panels or wickets in the blinds.



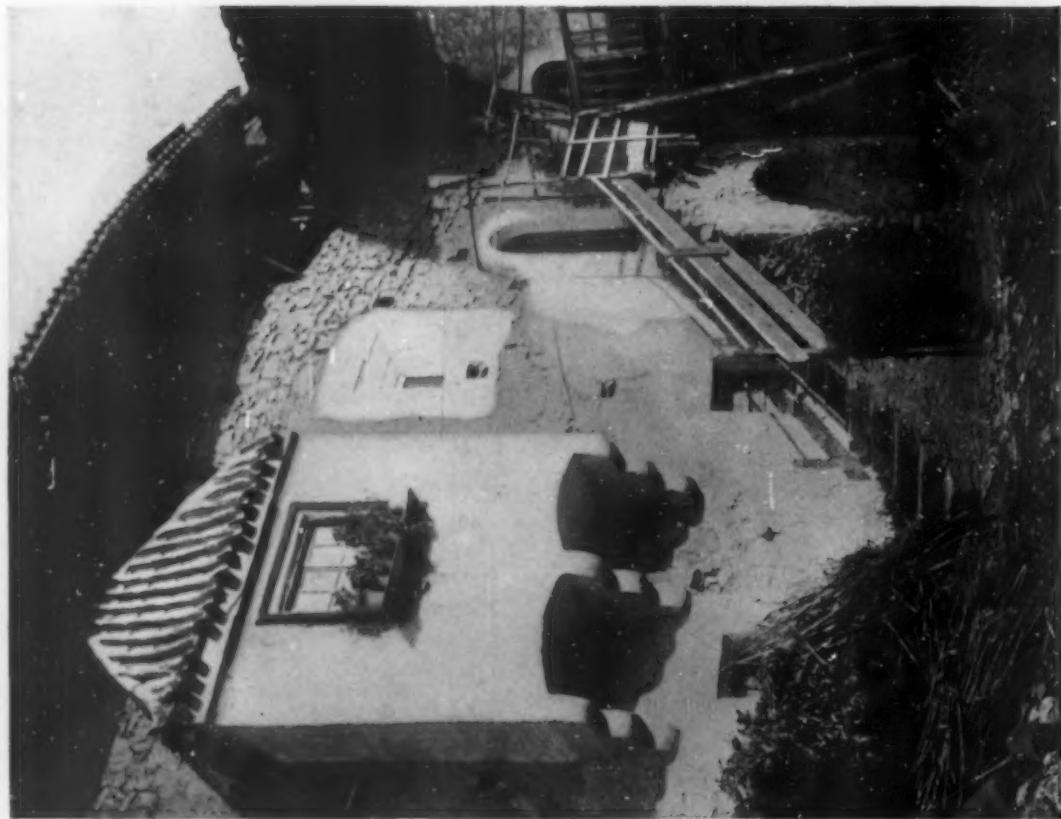
A COTTAGE DOOR AT GAIS

NEAR BRUNECK

Tyrolean Architecture

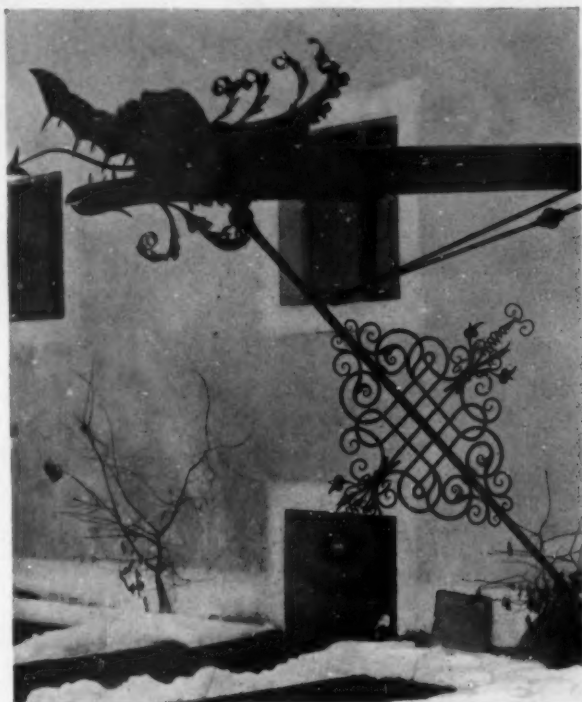


