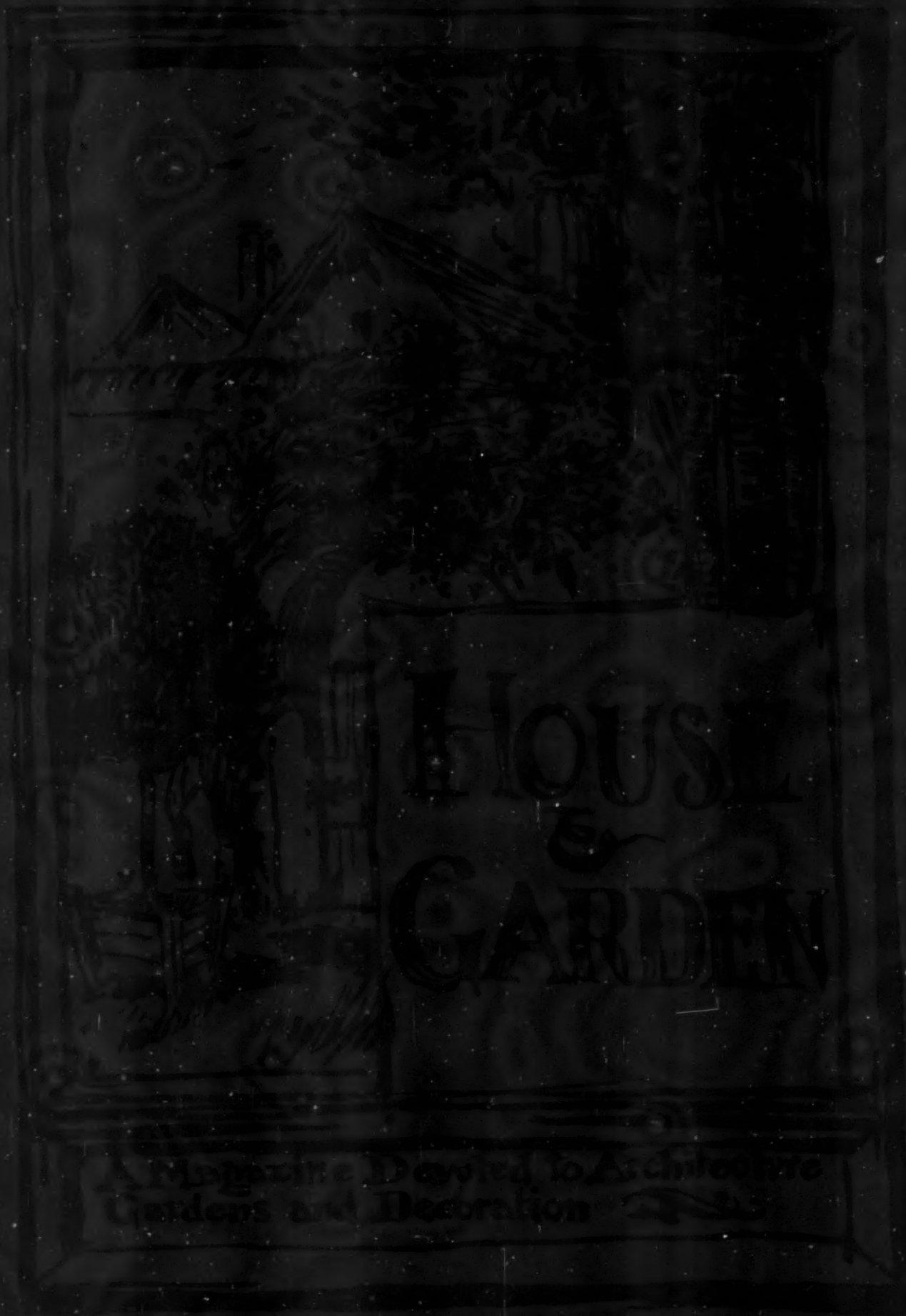


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No. 5



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THE MARBLE STAIRWAY LEADING TO THE GARDENS OF THE ACHILLEION

# House & Garden

Vol. III

MAY, 1903

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THE TRIUMPH OF ACHILLES  
*The Wall Painting at the Head of the Grand Staircase in the Achilleion*

## THE ACHILLEION

THE VILLA AND GARDENS OF THE LATE EMPRESS ELIZABETH OF AUSTRIA  
ON THE ISLAND OF CORFU

By FRANK W. JACKSON

THE pride of the "Hepta Nessie," the seven isles of the Ægean which once were formed into a separate confederacy under the Venetians and later under the *régime* of Great Britain, is Corfu, the Corcyra or Kerkeera of the ancient Greeks. The gem of the island is the palace of the late Elizabeth, Empress of Austria, which stands almost at the summit of Mount Kyriaké near the little village of Gastouri, overlooking the harbor and city of Corfu and commanding a surpassingly rare and beautiful view of Epirus and Albania, and of the narrow stretch of sea which alone separates the island from the mainland. On this rock-bound coast, 174 meters above the Ægean, this monument to the wealth and esthetic taste of the unfortunate Empress has been reared regardless of temporal and material considerations, but

regardful of symmetry and system, of art and artistic adornment, to such an extent that it may well be classed among the most attractive domiciles of Europe. Yet it is neither a poem nor a dream, as the ultra-esthetic are sometimes inclined to name it. Neither is it an oasis in the heart of a desert; for the fertile though poverty-touched island is anything but deserted. It is not even the "Fairy Palace" of Viennese imagination, but a beautiful home, a luxurious retreat into which ambition and a true sense of the beautiful, abetted by wealth, have brought together and displayed the works of art and architecture not merely to delight the senses, but above all to elevate and inspire.

The Achilleion is above all things Greek, as its name implies, yet it is also cosmopolitan, for it has called upon many

The Achilleion at Corfu

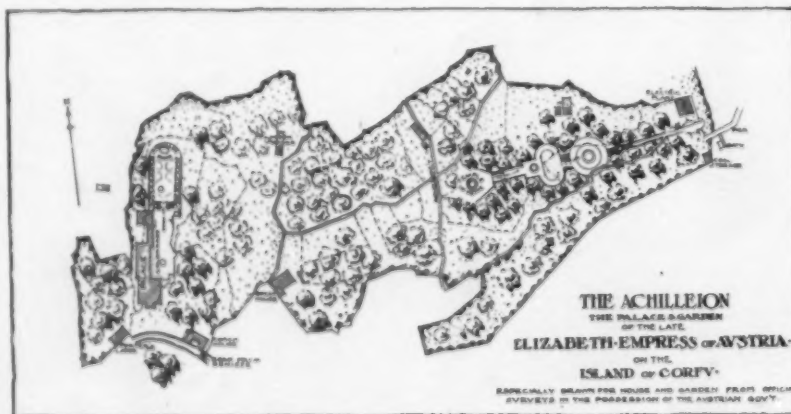


THE ENTRANCE TO THE PALACE FROM THE BENIZZE ROAD

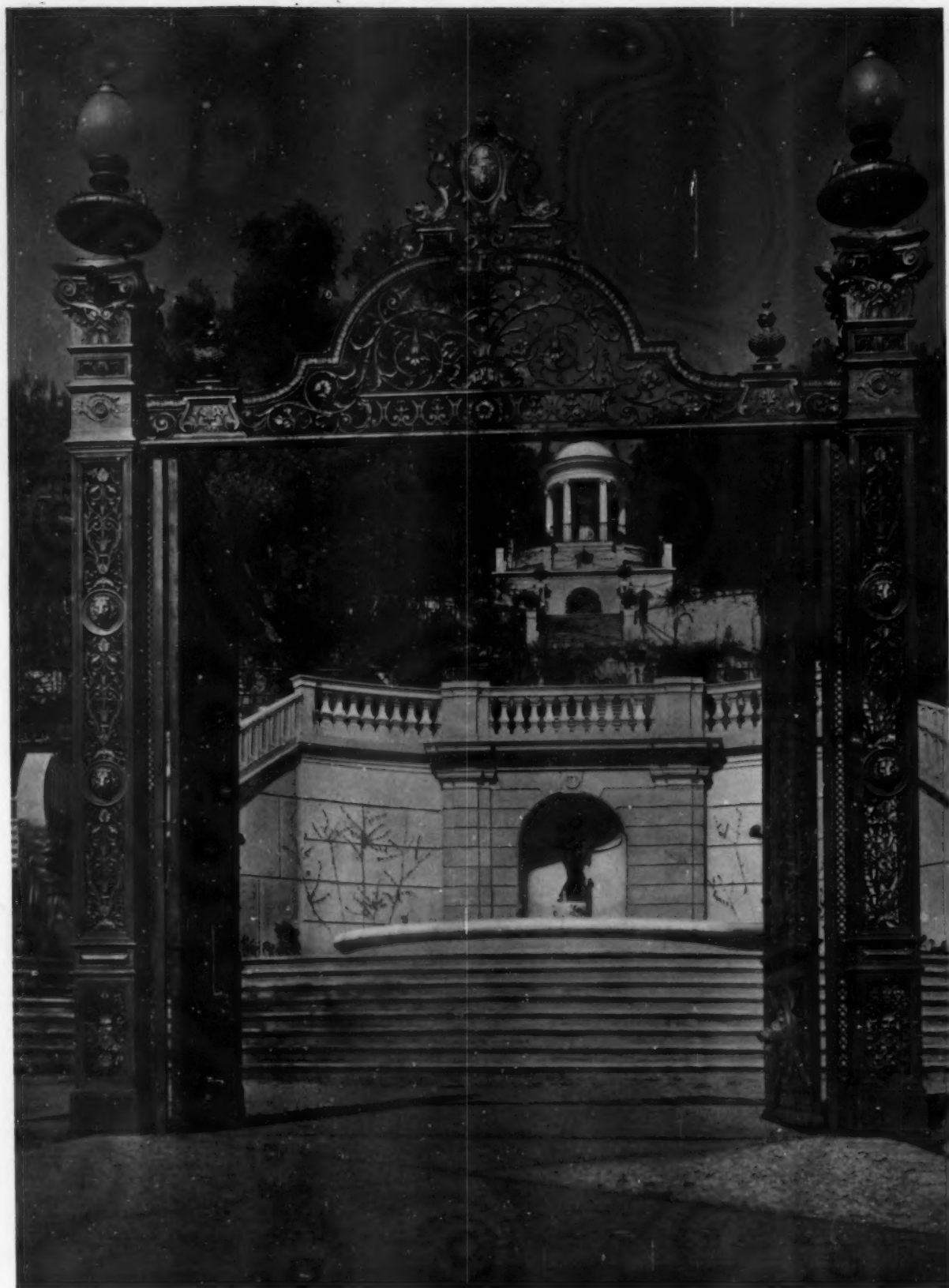
sections of the world to contribute to its equipment and conveniences. Modern in execution and design, the light, rich touches of the East are joined with the more ponderous and elegant effects of the North and West. Its spirit is withal Greek, but Greek of that early age which the world has come to look upon as its own,—the age of Homer and of those beautiful, mythical days which have proved an inexhaustible storehouse from which men of every subsequent period have never ceased to draw *ad libitum*. Thus it is in the air of these classic days, and in the presence of the

world's master minds in literature, philosophy and art, that one breathes the spirit of the Achilleion more than in the beauty of its surroundings or the comprehensiveness of its position. However, it so happens that we are concerned more particularly with the latter, although no description of the Achilleion which slights the former is either complete or just.

Visitors to the Achilleion may go by sea to the private landing of the palace near the little fishing village of Benizze, whence they may follow the beautiful, easily rising roadway which



THE PLAN OF THE ACHILLEION AND GROUNDS  
Specially drawn for House and Garden from the official surveys in the possession of the Austrian Government



THE ENTRANCE TO THE PALACE GROUNDS FROM THE SEA  
*The Temple of Heine in the distance*



THE TEMPLE OF HEINE IN THE GROUNDS OF THE ACHILLEION



leads from the small marble pier around and around the steep hillside to the palace above. Or they may drive the eight miles, stretching between the city of Corfu and the palace, along the road which winds about the little lagoon,—Lake Kalikiopulo they call it,—and among olive trees old enough to be saints, until it threatens to land one at Hagii Deka, turns unexpectedly into the ramshackle old town of Gastouri, and plants one without preliminary warning at the lodge-keeper's gate. There one pauses long enough to spell out the letters

ΑΧΙΛΛΕΙΟΝ, boldly displaying themselves above the great entrance gates, and takes a hurried and none too satisfactory glimpse at the main entrance of the palace, although in his eagerness to sweep the whole at a single glance, no less than in his belief that he will study the opening effect more minutely upon his return, his first impressions are more or less hazy and undefined. Nor is the visitor alone at fault. The palace, rising so majestically at close view, leaves the eye unprepared for things of an order less magnificent. And between admiration for the stately edifice of marble, and the natural inquisitiveness to know what lies beyond the broad staircase leading off to parts unexplored, one has little inclination to follow the driveway to the left for a more comprehensive view of the palace, or to wander so much as a few paces along the terraced walks which lead to the right. Meanwhile the setting of tropical plants and shrubs which adorn the space immediately before the great porte-cochère is almost lost to view. So that if there is one regret, aside from the regret common to all visitors that



THE STATUE OF HEINE  
By the Danish sculptor, Hasselries

things so perfectly ordered must be so soon left behind, it is that the proximity of this splendid structure to its ground entrance renders an appreciation of its points of architectural excellence little less difficult than the appreciation of a towering American skyscraper from the sidewalk opposite.

The gardens lie to the rear of the palace on a level with the first floor above the ground floor, and are reached either from within by the grand staircase which opens upon the colonnade, or from without through the beautiful series of marble steps

that lead up from the right side of the palace and continue in an avenue of serpentine windings to the colonnade above. Its statues of alabaster whiteness, outlined against a background of ivy-covered walls and overhung by the tall "dendra diaphora" which lift their heads from far beneath, form a picture of almost perfect shading. It is doubtful whether any one section or object in this palace beautiful, excepting the masterpiece in marble of the Dying Achilles or the poetic beauty of his triumph over Hector, has a more perfect setting and produces a more pleasing and lasting impression than this marble approach to the palace gardens.

These gardens, comprising three plots terraced into the mountainside, run practically north and south, and the serpentine approach terminates in a semi-circular court which opens into the upper terrace at its southeastern corner on a level with and facing the colonnade. The visitor's first impulse is to begin with the colonnade, inspect the first terrace, then in order, the second and third, and finally to return and inspect the palace. A decade ago such an order of

### *The Achilleion at Corfu*



A GENERAL VIEW OF THE PALACE FROM A SUMMIT TO THE SOUTHWARD

*The structure is the work of the Italian architect, Raffaele Cavito*

procedure probably produced the most satisfactory results,—provided of course one got any farther than the colonnade, which happens to be a most detaining spot,—for then the tall palms and the numerous other varieties of tropical plants were little more than shrubs. To-day, however, these same shrubs are no longer children but grown men, as it were, and the view of a terrace from the one next above it is anything but satisfactory, unless one is content with the evidences of an artistic beauty too general to analyze, and with a rather confused and jumbled idea of what is to be seen and of what has been seen. There is plenty of evidence, in fact, that from the beginning these gardens were meant to be viewed from north to south to obtain a concrete idea of their plan. At any rate it seems most satisfactory that we pass unceremoniously through these gardens oblivious of their points of beauty until we stand at the extreme northern limit of a small plain attached, as it were, at right angles to the mountainside, from which the view is bounded only by the limit of human vision.

Here in the apex of this somewhat conically shaped garden is located the Dying

Achilles, sculptured from Carrara marble by Herter in 1884. As a block of marble, it is faultless; as a work of art, magnificent; and as the crowning feature of the Achilleion, as well as the standard by which every other piece of art has been measured, nothing else of its kind could be conceived more appropriate and more perfect. To look upon that powerful yet graceful form in its agonizing struggle with Death, who has at last found the vulnerable spot with his poisoned dart, is to know as one can scarcely know otherwise the power and influence of the Homeric mind which conceived the character, and to more truly appreciate the inspiration which those patriarchs in literature have given to the art of subsequent ages.

Immediately back of the statue is a semi-circular seat of marble overtopped to-day by a tapestry-like hedge of bonibus, and filling the space of this semicircle is a tea-table of Indian granite. Leading to the immediate right and left of the statue are the garden walks, whose ramifications increase in number until the center of the terrace is reached, then decrease in the same proportion to the

grotto at the southern end of the garden. The plots of ground thus laid out by these ramifications are correspondingly numerous, and vary in size from the two small ones on the immediate right and left of the statue, to the large one in the center about which are grouped four

others of equal size and of like design. Each plot is bordered by a narrow hedge of boxwood, cropped very close, and the whole garden bristles with tropical and quasi-tropical shrubs of a variety, size and condition such as would more than vie with a tropical garden itself. The phœnix and date palms, numerous and without blemish, are set with every regard for their proper expansion, and the whole plan is free from any sign of crowding or of that confusion of flowers, shrubs and tropical plants such as is too often met with in gardens which grow under these climatic conditions. There is, in fact, a conspicuous scarcity of flowers in this first terrace; and while one remarks the



THE ENTRANCE HALL OF THE PALACE  
AND THE GRAND STAIRWAY

wild mountain scenery about it.

