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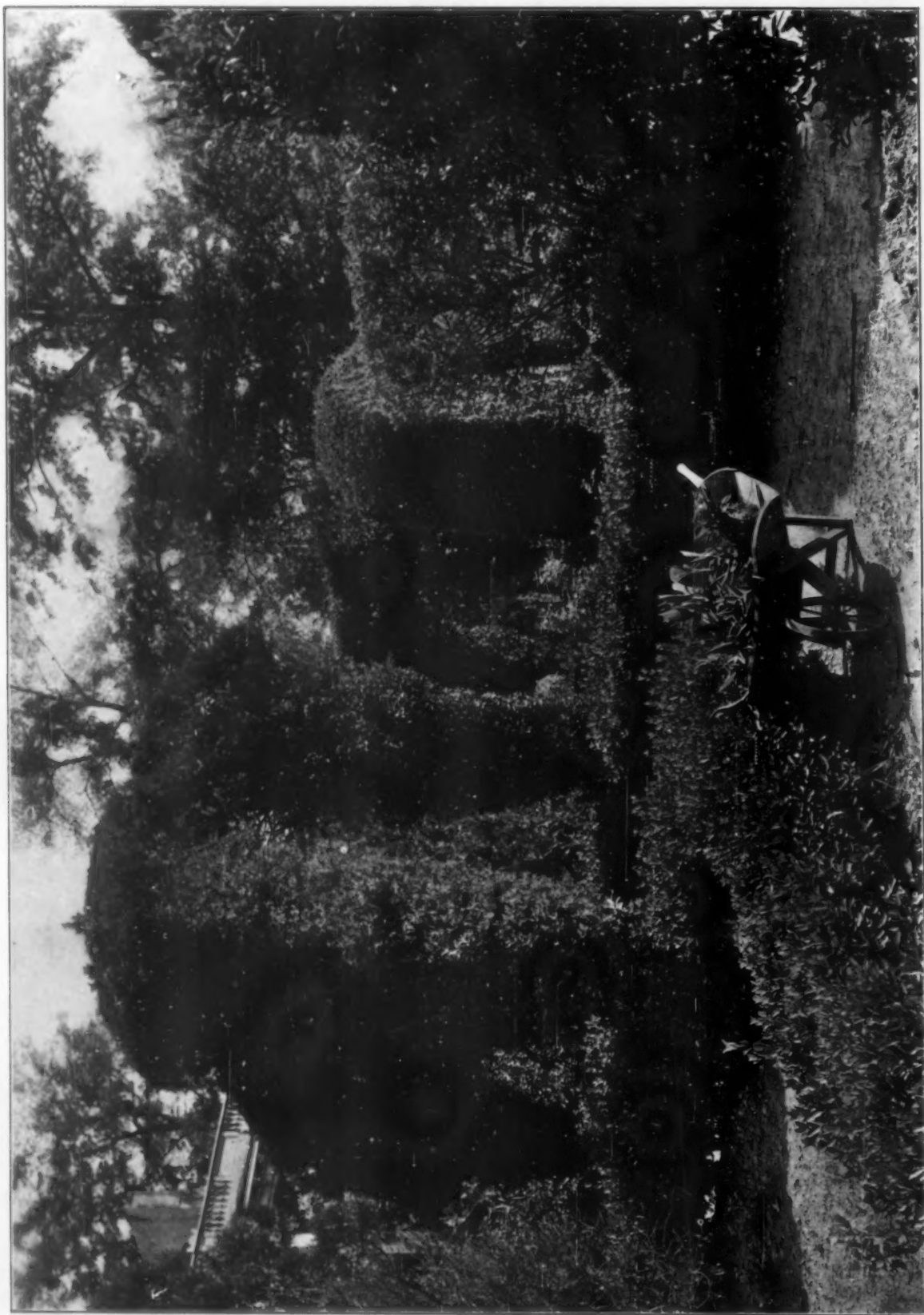
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OLIVE HEDGES AND CEDAR ARCHES AT "LAUSANNE," AN OLD GARDEN AT CAMDEN, SOUTH CAROLINA

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CAMDEN GARDENS

BY CORINNE HORTON

THE delicate charm that attaches itself to all old things is keenly felt in the presence of an old garden where plant life left to itself attempts to write a history of the flight of time in its own peculiar way. Among the best examples of formal gardening to be found in the South are the gardens at Camden, S. C., a quaint old town flavored still with the delightful aroma of the past, flooded with sunshine the year round, displaying here and there white columns and Colonial porticoes between vistas of trees, as in the case of many a quaint old Georgian house. Walking or driving through the residence portion of the town, you come unawares upon what a clever critic has pronounced the rarest of earthly things in America—a genuine architectural emotion.

Although Camden was settled in 1750, the oldest gardens there are post-revolutionary. The first seems to have been planted about 1830; others were begun as late as 1850. At this period Southern life had reached its most finished point. Slave labor was becoming skilled; the Southern planter had acquired a fortune and was now in a position to allow himself, among other things, the delights of a garden. The forests, still in their virgin state, were full

of holly, South Carolina olive, commonly called "mock-orange" in the vernacular of the people, bay-trees, magnolias, mimosa, cypress, hawthorne, hackberry, dogwood, fringe-tree, willow-oak, Cherokee roses, yellow jasmine, and other flowering trees, shrubs and vines.

Competent critics have declared the gardens at Camden equal to those of many old English manor houses, which speaks well for the virtue of the sand and pine region in which the town is located, and for the skill, too, of the landscape gardeners who designed such places as "Pine Flat," now Hobkirk Inn, originally established by W. M. Shannon, of Camden. The gardens cover forty acres. They were laid out and planted by a landscape gardener from Columbia—one Crammond. The hedges of "Pine Flat" are still perfectly kept; the smooth walks with their angles, squares, triangles, circles, and parallelograms stretch evenly before you in the bright warm sunshine. Many

of the flowers that once grew in abundance there have disappeared; but the wonderful shrubbery remains. Another celebrated old garden at Camden, "Lausanne," as it was first called, was planted by John de Saussure, a French Huguenot.



IN THE GARDEN OF "LAUSANNE"



THE SOWELL GARDEN AT CAMDEN, SOUTH CAROLINA

The place was afterwards called "Upton Court," and has passed through a number of different hands. "Lausanne" is today as perfect an example of the formal gardening of that period and section as can be found. No old gardens in America are planned on quite such a heroic scale as these. The rich Southern gentleman of the early and middle nineteenth century was a man of large schemes. With unlimited labor at his command (and labor is the positive



TOPIARY WORK IN THE SOWELL GARDEN

quantity of every garden), his ideals were more colored by the picturesque and impressive than the smug.

Take some of the old Salem gardens, which are characteristic of the Northern or New England work, and compare them with these at Camden. The difference of style is at once pronounced. It is due to two causes—first, the conception; second, the varieties of shrubs used in carrying out this conception. Box, commonly employed in New

England, is seldom seen in the far South. Privet, so generally used in modern gardens, was unknown in that section when the Camden gardens were planted. The shrub most employed by Mr. Crammond and his local contemporaries was the South Carolina olive, a most useful evergreen, with small, polished leaves, a blossom not unlike that of the flowering olive seen in greenhouses, and a fragrance resembling the odor of the orange; hence its popular name—mock-

orange. The South Carolina olive, left to itself, flowers very early in the spring, along with the yellow jasmine and the *Camellia Japonica*, but when used as a hedge and constantly clipped the blossoms do not appear. Unlike the privet, pruning, though it has no appreciable effect on the vigor of the plant, seems to wholly arrest its tendency to bloom. The South Carolina olive lends itself to various treatments in big and little; it is well suited to the

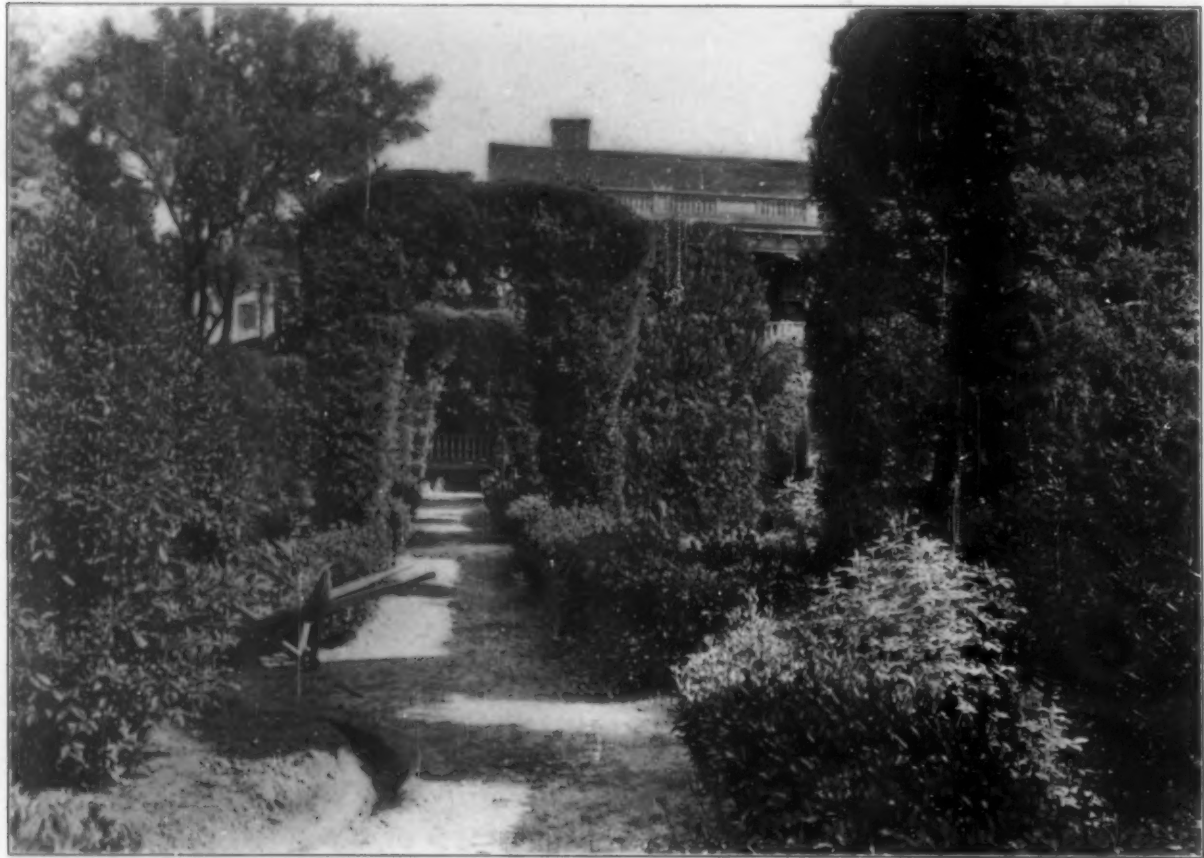


THE HOUSE AT "HOLLY HEDGE"

Camden Gardens

sandy soil of middle and lower Carolina and Georgia; it grows apace; it stands the hot summer better than any other shrub or plant known to those localities, either indigenous or transplanted; as a result it was lavishly employed by the old gardeners of Camden, who, lacking our present rapid transit systems, could not depend upon sending elsewhere for herbaceous plants, but were forced to rely on the natural supply of the section. The Sowell Garden, at Camden, has

was the most useful evergreen in the hands of landscape gardeners in the far South. "Holly Hedge," a beautiful old garden at Camden, has various walks bordered with holly and one great arch of it which picturesquely illustrates the large ornamental uses to which the chief of Christmas evergreens may lend itself. This garden also contains a well-trained hedge of white Cherokee roses, which, when full of flowers in the early spring, is indescribably lovely and most char-



A VISTA AT "LAUSANNE."

a hedge of South Carolina olive which in a photograph might easily be taken for a hedge of euonymus. This garden also affords some excellent specimens of the topiary art. Cedar was the shrub most commonly employed by the topiarists of this section, the mock-orange being a trifle too coarse-leaved to cut in any form smaller than a great arch. On the other hand, hedges of olive were possible; even for the low ground hedges needed to surround the smallest flower beds.

Next to the olive and the cedar, the holly

acteristic of the locality. The gardens of old Camden, even were they lacking the charming picturesque quality which they possess, would still be valuable as illustrating the uses to which these plants, the holly and the olive, may be put. The cedar used in topiary work is, presumably, common cedar taken from the woods along with the olive and the holly and placed in good soil. At "Lausanne" may be seen some giant arches of common cedar, the rugged hirsute major branches of which bespeak great age.



THE SOWELL GARDEN VIEWED FROM THE HOUSE



THE SOWELL GARDEN VIEWED FROM THE ENTRANCE

Camden Gardens

Among the flowering evergreens found in most Southern gardens is the gardenia, popularly known as the Cape jasmine, and the *Camellia Japonica*. The gardenia grows in great round or conical bushes and is always highly ornamental either singly or as a hedge. When used as a hedge the effect produced is quite unique, as each bush retains in juxtaposition to the other its conical form. To obtain the best effect in hedge work the bushes, which grow rapidly, should be placed about five feet apart. If the soil is light, alluvial and sandy, and the climate mild, the young plants will thrive prodigiously. In some sections of the South the cultivation of the gardenia is so simple that every negro hut has a great cone-shaped bush as a single sentinel at the gate, full grown, luxuriant, spreading its polished leaves in the sunlight, blooming riotously in excess of fecundity, filling the air with cloying sweetness, the mere presence of such munificence, beauty and fragrance satirizing the gaunt, bare indigence of man. In the alluvial low country every other farmhouse facing the road has hedges of gardenia bordering either

side of the front walk of white sand, their straight lines invariably giving a touch of pleasing finality to what would otherwise be a very indefinite, commonplace effect.

The *Camellia Japonica* is also cone-shaped, but is of taller growth than the gardenia. It, too, could be used most advantageously in formal gardening. The finest specimens of it in the South are found in the old gardens on the banks of the Ashley River near Charleston. At Magnolia-on-the-Ashley, the most celebrated of all Southern gardens, there are six acres of camellias—red, white and mottled—growing in long rows, scentless and cold, but exquisite to behold. The old gardens of Middleton Place, on the Ashley, now almost wholly obliterated, were laid out by Michaux, the celebrated French landscape gardener, who spent some time in America prior to the Revolution, and enriched botanical literature with a scholarly work on American trees. One of the flowering shrubs planted by him at Middleton Place was a *Camellia Japonica*, which grew to be a most remarkable specimen and was at one time listed as a botanical wonder. It was over twenty feet high,



A WINDING PATH AT "HOLLY HEDGE"

and often contained over three thousand blooms at a time. Nature is in a lavish mood on the banks of the Ashley.

The gardenia and the *Camellia Japonica* are both found in the old Camden gardens; but the Southern gardener has never seemed awake to their possibilities. In the hands of an appreciative workman they could be made to produce remarkable effects.

Some very interesting old gardens are to be found at Beaufort, attached to the old Georgian houses there, though most of them are sadly in need of pruning. Beaufort and the adjacent country, including the nearby Sea

filled with what is now called "old mahogany"; and their gardens were skilfully laid out and perfectly maintained.

The Preston Gardens, at Columbia, S. C., which were perfect in their day and once covered two city squares, still show some remarkable hedges. Among the best known old gardens in the South which are still kept up in the original style is the Ferrell Garden, at La Grange, Ga. This covers ten acres and abounds in clipped and shaped hedges of various kinds and rare plants from all quarters of the globe. It was established early in the nineteenth century.



THE VERANDA OVERLOOKING THE GARDEN AT "HOLLY HEDGE"

Islands, was at one time the abode of the richest society of people in America who represented the nearest approach to aristocracy of blood and feeling on our continent in that they married only among themselves for generations and consequently were all related. They owned more slaves per capita than any other people in the South, and looked with disdain on all occupations other than the planting of rice and Sea Island cotton. Their servants in livery and their equipages presented a spectacle of elegance and fashion then unequaled in America. Their houses were the most splendid in the country and were

A study of the flowering trees of the far South is interesting in connection with the gardens. There the dogwood, white and crimson, is unsurpassed as an ornamental tree. The linden tree, generally known as the American basswood, grows extremely well under favorable conditions and bursts into bloom early in June. The *Magnolia grandiflora*, with its brilliant varnished leaves (the simplest leaves in the whole of nature), and its wonderful white blossoms, grows to great height and perfection from South Carolina straight through to California. Not only are the gardens of the far South beautified



A GREAT ARCH OF HOLLY AT "HOLLY HEDGE"

by the presence of flowering trees, but the very fields and hillsides abound in them. A tree that has thrived and multiplied through the Piedmont region during the past twenty years is the Paulownia (*Paulownia imperialis*), named in honor of the Princess Anna Paulowna, daughter of Paul I. of Russia. It was introduced into the United States from Japan in 1840. It grows rapidly to a height of twenty or thirty feet, has large heart-shaped leaves, and is covered early in May with enormous clusters of purple blossoms. These blossoms appear on the bare brown stems and branches in advance of the leaves, the effect being most exquisite against the blue sky. The advent of the Paulownia

here was preceded by glowing accounts from abroad, and it was enthusiastically received by naturalists and extensively planted; but it did not thrive in the North, and has now largely disappeared. In the South, however, it took root and multiplied, for its seeds are winged. It has taken to the fields, the hedges, the alleys, to every spot where it could grow unmolested. In May I stood on a Southern hillside and looked along a red road that disappeared in the distance. Between where I stood and the remote horizon I counted one hundred and twenty Paulownia trees in full bloom, each a picture of riotous lavender loveliness.