AT EPPAN



AT TRAMIN

House & Garden



AN IRON GARGOYLE



A HOUSE AT ST. GEORGEN



A TOWN COURT

TYROL

7
Tyrolese Architecture



A WOOD-FINISHED ROOM IN THE CASTLE OF TROSTBURG



A CASTLE DOORWAY



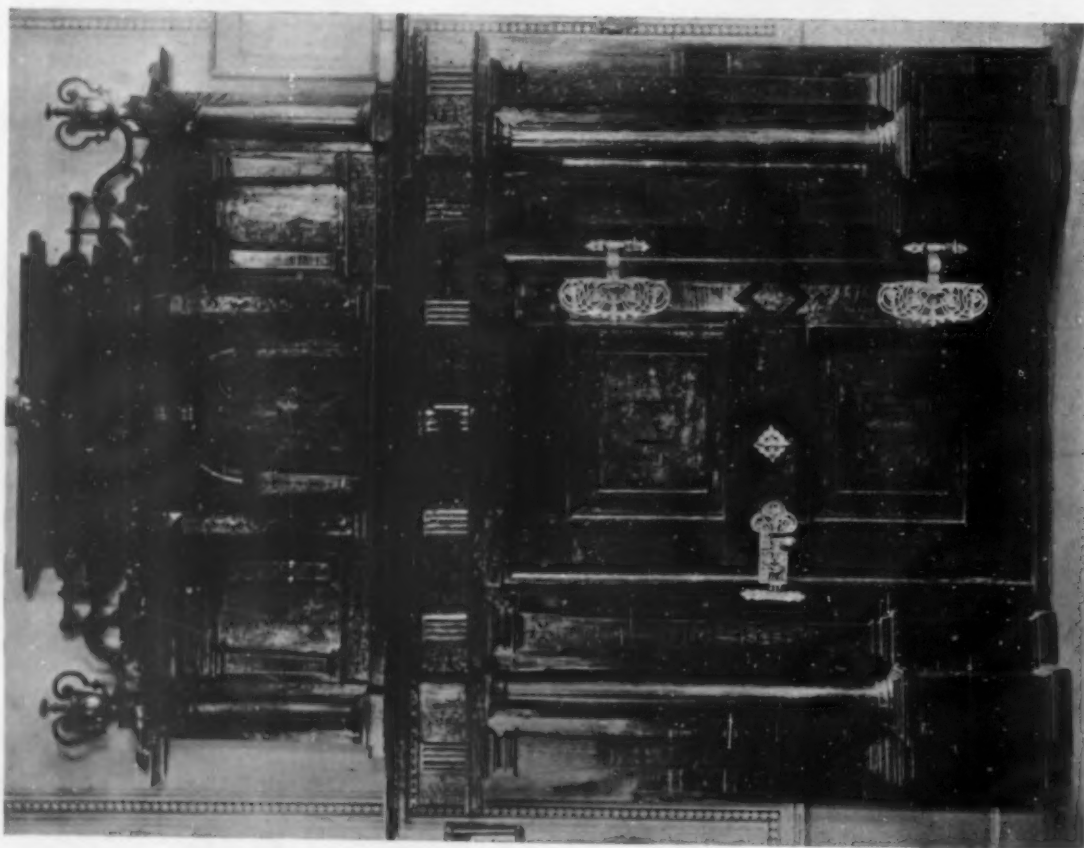
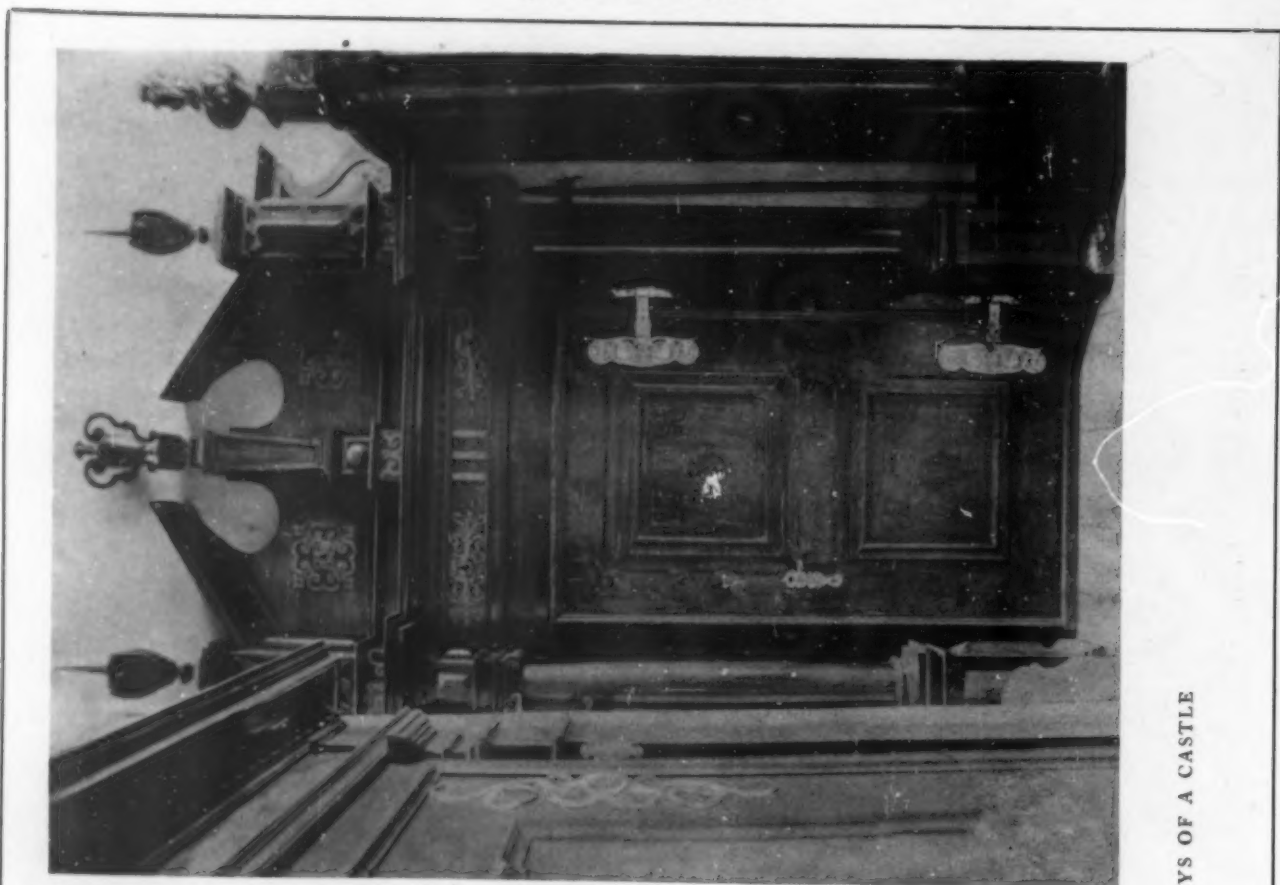
A WINDOW OF LATE DESIGN