To the far right and left of the Achilles, following the marble balustrade which caps the garden wall rising like a giant fortress from the mountainside beneath, two other paths lead away and are almost immediately lost in the arbored avenues or pergolas which follow the garden walls to their southern limit and converge at the grand marble approach to the second terrace. These

walks, now canopied with vines of great beauty, form a cool retreat for the numerous potted plants whose frail natures are not proof against the searching rays of the summer sun, and their noticeable though slight convexity of form as they draw in toward the



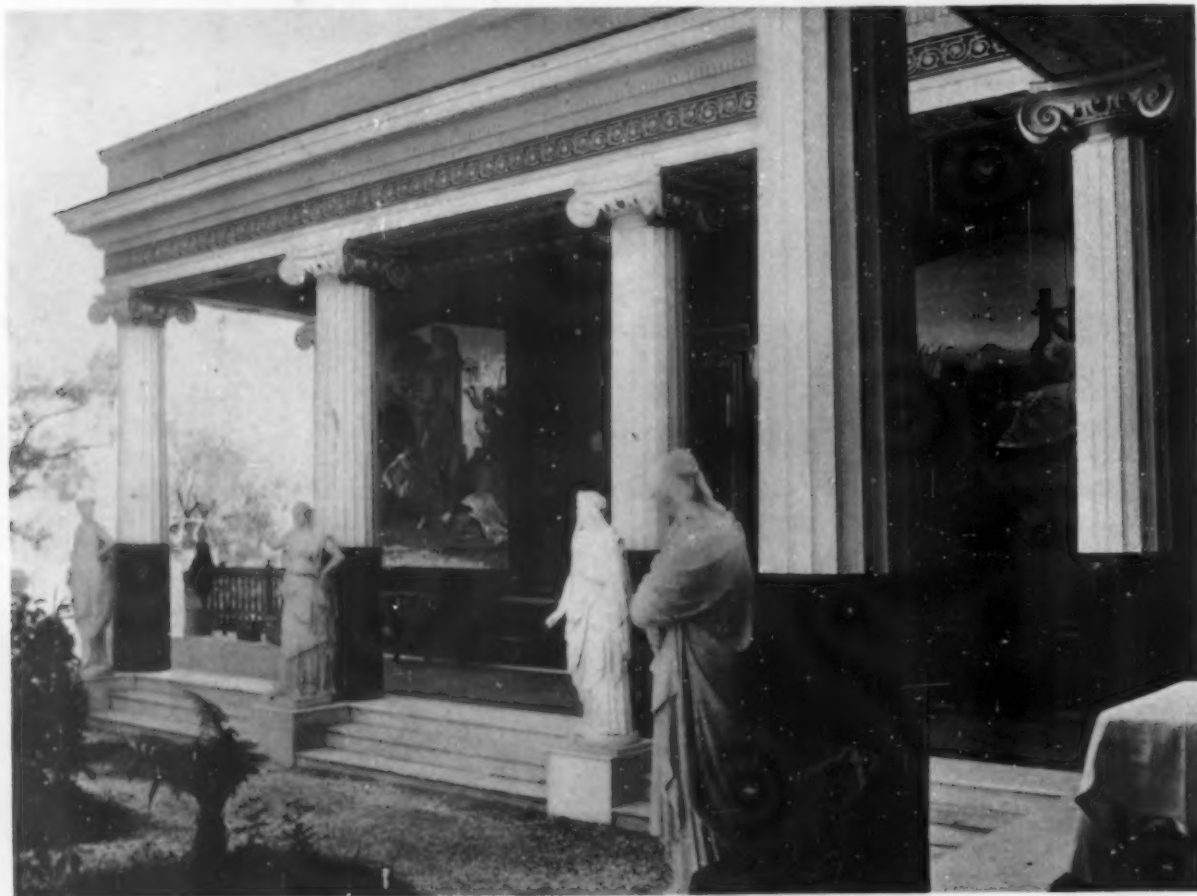
LOOKING NORTHWARD FROM THE COLONNADE

*The Achilleion at Corfu*

southern end of the terrace, contribute much to the general beauty and harmony of this section of the garden.

The formal arrangement of this terrace is worthy of a word of special mention. In the exact center and in a direct line south of the great statue at the northern limit is the statue of the coming midshipman, a little sailor lad in knickerbockers, jersey and tam-

Achilleion, and certainly the most striking phenomenon of this altogether phenomenal spot. Its deep recesses of stucco half hidden to-day beneath a heavy, clinging growth of vines, gives no little promise from without of intricate windings and subterranean passages. The visitor, peering somewhat timidly into these cavernous openings, is startled at seeing in the distance a diminutive garden of



THE EASTERN END OF THE COLONNADE

*Statues of Orpheus and Theseus on the right and left of the Palace Entrance*

o-shanter who sits upon the side of his diminutive bark intent upon the nautical chart laid open before him. About the base of the statue is clustered the finest collection of flowers in all the garden, and overtopping it is a splendid specimen of the magnolia tree.

Back of the statue at the extremity of the terrace and forming a part of the marble approach to the second garden above, is the grotto, one of the charming sights of the

great beauty and of equally great distinctness, catching in his line of vision the play of muscles in the back of a second sailor lad, the gentle waving of many palms, the tufted helmet of a fallen warrior, and beyond all these the blue of the sea, and hill rising upon hill in unbroken succession till lost in the clouds above. One's scattered faculties are neither quickly nor easily reassembled to the task of persuading the mental eye that it has merely seen in these mirrored depths the

beautiful lower terrace of the Achilleion in reverse order; and the magical illusion is not dispelled until long after the palace has been left to its quiet watch on the mountain-side.

A description of the second terrace must, of necessity, partake of the general nature of the foregoing, and yet there is everywhere that evidence of variety, coupled with sym-

metry, which does not escape the sensitive appreciation of the spectator, even though it may be found too subtle for expression in words. The two terraces have much in common, it is true, both being veritable palm gardens, and both are singularly free and open in design. It is noticeable that on the first terrace there has been a preference for the date palm, while on the second the phœnix flourishes in greater number, and there is here to be observed, possibly, a greater

variety of shrubs. But the principal point of difference lies in the arrangement, and it is in this that the visitor finds greatest cause for admiration. Whereas the first terrace was laid out with its points of greatest interest at its extremities, the second is arranged about a real central figure, no less a personage than the winged Mercury, whose talaria as well as the tall pedestal upon



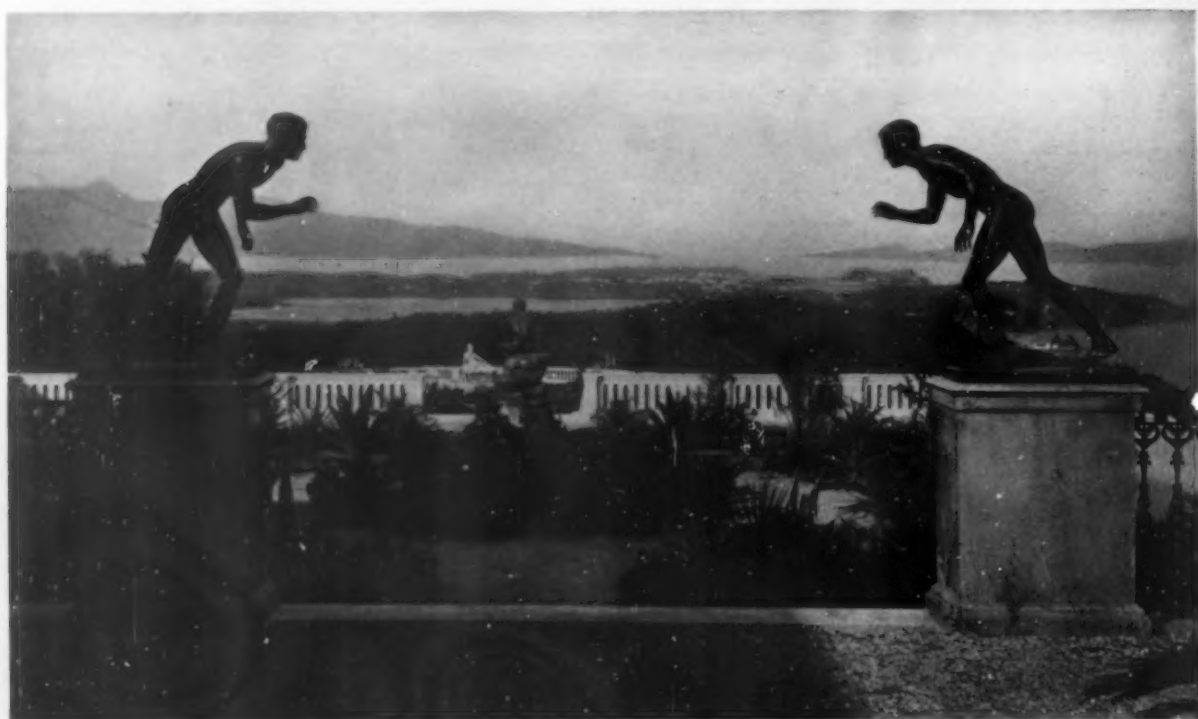
THE EASTERN FRONT OF THE COLONNADE

*The "Fountain of the Dolphin" partly visible on the left*

metry, which does not escape the sensitive appreciation of the spectator, even though it may be found too subtle for expression in words. The two terraces have much in common, it is true, both being veritable palm gardens, and both are singularly free and open in design. It is noticeable that on the first terrace there has been a preference for the date palm, while on the second the phœnix flourishes in greater number, and there is here to be observed, possibly, a greater

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*The Achilleion at Corfu*



A VIEW LOOKING NORTHWARD FROM THE FIRST TERRACE

*Taken when the gardens were young. The city of Corfu in the distance*

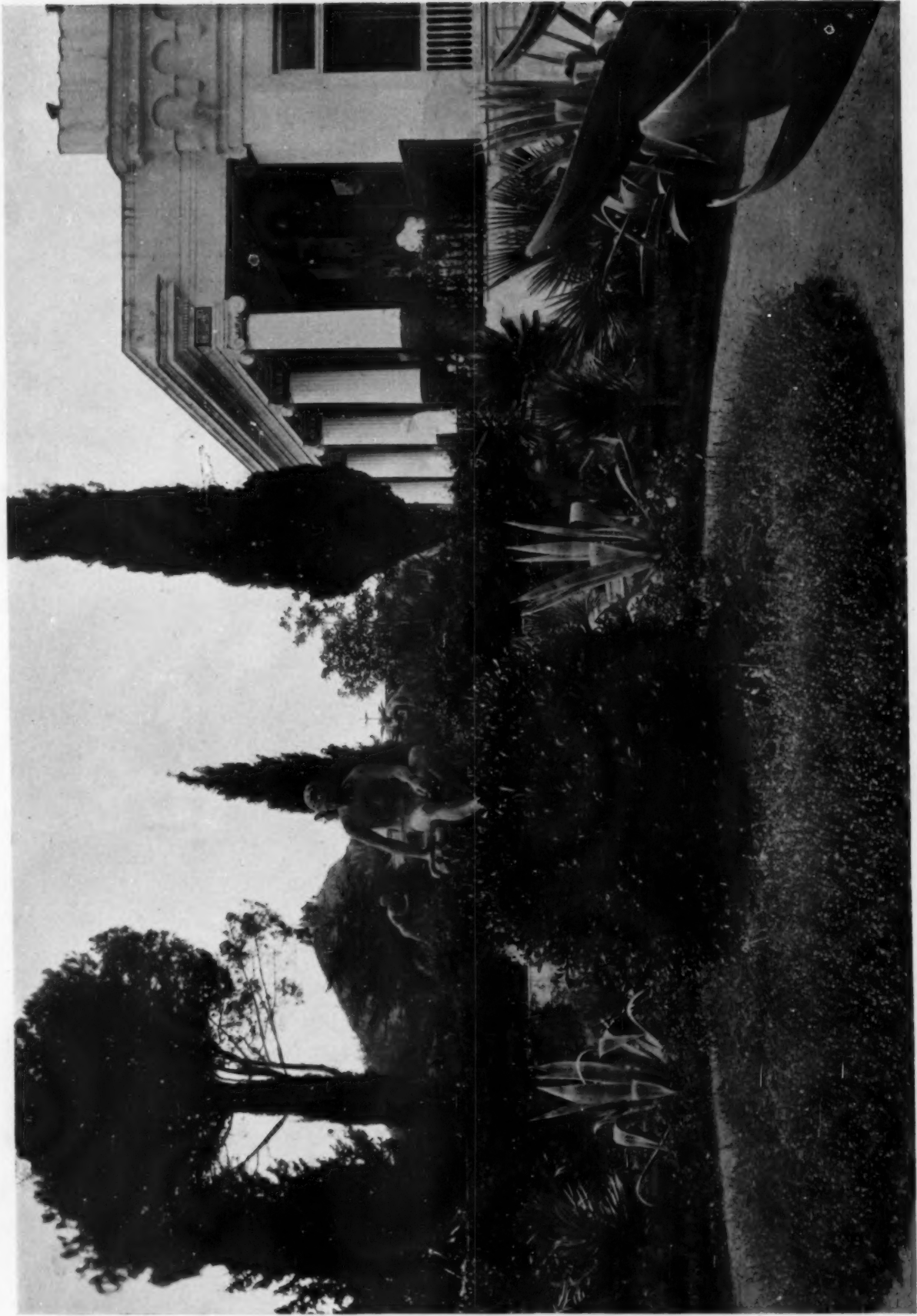
other mechanisms of the palace, but to glance at the splendid statue of Byron which has been set up close by this exit. It is altogether appropriate that this distinguished Englishman should find a place in the land he served and supported; and the statue depicts admirably that delicacy which is the inefaceable heritage of this unique figure in literature. Greece also boasts another statue of the famous bard set up in a little province of the North, where tradition says he left his heart if not his body; but the statue of the Achilleion



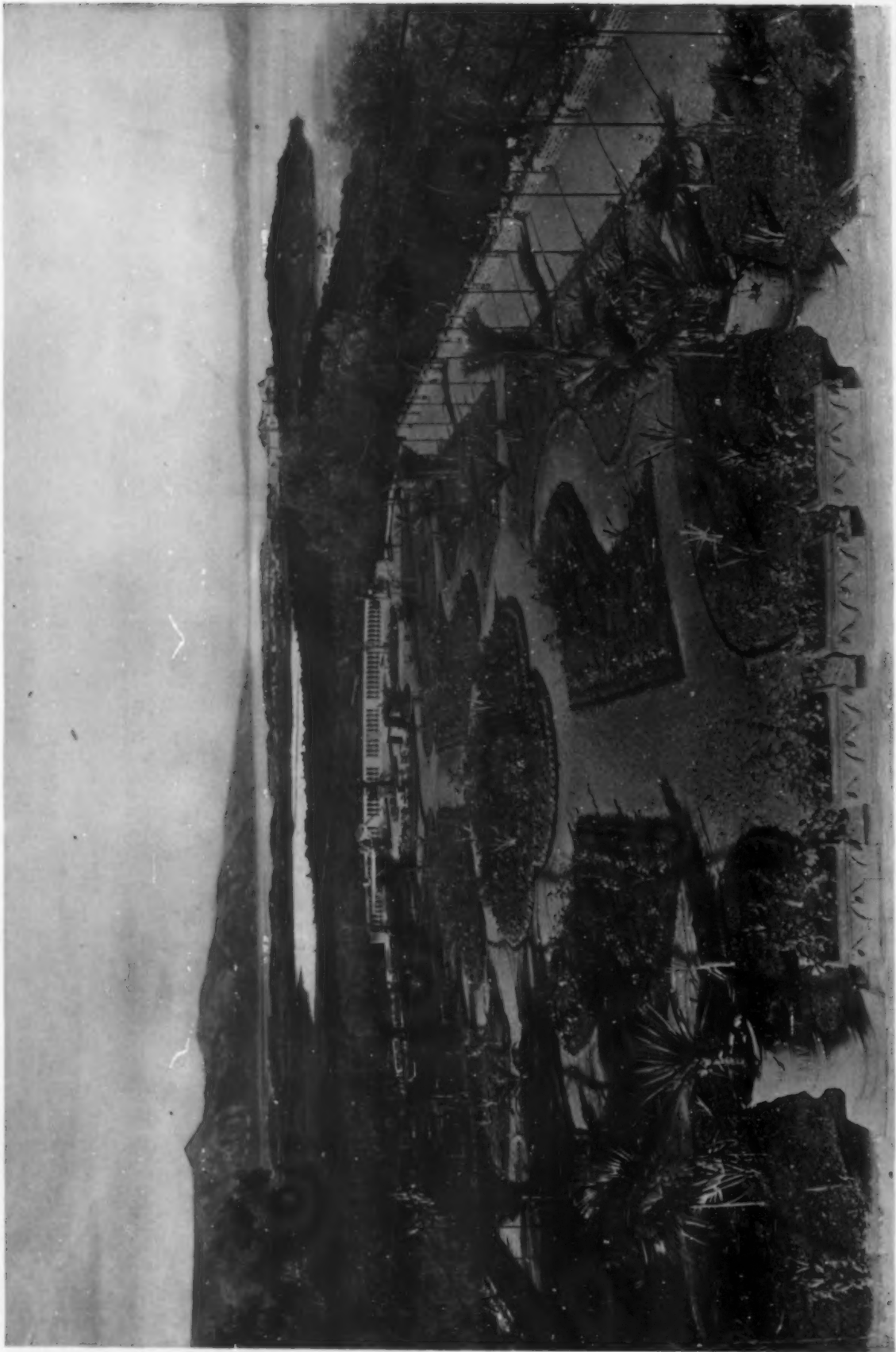
THE STATUE OF BYRON

is the statue of the living not the dying Byron.