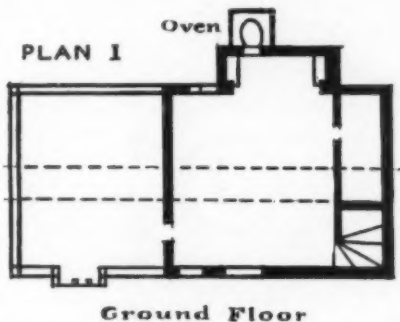
PICTURESQUE ENGLISH COTTAGES AND THEIR DOORWAY GARDENS

BY P. H. DITCHFIELD, M.A., F.S.A., F.R.H.S.

II.

"HOUSES are built to live in and not to look on," sagely remarks Lord Bacon, "therefore let Use be preferred before Uniformity, except when both may be had." The builders of the sixteenth century houses were not unaware of this principle, and acted on it, though in seeking utility they achieved wonders in the way of beauty.

As regards the plan of a sixteenth century cottage, the simplest is an oblong, with two storeys. Subsequent additions have usually been made. The following plan is not an uncommon one.¹ The part enclosed in

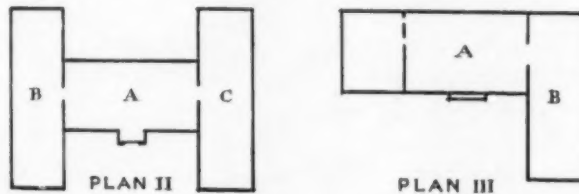


PLAN OF AN OLD SURREY COTTAGE

unblacked lines is an early addition. The oven, as in most cases, is of later date than the fireplace. Cottagers probably in olden days baked their bread in the baking-ovens attached to their employers' houses; moreover, village bakers plied their trade then, as they do now. But in the sixteenth century and later the cottager determined to bake his own bread in his own oven; and thus we find many of these useful additions to his rural abode. You can see in the plan the wide chimney with seats on each side the fireplace. The modern laborer's wife wants a kitchen range, and I have known several of these old ingle-nooks bricked up and

fitted with the less snug but more convenient modern culinary appliances.

The cottage at Battle, which adjoins the famous abbey, is built in three bays. And here I would digress for one moment, and remark that old houses in all parts of England were constructed in bays. We have houses of one, two, or more bays. A bay was the standard of architectural measurement, and houses were sold and let by the bay. Thus we find in a survey of 1611 the description of a house: "One dwelling house 2 baies, 2 chambers, one barne 2 baies, one parlor with a chimney, one kytchen, one warehouse." A bay measured roughly 16 feet, and was the length required in farm buildings for the standing of two pairs of oxen.² In the cottage at Battle there is a fine old fireplace with oven and ingle-nook. The stairs are usually straight. The older stairs were formed round a newel, and the modern form of straight stairs is a sure sign of a date later than 1600.³ Some old stairs



EARLY TYPES OF PLANS

were formed by cutting steps in a solid balk of oak.

The commonest form of house is based upon the plan of the old central hall, which has continued down to the present day with some additions and modifications. Countless large cottages and farmhouses are constructed on this plan. There is the central hall (A), and to this have been added on one

¹ "Old Cottage and Domestic Architecture in Southwest Surrey," by Ralph Nevill, F.S.A., F.R.I.B.A.

² "Evolution of the English House," by S. O. Addey.

³ "Old Cottage and Domestic Architecture," by Ralph Nevill.



A COTTAGE AT BATTLE, ADJOINING THE ABBEY

side the parlor (B), and on the other, kitchen and offices. The projecting wings have usually gables. Sometimes there is only one wing, and the house-plan assumes the shape of a T or L.

At Eltham, Kent, there are some cottages constructed on this plan. The old house at Keevil is a typical example of the tradition of the central hall. The cottage at Boughton - under - Blean, Kent, is a remarkable example of a timber house with a central recess, indicating the position of the great hall. The way in which these timber houses were built is as follows: The foundations of the frame were constructed of stone or brick, local ragstone being extensively used in Surrey. Above this base, which



OLD COTTAGES AT ELTHAM, KENT

stood about a foot high, stout beams, forming a sill, were placed horizontally and large upright storey posts were erected at the angles and at intervals of from seven to ten feet. The corner posts were usually larger and stouter than the others, and in some important houses measure as much as 14 inches by 8 inches in their sections. The usual size for ordinary cottages is about 8 to 9 inches square.

The older houses have for a corner post the butt of a tree placed root upward with the top part curving diagonally outwards in order to carry the angle-posts of the upper storey. These assist greatly in supporting the weight of the upper part of the house. They are often cut into brackets both on the outside and in-

side of the house. Such interior decoration of these angle-posts may be seen in a house at Saffron Walden, Essex, and at the "Anchor Inn," Basingstoke. The posts themselves were also richly carved. The village of Petworth, Sussex, and the "New Inn" at Gloucester furnish examples of them.

Having constructed our main uprights, we must place horizontal timbers which make, with the former, squares of framework. All the timbers are fastened together and tenoned, the end of one being inserted into the socket or mortice of another, and secured by wooden pins. This is much better than the later practice of using iron bolts and straps. The sap of the oak often causes the iron to rust, and this produces decay in the timber and the subsequent weakening of the entire structure. The large squares are then divided by smaller timbers. The floor of the upper storey is formed by beams laid across the building, projecting some two feet in front of the framing below, and holding the framework to-

gether with the aid of other beams placed longitudinally. Sometimes the projection of the upper storey was carried round the angles of the house, and continued on all sides. The projecting ends of the joists were rounded off, or moulded, but in the early years of the sixteenth century they were covered with a long fascia board either moulded and the upper part cut into small battlements, or carved with foliage. This is always a sign of early work.

Having constructed our ground floor, we will proceed with the upper storey, which after the fashion of children making houses out of playing cards, is built up exactly in the same way. We must place the sill or foundation beams at the ends of the overhanging timbers and then fix uprights, as before, tenoning and pinning them and fastening horizontal timbers just as in the framework below.⁴

⁴ I am indebted for much information with regard to the building of timber houses to Mr. Charles Bailey's "Remarks on Timber Houses," published in the "Surrey Archaeological Collections," Vol. IV., and to Mr. Dawber's introduction to W. G. Davies' "Old Cottages in Kent and Sussex."



OLD HOUSE AT KEEVIL



AN OLD HOUSE AT BRATTON

Some of the old streets of our towns remain, such as Canterbury, where the upper storeys of the houses project far into the street, and the inhabitants of opposite houses can almost shake hands out of the highest windows. Such houses also abound in Brittany and other parts of France. These projecting houses are not earlier than the time of Queen Elizabeth or James I. Those built before that period do not project so much.

The house in its first stage was a mere timber skeleton, and until the framing was well advanced, had to be propped and stayed from the outside. The slots cut to receive these stays can still be seen in the large timbers on the ground floor of many of the houses.

The spaces between the main uprights were filled in with win-

dows or framing, the timbers of which were generally about 8 or 9 inches apart, and nearly as much in width, the closeness of the timbering being one of the characteristics of early work; and it was not until later, when timber became more scarce, that they were set further apart, and curved and shaped braces introduced.

The divisions between the timbers were then filled in by fixing upright hazel rods in grooves cut in the top and bottom, and by then twisting thinner hazel wands hurdlewise round them. The panel was then filled up with a plaster of clay and chopped straw, and finished with a coat of lime plaster. The timbers were usually left unpainted in the southern counties, but in modern times are often painted black. In Lancashire and Cheshire they are



OLD COTTAGES
AT BOUGHTON-UNDER-
BLEAN, KENT

always blackened, and there we find elaborate patterns in the panels with diapering and cusping. The curved braces were cut out of crooked boughs and limbs of trees, and sometimes straight struts are used.

Thus our old timber-framed houses were constructed, which add such beauty to our English landscape and form such a characteristic feature of our scenery. They are the eloquent though silent witnesses to the skill and craftsmanship of our village ances-

buildings.⁵ There is a cottage at Lyme Regis where this arrangement is seen, and in Kent there are numerous instances of this pleasing variety. The gray oak and the red brick harmonize well together. Flint and stones in checkered squares are not uncommon in the latter county.

The appearance of our cottages has been much altered since they left the hands of the sixteenth century craftsman. One peculiarity of the oak timbers is that they often



AN OLD HOUSE AND GARDEN NEAR GUILFORD

tors. It behooves those who have the care of them to treat them with a gentle hand and tender regard, and not to sweep them away when a little judicious restoration would keep them strong and serviceable as of yore.

There are many examples of bricks being placed in the divisions between the timbers, and these bricks are sometimes arranged in herring-bone fashion, like the stones of Saxon

shrink. Hence the joints came apart, and being exposed to the weather became decayed. In consequence of this the buildings settled, and new methods had to be devised in order to make them weatherproof. The villagers therefore adopted two or three means in order to attain this end. They plastered the whole surface of the walls on the outside,

⁵ Herring-bone work was formerly considered a characteristic of Saxon architecture, but it can be seen also in Norman walls.



A ROADSIDE COTTAGE AT PULBOROUGH

or they covered them with deal boarding, or hung them with tiles. In Surrey, tile-hung houses are more common than in any other part of the country. This use of weather-tiles is not very ancient, probably not earlier than 1750, and much of this work was done in that century, or early in the nineteenth. Many of these tile-hung houses are the old sixteenth century timber-framed structures in a new shell. Weather-tiles are generally flatter and thinner than those used for roofing, and when bedded in mortar make a thoroughly weatherproof wall. The method of fastening them was to hang them on oak laths nailed to batten, bedding them in mortar.

Sometimes they are nailed to boarding, but the former plan makes the work more durable, though the courses are not so regular.



A RESTORED HOUSE AT WELLSBORO, KENT

The tiles have various shapes, of which the commonest is semicircular, resembling a fish-scale. The same form with a small, square shoulder, is very generally used, but there is a great variety, and sometimes those with ornamental ends are blended with plain ones. Age imparts a very beautiful color to old tiles, and when covered with lichen they assume a charming appearance, which artists love to depict.

The making of tiles is an ancient handicraft. At one time fines were levied in the form of tiles. A curious by-law was made in 1443 in the town of Reading that no barber should open any shop or shave any man after ten of the clock at night, under a penalty of paying 300 tiles to the Guild-hall as oftentimes as he be found faulty. Doubtless thatch was beginning to be superseded by tile roofs in towns, on account of the danger from fire incurred by the former. Hence the Corpora-



BY THE ROADSIDE NEAR MAIDSTONE



A BACK GARDEN

tion wisely determined to encourage the employment of a safer material. One John Bristol was fined 2,100 tiles for shaving seven persons contrary to the order. One John Bristow, in the reign of Henry VI., was fined 4,000 tiles for disobedience to the Mayor, and any person who should quarrel was ordered to pay six pounds of wax to a church in the town, and to the Guildhall 500 tiles. Sometimes these articles were very scarce. In the Paston letters we read that in 1475 "there is none to get for no money." And again: "Mas-

ter Stoby begs loan or alms of tylle to roof one of his fayrest chambers which standyth half-uncovered for default of tylle." The maker of tiles, the *tegulator*, was an important person in medieval times, and his name often occurs in the lists of rustic inhabitants. The mortar used in these old buildings is very strong and good. In order to strengthen the mortar used in old Sussex and Surrey houses and elsewhere, the process of "galleting" or "garreting" was adopted. The brick-layers used to decorate the rather wide or



COTTAGE, EAST GRINSTEAD



AN OLD HOUSE AND ITS GARDEN AT BROOMHAM



AN OLD HOUSE AT SELLINGE

The flower garden separated by a stream from the kitchen garden and orchard

uneven mortar joint with small pieces of black ironstone stuck into the mortar. Sussex was once famous for its iron-work, and ironstone is found in plenty near the surface of the ground in this district. "Galleting" dates back to Jacobean times, and is not to be found in sixteenth century work.

Sussex houses are usually whitewashed and have thatched roofs, except when Horsham stone is used. This stone easily flakes into plates like thick slates, and forms large gray flat slabs on which "the weather works like a great artist in harmonies of moss lichen and stain. No roofing so combines dignity and homeliness, and no roofing except possibly thatch (which, how-



BRICKWORK AT WESTTHOUGHTON HALL, LANCASHIRE

ever, is short-lived) so surely passes into the landscape." It is to be regretted that this stone is no longer used for roofing. The slabs are somewhat thick and heavy, and modern rafters are not adapted to bear their weight. If you want to have a roof of Horsham stone, you can only accomplish your purpose by pulling down an old house and carrying off the slabs. Perhaps the small Cotswold stone slabs are even more beautiful. Old Lancashire and Yorkshire cottages have heavy stone roofs which somewhat resemble those fashioned with Horsham slabs.

You will notice that the pitch of the Horsham slated roofs is unusually flat. The builders and masons of our country cottages

* "Highways and Byways in Sussex," by F. Griggs.

were cunning men, and adapted their designs to their materials. They observed that when the sides of the roof were deeply sloping the heavy stone slates strained and dragged at the pegs and laths, and fell and injured the roof. Hence they determined to make the slope less. Unfortunately the rain did not then run off well, and in order to prevent the water penetrating into the house

they were obliged to adopt additional precautions. Therefore they cemented their roofs and stopped them with mortar.

Sometimes in these southern houses we find stone mixed with brick in the construction of the walls. At Binscombe there are cottages built of rough Bargate stone with

brick dressings. Elsewhere in the neighborhood of Petworth you will see brick used for the label-mouldings and strings and arches, while the walls and mullions and doorways are constructed of stone.

Very lovely are these south country cottages: peaceful, picturesque, pleasant, with their graceful gables and jutting eaves, altogether delightful. Well sang a loyal Sussex poet:

"If I ever become a rich man,
Or if ever I grow to be old,
I will build a house with deep thatch
To shelter me from the cold;
And there shall the Sussex songs be sung
And the story of Sussex told.

"I will hold my house in the high nook,
Within a walk of the sea,
And the men who were boys when I was a boy
Shall sit and drink with me."

A PLEA FOR THE JUNIPER

BY HARVEY MAITLAND WATTS

THAT men tend to overlook the beauty that lies about them has never been so clearly exemplified as in the neglect on the part of American architects and landscape gardeners of the red cedar, *Juniperus Virginiana*, the familiar Juniper. A striking keynote of American landscape, a tree that has everything in its favor for treatment as an architectural adjunct as well as an unequalled focal point for landscape effects, the Juniper's possibilities have long been ignored and its native virtues passed over in favor of foreign importations unsuited in every way to American life and habitations.

We may travel to classic climes, and muse over the melancholy of decay, evoke the memories of past grandeur amid the poetic glories of the cypresses of the Villa d'Este at Tivoli and feel in so doing that we have nothing in our landscape that equals these famous evergreens that have played so important a part in Italian outdoor art. But why should we slavishly try to copy conditions that are peculiar in climate, lie of the land and flora to Italy? Admit the unsurpassed beauty and harmony of the Renaissance villas and the gardens that surround

them, but let us not at the same time forget home conditions. If we shall but build the American estate, the fitting country house and its grounds, along lines suited to the genius of the American climate and the genius of our familiar landscape in working

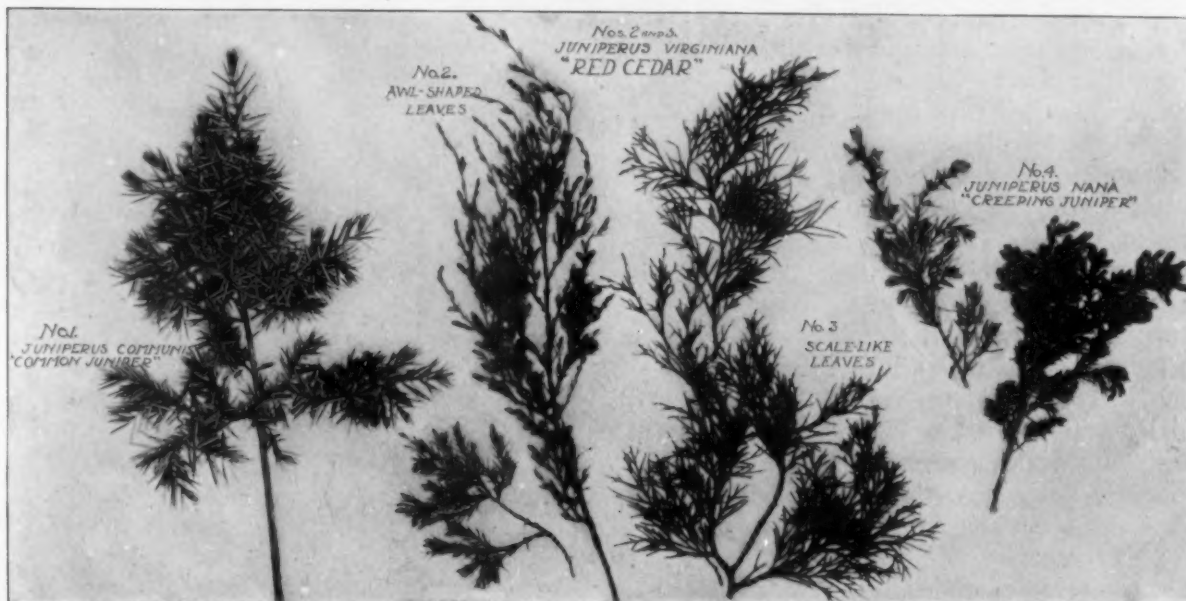


JUNIPERS ALONG A HILLSIDE LANE

out the part the evergreen shall play in an American garden, we cannot leave out the Juniper. If an expression of the beautiful in color and form in trees is desired to meet special conditions of soil and climate and, at the same time, to be intimately bound up in the life and be eloquent of New World characteristics, the Juniper is—as

¹ Of the three Junipers that one is apt to know in these latitudes and in New England (*Juniperus Virginiana*, *Juniperus communis*, *Juniperus nana*), the red cedar (*Juniperus Virginiana*) is the largest, most conspicuous and most generally diffused. So much is this the case that most people do not know any other Juniper than the red cedar, and for them it is the "common Juniper," since it is the only species they see growing freely about their homes, and it is certainly common enough for even those who know the countryside only from a car window to be familiar with its general aspect. Unfortunately, however, the much less known and far less conspicuous species, somewhat rare in these parts, usually a very small, stiff, straggling, bushy evergreen which most people, if they notice it at all, take to be a "young cedar," is the "common Juniper" of science, the *Juniperus communis*, and through this some confusion as to the name of the red cedar has arisen. As happens in so many cases, the name *communis* was applied to the (to us) unfamiliar Juniper because it is the common Juniper of northern Europe and Asia as well as of the northerly parts of the United States, so that when our very important tree, the red cedar,

was discovered, botanically, it had to take the New World designation of *Virginiana*. There can be no confusion as to the actual trees and shrubs themselves, however, since the red cedar is a tree, in the South sometimes one hundred feet high, and hence is the Juniper par excellence, in the way of size, form, habit and characteristics. Moreover the leafage of the two species is very distinct, the *Juniperus communis* being loose-sprayed, with rather long, awl-shaped leaves, and presenting an entirely different appearance from the red cedar. The third species, the *Juniperus nana*, the creeping Juniper, unknown here in the wilds, but familiar to those who have summer places in Maine and along the New England coast and in Canada, is also very distinct. It lies flat on the ground, the branches radiating from the center, giving it the effect, when it is in perfect form, of a superb embroidered and tufted mat of dark green. These Juniper mats sometimes are as much as twenty feet across. With its two sister species so modest, therefore, the red cedar is the Juniper without rivals in its own family. It is in fact if not in botanical name, therefore, the "common Juniper," though the adjective in its case, for those who know it, can never take on a depreciatory character.



