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SEPTEMBER, 1902.

No. 9.



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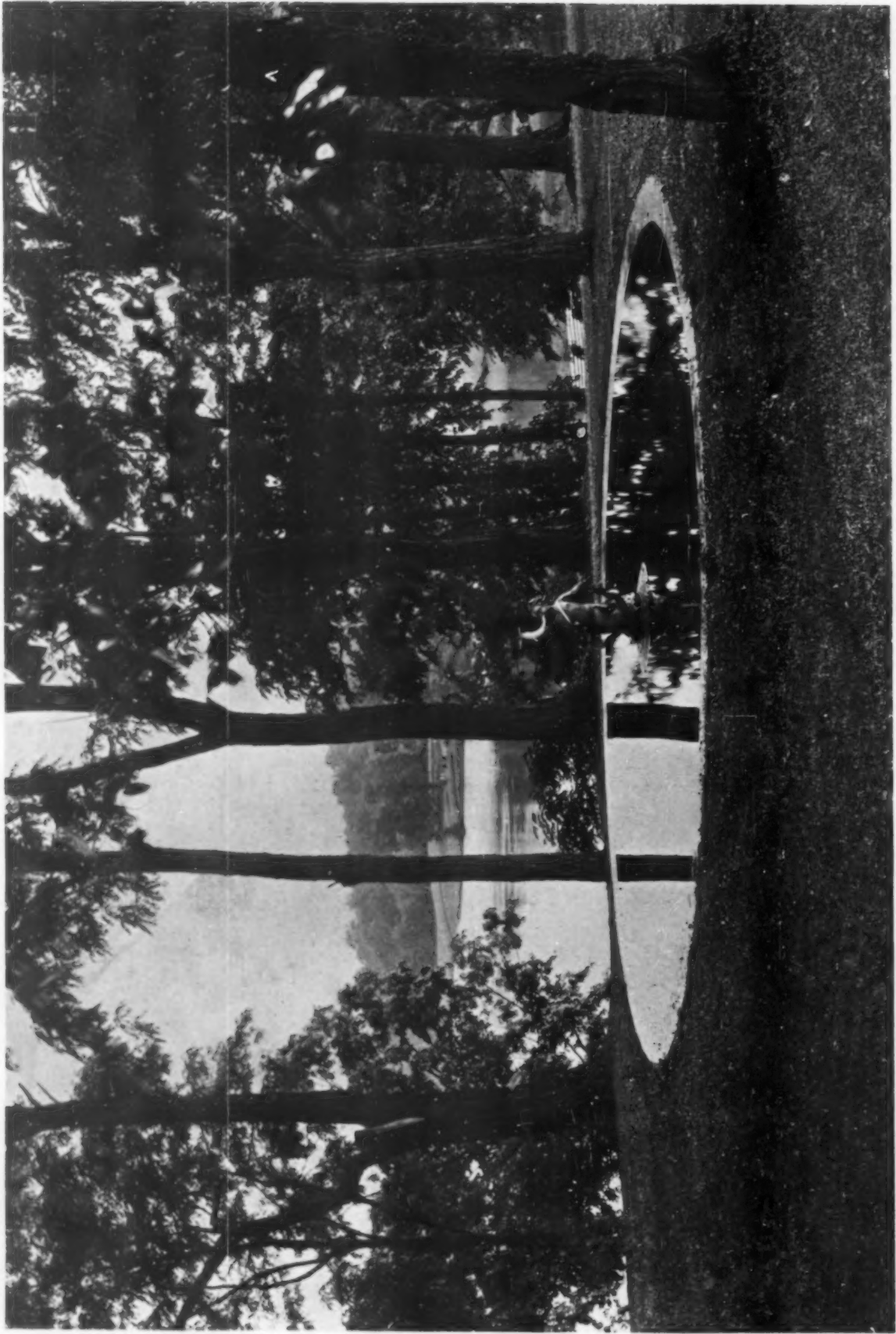
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THE POOL AMID THE LOCUST TREES; RINGWOOD MANOR

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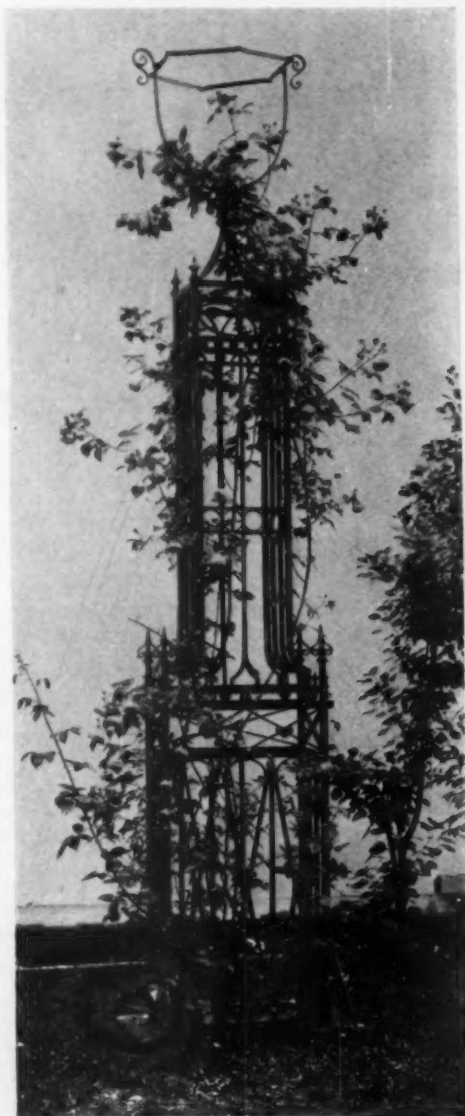
Vol. II

SEPTEMBER, 1902

No. 9

RINGWOOD MANOR AND ITS GARDENS

PASSAIC COUNTY, NEW JERSEY



ROSE STANDARD AT RINGWOOD MANOR
*being Lamp Supports preserved from the Old
Middle Dutch Church, New York*

RINGWOOD MANOR, the residence for half a century of Mr. and Mrs. Abram S. Hewitt, stands on a terrace from which a sweep of lawn slopes gently down to a sheet of ornamental water extending far into the valley between wooded banks and greenest meadows. Entering the grounds from the southwest, the road parallels the house along the lowest part of the valley; and skirting the lake, it crosses by means of a rustic bridge a beautiful shallow stream. A little further on you catch a glimpse of extensive stables, but so shut off from view that you can only guess at their size. The road now passes between the upper end of the lake and a picturesque dairy cottage with latticed windows, perched on the side of a hill and standing close to a tiny waterfall. From here it curves to the north; and by a gradual ascent, brings you under the porte-cochère of the Ringwood portico.

The house is long and low, extending, with its outbuildings, to a length of two hundred and sixty feet. It has been added to, from time to time, with a skill and judgment that have produced a most harmonious whole. The walls are of cement laid on wire netting and whitewashed, their plainness relieved by mahogany-colored trimmings, and the pitch of the irregular roof is broken by ten gables.

An avenue of great elms shades the front of the house, which faces south, and under their shadows along the edge of the terrace, are several war trophies which generally excite the interest of visitors. These are respectively a long section of the famous chain that was stretched across the Hudson below West Point during the Revolution, and whose links were forged in this historic region, and a mortar standing on its own bed—one of thirty, cast by Mr. Hewitt in the short space of twenty-nine days in response to a personal appeal from the President—Mr. Lincoln—during the Civil War. This particular mortar was used in the siege and capitulation of Ft. Donaldson.

Ringwood Manor



THE PORTICO

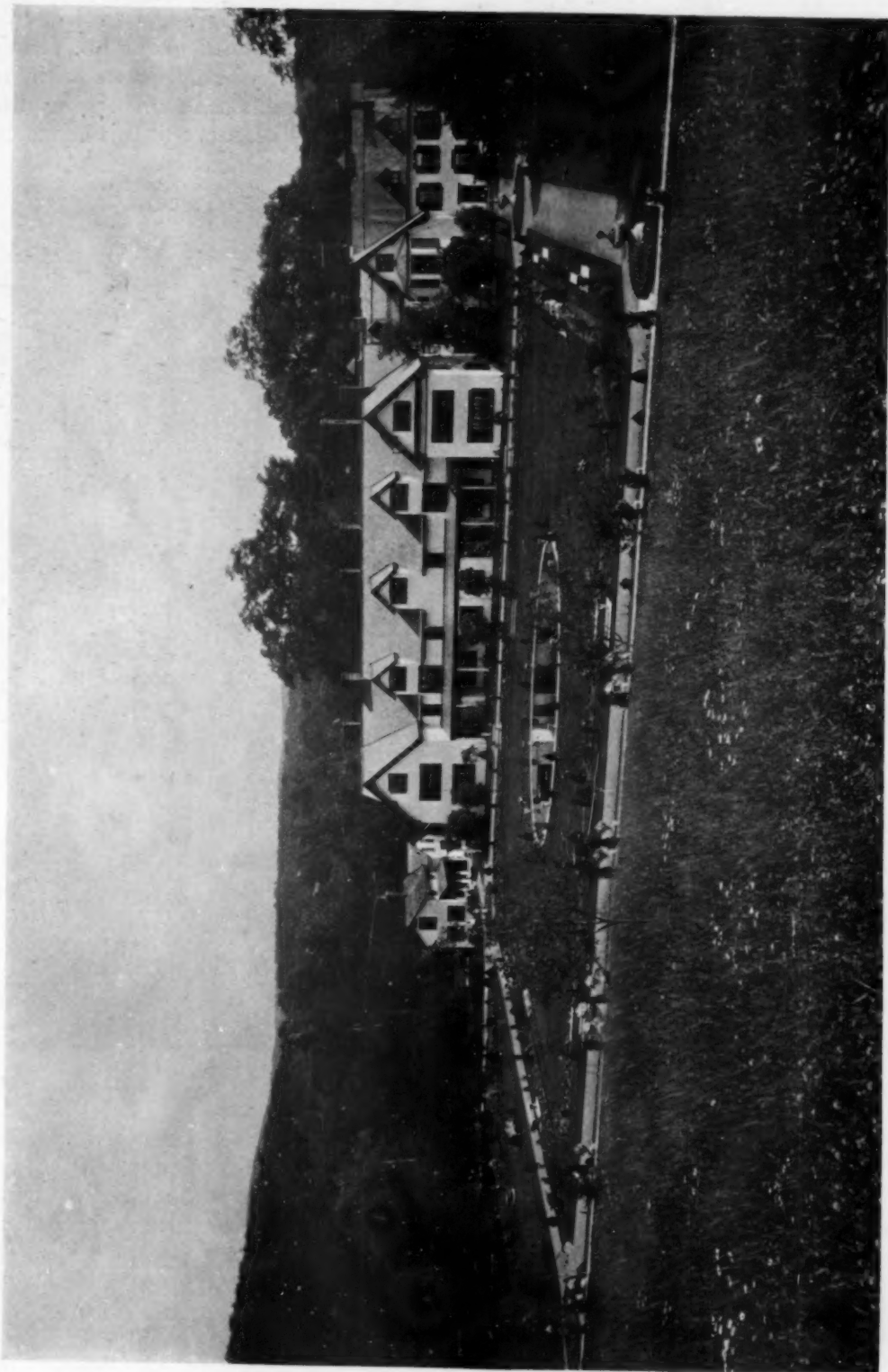
RINGWOOD MANOR

Showing Wrought-iron Gates in the Style of Robert and James Adam, preserved from Old Houses in Bowling Green, New York

A small cannon, one of two still remaining of the guns of the Constitution with which she captured the *Guerrière* in the War of 1812, completes the group. This avenue is shut off from the front drive by light iron gates and piers taken from the old houses in the Bowling Green, New York. They are English ironwork of the eighteenth century, in the style of Robert and James Adam. The eastern end of the house is taken up with kitchens and offices, and the grounds consist of lawns and plantations of trees. At the western end is a covered piazza used as a living-room and overlooking, in the distance, the lake we have spoken of, with glimpses of pasture land in the home-farm and groups of fine old trees, and in the immediate foreground an exquisite little fountain set in a grove of locust-trees. The figure in the fountain is a youthful Triton blowing a conch-shell. He is made of lead, of seventeenth century workmanship and

exactly similar in style to those of Versailles. Just back of this piazza is the well, surmounted by a red marble fifteenth century well-curb. This ornament is Italian, and is in excellent preservation.

On the north, the hills approach the house so nearly as to leave room only for a sun-flooded space of green, which is laid out with the formality of Italian gardening. The center of the court back of the house is taken up by a sunk garden, with a large oval fountain, reached at four points by short flights of stone steps guarded by sphinxes. These sculptures are reproductions of the originals in the Louvre, and are supposed to be likenesses of Mme. de Pompadour and Mme. DuBarry. The majolica seats set along the edge of the fountain are modern Neapolitan copies of the old Pompeian. The low stone benches, placed picturesquely through this court, are Italian; they are of red marble, with carved floral



RINGWOOD MANOR

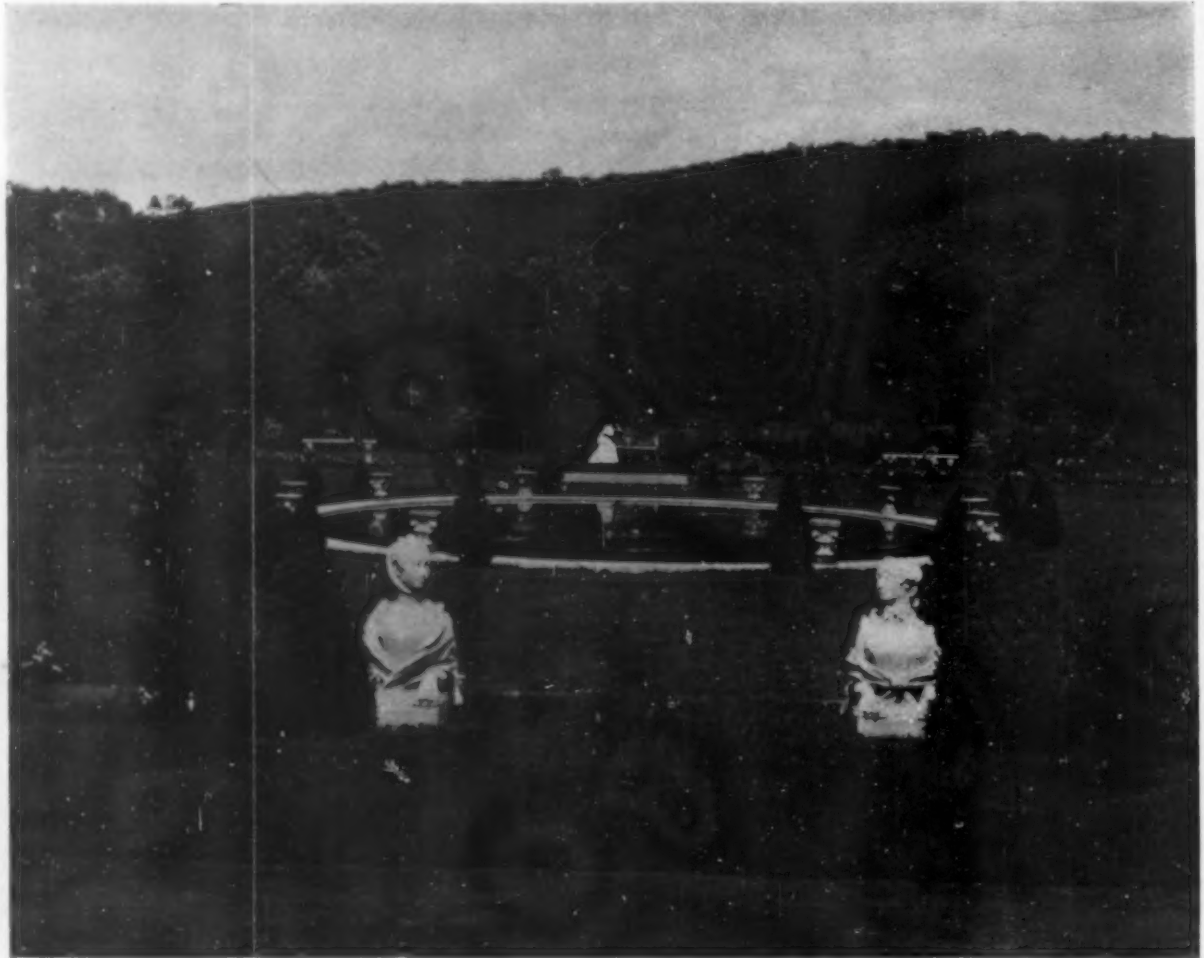
GENERAL VIEW OF THE GARDENS

Ringwood Manor

borders. The four Istrian stone vases standing at the intersections of the principal paths are seventeenth century Venetian, and beautiful in shape and carving.

Against the face of the hill is a retaining wall, its uniformity broken at intervals of eighteen feet by pairs of caryatids supporting baskets of fruit and flowers. All are

vide a constant succession of bloom. Roses and foxgloves and larkspurs and hollyhocks make a gay background, while the front, edged with *biota aurea*, is filled in with hardy azalea, blue juniper and box; the grass between being thickly sown with tulips, crocuses, daffodils and all spring flowers. The crescent-like curve of this bed is speci-



THE POOL FROM THE WEST

RINGWOOD MANOR

seventeenth century Venetian. The middle panel of the wall has an arch, which partly shelters a sixteenth century red marble fountain, carved with a procession of Tritons. Above it, a white marble baby, with tilted pitcher, plays water into the basin, and on either side are the original black marble caryatids, the others being clever imitations cast in cement.

The planting of the flower-bed in front of this wall has been cunningly devised to pro-

ally admirable. This whole sunk garden is shut in on the west by a hedge of blue Japanese retinispora, and on the east by hemlock, and between these and the front row of *biota aurea* are planted blue Colorado spruce, *picea concolor*, and other evergreens, mixed with double-flowering peaches, Japanese quinces and pink and white hawthorns. On the other side of this hemlock hedge is a long locust avenue, leading from the front drive to the top of an old-fashioned terraced garden.

Here is one of the most delightful features of the place. Separated by a high iron railing from the more formal gardens, its gates stand hospitably open, inviting you to ascend any one of its three broad paths by flights of stone steps and terraces to the heights above. These iron gates are interesting. They were taken from the old Middle Dutch

At the west end, bordering the locust avenue, are the conservatories, and grape-houses, on the east the natural woods, restful to the eye.