Passing between the nude bronze forms of the gladiators who stand guard at the entrance from the second to the third terrace, the visitor finds himself divided in opinion upon the excellencies of this last garden, and full of wonder at the difference which exists between it and the other two below it. One is not quite sure wherein this difference lies. There seems to be a relaxation in the somewhat rigid plan followed in the other gardens; walks have not



THE SECOND TERRACE AND THE STATUE OF MERCURY



**THE LOWER TERRACE OF THE ACHILLEION**

*Taken when the garden was being laid out and before "The Dying Achilles" was in place*



been laid out in any exacting manner; palm-trees have given place to numerous cypresses which rise in alternating heights according to their peculiarity of growth and age; and the flowers which have played an insignificant and sorry part hitherto, here blossom out in great variety and beauty. Toward the center of the plot is placed a fountain in the figure of the Dolphin, after the original in the Museum at Naples, and to the rear of it is a pleasing statue of Bacchus. On the left or eastern side is found a counterpart of the beau-



"THE SAILOR BOY"

tiful semicircular seat of marble in the first terrace, with its tea-table of Indian granite, but without the capping of hedge which added a peculiar charm to the settle by the statue.

But the spectator is always conscious of the colonnade, which forms the boundary of the terrace on its western and southern sides. It is not easy to describe its points of chief interest, or to estimate the nature and extent of the influence which its classic and beautiful setting has upon the Achilleion as a whole. Beside each of its twelve Ionic columns



A SIDE VIEW OF "THE DYING ACHILLES" BY HERTER

### *The Achilleion at Corfu*

stands a muse; and it is a relief to find these classic maidens taking up their abode on a level with humanity rather than upon some towering height, as if their lofty mountain origin precluded them from sharing the habitat of men. At the colonnade's northern entrance is a beautiful statue of Leda, mother of Helen, then in order come the busts of Posidonius, Demosthenes, Antisthenes, Zeno, and others of the patriarchs of classic

at the northern terminus is found a splendid reproduction of the Homer of Gérard; then, in order, are the story of Orpheus and his enchanted lyre with which he charmed even the wild beasts of the forests; the gallant Perseus rescuing the fair Andromeda from the very jaws of the dragon at her feet; and a vivid representation of the somewhat fickle but altogether fearless Theseus who stands triumphant over the hideous Minotaur lying



A FRONT VIEW OF "THE DYING ACHILLES"

*In the distance is the stairway to the Second Terrace, now overhung with vines. Under it is the Grotto*

ages,—eleven in all,—and at the southern terminus, more truly speaking, the eastern terminus, since the colonnade makes a turn at right angles, stands the twelfth and last, the bust of the immortal Shakespeare, the only Anglo-Saxon whose name has been enrolled in this Hall of Fame.

Of equal interest with these classic names, whose forms adorn the colonnade throughout its entire length within, as do the forms of the Muses without, are the mural paintings which decorate the spaces above them. Here

bleeding below him. One admires these painted stories of mythical days and deeds not only because of the art with which they have been chosen and executed, but because they are themes whose surroundings are such as to induce and compel admiration. One might almost say they are not entirely free from local coloring, for in the distance lies the mythical Phæacian ship which brought Odysseus on his way to Ithaca, a few hours journey to the south is the home of the faithful Penelope who patiently awaited the return



AN UPPER TERRACE OF THE ACHILLEION BY MOONLIGHT

of her lord and master, while one can all but catch the rift in the mainland through which the mysterious, plutonic Acheron finds its way into the sea.

Again Achilles is recalled to us. Entering the palace from the eastern extremity of the colonnade, one is face to face with the heart-rending but magnificent scene of the death of Hector—The Triumph of Achilles. It is a scene resplendent with the color of life and somber with the shadow of death, a scene that brings again to mind the greatness of the intellect which conceived it, no less than that which gave form to the conception. The mangled Hector, dragged relentlessly before the swimming eyes and amid the deafening cries of his helpless countrymen and friends, becomes to the spectator an object of sincerest pity, while the heartless victor is to him both wonderful and shame-

less. And turning from the scene, he seeks again the open air and, catching in the distance a sight of that same victor in the agony of death, he whispers to himself, "How are the mighty fallen," and the hate for the heartless victor triumphing over his fallen foe melts away to be replaced by commingled pity and admiration for the no longer conquering but conquered hero.

Silently the visitor steals from the spot, as yet unconscious of the thing or things which have impressed him most, but knowing only that whether he remembers in detail much or little, there has been indelibly impressed upon him somewhere a feeling of the elevating beauty and harmony of the Achilleion which neither the passing of the years nor of scenes still more beautiful can ever efface from his memory.

## SOME RECENT WORK OF C. F. A. VOYSEY

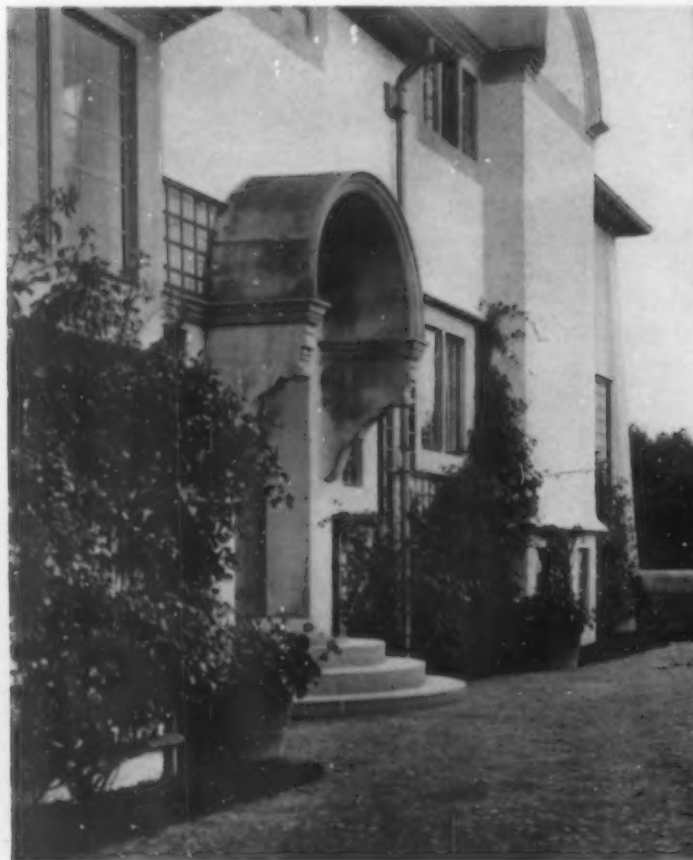
AN ENGLISH ARCHITECT

THE house-building public in England has begun, but with deliberation, to accept the guidance, if such it is, of those artists who may best be described as belonging to the school of white roughcast and green paint, and who seemingly are destined in the future to set the fashion for all domestic building. That the feat of capturing this appreciation is a testimony to the real merits of the particular work in question would be difficult to establish, so often is the public approval open to suspicion on matters of art as in other directions. Nor is it from coyness alone that designers of no less truthful endeavour have felt constrained to reassert their view that avoidance of all traditional element is too drastic a measure to apply to architectural design, the most ordered

of all the arts. It is not, of course, that the work of those designers and architects to whom Mr. Voysey's theories and productions have seemed perfection, is really



THE ENTRANCE  
FROM THE UPPER TERRACE



THE ENTRANCE COURT



"NEW PLACE," HASLEMERE



THE HOUSE FROM THE UPPER TERRACE

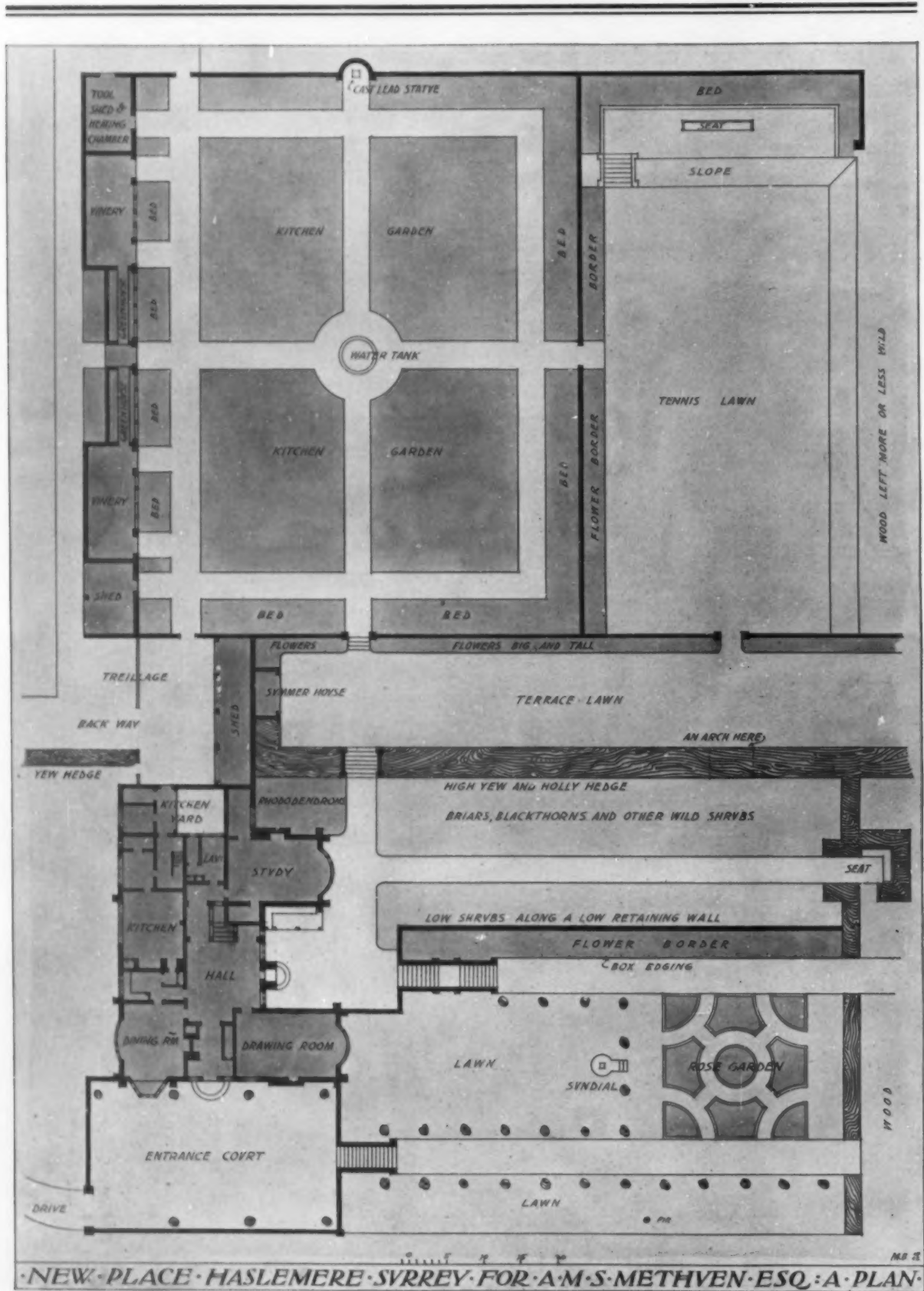
"NEW PLACE"



THE HOUSE FROM THE LOWER GARDEN

"NEW PLACE"

Some Recent Work of C. F. A. Voysey



NEW PLACE HASLEMERE SURREY FOR A. M. S. METHVEN ESQ. A PLAN.

THE RELATION OF THE HOUSE TO THE GARDEN

devoid of a foundation upon old work,—be it of the cottage or the palace,—but that certain forms and details which they have employed have apparently been applied in a manner exactly the reverse to that in which they came to be used through a long process of logical evolution. The use that these designers make of mouldings and the contours they give them are sufficient to illustrate this point; and it will be upon buildings of a larger scale than have been as yet attempted by



THE STUDY AT "NEW PLACE"

this school, where the demand for constructional decoration becomes more marked and unavoidable, that the test will have to be encountered.

Apart from all this it is impossible to neglect the charm of freshness and the picturesque treatment of this domestic work, and the strenuous conviction with which Mr. Voysey, who was undoubtedly the "*fons et origo*" of it all, carries on his architectural and artistic propaganda.

The accompanying photographs and plans are mainly from small



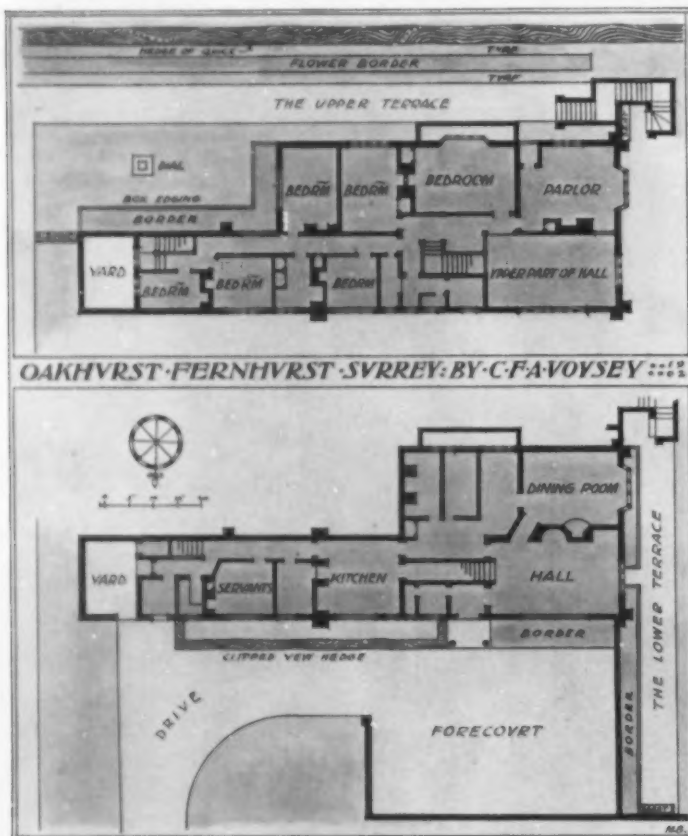
THE DRAWING-ROOM

"NEW PLACE"



THE SUMMER-HOUSE AND BOWLING-GREEN

“NEW PLACE”



THE PLAN OF “OAKHURST”