AN ABBEY ENTRANCE

Where the blinds have been removed, these grills are filled with flowers in pots or boxes.

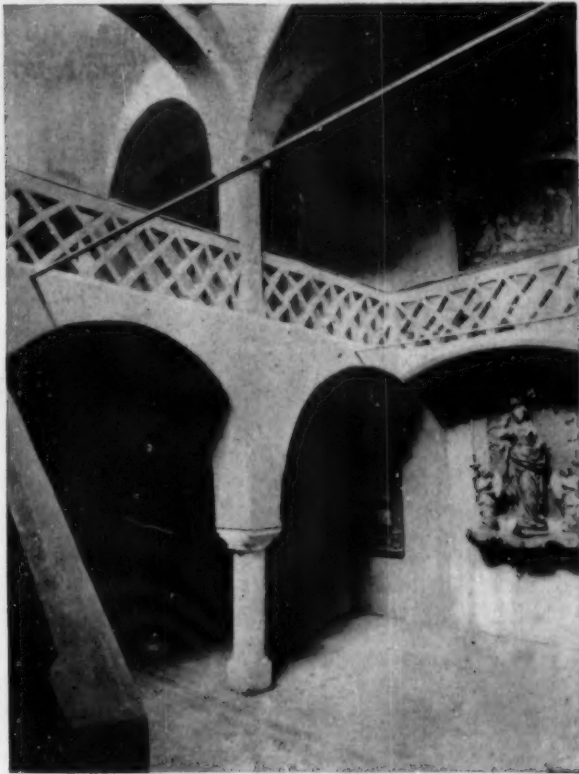
This leads us to another characteristic of the Tyrolese houses, which the reader has already doubtless observed. It is the never-failing presence of flowers, a characteristic not limited to the southern parts of the country alone, but whether in valleys or on heights, all through the land, a few potted plants placed on window-sill, balcony or parapet become a part of the architecture. In view of this fact, it would not be surprising could we discover an attempt to provide a place for plants specially designed in the structural part of the buildings; but it remains for a new generation of architects,



INTERIOR DOORWAYS OF A CASTLE



IN THE WINKELHOF (See Page 629)



IN THE RATHHAUS, STERZING

appreciating the aid of plant life to architectural effects, to contrive details of buildings to accommodate plants wherever they can be a part of the design itself or administer to the happiness and delight of those within doors.

Tyrolese wrought ironwork is a detail which would afford material for volumes, and there would be no lack of examples for illustration. It is the skill of German smiths, directed frequently upon Italian designs that is displayed in elaborate and facetious rain-water spouts of iron carried far out from roofs of build-

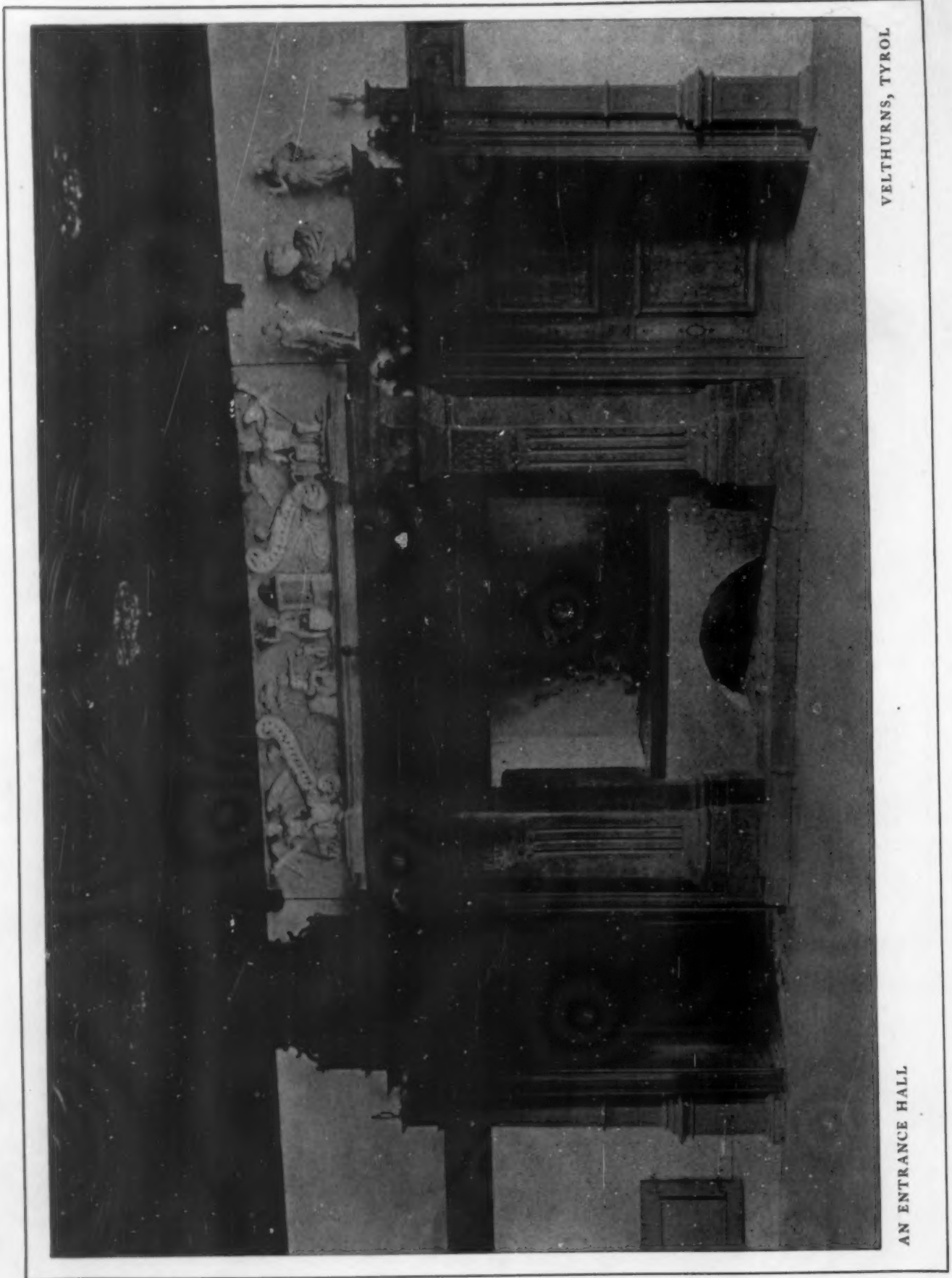
ings by bold brackets and supports of scroll work. The inn signs are marvelously rich in design, and support lamps bearing the name of the hostelry; or included in their intricate forms, are the favorite insignia of a gray bear, a rose, a deer's head or golden stars corresponding