No. 1. Sprays of the Common Juniper (*Juniperus communis*) Nos. 2 and 3. The Red Cedar (*Juniperus Virginiana*)
 No. 4. The Creeping Juniper (*Juniperus nana*)

It will be noticed that the sprays of the red cedar are of two kinds. This difference of leafage is one of the red cedar's peculiarities and adds to its variety of aspect. On the young cedars invariably, but also often on some of the branches of the older trees, the leaves are awl-shaped, not unlike the common Juniper's leaves in type, only very much smaller, not more than a sixth of an inch to a third of an inch long, while the leaves of the *Juniperus communis* vary from a half inch to an inch in length. These awl-shaped leaves of the red cedar (No. 2), especially in the spring, make the young cedars look very feathery and fluffy, and the whole aspect of the branches so covered and the young trees is very different from the character the cedar

takes on when all its leaves are, as in No. 3, small and scale-like, closely pressing the twigs and giving the effect of a rather spare and attenuated arbor-vita. As is plain, the leaves of the creeping Juniper, No. 4, are like those of No. 1, the *Juniperus communis*; but it must be clear that the foliage of both these species, the *Juniperus communis* and the *Juniperus nana*, is so different from that of the red cedar that even the most careless observer ought to be able to tell them apart from merely glancing at a spray, to say nothing of the extraordinary difference that lies in the fact that the red cedar is a tree and the other Junipers are, one a creeping shrub and the other a bush.

the doctors would say — surely indicated.

Indeed now that the house in the country, be it cottage, farmhouse or larger mansion, is becoming so important a feature of American life, and above all now that the development of the garden is assuming as much importance as the building of the house, the value of trees that speak our own tongue, as it were, and are picturesque in themselves should be patent to all. Why not let us, utilizing the hints the Old World affords, develop an American landscape art and an American garden? We are not poverty-stricken in these matters. Nature has been lavish in American types. The catalogue of glorious trees beginning with the elms, the tulip-poplars, magnolias and the maples, all so distinct from Old World relations, is long; but in the matter of evergreens for effects that know no season, the red cedar, "tolerant of many soils and varied locations," as the book lore has it, should be brought to the front. The statements of the ordinary tree books really do the red cedar scant honor,

for though many of our wild-wood trees seem to fear human association, retiring before the husbandman, and seemingly ill at ease near the home, this is not the case with the Juniper. Resourcefulness is its forte, adaptability its foible. It makes the most of its opportunities, and the passing of the forest finds it serene as the proud possessor of the fence rows, while the farm lane and highway are its own for conquest. Its variety of form is astonishing. It rises superior to accidents of man or Nature that mar many trees and spell early decay and decrepitude. Out of these wounds of the winds or human mutilations, accidental or intentional, the Juniper makes new and attractive forms so that the injury often proves a blessing in disguise and the results are as inspiring as they are bizarre; for the Juniper will not be destroyed in the struggle for existence.

Wherever it is in evidence, it easily becomes the characteristic of the landscape by reason of its depth of green as well as its form. Near or far, in outline against the

A Plea for the Juniper

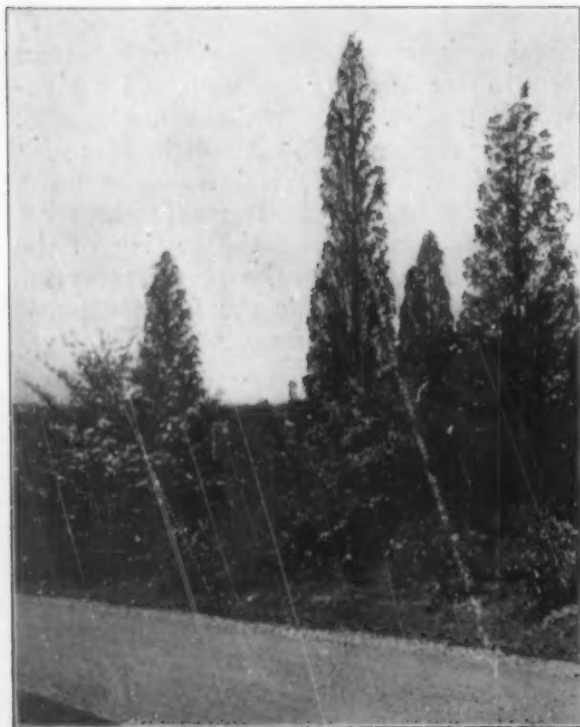
horizon or the house wall, in relief against a copse or hillside, it is a blithesome possession; the happy sentinel of the rustling woods and sunny lanes, the turreted keep of humble homes and, in its wilder moments, the misshapen vanguard of the sea-swept dunes, everywhere at home and everywhere fitting in peculiarly with natural effects and the works of man. But though there is evidence here and there that our landscape gardeners are beginning to see the light, they have left it out of their home effects while often trying in vain to get an evergreen background through the agency of other natives far from tractable. Indeed for the most part the more northern spruces and arbor-vitæ often have little compatibility. They look out of place in the new, and, if injured, are clearly out of



THE GNOMON OF DECLINING DAY

place in the older gardens. The advance of cultivation too often means their destruction, and their natural symmetry and life are not dependable. Nor do the pines, the larches, nor even the hemlocks, glorious as the last named are, fit in with all home conditions as does the Juniper, for none of the other evergreens are so common a feature of our country life as to call forth the associations, practical and poetic, that one connects with the Junipers.

Judged by its association with American life in the open, therefore, this tree meets all tests. For much of our countryside, poor or rich, the Juniper is the gnomon of declining day. Its pointed shadows trail over furrowed slope and grassy lawn, across beach and swamp, telling the hours, while on the ridge silhouetted against a burning sunset its purplish ebon spires form a poetic frame to nature's last gorgeous spectacle, and one that in the winter possesses even rarer beauties than when the companion trees are lush with the leafage of July. And its contrasts! What is more striking on our seacoast than the gnarled and twisted effects of the seashore cedar, telling of the storm and stress of the gale, the very personification of the sea's rage as well as its own daring. It is there on the wind-worn beaches, wet by the spume, that it reaches its most extreme form in the



APPRESSED AND THIN AS IF SOME AUSTERE LOMBARDY POPLAR



IN ITS DEATH A BOWER FOR WILD VINES

way of irregularity, and makes "pictures" that call out the cameras with exclamations of delight on the part of the amateur who suddenly realizes what "just an old cedar" can do. But who has not been touched with it in its most ludicrously formal shape, its most conventional aspect, bare as a pole for most of its height, with a conical crown, for all the world like a toy tree from some Noah's Ark ("made in Germany") trimmed up to suit the convenience of an unemotional son of the soil? Even then it compels a pleased interest and charms by reason of childhood memories and he who would scoff at this rigid artificial manifestation is hard-hearted indeed! But leaving extremes out, its familiar and more regular forms of ample pyramid and tapering spire afford all the variation legitimate landscape art can ask. Sometimes as appressed and thin as if some austere Lombardy Poplar, while at other times broadly spread out, rotund, with many tufts and turrets it even simulates with great lateral branches the effuse effects of the hemlocks and bulks large in a protected fence corner as the feature of the farm, attended ever by companions that wait in slenderer grace upon its dominance. Never funereal,

growing in untoward places but to redeem them and throwing a benison of green shade over all the surroundings, its choice of home and farm for its best ministrations makes it the "tree of life;" and even in its death, it often stands a bower for the wild vines that dower it again with foliage and beauty as if in tribute to some dryad bereft of a home!

The combinations it makes, for effects of contrast in color and design, in finesse of tree-form as one finds them in nature, are most interesting and ever picturesque. Who has not seen the wild grape (*Vitis æstivalis*), the Virginia creeper (*Ampelopsis quinquefolia*), the poison ivy (*Rhus toxicodendron*), flinging their gonfalons from the Juniper's friendly turrets, in richly contrasted greens in the summer winds, but surpassing anything the foreign maker of gardens knows when the gorgeous dyes of autumn stain their foliage and the dark bronze green of the host is the woof on which is thrown the flaunting scarlets, crimsons, maroons, oranges and ochres of the guests. But the cedar clump would be poor indeed if only the grape, the creeper and the poison-ivy were part of the decorative scheme—its only landscape symbiosis.



THE JUNIPER COMBINED WITH OTHER WOODLAND TREES

A Plea for the Juniper

You need not travel far, however, to find some friendly patriarch in contrasted association, separately or all together, with the red-bud, the red maple, the flowering dogwood and others of the same genus, viburnums, honey-locusts, wild cherry, sassafras, catalpas, bittersweet, green briars, the common briars, and, above all, the sumacs. Above these companions it towers as they bush out at its feet, but on the wood's edge its relation to the beeches, hickories and oaks, to the tulip poplars and sweet-gum, is a chapter in itself; while in contrast with its greener and looser congener, the common Juniper (*Juniperus communis*),—rather uncommon in these latitudes—many a cedar clump wholly given over to the family is most interesting, to say nothing of the annuals that deck the sward at its feet, all in their season—the wild carrot, the milkweed, the oxeye daisy, the rudbeckias, the golden-rod and the asters and other compositæ. Indeed, a well regulated cedar clump with its full assemblage at different seasons of the year possesses more elements of beauty in contrasts of flower, fruit and foliage than most familiar groupings, natural or artificial.



APPROPRIATE TO WHITE COLUMNED PORCHES



IT COMPOSES WELL WITH GRAY STONE

All these and other characteristics call loudly for the use of the red cedar about our rural homes. It is the true exponent of the American countryside. It composes well with gray stone farmhouses, is at home with frame and stucco, seems the very thing for the white columned porches of Georgian mansions, and gives that vernacular effect that few other natives can give to the half formal gardens, while, as the mainstay of the wilder gardens, in conjunction with other native trees and shrubs, the cedar clump will prove the most charming feature that can be devised. Let art, however, but follow nature's leads and repeat the Juniper's own methods in artistic combination, for that way lies success!

² All these photographs were made on the country estate of Dr. Samuel G. Dixon, whose house was built in a "cedar thicket" on his Black Rock Farm property, near Bryn Mawr, Pa. For the most part the cedar thicket was made up of red cedars (*Juniperus Virginiana*) but there are a few bushy Junipers (*Juniperus communis*) on the grounds, and Dr. Dixon has introduced from his property at Islesboro, Maine, the creeping Juniper (*Juniperus nana*).

To his amusement as well as chagrin, however, the last named species (*Juniperus nana*) has stubbornly refused to "lie down" in its new habitat, and, whether because it misses the continuous weight of snow of the long Maine winters, the heavy rains and fogs of the coast, the pressure of the winds or what, it is taking on a different aspect. Its branches, while keeping their creeping character in part, seem to be trying to stand up, so that while Dr. Dixon's low Junipers form the characteristic mats, the mat or patch is not so evenly low lying as is the case when the evergreen is at home in the north.

THE TOPOGRAPHICAL EVOLUTION OF THE CITY OF PARIS¹

BY EDWARD R. SMITH, B.A.

Reference Librarian, Avery Architectural Library, Columbia University

II.—THE MEDIEVAL CITY

IF we reckon the medieval life of France from the conversion of Clovis at the battle of Tolbiac in 496 to the invasion of Italy by Charles VIII. in 1494, the period is one thousand years—about one half the historic existence of the City of Paris. These centuries are so rich in event, in romance, in artistic production of all kinds, that to give an adequate description of them is, of course, impossible. Our purpose is not so broad. Attempting, as we do, to cast our attention upon one phase of a vast subject, we may be able to make intelligible the impression which is received.

When Clovis centered in himself the rapacious impulses which led to the invasion of Gallo-Roman territory by the Franks, he found a decadent, but still splendid, civilization; large cities, fine roads, efficient general and local organization, and above all a powerful religious hierarchy, which had replaced, to a great extent, the central *imperium* of Rome. He was a savage, undoubtedly, but broad enough in his intelligence to appreciate existing conditions, and to use forces which lay at hand.

EARLY TERRITORIAL DIVISIONS OF PARIS

The City of Paris came to Clovis (481–511) with his wife Clotilde in 493. In the division of territory which followed his death, Paris became the capital of his son Childebert (511–558). Childebert was deeply religious in medieval fashion, and, acting under the influence of Saint-Germain, bishop of Paris (555–574), left his mark indelibly upon the city.

There is still in existence, and published

by Lasteurie in his *Cartulaire général de Paris*, the charter, dated December 6, 558, which may or may not be authentic, by which Childebert founded the Benedictine Abbey of Saint-Vincent et Saint-Croix, called, after the bishop's death, Saint-Germain. It was later named Saint-Germain-des-Prés (*a pratis*, in the fields), to distinguish it from Saint-Germain-l'Auxerrois near the Louvre.

The vast estate given to the abbey comprised, in the ninth century, the region from the Petit-Pont to the Tour Eiffel and as far back from the river as the Cimetière du Mont Parnasse, four thousand meters east and west and two thousand eight hundred meters north and south, an area which became later the *bourg* and *faubourg* Saint-Germain. An interesting part of this territory was the so-called *Clos de Laas*, or *Lias*, old French for grange, or farm, which is supposed to have replaced, almost precisely, the gardens of the Palais des Thermes described in our first article. That is,

the region, roughly, between the Place Saint-Michel and the Institut, the river and the Boulevard Saint-Germain. Its chief monument was the Church of Saint-André-des-Arts. The Rue Saint-André-des-Arts was cut through early in the Middle Ages, and still remains the most important thoroughfare of this region.

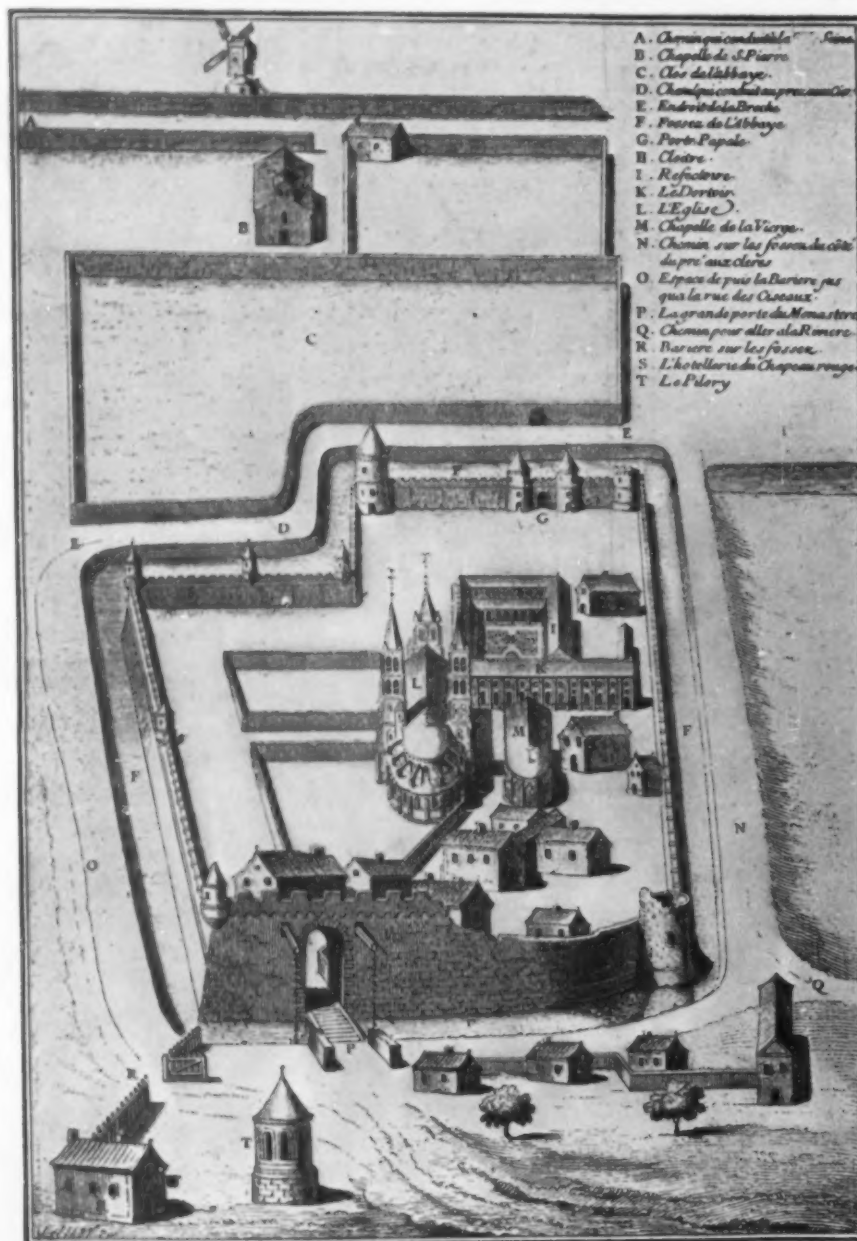
The property in the immediate vicinity of the Abbey of Saint-Germain-des-Prés was protected by a strong wall, and this enclosure or *clos* was filled with fine buildings. The only one of these which survives is the abbey church, the most important example of the



THE OLDEST KNOWN SEAL OF THE PRÉVÔTÉ DES MARCHANDS
From "Histoire de Paris"—Yriarte

¹ Continued from the August number of HOUSE AND GARDEN.