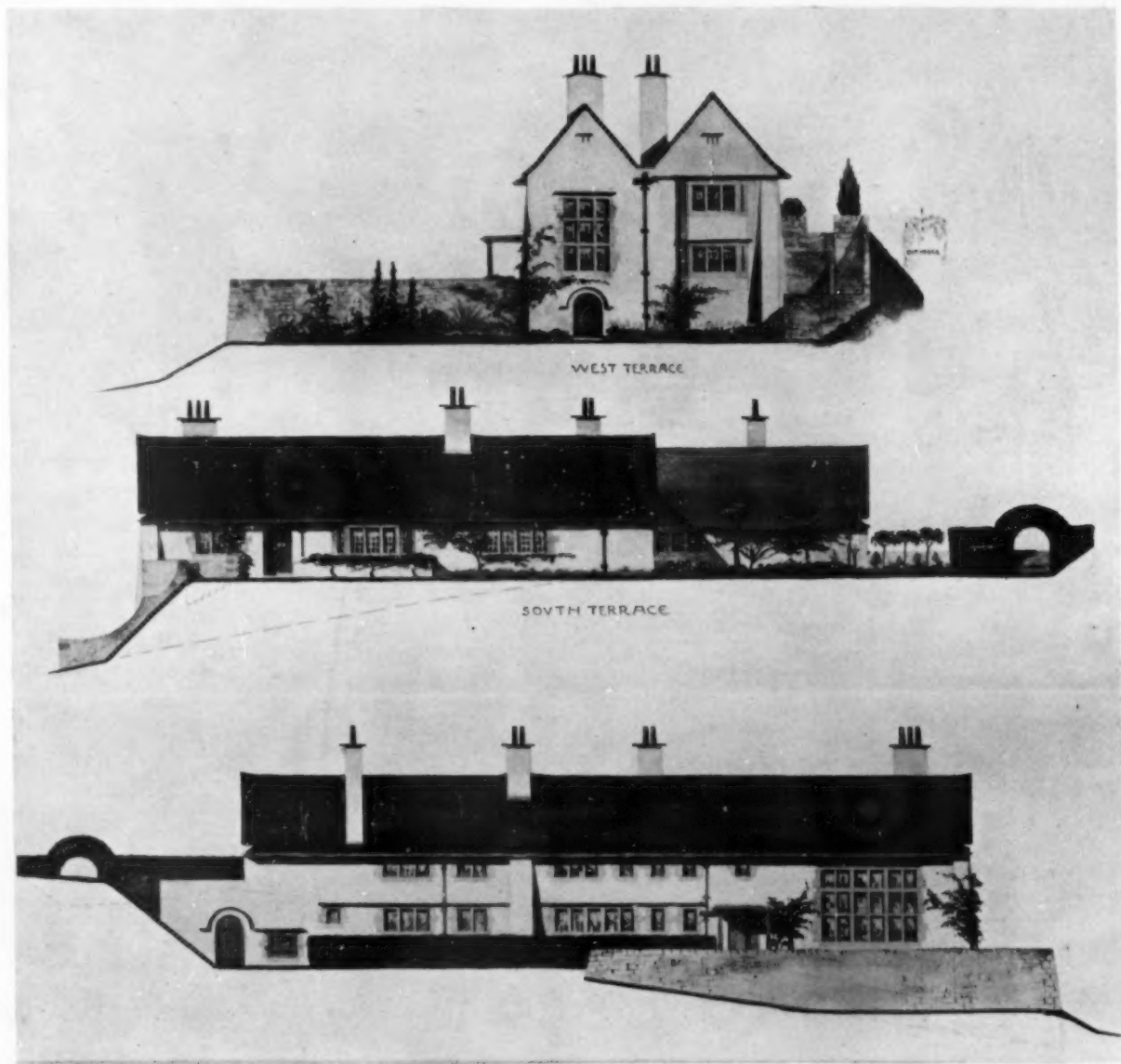
A MANTEL REGISTER  
DESIGNED BY C. F. A. VOYSEY  
MADE BY GEORGE WRIGHT & CO.



houses built upon the Surrey hills, the weekend Mecca of the London literary community. Mr. Methuen's house is in a woodland clearing upon a gently sloping hillside where the house, for convenience of access, has been placed at the base of the clearing

a sloping top parallel to the hill slope. Hammered iron gates, designed by Mr. Voysey in a characteristic style enclose the several entrances in the walls.

In the small house at Fernhurst also the levels have been made the key of



THE ARCHITECT'S ELEVATIONS

"OAKHURST"

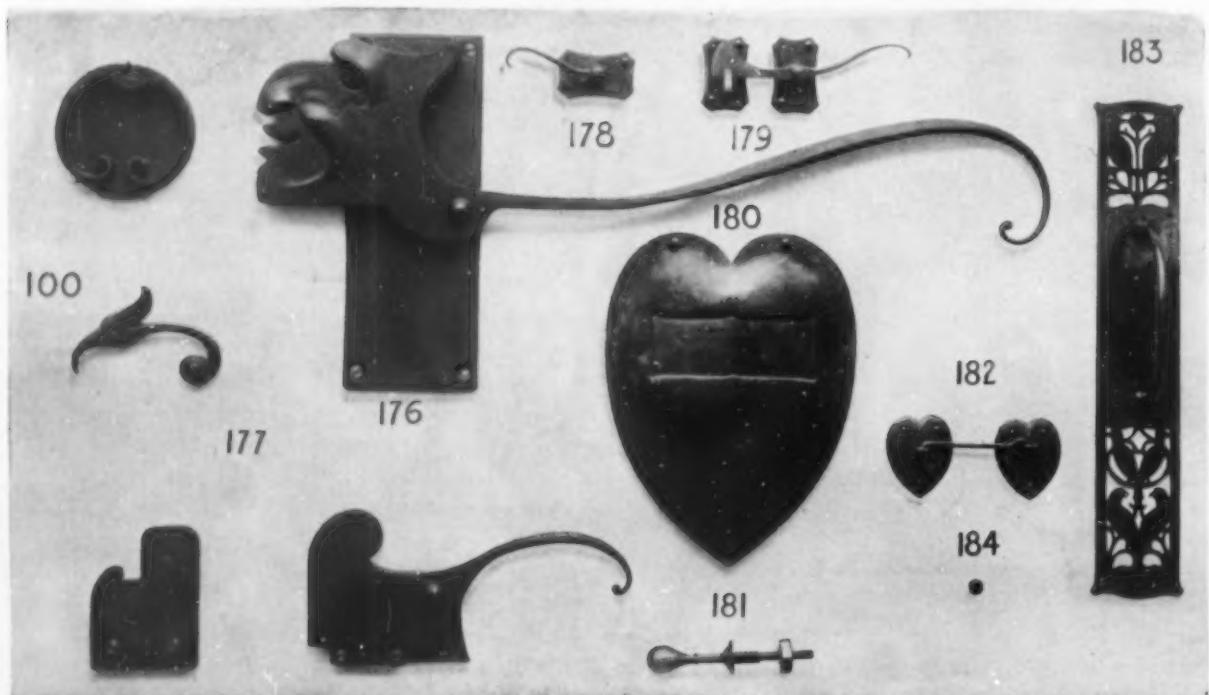
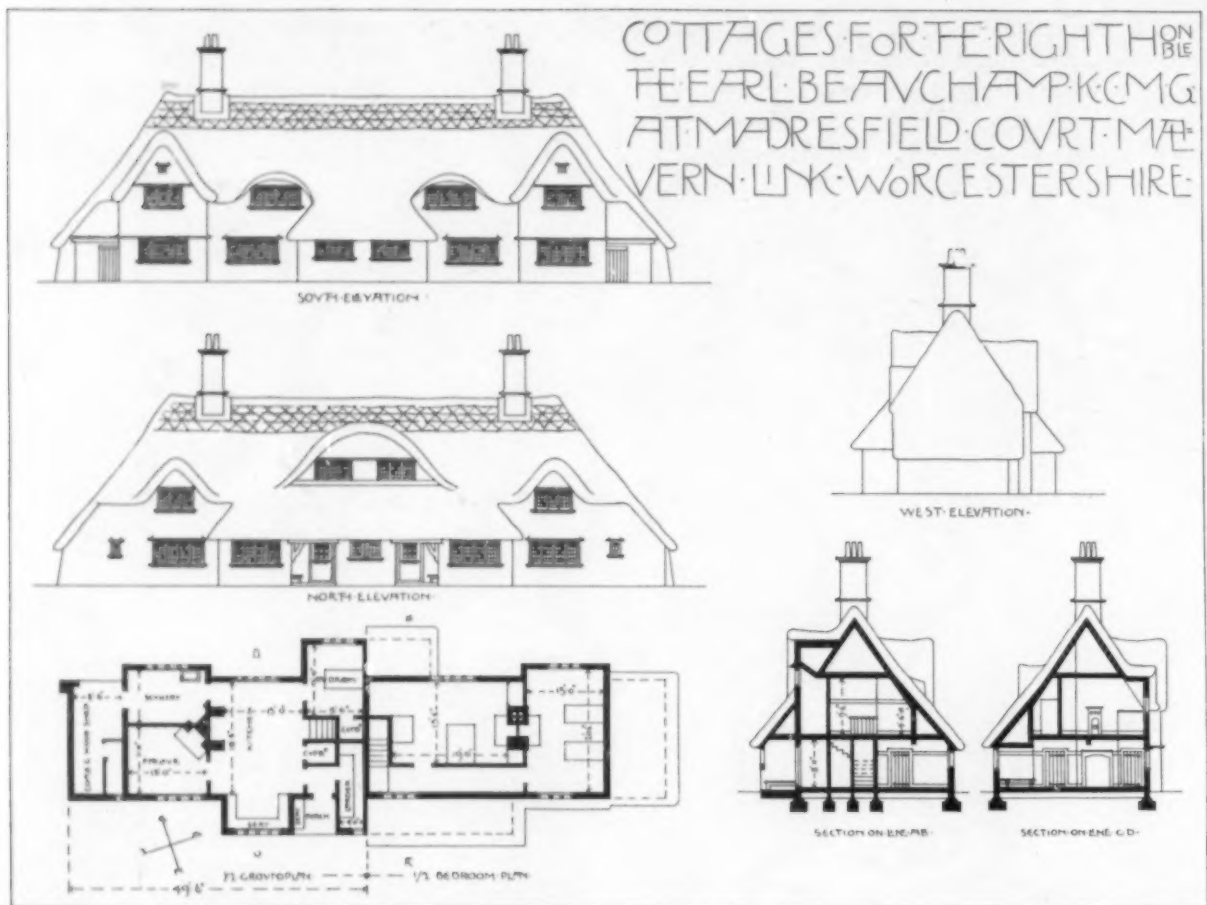
FERNHURST, SURREY

though by no means at the bottom of the hill. The garden is in four ascending levels, the lowest having the most drop, and the two middle terraces being separated by a thick and high hedge of cut evergreen, with

the design, giving the whole great variety without loss of dignity. Both these houses were represented at the Arts and Crafts Exhibition Society's display in London last January.

M. B.

Some Recent Work of C. F. A. Voysey



HARDWARE DESIGNED BY C. F. A. VOYSEY

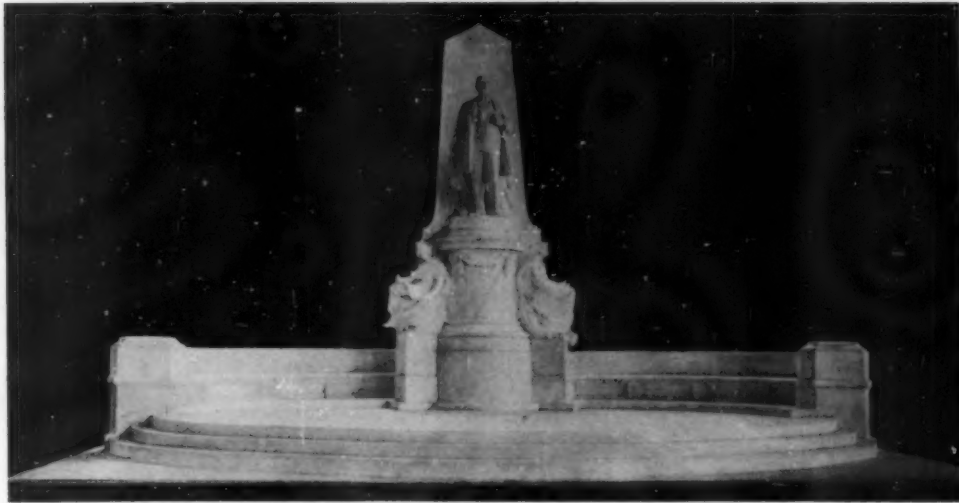
MADE BY THOMAS ELSLEY, LTD.

100—Stove Latch  
 176, 177—Iron Latches

178, 179—Bronze Door Latch  
 180—Letter Plate

181—Center Door Knob  
 182—Cabin Hook

183—Grip Handle  
 184—Looking-Glass Knob



THE MODEL SUBMITTED BY ISIDORE KONTI AND LEWIS P. HOBART

## THE MCKINLEY MEMORIAL COMPETITION IN PHILADELPHIA

WHEN the competition for the McKinley Memorial closed on March 2d, the designs submitted numbered thirty-eight. Sculptors and architects in many cases had worked in conjunction with each other in the preparation of single schemes represented by plaster models. The best five designs were awarded prizes of \$500 each, and the competitors thus honored were:

Isidore Konti, sculptor, and Lewis P. Hobart, architect.

Augustus Lukeman, sculptor, and C. Howard Walker and George B. Howe, architects.

H. N. Matzen, sculptor and architect.

H. A. MacNeil, sculptor, and Lord & Hewlett, architects.

Charles Albert Lopez, sculptor, and Albert Ross, architect.

The models exhibited raise the figure of the late President into appropriate prominence by means of such architectural accessories as pedestals, shafts, steps and exedrae. These alone, however, do not fully compose the setting which the figure of McKinley would occupy if any one of these designs should be carried out as the program implies. The site named is immediately in front of a minor pavilion of Memorial Hall in Fairmount Park. The exact position is in a line of trees which, at present, screens the façade

of the building. These lateral masses of verdure would provide a fine setting for the new ornament, while before it a wide avenue would give a commanding view from the front.

With such landmarks in mind as the colossal bronze Pegasii, which flank the entrance to the Hall, and also the new Smith Memorial entrance to the Park, both of which are situated near by, obviously a fortunate conception of the McKinley Memorial would be modest in scale and rather restrained in outline. The work should not compete with its elder and larger neighbors, and it should be suited to illumine the view of a minor pavilion of Memorial Hall, since a site before the main pavilion of that building could not be obtained. Moreover the cost was not to exceed \$30,000, a conclusive condition for restraint. Of the five designs which the jury brought forward as the best of all those submitted, three certainly offer no competition to the existing objects we have mentioned. Indeed it may be questioned if two are sufficiently lofty to assert themselves with any degree of positiveness in the surroundings described.

One of the most interesting things to be observed in the competition is the variety appearing in the plans, and this is the more

surprising when we remember that a photograph of the proposed site was sent to all intending to compete. Some suppose the monument to be seen only from the front, others that it shall be a resting place, and still others conceive it to be a focal point approachable from all sides. These types are represented in the five premiated designs. That submitted by Messrs. Augustus Lukeman, C. Howard Walker and George B. Howe is clearly intended to be viewed only from the front, and the back of the architectural feature behind the figure is ornamented by inscriptions alone. On account of its pronounced dignity and refined outline this design would appropriately take its place in



THE MODEL SUBMITTED BY AUGUSTUS LUKEMAN,  
C. HOWARD WALKER AND GEORGE B. HOWE

Lewis P. Hobart belongs to a class of designs of a different monumental character than those already mentioned. Here an exedra supplies a resting-place where a visitor may more thoroughly admire the personality

the line of trees and would make an excellent sculptural and architectural ornament amid the existing highly finished landscape.

The design submitted by H. N. Matzen is not more impressive than the foregoing one. The prominence of the two secondary figures is of doubtful success, although they give a very harmonious outline to a composition whose mollified lines are somewhat suggestive of the new art.

The model submitted by Messrs. Isidore Konti and

commemorated, from the marble embodiment of which he is separated by allegorical female figures.

Still another *motif* is that of a tall enriched pedestal rising from a square platform, as we see it in the design submitted by Messrs. H. A. MacNeil and Lord & Hewlett.



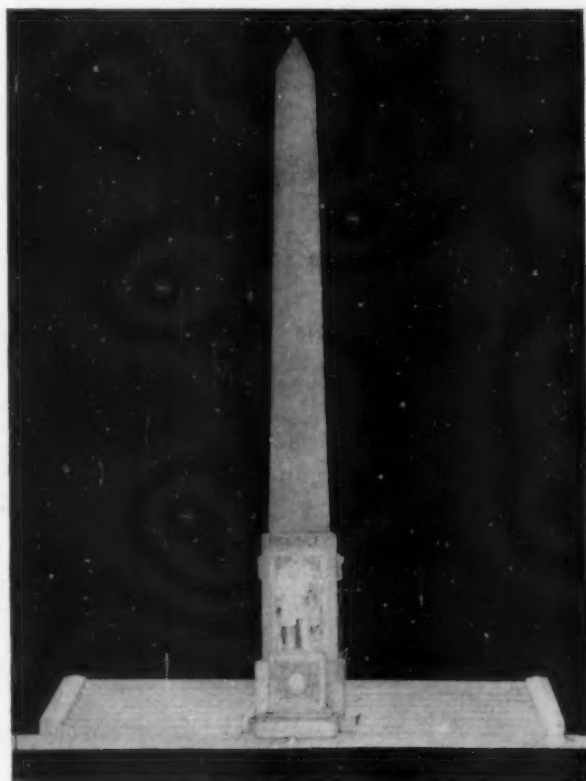
SUBMITTED BY H. N. MATZEN

This curiously expresses in its plan that the monument is to be approached from all sides. And true it may be, that the terrace is, after all, not a fixed condition; and if this design were carried out there would be few obstacles to a rearrangement of existing walks so that the required access from all sides could be satisfactorily gained. A greater height is attained in this scheme than in any yet mentioned and the spreading platform by which the design is extended laterally upon the ground contributes no little dignity to the beautiful pedestal and the surmounting figure.