to the name of the hostelry. In the churchyards, also, can be studied some of the best examples of Tyrolese ironwork as it is found in crosses and other objects bearing homage to the dead.

Internally the buildings bear a marked difference to their exteriors



WALL DECORATION IN THE PALAZZO VESCOVILLE



VELTHURNS, TYROL

AN ENTRANCE HALL

in the degree of elaboration. Here is ambitious paneling, wainscoting and carved ornamentation of every sort. In the humbler homes beams and posts are but rudely incised and the walls are covered with wood work as simple as possible to overcome the chill of the stone wall underneath. Where more wealth was at hand, the floors of apartments were the only portions left untouched by the woodworker, sculptor and painter. The usual fondness



PULPIT AND WALL DECORATIONS IN THE CHAPEL OF SCHLOSS FÜRSTENBURG

for painting upon walls is found within as it is out of doors, and not a few dwellings boast the most beautiful decorations, consisting of scriptural and historic scenes. The placing of these pictures is always curious, and fulfills the reputation of the Tyrolese for putting symmetry aside and avoiding anything stiff or set in their work. For a door or window to cut boldly through a beautiful panel is so common that the visitor soon tires of deprecating it.



INTERIOR AT KALTERN



INTERIOR AT ST. MICHAEL



A ROOM OF THE CHAPEL

CASTLE OF CHURBURG

The ground floors are often but a rudely vaulted support for a comfortable habitation above, and many a traveler will remember the gloomy chill which was his welcome to the Tyrolese inn before he mounted the first flight of stairs. In southern parts of the country these dismal vaulted passages open upon interior courts whose aspect, compared with a forbidding exterior, is a surprise. At Sterzing this can best be seen. The courts are covered with a roof resting upon columns and affording shelter from rain and sun while the air can penetrate freely and breathe an agreeable freshness throughout the dwelling during the hot portion of the year. The stories are reached by exterior stairs, extending from landings of wood and turning around the court as they ascend.

