



A Magazine devoted
to Architecture Garden
and Decoration

Vol. II.

JANUARY, 1902.

No. 1.

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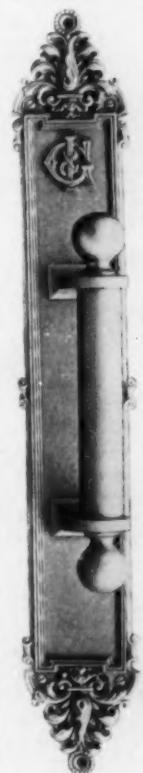
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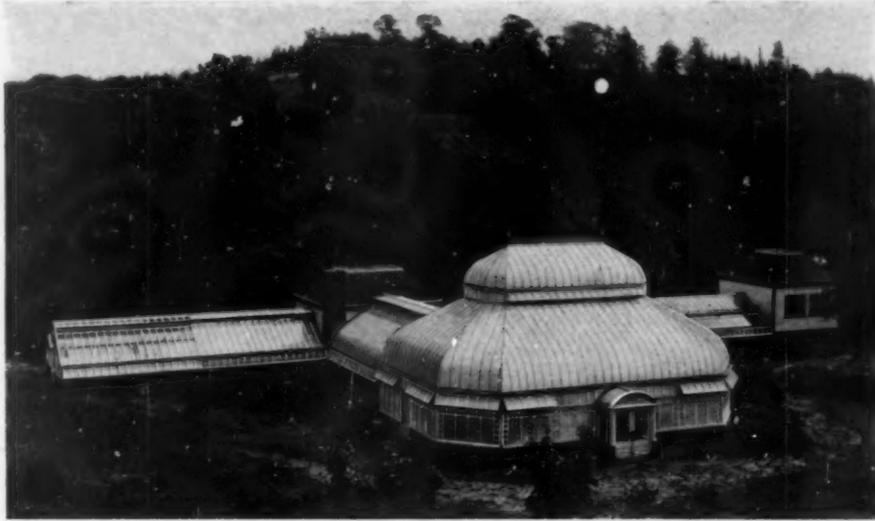
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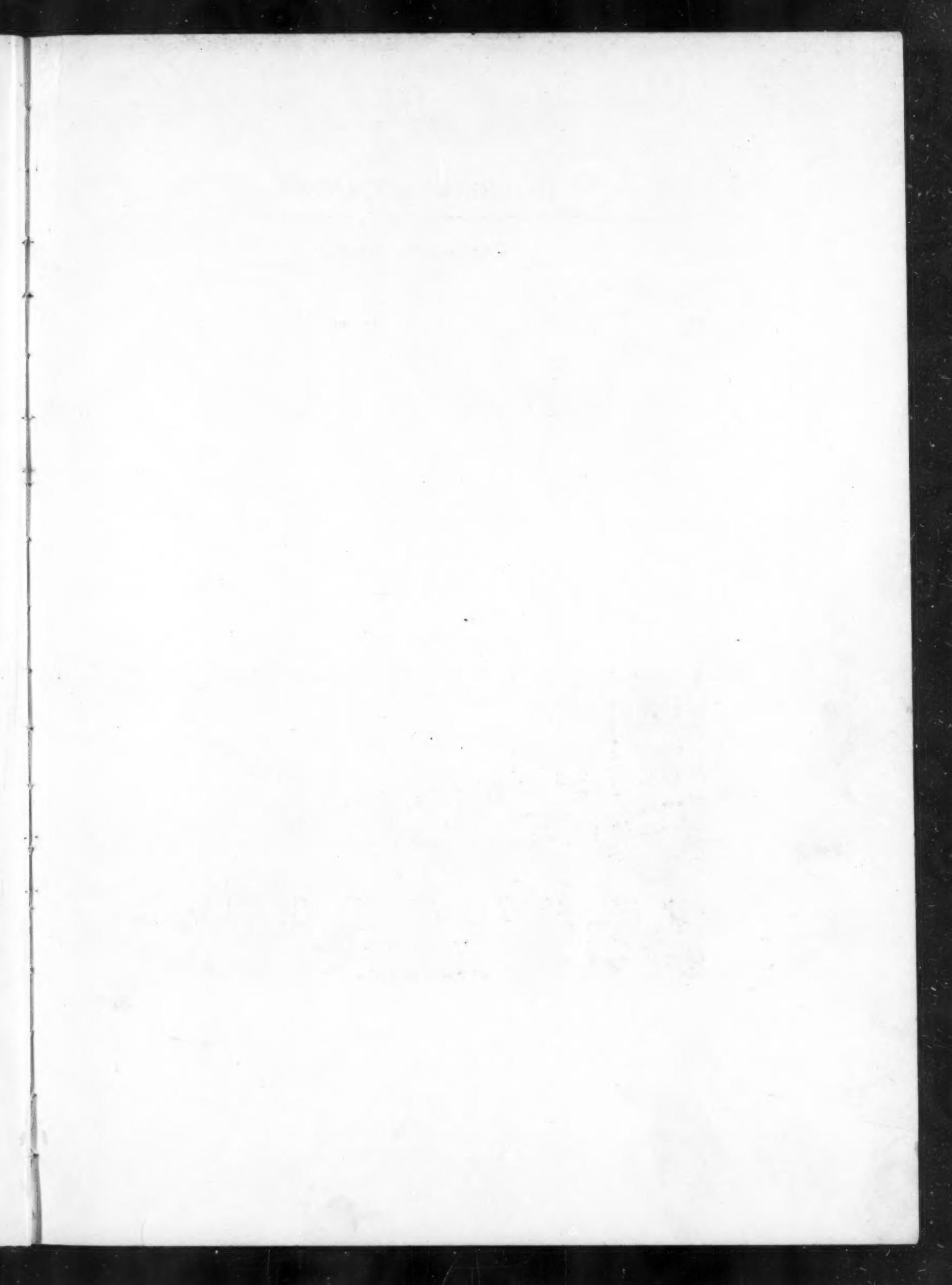


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STEPS TO THE EAST FLOWER GARDEN
BELLEFONTAINE

House & Garden

Vol. II

JANUARY, 1902

No. I

BELLEFONTAINE

AT LENOX, MASSACHUSETTS.

Designed by Carrère & Hastings, Architects.

I.

UPON the hills which surround the old village of Lenox are modern homes of a most extensive type. Beyond the elm shaded common, along excellent roads fairly ringing under the foot, one finds the country-side in possession of city folk bearing well-known names of Manhattan. These new places differ from the old homes of the neighborhood as new needs of domestic architecture have parted from the New England ideal of a rectangular dwelling of wood with perhaps a pediment and pilasters. The severe simplicity of old landmarks has little influence upon the new, and in picturesque massing and coloring the recent buildings surpass each other toward the goal of variety.

The tranquillity of a New England village has given way to modern splendor. During the last century Lenox was a centre of life sufficient to itself and

not the summer suburb of a great city. It was then that a circle of literary people made its home here and impressed with dignity and refinement the little focus of Berkshire activity. Hawthorne wrote his "House of the Seven

Gables" here and Lenox history bears the names of Frederika Bremer and Mrs. Kemble.

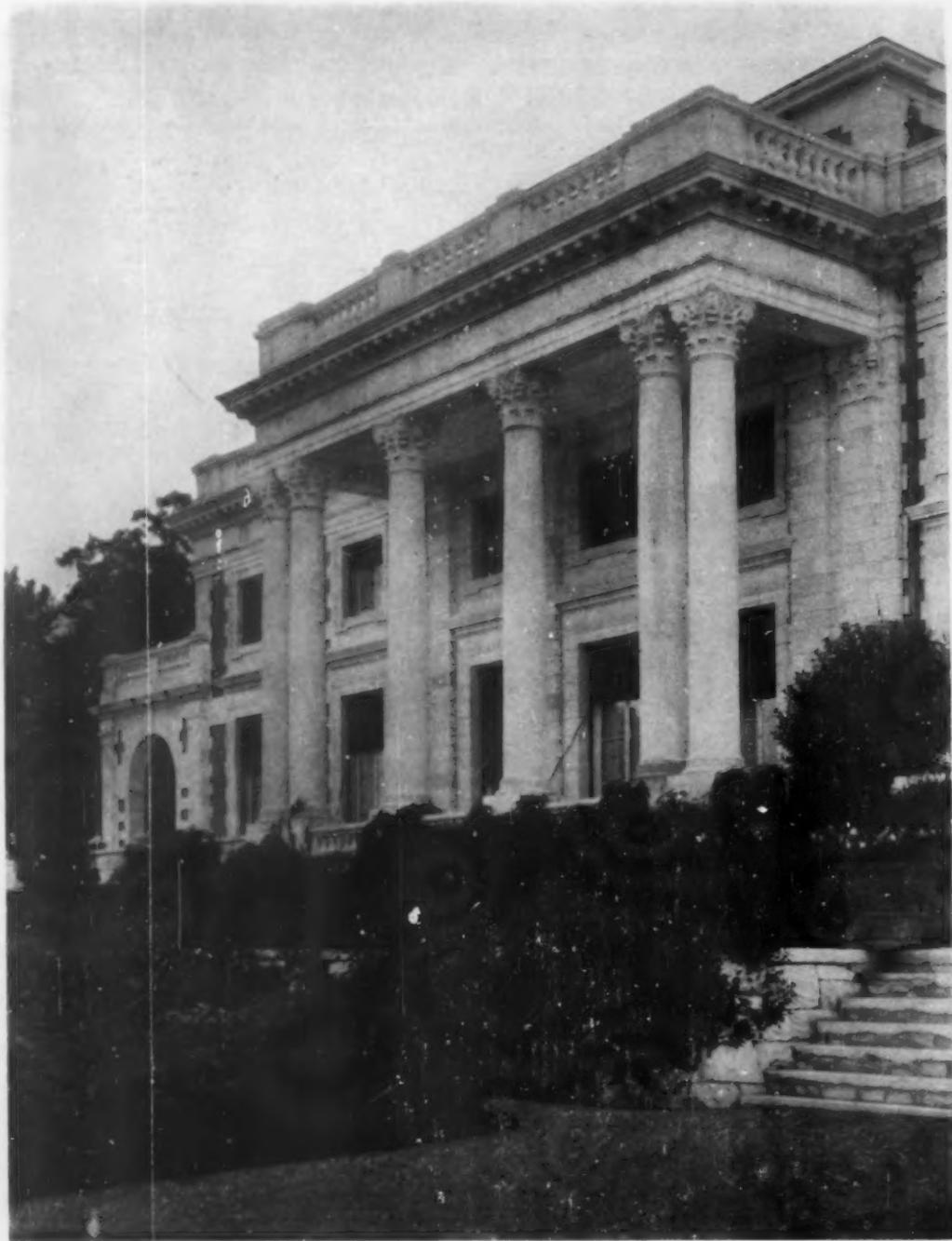
Many of the new houses are placed close to the road where spacious entrance drives swing through their porte-cochères, suiting the formality of first approach. But the other sides of the houses, where living rooms are removed from public view, have always a delightful outlook over descending hill-sides to streams and to distant woods. It is these views of a country lying well between the extreme of