The terrace, as a fixed condition of the scheme, does not make its appearance until we come to the design of Messrs.



SUBMITTED BY H. A. MACNEIL AND LORD & HEWLETT



THE MODEL SUBMITTED BY  
CHARLES A. LOPEZ AND ALBERT ROSS

Charles Albert Lopez and Albert Ross. Here is a distinct departure from the idea which prevailed in the foregoing models, and we have a shaft of decided proportions rising above the trees and agreeably contrasting with the rather low lines of the building in the background. It is upon the idea of a thoroughfare that this design is based,—a thoroughfare leading up the terrace by means of steps, providing a foundation for the shaft, and onward to a walk surrounding Memorial Hall and to other parts of the Park beyond.

Just what importance will be attached to this considering of the terrace, or of giving access to regions beyond it, can only be ascertained from the final selection by the General Committee of the design ranked first of all others. The author of this will then be commissioned to execute it. In the selection it is possible that the site will have less bearing on the question than an examination of the program would indicate, for it is known that the position of the monument may be changed to another position in an entirely different section of the Park or of the city to which Fairmount belongs. The delightful elasticity of programs!



AN ENTRANCE TO THE TOWN OF LE PALAIS, (NAMED AFTER THE ARCHITECT OF THE CITADEL) BELLE-ISLE-EN-MER, COAST OF FRANCE.  
*One advantage, at least, the walled towns possessed was that their approaches could be made attractive. The problem of raising the outskirts of a modern city to their proper dignity is as yet unsolved.*

## MIRAVISTA

AT MONTECITO, SANTA BARBARA COUNTY, CALIFORNIA

By ISABELLA G. OAKLEY

THE garden as a child of Art, a link between a beautiful house and the surrounding wildness of nature, is still in its infancy in California. While on the contrary natural gardens of peculiar beauty are frequent; these are developed out of the groves of low live-oaks which are usually

that exist are yet too new to be really harmonious and captivating. At best it will be a heavy task to keep gardens within formal limits, where there is no frost, and yet a highly stimulating soil. The problem of selection of plants is full of interest.

The garden here pictured has been planted



THE APPROACH FROM THE GARDEN

“MIRAVISTA”

found in the valleys of the south. Several acres of natural park, with sparse undergrowth, are thus at no great expense planted with exotic shrubs, palms, and bamboos, which are green and flowery all the year. Not a little of this imported flora has already been naturalized, and now reproduces itself from season to season.

But the pioneer stage of building is fast being outgrown; as the era of the great ranches disappears, beautiful homes increase in number and elaborateness. In the vicinity of Santa Barbara the few artificial gardens

but ten months. It is in Montecito, near Santa Barbara. Upon rebuilding and enlarging an old house, the owner put the garden into the hands of a lady—an artist in more fields than one—Mrs. Elizabeth E. Burton, who drew the plans and directed much of the work. Out of the fifty acres of live-oak and lemon trees which previously covered the place, fifteen were treated formally as an adjunct of the new buildings.

Let me expend a few lines upon the general situation which is one of singular beauty. Lying on the lower slope of foot-



THE PLANTING AT THE TERRACE WALLS

"MIRAVISTA"





THE PORTE COCHÈRE

“MIRAVISTA”

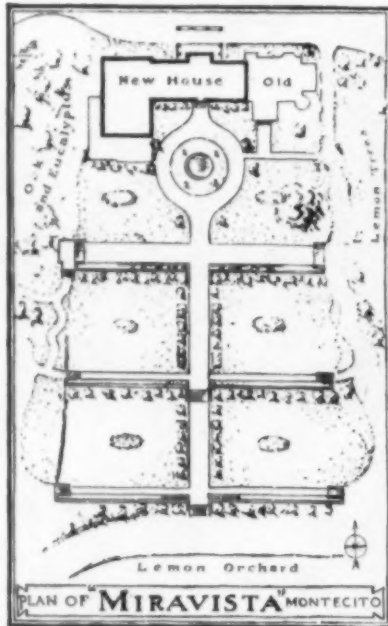
hills, the house is about six hundred feet above sea-level; its back to the mountains and its face to Santa Barbara Channel and the Pacific. Less than three miles to the northward runs the crest of the Coast Range, here called the Sta. Inez Mountains. The near range is nowhere over four thousand feet high, but its rugged and massive walls stretch fifty miles along the coast, parallel with its curves, and accenting the shore by several lofty promontories. From any point of the house and garden can be seen the snowy line of distant surf edging the dazzling blue of the sea. Close this horizon on the south by a chain of peaky islands, overhang it with a glowing sky, dot it with scattered villas among plantations of oranges and lemons, and you have a situation for a garden rarely excelled in any land. Visitors talk of Italy, but it is only Sicily that can be compared to this in point of climate and fertility,

while here is no touch of malaria or the sirocco, both of which infest that region.

“Miravista,” a part of this lovely slope, was originally covered with loose rocks amidst small live-oaks and a few scattered sycamores. The photographs afford some idea of the general landscape, the house and its formal enclosure. The east wing is to correspond with the west when finished. The material is rough cut sand stone. The garden is enclosed only by the groves of trees at its back, and the lemon orchard and oaks that lie between it and the main road and adjoining estates. On the north and west are many tall eucalyptus trees, planted to act as protection from occasional winds. The only hedge is the one that marks the western boundary—the usual Monterey Cypress. A screen of fruit and nut trees divides the kitchen garden on the north from the ornamental garden.

The house fronts a wide slope broken by three terraces, bounded by walls and balustrades of roughly finished yellow sandstone. In the rear is a spacious porte cochère, and beyond it a court for the circulation of carriages, with seats amid shrubbery and formal beds of miscellaneous flowers. From the seats a view is enjoyed of the roof of the house and portico, with their bay trees and vines, affording as they do the final touch of art in the combination of house and garden. The borders of the lawns were at first planted with the usual hardy bedding-plants, but later, begonias of many species were substituted. They flourish upon the watering the grass requires and bloom constantly, for here, I must again remark, there is no frost. Circles of splendid cannas mark the centers of the lawn upon each level. These flower-bordered lawns, in their sunny breadth, have a jewel-like effect amidst their dark setting of oaks and lemon trees.

The uppermost terrace is of course treated architecturally and has a central fountain, while the house itself is beautifully set off with gay-flowering plants, a few vines, mingling with the stiff dark pyramids of Italian bays in tubs. Seen across the grass from the house steps, the balustrades lift themselves above a rainbow of color.



THE PLAN

The western slopes of one terrace have been used as a resting place for the boulders that were removed in grading. Here they are gathered in irregular patches and converted into a plantation of aloes, cactus and rock-loving plants, which will soon envelop them. Beyond the line of pointed junipers seen on the south, forty feet of the lemons are to be replaced with miscellaneous shrubbery, such as mandarins, guavas, pomegranates, for these are all low growing, shining, dark and clean. Acacias and genistas will be scattered about, and afford a perpetual

succession of yellow, fragrant flowers. Several acres of oaks lie between the lemons and the eastern boundary. Through them the drive winds, passing at length in front of the terraces and then westerly to the house. These oaks afford a tract of nature's own wild self. They are the haunt of wild birds; of splendid bluejays and woodpeckers the year round; of robins in winter, and wrens and sparrows of many kinds in spring and summer.

Thus the architectural features of this house and garden lie, so to speak, in surroundings that subtly blend the natural scenery of the foothills and mountains with the art of the place, into a well compacted whole.



THE POOL BEFORE THE HOUSE

"MIRAVISTA"



## A DAY AT PENSHURST

By CLINTON GARDNER HARRIS

*With Photographs and Plan especially made for "House and Garden"*

PENSHURST in Kent lies in a quiet valley watered by the Medway, which winds sleepily through meadows and past fields where sheep graze deep in rich pasture lands. Much as it appeared in the days when Sir Philip Sidney wandered amidst its splendid woods and through its sunken lanes does it appear to-day. Remote from the main highways of travel, and yet within easy reach of the great and busy metropolis, it seems content that the march of progress should follow other routes, while to its lot remains the simplicity and repose of bygone centuries.

Our first glimpse of the village is from the surrounding hilltops, as the Tunbridge road descends into the valley and over the bridge, whence this lovely country seat of Lord de l'Isle and Dudley comes into view. Dominating the landscape, with its towers and battlemented walls, it seems to stand, still a guardian over the neatly kept cottages which nestle as of yore under its protecting wing. Behind the castle loom up the tall trees of the park, their boughs well laden with mistletoe; and over the yew hedges we

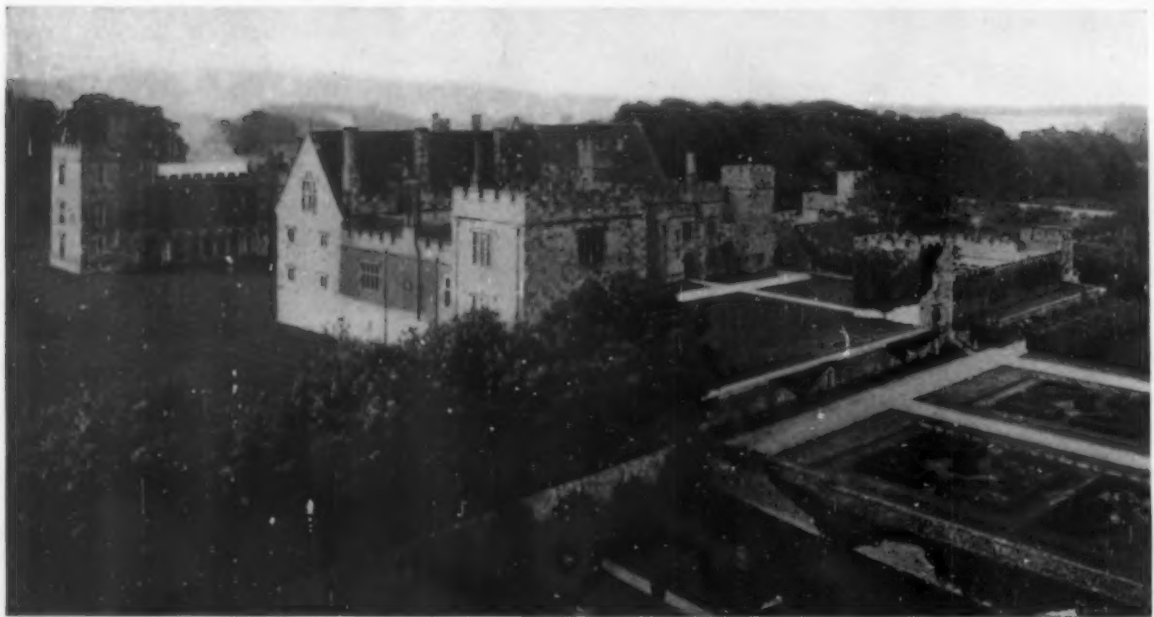
see the famous old gardens with their ponds, and with their flower-beds and fruit trees just bursting into blossom.

A sudden turn in the road cuts off the distant view, but below the bridge, the usually placid stream, now turbulent from the early rains, boils beneath the arches. Near by the fields, already bedecked with little daisies, lead up to the hedge-rows and fences, where magnificent old oaks stand forth, with all their splendid tracery of branches against the April sky.

Already Penshurst seems to satisfy our ideal of the English countryside, and we feel anxious to make further acquaintance with its charms. Before us looms up the church,—its square pinnacled tower just peeping over the roof of the village post office. Here in this quaint half-timbered building is received most of Penshurst's knowledge of the outer world, here the daily mail is opened, and around the gnarled trunk of the tremendous oak before its door, centers all the life of this quiet village. Exactly the age of this glorious tree no one seems to know. It blocks the very entrance to the



THE APPROACH TO THE CASTLE FROM THE NORTH



THE CASTLE AND ITS SETTING



THE GARDEN FROM THE SOUTHWEST

PENSHURST

churchyard beyond — its branches shade well the houses on either side of it — both some two hundred years old. It could hardly have been planted purposely in such a position, and no doubt it greatly antedates the cottages. What

a village record it could unfold; each Sunday for centuries the countryfolk have passed by it on the way to service; about its trunk has gone the wedding procession, and often has it witnessed the final rites of a worthy swain as the bier paused in its shade at the curious lych-gate, the carving in whose overhead wooden beam: "My flesh also shall rest in Hope," reminds us that we are entering consecrated ground.

At the small stone porch we descend a step, pass wooden benches on either side and enter the church. Three distinct gables



THE ORANGE COURT

eighteenth century.

The path leading to the garden passes beneath a pergola walk, where square brick piers support the vine-covered beams. Below us lies the sunken grassy garden, surrounded by an arbor, its low stone-coped central pool set in the midst of flower-beds, whose rose bushes suggest a perfect wealth of blooms. Were it but the month of June! Through the trees we catch sight of the village hostelry, whose name, "The Leicester Arms," recalls the original lords of the estate.

form the roof, the aisles being separated from the nave by columns supporting arches. Through the open gate in the churchyard wall we see the rectory, approached by a broad flight of steps. It is a fine old brick house of the



THE GARDEN FROM THE SOUTH

PENSHURST



THE GARDEN FROM THE EAST

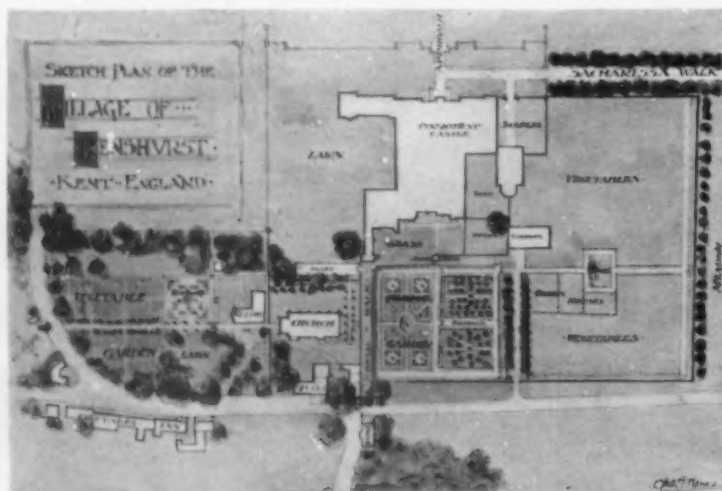
PENSHURST

Leaving the rectory and wandering leisurely along the high road, enjoying the rich rolling landscape, we are soon before the entrance to the "Place," the real gem of this attractive setting. The splendid façade, with its groupings of hexagonal brick chimneys, attracts our attention as we advance toward the portal across the wonderfully kept lawn, where sleek cattle crop the velvety herbage.

Here, within these ivy-covered walls, in 1554 one of England's most courteous gentlemen first saw the light of day. Here is the hall with its open-timbered roof, supported by curiously carved figures. In its center is still seen the hearth, where in early days the fire burned, the smoke finding its way out of louvres in the roof. The walls are hung with armor, suggestive of feudal times, when here assembled the

retainers to answer to the call to arms. A panelled oak screen covers the entrance and supports the music gallery for the minstrels at the feastings. At the opposite end the hall adjoins the living apartments. An open staircase leads to the second floor; and high in the wall, a small aperture, entitled "the ladies' peep," afforded the fair folk, debarred from the gaities below, a means of gratifying their curiosity as to what was done at the banquets of their man kind.

Many are the curious old portraits that line the picture gallery, but none, perhaps, is more so than one painting of Good Queen Bess dancing with her favorite, the gallant Earl of Leicester. That he was strong and agile, as well as gallant, may be safely inferred, as the artist has depicted the Queen, lifted by her cavalier in the ardor



THE RELATION OF PENSHURST CASTLE TO THE VILLAGE



*The Record Tower*

*Summer-House*

STAIRWAY LEADING FROM THE SUNKEN GARDEN TO THE GRASS TERRACE



THE LONG WALK

AUTUMN VIEWS OF PENSHURST

THE GARDENER'S COTTAGE



THE GARDEN ENTRANCE

PENSHURST

of the dance, some three feet into the air.

Elizabeth is said to have made frequent visits to Penshurst Place, and she doubtless brought with her enough of the material of her brilliant court to thoroughly arouse the quiet village from its accustomed lethargy. What beautiful glimpses must have been hers as she looked from the mullioned windows over the formal garden, over yew hedges and walls to the wooded slopes which form the horizon of this abode of quiet and peace.