At the foot of the garden, just outside the iron fence with its garlands of climbing roses, is planted a great parallelogram of cedars in double rows; the intention being in the future to build within its close a long narrow



STEPS TO THE SUNKEN PARTERRE

RINGWOOD MANOR

Showing Marble Sphinxes reproduced from those in the Louvre

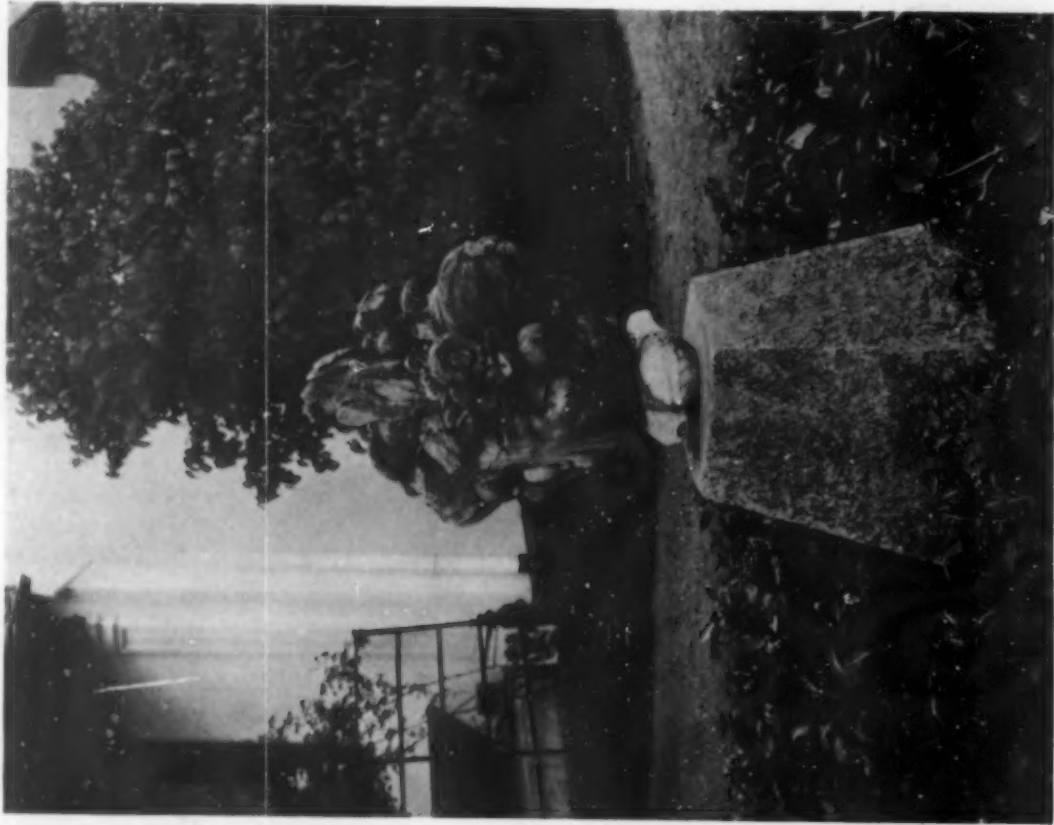
Church in New York—long since torn down—and are probably of Dutch manufacture. A picture of the Church with these gates may be seen on the walls of the New York Historical Society.

This beautiful spot is called a vegetable garden, but certainly it bears its vegetables "with a difference," for here we find all kinds of fruits, whether on tree or bush or vine, and everywhere flowers and flowers, growing with the energy of healthy living.

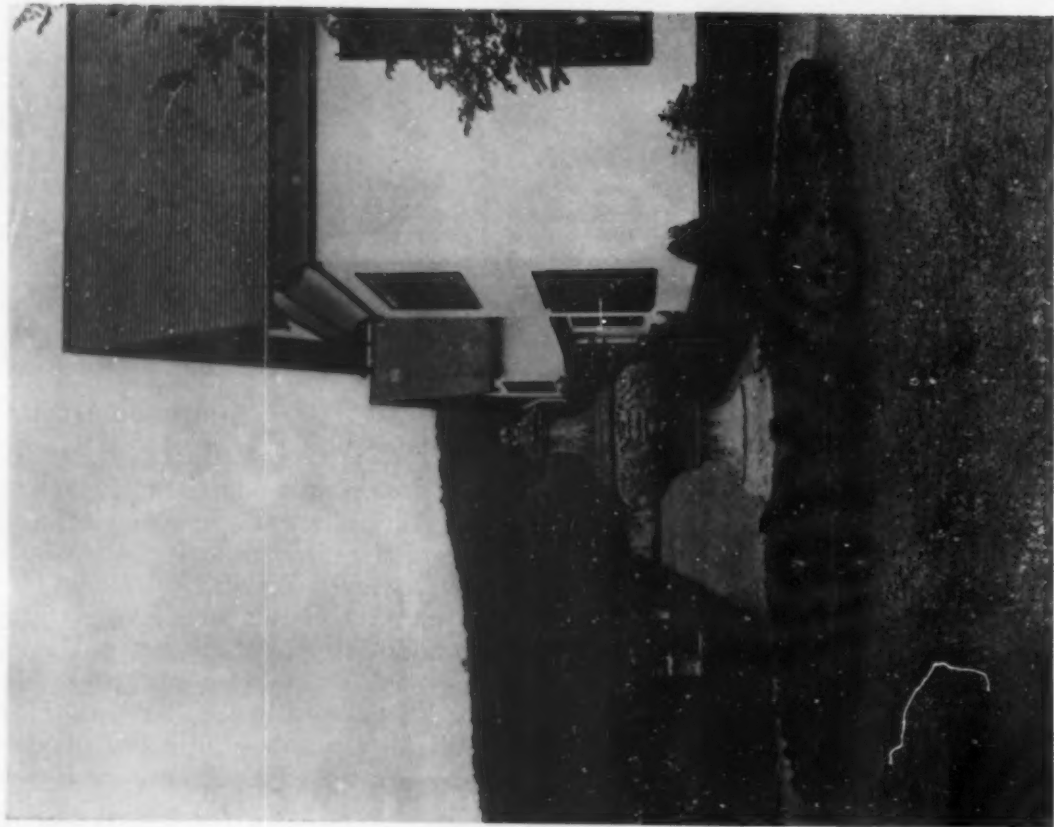
canal with grassy walks on either side, thus reproducing, it is hoped, the effect seen in the garden of the Generaliffe.

There is a mysterious charm about the pleasure-grounds of Ringwood. You can find surroundings to fit every mood. You can place yourself within the intimate seclusion of hedge and wall while your imagination peoples the spacious formality of the courts with Watteau-like figures, or, if you prefer nature to art, you can mount to the

Ringwood Manor

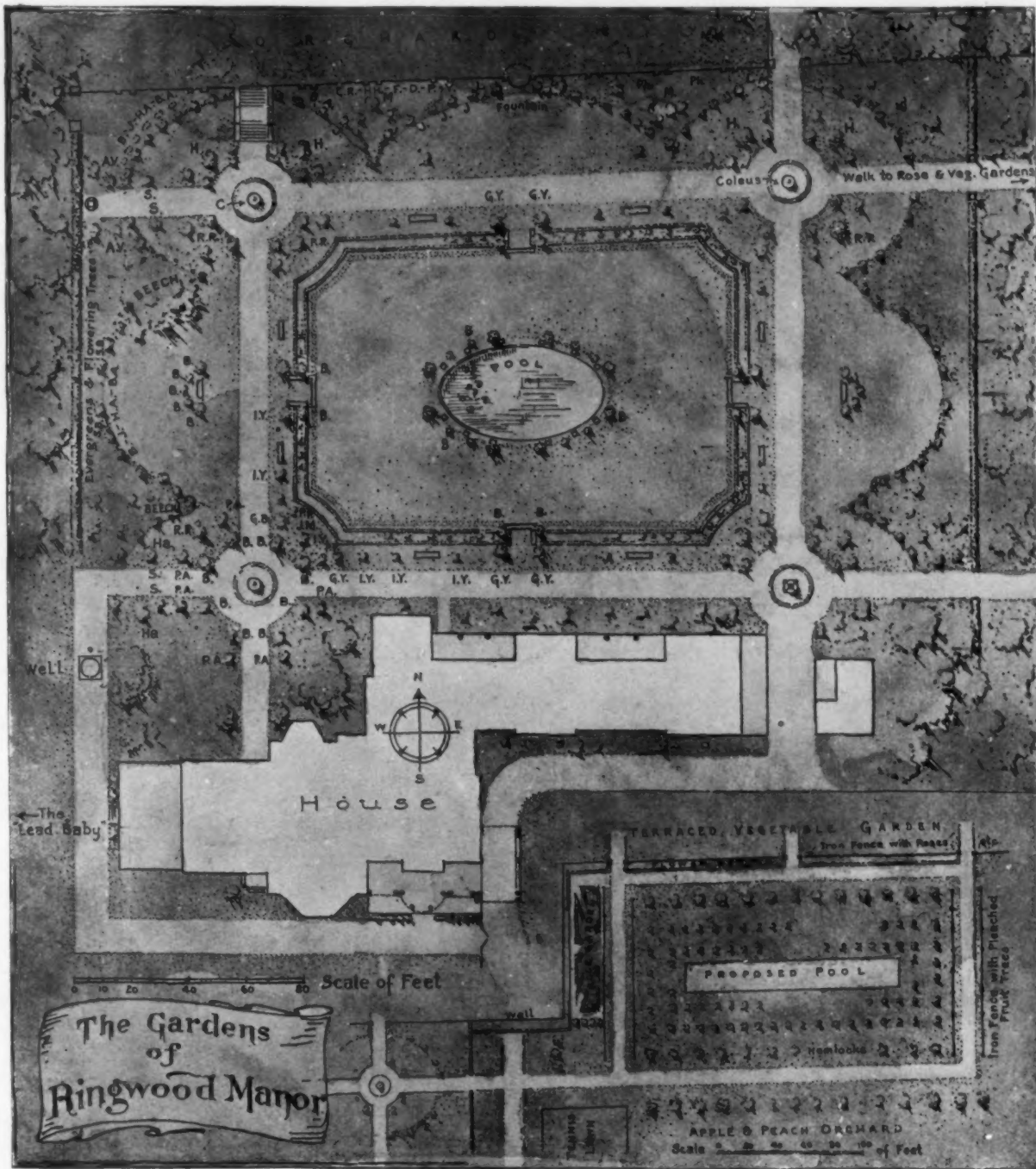


ORNAMENT OF SHELL HOLDING FRUIT AND FLOWERS



GARDEN WALK BESIDE THE HOUSE

House & Garden



MEASURED PLAN OF THE GARDENS.

Drawn for House and Garden

RINGWOOD MANOR

- | | | | | |
|----------------------------------|---------------------------------|-------------------------------------|------------------------------------|--|
| <i>A. V.</i> <i>Arbor Vita</i> | <i>B. A.</i> <i>Biota Aurea</i> | <i>J. M.</i> <i>Japanese Maple</i> | <i>M.</i> <i>Magnolia</i> | <i>D.</i> <i>Dahlias</i> |
| <i>J.</i> <i>Juniper</i> | (<i>Thuja</i>) | <i>G. B.</i> <i>Golden Box.</i> | <i>L.</i> <i>Larkspur</i> | <i>P.</i> <i>Peonies</i> |
| <i>H. A.</i> <i>Hardy Azalea</i> | <i>R. R.</i> <i>Rosa Rugosa</i> | <i>P. P.</i> <i>Prunus Pissardi</i> | <i>Pb.</i> <i>Phlox</i> | <i>Y.</i> <i>Yuccas</i> |
| <i>B.</i> <i>Box</i> | <i>Ha.</i> <i>Hawthorn</i> | <i>P. A.</i> <i>Aurea (Thuja)</i> | <i>C. R.</i> <i>Climbing Roses</i> | <i>The four intersections of the main paths are planted similarly.</i> |
| <i>H.</i> <i>Holly</i> | <i>I. Y.</i> <i>Irish Yew</i> | <i>Plumosa</i> | <i>H. H.</i> <i>Hollyhocks</i> | |
| <i>S.</i> <i>Spirea</i> | <i>G. Y.</i> <i>Golden Yew</i> | <i>S. B.</i> <i>Silver Birch</i> | <i>F.</i> <i>Foxglove</i> | |
| <i>C.</i> <i>Coleus</i> | | | | |

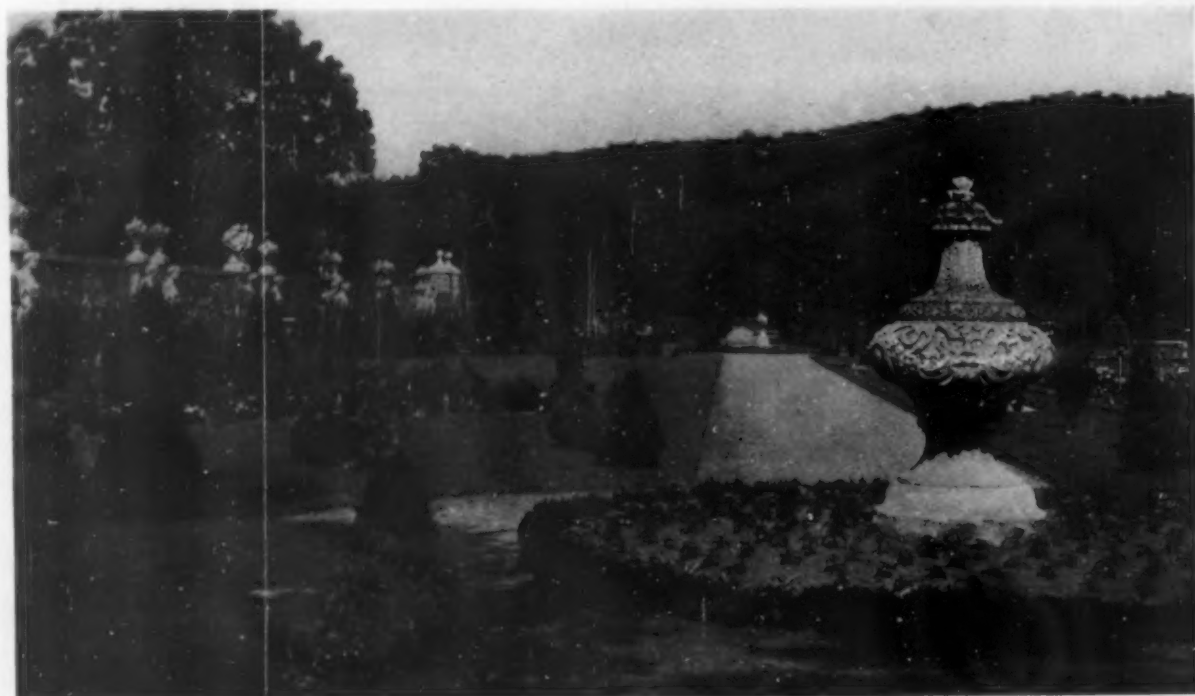
wooded heights and look into a far beyond bounded only by the distant hills, for the property seems well-nigh interminable.

There are over twenty thousand acres and

this includes farms and woodland and mountains and streams.

It would be impossible to close a sketch of Ringwood without some mention of its

Ringwood Manor



THE NORTH WALK OF THE FORMAL GARDEN

Showing Venetian Ornament of Istrian Stone

RINGWOOD MANOR



THE NORTH WALK OF THE FORMAL GARDEN

Showing Fountain and Couplets of Venetian Caryatids

RINGWOOD MANOR



WALK IN VEGETABLE GARDEN



THE ITALIAN WELL-CURB

iron mines. These have been worked since Colonial times and you come upon them in the outlying property with startling unexpectedness—some long since abandoned, yawning in their unscrutable depths like horrible *oubliettes*, some in active working, large enough to receive the body of Trinity Church in the excavated crater.

It was to its richness in iron ore that Ringwood owed its development far back in 1760. A mining expert from the Walloon country, Baron Peter Hasenclever, who had followed the fortunes of George the Second to England, heard of the mineral wealth

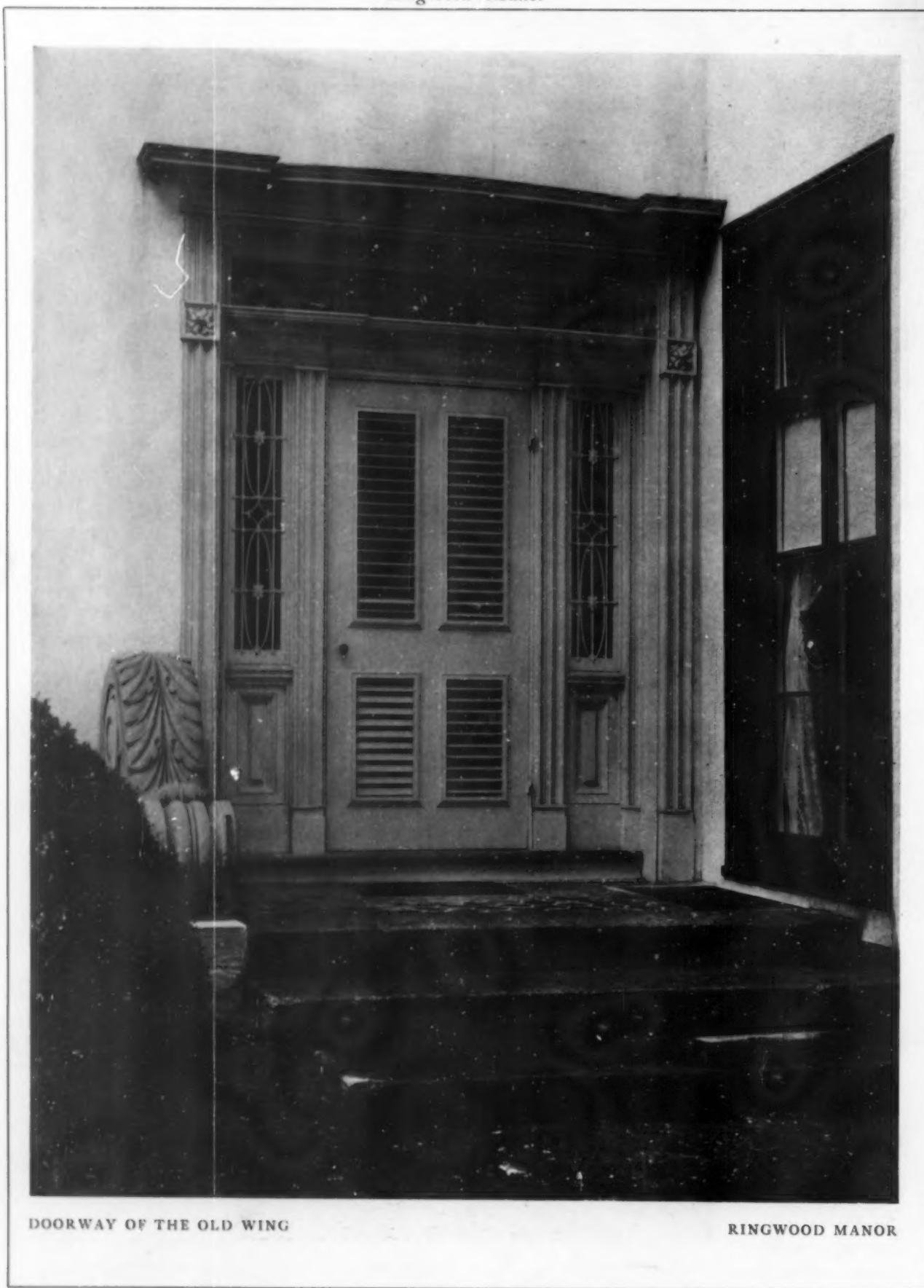
of northern New Jersey and took up a large tract of land in behalf of a company he had organized, called the London Company. Many of the titled ladies of the Court put

their money into this venture, and finding the returns delayed, forced the recall of the unfortunate Baron at the end of ten years. He was tried by the English Courts on the charge of obtaining money under false pretences; and although acquitted after a tedious delay, he never returned to his mines at Ringwood. They passed into the care of his successor, one Mr. Robert Erskine, (son of the celebrated Scotch preacher, Ralph



A WALK AT RINGWOOD MANOR

Ringwood Manor



DOORWAY OF THE OLD WING

RINGWOOD MANOR

Erskine,) a protégé of the Duke of Argyle and a Fellow of the Royal Society. Even under his supervision the revenues would have been meagre, had not the breaking out of the Revolutionary War brought iron into sudden demand for ammunition.