STEPS TO THE TERRACE

dull flatness and abrupt severity which are the attraction of a Berkshire home, which welcome with quiet refreshment those who

Bellefontaine, at Lenox, Massachusetts

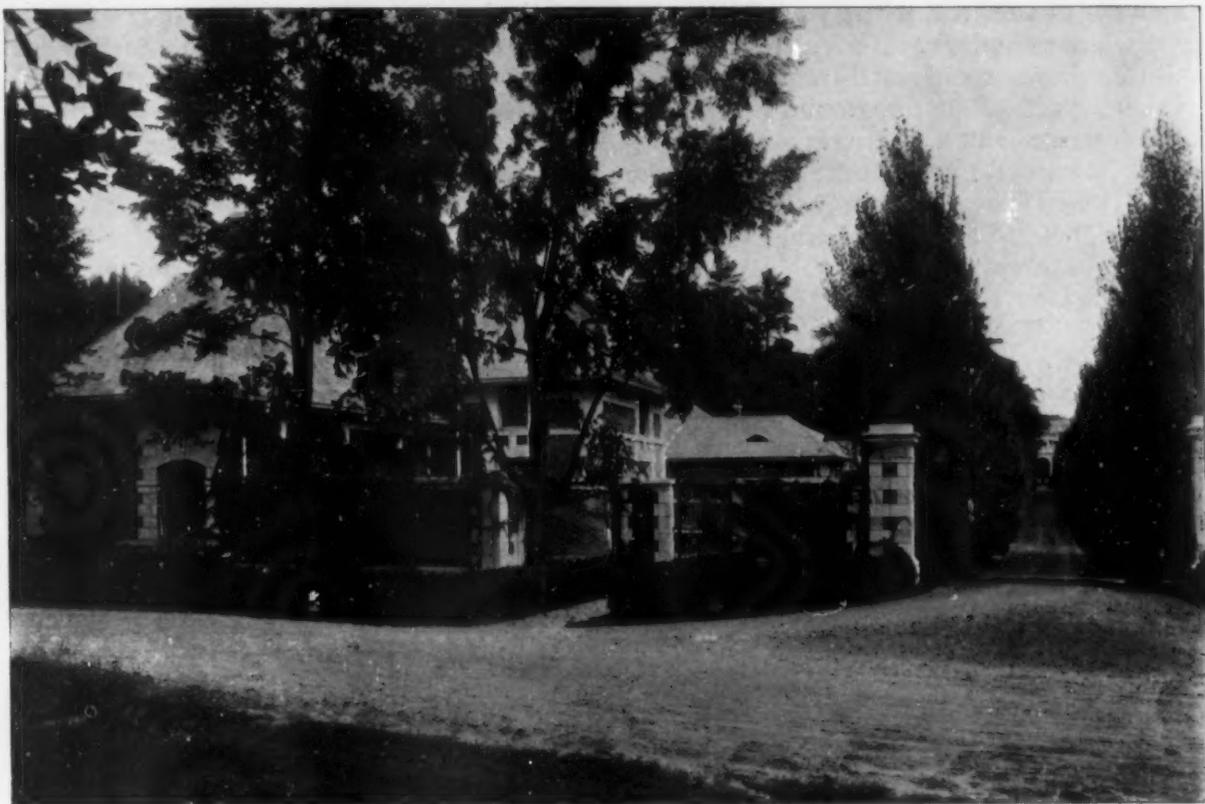


THE MAIN PORTICO

BELLEFONTAINE

return in September or October from the sea-beaten coasts at Bar Harbor and Newport. Far from the highways, also, distant

heights of ground commanding lower rises bear large domestic establishments. Stables, barns and green-houses widely separated



THE ENTRANCE AND LODGE

BELLEFONTAINE

reveal the great size of the properties. Acres of closely clipped lawn skirted by hemlock hedges and asphalt walks extend far out from the village and obtrude themselves upon a rural landscape.

With too much eagerness perhaps have we set out country homes near the skylines of our lands. The pleasure we have in a wide prospect tempts us to extend the view as far around the circle as possible. The result is frequently a restless and needless interruption to the natural scenery. Where this has not been done and where architecture instead of



THE END OF THE AVENUE

breaking rudely in upon Nature has only added a new beauty to it, we see in the house and graceful avenues of Bellefontaine. Before this monumental home is a broad gently rising upland continuing to a wood and then on to the hills of the village. Just before the wood stands the house. The wide façade and lateral lines of trees lying at right angles with the public road send the visitor on where he may look back and see at one view the stately and dignified whole.

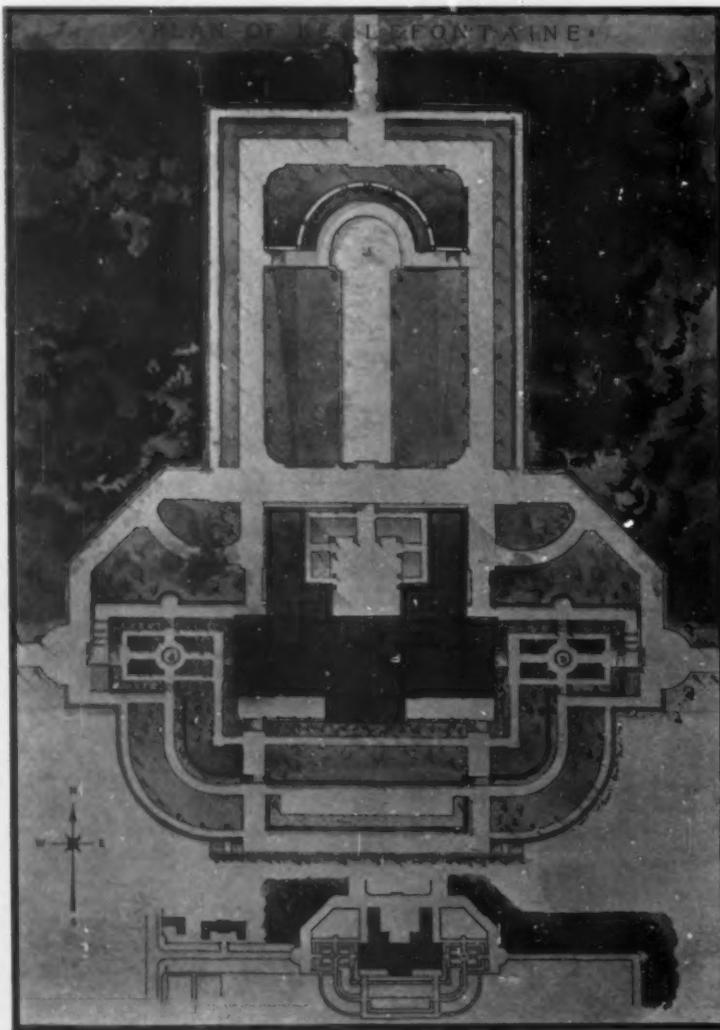
A wide foreground of meadow becomes a clipped lawn sloping up to