Along the noble "Sacharissa walk," a favorite haunt of Sidney's on a bright summer's morning, must have been gathered many an inspiration for his "Arcadia," the actual writing of which, however, took place at Wilton while enduring a short exile from the capricious court of Elizabeth. To Penshurst he brought his friend Spenser, who, amidst these lovely surroundings wrote his pastoral poem, "The Shepherds Calendar," which he dedicated to his friend and patron Sidney.

How easy to picture, too, the happy days, when returning from his journeyings in foreign lands, Sir Philip wandering amongst these lovely gardens, 'neath the fruit trees on the soft grassy paths, dotted with white daisies, deeply in love with his Penelope,

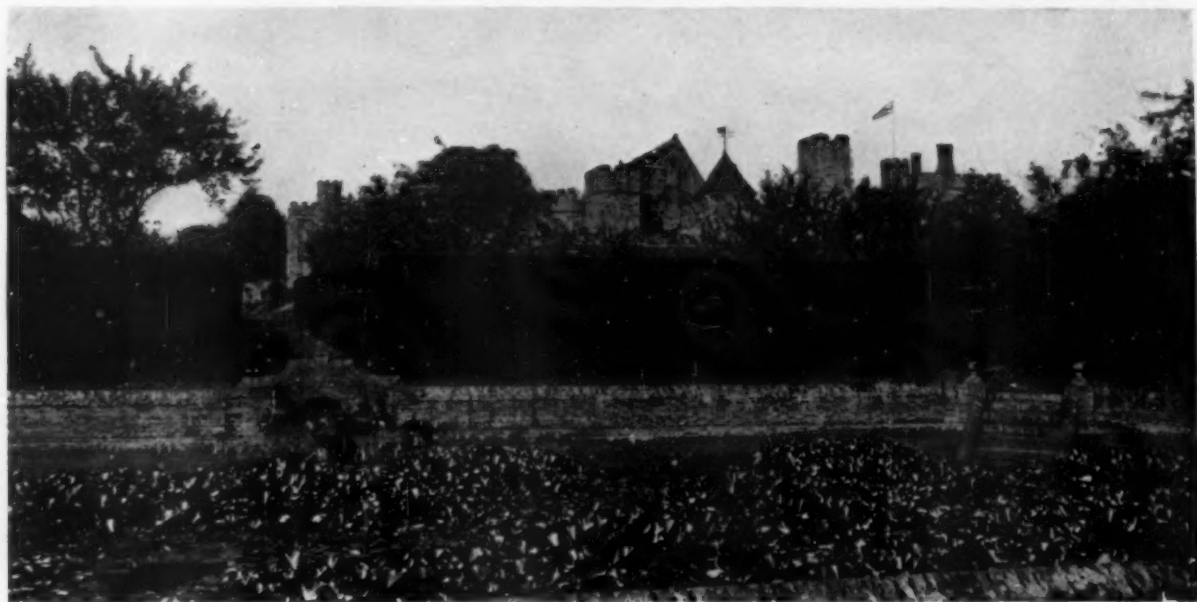
daughter of the Earl of Essex, wrote :

"In grove most rich of shade  
Where birds wanton music made  
May, then young his pied weeds showing  
New perfumed with flowers fresh growing  
Astrophel with Stella sweet  
Did for mutual comfort meet.

To love Sidney is to love Penshurst. The two seem still inseparable. A day spent with him in his favorite haunts in the secluded nooks of his garden, listening to the same bird-notes that he heard, breathing the same freshness in the spring air, attunes our temper to that of England's historian who characterizes in these glowing words the hero who, while necessarily thrown into intimate relations with the corrupt court life of his time yet kept pure his own white soul.

"Sidney, the nephew of Lord Leicester, was the idol of his time, and perhaps no figure reflects the age more fully and more beautifully. Fair as he was brave, quick of wit as of affection, noble and generous in temper, dear to Elizabeth as to Spenser, the darling of the court and of the camp, his learning and his genius made him the center of the literary world which was springing into birth on English soil. . . . The





“DIANA’S BATH”

PENSHURST

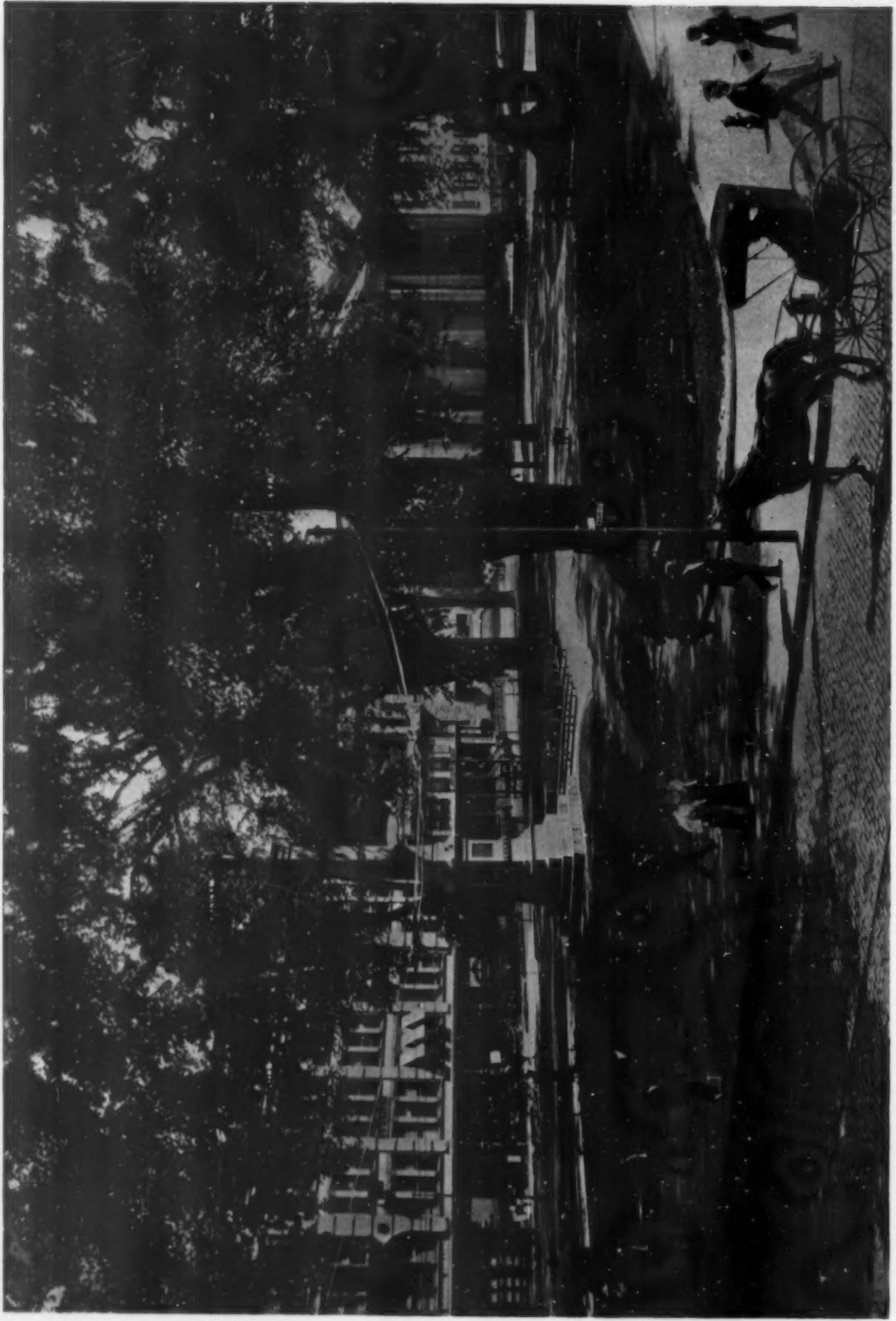
whole of Sidney’s nature, his chivalry and his learning, his thirst for adventure, his tendency to extravagance, his freshness of tone, his tenderness and childlike simplicity of heart, his affected and false sentiment, his keen sense of pleasure and delight, pours itself out in the pastoral melody, forced, tedious and yet strangely beautiful of his *Arcadia*.”

Here, then, was a man, travelled, learned and cultured, poetical to a degree, with a wonderful appreciation of nature, choosing to write an ideal pastoral of an ideal country, and drawing his inspirations from his own home in the garden county of England.

Were Sidney to return to earth to-day, I doubt not that though so much has changed, the brilliant chivalry of his own time having yielded to the business ideals of an age which is more deeply earnest, though less picturesque than his, he would still find rest and stimulus in this same little stream, winding quietly through the same meadows, and in the noble view from his castle windows looking down the lovely garden, across by the same church tower, around which still clusters the quiet little village, losing itself on the wooded slopes which form the fair setting for this noble gem of Penshurst.



THE LONG WALK AT PENSHURST



COURT SQUARE, THE CIVIC CENTER OF SPRINGFIELD



THE CITY FROM THE SOUTH

## THE IMPROVEMENT OF SPRINGFIELD, MASS.

By GUY KIRKHAM

CIVIC improvement is in the air, and the purpose to bring it down to earth is increasingly evidenced. Great things are being done in the large cities, and even in so modest a place as Springfield, Massachusetts, the disposition for improvement is becoming manifest and the possibilities are being studied, while some excellent things have been already achieved.

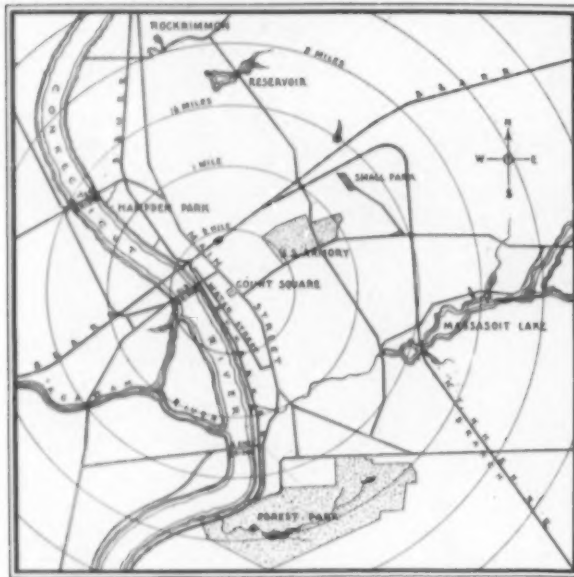
Springfield is a city of 65,000 people, with a naturally beautiful location and great possibilities for growth and improvement. It is situated on the left bank of the Connecticut River, here a noble stream near a quarter of a mile wide. The right bank opposite the city spreads out in broad elm-dotted meadows, through which winds the Agawam or Westfield River, a tributary stream coming down from the line of hills that forms the western horizon. The left bank on which the city is built rises in gentle slopes from the river level, with occasional sharply-pitched points giving commanding views. The river flows by in long sweeping curves, with channel for a considerable traffic and a current not too strong for pleasure boating.

Main Street, the principal business thoroughfare, parallels the course of the river in a general way, some two blocks removed from it; and practically the entire river front of the

built-up section is cut off by the railway tracks. The Boston and Albany Railroad crosses the river a little north of the center of the city. The New York, New Haven and Hartford approaches from the south along the river line and one or two hundred feet back from the banks, till its tracks join those of the Boston and Albany. The Boston and Maine approaches from the north, but is somewhat removed from the river until within a short distance of where its tracks join those of the Boston and Albany. Three highway bridges cross the river—two through-truss iron bridges, one at the north end and one at the south, and one wooden covered bridge near the center of the city.

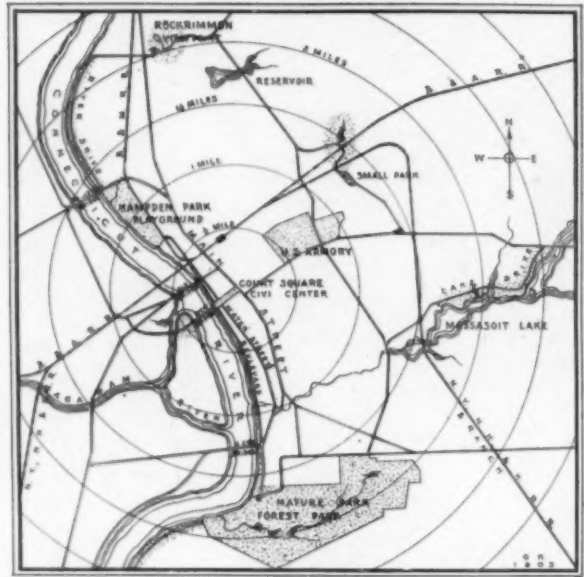
The place is proud of its pleasant lawns and tree-shaded streets. It has some well distributed small parks and squares, a few enhanced with fountain or pool. Especially is it proud of Forest Park, a tract of 460 acres, the larger part judiciously left with its native woods undisturbed except for the drives through them. Forest Park extends to the river front. Two small plots between the railway tracks and the river are owned by the city, one used as a public playground and the other as a boat landing. The latter has been improved to the extent of a hardened roadway and a little turfing, and here two or

The Improvement of Springfield, Mass.



PRESENT

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FUTURE

AN OUTLINE STUDY FOR THE IMPROVEMENT OF SPRINGFIELD

three boating organizations have their houses and floats. Other sections between the tracks and river are occupied by factories and tenements. To the north, where the space between tracks and river begins to widen, is Hampden Park, with its race course and ball grounds. The Boston and Maine Railroad now owns a controlling interest in this tract, which is bordered on the north by a piece of unimproved public land and West Street, the way to the north-end bridge.

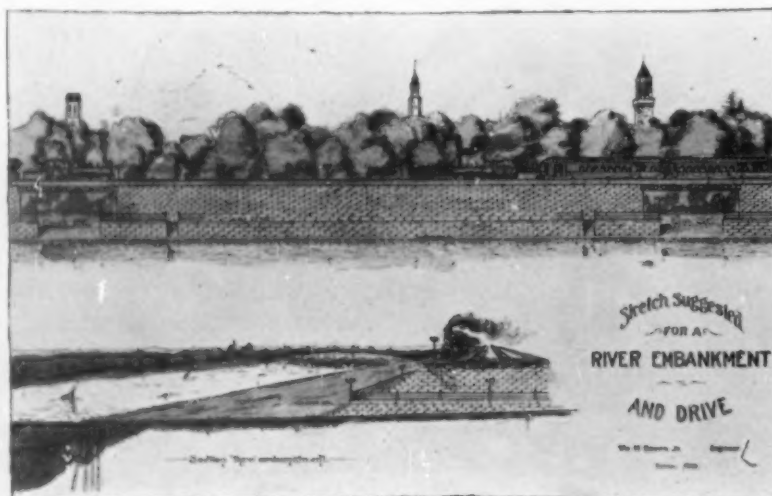
At the center of the city, on the west side of Main Street, is Court Square, comprising about an acre of lawn with curbed walks and some noble elms, a statue of an early settler by Hartley, a soldiers' monument, a drinking fountain, a bed of flowers. Facing the square are the City Hall, a brick structure of 1855 designed by Leopold Eidlitz; the First Church, a white wooden

steeped church of 1819, and a modern building in which are offices and the principal theater. A little back from the square on one side, and adjacent to the City Hall, is the police department building, on the other the County Court House, a granite structure designed by Gambrell & Richardson in 1871, and one of the city's grammar schools.

That there are great possibilities for improvement in Springfield must be evident. That there are great obstacles to be overcome if the possibilities are to be realized in any broad and adequate way, must be equally evident. The river front presents the greatest

of possibilities for improvement; the railway tracks present the greatest obstacle to be overcome.

Many things point to the present as a time for action. Public interest is awakened here as it has been awakened elsewhere. In modest



A SUGGESTION FOR THE RIVER SHORE

Designed at the instance of the late Tilly Haynes



A VIEW ON THE RIVER AGAWAM

Springfield a hundred thousand dollars has been raised by popular subscription, and a hundred and twenty-five thousand more appropriated by the city government, and Court Square is to be extended to the river. The adequate central square, on which many of the public buildings will face, where important civic occasions may be properly and appropriately celebrated, where popular band concerts may be given and water pageants enjoyed, and the increasingly crowded people may find space and air, rest and recreation, this is assured. To the south, Forest Park, with its wooded walks and drives, its collection of animals, its playgrounds, its lovely lily ponds, is an accomplished fact. To the north, Hampden Park should be secured at once; not merely in justice to the people of that quarter of the city; not merely because, more than any other spot, it has been the city's playground, made memorable by trotting meet and bicycle tournament, circus, fair and field day, foot-ball and base-ball match; but chiefly and emphatically because it is practically an essential feature in any comprehensive plan for civic improvement in which the redemption of the river front has any part.