The Topographical Evolution of the City of Paris



THE ABBEY OF SAINT-GERMAIN-DES-PRÉS ABOUT 1368

From *Histoire Générale*

Romanesque style in Paris. Of this building the western tower and porch date from the restorations of the Abbé Morardus (990–1014). The nave and aisles are of the eleventh century, except the vault of the nave, which was built in 1644, replacing an old wooden roof. The transepts belong to the twelfth and thirteenth centuries and the choir to the middle of the twelfth. Two of the original three towers were taken down in 1822. There are still to be seen fragments of the lovely Chapelle de la Vierge,

built in the high Gothic period (1245), which was designed by Pierre de Montreuil, architect of the Sainte-Chapelle du Palais. The beautiful cloisters and refectory, also of the thirteenth century, have disappeared.

In some way, not at all understood, a splendid piece of land, extending along the river from the site of the Institut to that of the Pont de la Concorde, was transferred from the Abbey of Saint-Germain to the Université. It was used as recreation ground by the students and was called *Pré aux Clercs*. The students were high-spirited at times, and gave the good fathers and their tenants no end of trouble, but the establishment of the *Pré aux Clercs* is an interesting touch of modern feeling in the thoroughly medieval record of the Université. The Church of Saint-Sulpice and the Palais du Luxembourg were built in the territory of Saint-Germain-des-Prés. The

bourg and the faubourg Saint-Germain became famous residential property in the seventeenth and eighteenth centuries. The remainder of that part of old Paris which lay south of the Seine (*rive gauche*), was occupied by the Université and the Abbey of Saint-Victor.

The early topography of the region north of the river (*rive droite*) is not so simple as that of the southern side. Civic life has not been so active on the *rive gauche*, and old landmarks have persisted longer there.



A PAINTING OF THE YEAR 1410

Showing on the left the Abbey of Saint-Germain-des-Prés, the Louvre and Montmartre

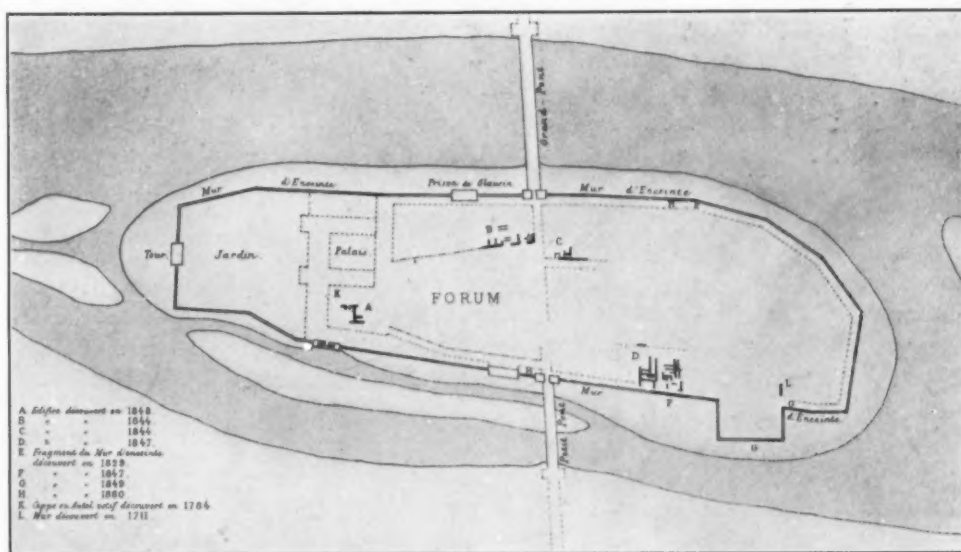
From "Statistique Monumentale de Paris"—Lenoir

It is quite evident, however, that at about the same time that the fief of Saint-Germain-des-Prés was created, an immense grant was made to the bishop of Paris of territory on the northern side extending, approximately, from the Rue Saint-Denis to the Place de la Concorde, east and west, and as far from the river as the Parc Monceaux. This fief was called *For-l'Évêque*. In the midst of it was the bishop's villa, *Ville-l'Évêque*, at a point marked in the modern map by the Place de la Ville-l'Évêque, connected by the Rue de la Ville-l'Évêque with the Boulevard Malesherbes, near the Madeleine.

The earliest records show this immense tract divided into four smaller fiefs; the property retained by the bishop, and the

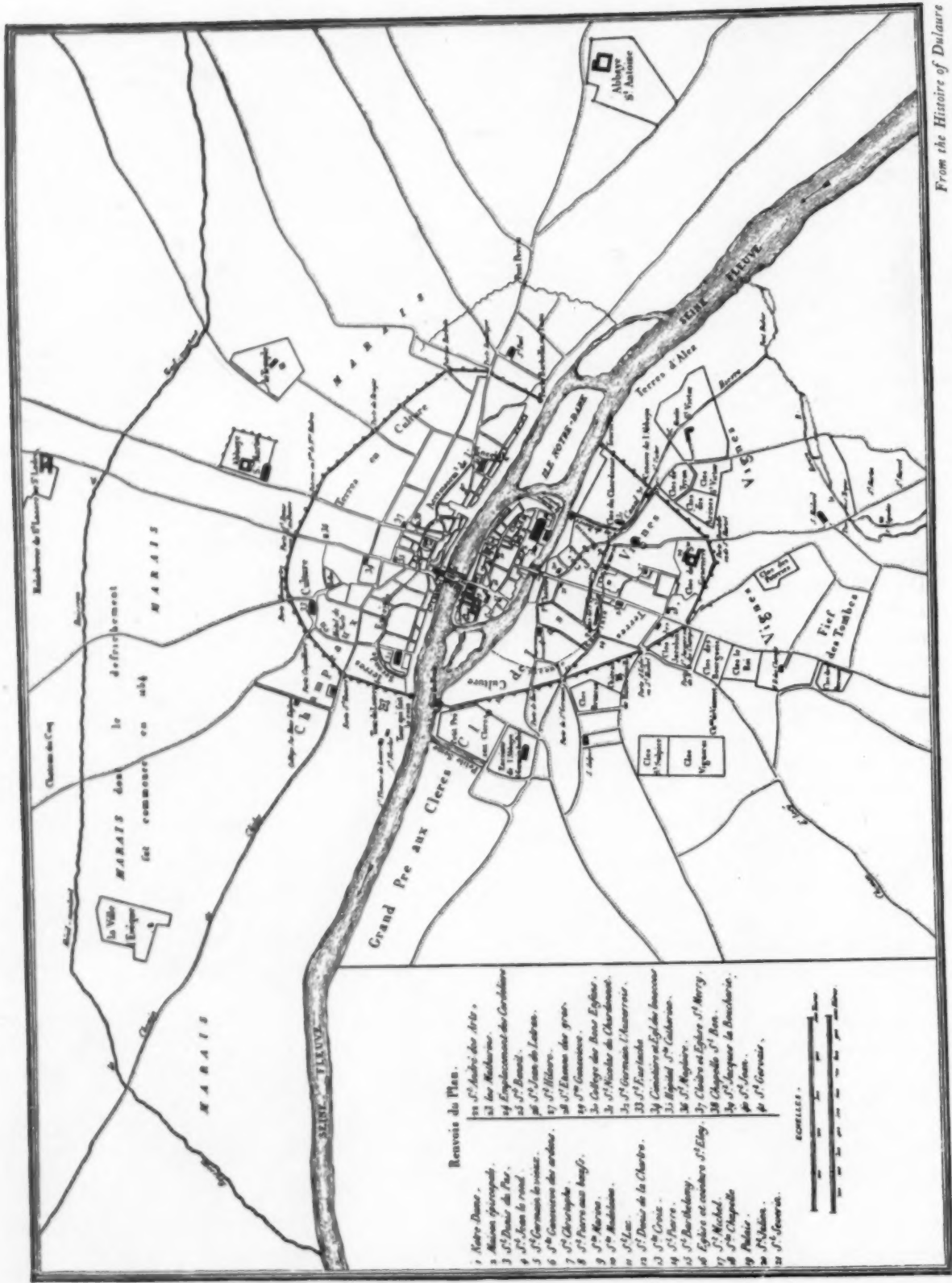
holdings of Saint-Germain-l'Auxerrois, Saint-Denis de la Chartre, and Fromental.

The territory of the *For-l'Évêque* paid vast revenues to the Church. It contained the Halles Centrales, perhaps the most important market of medieval Europe, and the Louvre and Tuileries. Some of the land was a marsh, through which the road to the bishop's villa was built on a causeway. This road, which became the Rue Saint-Honoré



THE FIRST ENCEINTE OF PARIS
The Gallo-Roman wall of the year 406

From Hoffbauer



- Renvois du Plan.**
- | | |
|-----------------------------|-------------------------------|
| 1. Notre Dame. | 18. S. Andre des Arts. |
| 2. Maison de Philippe. | 19. Les Mathurins. |
| 3. S. Denis du Pas. | 20. Eglise de la Madeleine. |
| 4. S. Jean le Rond. | 21. S. Roch. |
| 5. S. Germain le Vieux. | 22. S. Jean de Laite. |
| 6. S. Germain des Arches. | 23. S. Hippolyte. |
| 7. S. Christophe. | 24. S. Etienne des Grav. |
| 8. S. Pierre aux Noyes. | 25. S. Germain. |
| 9. S. Martin. | 26. Collège des Bons Enfants. |
| 10. S. Etienne. | 27. S. Nicolas de Charbonnet. |
| 11. S. Denis de la Charite. | 28. S. Germain l'Auxerrois. |
| 12. S. Germain. | 29. S. Germain l'Auxerrois. |
| 13. S. Germain. | 30. S. Germain l'Auxerrois. |
| 14. S. Germain. | 31. S. Germain l'Auxerrois. |
| 15. S. Germain. | 32. S. Germain l'Auxerrois. |
| 16. S. Germain. | |
| 17. S. Germain. | |



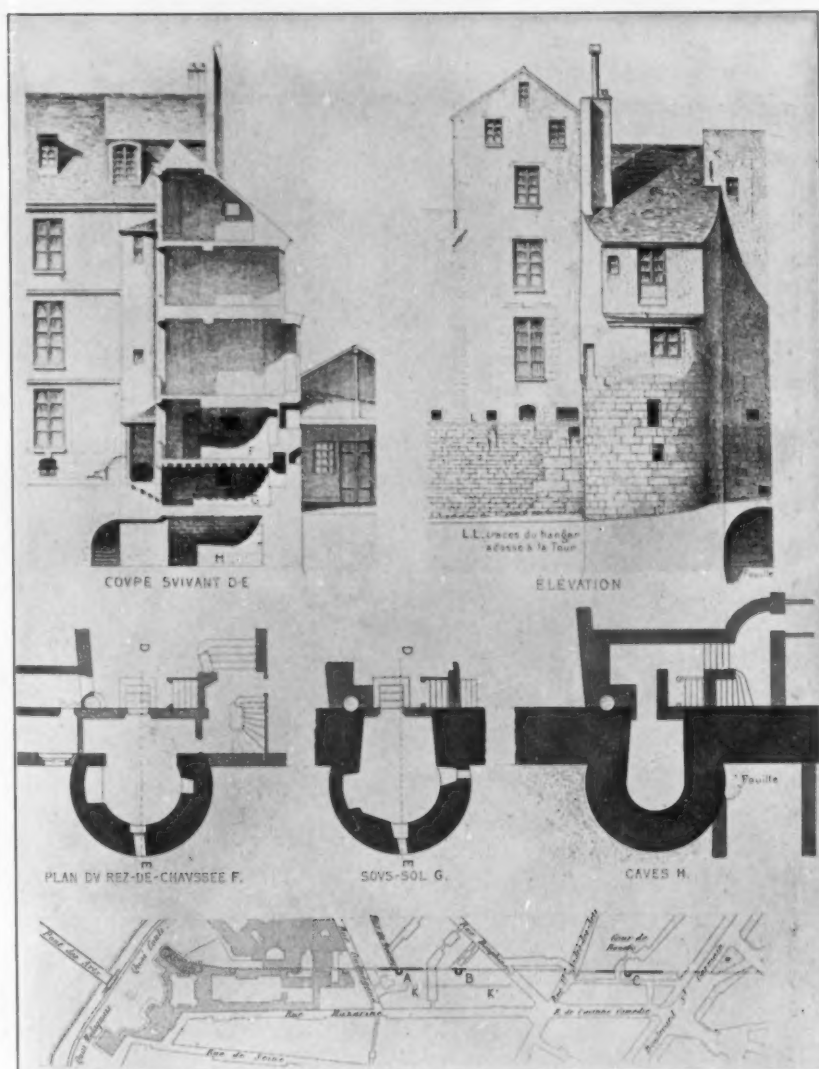
From the Histoire of DuLaurie

PLAN OF PARIS UNDER PHILIPPE-AUGUSTE

and the Rue du Faubourg Saint-Honoré, was later favored by people of wealth and power who built their *bôtels* here. Until the Rue de Rivoli was built the Rue Saint-Honoré served as the western arm of the *Grande Croisée*. It corresponds in an interesting manner with the Strand in London.

In building the Louvre and the Tuileries the kings of France found themselves on land which their predecessors had given to the bishop, and when, as sometimes happened, they could not buy from him what was wanted, they were obliged to remain his tenants.

Much later in the date of its formation, but nearly as extensive, was the vast property of the order of the Chevaliers du Temple which was constituted by the Council of Troyes in 1128. They had a house in Paris as early as 1147, and were in high favor with the kings from Louis VII. (1157-1180) to Philippe le Bel (1285-1314). When Philippe le Bel, through his creature Pope Clement V., suppressed their order at the Council of Vienne in 1313, all their holdings were transferred to the older and rival order of the Hospitaliers de Saint-Jean de Jérusalem; but the region retained its original name, *Ville neuve du Temple* (*Villa Nova Templi*). The *culture* immediately attached to the monastery was built and fortified in the finest medieval way. All the buildings have disappeared, but their location is plainly marked on the modern map by the Boulevard and Marché du Temple. The fief of the Temple included nearly all the area lying between the northern arm of the *Grande Croisée* and



FRAGMENTS OF THE WALL OF PHILIPPE-AUGUSTE DISCOVERED
NEAR THE RUE MAZARINE

From "*Région Occidentale de l'Université*"—Berty, Adolphe and Tisserand

the hills of Belleville and Ménilmontant. It included the Church of Saint-Gervais behind the Hôtel de Ville, reaching the Seine near that point. Within this territory lay the old *Marais*, which, in the days of Julius Cæsar, was a barren tract covered with water much of the time. By judicious drainage the Templars and their successors the Hospitaliers made the region one of the most desirable in Paris. In the seventeenth and eighteenth centuries the *Marais* was superbly built, and innumerable relics of the old palaces are to be seen today.

On the Ile de la Cité itself, the Cathedral, with its cloisters and dependent buildings

The Topographical Evolution of the City of Paris

and churches, held the eastern portion; and the king's palace (now Palais de Justice) the western.

These great estates have been subdivided a thousand times by purchase, exchange and lease, but their main lines, as we have sketched them, have always been felt in the topographical development of the city.

THE MURS D'ENCEINTE

During the Middle Ages it was impossible to secure any degree of culture or civilization except behind fortifications. Every form of property was walled in. The custom persists today. The French farmer always arranges his buildings within a stout rectangular wall. The various properties which we have mentioned were well protected. The enclosures were called *clos*—*Clos de Lias*, *Clos des Arènes*, and many others. During the early Middle Ages these smaller and semi-private defenses furnished

nearly all the protection which the city enjoyed.