Bellefontaine, at Lenox, Massachusetts

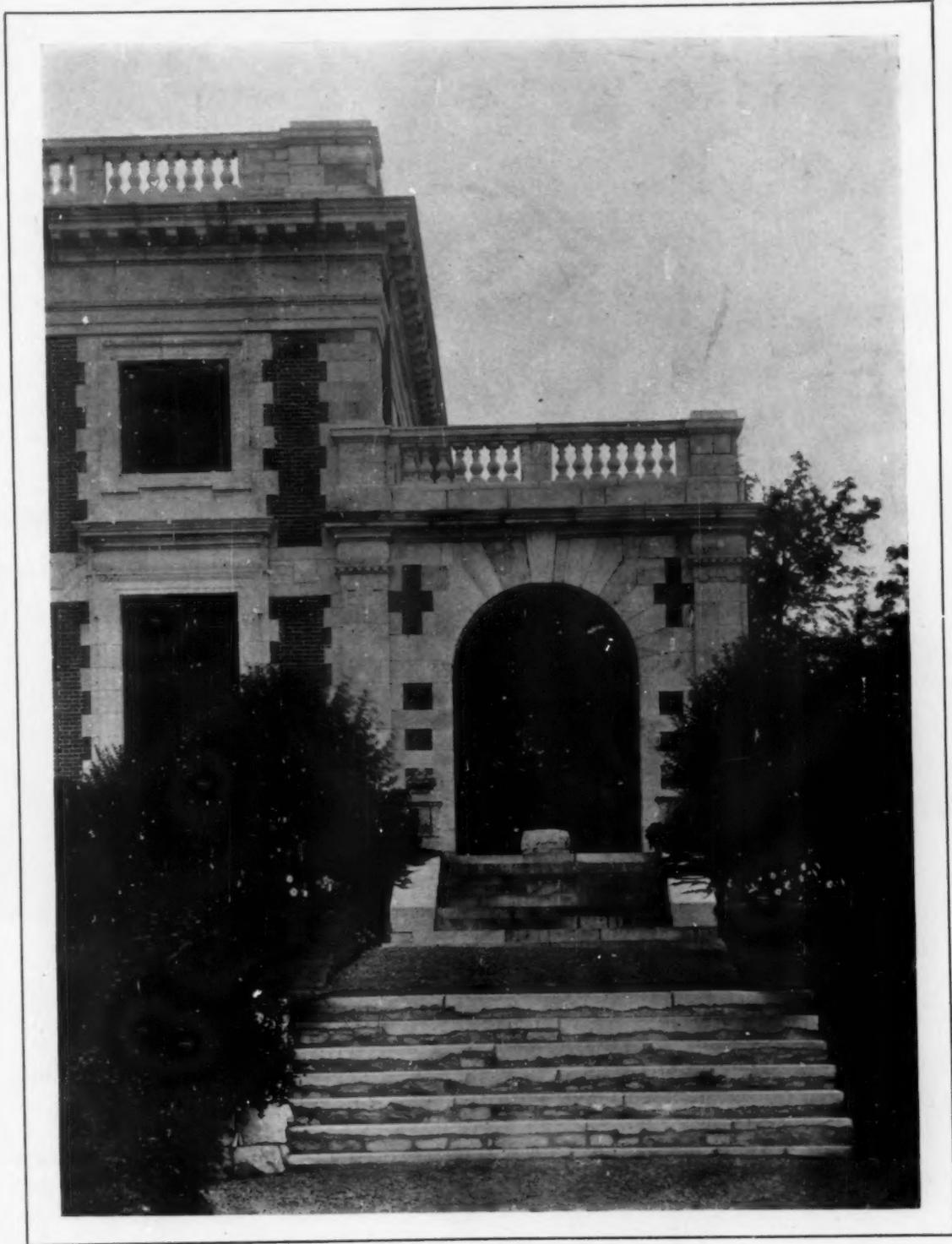
the walls of a terrace, where vines fall loosely over white stonework. Above are walks and masses of flowers and small grass plats, carrying the green of the foreground to the base of balustrades and a white two-story colonnade. Attached to these are the walls of the house itself whose delicate colors dissolve above into a light sun-filled sky. From low arcaded porticos rows of Lombardy poplars extend upon each side like outstretched arms. Above their sharp young tops wave forest trees in one dark background. Architecture is here surrounded by conditions which give the highest effect. How the scene would have pleased an observer like Mr. Hamerton! Quite unconsciously of his dictum his three requirements for the setting of a house have been fulfilled. The "pedestal," he desired, is the rising lawn; the "margin" is the sweep of land bounded by the avenues; and the *adossement* is the forest. Viewed from a greater distance all the hills of Lenox would increase the value of the last. Thus Bellefontaine appears from the Stockbridge Road. It is a formal type of country home, to be sure, and its beauty is not one of loose picturesqueness. But we shall see in approaching the house, in walking the lawns and terraces, that formality of form ceases where walls and columns meet the

ground. From that point Nature's call for freedom has been heeded and the problem of setting a dignified structure with unyielding Renaissance lines in the midst of rolling, almost mountainous, country has been ideally solved.

Natural and artificial objects replace each other at successive stages from the soft meadow below to the focus of Art in the house itself. Had a poorer judgment led the design the whole property would have been stiffly surrounded and marked off by walls of cut stone and cold gray concrete walks, where walks were not needed. But these false accessories do not follow the traveler along the Stockbridge Road crying "Within us is Bellefontaine!" One lofty and impressive gateway marks the main entrance from the road. At this point the avenue commences and one approaches the house between two parallel lines of slender trees. When the sun is low the thin trunks make bars of shadow across the path and the fancy sees a long low flight of steps leading to the distant house instead of the smooth Macadam avenue. After passing the superintendent's house on the left, just inside the gate, a spot of light across the road is the only interruption in the long perspective. It is the entrance to the stable which stands



THE PLAN OF BELLEFONTAINE



AN END PORTICO

BELLEFONTAINE

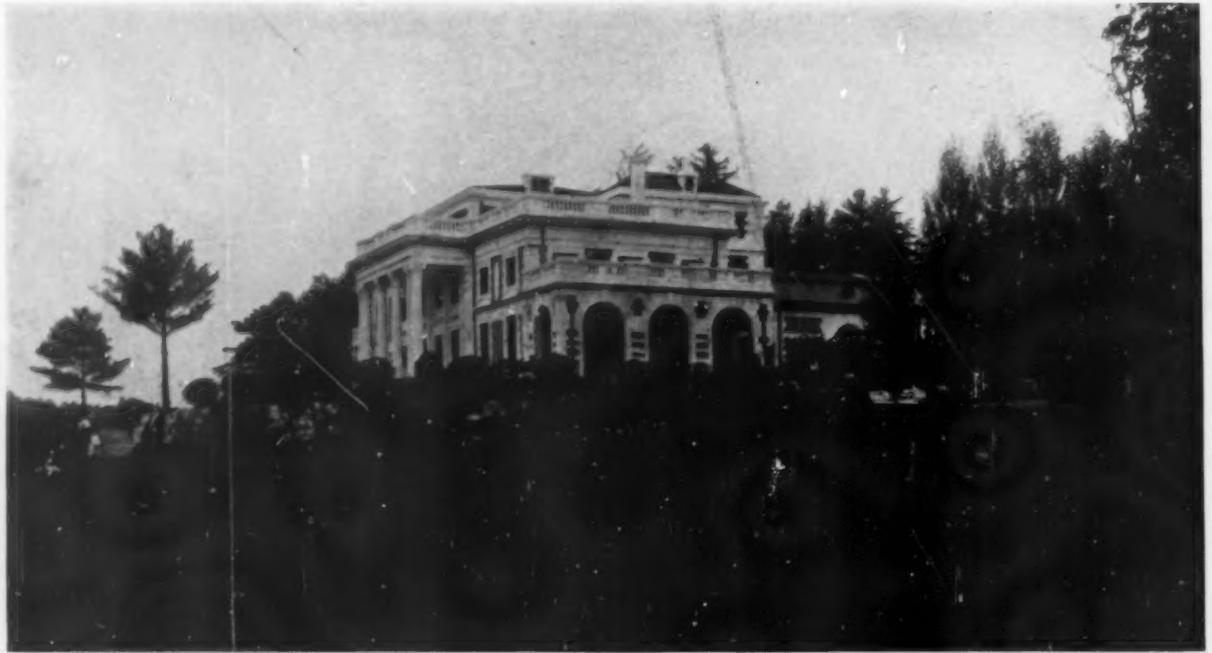
Bellefontaine, at Lenox, Massachusetts

on the left, around a courtyard enclosed within a high brick wall. The axis of the building crosses at right angles that of the avenue.

Continuing toward the house an arcaded portico shines in full sunlight beyond the shadows of the avenue and is framed like a picture in the cleft between the trees. At the bottom a low stone wall half-covered with creeping vines, retains a flower garden. Several stone steps ascend between two sentinel *cupressus Lawsoniana* to walks of broken stone which enclose and intersect four parterres. There is a freedom in the planting and skilful massing of flowers and bushes

within the terrace that gives a level setting to the building on three sides.

The drive turns to the left after leaving the avenue and goes on past the service wing of the house to the great formal courtyard cut into the woods, and of which we shall have more to say in another paper. But we have now turned to the right from the flower garden and we are on the grassed and planted terrace before the house. This space is divided into two levels of almost equal area and, though crossed by three walks near the edges, it has been kept as a quiet and unobtrusive foreground. There are no parterres here and only