Although Erskine threw in his lot with his adopted country, he seems to have kept faith with the London Company, and made his remittances up to the last. He accepted a position on Washington's staff as geographer and surveyor-general, and enjoyed the intimate friendship of his chief. His career, however, was a short one; he died the very day that André was hanged at Tappaan, and Washington came from that sad spectacle to Ringwood to attend the funeral of his friend.

We can fancy the great general making his rapid ride from the Hudson, his heart burning with anger at the treachery of Arnold, yet full of pity for the fate of the young English officer who had suffered so gallantly in that traitor's stead. Perhaps the

peacefulness of Erskine's death and his quiet burial in the little graveyard beside the Ringwood Lake may have calmed the turmoil of Washington's spirit, and given him instead the gentler sorrow of a personal regret.

The last year of the war found the commander-in-chief once more at Ringwood. His aide writes to announce his coming with Mrs. Washington and an escort of troops, and suggests that an extra guard be provided from Pompton, owing to the unsettled state of the country, and provision made for the party, with forage for nineteen horses.

The lavish hospitality of Revolutionary times seems to have been passed on with the Ringwood title deeds. These deeds, if we may discount several rapid changes made at the end of the eighteenth century, have been held by only two families—the Ryersons and the Hewitts, and right royally have they preserved, through the hundred years of their occupancy, its Colonial reputation.

Elizabeth Duer.



A YOUTHFUL TRITON, RINGWOOD MANOR

Redcrest Cottage



REDCREST COTTAGE is the name of a modern little home situated on the slope of a gentle hill near Guilford, England. The custom of naming all houses larger than a laborer's cottage is characteristic of the English people; and when the title is happily applied, as in this instance, suggesting color and location, one cannot but delight in the pleasant conceit. One bright June day while bicycling towards Winchester I passed this place, shown here by a photograph and

drawings, and was at once impressed by the color, the composition and the charm of the surroundings.

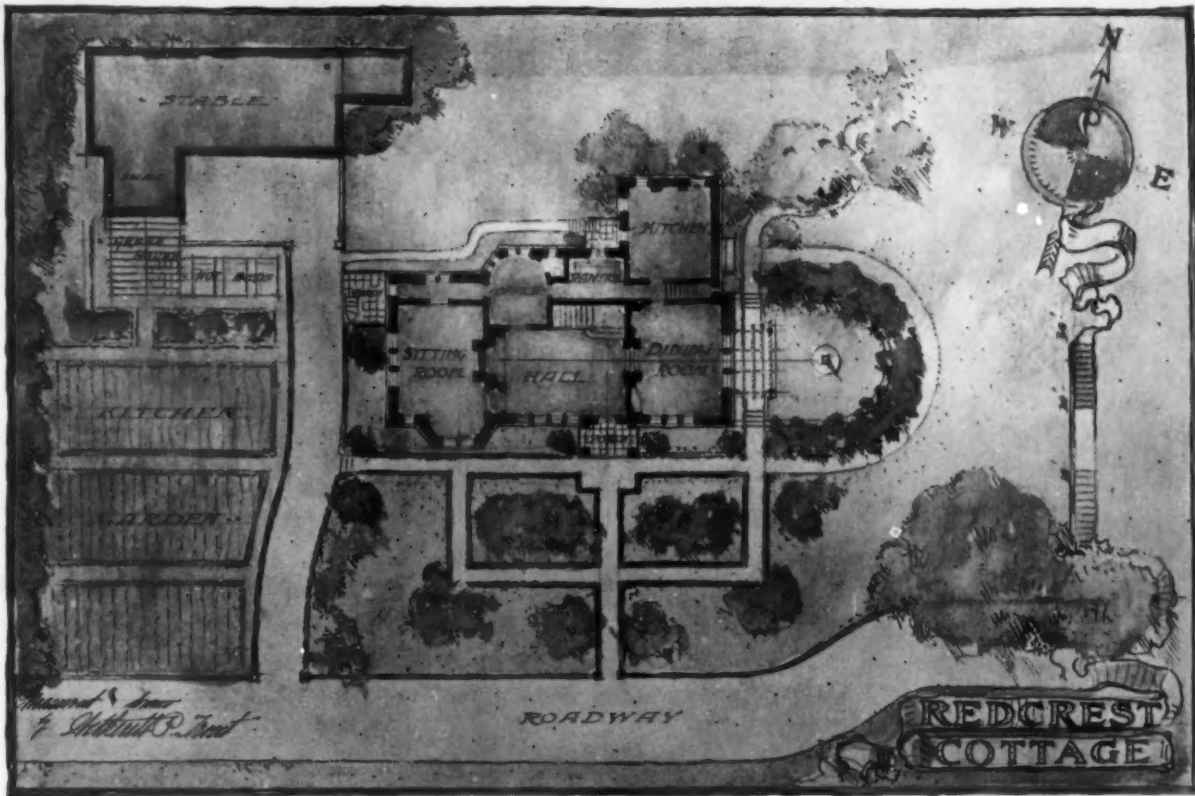
One rarely lingers long before the new in a country where the old, the quaint and the beautiful abound. But here was something uncommon, well-conceived and worthy of careful appreciation, and upon which Nature had early smiled approval. Her kindly touch was everywhere, and it had been left almost unrestrained. Man and Mother



VIEW FROM THE ROAD

REDCREST COTTAGE

House & Garden



THE PLAN, *Measured and Drawn by the Author for HOUSE AND GARDEN*

REDCREST COTTAGE

Earth had worked hand in hand. The charm of apparently wild disorder in the garden was not the result of neglect, not a profusion of rank weeds, but the free growth of nurtured

flowers. Looking over the picket fence it could be seen with what care and good taste the flowers had been planted. Borders of box, six inches high, guarded well the



AN END VIEW, *Measured and Drawn by the Author for HOUSE AND GARDEN*

REDCREST COTTAGE

Redcrest Cottage

grass from the pebbles of the prim, symmetrically-plotted paths. The shrubbery was massed at the end of each walk,—a system of planting which partly screened the lower story of the house and afforded privacy.

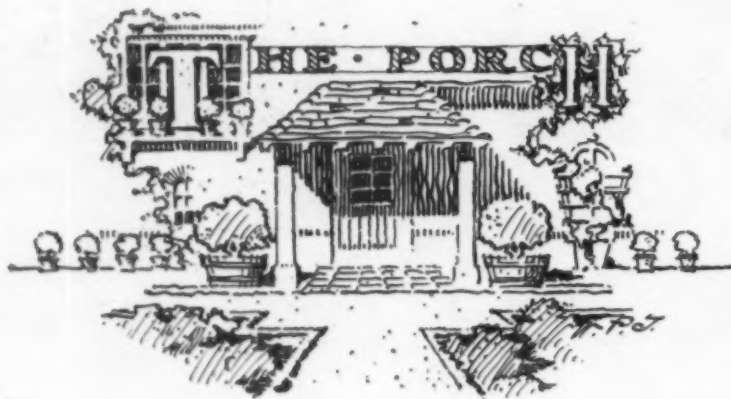
The house faces south, and the main living-rooms are planned to welcome summer air and sunshine through their big triple casements. The first floor is but a step above the garden; and this low setting, so inviting and unpretentious, makes the house seem as if it were glad to live among the flowers. The ground, receding from the front toward the back, permits large basement windows on the rear. The first story is built of red stretcher brick, irregularly laid with white joints. The upper story and roof are covered with bright red tiles producing a texture rich and varied in color and absolutely unobtainable with slate or shingle. The chimneys, generous in size, promise large open fireplaces and comfortable interiors. As I pondered on these hidden things, the owner of the house, having noticed my interest, kindly invited me to enter and inspect more closely the beauties about the dwelling.

We walked along the narrow paths between the roses; and he, unmindful of his visitor's ignorance of botany and sensible only of a stranger's attention, undertook to explain this and that variety. I listened with respect, but loved better to admire flowers *en masse* than to heed botanic detail. We crossed the drive to the kitchen-garden, where peas and lettuce and rows of other vegetables grew sweet and plentiful. The attractiveness of this part of the garden and the fitness of its

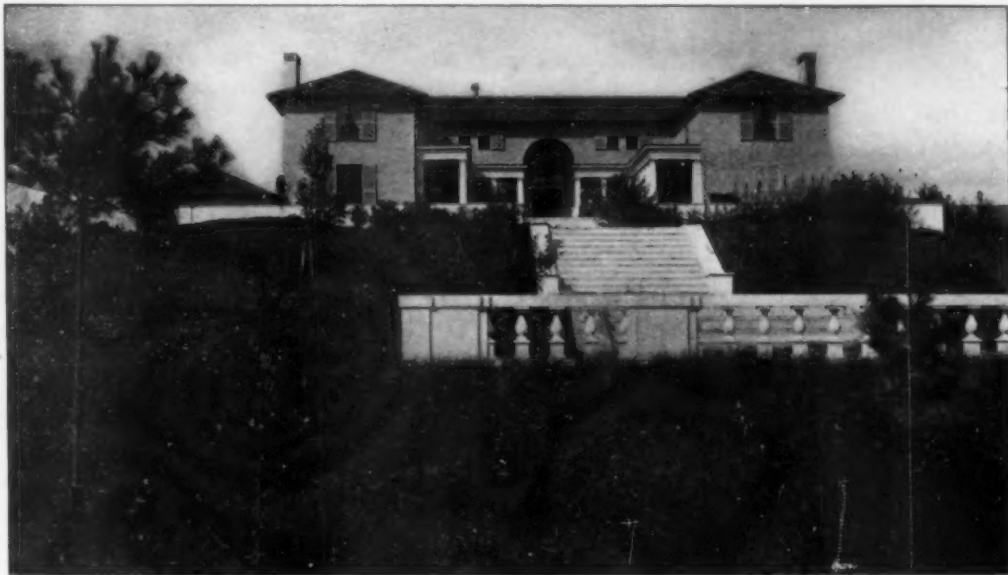
placing prompted the thought, how often at home the "truck patch" was scorned and put away in an unseen spot. The stable is located in the northwest and lowest corner of the property out of the direction of the prevailing summer winds, and it is low enough to avoid danger of contaminating the well water. A small greenhouse and hotbeds are conveniently placed near by.

We entered the house through the rear hall and passed into the large sitting-room which has a comfortable bay and pleasant outlook. Next we reached the main hall and a capacious fireplace there confirmed my roadside conjectures upon the chimney. A broad east window in the dining-room affords a view across a valley, rich in verdure, with here and there a cottage dotting the distant hills. Just the sort of prospect that gives, every morning, energy and freshness to start the day upon. We left the house by the entrance porch,—floored with a durable red tile,—and followed the path leading to the east side of the house. Then, descending a flight of steps we were in a little round-end garden, now cool in the afternoon shade. The sun was sinking slowly as I turned to leave. At the gate I looked back again at the vine-covered bay. The rich green mass against the red was all ablaze along its sun-touched side. While coasting down the hill toward the destination for the night came the envious thought of the traveller. Were it possible that such a garden, house and host might be transplanted to our own land!

Wetherill P. Trout.



House & Garden



THE SOUTH FRONT

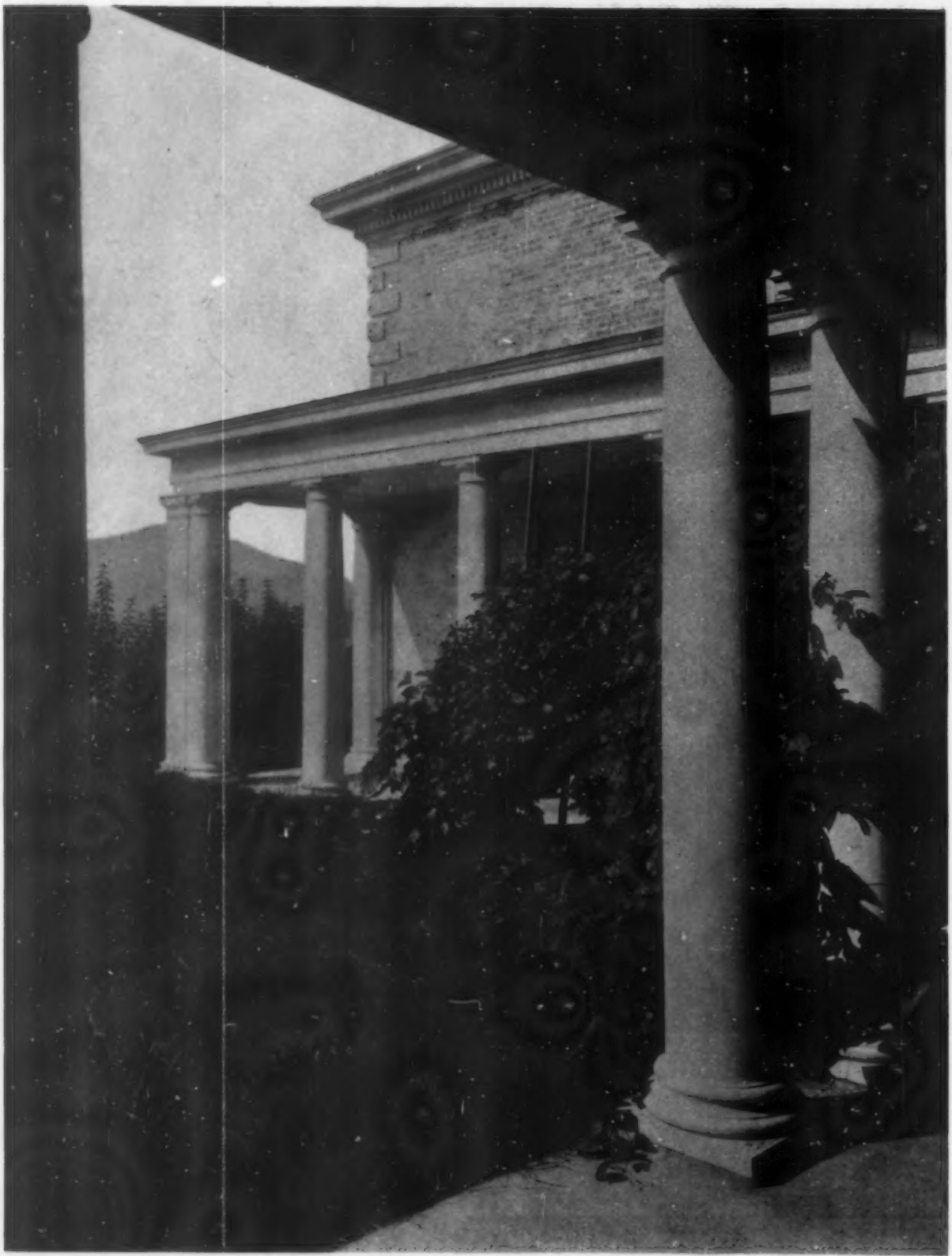
“HIGH COURT”



THE REAR

“HIGH COURT”

“HIGH COURT,” NEAR WINDSOR, VERMONT
DESIGNED BY CHARLES A. PLATT, ARCHITECT

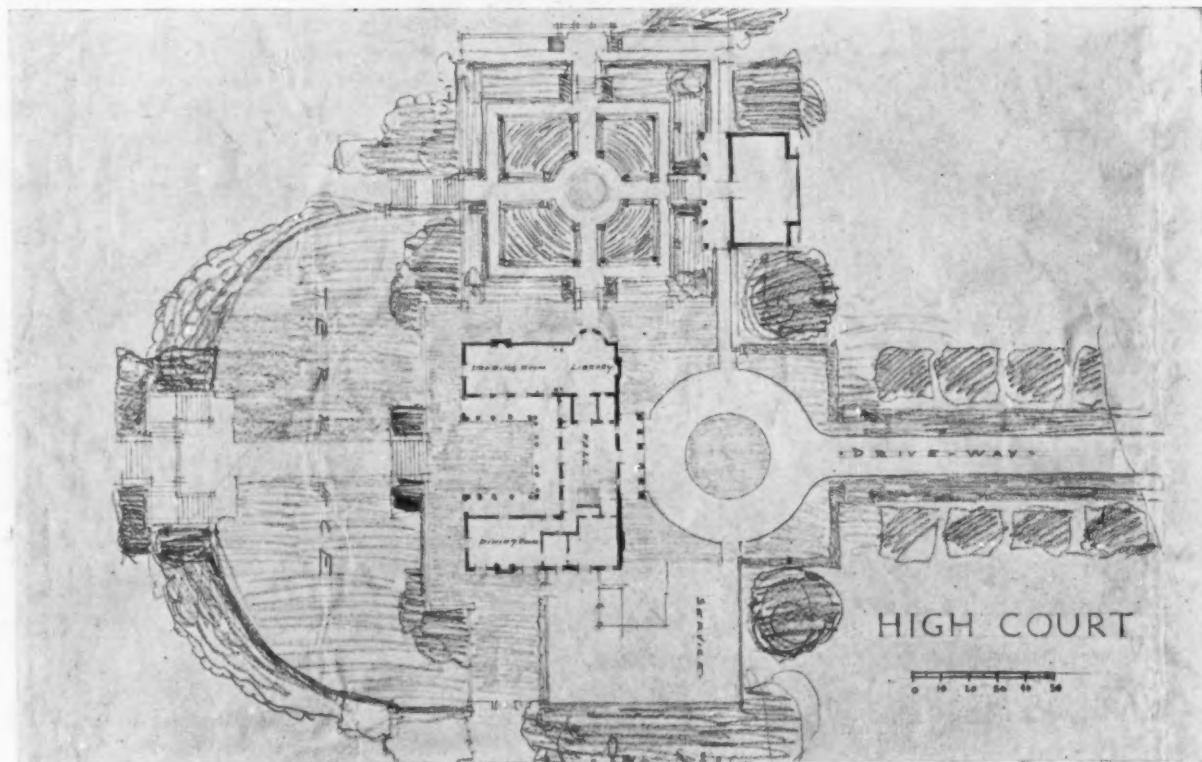


UNDER THE PORCH ; " HIGH COURT "



THE FRONT APPROACH, Photographed for HOUSE AND GARDEN in 1901
The Walls are of Red Brick Whitewashed

“HIGH COURT”



THE PLAN, Showing Gardens now overgrown

“HIGH COURT”



FOUNTAIN IN A CORNER OF THE PRUDENTIAL BUILDING
NEWARK, NEW JERSEY

Designed by H. P. Kirby

THE ORNAMENTAL MOVEMENT OF WATER IN CITY STREETS.¹

III.—CONCLUDED.