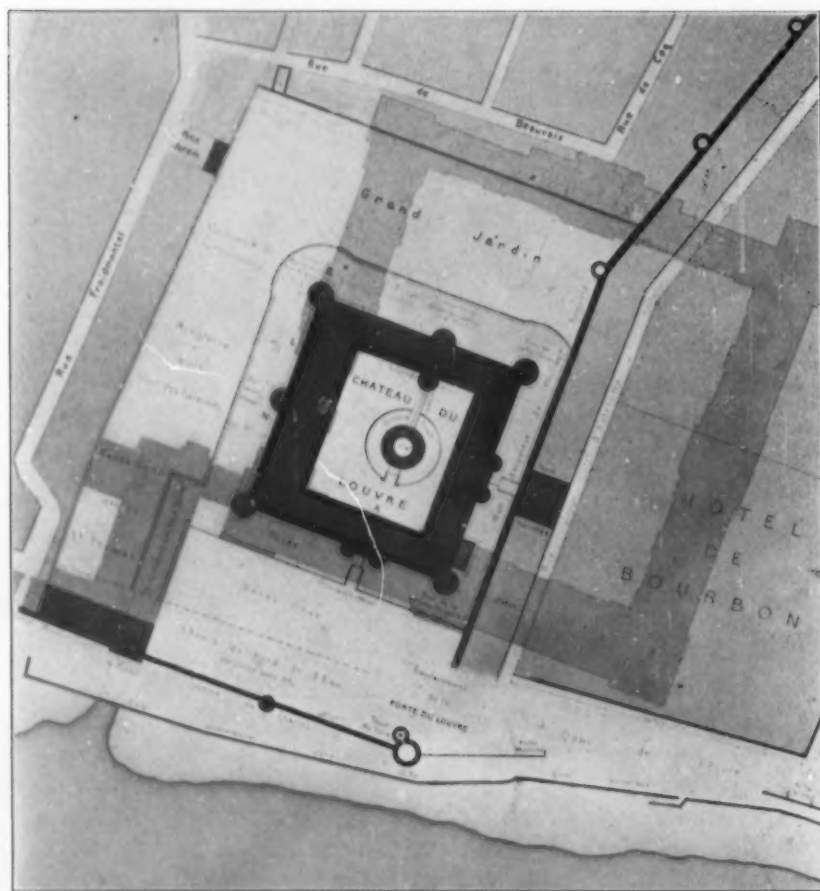
A simple fortified camp, with a powerful garrison, satisfied the military necessities of the Roman occupation. In the early part of the fifth century (406), when the Frankish invasion began, and the dissolution of the Roman Empire seemed certain, the Gallo-Roman population of Lutèce felt the necessity for better protection. A wall about three and one-half meters thick was hastily thrown up around the Ile de la Cité, which has reappeared in the excavations.

It is probable that, in the Roman time, the wooden bridge connecting the island with the northern mainland, the Grand-Pont, was situated near the site of the Pont Notre-Dame. When the Grand-Pont reappears in medieval history, however, it is near the site of the Pont-au-Change. The Petit-Pont has always been on the same site.

The Grand-Pont was protected on the northern approach by a wooden tower, which later developed into the Grand-Châtelet, and the Petit-Pont by another wooden tower, which became the Petit-Châtelet of history.

This was the situation when the Normans besieged Paris in 885. They ravaged the country on both sides of the river, and assaulted the bridges, but did not succeed in securing a foothold on the island. It is possible also that early medieval barbarism had so far depleted the population of the fine Gallo-Roman city that it could easily be contained by the Ile de la Cité.

After the retirement of the Normans Paris gradually recovered her courage and prosperity, and became more and more identified with the movement toward nationalism,



PLAN OF THE OLD CHATEAU DU LOUVRE, GIVING ITS RELATION TO THE MODERN BUILDINGS

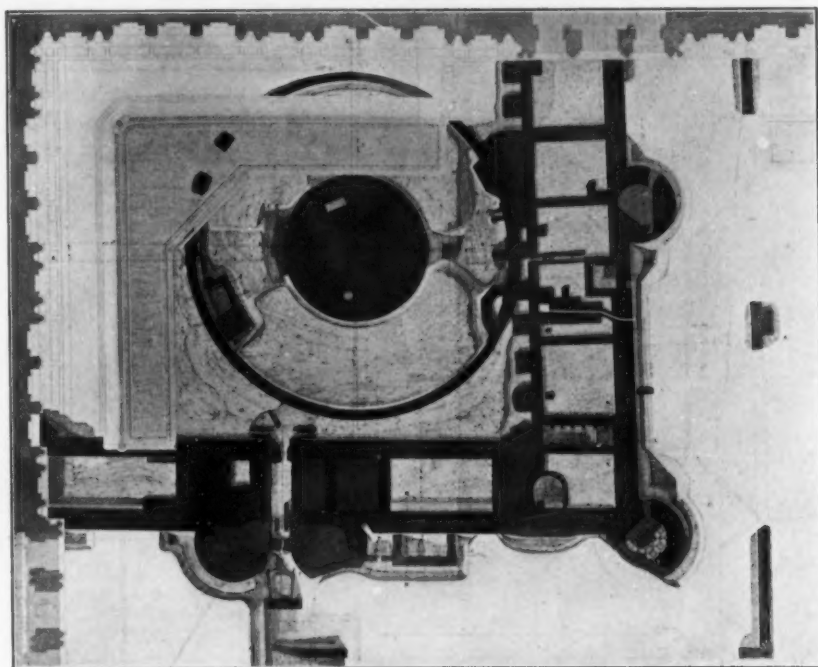
From "*Région du Louvre et des Tuileries*"—Berty, Adolphe and Logrande

which is the leading feature of medieval history in France. Under the Merovingian and Carolingian dynasties there was no France. The kings of Neustria were quite as much at home in Soissons as in Paris, or better still, in their eagle's nest at Laon, which could be so easily defended. The Capetian house, which makes its *début* with the defense of Paris against the Normans by Count Eudes, were Frenchmen and Parisians, and in their long struggle for supremacy over powerful vassals and rivals, were much assisted by the beautiful city which so easily recovered her prosperity and power.

With the coronation of Hugues Capet in 987 Paris became France. The nation and the city have been almost identical ever since.

When Philippe-Auguste became king in 1180, he found a considerable community clustered about the Ile de la Cité on both sides of the river. The old wall which had defended Paris against the Normans was no longer sufficient. Before leaving for the third crusade in 1190, he began a new *enceinte* (circumvallation) which was finished about 1211. The cost was paid partly by the people and partly by the king.

All trace of the *enceinte* of Philippe-Auguste on the north side has been obliterated, but its course can be indicated approximately. It began at the Porte Saint-Paul with a tower which was well known in old Paris as the Tour de Billy. It passed near the union of the Rue Saint-Antoine with the Rue François Miron, north of Nôtre-Dame des Blancs-Manteaux, through the site of the Hôtel Soubise, across the Rue Saint-Denis near the Rue Étienne Marcel, several hundred feet north of the Church of Saint-Eustache, near or through the site of the Oratoire, through the court of the Louvre to the river near the Pont-des-Arts, where was another fortified tower. Its course on the southern side is

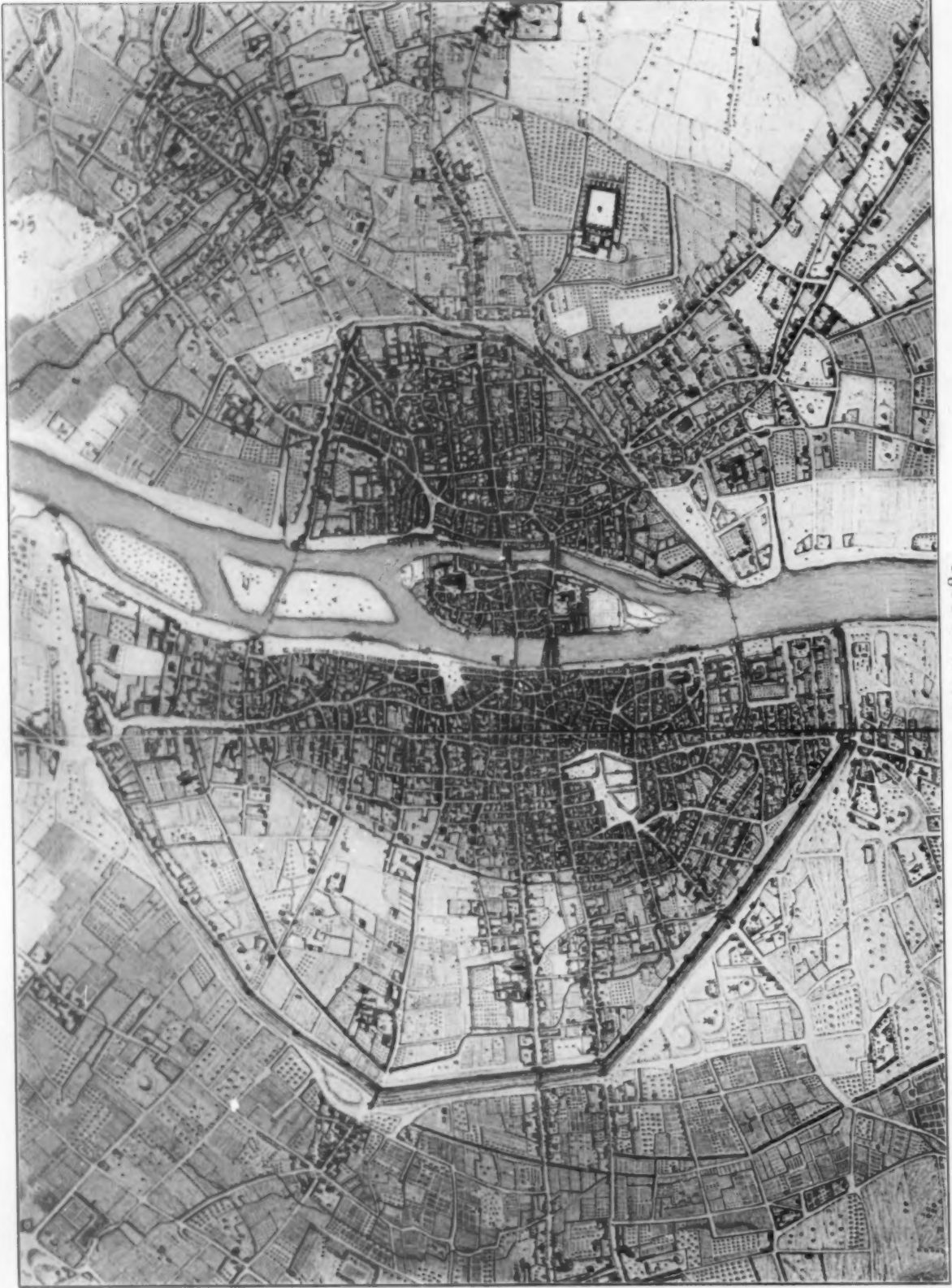


PLAN OF EXCAVATIONS IN THE COURT OF THE OLD LOUVRE

From "Région du Louvre et des Tuileries"—Berty, Adolphe and Legrande

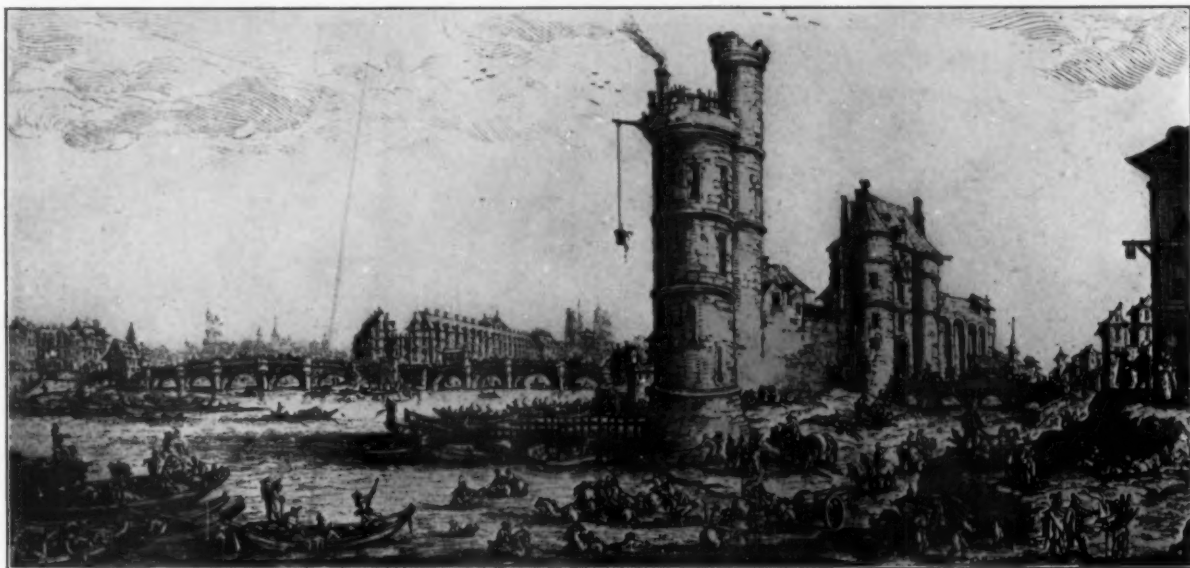
quite clear. The moat, *fossé*, without the wall, was early replaced by streets, which, with some changes, especially about the intersection of the Rue Soufflot with the Boulevard Saint-Michel, still remain. Beginning with the river, the line includes the Rues des Fossés Saint-Bernard, du Cardinal Lemoine, Thouin, de l'Estrapade, des Fossés Saint-Jacques, Malebranche, Monsieur le Prince, de l'Ancienne Comédie and Mazarine. Remains of the wall have been found at a short distance from the lines of these streets throughout the circuit, and its design and construction are well understood. There was a tower at the eastern termination of the wall called the Tourelle, and at the western termination was the famous Tour de Hamelin, afterwards named Tour de Nesle. The Tour de Nesle, or, more correctly, the adjoining buildings, Hôtel de Nesle and Petit-Nesle, played a prodigious rôle in the history of Paris after the reign of Philippe le Bel (1289-1314). Louis Lévan built the Institut precisely on the site of these buildings.

The Château du Louvre was an important factor in this scheme of fortification. Although there are many conjectures, the derivation of the name is not known. It is quite possible that the army of Clovis, which was



PARIS IN 1380

From the plan prepared by Henri LeGrande



THE TOUR DE NESLE

From an engraving by Callot

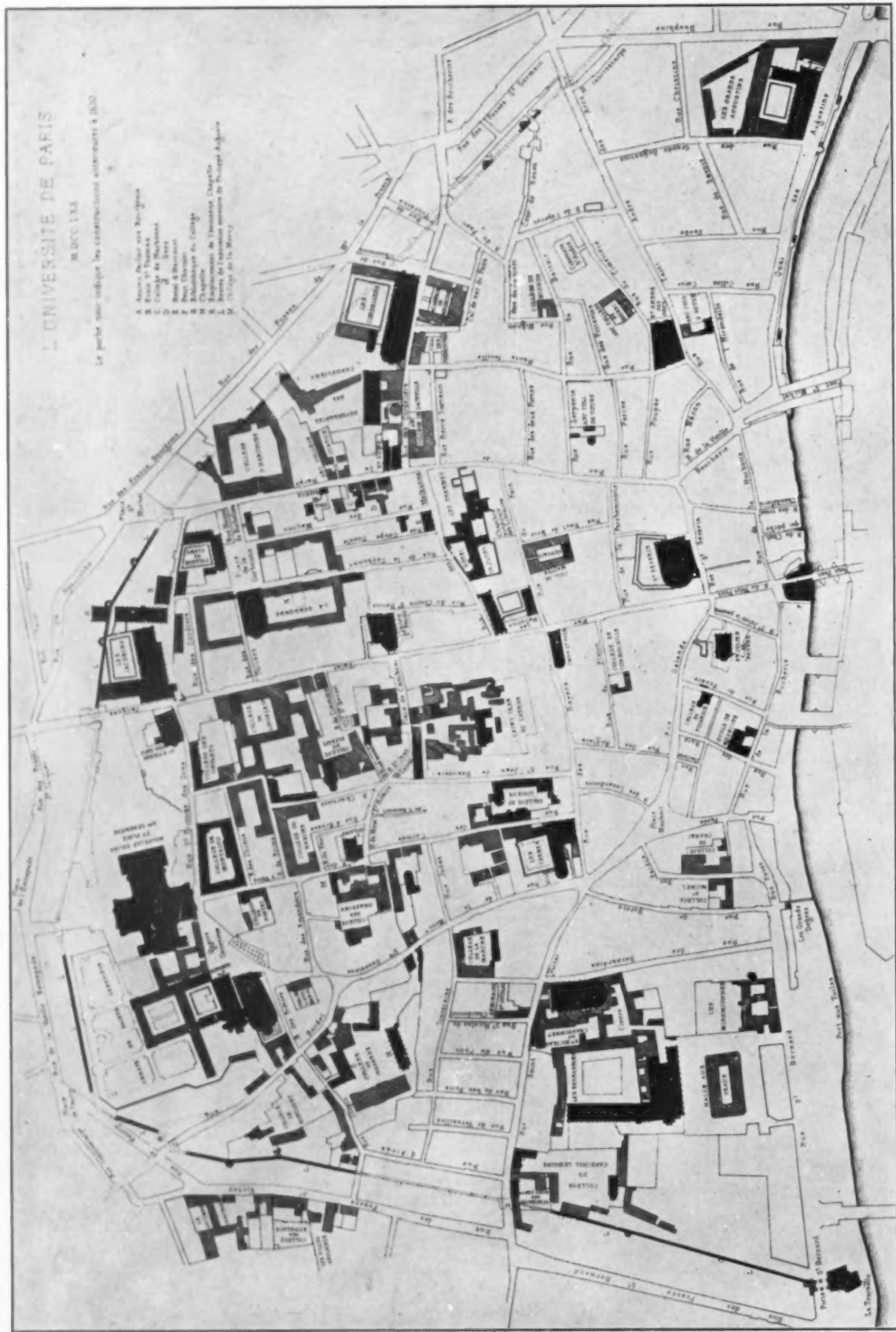
encamped on the north side, built a block-house at this point, and that the name is some Frankish term now obsolete. It appears again in the village of Louvres on the highway from Paris to Chantilly.