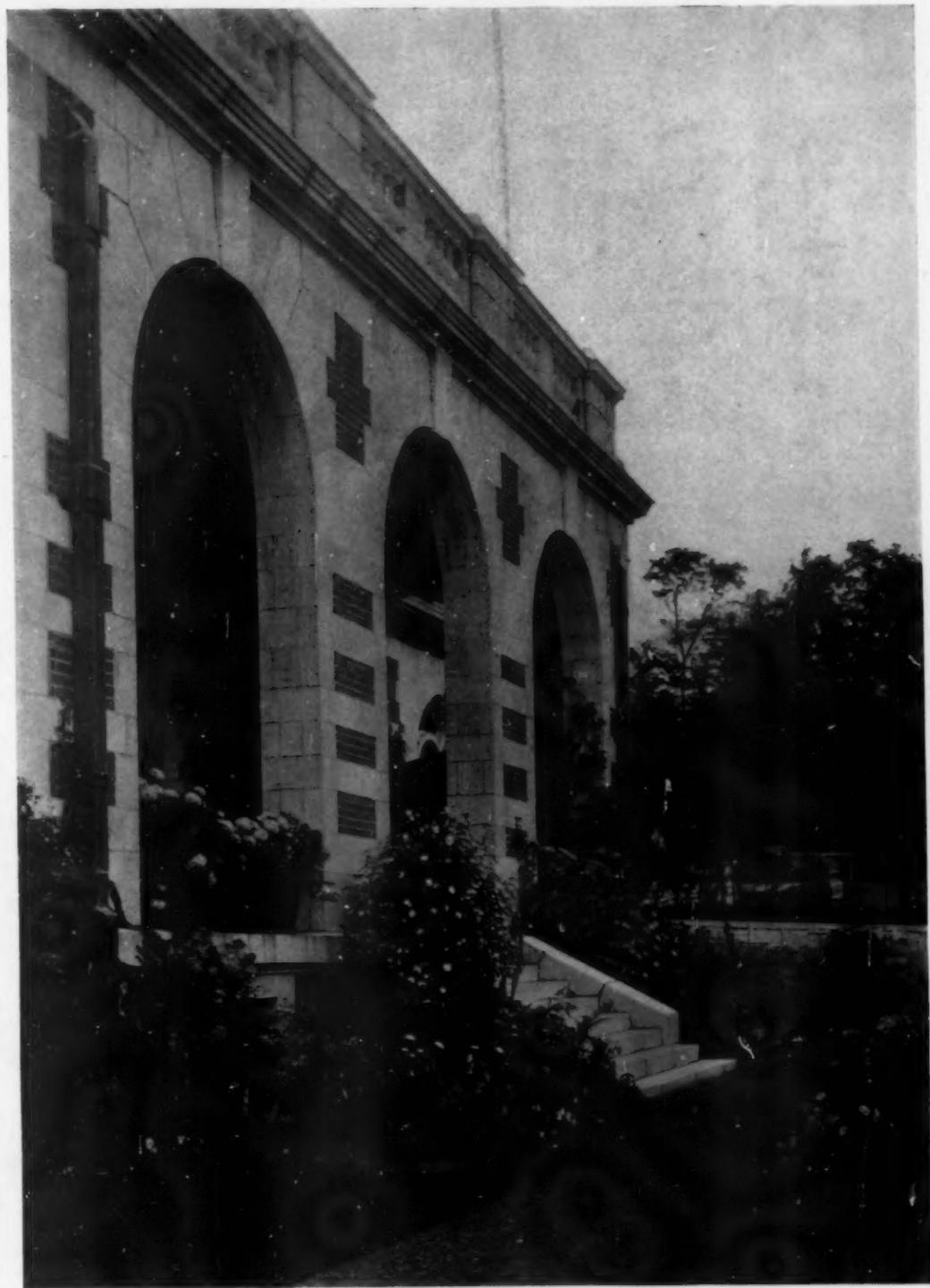


THE HOUSE FROM THE LAWN

BELLEFONTAINE

against the walls so as to give variety to the architectural lines and yet to preserve them. The beds are pied with petunias, nasturtiums and hollyhocks, while hydrangeas in boxes have been placed at important corners or at centres of spaces. A profusion of foliage crowds out upon the walks. The red *lychnis chalconica*, the *rosa rugosa* and the yellow *rudbeckia* are brilliant before the shadows in the arches of the portico. In the centre of all an Italian fountain plays a tinkling stream into a low basin and is an effective light object in the long perspective of house and avenue. There are two of these gardens, one at each side of the house, and they are enclosed

small clumps of shrubbery and flowers interrupt the lawn. The shrubs, becoming thicker on the upper level, reach up to the very bases of the great columns and hang over the balustrade. Standing in front of the central colonnade one looks between two stone pines across the descending fields. Below to the right are the greenhouses, and beyond is the barn; but these buildings are far enough away and below the eye to leave the wide view unmarred. It is a country of broken outlines of hills and many hues of wood and field passing into distant blue. The highway far off to the right, descending toward the south, is lost in a first few hills which hide



A WALK OF THE EAST FLOWER GARDEN

BELLEFONTAINE

Bellefontaine, at Lenox, Massachusetts



THROUGH A PORTICO

BELLEFONTAINE



THE STABLE

BELLEFONTAINE

from view Lake Mac-keenac, called by the Berkshire folk "The Bowl."

The porticos at both ends of the house are important elements not only in the plan and elevation of the house itself, but in the surroundings, for several long axes meet and cross upon them. They provide the only outdoor living-space sheltered from the sun and rain, and it is well that not only the flower gardens spread a beauty a few feet below the marble floors, but that most of the best vistas of Bellefontaine can be enjoyed from under the



ENTRANCE TO THE STABLE COURT

arches. Upon the east the view down the poplar avenue (corresponding to the one by which we have approached) ends in a semi-circular pergola, placed so as to face the house and at an angle of the dense background of wood. The drive now leaves the shelter of the poplars at right angles and skirts the straight edge of forest which flanks on the east the fields before the house. We have thus traversed the southern front of Bellefontaine. The north side of the house with the formal garden we shall see in our following number.

THE BEAUTIFUL NECESSITY:

BEING ESSAYS

UPON ARCHITECTURAL ESTHETICS.

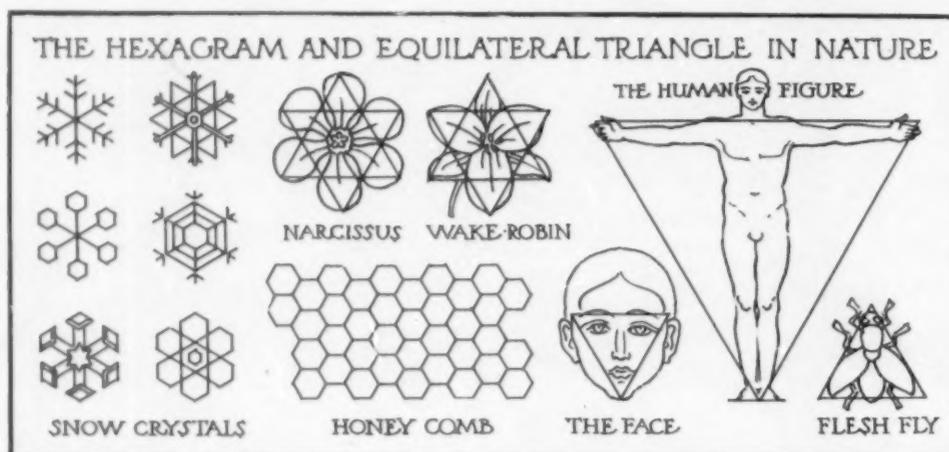
THE RULE OF THREE.¹

WALTER PATER has said that all art constantly aspires towards the condition of music. This is perhaps because all art has its root in number, being in one of its aspects only a system of harmonious numerical ratios, of which music is the direct sensuous expression. Everything in its last

and mystic symbol, popularly known as Solomon's Seal, or the Shield of David.

It appears that this, the equilateral triangle, taken singly, doubled, and in the form of the regular hexagon, is one of nature's archetypes, or universal patterns, for it occurs in the snow-crystal, in the bee's cell, in flower forms without number, and it can be traced, —though more obscurely— in insect and animal structure, and even in the body of man himself.

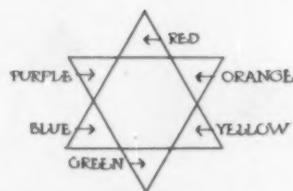
It is not surprising that a figure of such significance in nature is of importance also in



analysis is number; and geometry is the manifestation of number in space. The ancient Pythagorean precept, and the latest generalization of modern science meet here on common ground.

When ideas enter phenomenal life they assume perforce a threefold aspect. They appear as cause operation and effect; or they take on the three dimensions of length breadth and thickness. Of this number three, an equilateral triangle, the simplest of symmetrical plane figures, is the geometrical equivalent; and if this pair, one of the two symbolizing time, and the other symbolizing space, be represented by means of intersecting equilateral triangles, forming a hexagram, the resultant figure is that ancient, beautiful,

art, for art is "idealized creation,"—nature carried to a higher power by reason of its passage through a human consciousness. According to Schopenhauer, it is possible to resolve all music into two chords, the dominant seventh, and the tonic; one of longing and striving, and the other of rest and fulfilment. These are to be conceived of as the interlaced equilateral triangles of harmony,

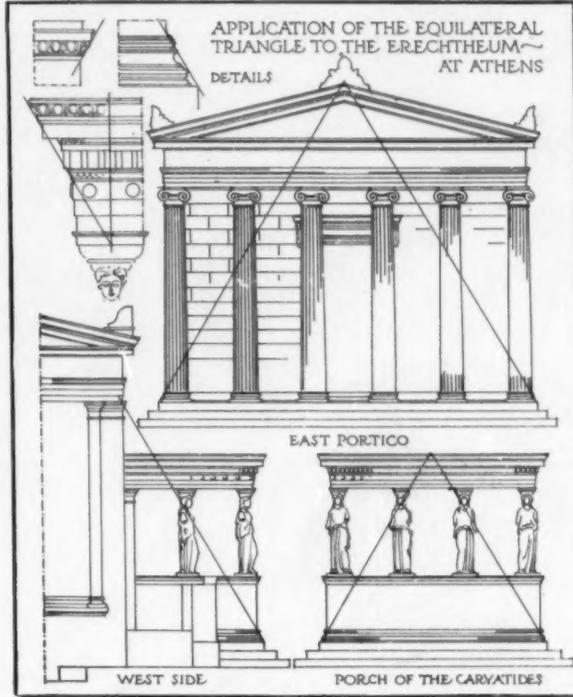
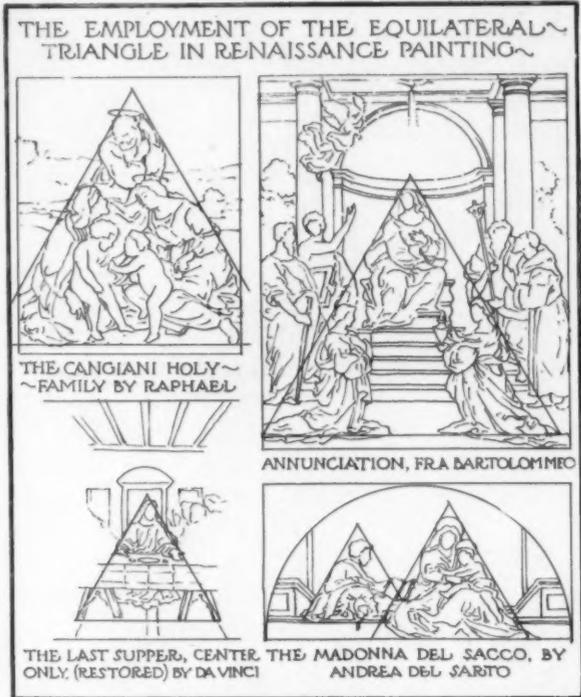


for three is the least number of notes of which a chord can be composed, as it is the least number of lines with which it is possible to enclose a space. The hexagram of color is more familiar consisting, as it does, of the