WHILE the feud between the Big-Endians and Little-Endians, observed by Gulliver on his imaginary journey, has been rivaled in acrimony by controversies over the placing of public monuments in American cities, few such disputes have been recorded over street fountains, or other form of water decoration. For this, there is an obvious reason—the scarcity of such fountains. Nevertheless, there is an abundance of good sites, to choose between whose claims might often prove difficult. The number of available locations that present themselves to one who seeks them may surprise those who know the tendency of the plans of American cities toward the rectangular, the correct, the unimaginative. Where, it may be asked, is a basin to find lodgment in the crowded public ways of trolley-ridden towns? How may one place an architectural or sculptural structure for the ornamental movement of water in a street already taxed to its capacity by throngs of busy people and a steady tide of vehicles?

Such queries from the laymen of city councils, to whom the final decision in these cases is usually entrusted, can be answered only after study of local conditions. There are already in existence, however, ingenious solutions by American architects of the problem of finding room for fountains in crowded streets. Dignified schemes have

also been carried out when the available space was less limited. Yet what has been accomplished seems little enough, beside the opportunities that beckon to the enthusiastic designer. Natural facilities, as a stream or a ravine passing through a town, are of course highly prized, but they are only occasional; such landscape materials as the cliff and river at Salzburg, Austria, referred to in the May number of HOUSE AND GARDEN, or the deep clefts that intersect the town of Ithaca, N. Y., are to be taken as especial gifts of the gods that preside over municipal architecture, and valued accordingly. Usually, however, the problem offered is that of turning to account

some space or niche that may be wrested from the traffic of busy thoroughfares. It is often physically possible to squeeze a fountain into a given site, but to make it seem an integral part of the setting, coördinating with existing factors instead of being neutralized by them—this is quite another matter.

As one begins to explore the subject, he finds two circumstances favorable to the increased employment of street fountains as decorative elements of American cities. First, the interest in municipal art is greater now than ever before, and the improvement of the outward aspect of established communities is being studied systematically by organizations of experts and laymen. Second, local architects have kept in advance of these movements, and have in some cases already investigated the opportunities for street fountains, their placing and their design. When the public has become more familiar with the scope and feasibility of such ornaments, there will be found no lack of men



WALL FOUNTAIN IN THE PIAZZA DEL POPOLO, ROME

¹Continued from the April and May numbers of HOUSE AND GARDEN.

ready to suggest ways and means. Practicable plans have been matured for certain important open spaces in American cities, such as Copley Square in Boston and the Plaza in New York, and these await the day when public sentiment shall demand their embodiment in three dimensions.

The present writer has endeavored to suggest, in previous articles in *HOUSE AND GARDEN*, the desirability of moving water as a decorative factor in public streets, and to give some idea of the design of fountains, from examples here and in Europe. One aim of the present paper and its illustrations is to convey a notion of the multiplicity of chances for sculptural or architectural street fountains in this country. Study of these problems and of certain existing solutions of them is by no means uninteresting. Where possible, American examples have been obtained. The writer has availed himself freely of information and suggestions kindly vouchsafed by architects in several cities.

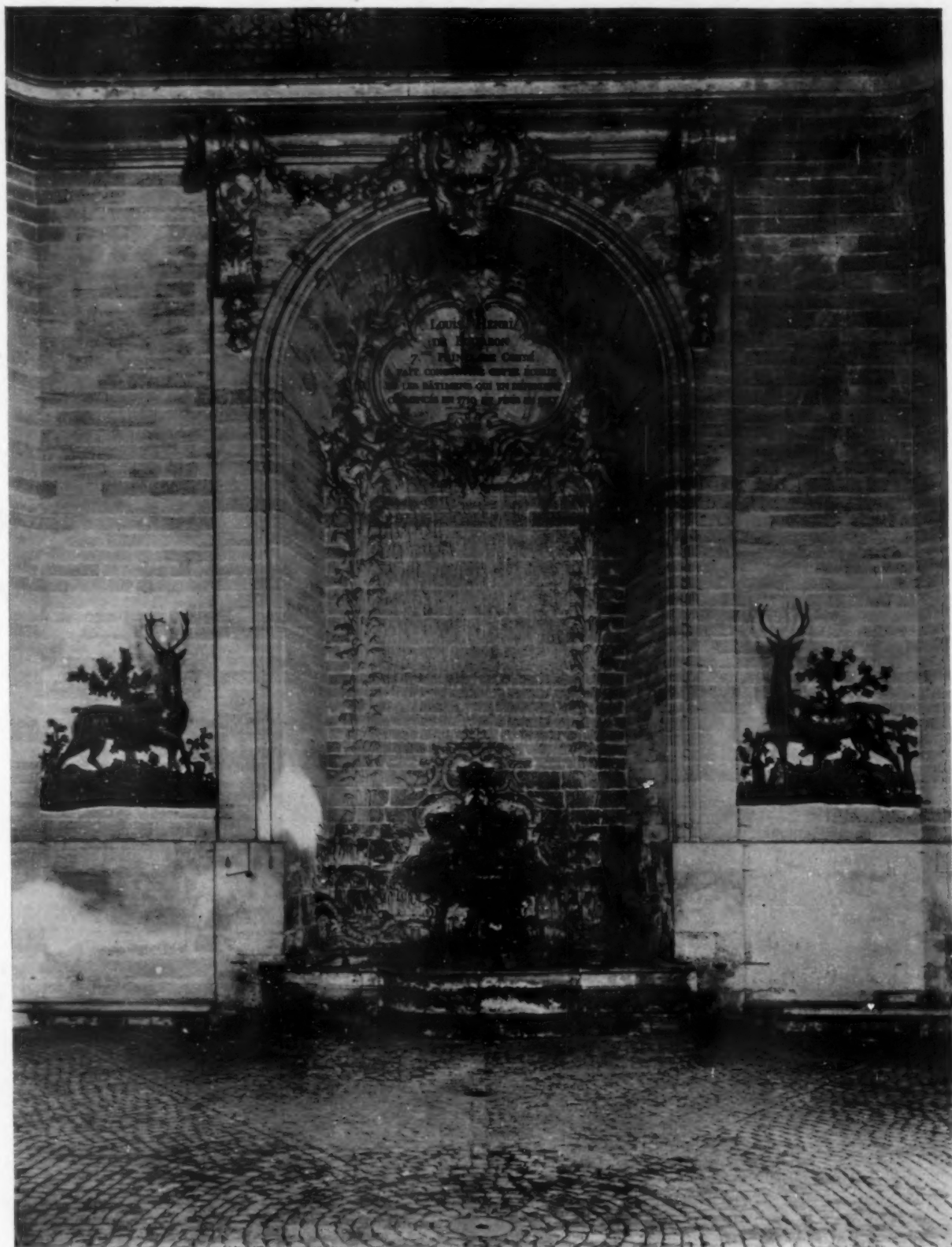
To begin with a place that would have seemed obstinately unsuited to a street fountain, even to one intended only for drinking, and having no continuous flow, let the reader look at the highly ornamental design carried out this summer in the Prudential Building, at the corner of Broad and Bank Streets, Newark, N. J. This is in the heart of the city's business quarter, and the sidewalks, especially on the Broad Street front of this tall office building (at the left side in the illustration), are generally crowded. To encroach upon them would have been out of the question, and so the architect, Mr. H. P. Kirby, of the office of Mr. George B. Post, evolved the plan herewith shown. The building itself is not new, though three large companion structures have recently been erected near it. Changes in the banking office on the ground floor obviated the need of the former entrance in the round corner of the building, and to decorate the opening thus left, this ice-water fountain was designed. As will be seen, it does not project beyond the corner to any appreciable extent, and is not in the way of passers-by. The rich Gothic of its style contrasts rather shrilly with the subdued Romanesque of the original architecture, and with this, one may fairly quarrel. In itself, the design is hand-

some and well-knit. It was modeled full size by Mr. Kirby and carved in light gray stone by Miss Ellen Kitson, and it includes a number of small heads, as well as much elaborate detail. The inner basin is of bronze, and the outer one of polished granite. The water spout, which had not been completed when this photograph was taken, is a bronze dragon's head, fitted into the center of the wall.

Before the water was introduced, there was some misapprehension among the uninformed as to the purpose of the carved stone structure. It is reported, indeed, that an Italian woman was found, at one of the less crowded moments of the day, kneeling before it and telling her beads. The Gothic shrine is in fact suggested here with some plausibility. Perhaps in designing the fountain, the architect felt that contrasting treatment was necessary, to give it relief against the relatively colossal background of the building. In any case, while the choice of style is a proper subject for difference of opinion, the idea of seizing upon such a place for a fountain was distinctly a happy one. It is hardly to be expected that corner doorways in office buildings will often be available for such treatment, but architects might occasionally provide space for similar ornaments, if so disposed, in designing new structures.

As suggested in the previous articles of this series, wall fountains offer a particularly favorable chance to the sculptor or architect seeking to decorate an American city. The external recesses, not only of office buildings, but of other large structures, would often be suitable for the purpose. A capital instance would be the Post Office at Baltimore; another, the City Hall of Philadelphia, with its numerous indentations of outline. As for the interior court of the latter, it could be transformed into a place of pleasantness and tarrying, with the aid of such a fountain as that of the chateau of Chantilly, admirable in its proportions and its simplicity. For nearly two hundred years this wall fountain has proclaimed the good taste of Louis Henri de Bourbon.

Another desirable place for a wall fountain, also in Philadelphia, is the Green Street entrance to Fairmount Park. The reservoir wall is already there and the water could not



WALL FOUNTAIN AT THE CHÂTEAU OF CHANTILLY

well be nearer at hand. The barrenness and harshness of the present surroundings of the park entrance speak for themselves. That long expanse of wall fairly craves ornament to relieve its monotony. Why not beautify it by a treatment akin to that in the Piazza del Popolo, in the western quarter of Rome? The sculpture could be omitted if found too costly.

At no site in the United States would a large wall fountain appeal to a greater number of people, or do more toward arousing in visitors from other cities an interest in such municipal undertakings, than if placed against what is now the façade of the building behind the Worth Monument, on the west side of Madison Square, New York. This location for a monumental wall fountain was suggested years ago by Russell Sturgis, as told in a previous paper. He then estimated the cost of the undertaking at about \$100,000, and compared its probable effect to that of the well-known fountain of Saint Michel, Paris. Now that property has reached a fabulous valuation, there is no likelihood of this scheme being carried out. Yet the accompanying illustration will doubtless force a sigh from the impartial reader, that so noteworthy a chance should have been allowed to pass. The scheme was to set back what is now the front wall of the house facing south along Twenty-fifth Street, between Broadway on the west and Fifth Avenue on the east. Against this wall would have been built a fountain, whose waters would have been a living factor in the long vista from Broadway or Fifth Avenue below Twenty-third Street, as well as from the park itself. This must be placed in the category of things that might have been.



RESERVOIR WALL, PHILADELPHIA
At the Green Street Entrance to Fairmount Park

Another apocryphal suggestion involves the wall of the old reservoir, along Fifth Avenue, from Fortieth to Forty-second Streets. This has now been torn down, to make way for the New York Public Library, but what an ideal backing it would have furnished for a fountain or a system of water decorations!

An original suggestion for a wall fountain comes from a Cleveland architect, Mr. Albert E. Skeel, who cites the spaces between the buttresses of the handsome stone abutments to the Lake Shore and Michigan Southern Railway bridge over the Detroit Street entrance to Edgewater Park, in his city. As the illustration shows, the corners of the abutments are cut off at an angle of forty-five degrees, leaving a wall space between each pair of the smaller buttresses, on either side of the roadway, against which fountains might be built. These would be of practical use, aside from their decorative value, for thirsty crowds entering or leaving the park.

Although erected in a hotel park at Tampa, Florida, the Henry B. Plant Memorial, given by the employes of the transportation system with which Mr. Plant was identified, is, for the purposes of this discussion, a wall fountain, not meant to be viewed from the rear. Its position before the hotel piazza, with a dense background of trees, is akin to that of a fountain built against a wall; it would serve excellently for a site in front of a building. Aside from the vitality and beauty of the sculptured figures, which, with all their massiveness, are yet instinct with passionate life, the effective treatment of the water must be noted. The streams issuing from the fish mouths are veritable lines of composition, and they give breadth and reach to the design. This fountain, in which the

sculpture is of marble, was adapted by George Grey Barnard from his large group, "Niagara To-day," one of the two built against the main façade of the Electrical Tower at the Pan-American Exposition. It was erected in Tampa in May, 1902.

Recurring to the extraordinary natural advantages of Ithaca, N. Y., it may be observed that according to Mr. Arthur N.

uncared for. The water might, without great expense, be employed to beautify several small parks, both by fountains and water gardens. Among the sites particularly suited for such treatment would be DeWitt and Washington Parks, a triangular park at the corner of North Cayuga and Marshall Streets, the space about the Ithaca City Hall, the Cornell University entrance at the head of



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THE WORTH MONUMENT AND MADISON SQUARE

NEW YORK

Gibb, an architect of that city, they are practically neglected, so far as the utilization of opportunities for water decoration in the streets is concerned. Ravines and gorges run through the town, and are of remarkable beauty, but they are left without means of access. The streams from these ravines are carried through the city to the lake almost

Eddy Street, the surroundings of the street railway buildings at the entrance of Six Mile Creek, the approach to University Bridge, and the spaces about several of the public schools. The ground at Six Mile Creek entrance might be made into a small park, rich in natural water courses.

Such suggestions as these show how keen

The Ornamental Movement of Water in City Streets



DETROIT STREET ENTRANCE TO EDGEWATER PARK, CLEVELAND



UNION SQUARE, LOOKING EAST FROM POST STREET, SAN FRANCISCO

is the interest of local architects in the improvement of their cities. Moreover, other testimony is not wanting. Thus, for fountain sites in Buffalo, Mr. William Hart Boughton proposes Niagara Square and the triangular plots at Main and Genesee Streets, Niagara and Franklin Streets, Erie and Franklin Streets, Delaware and Church Streets, and Niagara and Front Streets.

Cincinnati offers a good field for fountain designers. The Davidson fountain was shown in the May issue of *HOUSE AND GARDEN*; the city's only other pretentious structure of this kind is the Probasco fountain, in the suburb of Clifton, opposite the schoolhouse, which dispenses refreshment to man and beast. An insignificant little drinking fountain stands in front of the Widows' Home, East Walnut Hills, while at the entrance to Eden Park, in an exedra placed in a shady grove, stands an Italian Renaissance well-head. The Municipal Art Society of Cincinnati is energetic, and street fountains may well lie within the scope of its activity. Mr. George M. Anderson suggests as sites for water decorations Sixth Street Market Square, in front of the Flower Market; Court Street Market Square, facing the Court House; a narrow park on Eighth Street from Elm to Vine Streets, and a triangular plot in Mt. Auburn, opposite the water tanks on Auburn Avenue.

Mr. Skeel, in Cleveland, reports that several good sites are already occupied by fountains without architectural merit, and suggests that in such cases, the basins sometimes might be retained, and the existing

central structure replaced by something better. One instance is found in the northeast section of Public Square, where a geyser fountain, near the street, is provided with a well proportioned basin, with stone coping about eighteen inches high. The northwest quarter of this square contains in a forty-foot basin a set of cast-iron water lilies; the southwest section has two miniature lakes connected by a cascade, their banks being built up with large clinkers, which are annually washed with thin cement; in the southeast division is the Soldiers' and Sailors' Monument. Missionary work is evidently needed. Triangular pieces of ground adapted to street fountains are now lying idle at Superior Street and Payne Avenue, and at the intersection of Broadway and Orange Street. The latter is situated in the most densely populated part of Cleveland, and is surrounded by a desert of cheap, shabby buildings, where its influence would count for a good deal.

Chicago has three street fountains of some size. The Rosenberg fountain, at the corner of Michigan Avenue and Park Row, is a little Greek temple. Another structure, the gift to the city of John B. Drake, stands before the city hall. Mr. Peter B. Wight, secretary of the Municipal Art League of Chicago, remarks that the statue of Columbus, which is at the front of this fountain, is rather unfortunate in the disproportion of the head. The new fountain executed by Charles J. Mulligan, illustrated herewith, will be referred to further on. Besides these, the sum of \$4,000 was left several years ago by a Chicago



THE HENRY B. PLANT MEMORIAL FOUNTAIN

TAMPA, FLORIDA

George Grey Barnard, Sculptor

man for a fountain, but its location has not yet been determined.