A BROOK IN FOREST PARK

Next in importance to the city's acquirement of Hampden Park comes the proper connecting of these favored spots. If the railway tracks could be replaced by a boulevard the problem would be solved. This is a big IF, but not an absolute impossibility. Railways are not accustomed to let go where once they have taken hold, but there is large-minded management back of the New Haven system. The road needs greater facilities for its freight business—will need

more and more. There is no room for expansion on the city side of the river, plenty of room on the other. There are awkward curves and grades as well as grade crossings in the present approach to the city. A new bridge at Warehouse Point, where now the New Haven Road crosses the river, will soon be a necessity. It is not inconceivable that the New Haven Railroad should find it advantageous to move its tracks to the west side of the river and cross on the new bridge which the Boston and Albany must build in readjusting its road to new requirements.

It needs but little imagination to grow enthusiastic over what would follow;—the transformation of the most unsightly section



THE BOAT LANDINGS AND THE OLD BRIDGE

of the city into the most sightly;—to picture the difference in the city's life, the relief where relief is most needed, the turning from better to best what otherwise is going from worse to worst; the reclaiming of the city's most glorious birthright, the naturally lovely river front. Other cities may have pleasant lawns and tree-shaded streets: few could have such beauty as this would be. The city would benefit not only through its increased attractiveness to citizen and sojourner, but through the increased value of a depreciated section, and especially through an improved general health and moral tone.

But what if the big IF prove an insurmountable obstacle; what if the railway tracks cannot be moved? There remains the alternative to develop and transform Water Street, a way running approximately parallel with Main Street between it and the river. This street would have to be extended northward and southward to complete the connections between Forest Park and Court Square and Hampden Park. A beginning has been made southward toward Forest Park. Northward it is intercepted by the railway tracks; but with the raising of these, as already or-



A FOREST PARK ROAD



A LAKE IN FOREST PARK

Springfield. The wooden covered bridge—the old toll bridge as it is still called—is inadequate for the traffic (electric cars not being permitted) and tedious in the crossing. A good modern bridge is needed. Ill-considered action has been checked, and the bridge question remains open. Shall it be built solely to meet practical necessity in the most economical way; or does the situation demand something more? A bridge is to be built: shall it be regarded as an opportunity—a most fortunate opportunity—further to accept the advantages of the

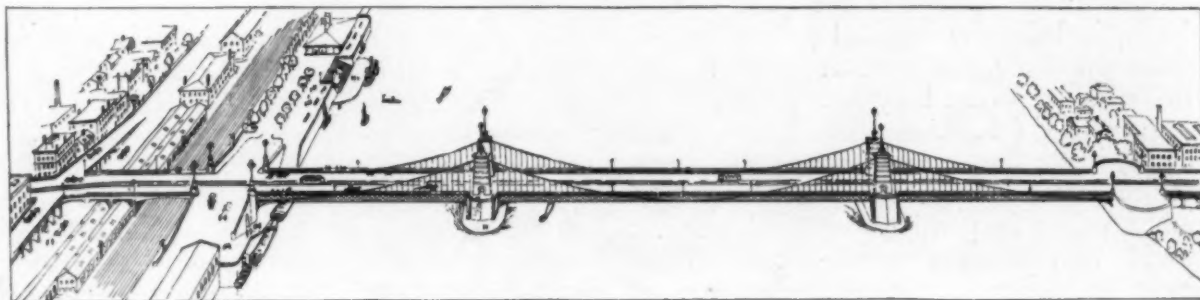


A GLIMPSE OF THE RIVER FROM HAMPDEN PARK

ained, the extension will be much simplified. There would then remain the raising in character of this rather debased thoroughfare, possibly separating it from the railroad by a low vine-covered wall which, while offering a protecting boundary, would not shut out the river view. The perfecting of parts could be carried on at leisure. The immediate need is the acquisition of the parts—a comparatively simple matter now, increasingly difficult and costly as time passes.

A new bridge, centrally located, is to be an important feature in the improvement of

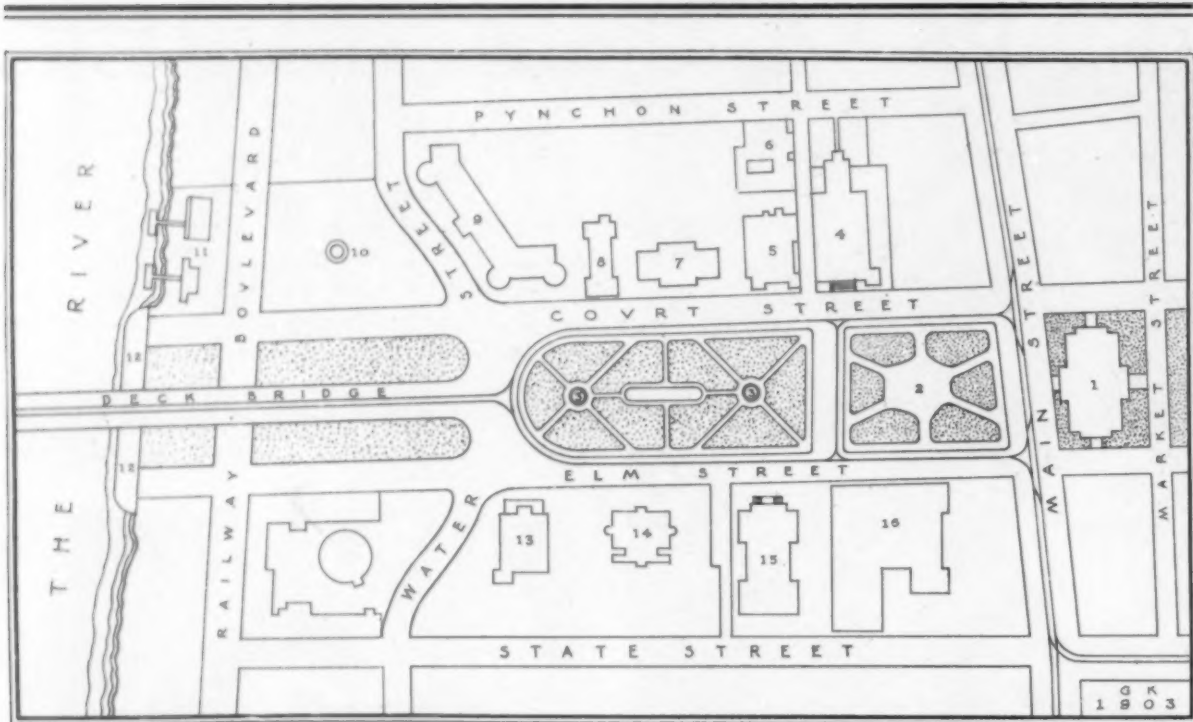
noble river location? To build a handsome deck bridge, perhaps of the steel and concrete construction, with wide asphalted roadway and promenade, and suitable provision for the electric cars, might be expensive, but it would give an ample and dignified approach through the extended Court Square, the central feature of the park system and heart of the civic life. Large opportunities should be met in a large way. Manifestly here is offered an adequate and enduring solution of a problem that calls for breadth and foresight, that sees the city that is to be as well



A SUGGESTION FOR THE NEW BRIDGE

By G. C. Gardner

The Improvement of Springfield, Mass.



COURT SQUARE—AN EXTENSION OF THE EXTENSION

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Designed and Drawn by the Author

- |                  |                     |                  |                         |
|------------------|---------------------|------------------|-------------------------|
| 1—New City Hall  | 5—Police Department | 9—Proposed Hotel | 13—Old First Church     |
| 2—Present Square | 6—Fire Department   | 10—Band Stand    | 14—Grammar School       |
| 3, 3—Fountains   | 7—Y. M. C. A.       | 11—Boat Houses   | 15—County Court House   |
| 4—Old City Hall  | 8—Memorial Hall     | 12—Boat Landings | 16—Court Square Theater |

as the city that is. To be worthy to grow great, the city must show some quality of greatness in its citizens, faith in itself, and a live disposition to develop and improve its natural advantages rather than to waste or ignore them. If citizens believe their city has but a narrow future, they may be justified in planning narrowly for it. The narrow action will probably insure the narrow result. If they may reasonably believe the city has a large future, large plans are justifiable, — anything less would be reprehensible, indeed, — and large action would go far to bring about the large result.

A further extension of the park system should include the wooded grounds about Massasoit Lake. The water itself is controlled and protected by the United States Government, furnishing power to the Water Shops, where the heavier work in the manufacture of the army rifle is done. A liberal public policy in parking the wooded shores would lead to the development of an attractive section, and retain one more of those native beauty-spots, already rare,

that otherwise must inevitably disappear.

One point more not to be overlooked! The prominences projected from the higher across the lower levels afford superb vantage-points for viewing an extraordinarily beautiful valley. The best of these points should be held by the city for the benefit of the citizens. The city is fortunate in having the United States Armory with its spacious and sightly grounds in its midst. This belongs to the people of the United States. The people of Springfield should secure and hold such a vantage-point as the wooded Rockrimmon. Men travel far and find nothing to surpass the loveliness of the Connecticut Valley as seen from one of these points. In the glow of the setting sun it has a beauty that makes one gasp for very joy:—"when the evening mist clothes the riverside with poetry as with a veil, and the poor buildings lose themselves in the dim sky, and the tall chimneys become campanili, and the warehouses are palaces in the night, and the whole city hangs in the heavens, and fairyland is before us."





A PRIVATE CHINESE GARDEN AT BUDA-PEST, HUNGARY



WATER GARDENING AT THE VILLA TASCA

PALERMO, ITALY



## WATER GARDENS

By WILLIAM TRICKER

ONE of the most charming features of any landscape is the association of water in one of its varied forms. Whatever the climate or situation there is no natural scene that may not be made more beautiful by the presence of it. The delight it affords when an ornament of the home grounds is but a slight modification of the joy it gives when discovered in Nature's wild haunts. Here the cataract's foaming rush, sweeping everything before it in its course; here, a limpid stream, meandering between the hills, chattering over stony ways, stealing on forever! What finer ornament than water in its quieter mood, flowing beside lawn and grassy plots, or a picture of a placid lake, its still smooth surface now and again disturbed by the dash of bass or the plash of an oar, as a boat with living freight plies between the stately foliage

of the oriental lotus or the water nymphæa. Alluring as these are, they need not be the necessary requirements for water gardening. Opportunities are on every hand. Not only in the large, formal gardens of the affluent, but in small places, wherever there is any moisture in the soil, water gardening is a possibility. Nay more, in lieu of a natural supply of water, a water garden may be constructed at little expense. In many cases, the owner of a small place views disconsolately a waste hollow made uninhabitable by an oozing marsh. With what little pains could the unsightly pool now reeking with miasma, breeding malaria and swarming with mosquitoes, be converted into a realm of life and beauty. Where once was a spot to be avoided would be the most charming part of his place. Instead of disease a wholesome air now dwells, and an inviting nook lures



A TREATMENT OF STREAM AND LAKE

*In the Estate of Mr. Joseph W. Jenkins, Jr., near Baltimore*

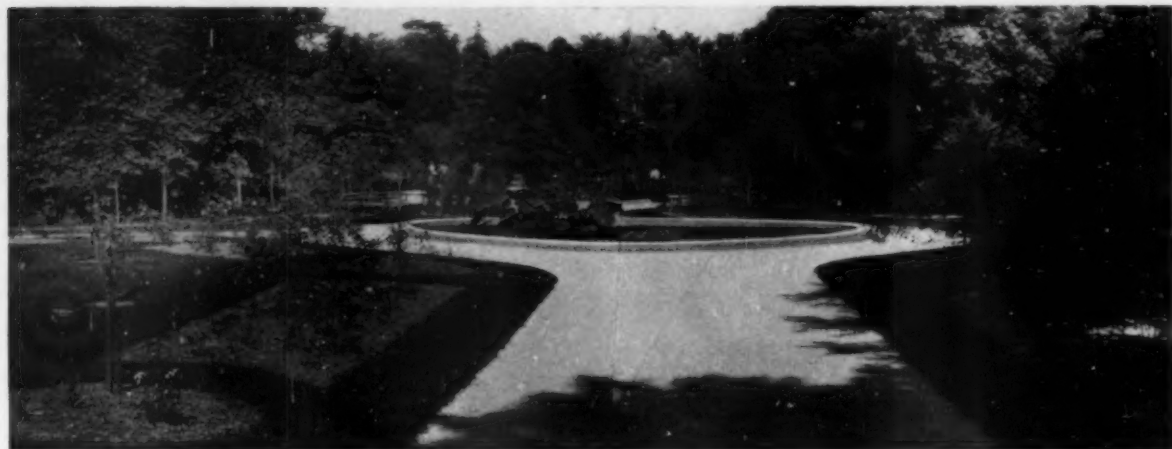
*Water Gardens*



THE POOL IN PROSPECT PARK, BROOKLYN  
*Planted with hardy Nymphaeas and Nelumbiums*



VICTORIA REGIAS IN PROSPECT PARK, BROOKLYN



*Prospect Park, Brooklyn*

THE POOL IN GARDEN DESIGN

*Photographed by Geo. M. Hebard*

one to admiring contemplation. The low corner of land is increased in value from every point of view, and at what cost? In dollars and cents, almost too little to be calculated.

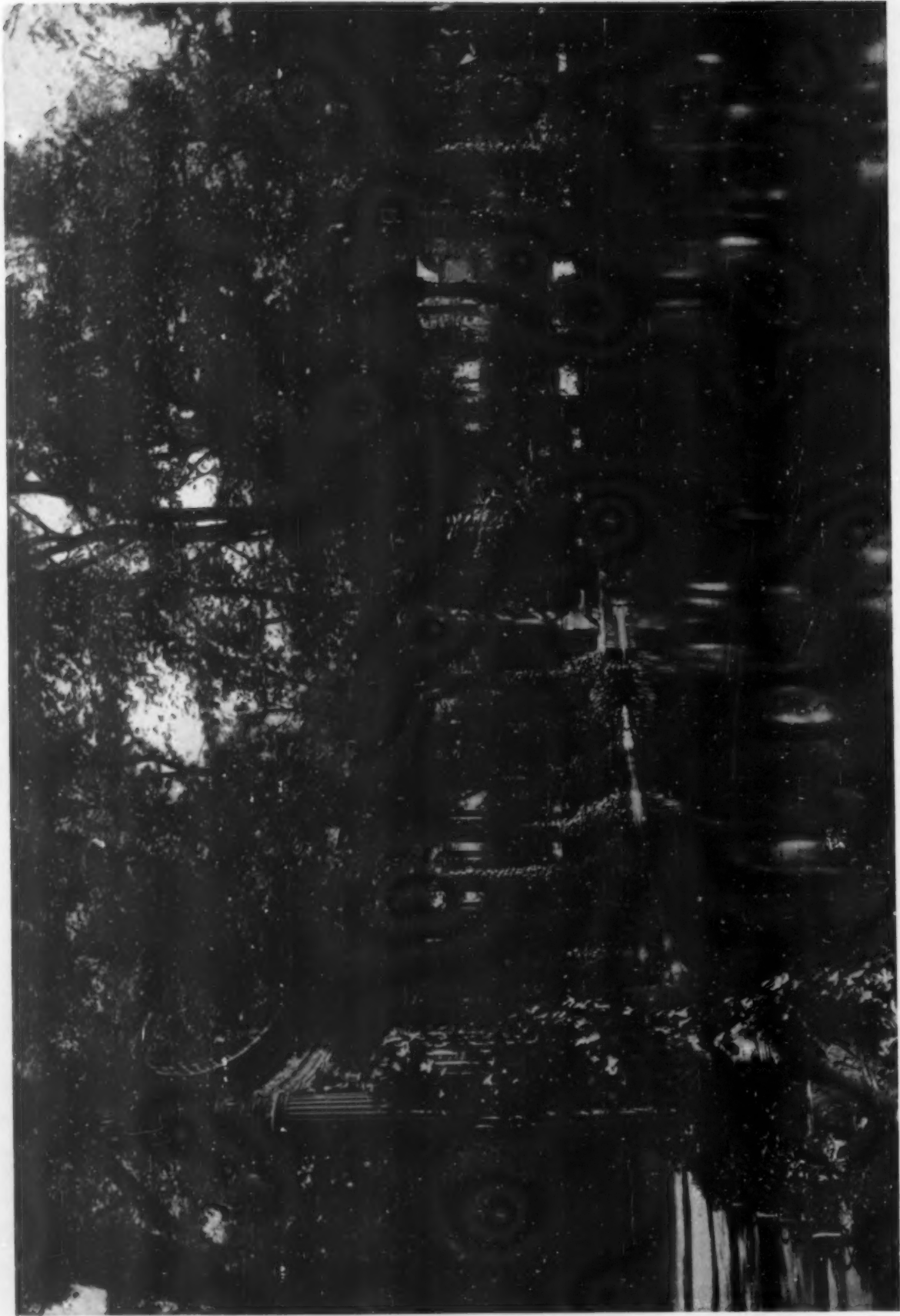
There is an idea abroad that water gardens are unfit adjuncts of a home,—and this for a very practical reason, which in the summer time concerns our very comfort. It is the fear that the water breeds mosquitoes. But a

well arranged pond of whatever size should not be a nuisance. Living plants oxygenate water. Fish, frogs and the larva of insects in the water, destroy the larva of the mosquito, and the many forms of dragon flies, including the mosquito hawk, prey on the mature insects. Where nature is properly balanced, it is impossible for a pond to be anything but a source of pleasure, beauty and joy. It is to be regretted that artificial