¹ This is the first of a series of six essays by Mr. Bragdon, in which are elaborated those theories concerning art generally and architectural art in particular as set forth in his notable speech: "Mysticism and Architecture," delivered before the Third Annual Convention of the Architectural League of America. The papers will appear in consecutive numbers of HOUSE AND GARDEN.

three primaries: red, yellow and blue, and the three secondaries: orange, green and purple. Three colors are required to form

as Symonds says of Leonardo, "to submit the freest play of form to simple figures of geometry in grouping." Alberti held that



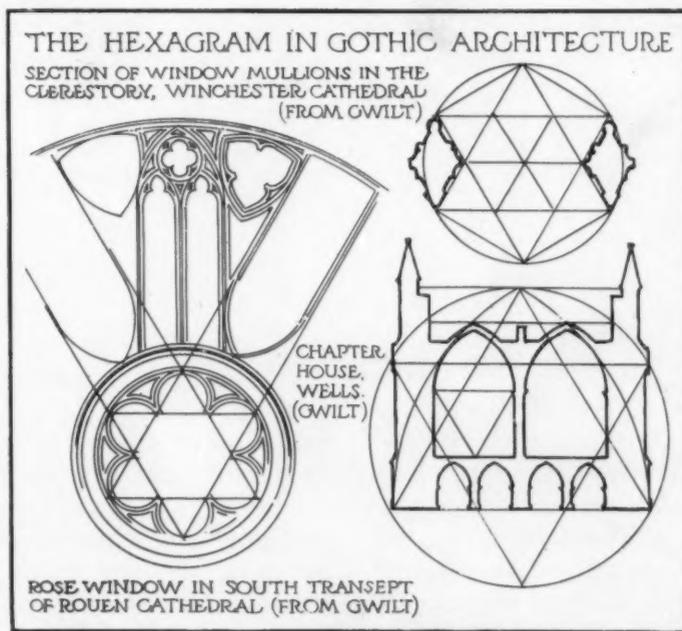
the chord, which comprises any given color and its complementary, one of the two being, of course, a binary.

The important part played by the equilateral triangle in the art of painting can be little more than suggested within the limits of this article, but any interested reader can easily pursue the subject for himself. It will be sufficient to instance only a few world famous pictures, painted during the golden noon of the pictorial art—the Renaissance period in Italy.

The problem which preoccupied the painters of that time was,

the painter should above all things have mastered geometry; and it is known that the study of perspective and kindred subjects, was widespread and popular. The first artist to achieve a thoroughly scientific scheme of

composition, based on geometrical principles, seems to have been Fra Bartolommeo, in his Last Judgment, in the church of S. Maria Nuova, in Florence. Symonds says of it: "Simple figures—the pyramid, and the triangle, upright, inverted, and interwoven like the rhymes of a sonnet—form the basis of the composition."



This system was adhered to by the Fratres in all his subsequent works." Raphael, with that power of assimilation which distinguishes him among men of genius, learned from Fra Bartolommeo this method of disposing figures, and combining them in masses with almost mathematical precision, and the equilateral triangle was one of his favorite devices. This even a cursory study of his works will show.

It would have been indeed surprising if Leonardo da Vinci, in whom the artist and the man of science were so wonderfully united had not been greatly preoccupied with the mathematics of the art of painting. His Madonna of the Rocks, and Virgin on the lap of Saint Anne, in the Louvre, exhibit the very perfection of pyramidal composition. It is, however, in his masterpiece, the Last Supper, that he combines geometrical symmetry and precision with perfect naturalness and freedom in the grouping of individually interesting and dramatic figures. The twelve apostles are distributed in four groups of three each about the figure of Christ, which, artfully isolated from the others, is exactly contained within a well defined equilateral triangle; while from the head of this figure, *i. e.*, from the apex of the triangle, the simple perspective lines of the room radiate.

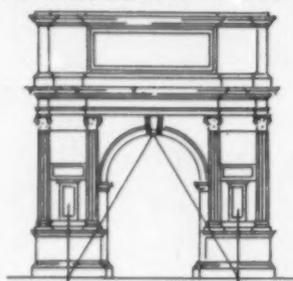
Michael Angelo, Andrea del Sarto, and the great Venetians, in whose work the art of painting may be said to have culminated, recognized and obeyed those mathematical laws of composition known to their immediate

predecessors, and the decadence of the art may be traced not only in the false sentiment and affectation of the period, but also in the abandonment by the artists of those obscurely geometrical arrangements and groupings which, in the work of the great masters, so satisfies the eye and haunts the memory of the beholder.

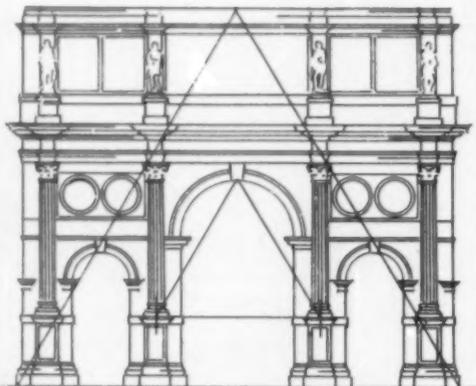
Architecture is the most closely related of all the arts to geometry. Indeed, in a certain sense, architecture is geometry made concrete and ponderable. As Emerson says, "The pleasure a palace or a temple gives the eye is that an order and method has been communicated to stones, so that they speak and geometrize, become tender or sublime with expression." Over and above its obvious geometry, every truly great and beautiful work of architecture is harmoniously proportioned, both as a whole and as to its parts, by reason of these being in a manner coincident with certain simple symmetrical figures of geometry. These, though invisible to the sight, and not consciously present in the mind of the beholder, serve to coordinate the entire fabric into one memorable whole. Chief among such

figures, by reason of its peculiar properties and perfection, is the equilateral triangle. It would seem that the eye has an especial fondness for this figure, just as the ear has for certain related musical sounds. It may be stated as a general rule, that whenever three important points in any architectural composition approximately coincide with the three

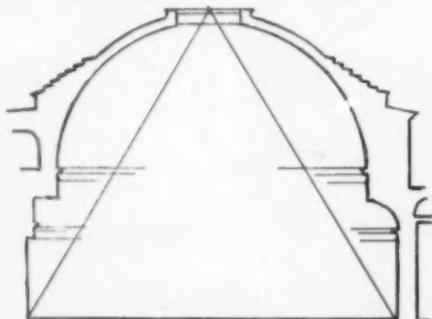
THE EQUILATERAL TRIANGLE IN ROMAN ARCHITECTURE



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ARCH OF CONSTANTINE, ROME



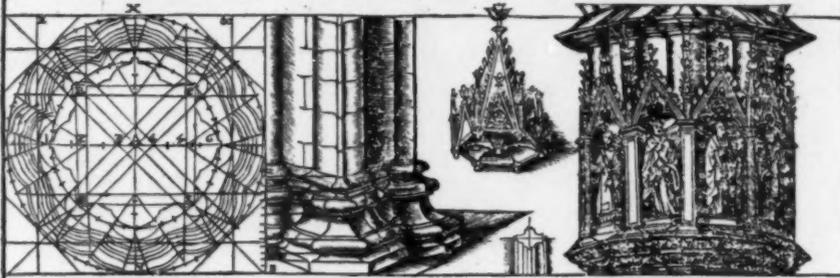
A SECTION OF THE PANTHEON, ROME

LIBER

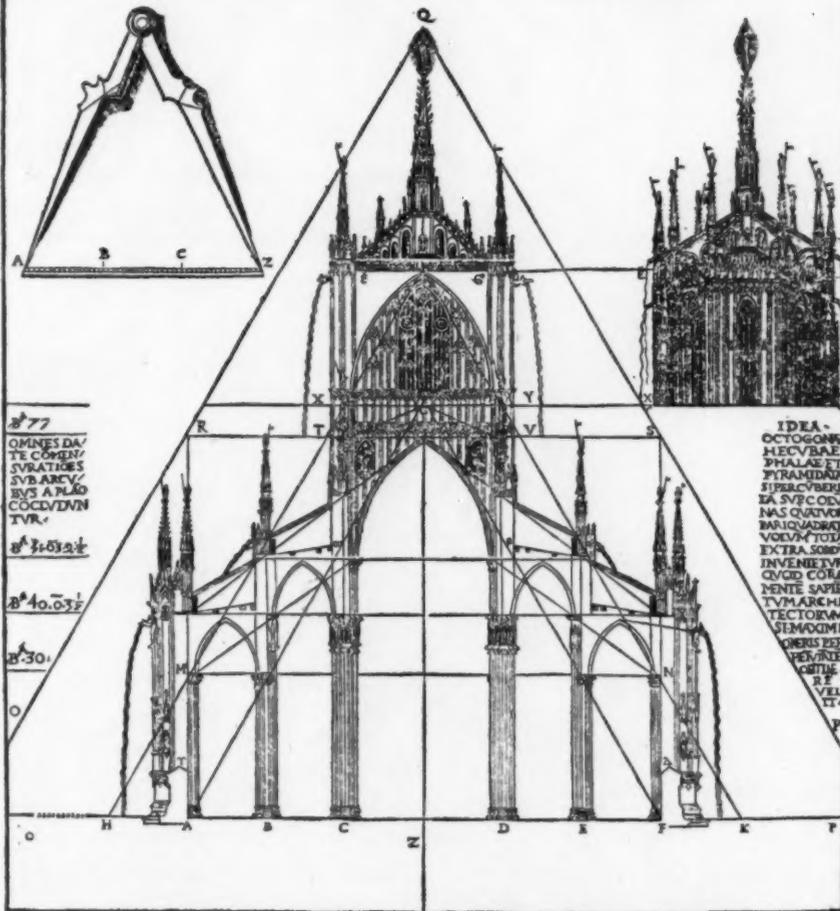
PRIMVS

XV.