Many interiors, especially of the palaces, are harmoniously carried out in a debased Renaissance. Others are a woeful confusion of Renaissance and Gothic motifs. Castles

of renown and great historic importance it is dangerous to count on, if one seeks them to find architectural beauty, the best taste or refinement in their interior detail. It is in the minor buildings that the most suggestive work is to be found. Though it have harsh contrasts and unpardonable crudities, the handiwork of the Tyrolese is here awaiting the architect and the student who would discover original forms, freedom of architectural thought and independence of execution. Coarseness comes from strength and not from weakness; the bizarre is the exuberance of childhood, and the Tyrolese are children in mind if not in years. The development which their commonest motifs and habits of building might reach, if their work were tempered by a master mind, or if subtly subdued by a mature artist, would give their mountain land an enviable prominence as a mine of suggestion and a field for study.

Herbert C. Wise.

THE untimely death of Walter Cope leaves a sad vacancy in the professional life of Philadelphia and of America. After the death of his brilliant associate, John Stewardson, in 1896, an increasing amount of professional work laid Mr. Cope under a constant and heavy strain. Too great it was; or perhaps, too great was the expenditure of energy by one who delegated little care to others, but conscientiously gave his own unrelenting thought to his labor. A stroke of apoplexy on October 31 caused his death at the age of forty-two years. As architect of some of the most important buildings in the country, the responsibility of uniting the esthetic with economic and moral forces was great. It was laid upon one who bore it well and carried it to high issues; and in the death of Walter Cope not only the field of architecture, but all those influences which aim at the betterment of life's surroundings, have been robbed of a strong and active personality.

Since it is in the power of architecture to ameliorate the lives and conditions of those it shelters and serves, the crown of an architect's work must lie in the educational buildings he is asked to create. In these must be expressed the best spirit of his age.

The University of Pennsylvania Dormitories, the halls at Bryn Mawr, Princeton and St. Louis, all designed and carried out by Walter Cope, mark a great forward step in college architecture in this country. They were inspired by English examples—those at Oxford and Cambridge—but Mr. Cope's buildings are no copies of these. The dignity and sobriety of English work well accord with the traditions, the language, the law and science of our educational centers. But Pembroke Hall at Bryn Mawr, and Blair Hall at Princeton have that quiet outline and ornament which we associate with the collegiate English work, and yet their plan and arrangement completely fulfill American practical conditions of convenience and maintenance. Their color is thoroughly individual; and because of the materials used, and the skill in controlling them, these halls are perfectly in harmony with their surroundings, even to their tones of maturity and age.

The authorities of college after college asked aid of Walter Cope in their building undertakings. Within the last two years and a half he completed five main buildings of the Washington University at St. Louis, at present occupied by the administration of the Louisiana Purchase Exposition. He had completed drawings of four other buildings for that University, and the plan of the planting and grounds around these structures he was engaged on at the time of his death. The Mary Institute, at St. Louis, and the University of Missouri at Columbia were also among his last works. But college architecture far from occupied all his attention. He built more residences than any other architect who has practised in Philadelphia, and his commercial buildings are by no means few in number. Of the latter may be named the Harrison Building at Fifteenth and Market Streets, Philadelphia, the Institution for the Instruction of the Blind at Overbrook, Pennsylvania, the Free Museum of Science and Art in West Philadelphia (designed in association with Wilson Eyre and Frank Miles Day and Bro.), the Leamy Home at Mt. Airy, Philadelphia, the Ivy Club at Princeton, the City Hall at Atlantic City, the House of Refuge at Glen Mills, Pennsylvania, and a number of banks and railway stations.

In all his occupations the earnestness of Walter Cope won the faith and confidence of his clients and friends, indeed of all with whom he came in contact. His activities were necessarily confined to his professional work, but his interests were many and varied; and burdened as he was with responsibilities he shouldered alone, his generous and personal support of public-spirited movements was almost unlimited. The affection he had for his own assistants and draughtsmen will probably never be fully known; but in the comradeship among those that worked for him—a comradeship and *esprit de corps* beautiful to contemplate by those who knew it—was constantly felt his sympathy with high creative effort strengthened by bonds of the finest friendship. The death of Walter Cope is not merely a loss to a firm, a profession or a single community. It is a check to progress; it is a loss to other generations than his own.