In St. Louis, the firm of Mauran, Russell & Garden has designed a monument, fountain and public-comfort station for a triangle, bounded by Grand Avenue and the two parts of Franklin Avenue. Mr. Mauran also suggests as possible sites for street fountains the location of the unused Round

Top Market, at Broadway and O'Fallon Street and open spaces at the junctions of Lindell, Vandeventer and McPherson Avenues; Broadway and Fourth Street, at French Market; Franklin Avenue and Twenty-eighth Street, and Olive Street, Lindell Boulevard and Channing Avenue.

San Francisco is provided with several street fountains and many good sites; one of

the former and two of the latter are illustrated in this number. A conspicuous fountain given by Dr. Henry D. Cogswell, which stood for some time at the corner of Market, California and Drum Streets, perished ignominiously from sheer force of public opinion. The monumental portion of the fountain was much disliked, and one morning it was found in pieces in the street, having been lassoed and pulled down by certain well-known citizens.

Dr. Cogswell also erected a memorial to Franklin, which, being of granite and bronze, still stands at the corner of Kearney Street and Montgomery Avenue. The inclusion of fountain adjuncts in these two monuments must be ascribed to Dr. Cogswell's activity as a temperance agitator. Another donor of a fountain to San Francisco was Lotta, the actress; her gift, alas, was made of cast iron, and is "despised, but loved for the giver's sake."

Much more creditable, artistically, according to Mr. Lionel Deane, a San Francisco architect, are two fountains with sculpture by Douglas Tilden. One of them, intended to symbolize the iron industry, is reared at Bush, Battery, and Market Streets, and was the bequest of a Mr. Donahue. The other, given by a former mayor, Mr. Phelan, is called the Native Sons, or Admission Day Fountain. It stands at the corner of Market, Turk and Mason Streets. The comparative insignificance of the surrounding buildings gives this structure a legitimate chance to dominate its neighborhood. The figure of the youth with a banner saves it from the



THE ADMISSION DAY OR "NATIVE SONS" FOUNTAIN,
SAN FRANCISCO
Douglas Tilden, Sculptor

charge of being entirely commonplace and it speaks a decided and not unpleasing word. The interesting memorial fountain to Robert Louis Stevenson, which stands in the Plaza, was illustrated in the April number of this magazine.

Market Street is the backbone of the map of San Francisco. From either side, at varying distances, emerge streets, but while those on one side leave it at right angles, those on the other spring out at an angle of about forty-five degrees. This leaves a series of "gore" lots, all along Market Street, from Oakland Ferry upward, and many of these are well adapted for fountains. So, too, are the intersections of other streets with Van Ness Avenue which is a thoroughfare 120 feet wide.

Sites on triangular plots made by the intersection of streets at an acute angle generally demand detached structures. The grassy slope in front of the new city hall of San Francisco is a case in point, and although there is none too much space between street and building, the problem would doubtless be grateful to a judicious architect or sculptor. Such a fountain, in its design, should not seek to declare independence of the group of buildings behind it. Placed near the apex of this triangle, it would necessarily become a subordinate feature of a large and interesting scheme.

Quite otherwise would the case be with a water decoration intended to dominate an independent plot, even if, in turn, this latter should accommodate itself to the general architectural conditions about it. The classi-

House & Garden

cal example of an unused site of this nature is Copley Square, Boston. The approved design in a competition held nine years ago by the Boston Society of Architects for a scheme of decoration for Copley Square was a large sunken garden with low balustrades, trees and flowers, with a central fountain. This latter was to form a dominant factor in the vista from Huntington Avenue, but was not to be lofty, because of the large buildings facing the square, including Trinity and the New Old South Churches, the Boston Public Library and the Museum of Fine Arts.

Copley Square is too well known, however, as an esthetic battle ground, to demand further comment here. Rather let the reader turn to the smaller and much easier problem of utilizing Bowling Green, New York, at the foot of Broadway. When the new Custom House, directly south of it, is completed, this space will be practically surrounded by tall buildings. The photograph shows its ovoid shape, the main axis, that of Broadway, being emphasized by the paved walks joining the circular space with the upper and lower entrances. It was a wise policy that



FOUNTAIN IN A WEST SIDE PARK

Charles S. Mulligan, Sculptor

CHICAGO

The Ornamental Movement of Water in City Streets



NEW CITY HALL AND GROUNDS

SAN FRANCISCO



BOWLING GREEN, FROM THE SOUTHEAST

NEW YORK



EUCLID AVENUE CIRCLE

CLEVELAND

dictated the avoidance of any lofty fountain structure, the water itself, framed by green grass, being sufficiently effective. The placing of the new monument to De Peyster laid further stress upon the axis, which is proper, but in the opinion of the writer, the little park would be much more appreciated by persons in the street if the level of the green were lowered enough to bring the surface of the water more easily within the vision. The main streams of traffic flow along pavements separated from the enclosure by nearly the width of an ordinary street, and at present, the water is seen so obliquely that it counts for little. By making the green a sunken garden, the water would be agreeably conspicuous and the sloping edges of grass would also attract the eye. Possibly the trees might prove an obstacle to the scheme, but if not, it might result in raising the decorative power of this verdant spot. The opposite neighbors of this miniature park are the Washington Building (at the left in the photograph) and the Bowling Green Building; the new Custom House will look

over it up Broadway and the Produce Exchange is on the east side of it, besides other lofty structures.

The city of Cleveland contains a capital example of the misuse of a central plot at the focus of several roadways. Euclid Avenue Circle, in a district noted for its fine residences, lies between Rockefeller Park (through which, in the illustration, a trolley car is heading south) and Wade Park, from which the photograph was taken. Between the parks, to the eastward, are the Western Reserve College grounds. Euclid Avenue enters this space at the extreme left and leaves it at the right. Adelbert College is in the foreground, and Case School is beyond. The three pairs of street-railway tracks, and the lines of trolley and telegraph poles, go far toward ruining a piece of ground that in spite of the prevailing flatness of the landscape, is absolutely commanding. Better a steel and copper girdle around the outside of the driveway space than through the center of this green plot. Here there might be erected a monumental fountain, as large as

desired. The nearest buildings are too far away to interfere, and a scheme almost completely independent might be adopted.

There was dedicated in Chicago, on July 4 of this year, a fountain occupying a space not dissimilar in general environment to that just described. It stands at the entrance to one of the parks of the West Side Boulevard System, and was designed by Charles J. Mulligan, a sculptor attached to the Art Institute. The bronze portions were cast in Chicago, and the total cost was about \$15,000. The patriotic motive of the Liberty Bell is evident, and the children, with their spouting Roman candles, are at least realistic. The sculptor has understood the wisdom of employing for this location a bold, assertive design.

In a city park, occupying the space of several blocks, a fountain, unless of quite unusual size and importance, should not be placed in the center as a dominating feature. In Union Square, San Francisco, for example, a wise treatment would be to erect a small fountain at either end of one of the two main axes, where the central paths intersect the sidewalk. Or, one corner of the park might be utilized for the purpose.

At a corner of Union Square, New York, there stood for some years, until it became battered by wagons, a small fountain designed by the late Olin L. Warner, for Miss Mary Northworthy Shepard. It was finally removed to the East Drive of Central Park, where it now stands. The illustration shows the plaster model made by Mr. Warner, and its modest, yet distinguished character is at once apparent. The people's side of the fountain has a drinking place for human kind and another for dogs. On the side for horses is modeled a large shell and two lively dolphins.

Of fountains standing in the middle of a street or roadway, without grass about them, no American city boasts a more admirable example than Portland, Oregon, with its Skidmore fountain, also designed and executed by Olin L. Warner. Stephen G. Skidmore, an early settler of Portland, left for it a sum increased by his friends to about \$18,000, and by the good offices of an intelligent citizen, the commission went to the New York sculptor.

Looking thus superficially over the American field, it is evident that a beginning has been made, and that recent activity has been well directed. The beauty and the utility of water decorations in city streets are coming to be appreciated, and the widespread recognition of opportunities thus far neglected is a sign distinctly encouraging.

Development along these lines must be gradual. Rather than see ill-considered schemes pushed hastily through, the true worker in the cause of municipal art would prefer indefinite postponement. But if care be taken to impress correct ideas upon the public, such alternatives must grow steadily less frequent.

Samuel Swift.



MODEL OF A FOUNTAIN FORMERLY IN UNION SQUARE, NEW YORK
Designed by the late Olin L. Warner

GLIMPSSES OF MODERN PERSIA.¹

[CONCLUDED]

III. THE RUG AND ITS USES.

IN that period, now so sharply caricatured, when Americans made their hand-satchels and house-slippers of Brussels carpet, they seem to have been in closer thought-relation than at any other time with their brothers of the East. It was unconscious, no doubt, for one may hardly believe that the inventor of the ante-bellum carpet-bag ever heard of a *mafrash*. But in the East a wooden or leathern trunk or portmanteau is not to be found. The *mafrash* is the baggage of Asia, and it is woven, somewhat in the manner of the Soumak rug,—pileless and of an amazingly hard finish. It is oblong in shape, and along its edges has stout loops of goat's-hair by means of which it can be lashed. Two *mafrashes* will hold more than two ordinary Saratogas, and may be packed on a horse, one on either side. Against them the baggage-smasher is impotent.

The stockings of the Persian, which serve him as footwear in the house, and are protected by sandals only when he goes out of doors, are likewise knit in rug designs.

The parallel is interesting, but probably of no significance. It is cited here solely to show to what universality of uses the carpet idea is turned among the people of the Orient, who seem to have more of contentment than

we, although they are so far behind us in invention. The saddle-cloth of the Persian, and more particularly of the Kurd—whether he ride upon ass, horse or camel, is "rug," and sometimes, even now, of fabulous texture, color and design. The saddle-bags and shoulder-bags in which he packs his smaller belongings are so admirable that they are bought by collectors, ripped up and used to cover divan pillows in most ornate Western homes. All told, perhaps the carpet, in its various forms and usages, is the most prominent feature in all Eastern living. Sure that he will come upon no hotel or wayside inn

where even the plainest comforts of life are provided, the Persian who goes upon a journey carries all his conveniences with him. Where he spreads his big *kilim*, whether under the stars or within the buggy walls of some mud caravansary, there is his home, for a night. Upon the *kilim* is cast his thick felt mattress, made from clippings of the carpet-pile, over that his softest rug, and at the head the saddle-bags for a pillow. He sets his servant at work making tea, eats his simple meal, smokes his cigarette, unrolls his

prayer-rug, performs his slow devotions and without removing any share of his dress goes to sleep, rug-covered, calm in the sense of Allah's protection.

Eastern cradles are of felt or shawl-work, and the most elaborate of rugs are woven to cover the flat tombstones of the Persian dead; so that from birth to death and after, literally from the cradle to the grave, the rug



WEAVING THE FINE "TABRIZ KERMANSHAH" CARPETS

¹ Continued from the May and August numbers of HOUSE AND GARDEN.

plays a leading part in the life of every Iranian.

It is not intended here to review the rug subject, but merely to emphasize the use of the rug in the Eastern home, in the belief that the Oriental has found therein an agency for the increase of his comfort and, withal, for the good of his nerves, which may be considered to advantage in the furnishing of Western homes. The Persian is a past master in the art of rest. It has become a disease with him. From any such contagion we are temperamentally immune. In proportion as he is cured of it and surrenders to chairs and oil paintings, he becomes qualified for modern life; but as his civilization dissolves, there may be left us from it a useful notion or two, for permanent retention. And the employment of the rug, with all that it involves, is one of these.

What fascinates the American in the Eastern life is its quietude. It is the respite from perpetual heels and wheels. In the bazaars, to be sure, there is racket that taxes the tympanum, shouting and pounding and clamor, reminiscent of the wheat-pit in a flurry, but in every place else there is quiet. The business office as well as the home is pervaded by a peace that passes all American understanding. The resultant is convincing. Insanity is so rare as to be counted a special blessing from God, and of nervous prostration the Persian is guiltless.

After a moment's thought it will seem not unreasonable to attribute these mercies in large measure to the rug.

The Persian, who is practically proof against ailments arising from bad sanitation, has no strenuous theories of hygiene. His objective is ease. Therefore there is no expanse of



WEAVING AT SULTANABAD

Where are made the "Savalans" or "Extra Persians" widely sold in America

highly polished floor, dotted with small rugs here and there to make locomotion perilous. In Persia the rug is carpet, and as such, whether in one piece or half a dozen, covers the entire floor. The person in stockinged feet is not asked to leap from rug to rug, and save his bones by acrobatic skill. In the *anderun*, moreover, the women go barefoot.

The ideal way of covering a floor in the East is with matched rugs in the tricliniar arrangement, a large piece, say two or three times as long as it is wide, for the center, and strips on the two sides and one end, all in the same design and color. For dining-

rooms and state apartments this is still used, the combination leaving no space bare. Under the strips along the sides and ends, felts and thin mattresses are placed, and here the company sits. The carpet in the center takes the place of table and sideboard. Individual service is by means of small tabourets placed before the diners.

These triclinia are now often woven in a single piece, but the Persians do not like it, as the effect is cheap. The *kalin* (large carpet), the *kinari* (side strips) and the *sarandaz* (end strip) are seldom, if ever, found together in Western markets. They are separated by the Eastern dealers, and each is put in a bale of its own size and general shape. All these shapes are still made, but chiefly for the Western trade. The side strips are for our halls, the *kalin* for our drawing-rooms, and the end strips for general use, on fillings or on bare floors, though for this purpose the *sedjadeh*, rugs of such oblong sizes as 5 x 8 or 6 x 9 feet, are more common.

In general, if the apartment is large, some

effort is made to follow the triclinium arrangement; otherwise little attention is paid to distribution. One serves as well as another, provided all the floor is concealed and all made soft to the foot. The Persian certainly has not heard of Chevreul, for in the placing of rugs, and oftentimes in the making of them, he manifests a delightful disregard for danger of discord in the coloring. Colors whose theoretical antagonism would shock an American decorator are placed side by side on the Persian floor. Seldom you find a rug which indicates on the part of its maker the slightest notion of the theory of complement, and yet the Persian room, by reason of its rugs alone, soothes one, and satisfies that most critical of appetites—the color sense.

This, probably, is the natural and appropriate place for the protest that the Persian apartment, devoid of anything like a big table or a chair, and even more innocent of profuse display of pictures, piperacks, bronzes, pottery, statuettes and such gear, is depressingly bare, to which the Persian would promptly reply that he had no desire to live

in a museum, for his judgments of things are keen and as direct as the compass needle. As a matter of fact, the variegations in the rug's design are his bric-a-brac, over which his eye wanders in moments of contemplation, finding always new delights—new colors, shapes, suggestions—but returning, for a final impression, to the coördination, integrity, unity of the whole. There is no distraction, no conflicting jumble of variant trains of thought. He has rested, and enjoyed.

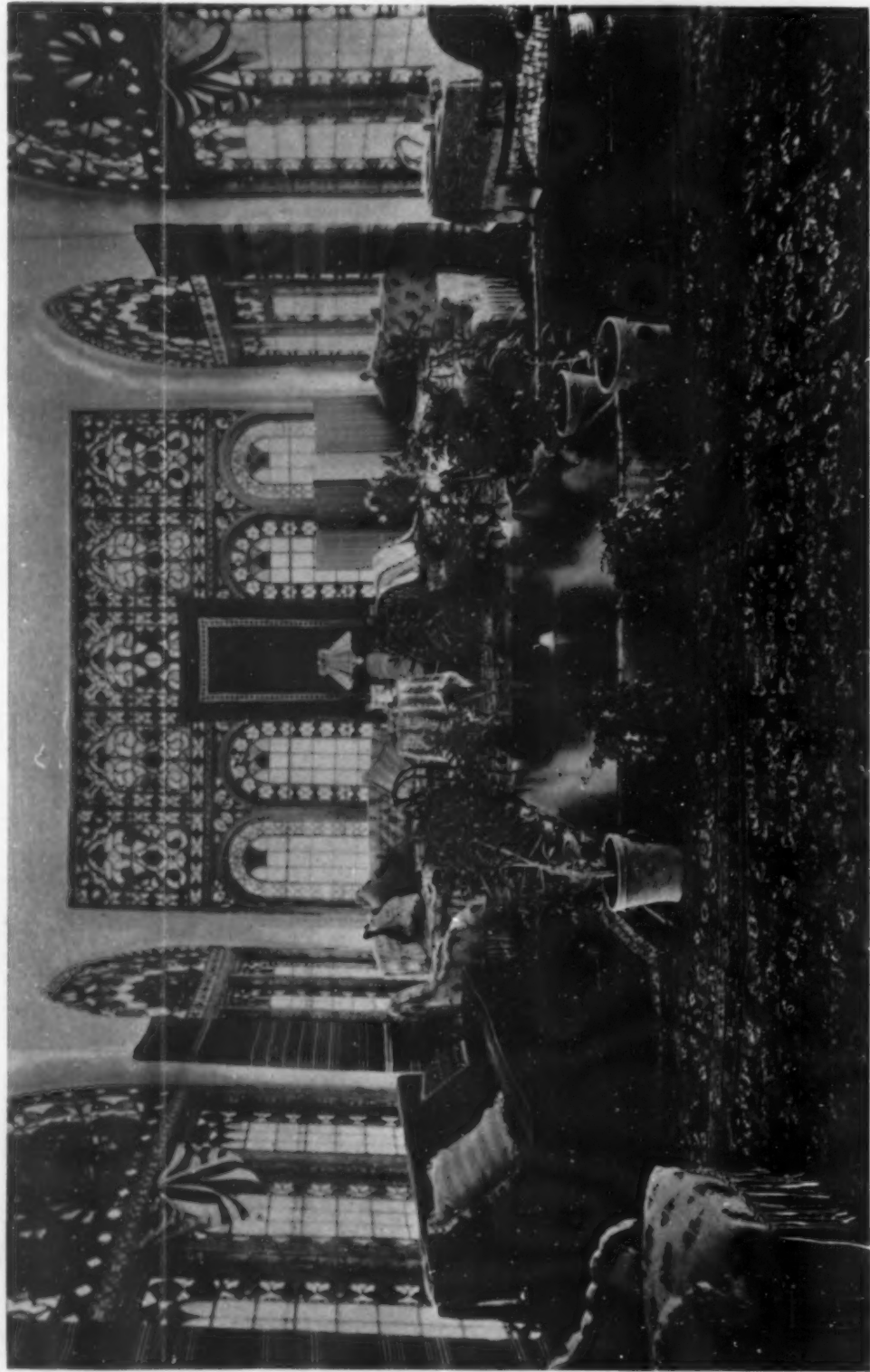
This may seem fanciful, but it is the Persian's doctrine in art. He has long known, what national neurosis is now proving to us, that we of the West overload our lives; our minds, as well as our stomachs and our houses. And so, by rapid degrees, he goes about doing likewise.