ORTHOGRAPHIAE AB ICHNOGRAPHIA EXORTA PERFIGVRATIO PROCVRENS AD FRONTEM
EXASTYLLAM SACRAE AEDIS BARICAEPHALAE. SECVNDVM GERMANICAM SYMMETRIAM VTI
EA QVAE MEDIOLANI PERSTVCTA EST A TRIGONALI BATIONE AC NORMA PEREQVATA VIDEIVR.



CA SCHEMA PERDISTINCTIOIS BASIS ET COLVNAE. [ARPA GYM UTER] COLVNAE CAPITVLVM
BASIS AC ABACI CAPITVLIV. I ORTHOGRAPHIA. [IMPAGES PARIS] GERMANICO MORE MORNATV.
[TALES INDEX.]



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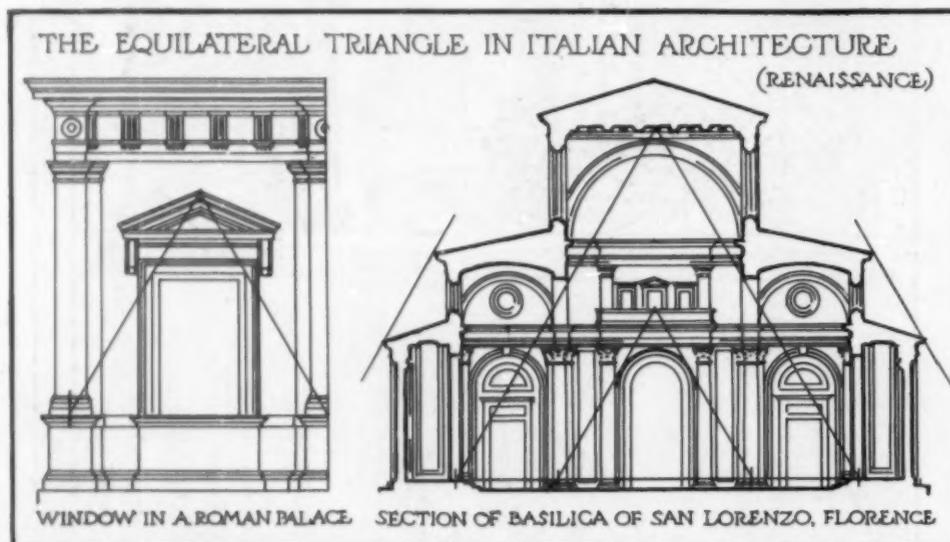
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II.
P

A PLATE FROM THE COMO EDITION OF VITRUVIUS

extremities of an equilateral triangle it makes for beauty of proportion.

An ancient and notable example occurs in the pyramids of Egypt, the sides of which, in their original condition, were it is believed equilateral triangles. It is a demonstrable fact that certain geometrical intersections give

tration from the Como edition of Vitruvius, published in Milan about 1521, which shows a vertical section of the Milan cathedral, together with the system of equilateral triangles which determined its principal proportions. The architects of the Italian Renaissance, inheriting the Roman tra-



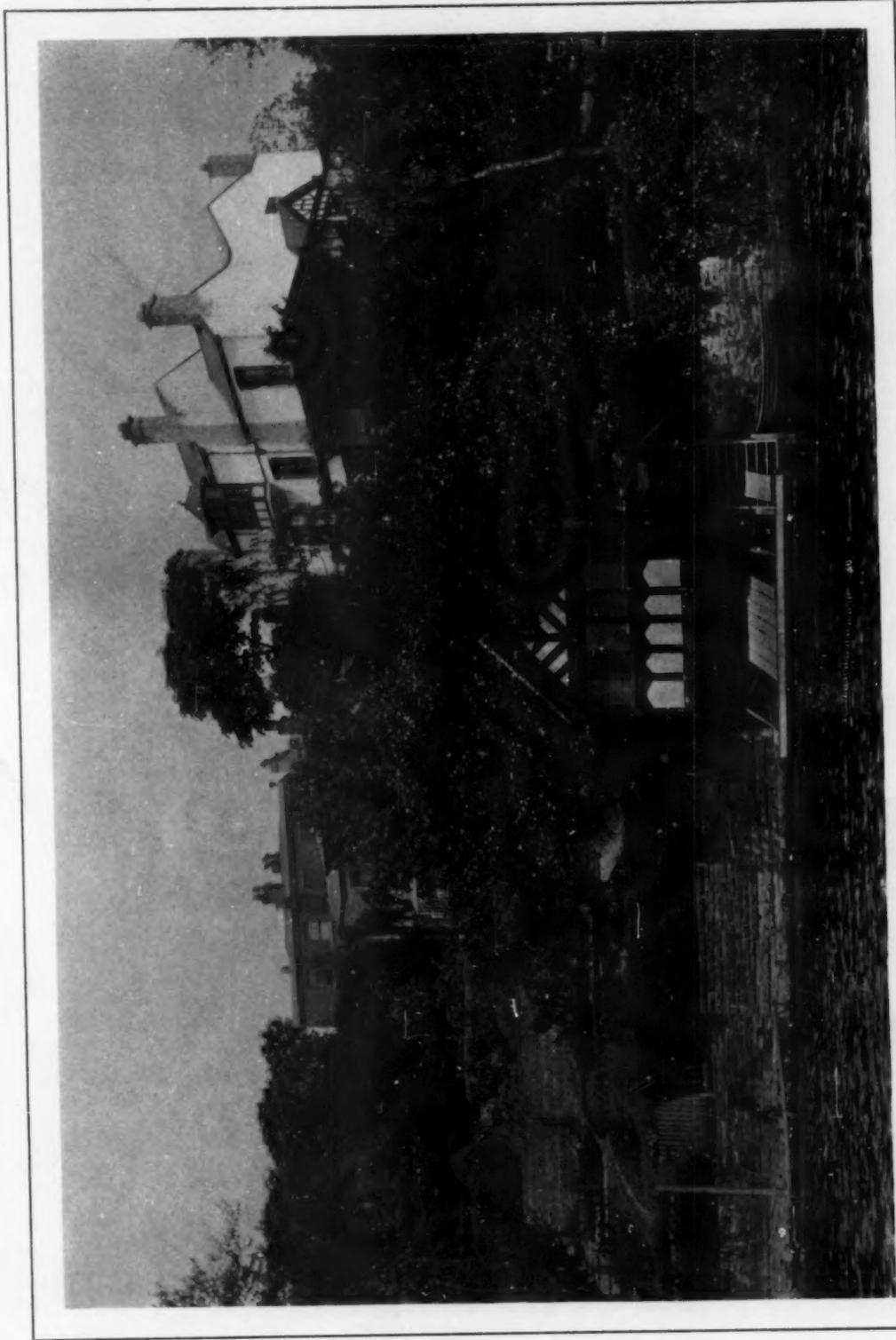
the proportions of the Greek orders. The perfect little Erechtheum of the Athenian acropolis would seem to have been proportioned by means of the equilateral triangle, both in general, and in detail. The same figure, in conjunction with the square and the circle was employed by the Romans in designing triumphal arches, basilicas, and baths. The *vescia piscis*, consisting of two arcs of a circle enclosing a double equilateral triangle was often used during the Middle Ages in laying out the plans of churches and cathedrals. It is scarcely an exaggeration to say that an entire system of window tracery was based upon the circle and the equilateral triangle. That the latter figure was a determining factor in the proportioning of Gothic buildings is sufficiently proven (if such proof were needed) by the accompanying facsimile reproduction of an illus-

tration in such matters, constantly recognized this essential principle of monumental design.

There is abundant evidence in support of the theory that the builders of antiquity, the masonic guilds of the Middle Ages, and the architects of the Italian Renaissance followed certain geometrical rules of proportion; but even though this theory be denied or disproven,—if after all these men obtained their results working unconsciously and at hap-hazard,—the fact of the existence of such rules remains unchanged for, as has been well said, “the artist follows the rules without knowing them.” Laws of beauty there are, of which this Rule of Three is one, which are “dependent on the nature of human intelligence”—deep as the foundation of the world.

Claude Bragdon.