William the Conqueror had built the Tower of London just outside the London wall, so that the circumvallation of the city formed part of the Tower enclosure. He could be in the city and out of it at the same time. His fortress could protect the citizens from their enemies, or himself from the citizens, as circumstances might require. Philippe-Auguste followed his example and placed the Louvre in precisely the same way. The kings of France, even in the fine old Capetian thirteenth century, were afraid of Paris. They could not live without her and they could not live with her. She brought them to their knees in the end. The castle of Philippe-Auguste consisted of a round tower or keep in a rectangular court formed by various buildings, towers and walls. It occupied about one-fourth the present court of the old Louvre. The plan of the medieval *château* is indicated in the pavement. On the western side was the great hall, a part of the western wall of which is still standing, having been incorporated in the Salle des Caryatides by Pierre Lescot. The Louvre was modified in the time of Charles V. (1314-1380)

without changing its general dimensions.

In the reign of Charles V., also, the growth of the city made it necessary to build another *enceinte* beyond that of Philippe-Auguste. This wall was begun in 1356 in the reign of Jean II. le Bon (1350-1364) and finished in 1380, in the reign of his son Charles V. The wall was actually built by the citizens of Paris under the leadership of Étienne Marcel *prévôt des Marchands*, but is always called the *enceinte* of Charles V. The trace of this wall is perfectly clear in the map of Paris. From the river on the east side it follows the inner ring of boulevards, Bourdon, Beaumarchais, des Filles-du-Calvaire, du Temple, Saint-Martin, Saint-Denis to the Porte Saint-Denis. From the Porte Saint-Denis its course is marked by the two parallel streets, Rue d'Aboukir on one side and Rue de Cléry, Rue du Mail on the other, to the Place des Victoires. Thence it passes under the Banque de France and Palais-Royal to the Place du Théâtre Français, where was the first Porte Saint-Honoré. It reached the river west of the Pont du Carrousel, where it was strengthened by the Tour du Bois, which for a long time stood between the Louvre and the Tuileries.

The *enceinte* of Charles V. included the Louvre and the great residential palace of the Hôtel Saint-Paul which lay outside the first *enceinte*, south of the Rue Saint-Antoine, and has disappeared. To take the place of



From Hoffbauer

PLAN OF THE UNIVERSITÉ ABOUT 1770



THE HÔTEL DE VILLE AND PLACE DE GRÈVE IN THE FOURTEENTH CENTURY

From Hoffbauer

the Louvre the king required the Bastille at the Porte Saint-Antoine, placing it, as the Louvre had been, to command the city or the suburbs at pleasure.

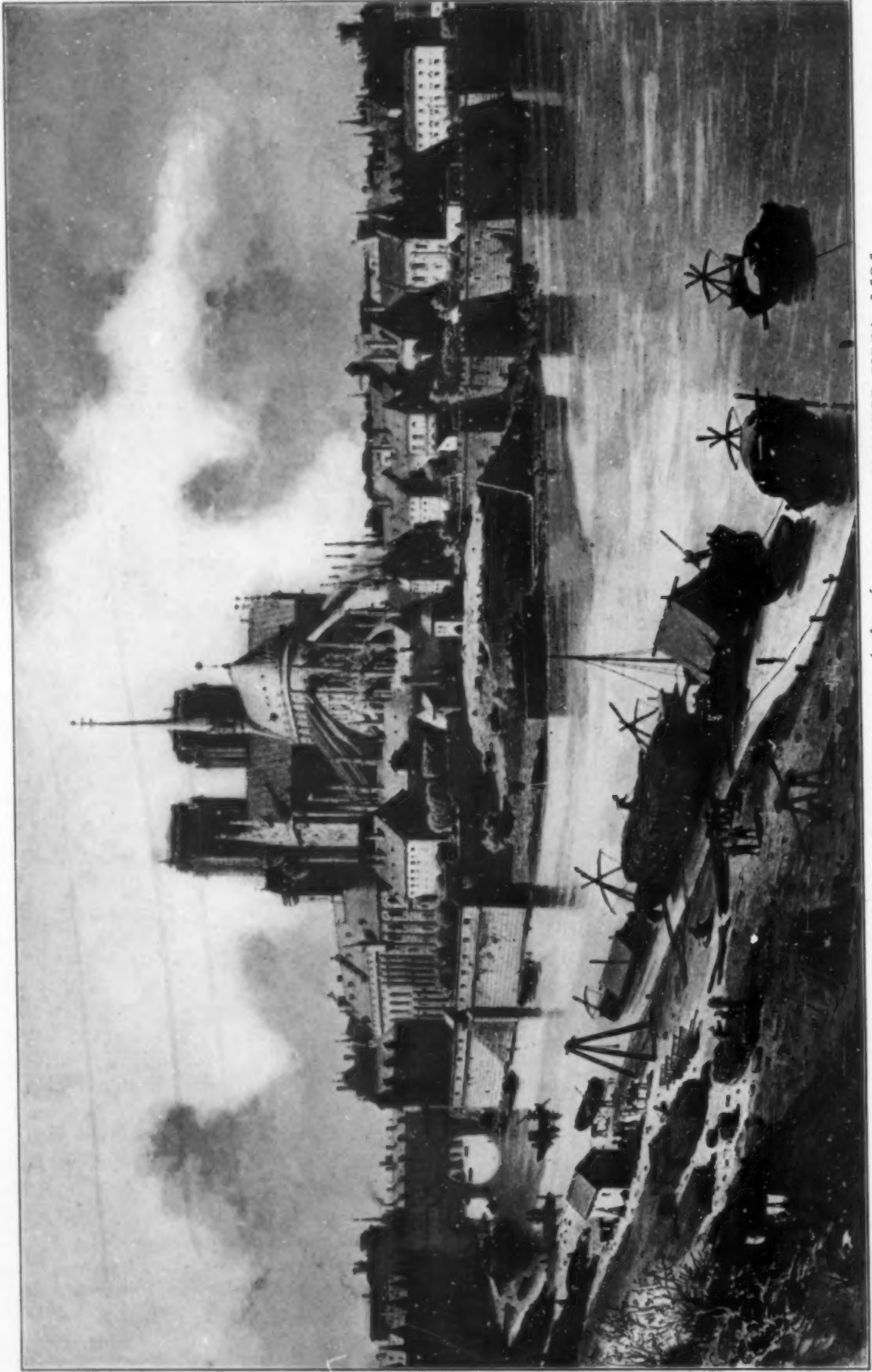
The *enceinte* of Charles V. was not carried to the southern side of the river, the old wall of Philippe-Auguste being considered sufficient protection for the Université and the monasteries which it surrounded. The region within the entire circumvallation was called the *bourg*, or fortified city. That outside the wall constitutes the *faubourg*, or *faux-bourgs*, being subdivided into the Faubourg Saint-Germain, Faubourg Saint-Antoine, etc.

The University of Paris is one of the most extraordinary creations of the Middle Ages. We can consider only its topographical relations here. It began with the schools of the Cathedral. In 1180 the *Collège des Dix-Huit*, a dormitory for eighteen students, was founded on the property of the Hôtel-Dieu near the Petit-Pont. It was but a step across the river; many similar establishments were created; and these, with several monasteries which were really *collèges*, and the tradespeople required to supply necessities, filled the entire region within the wall of Philippe-Auguste which assumed the name *Université*.

Our modern name, Latin Quarter, is a little broader in its application.

THE HÔTEL DE VILLE

The municipal constitution and administration of Paris in the Middle Ages is an extremely interesting but obscure subject. Less important towns like Rouen, Amiens and Laon are better understood. A document of Louis VI., le Gros (1108-1137) mentions, for the first time, the *Mercatores aquæ* or *Marchands de l'eau* who are supposed to be the same body as the *Nautæ parisiaci* of Lutèce. The *Marchandise de l'eau*, presided over by a *prévôt* and board of *Échevins* (aldermen) took the place of the communal governing bodies usual in French cities. In the fourteenth century the citizens of Paris under the leadership of Étienne Marcel, *prévôt des Marchands*, took advantage of the long struggle between the kings of France and England for the French crown to advance the interests of the city. A favorite objective with Marcel was to secure a suitable meeting place, or city-hall, such as the leading cities of Italy and Flanders, and many in northern France, then had. A convenient location for the municipal building was the Place de Grève, this being the landing place of the *Marchandise* which was near-



THE RECONSTRUCTION OF NÔTRE-DAME, THE ÉVÊCHÉ AND THE CLOISTER-CIRCA, 1595

From Hoffbauer

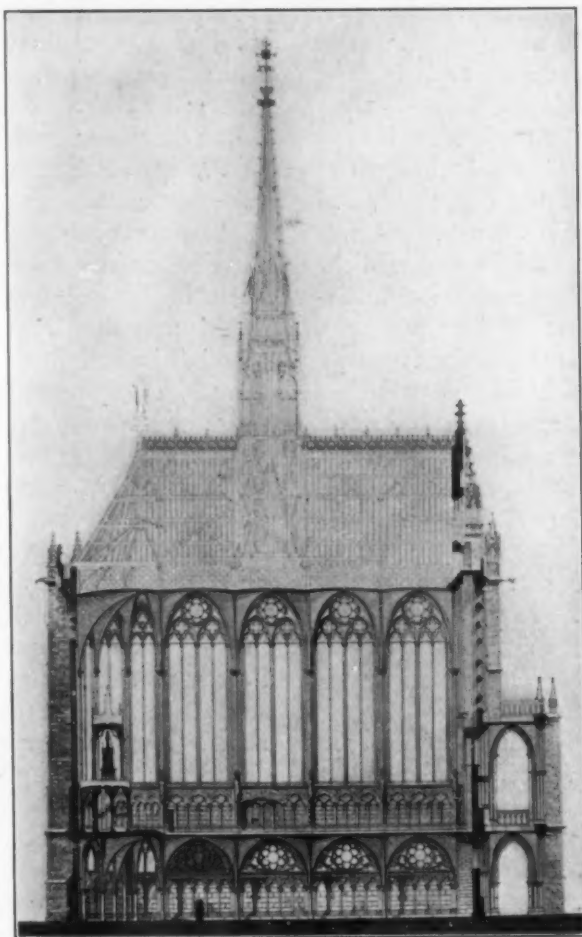
est to the Halles Centrales and therefore the most important. There was in the Place de Grève, moreover, a building which could be used by the city, the *Maison aux Piliers*, so-called from the open colonnade which formed its first storey. In 1357 this building, which occupied the entire eastern side of the Place de Grève, and was then royal property, was secured from the Dauphin, afterwards Charles V., by the adroit management of Étienne Marcel. The later Hôtel de Ville was erected on the site of the *Maison aux Piliers*.

THE ILE DE LA CITÉ AND ITS MONUMENTS

The artistic character of a medieval city was determined by the necessary *murs d'*

enceinte. There could be little civic life beyond the walls. The ever growing population was forced to bestow itself as compactly as possible. The streets were narrow and crooked and the buildings closely crowded together. All available space was used. Even bridges were built upon. This arrangement, or lack of arrangement, with all its drawbacks, undoubtedly had a charm of its own, which one may still enjoy, no longer in Paris, but in many other European towns. Medieval architecture was moreover entirely adapted to its fortuitous placing, and in its most perfectly developed state, the Gothic style of the thirteenth century was beautiful in a logical and sensitive way which has never elsewhere been possible.

In the creation of the cathedral, architecture gave expression to the largest social, moral and religious consciousness of medi-



THE SAINTE-CHAPELLE

A longitudinal section from the monograph of Decloux and Doury

eval life, and to its definite apprehension of civilization in the broadest sense. The cathedral was the bishop's church, certainly; but with the breadth of sympathy which was the saving virtue of the medieval clergy, the bishop threw it open to the people for their most important uses. It was the house of the people and towered over their individual dwellings as the life of the commune at large over that of its component units.

The first church of Nôtre-Dame on the Ile de la Cité was built by Childebert. Its ruins were discovered in excavations made in 1897 in the *parvis* Nôtre-Dame, and fragments collected in the museums of the Hôtel Carnavalet and the Hôtel de

Cluny give an impression of considerable beauty and importance. This building was still in use when the present cathedral was begun in 1161, Maurice de Sully being bishop and Louis VII. (1137-1180) king. The greater part of the new church was built in the reign of Philippe-Auguste. The choir was finished in 1190, and, at the death of the king, the façade was completed to the great arcade crossing the bases of the towers. The southern door is later, and bears the signature of Jean de Chelles, master mason, and the date February 12, 1257.

Nôtre-Dame is always lovely, dark and gray as it is. How much more beautiful must it have been when the stone was fresh and white from the Clos de Lias. South of the Cathedral was the évêché or bishop's palace, of the same date as the church, and an im-

portant element in the group. On the north were the cloisters, an irregular mass which occupied the eastern end of the island.

A small space called *parvis* was always kept open before Nôtre-Dame, and south of this was the great hospital of Paris, the Hôtel Dieu. A hospital as well as a school was part of every important religious establishment. The original Hôpital de Saint-Christophe was directly in front of the Cathedral, but was taken down in 1184 to make way for a street. The Hôtel Dieu was probably begun at about this time, in the reign of Philippe-Auguste. Unlike many other medieval matters, this hospital was well conceived. The halls were large and airy, with an excellent arrangement for separating patients. The later history of the Hôtel Dieu, however, belies its early promise. It was carried on bridges across the southern arm of the Seine, and became intolerable long before the Haussmann *régime* swept it away.

The royal palace at the western end of the island was at first a residence, but later the king lived there only when he held court. Finally it became entirely devoted to the administration of justice, which was separated from all other royal functions and definitely located at the point where the Palais de Justice now is. The reconstruction of the palace was probably begun by Philippe-Auguste at the end of the twelfth century. It is quite possible that the two round towers, Tour

d'Argent and Tour de César, which originally flanked the main entrance to the palace, date from this period. They were thoroughly restored by the architect Duc in 1855. The Tour d'Orloge probably dates from the reign of Philippe le Bel, and has been several times reconstructed.

The most important relic of the old Palais de l'Île is the Sainte-Chapelle, which was built in 1245 by the great architect Pierre de Montreuil. The king Louis IX., "Saint Louis," intended it to receive the crown of thorns, a piece of the true cross and other relics of the crucifixion.

The Palais de l'Île was the favorite residence of Philippe-Auguste, a great king and most public-spirited citizen, the true creator of medieval Paris. While walking in his hall, on the site of the present Salle des Pas-Perdus, he was so much disturbed by dust from the Rue de Barillerie, now Boulevard du Palais, that he ordered it to be paved with stone blocks—the first recorded pavement in Paris. The western end of the island beyond the palace was occupied by the king's garden. This has always been the finest point in the city, and was never finer than when Saint Louis held his *lit de Justice* under an oak with the old Louvre and Tour de Hamelin on either hand and Nôtre-Dame and the Sainte-Chapelle in the background.

For the dark side of medieval Paris we must look to the Halles Centrales, Cimetière des Innocents and the Châtelets.

(To be continued)

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THE VILLA CORSI-SALVIATI

BY B. C. JENNINGS-BRAMLY

Illustrated with photographs by Arthur Murray Cobb

HAD the architect who built the grand villa of the Corsi-Salviati, on the outskirts of the small town of Sesto, foreseen that such things as electric tramways were to be, he would have doubtless placed the long building further from the road than it now stands, separated from the rails by some five feet of stone pavement and a row of venerable stone posts. Perhaps the road itself was once upon a time wider, or the grounds opposite, now enclosed, may have been open, thus giving the passer-by a better chance of getting a full view of the long façade. At present this is impossible.

It is a very long, one-storeyed building — the great height of the rooms sufficing to raise it to fine proportions. The wide spaces between the windows are ornamented by a simple design painted in brown on the white stucco. There are only three

windows to the right and left of the entrance gates, which, with the rustic voussoirs of their arch and surmounted by a variant of the shell pattern, dear to renaissance decorators, take up a considerable space. The huge shield above the gates bears the arms of the Corsi, in heraldic language: "Per fess vert and gules a lion rampant counterchanged, debriused of a bend argent." This

is, of course, surmounted by a marquis's coronet. Other ornaments are the urns and small obelisks standing on the balustrade of the terrace which runs round the roof of the house. From the wings to the center of the façade these balustrades are interrupted and a volute rises in a bold curve to the height of an extra storey, in which three windows are pierced, a not very happy conceit, as the sky appearing through them gives this portion of the façade an unfinished



THE STATUES AROUND THE FOUNTAIN

The Villa Corsi-Salviati



THE GARDEN FRONT OF THE VILLA

look. To those on the terrace, however, these empty windows frame a grand view of the range of hills that border the plain to the north, from Florence to Pistoja.