It must not be believed, wrongly, that the Persian has no bric-a-brac, that he does not rejoice in cunning workmanships, that he cannot find pleasure in a vase. The Persian of good taste treasures these things as fondly as do we—probably more so. But he does



AN ARMENIAN FAMILY TAKING TEA

Showing the Use of the Rug, the Samovar and Method of Serving Tea prevalent throughout all Persia



A ROOM IN AN OLD HOUSE IN THE COUNTRY
Now occupied by the U. S. Minister

not strew his apartments with them, at once confusing his thought and tempting their destruction.

In the walls of every Persian house of any pretension are deep niches, usually arched after the manner of the *mihrab*, or prayer arch. In these are shelves, hidden from view by a silk or very fine wool rug, or a piece of the old, beautiful and incredibly fine embroidery, which is now hardly to be had for love or money. These are his cabinets. Here are his treasures, the subtle carvings of Ispahan, the silver *repoussé* of Shiraz, the blue ware and *reflet métallique* of centuries ago. They are for his delectation, not to impress visitors with the multitude of his possessions. In his worship he has the habit of the Japanese, who never gloats before a cupboard full of vases, but passes an hour in silent contemplation of one, then restores it to its place and goes about his more material business.

All this has only an indirect relation with the rug. It may not improperly be added, however, that curios of the sort referred to are growing more and more unusual in Persia, that is, in the bazaars and for sale generally. The Russians, who are the most avid of collectors, have taught the value of such things to the Persians; and besides having effected good collections for themselves, have been instrumental in the general gathering of them for shipment and sale in Europe. Most of the table-ware now used in Persia is either of metal or of the coarse modern pottery, but up to a dozen years ago there were plenty of Persian families that took their food from dishes of vast worth, hundreds of years old, without any accurate idea of their value. The trade collectors are most unblushing in their pursuit of good things in ware, as they are latterly in the quest of all sorts of rugs. It is not unusual for a buyer to invade the dwelling of a Persian gentleman and bid for his dishes or the rugs on his floors or walls. The wretched part of it is that very often he gets them. Persia is being stripped with all the rapidity possible.

The average Persian, unless he be interested in a trade way, has no passion for things solely because they are old. In buying a rug he will not buy an antique, any more

than an American of means would buy a second-hand Wilton or a cast-off suit of clothes. He selects a new rug, and ages it by use, as his grandfather did. The trouble is that for the most part the rugs now made in Persia are in no respect the equals of those of three or four generations ago, and their old age will display little, if any, of the mellow charm that marks the old bits now passing, or for that matter, already passed. The Persian does not seem to care. He believes in the bird in the hand, and besides is even now beginning to incline toward the Western carpet in preference to his own. In most of the districts where the best of old-time weaving was done the industry is organized, usually with European backing, and carpets of enormous size are made. The Western demand for these is much greater than the supply, and the weavers, while despising the quality of their work, are content in its profit. Appreciating the desirability of old colors, they have taken to fading the rugs artificially, and a great share of those shipped in their natural colors are "treated" after arriving in this country.



A PERSIAN INTERIOR

For the "washed" Kerman and Tabriz rugs there is now an enormous demand, which no rug dealer can afford to neglect.

The heavy carpets of Herez—known as Gorevans and Serapis—are popular now in Persia. The Kurds also have taken to weaving big carpets. These are all in bold, pronounced designs. Meanwhile, the Persian of real refinement cherishes the soft, old-time Khorassan *kalin* and the heavy, lustrous *sedjadeh* and "runners" made by the Kurds in the mountains of the Zagros

district, for the genuine old high-school pieces of Middle and Southern Persia, such as the Feraghans, Djushaghans, Sarawans and Shirazli, are seldom to be seen.

The partiality to European carpets is very perceptible among Persians, and indeed all Orientals of the present day, who seem surprisingly ready to

“Discard a real excellence, a little worn,
For monstrous novelty and strange disguise,”

and the weavers show a marked inclination to abandon the Oriental designs. The cost prevents extensive importation of Western fabrics; but rug-makers, particularly in the North, are copying quite largely, for their own use, tapestries and carpets from French and Austrian looms. This is one fruit of the influence emanating from Teheran, and in a broader view, a harbinger of the breaking-up of the old order in Persia. The Kadjar genius is iconoclastic, and the Shah aims, so far as possible, to coerce his people into the adoption of Western civilization in all its forms. With this in view, he has converted Teheran into a European capital, and the effect is plain through much of the adjacent territory, in decorative tendencies and manner of life, as well as in architecture.

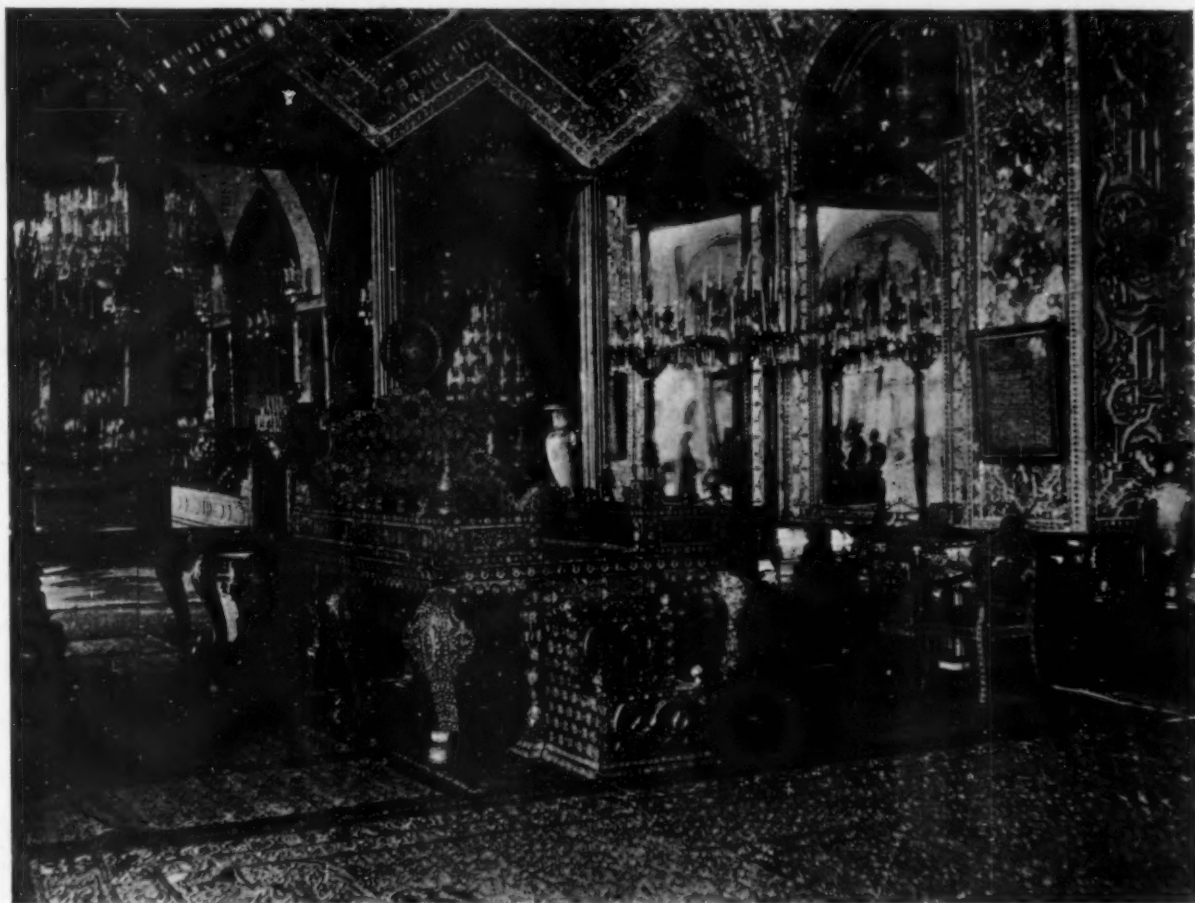
Elsewhere, the old standard rug designs are simply repeated or combined, year after year, with probably some changes in coloration, but, on the whole, a steady decline in quality. Well-nigh all the spontaneity and creative spirit which marked the older weavings is gone. Utility and gain are the watchwords, and individual riches are powerless to stem the current of national artistic decadence.

In all the neighborhoods where market weaving is done, except, perhaps, in and about Hamadan, where the multitudinous camels-hair “runners” are made, the product is confined to small and medium-sized *sed-jaden* and big carpets, many of them tending toward extreme width, to fit squarish Western rooms. The triclinium shapes are being abandoned. The “runners” are made chiefly in the more remote districts, notably Kurdistan, where the Western commercial influence has been slow in arriving. The Kazak variety of Caucasian rugs is note-

worthy as an example of the change that is in progress in this regard. It is seldom now that a fine Kazak strip is met with. Within the past few years I remember having seen only one of fine quality; but small Kazak stuff is more than plentiful, new, coarse and cheap. The weavers of the Tekke or so-called “Bokhara” rugs have never produced the runners in any quantity, even for home use, for the Turkoman life is almost wholly confined to *kibitkas*, or round felt tents, which would rarely accommodate a triclinium. The Kurds, too, are tent-dwellers, but their tents are square or oblong, constructed with some sectional arrangement, and altogether larger and more commodious than the habitations of the “man-stealers.” The big “Bokharas” are made now for market, but maintain the extreme breadth common in the small pieces. The *kalin* shapes are rare in this variety, and unusually fine, since they were made only for the dwellings of the great. “Bokhara” rugs will be found with loops or long ropes woven at the ends, proof that they have been suspended in lieu of partitions, to secure for the women of a family such poor pretense of privacy as the confines of a *kibitka* will afford.

It matters little what was the original purpose of a rug, in the economy of the place where it was woven. It is all carpet to the Persian, and in the course of the stranger’s traffic and travel of the Asiatic highways all sorts of specimens of all sorts of weavings reach him. Distances are painfully long in Persia, but time is infinitely longer. Thus, while in the best Persian houses the formal old-time weavings are tenaciously retained, in the average home there is a mixture of all kinds. The big carpet, made with an idea of pleasing the American or European buyer, is found in Persian rooms of consequence, supplemented by a plenitude of small rugs of every variety and every color. And yet, as has been said, the *ensemble* is not inharmonious.

As for walls, where the *kalin kiars* or some other light material is not employed, rugs are hung on all sides, to remove the chilling effect of unbroken whiteness. More elaborate treatment calls for the print velvets—made mostly in Kashan, and often very beautiful—or silk rugs, generally of the



INTERIOR OF THE ROYAL PALACE.—“The Peacock Throne”

TEHERAN

Kerman or Tabriz designs. The velvet, attached at top and bottom, produces a rich effect, similar to that of brocades, or possibly of the finest and most ornate of our wall-papers. There are harder fabrics, too, which may be used for this purpose, a plain ground-web, embroidered deftly, in repetitive patterns, some of them exquisitely artistic, by the same method as is used in the *djjims* common among the Arabs and the Turkomans, and by the Persians in the beautification of garments. The pronounced colors in all these fabrics would make them a poor background for pictures or other wall ornament, save possibly plaques of ware or metal. Where any of these weavings is used for wall covering, wainscoting is made of some deeper color or heavier design. For friezes, in some houses the Turkoman custom is followed. Every Turkoman's tent has suspended around its felt wall a long, narrow strip, varying in width from eight inches to two feet,—a plain web of cream yellow or

pale fawn color, upon which is woven, in raised pile of the finest wool, a running design, usually of an arabesque character combined with some more realistic element, the whole being indicative of the owner's tribe and family, a sort of hall mark. Strips similar to these are sometimes woven in modern Persia, but with the ordinary rug designs, and serve well the purpose of frieze or border.

Wall decorations of the class referred to above are far beyond the reach of the ordinary Persian pocketbook, however, and the rugs are the customary thing. If any number of these are silk the owner is fortunate. Excepting about Samarkand and the Chinese border and in some places near the Caspian, where mulberry forests abound and silk is about as cheap a filament as wool, silk rugs are but little used on the floors. They are shipped instead to America where there are Philistines sufficiently rich to strew the floors of halls, parlors and even bedrooms with them.

In some Turkoman rugs—not many—certain small parts of the octagonal pattern will be found wrought in silk for the sake of the color effect, but the makers of these, even, use them preferably for hangings.

Aside from the velvet wall-coverings, the most effective use made of silk piled fabrics in Persian house decoration is for portieres. These are woven in the rich Kerman designs, though mostly made, I believe, in the North. They are amazingly thin and fine and woven with great skill, usually following the purely floral forms, and are, perhaps, the most beautiful things woven in Persia at the present time. The *shal*,—for shawl, strictly speaking, is, in the land of its derivation, a material and not a mere article of apparel,—is also extensively employed for portieres. It is made in Kerman and throughout the south of Persia generally and is of exceedingly soft and fine texture. It is about the weight of an ordinary French cashmere.

For wall rugs a diversity of fabrics and designs is used. The Persian, at his best, has a clear notion of decorative gravity and manages to keep the lighter colors uppermost in a room, but for practical furnishing extreme latitude is assumed in this regard, and very substantial floor rugs are used on the walls. The fact that no two panels of a wall-covering are alike does not seem to matter nowadays. Uniformity is not an object.

Kilims, the pileless fabrics used in this country only for couch-covers and portieres, are considerably affected for walls in Persia on account of their lightness and for the reason that they do not take up dust. This, too, makes them particularly convenient for traveling. In fact, for a multiplicity of purposes the *kilim* is indispensable, and may perhaps be accounted the most serviceable fabric known in the Orient, since there is no purpose to which it cannot be turned.

The chief advantage which Americans would discern in using the rug as it is used in Persia, largely to the exclusion of other forms of ornament as well as furnishing, would be in the vast saving of anxiety in the matter of labor, and in its admirable cleanliness. This, cannot, however, be considered a factor in the Persian system, for servants there are as plentiful as the leaves on the trees and are content, almost, to give their labor in exchange for what we would count the bare necessities of life. With this abundance of help the task of house-cleaning is reduced to a minimum and robbed of its chief terrors. But the Persian's choice of the rug for such universal use must rather be credited, as has before been suggested, to his esthetic tendencies and his fondness for what conduces to perfect ease of mind and body.

John Kimberly Mumford.



One of the Gates of Teheran



A PORTUGUESE GARDEN

AT THE UNIVERSITY OF COIMBRA

"The Briars," Bar Harbor, Maine



THE MARBLE BENCH

"THE BRIARS"

"THE BRIARS," BAR HARBOR,
MAINE.

THE GARDEN OF MRS. MONTGOMERY SEARS.

ALONG the northern Atlantic sea coast the climate is very favorable to the culture of flowers. Many things which but fifty miles away eke out a starved existence find in its atmosphere an amount of moisture that gives them a radiant perfection dear to the lover of flowers. To this rule the Island of Mt. Desert is no exception, yet the general culture of flowers there is a thing of recent years. Some among the few who visited the island twenty-five or thirty years ago remember how rare it then was to see even a few blossoming plants about a cottage door, but all that has been changed, and nowadays the island is full of brilliant patches where flowers are grown for pleasure or for profit. The common flowers are there in profusion; masses of nasturtium, sweet peas and larkspur are seen near every house. But in spite of the ease with which the garden grows, few people at Mt.

Desert have time for gardening in its real sense. Haphazard unpremeditated gardens which come of putting in a few things here and a few things there, outnumber any other kind by a hundred to one.

In delightful contrast to such random gardening is the tiny formal garden at "The Briars," tucked away among the dark spruces within a hundred yards of the rocks at Bar

Harbor. Coming from the ocean side, by a path shut in by evergreens, one becomes conscious of a wealth of color and of a combination of delicious odors. All this brilliancy and sweetness is contained in a plot of ground little more than fifty by one hundred feet, once used as a tennis-court. The wire netting which formerly confined stray

balls, still remains, though quite concealed by a luxuriant growth of white and purple clematis. Beneath this blooming hedge is a border of perennials,—tall phlox, blue larkspur and funkia,—and in the midst of the garden is a circular space paved, like all the paths, with bricks. Its center is held by an inverted Roman capital on which sits a great Italian pot filled with white Marguerites. A network of straight paths encloses flower-beds of varying size,—given up for most part to annuals.

The tall evergreens surrounding the garden ward off

high winds, and at the same time seem to increase the strength of the sunlight. With such protection, and with the moisture-laden sea air no wonder the flowers bloom so gaily.