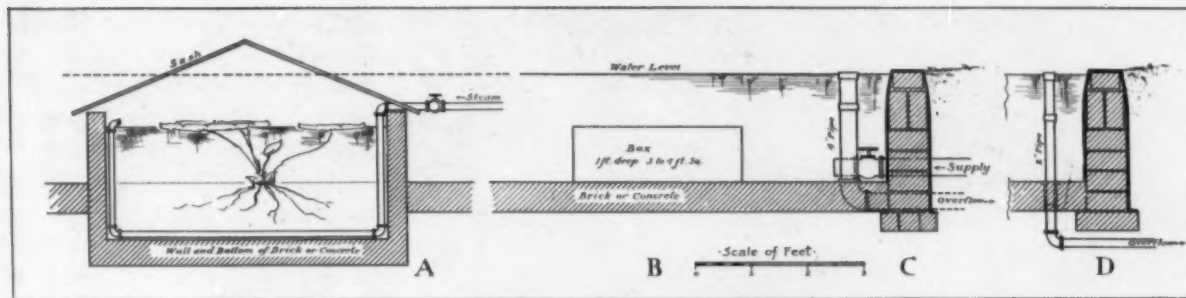


AN EVERY-DAY OPPORTUNITY FOR NATURAL WATER GARDENING

*Charlecote, England*



AN UNUSED OPPORTUNITY FOR MONUMENTAL WATER GARDENING  
*Le Parc Monceau in a residence district of Paris*



THE CONSTRUCTIONAL SECTIONS OF A LILY POND

A—Shelter for growing the *Victoria*  
 B—Box for setting out plants

C—Section of wall for a large pool  
 D—Section of wall for a small pool

ponds have been so often constructed, ill-formed and ill-adapted to the proper cultivation and display of aquatic plants. Such a practice would seem to aim solely at an elaborate display of architecture. In many cases indeed, it is absolutely necessary to construct the pond of masonry, but the chief object should be the display of the plants, and everything artificial should be hidden from view. Upon large estates there

is often ample opportunity for the construction of ponds, but somehow the landscape architect omits this particular feature from his plans. To ask the cause for this, is to ask why an obvious means for obtaining horticultural beauty is not made use of. Water gardening is not popular because few gardeners advocate this particular branch; some dislike the work, and I believe their chief reason for doing so is that they are



A NATURAL POND CONTAINING HARDY NYMPHÆAS

Amiens, France.—The fens of Picardy, called the "Hortillonages," traversed by small streams between which vegetables and fruits are cultivated



WELL TREATED MARGINS  
*Gardens of San Telmo, Seville*

not familiar with water plants, nor are they even informed upon them.

As to the location of the pond, naturally we look to the lowest ground. There are exceptions to every rule, and there is to this one, for ponds may be constructed almost anywhere where there is a small stream. The stream should be made to feed the pond, but not to flow through it, and good judgment must be used in constructing such a pond in order that the stream should not in rainy seasons turn into a freshet and sweep through the pond, clearing everything in its course, water-lilies and all. But for an artificial pond, a spot should be selected which is convenient of access, bearing in mind that water-lilies are morning flowers, and to enjoy their natural loveliness, they must be seen early in the day, even while the dew is yet upon the grass. The night-flowering lilies can be seen by artificial light, but they, too, appear to advantage early in the day. They usually close long before the day is spent, the hour varying according to the condition of the weather. If the sun is bright and the temperature high, they close early, and late, if it be cloudy

and cool. There is no reason why the pond should not be constructed within twenty-five feet of the dwelling house so that the water plants may be seen and enjoyed at short range, even from the piazza or from the windows, without having to venture out of doors. There should be wind breaks of trees or shrubbery on those sides the most open to attack by chilling blasts, but the pond should have full exposure to the sun, especially during the morning. All water-lilies are sun-loving plants, and they do not succeed in shady ponds; the plants may grow there but

will produce few if any flowers.

It will be necessary to remove the soil to obtain the necessary depth for the pond. This should not be less than two feet and may be made as deep as three feet, but for most purposes the former is sufficient, although, if it is intended to grow the *Victoria* in such a pond, it will be necessary to have an additional depth of nine to twelve inches just where the plants are to be located. (See diagram). Provision should be made for an overflow and outlet so arranged as to have water in the pond of any



POORLY TREATED MARGINS  
*The Carolasee, Dresden*



desired depth. For this a stand-pipe made of several sections will be convenient. By uncoupling and removing one or two sections the depth of water remaining in the pool can be regulated. The soil taken out of the excavation may be used for grading around the pond if this can be done to advantage; otherwise, it is best removed altogether. There should be a slight depression in the surface of the ground, a sloping toward the pond. The wall is always better if terminated below the ground level so as to allow a sod of grass or clump of plants to grow over and completely hide the masonry. The best materials for construction are common hard bricks well laid in cement. The wall should be perpendicular. Eight inches will suffice for its thickness unless the space to be enclosed is very large. The joints of the brickwork should be well filled in as the work progresses, and the wall should taper at the top as shown in the diagram and finished off with a facing of best Portland cement. The bottom may be laid with broken or even whole bricks grouted with cement and finished with a good coat of



A POOL WITH NATIVE GRASSES

Mr. Gerard's Garden

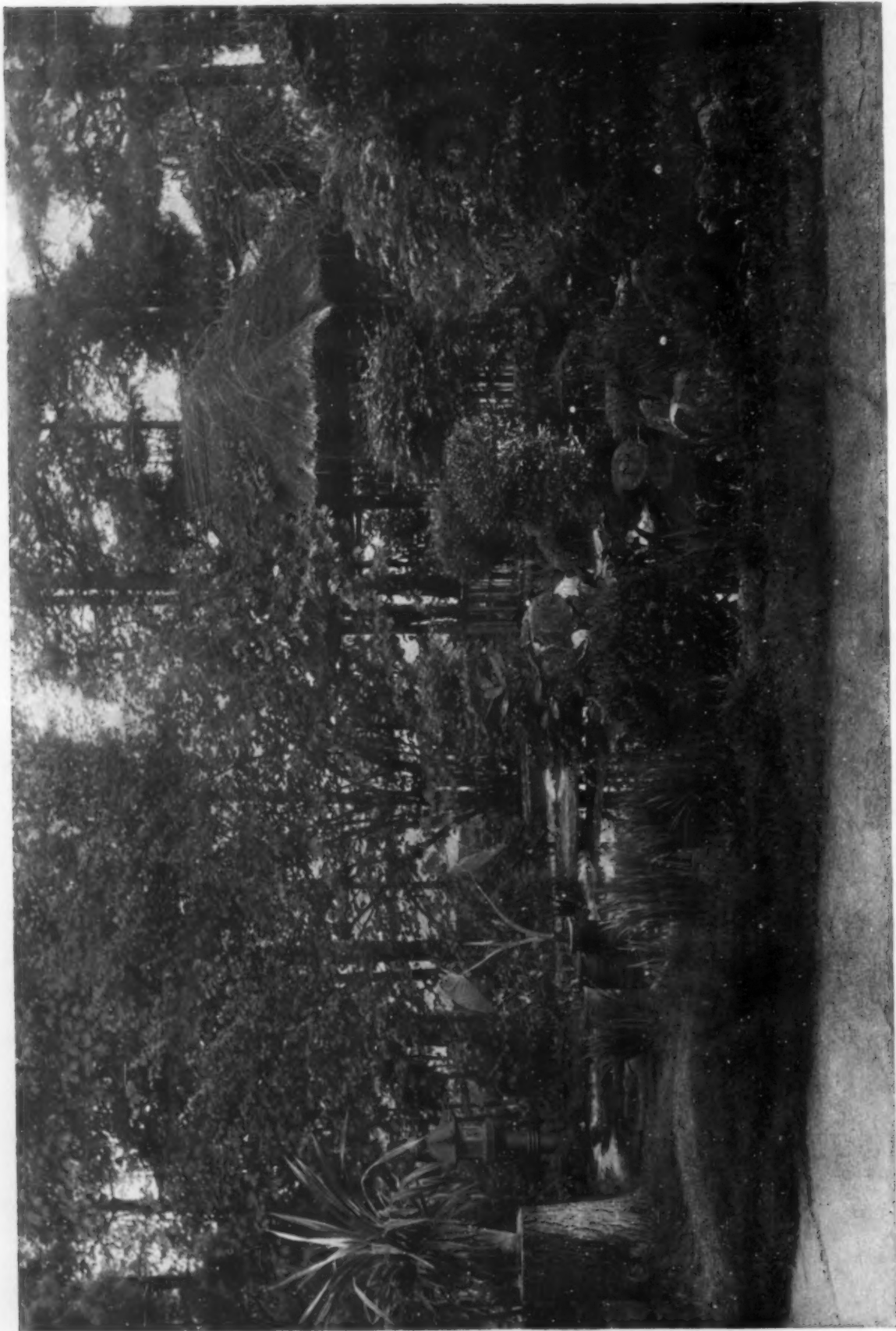
*Rosa setigera* in the background

that material the same as the walls. Unless there is a great difference in the cost of the various brands of cement, it is best to use the Portland cement only.

As to the size and shape of the pond, it is only necessary to allow ample space for each plant. A well grown plant of the tender varieties will need one hundred square feet of water surface, the hardier varieties can be set closer together; and, instead of starting single plants, it is better to place them in clumps of three or more according to the size of the pond. Three or four plants of the hardy varieties may occupy the same space as required by one plant of the tender species. As to the amount of space that should be allotted a *Victoria* plant, it depends entirely if the pond or *Victoria* pit is to be heated, and the variety reared. Where the plant has the benefit of artificial heat, the *Victoria Regia* may be allotted a space from two hundred and fifty to five hundred square feet, and the *Victoria Trickeri*, five hundred to one thousand. The shape of the pond will vary in all cases, and will be regulated very much by the situation; an irregular outline being most



MR. J. N. GERARD'S WATER GARDEN  
*Elizabeth, New Jersey*



DR. HORACE HOWARD FURNESS'S WATER GARDEN AT WALLINGFORD, PENNA.

desirable and pleasing in naturalistic surroundings, but a circular or elliptical pond or an oblong fountain basin with square corners, or an ornamental design with copings of architectural intent may be adopted for formal surroundings as fancy or judgment may dictate.

I have mentioned that brickwork is the best for construction, but where other material is at hand, there is no reason why such should not be used. Practically the same conditions exist in either case, and the same end must be kept in view, that is, the pond must be water-tight, and no chances of leakage taken. Ponds, like cisterns, are sometimes made of concrete. A water-lily pool may be made of concrete with sides flaring at an angle of forty-five degrees or else they may be curved upward, but it is absolutely necessary to have the soil firm so that there will be no possibility of any settling which would result in cracks and leaks. If concrete be used, it should, of course, be finished off with a facing of cement. The method of planting in natural pools is very simple. If the usual amount of decomposed vegetable matter and silt be found, there will be abundant plant food. Nothing more is necessary. The rhizomes of hardy water-lilies or prepared pot-grown plants may be set out from April to August, but care should be taken in the northern sections not to do so until the native varieties are making growth and there is no fear of the plants receiving a check in transplanting. They should be securely planted but not buried, so that the rhizomes cannot rise to the surface. Eighteen inches to two feet of water will be as deep as an operator can well accomplish this work, and he will have to



A JAPANESE WATER GARDEN

*Showing good marginal planting*

wear high sporting boots of rubber. For deeper water, it will be best to prepare the plants beforehand by setting them in pots or lily-pans. After they are well rooted, they can be turned out, roots and soil kept intact and deposited where they are intended to grow permanently.

For an artificial pond, soil has to be prepared. This should consist of good fibrous turf or top soil, inclined to be heavy, mixed with thoroughly rotted manure in the proportion of one part of the latter to two of soil. Manure from stall-fed cattle is to be preferred. The soil should not be spread over the bottom of the pond, but a box three or four feet square should be nearly filled with it, then, surfaced with sand. Place the boxes in position in the pond where the plants are intended to grow prior to filling with soil, but no artificial pond, however small, that is constructed of masonry, should be planted immediately after it is finished. Next fill the pool with water, and after it stands a day or two, draw it off. Or if subjected to heavy rains, with the outlet open, the same end may be accomplished—that is, carry off the caustic properties of the new cement, which would be injurious to the plants.

After the boxes have been filled with the compost the pond may be partly filled with water, say six inches above the top of the boxes. This may stand a few days before the planting, and if spring or well water is used it will doubtless turn green, but it will be the right condition for the plants. It may remain, even if unsightly, for in due time it will clear of its own accord. Of the plants themselves, I shall treat in a subsequent paper.

*(To be continued.)*

"ENGLISH INTERIOR WOODWORK"<sup>1</sup> is a collection of fifty plates of measured drawings executed by Henry Tanner, Jr., illustrating the interior design of English buildings belonging to the sixteenth, seventeenth and eighteenth centuries. A desire to present the most representative work of the types which obtained during the period in question has brought from oblivion many of the finest examples we have yet seen of English joinery, while at the same time it has afforded sufficient excuse for the inclusion of several examples already well known. It is a pleasure to remember that for the actual effect of some of the oldest woodwork we may repair to the South Kensington Museum and there complete a study to which Mr. Tanner has introduced us by means of his measurements reduced to paper. There is no interior architecture worthier of study than the English; and aside from details and ornaments,—the hall-marks of that age in which Hardwick rose, and Bolsover, Knole and Hatfield Houses,—there is apparent in this ancient woodwork a certain integrity of design and an honest treatment of materials in which richness of effect never belied construction. True, it was the Renaissance that had transformed English Gothic, but the sturdy northern forms were not to be altogether overcome by Latin grace, so-called. For the fine sense of proportion that English architects possessed any one of Mr. Tanner's plates are a proof. Take, for instance, the simple problem of a door, at first seeming, the mere primer of design,—in reality only a set of limitations circumscribing the fancy. But a score of examples in the present work show satisfactory and beautiful arrangements of panels, the proportioning of mouldings and intervening spaces. With a skill so ready for a simple problem were designed chimney pieces, stairways with pierced and solid balustrades, pulpits, pilastered screens and walls of galleries to some of which are coupled the names of Wren, Inigo Jones and John Webb. The drawings, combining sections and plans with elevations, have been

made in ink and in pencil. The latter are unusually fine and reach their highest excellence in the drawing of St. Lawrence Jewry. In many cases a small perspective sketch serves to better illustrate the subject as a whole, and at the beginning of the volume the author gives a paragraph of text upon the subject of each plate.

"TREES AND SHRUBS FOR ENGLISH GARDENS"<sup>2</sup> illustrates on the part of its author the rare possession of horticultural knowledge combined with an esthetic feeling of design in landscape composition. The book is more technical than some others emanating from the group of writers engaged upon *The Garden*, of which Mr. Cook is one, but an intimate knowledge of the propagation of trees is here secondary to that of their outward form. External characteristics of trees have been studied equally with the uses to which they may be applied. Attention is called to the weeping and variegated forms of trees, bamboos, heaths, climbing shrubs and pleached or green alleys; and when we are told what a tree must possess to suit it to wind-swept places, sea-coast, rock garden, ornamental planting in orchard, in street and small or town gardens, the advice holds good for all times and countries, the fact that the author's own materials grow in the British Isles being less important than may at first seem. Many of the applications, indeed, will be new to American readers; and after examining the present volume they cannot but discover the means which trees and shrubs offer for obtaining a quiet and sober dignity of effect in places where flowers would be discordant and any artificial work of man would be effrontery. The extended list of trees and precise data upon their rearing does not impair the author's principles and aims. With these established the only task remaining is for us to gain those ends with our own means. The volume contains many beautiful illustrations which make a strong appeal for the skillful planting of trees and shrubs in the precincts of the home.

<sup>1</sup>"English Interior Woodwork," by Henry Tanner, Jr., A. R. I. B. A. 50 plates with short text. Folio. London, B. T. Batsford, 1903. Imported by Charles Scribner's Sons, New York. Price \$15.00 net.

<sup>2</sup>"Trees and Shrubs for English Gardens," by E. T. Cook. 471 pp., octavo, with 129 illustrations in half-tone. London, George Newnes, 1903. Imported by Charles Scribner's Sons, New York. Price, \$3.75 net.