The gates of the villa open upon a corridor leading into a *cortile* of no particular interest, but which has gates opening to the garden in a straight line with those from the



ONE OF THE AVENUES OF THE GARDEN

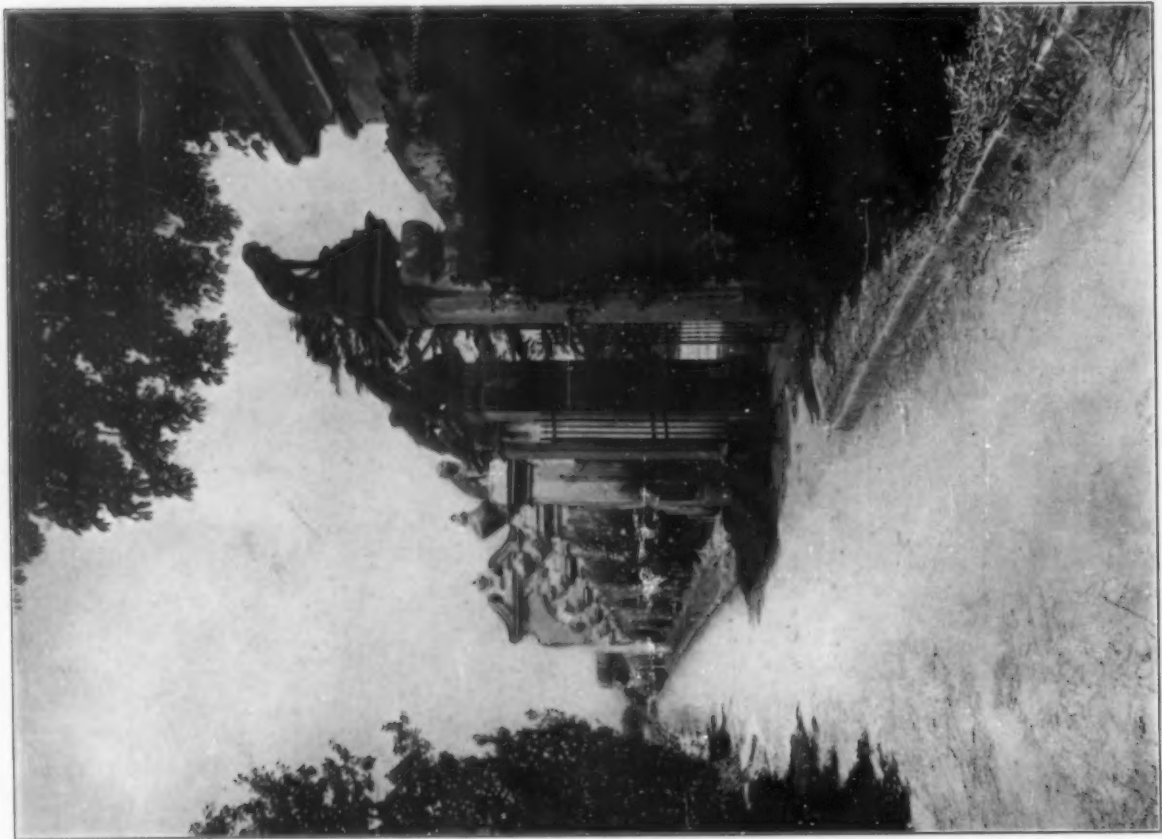


THE LONG VASCA

street. Once a year these doors stand wide open and he who wills may walk through and into the garden beyond. That is on the second of June, Corpus Domini Day, when by the rights and privileges of custom, the Holy Procession (and in its wake most of the inhabitants of Sesto), after leaving the church, follows the road till it reaches the Villa Corsi-Salviati, enters the open gates, wanders round the garden, rests for prayer in the beautiful chapel and then goes its way, visiting this and that place, till its prescribed route takes it back to the church of Sesto. On that day beautiful brocades, which have served no other purpose since they were woven over two hundred years ago, hang out of every window of the villa. Corpus Domini is one of the many picturesque religious festivals by which the life of the poorest Italian is redeemed from the monotonous drudgery to which the northern poor are condemned. The wonderful thing is that it should be possible to open so beautiful a garden as that of the villa, to the whole population of a town, without the liberty being abused. But so it is, and so we believe could it be only in Tuscany.

At different dates the villa has been flanked by buildings such as, to the east, a very long conservatory ending with the gardener's house, built in 1865, as a tablet informs one, by Marchese Francesco Corsi-Salviati—and to the west by stables, farm buildings and the *fattoria*, running altogether a length of 270 yards. Of the conservatory nothing can be seen from the road, on which side it only appears as a long wall ornamented by painted sham windows, a very common device in Italy, until these windows become real in the gardener's house.

From the garden these buildings do not form part of the villa, which stands forward alone, the rest falling back. The windows on the garden side are so much closer together that they leave no space for further decoration, which is reserved for the roof, round which runs the terrace, with the same balustrade ornamented with the same urns and obelisks, except where two loggias crown the ends of the façade. These are supported on four columns, the center ones being arched over to form a frame for a statue. Two more statues stand on the roof of each loggia.



THE WALL BETWEEN THE GARDEN AND THE PODERE



THE FENCE BEFORE THE ORANGE GARDEN

To the east a winter garden has been added, on which the long drawing-room opens, and to maintain the symmetry of the building, a wall, its coping curved in a bold volute and its plaster decorated by a sham window, has been built out to the westward.

The gardens of the Villa Corsi-Salviati are narrow in comparison with their great length. Built as the house is on the plain, the view from it was too limited to have to be considered. There was nothing to be seen but the

long lines of olive trees festooned with vines stretching far away towards the river. A very ornate wall was built to conceal this homely view, peeps of which are, however, to be had through tree-high wrought-iron gates placed at regular distances. The one facing the center of the house bears the lion rampant of the Corsi. The wall, plaster covered, with here and there a medallion in *rocaille*, is divided by pilasters, ending in capitals, on which stand figures in stone, of a less heroic type than those elsewhere in the garden, for these, on the wall, are mere mortals busy gleaning, reaping or grape-picking, and wear homely petticoats or knee-breeches, while those round the fountain be-

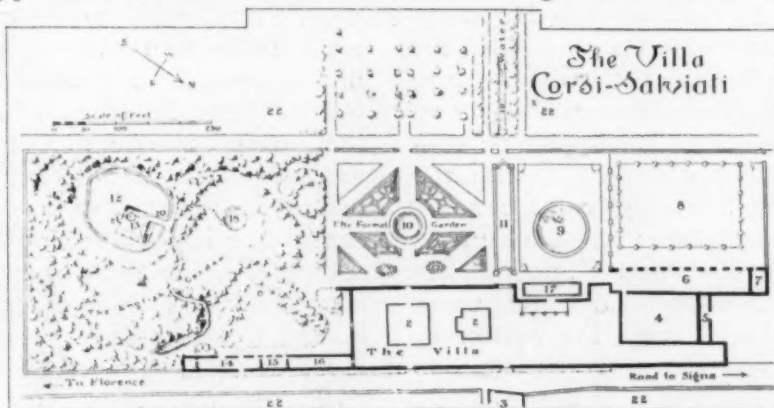


THE WATER LED THROUGH THE GROVE

either larger statues once stood there, or that these were placed long after the wall was built. Statues and urns stand alternately on capital and volute until the third of the three iron gates is reached. After that urns alone rise side by side.

The last of the three gates is so placed that, on the garden side, it faces a long, narrow stone-built reservoir of water, or *vasca*, surrounded by a low wall at the corners of which are statues. On the other or *podere* side the ground runs down slightly and the

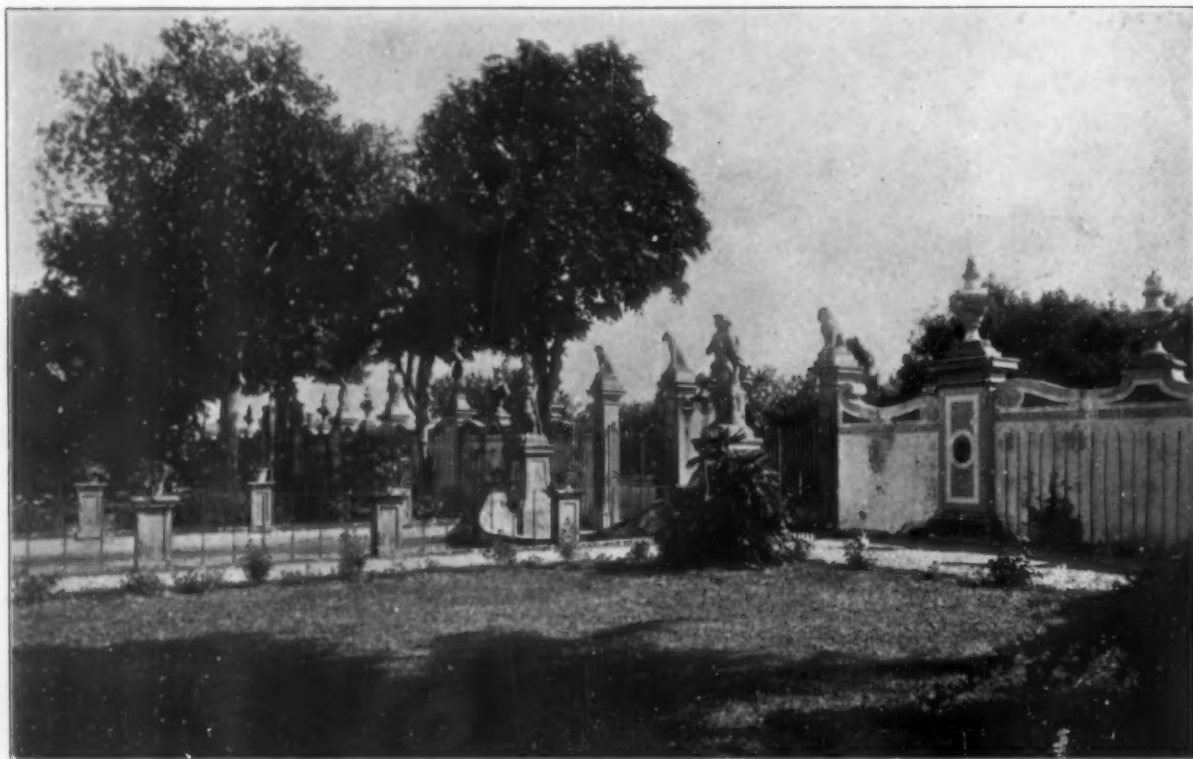
surplus water from the *vasca*, after bubbling up in a little circular fountain, whose marble rim is ornamented with dolphins, ripples down and away for five hundred meters along a



PLAN OF THE VILLA AND GROUNDS

straight gravel bed with now and again a stone step to trickle over. Its banks are of soft moss, and above it ilexes and bays spread their branches into a low arch, their leaves so close and thick that only here and there does the sun succeed in piercing through to flicker on the streamlet. At the far end, where the water is collected again in a basin, the wall was originally painted to represent a colonnade and distant landscape beyond, but time has faded these into a neutral

ling in the sunlight. Water lilies float on it, and maidenhair fern fringes the basins. A copy of Giovanni da Bologna's "Mercury," now in the Bargello, stands tiptoe on the slight pinnacle of the fountain which faces the house. The original statue was, it will be remembered, designed for a fountain in one of the Medicean villas. The pedestal that supports the statue springs here from a round basin from which the water overflows into a larger, deeper one beneath. Marble-



A VIEW POINT IN THE GARDEN WALL

tint which, from afar, gives a wonderful illusion of distance, so that now, looking down from the garden, there seems no limit to the view. This delightful bit of artificial nature must have been planned to rest eyes weary with the blaze of color close by, weary with the unrest of many statues, and with the dazzling sunlight flickering on the many fountains, for the garden itself is all formal beds, fountains and statues. The number of smaller fountains, besides the great *vasca* and a large round basin to the west of it, give it a peculiar charm and character. Wherever you pause you hear the ripple of water; wherever you look you see it spark-

rimmed, this is sunk a foot or more into the ground and is wide enough to allow some fine plants of an exquisitely delicate pink water-lily to spread their smooth leaves on its waters. A solid block of *rocaille* supports the upper basin, and round its base four vases for ferns have been placed. Its own two circles, then that of the gravel path which runs round it, outlined by the curve of four stone seats, the circle accentuated by four marble statues of Roman warriors, the whole backed by the brilliant colors in the flower beds, are very happy in effect.

Banana trees, *chamoerops* and date-palms are dotted here and there among the beds, and

one or two fine standard magnolias and some bushy pomegranates. The beds are masses each of either pentstemons or peonies, geraniums or pinks. Standard and creeping roses, of every shade of pink and crimson to Persian yellow, bloom everywhere, and there are bushes of white spiraea and syringa, hedges of sweet peas, climbing clematis, fragrant thyme . . . the name of all the flowers would fill a volume.

In the kitchen garden beyond the pilasters

their huge branches over a wide space, hedged in by bushes of ilex too, so that the sun can penetrate nowhere. Here a stone table or two and garden chairs make it a perfect resting place. Nor is the sound of water lacking to freshen the air, for, beside a deep rock-edged pool, looking cool and dark under hanging ivy, there is, beyond the trees, but close enough to be heard, a round fountain with a high jet of water. Verbenas of every shade make a most lovely border to

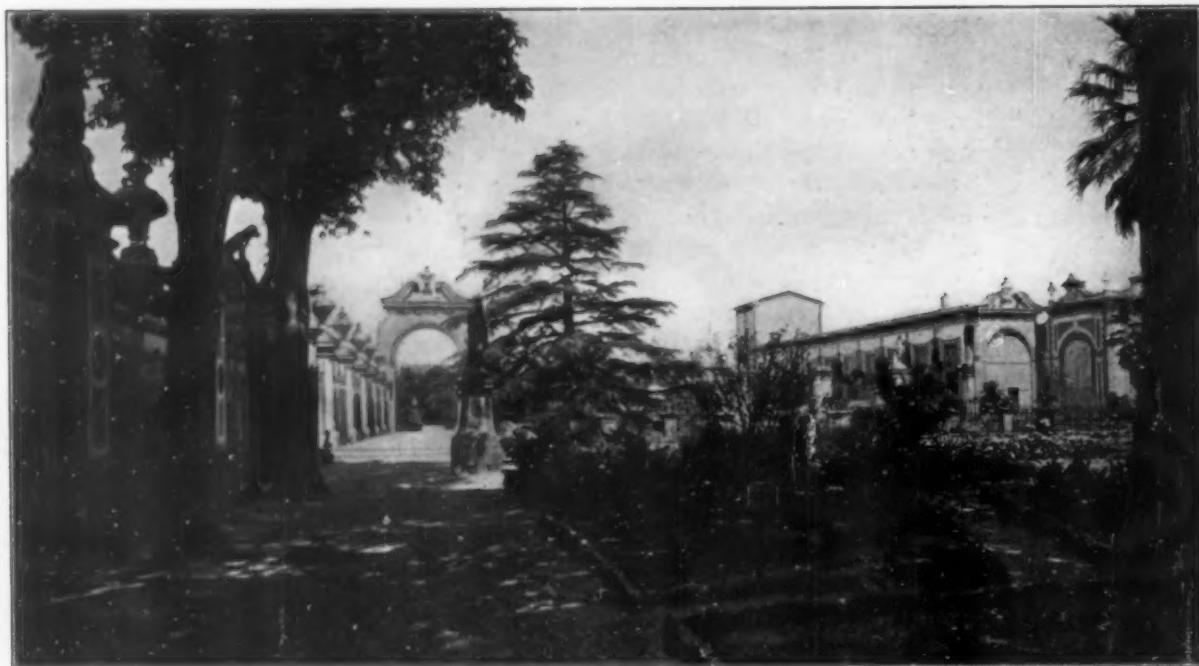


THE HEAD OF THE STREAM IN THE GROVE

and their much bedraped eighteenth century statues, figs, peaches, apples and pears grow in rows; the walks are dappled by the shade of many lemon trees in pots, of bushes of euonymus, forsythia and diospyros and mimosa, while the borders are bright with carnations, Shirley poppies, roses and madonna lilies planted in masses.

On all these the hot Italian sun is beating all day and the gardeners need all the water at hand to keep them alive. It is delicious to saunter away from the garden, beautiful as it is, and rest under the dense shade of some gigantic ilexes which grow in a group to the east of the formal garden, spreading

the fountain. These and a standard rose-tree, trained to fall down in long bloom-covered trails, are the only flowers to be seen, for from this point the garden becomes a charming little wilderness of shady paths, winding round a small lake, whereon are island and summer house reached by a rustic bridge, which completes the landscape. Among the many trees, beside ilexes, there are acacias, limes, poplars, planes, Judas trees, and some fine cedars and deodars. On the *podere* side this *jardin anglais* is surrounded by a wall, the plain continuation of the highly ornamented one in the garden. On the other, it runs along the length of the



A BOUNDARY WALK OF THE GARDEN

conservatory which is mentioned in the description of the front of the house, and here it is that some of the finest trees are to be found, such as a magnificent group of white poplars and a very fine deodar.

The conservatory is full forty feet long. Its walls are covered with *Ficus repens*. Tree ferns, palms, and orchids hanging in rustic wood and moss trays fill its long length; but a conservatory in Italy, however beautiful, can be little else than the resort of a botanist. In summer the heat makes a glass-covered space unbearable to anything but tropical plants and in winter the villas are not inhabited.

The Carnesecchi are known to have had a villa on the same spot

as the present Villa Corsi-Salviati certainly as early as the fifteenth century, if not before. This with the adjoining property they sold to the Corsi in 1502. The present was built on the site of the Carnesecchi Villa by Marchese Giovarini and his brother Monsignor Lorenzo di Jacopo Corsi and finished in 1660. Several artists, famous in their day, beautified its walls. The frescoes in the Gallery

are Baccio del Bianco's and one of the rooms on the ground floor is entirely decorated by Mose dei Zuccheri. One of the finest works of art in the house is a contemporary bronze bust of Sixtus V. (1585-1590), perhaps the most remarkable Pope of the sixteenth century.



THE RUSTIC SUMMER-HOUSE ON AN ISLAND IN THE LAKE



The Entrance Front of the House

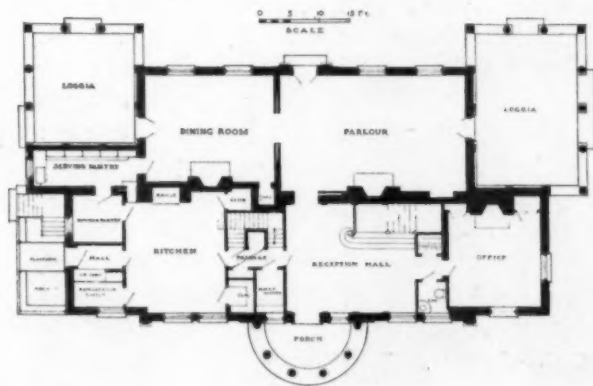
A HOUSE IN A SUBURB OF HARTFORD

BEING THE RESIDENCE OF FRANK CHENEY, JR., ESQ. AT SOUTH MANCHESTER

DESIGNED BY CHARLES A. PLATT, ARCHITECT

THIS house represents, as does all the work of its designer, a refined feeling expressed with perfect command and restraint, the result of which imparts to the house its distinguishing characteristic — dignified repose. The moderate height of the building, the sparing use of angles and curves, not to mention the almost unbroken roof and skyline, produce for the dwelling a restful self-content which it cannot but impart in turn to whoever may view or occupy it.