Each bed is in itself a pleasure, whether but one kind of plant occupies the space or two or three are put together. But this is inevitable since the planting is done with care and forethought, by one who has the fine



A TANGLED CORNER

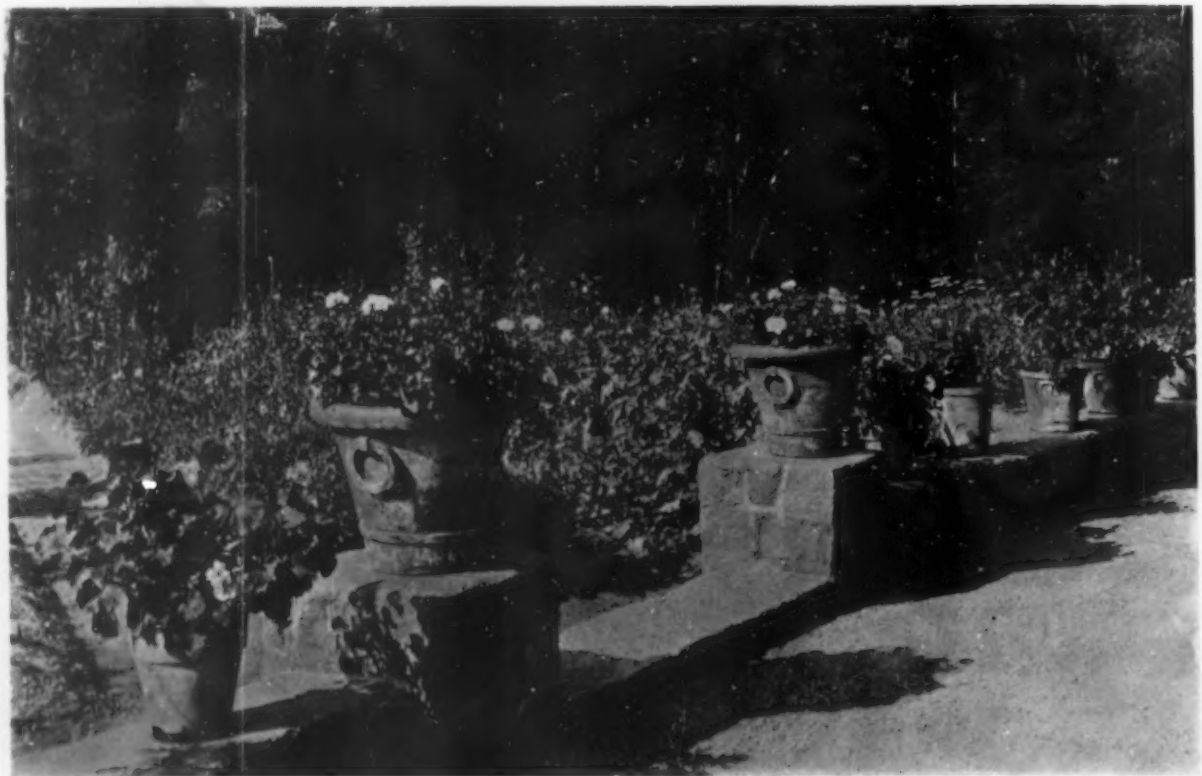
"THE BRIARS"

"The Briars," Bar Harbor, Maine



A SEA OF BLOSSOM

"THE BRIARS"



THE CUT-FLOWER GARDEN

"THE BRIARS"



AN ANTIQUE FRAGMENT

"THE BRIARS"

"The Briars," Bar Harbor, Maine



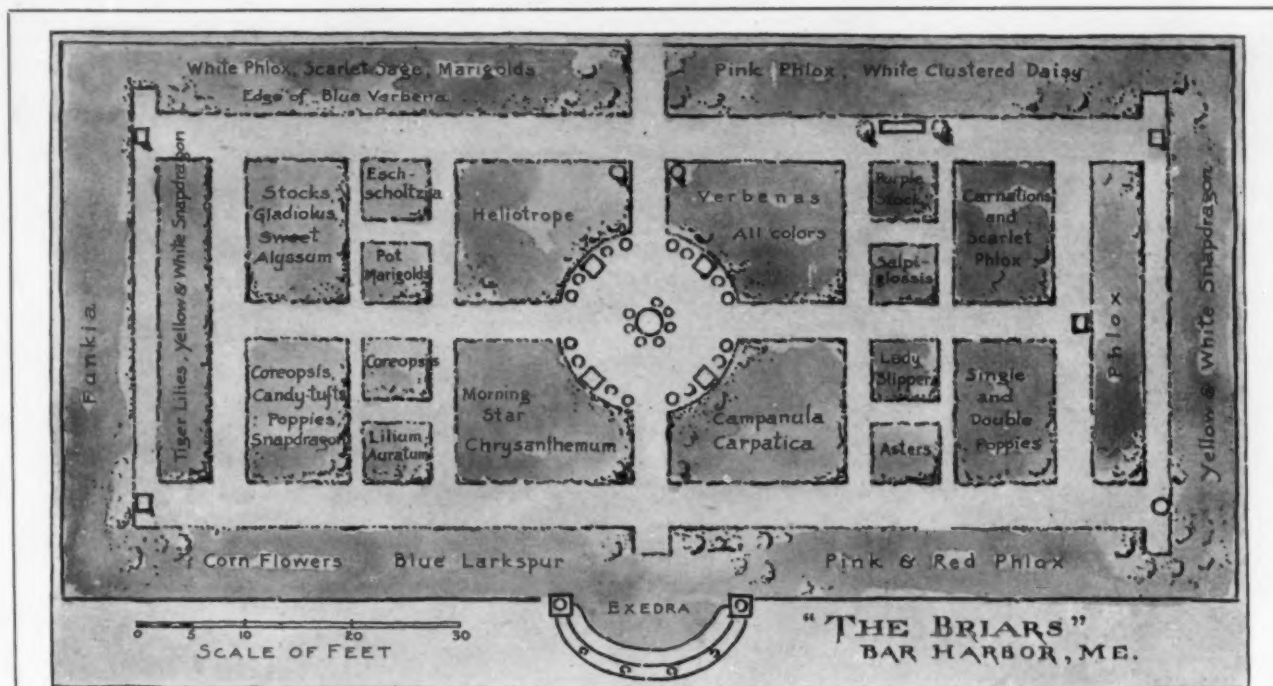
THE EXEDRA



THE GARDEN'S CENTER

"THE BRIARS," BAR HARBOR, MAINE

House & Garden



PLAN OF "THE BRIARS"

BAR HARBOR, MAINE

As Planted in the Summer of 1901

perceptions and the creative instinct of an artist. Tall Japan lilies form a backing for yellow and white snapdragon. Gladiolus, red and white, towers above a bed of sweet alyssum. One of the larger beds is given to heliotrope, another to verbenas. Poppies are there in full glory, yellow, red, pink and white, their gray-green leaves and tall flower stalks crowned with shapely pods, a beauty in themselves even after the flowers are gone. On one of the longer sides of the garden is an exedra backed by white pine trees. There one may rest in the shade and drink in beauty and fragrance. Pots of white geranium stand on the wide back of the curving seat and

slender yew-trees mark its ends. In many parts of the garden are old Italian marbles, supporting newer flower pots from the same land of gardens, gay with blooming marigolds and geraniums. A carved marble bench calls one to rest among the tall phloxes in front of a bed of pale purple stocks. At the end of the main path a fragment of what seems to have been a pedestal, bearing Latin inscriptions and armorial bearings, holds water for the birds. The inscriptions seem particularly fortunate for a garden, since the writer gives thanks for health and happiness returned to him by communion with nature in some happy valley beneath the outspread stars.

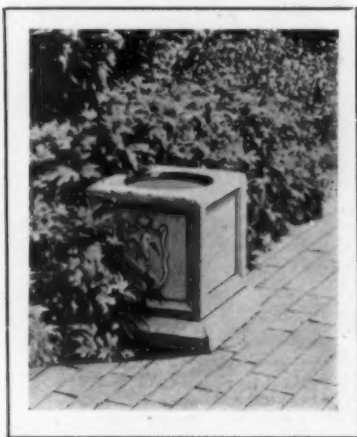
DELITVI-IAQ

ASTRA-PA

TENTMI

HIMVNE

REVALLIS



HAC FRVOR

HAC DOMI

NI VALLE

REPOSTA

SALVS



IN A TYROLESE HAMLET NEAR KLAUSEN

TYROLESE ARCHITECTURE.¹

VI—DWELLINGS.

IN examining the domestic architecture of the Tyrol, one cannot but notice that its results have been arrived at under conditions not entirely unlike our own. During the early years of American life, when many buildings were reared from an urgent necessity for shelter, and architectural feeling was derided as a thing esoteric and useless, the houses of our middle-class rural population expressed human traits similar to those which enter into the nature of the Tyrolese. Both peoples were freedom-loving Anglo-Saxons, dwelling in the same climate and winning their livelihood by the same means. Both in their struggle for existence freely showed a scorn of rigorous formality, and a rugged impatience of the superfluous. Utilitarian ends had full sway and the quickest and easiest means of housing

himself and his family were followed alike by the early American and the Tyrolese. The love of home was strong in both peoples; so much so, indeed, that removals from one house to another were rare events, to be avoided as much as possible, and always regarded as momentous. A Tyroler, for example, forced to emigrate, never fails to carry with him a home-baked crust; and prayers for his safety are continually offered in his absence. And



HOUSE AT ST. LORENZEN IN THE PUSTERTHAL

ing himself and his family were followed alike by the early American and the Tyrolese. The love of home was strong in both peoples; so much so, indeed, that removals from one house to another were rare events, to be avoided as much as possible, and always regarded as momentous. A Tyroler, for example, forced to emigrate, never fails to carry with him a home-baked crust; and prayers for his safety are continually offered in his absence. And

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

this is but one way in which the mountaineer's love for his fireside is bound up with the deepest superstitions of his heart.

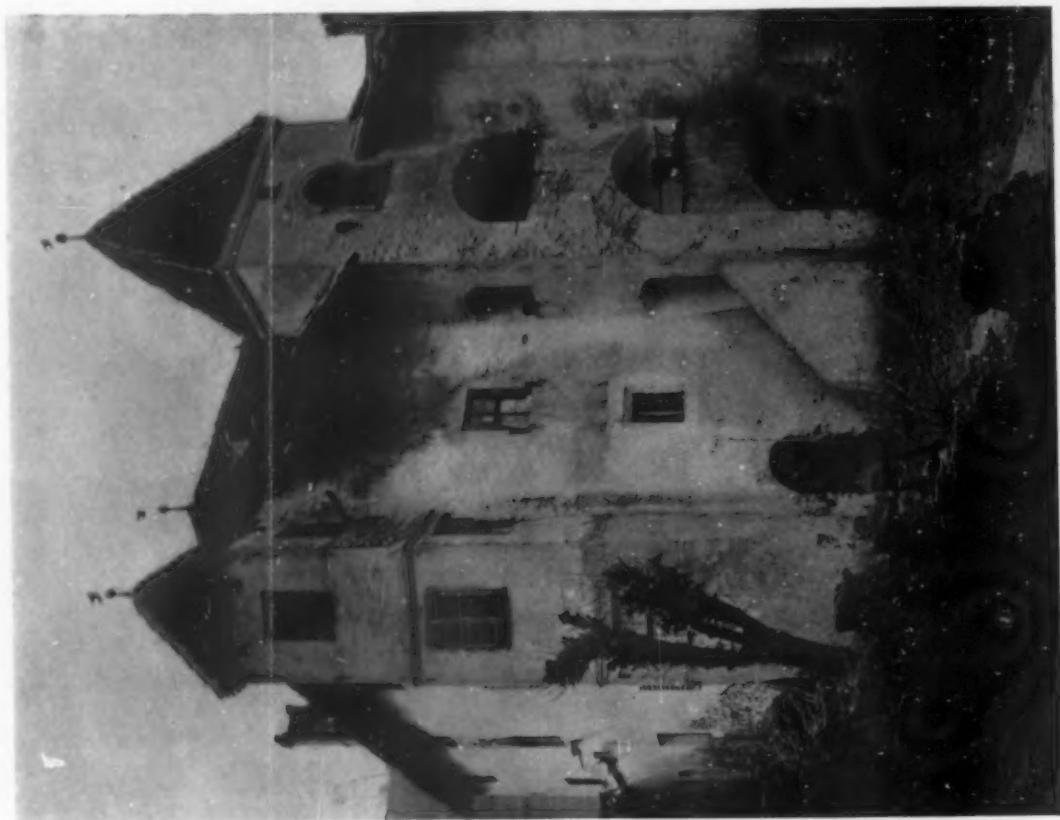
The Tyrolese love of house and home is no better exemplified than in the portentous preparations for a removal. When a family must, at last, change its place of abode, the daily prayers and devotions increase in fervor, with the hope of preventing any evil spirits from hovering over the dire occasion. The day arrives to vacate the old home, and all members of the family solemnly gather in

front of the hearth, and the eldest prays. Then all file out in the order of their ages, and taking great care to step over the threshold and not upon it. As an emblem of good fortune, a slip or root from a tree or vine is taken to the new abode. There the eldest of the family carries before him a crucifix and prayer-book, and he knocks thrice on each door. The rest of the family follow, and all finally assemble before the new hearth-

stone. The prayer-book is then laid upon the window-sill. If the sun shine upon it, a good omen is found; but if it rest under a cloud, there springs a fear of bogies lurking about the house at night in the light of the moon.

With the exception of the feudal structures we have already considered and which were comparatively small in number, Tyrolese domestic building is the architecture of the common people, and it is not modified by great differences of personal wealth of owners. The houses, as a whole, represent a fair aver-

Tyrolese Architecture



AN OLD HOUSE AT NALS



THE PARSONAGE AT GAIS

House & Garden



A COTTAGE IN THE FIELDS

TYROL

age of comfort and homeliness unmarred by a too vulgar show of splendor at one end of the scale of prosperity and unhappy squalor at the other. Four walls and a roof,—those essentials of a house which we know from childhood,—is the beginning and the end of a vast number of the dwellings. Diagonal or outlying wings and irregularities of plan were eschewed, so that one roof might cover all. Because they are expensive and difficult of construction, curves were avoided, and the Tyrolian always contented himself with materials which were close at his hand. Structural ornamentation he used charily, and frequently a single feature of such elaboration sufficed for him to lavish his limited resources upon, while

the remainder of the structure was left rudely bare. The comparison between these ornamental parts and their bald backgrounds is very striking; and it can be seen in every



ON THE BRENNER ROAD

TYROL

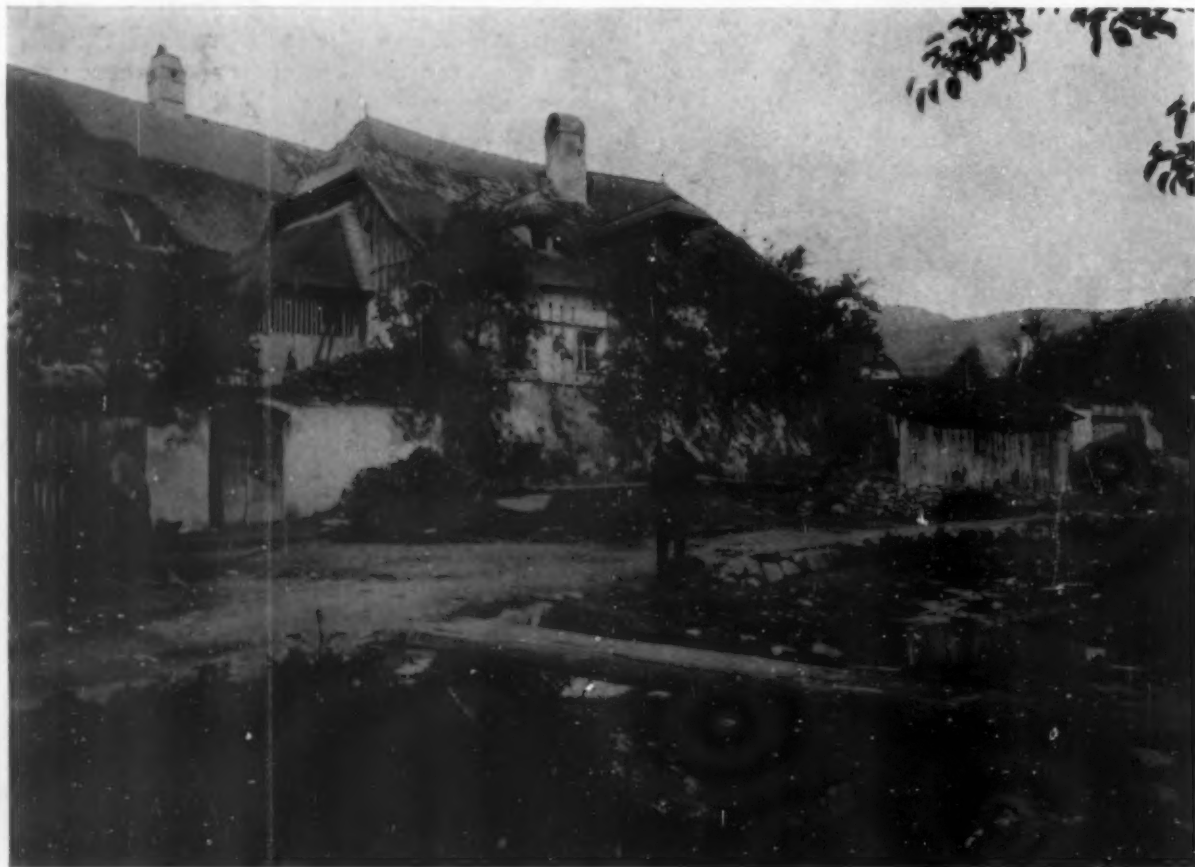
Tyrolese Architecture



COTTAGES AT WOLKENSTEIN

section of the country. The balcony of the house at Laatsch is a good example, likewise the rich corner-bays and the highly ornamental window grills which appear on a great many houses against walls of perfect blankness.

But the Tyroler has not been content to let the shell which protects him stand through the course of years without ornamenting or elaborating it. He is not so stoical at heart as his hunting deeds and songs would have us believe. A little heritage of artistic feeling is his; and in the endeavor to express it, he soon plies himself with brush and color about his humble abode. Wall surfaces—great sweeping areas of plaster rough or smooth—await him, and there he traces his family lineage, a Scriptural story or an event of local history. He delights in painting huge sun-dials on his walls; and the hours he lays off on fantastic banners, floating down half the height of a façade with perhaps a few chubby Tyrolese cupids peering from the folds to watch the finger of the sun.