IN his introduction to "Modern Mural Decoration," Mr. A. Lys Baldry arraigns the "man of taste" and the one "who knows what he likes" for causing a low estimate of the decorator as an artist in the opinion of the present generation. While not pessimistic as to the future of decorative art, he admits a temporary decadence which has, of late, been threatened, and he puts forth the reasons for it. "Subject, sentimentality, dramatic effect, are not artistic essentials, but externals which have been added to Art with the idea of strengthening its hold upon the public mind. . . . The average human intelligence is never content with mental pictures; it must be satisfied with concrete and tangible realisations by which the need for any exercise of the intellectual faculties is obviated. . . . Yet despite the concessions which, throughout the whole history of Art, have been made to this popular demand, despite the universality of the belief that the artist's duty is to preach, to instruct, or to illustrate, it is still possible to give to decoration the first place among the essentials of his equipment." And the author declares that in its decorative quality lies the merit of any work of art. The book aims to enlist and describe the various technical processes which may be employed in the decoration of secular and domestic architecture. If it may only suggest the means by which mural decoration in its many forms can enrich and beautify our buildings and our cities no small end will be accomplished. Precise information is to be found upon the various materials and their use. The portions upon water glass, gesso work and sgraffito are particularly interesting for the reason that their possibilities have been so little tried in this country. The different processes might have been classified as those which take their place as integral parts of the finished wall and those which are complete in themselves and applied to the walls. Of the former are painting and fresco, sculpture in marble and stone, carved brick and modelled plaster; and under the latter head could have been grouped paintings upon canvas, mosaic, terra-cotta, bronze castings,

¹ Modern Mural Decoration, by A. Lys Baldry. 186 pp., octavo, 104 ills. in black and white and in colored half-tone. London, George Newnes Ltd. Imported by Charles Scribner's Sons, New York. Price, \$5.00 net.

ceramic decorations and woodwork. Unfortunately any illustrations of these subjects can throw but little real light upon the actual color of the decoration in its place, the texture and the effect of the materials used; but all the reproductions in the volume fully show the general character of the design. Among the examples selected for illustration no American work is to be found, and this is the more to be regretted since a number of the present illustrations could well have been discarded in favor of some of the work in the Boston Library for example. Many of the illustrations give no hint of the setting of the decorations amid the architecture they embellish and hence the pictures are silent upon the harmony of decorative design with its surroundings, but of this phase of his subject Mr. Baldry has not essayed to treat except in a concluding chapter which is the least valuable portion of his book.

BY a very wise act on the part of the Commissioners of Fairmount Park, Oglesby Paul was appointed landscape architect to the Park on November 14, filling a vacancy caused by the death of Charles H. Miller. Mr. Paul is now making a thorough examination of the property and will submit a report to the Commissioners, January 1. Philadelphians have noticed with regret, the deterioration of the Park in recent years,—a retrogression largely due to a meagre yearly appropriation from the City of Philadelphia,—and it is confidently hoped that Mr. Paul will remedy matters by a good management of materials at hand and success in obtaining increased financial aid.

THROUGH an error in the manuscript, it was erroneously stated in HOUSE AND GARDEN for November that Louisa M. Alcott was born at "Wyck," an old house and garden in Germantown, Philadelphia. We are requested to state that Miss Alcott was born at "Pine Cottage," a house owned by the proprietor of "Wyck" and situated on Main Street about a mile southward of his own.

BOOKS RECEIVED

The Book of the Strawberry (Vol. IX. Handbooks of Practical Gardening), by Edwin Beckett, F. R. H. S. 80 pp. 12mo. Illustrated. John Lane, London and New York, 1902. Price, \$1.00 net.

The Book of Climbing Plants (Vol. X. Handbooks of Practical Gardening), by S. Arnott. 119 pp. 12mo. Illustrated. John Lane, London and New York, 1902. Price, \$1.00 net.