A subtle reflection of the window openings in the blocking course above the cornice completes a façade which owes its distinction to the satisfactory proportions of the wall surfaces and the well-studied size of the windows themselves. The dominant form is the rectangle, and so strongly is it emphasized that one charged to give this charming domestic style a name might easily term it the "rectangular," for in such an exterior as this is all the rectitude of classic and Colonial



THE FIRST FLOOR



THE SECOND FLOOR



THE FAÇADE OVERLOOKING THE LAWN

work, rid of pretentious ornament, yet retaining the selfsame divisions or units of design.

The front entrance feature, the doorway opposite leading to the terrace and lawn, the tiled piazzas whence the descending grounds may soon be viewed under a bower of vines supported by the overhanging roof rafters: these win the approval of the visitor while still the interior of the house is unrevealed to him.

A critical architectural eye may suffer when it is unable to trace the entrance feature on the interior plan; it may object indeed to this clear beginning of a broad external division which has no counterpart within or opposite, and bestows part of its dignity upon the kitchen closets; but a captious observer must conclude that this feature, like the pilasters upon the front, is merely decorative and aims not to subserve any rigid theory

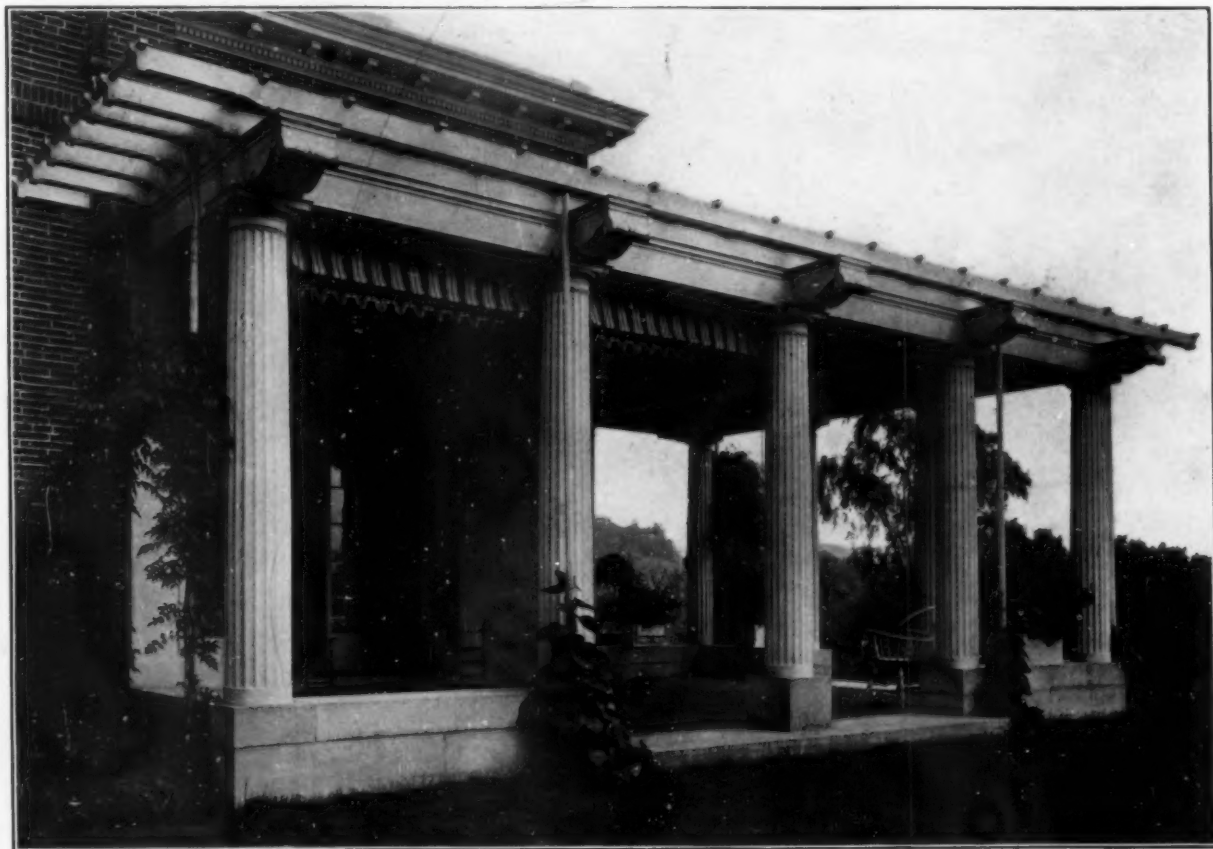
of design. The same eye is interested by the service to which materials have been put to gain numerous delicacies which to many observers are but invisible marks of grace. The bricks, for example, are red, and they are twice as long as the ordinary bricks and half as high, thus lending themselves to the long and low proportions of the wall of which they form a part.

The fine proportions of the entrance hall and the parlor denote the importance conceived of these

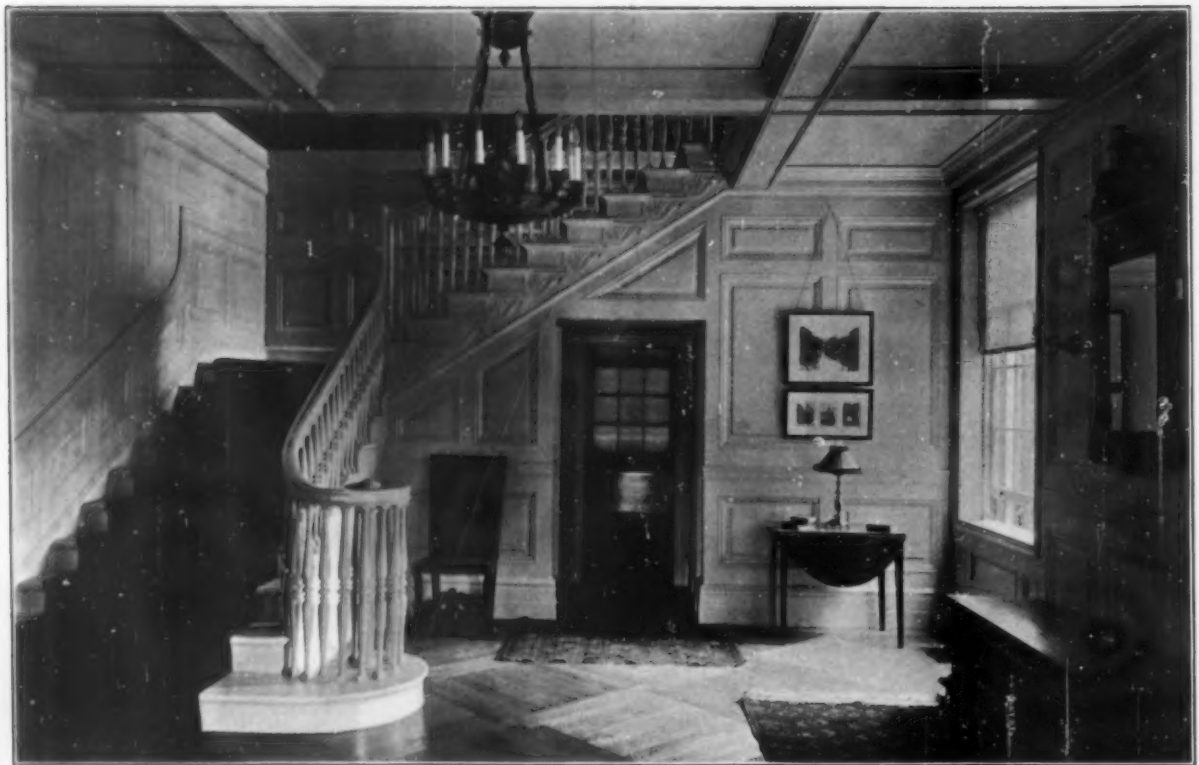


THE ENTRANCE FROM THE TERRACE

two apartments. Both are possessed of that spacious repose which comes of few but well-chosen furnishings and of leaving the broad wall-spaces nearly free from any interruption. These spaces are covered with brocaded silk of a rich old gold color, but rather plain design, set within panels formed of ivory-white woodwork. Unimportant doors are also covered with silk, and open "secretly," i. e. without any wood trim, thus leaving the broad silken panels unmarred. Exceedingly chaste is the



ONE OF THE COLUMNED PIAZZAS



THE RECEPTION HALL



THE PARLOR

entire interior effect, and it is enhanced by a few pieces of old furniture, fine antique mirrors and exquisite wrought metal work, much of which was obviously collected abroad.

The facings of the fireplaces are of the same kind of bricks which form the exterior of the house, but they have been skilfully waxed into indoor gentility. The floors—largely

exposed as they are—are unobtrusive in themselves, for the herring-bone pattern formed by the oak strips is one to be sought in order to be discovered. Solid dignity is the impression one obtains from examining how things are made, as well as how they appear, and in this the house properly emphasizes a characteristic of its own locality.

A PAUSE in the Manhattan Bridge controversy has been ended by a declaration on the part of the New York Art Commission that a board of engineers of recognized expert ability should pass final judgment upon the respective structural merits of the eye-bar and the wire cable systems,—from which it is to be supposed that, regarding the matter of design, either system is satisfactory to a Commission which is limited in its jurisdiction to esthetic questions only. An eminently satisfactory design based upon the former method of construction has been prepared, made public and officially approved. Exactly why the whole matter should be reopened and the bridge redesigned is not to be explained. Certainly it is not a question of civic esthetics, but of politics, and of a partisanship existing among official engineers for or against a certain theory of construction. It is the architects who are commonly supposed to be the theorists; but in this matter they have proved themselves a most adaptable fraternity. If it is not the first architect who conceived the bridge, it is another firm that quickly renders in architectural terms an entirely different structural form. Meanwhile the attitude of the Art Commission repeats the adage that “there is more than one way to skin a cat”; a serious question of profession ethics among architects is opened; and public interest is focused upon a detail, being withdrawn from the vital point of preventing a repetition of such an esthetic disaster as the Williamsburg Bridge.

DURING the past summer efforts have been made in several cities to relieve the monotony of closed houses forsaken by those people who habitually spend the warm weather out of town. The simple expedient of the window-box filled with flowers has not only transformed each house-front,

but has enlivened and beautified the aspect of entire blocks. Instead of the mute windows heretofore left to collect dust inside and out, despite newspapers stuffed within quickly taking on the air of preserved yellow journalism, have been seen masses of geraniums and nasturtiums and refreshing beds of green foliage, all wreathing pilaster, window-sill or column. In some of the Western cities residents were influenced to thus embellish their houses by the work accomplished in the schools and the rivalry between the pupils in rearing the finest window garden and thereby obtain a prize. In Philadelphia an appeal was made by the City Parks Association to residents in five consecutive blocks of one of the principal streets. A request that window-boxes be put out about May 1 was accompanied by the hint that “a very pretty window decoration can be secured for three dollars a window, complete, including plants, box and brackets.” The names of florists were given who would supply and fill such boxes and, at a slight additional charge, would keep them watered and tended during the season. One-fourth of the persons so addressed replied by adorning their houses in the manner described.

Those whose occupations hold them prisoners in town have grown not only to notice these refreshing spots along the streets, but as the flowers have budded and bloomed, they have learned to watch and love the tiny gardens in which, as daily passers-by, they have taken to themselves the interest of the owners who have fled. And now that these owners are returning and the houses opened, the window garden might be appreciated by the occupants of the houses also. But the summer has waned, the flowers of the season are fading, and the question arises, should the window-box be deemed appropriate for the summer only? Certainly not. When

cold weather has drawn sap underground and human life within doors, the desolation in city streets might easily be overcome by the display of winter or all-year-round window and balcony gardens, containing evergreens, rather than herbaceous plants alone,—for evergreens, be it remembered, are better suited than all other kinds of plants to closely associate with architecture, harmonizing as they do with the necessary formality present in every city house-front. If one group of plants only can be supported there is the problem of combining with the summer flowers at least a few things which will remain green throughout the year. Better yet would be the plan to have a winter box ready to replace the "season window-box."

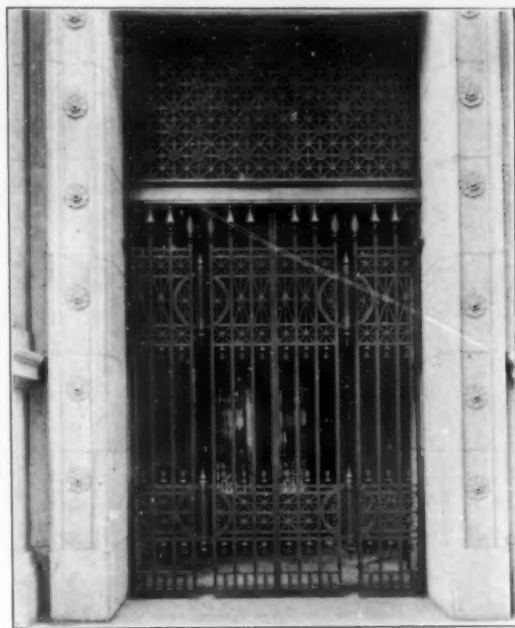
THE decoration of city windows and balconies has been for many years encouraged in London, and with even more zeal in Paris. In the French capital the municipal authorities have offered prizes for the best floral decorations. Where every apartment has its balcony, as is the case in Latin countries, a display may be more easily made than if the garden be confined to the window-sill alone. For this reason balconies should be regarded as a more necessary feature of our dwellings than we have been wont to consider them—as much to be desired as the bay-window "for seeing up and down" the street. In many cases, we fancy, architects have not suggested balconies for dwellings for the reason that if built, they remain unused and unadorned. The interest in gardening, and in beautifying cities, should in future create a demand for these features so easily obtained, as the alleys of Italian quarters testify, and architects must be induced to supply them.

"IN ENGLISH HOMES" is a volume which shows by means of photographs taken by Mr. Charles Latham the interiors of English country houses of the manorial type. The examples embrace a wide range of England's architectural history, from the ancient and now decaying old halls such as Haddon, Little Moreton, Smithells, Bramshill and

"In English Homes," by Charles Latham. 421 pp., folio, with many half-tone illustrations. Imported by Charles Scribner's Sons, 1904. Price, \$15.00 net.

perhaps fifty others to the modern Sandringham and the new "Deanery" at Sonning, the latter designed by an architect of our own day, Mr. E. L. Lutyens. Here are great baronial halls, magnificent galleries, libraries of cultivated wealth, firesides where many generations of noble families have been reared. To contemplate these is to admire what was both the cradle of a domestic race and the expression of a mature art. That art clothed rude necessities with the grace of Britain's most prosperous ages, and rendered these manor houses such that early American builders and those of our own times still regard as ideal settings for refined and comfortable living. And yet these must be taken by us with qualification and utilized with care. Even the memory of feudalism can no longer lend grandeur to the great hall or give a plea of truth to such architectural forms as tourelles and battlements; the age of legitimate half-timber construction has now passed away forever; those long galleries are useless in a land where democracy puts a check upon pomp and pageantry; those great bays exposing half a room to chill glass are unsuited to Yankee winters. New materials and new means of producing them give rise to new architectural forms.

Upon the other hand the lessons which these interiors will always hold are the grandeur of finely proportioned rooms, the magic of ingenious paneling, the dignity of restraint in furnishing apartments having in themselves an architectural message, the frankness of exposing the true character of materials. Rich effects of beamed ceilings may here be studied, the decorative use of large areas of unglazed bookshelves, of carving rightly placed and the superb effect of large portraits if well hung against a sufficient background. All of these fine old places are throughout the work illuminated by the instinct of an artistic photographer, not only technically skilled in his art, but possessed of unusual judgment in selecting his points of view and the best conditions of light. The letter press must necessarily play a secondary part in a book so largely devoted as this is to pictures. It is very interesting reading, however, and is given largely to the history of homes that really *have* a history and a long one.



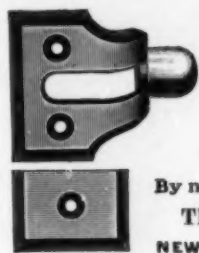
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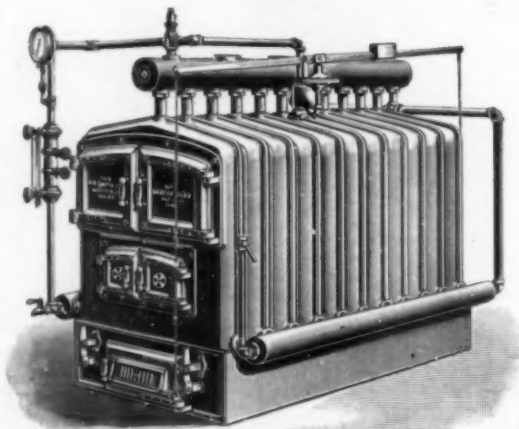
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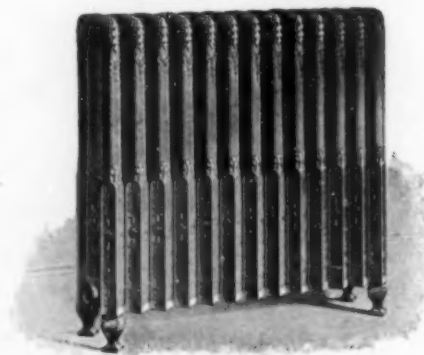
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