ON THE RIVER DEE

BYWAYS OF ENGLAND
Negative by Thos. B. Temple

BOAT-HOUSE AND GARDENS

Byways of England



AT SOUTH HINKSEY

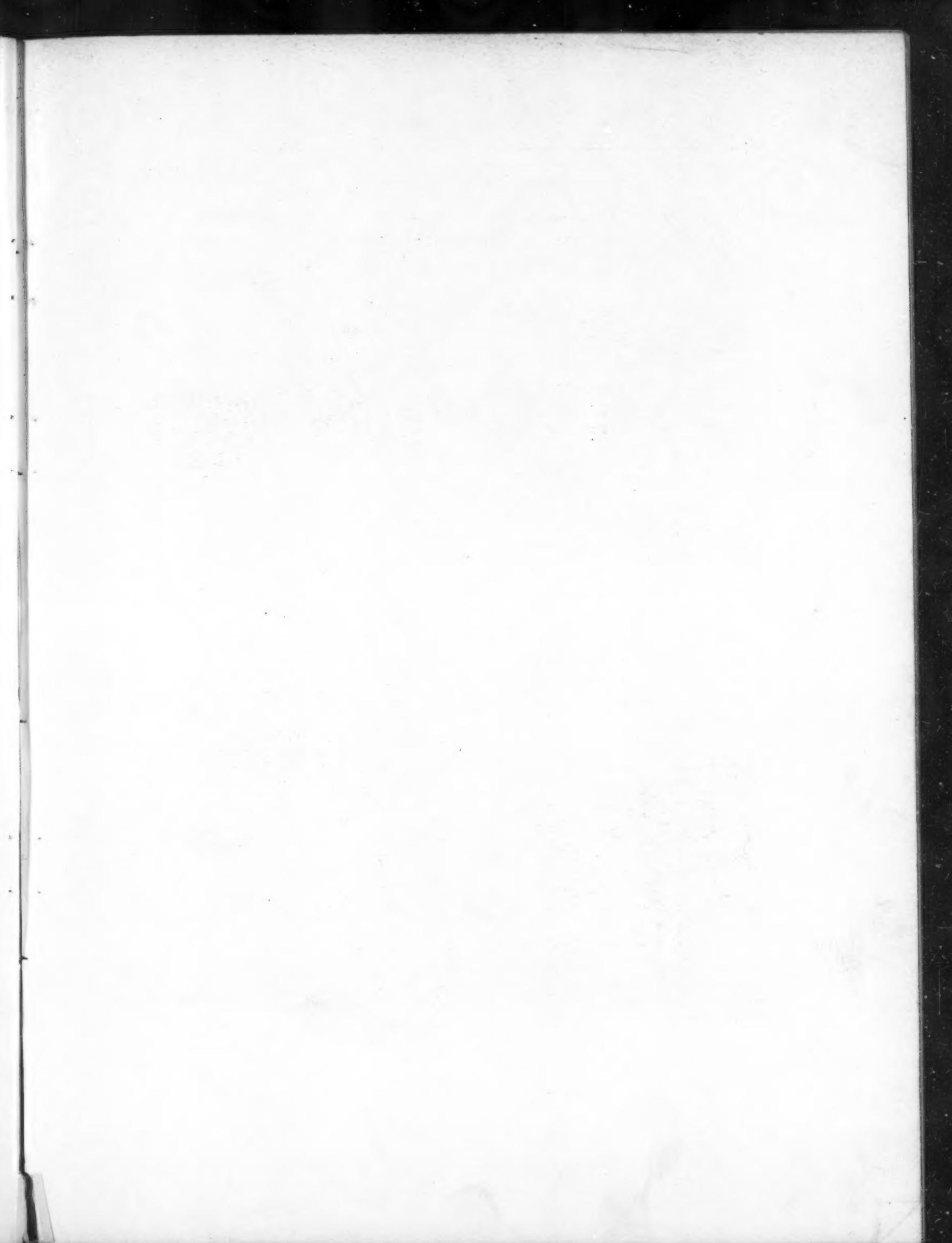
NEAR OXFORD

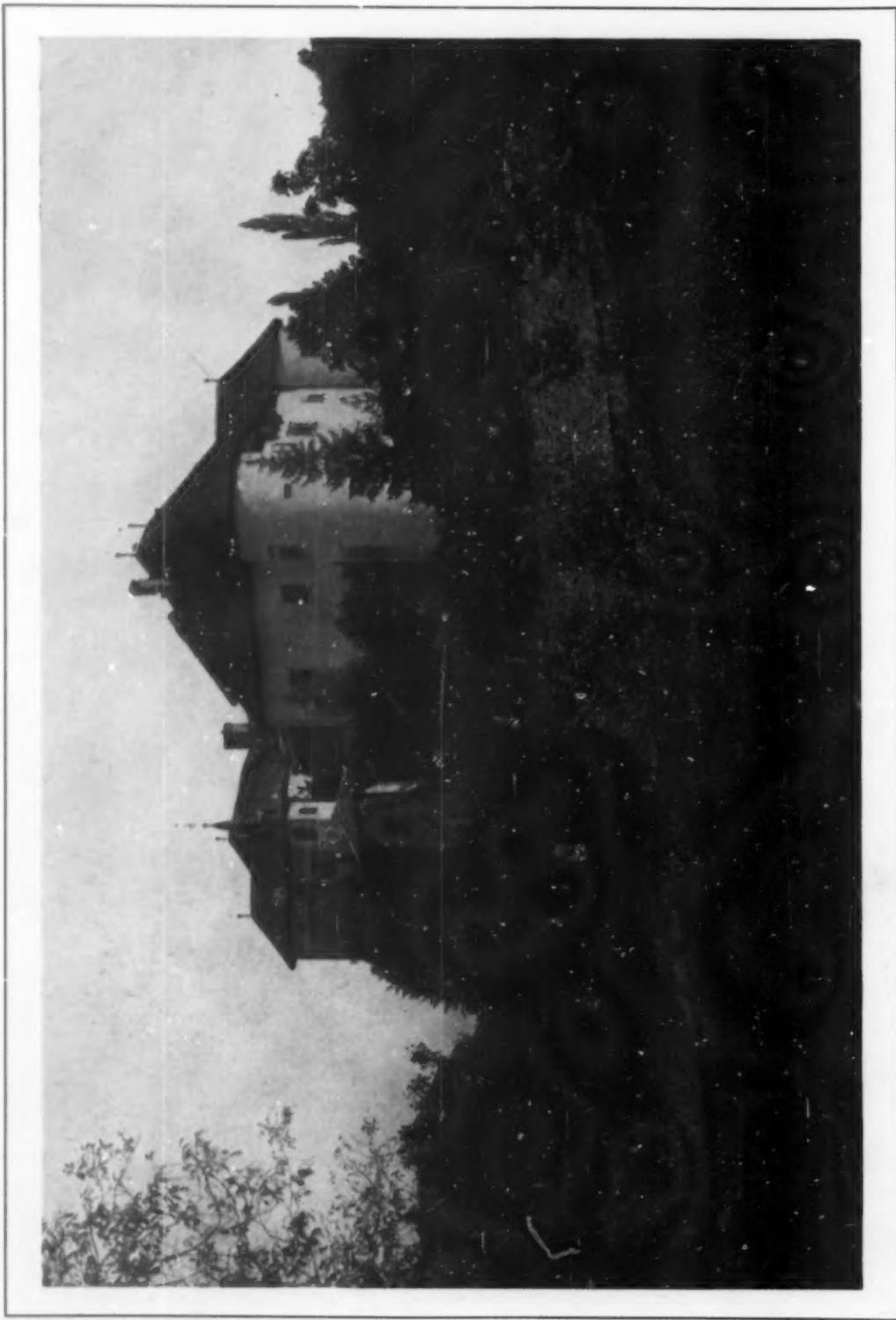


AT NORTH HINKSEY

NEAR OXFORD

BYWAYS OF ENGLAND





CASTLE GANDEGG, IN EPPAN, TYROL

TYROLESE ARCHITECTURE.

II. FEUDAL.

BOTZEN is now a thriving town of the Tyrol and one of the busiest. Situated in the geographical centre of the province it also lies in the most important valley. Over the chain of highways following as best they could the waters of the Sill, the Eisak and the Adige, a certain amount of traffic across the Alps has always made its way. Botzen was an important point upon the route. It still remains the commercial centre of the Tyrol, though unrenowned beyond the borders of that country. In arriving here from the north the traveler has left the Brenner Pass nearly sixty miles behind and finds himself on the watershed of Italy. Southern characteristics in the architecture are apparent. The life in the streets, the fruit stalls and gay costumes foretell the scenes of

thronged Italian cities. No less than four streams and their highroads meet near the town; and beyond narrow arcaded streets are wide mountain views and castles appearing on the nearer hillsides. The neighborhood of Botzen is indeed one of the best for the study of feudal buildings of the Tyrol and it is here that the examples considered in this article are chiefly to be found.

A pleasant excursion from the town takes one across the Talfer brook and up to the heights of Eppan. On that elevated plain, near the village of St. Michael, is Castle Gandegg, one of the most beautiful in the Tyrol. The graceful masses that now appear above the fir trees of a well-kept park are not the original construction, for a dark ivy-covered wall half-hidden in shrubbery farther up the hillside recalls a former *burg*. The peasants tell that the fragment was part of a tower carried away in the year 1001 by a



CASTLE GANDEGG

EPPAN, TYROL



INTERIORS



CASTLE GANDEGG

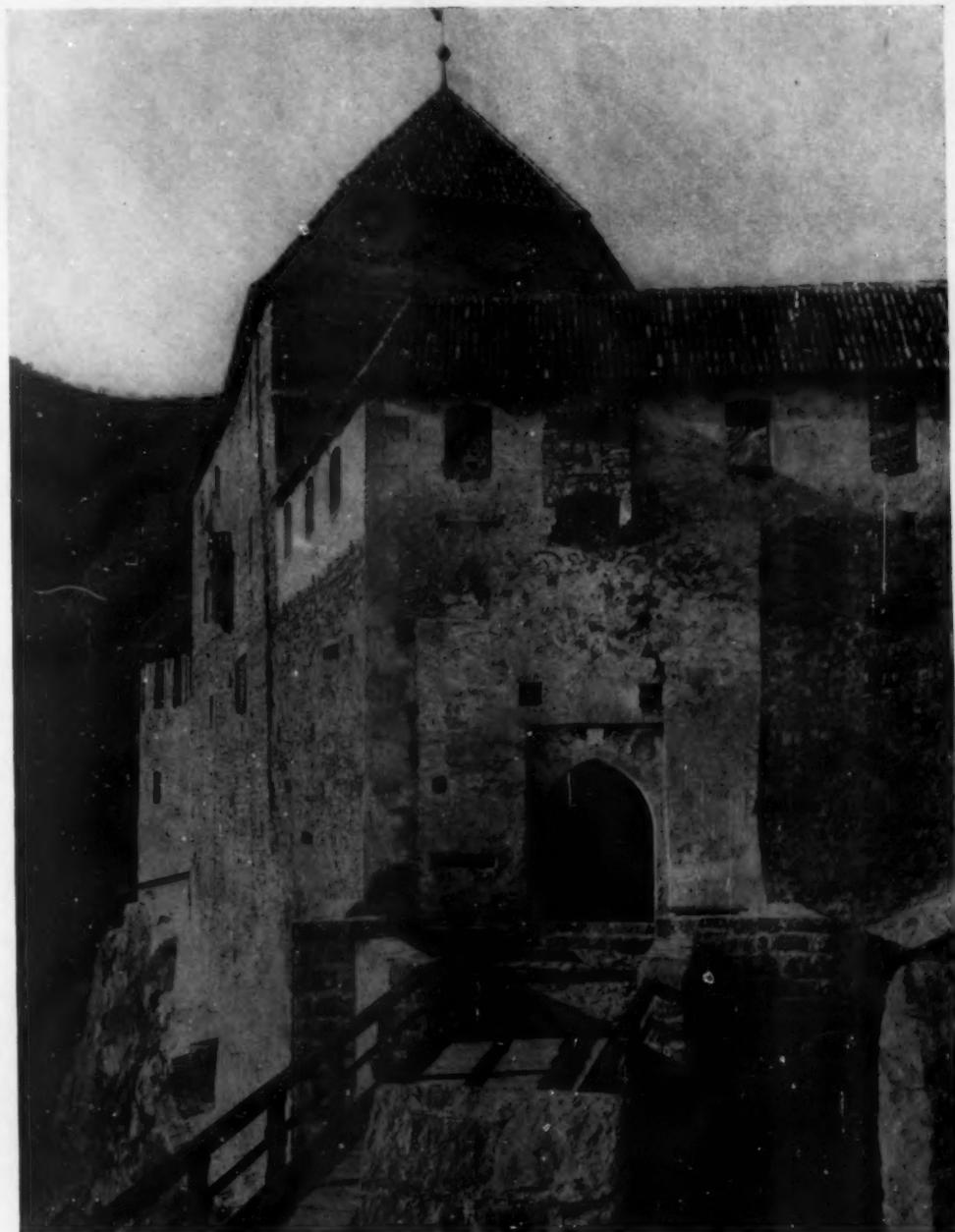
landslide from the Gantkofel. The name of the present building recalls the catastrophe. (*Egg* is from *ecke*, a corner, thus *Gandeegg*; a corner of the *Gand*.) Probably with a view to safety the later structure was reared at