A HOUSE AT WEISSENKIRCHEN

STIEIERMARK

House & Garden

In one way the architecture of the Tyrol assumes a character peculiar to itself. This is by the absence of brickwork. Stone and wood exclusively are used; and if it were necessary to divide the buildings into two classes, the division might follow these heads. Such a classification would be inaccurate and misleading, however, because the combination of wood and stone is often seen in a single building. The union is invariably pleasing. An impressive contrast of browned timber eaves against light gray walls is a common sight, and may be seen at Eppan, Laatsch, Brixlegg, Klausen, and in a hundred other examples in the villages or standing apart upon the highways. The rubble walls are commonly plastered with a roughcast; but as that treatment, in effect, reproduces the general form and color of the stonework underneath, the architectural features which are found in the end are essentially those of masonry. By the simple means of forming whole gable-faces of wood



A PEASANT'S HOME NEAR KLAUSEN



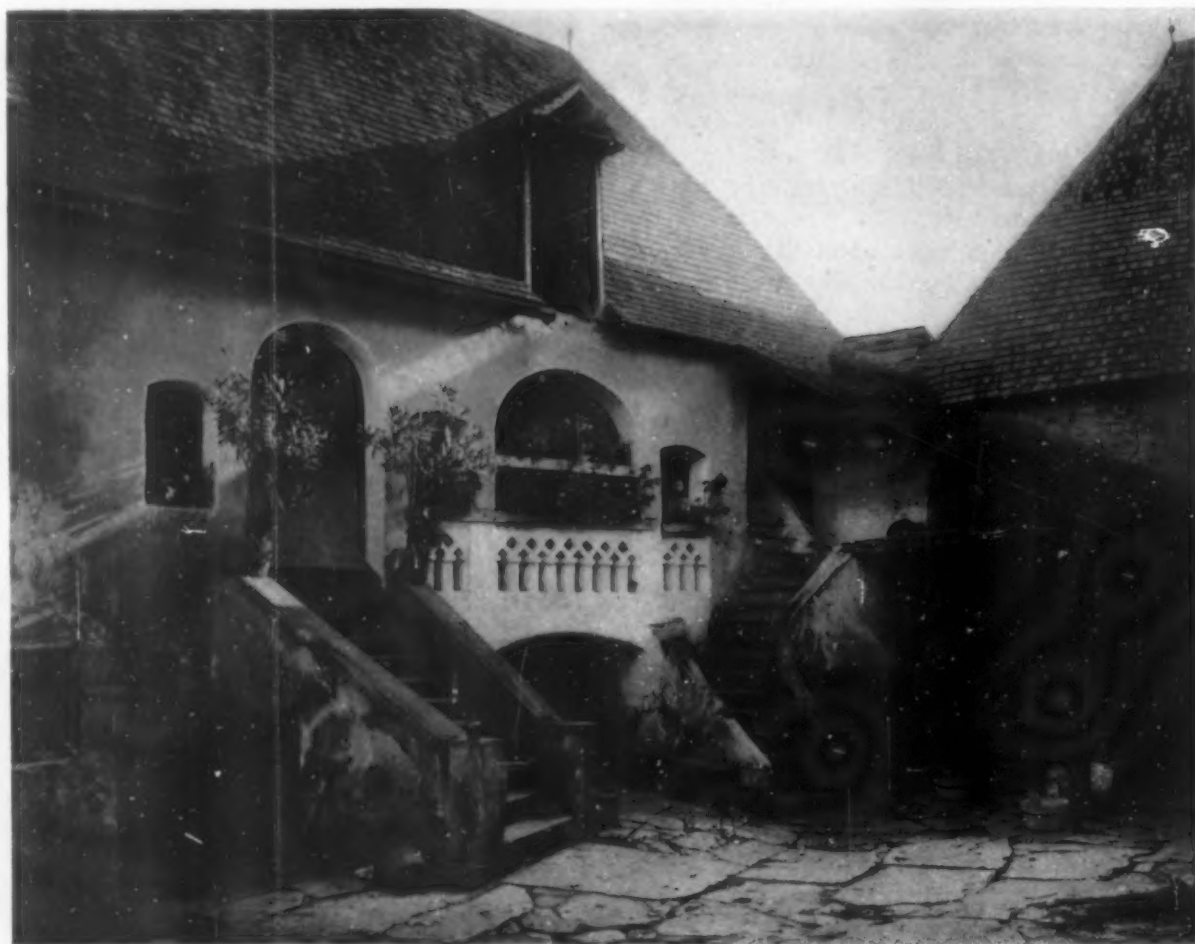
ON THE ROADSIDE AT LAATSCH

UPPER VINTSCHGAU, TYROL

Tyrolese Architecture

the contrast we have mentioned is enhanced; and again, by the introduction of an inset balcony within this gable-face, still more beauty and variety is obtained. The houses here illustrated at St. Lorenzen and at Cortina show this feature in its usual form; and in a hamlet near Klausen may be seen another method, frequently followed, of constructing a balcony at the base of the roof under the eave.

no fixed rules. Nor is their art a conscious possession. Religious faith so dominates the Tyrolese mind that the little else which issues therefrom is fantastic, if not pathetically puerile. Heine thought the Tyrolese "handsome, gay, honorable, brave and unfathomably *bornés*;" and he remarked with more cynicism than truth, "They are a very healthy race, perhaps because they are too stupid to know how to be ill." Catholicism



A CHARACTERISTIC COURTYARD

EASTERN TYROL

To characterize this dwelling architecture would be not to mention positive attributes, but rather to call attention to an endless diversity resulting from the fact that the Tyrolese builders have not aimed to follow any particular style; in fact, they have been altogether untrammelled. Nowhere else, so much as here, has the dominance of types held so little sway. The traditions of a mountain people are free, and their art knows

is the strong thread that binds together divers factions and the people of many districts separated by natural barriers. Beyond this unifying influence variety and individuality have full play. Each house is distinct, sufficient unto itself and unlike another. Personal conceits as well as local beliefs and superstitions can be readily traced in the eccentricities of architecture, some of which bid one pause and eagerly inquire. It was

House & Garden

but the idiosyncrasy of an owner that the crude tablet was built in the wall, that the vine emerges from the middle of a roof, that a weather-vane is cut in curious shape, that an inscription, laboring across a wall, records a minor incident in a narrow human life.

To better understand the vagaries of the buildings the configuration of the land must again be taken into account. Horizontal planes are few, not only those suitable for actual building sites, but those which give a horizon by which the eye may



AT WAIDBRUCK

measure nearer objects. The true vertical is also difficult to realize, so insistent are the oblique lines of the mountain sides. The upheavals of centuries ago are pausing still in the ranges they have made, and all landscape backgrounds are irregular, all lines are free. The effect of this upon man's labor is a lack of symmetry, a want of balance, an irregularity as wayward as the winds which course through the valleys. The classical plan of a main building with equal and symmetrical outlying wings, the acme of



AN INN AT KLAUSEN

TYROL

esthetic satisfaction in a level or gently undulating landscape, would be false and valueless here. Likewise is the graceful pediment and colonnade out of place where they cannot be related to a horizontal earth. Such amenities of architectural design are unrealized, and the Tyrolese houses are unstudied, stern in mien and heavy in their massing, if not indeed clumsy.

Little attempt is made to provide a setting for the buildings, not even by the simplest of base courses; and any system of terracing, either in earth or stone, was probably far too expensive for the average Tyrolese householder to strive for. In the country districts, dooryards and small kitchen-gardens, closely connected with the house, serve to heighten the cheerfulness of the home. A hazel-tree is planted beside



HOUSE AT CORTINA, IN THE DOLOMITES

the entrance door in the belief that it protects the house from lightning; and if it be upon the open roadside, a few yards distant a shady copse provides a retreat from the house. Windows are invariably casements, and the sash in opening battle with a mass of vines

reaching from ground to roof and half-hiding a votive panel set within a tiny niche in the wall. Young tendrils creep around a picture of the Madonna fastened or painted upon the wall, and they join with the swinging garlands of potted plants arrayed upon the window-sills.

So apparent is the want of symmetry that one is led to suppose it to be a painful shock for a Tyroler to enter his home by a door which was in the center of his house. He serenely builds his roof so that the peak of the gable is

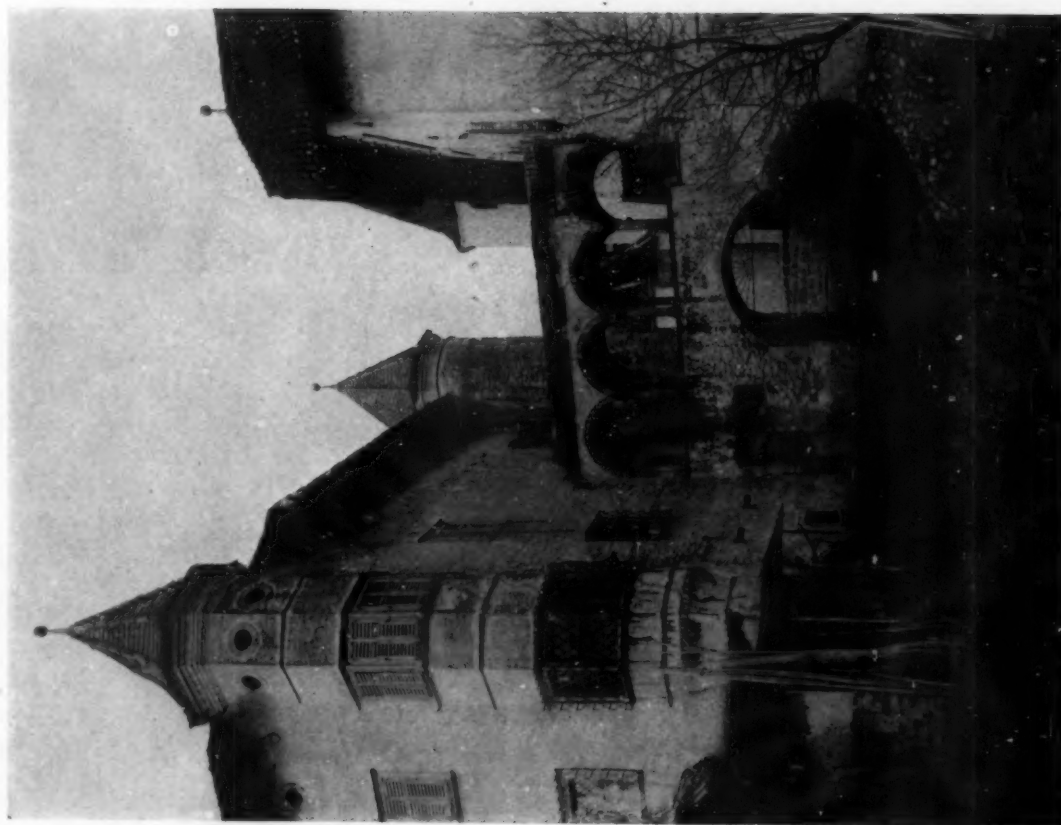


ON THE ROAD FROM INNSBRUCK TO HALL

House & Garden



AT REINSBERG (EPPAN)



AT ST. MICHAEL (EPPAN)



A ROADSIDE HOUSE AT BRIXLEGG

NORTHERN TYROL

upon one side instead of the center of the end wall, and the little window near the apex is uncomfortably awry. Even elaborate decorations are rarely honored with a central position on the façade of the house, but are placed at random. If a large *erker* should uphold one corner of the building, seldom would a balancing one be found upon the opposite end, which would lead us to believe that the Tyrolese are as doubtful that one can never do a good thing twice as they are sturdy in the belief of "Let well enough alone." In the southern parts of the province, only, can it be said that this scorn of symmetry is somewhat mitigated; but we must remember that the house at Cortina is not far from the Italian frontier and such symmetry as its gable-end

presents would be most unusual farther north.

A stable and a barn are combined with many Tyrolese homes under the same roof: in the case of chalets, a universal custom. Great trellises are attached to the houses for drying hemp and grain. A curious extreme of picturesqueness is reached in the little groups of these timber buildings without which the mention of Tyrolese architecture would be incomplete. They are perched high upon the mountain sides and far from towns. "Though they rest upon foundations of pine logs," says a well-known French traveller, "though their basements are composed of shapeless rocks which the torrent has brought down from the heights, these chalets lean to the right, to the left, and

House & Garden

forward, as if they were going to tumble down, without the peasant taking the slightest concern of their evolutions. Over the wooden gallery, which runs around the first and only story, clammers the green vine; under the great roof, made of the bark of trees, which the wind would carry away if the heavy stones scattered over the roof should not offer the resistance of their weight, are fastened snow sledges in readiness for the winter. In the most modest of these chalets the stable is separated from the dining-room only by a door which no one takes the trouble to close, and thus the cow, the goat, the Tyroler, his wife and his children make a single family



A CORNER IN TRENT

sleep pell-mell, and where the cow and the goat are forbidden only because they cannot mount the ladder."

Herbert C. Wise.



A Tyrolean Farmhouse

Byways of England



AT BALDON

OXON



OLD COTTAGE

BURHAM

House & Garden



THE GARDEN FRONT

DUFTON MANOR



THE REAR

CHORLEY HALL FARM

A program of the competition for the proposed McKinley Memorial in Philadelphia has just been issued. The work is to include a portrait statue of the late President, together with a suitable architectural setting. All sculptors, without restriction as to citizenship or nationality, are invited to compete by submitting designs in the form of plaster sketch-models to be prepared at a scale of one and one-half inches to the foot. These models must be deposited with the Secretary of the Committee between February 2 and March 2, 1903. In order to afford the freest scope for a sculptor's ability, no restrictions are made as to size or materials of the proposed monument, but only its cost. This is not to exceed \$30,000.

A jury of award will be composed of Messrs. Wilson Eyre and Theophilus P. Chandler, appointed by the Pennsylvania Academy of the Fine Arts; Edward H. Coates and Charles E. Dana, appointed by the Committee on Works of Art, Fairmount

Park Art Association; J. Q. A. Ward and Paul Bartlett, appointed by the National Sculpture Society, and Frank Miles Day, appointed by the Philadelphia Chapter of the American Institute of Architects. These gentlemen will determine the five best designs to be awarded \$500 each and the best design of all suitable for execution. The site selected is in front of the east wing of Memorial Hall in Fairmount Park. The statue is to face upon a drive lined with a single row of young trees. Directly before it a similar drive, at right angles with the first, terminates. Behind it, about a hundred and twenty feet away, will be a classic building of gray stone, half vine-covered. The cornice lines of the building are all horizontal and about its base are masses of flowers and shrubs. Intending competitors should remember that their work may be seen from all sides, and they should have knowledge, too, of a colossal bronze Pegasus and the Smith Memorial, both of which are near by.

THE rose is glorified and capitalized throughout Miss Jekyll's and Mr. Mawley's "Roses for English Gardens." In turning its pages an observing reader may find also much that will apply to roses in American gardens, for there are many well-known hybrids which are common to both England and America, while an intimate knowledge of their habits and their usefulness for certain artistic ends has not yet been satisfactorily set down for America alone. To all of the favorite old varieties is added a list of the new sorts which can be depended upon in the garden and the discovery of which, the authoress remarks, is "one of the most distinct and wholesome effects of the spread of garden knowledge."

To a part of the volume which deals with the culture of the rose is contributed the practical experience of Mr. Mawley. The conditions, however, which govern the pruning, the propagation of roses, the care of roses under glass and their preparation for exhibition are so dependent upon locality, climate and chemical nature of the soil that the information given is unfortunately useful

only to the English reader or to the horticulturist. It is rather the esthetic effect of the rose, its place in the garden, its part in a general scene, its harmonies of color (even in its dead foliage in winter) that constitute for Americans the chief value of the book. Roses which love to clamber upon a wall or run along its top, roses for arches, pillars and gateways, screens and hedges, roses for small and enclosed spaces or for open lawns—all these Miss Jekyll describes with enough exactness to lead the amateur and without that scientific detail which dismays him. The value of the rose is dwelt upon for converting ugliness into beauty by prettily wreathing a dead tree-trunk, an ungainly out-building or transforming into a pleasant home a structure which was once a forlorn landmark. Possibilities of a new and greater beauty not yet obtained for the rose garden are hinted at; and garden designers in America may well profit by Miss Jekyll's advice upon the general arrangement of gardens which are to contain roses, and the position and planting of that important feature, the pergola. Like its companion volumes, the present book contains a great number of illustrations beautiful in their subjects and of that fine technical quality which only English printing ink can give.

¹ *Roses for English Gardens*, by Gertrude Jekyll and Edward Mawley. 166 pp., 192 half-tone ill. Imported by Charles Scribner's Sons, New York. Price, \$3.75 net.



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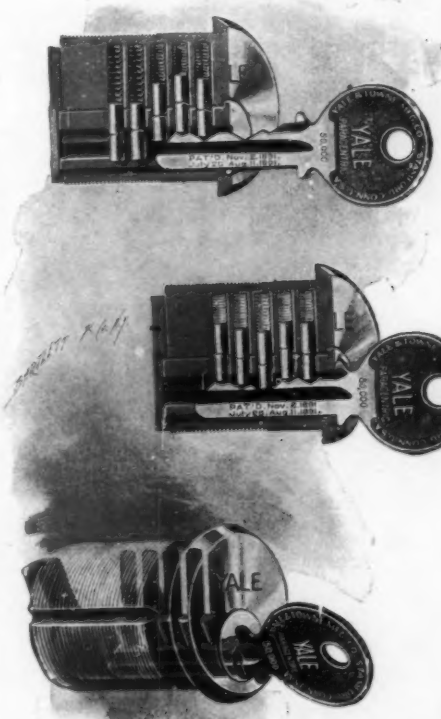


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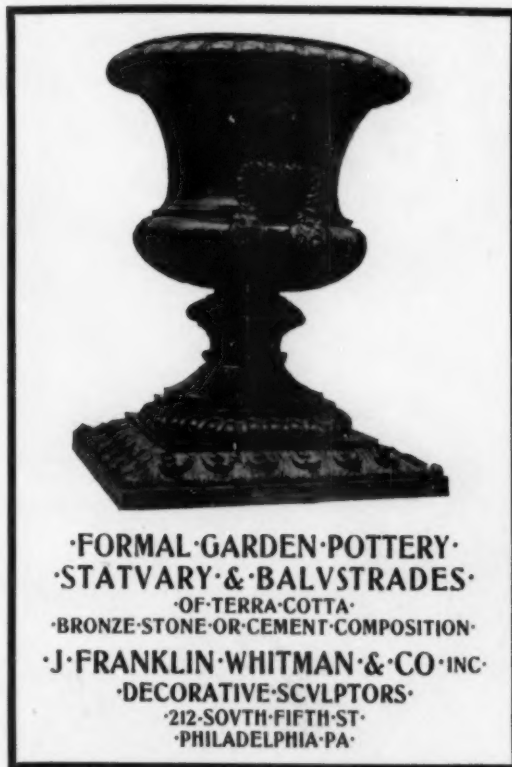
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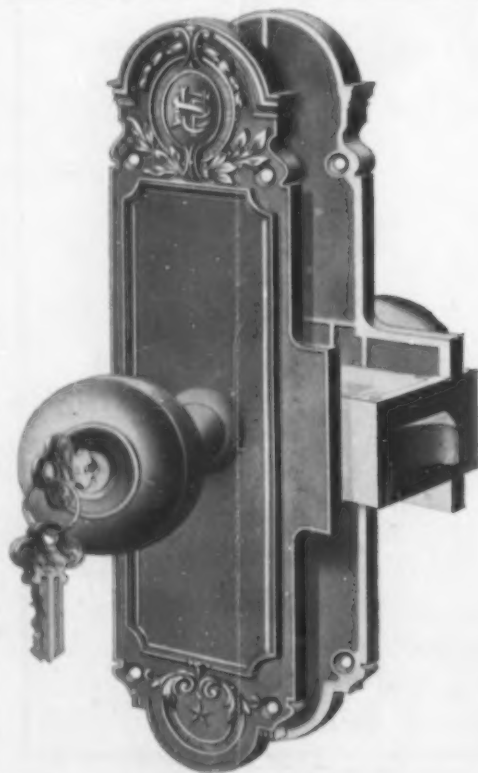
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