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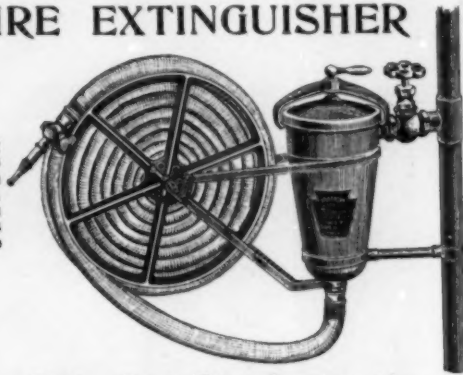
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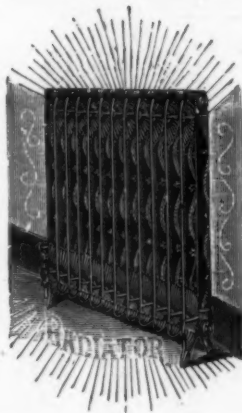


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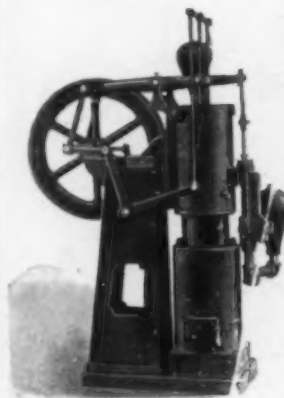
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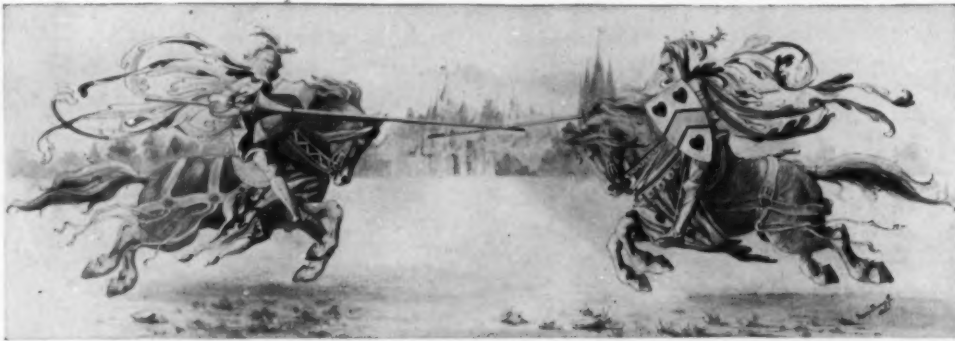


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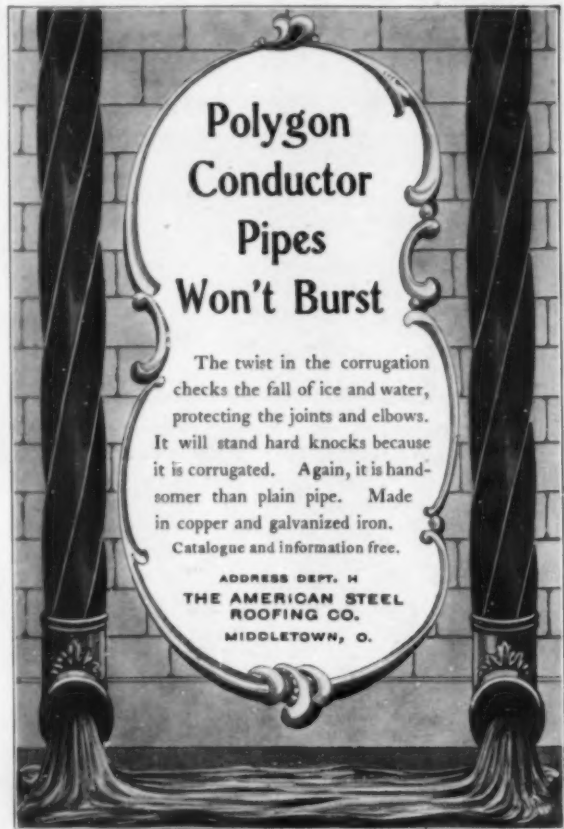
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