some distance below the original site, and either by this foresight or the favor of Nature a very good ensemble has been preserved. Bold circular towers at each corner of the main building make an almost symmetrical



SCHLOSS TROSTBURG

NEAR WAIDBRUCK, TYROL

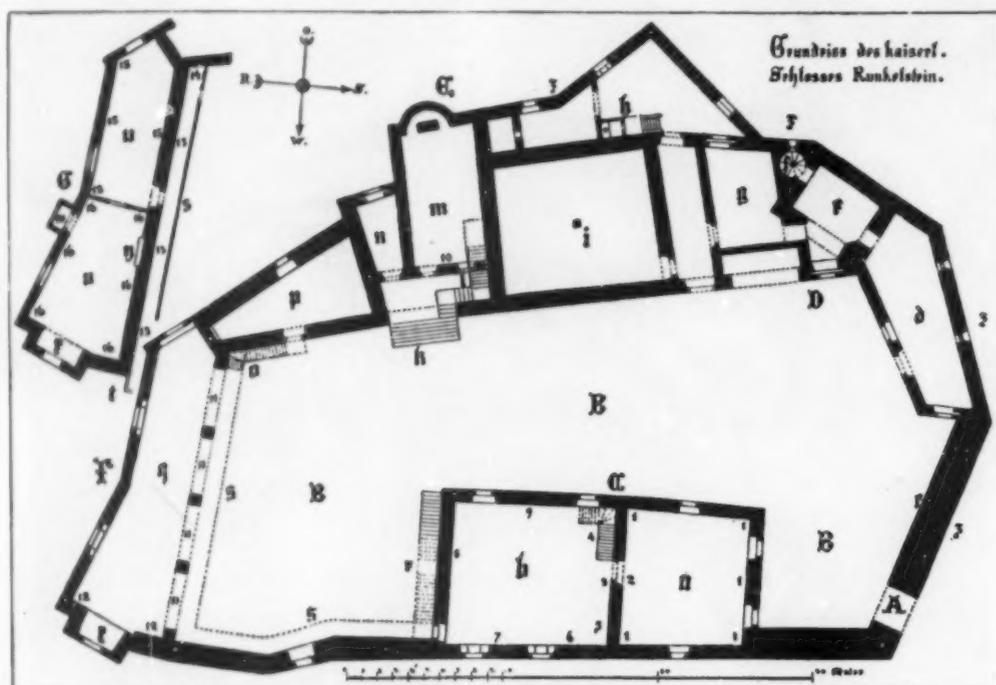


ENTRANCE TO BURG RUNKELSTEIN

NEAR BOTZEN, TYROL

arrangement. At one side is joined the chapel whose light spire adds to the picturesque outline of the group. Formerly Gandegg was surrounded by protecting walls.

They were added in the XV Century by the Freudensteins, a family celebrated throughout the Tyrol for power and landed property. In 1550 the Emperor Ferdinand presented



PLAN OF BURG RUNKELSTEIN.

- A—The Entrance Door.
- B—The Courtyard.
- C—The Palace.
- D—Keeper's Dwelling.
- E—The Emperor's Room.
- F—Vintler's Summer-house.
- G—The Knights' Halls.

The Palace C embraces two rooms, a and b.

On the ground floor of a is an open hall,
on the 1st floor, the "Inlaid" Room,
on the 2nd floor, the "Bathroom,"*
on the 3rd floor, the Arms Room.*

On the ground floor of b is the Drinking Hall,
on the 1st, 2nd and 3rd floors, clear up to the roof, is
a Great Hall* with frescoes.

- c—Connecting passage from the room on 1st floor to the Southern Rampart.
- d—Keeper's Dwelling, over which is the Southern Rampart.
- e—The Tower.
- f—Winding Stairs.
- g—Keeper's Dwelling.
- h—The Jail, over which is the Eastern Rampart.
- i—On the ground floor, the Wine Fermenting Room,
on the 1st and 2nd floors, the Emperor's Rooms.
- k—Stairs to the Chapel.
- l—Stairs to the Emperor's Rooms.
- m—The Chapel.*
- n—The Sacristy.
- o—Stairs to the Kitchen.
- p—The Kitchen, now a closet.
- q—Vaulted Hall.*
- r—Outside Stairway to the Palace.
- s—Western Rampart and Wooden Corridor* to the Knights' Halls.

- t—Balcony overlooking the vale of the Talfer.
- u—Tristan's Room.* } The Knights' Halls.
- v—Garel's Room.* }
- w—Projection overlooking the Sarn valley.
- x—Projection overlooking the valley of the Adige.
- y—Chimney piece.
- z—Moat with bridges to the Entrance Door.

EXISTING FRESCOES :

- 1—In the Palace a on the 2nd floor, "Bathroom" with portraits.
- 2—In the Palace a on the 3rd floor, Arms Room with Tiling Games.
- 3—In the Palace b, Tournament.
- 4—In the Palace b, Racquet Game.
- 5—In the Palace b, Court Dance.
- 6—In the Palace b, Bear Hunt.
- 7—In the Palace b, Wild Boar Hunt.
- 8—In the Palace b, Mountain Chase for chamois, wolves and bears.
- 9—In the Palace b, Fishing Scene.
- 10—In the Chapel, Martyrdom of Christ and of the Holy Catherine.
- 11—In the Summer-house, Vaulted Hall, portraits of the German Emperors and allegories.
- 12—In the Summer-house, Vaulted Hall, the Wigalois frescoes.
- 13-14—In the Summer-house, on ceiling below Corridor, the Triads.
- 15—In the Summer-house, the Tristan Cycle.
- 16—In the Summer-house, the Garel Cycle.

* These rooms contain wall paintings.

the building to one of his secret counsellors who made many repairs still visible in the castle's now excellent condition. The defense walls have long since disappeared and the old edifice is at peace with its surroundings. Under present owners, who have embellished the interior, feudal memories have faded and Gandegg has become a luxurious home.

The gray towers of Schloss Trostburg are a splendid landmark upon the mountain side above the village of Waidbruck, at the mouth of the Grödnerthal. A rocky promontory over two thousand feet above the sea has given foundation for an imperious pile commanding as wide a prospect as a jealous lord could ever have desired. The fore buildings of the entrance stretch up the mountain side while stray crumbling walls in a ravine below show the great extent of the original fastness. Pyramidal roofs and small windows, many of

them embrasured and surrounded by plain bands of stone, characterize the building. Here as at Fischburg (see HOUSE AND GARDEN for December, 1901) the walls have been roughly plastered and irregular quoins mark the corners in a rudely decorative way, at harmony with the unfinished and vigorous architecture of defense.

The most interesting building in all the Tyrol is probably the Castle of Runkelstein. Upon a rocky eminence rising from the confluence of two streams near Botzen it has a background of higher mountains of the same stone which has passed into its walls. It is far more than a specimen of one epoch, or locality, or the caprices of a single family, for it summarizes the different phases of Tyrolese life existing during all the periods of its construction. The Romans must have been struck with the commanding position of its



RUNKELSTEIN FROM THE SARN VALLEY

NEAR BOTZEN, TYROL



RUNKELSTEIN FROM THE ADIGE

NEAR BOTZEN, TYROL

pile of rock overlooking several valleys, for they had a watch tower there long before Runkelstein itself was reared. In 1237 history begins to relate the vicissitudes of the present building. It was then that the Bishop of Trent gave permission to build the castle to Sir Frederick and Beral, sons of Adalpera of Wanga, under condition that

the house should always be open to the bishops of that city. It had stood but fifty years, however, when it was taken by the violence of Meinhard and left a ruin. Having reverted to the see of Trent it was given about the year 1390 as a feudal tenure to the brothers Niklas and Franz Vintler of Botzen. By these lords Runkelstein was



VINTLER'S SUMMER-HOUSE

BURG RUNKELSTEIN

almost entirely rebuilt. Manors, a chapel and two towers were added and also on the northern side the interesting summer-house.

Niklas the Vintler, as he was called, was the richest and most powerful of his house, and some feeling he must have had, too, for the amenities of his time for he adorned with frescoes at least five of the castle halls. In these rooms were welcomed knights, artists, poets and singers. It was here that copies of

books were made and where early chronicles were written by the castle chaplain. Vintler's greatest contributions to the building, however, were

the elaborate decorations of the summer-house. On the walls of the first story over the arches are pictures of German Emperors in medallions of gray and green adorned with golden crowns. On the interior between the arches are the faded remains of the Wigalois Cycle, while the ceiling

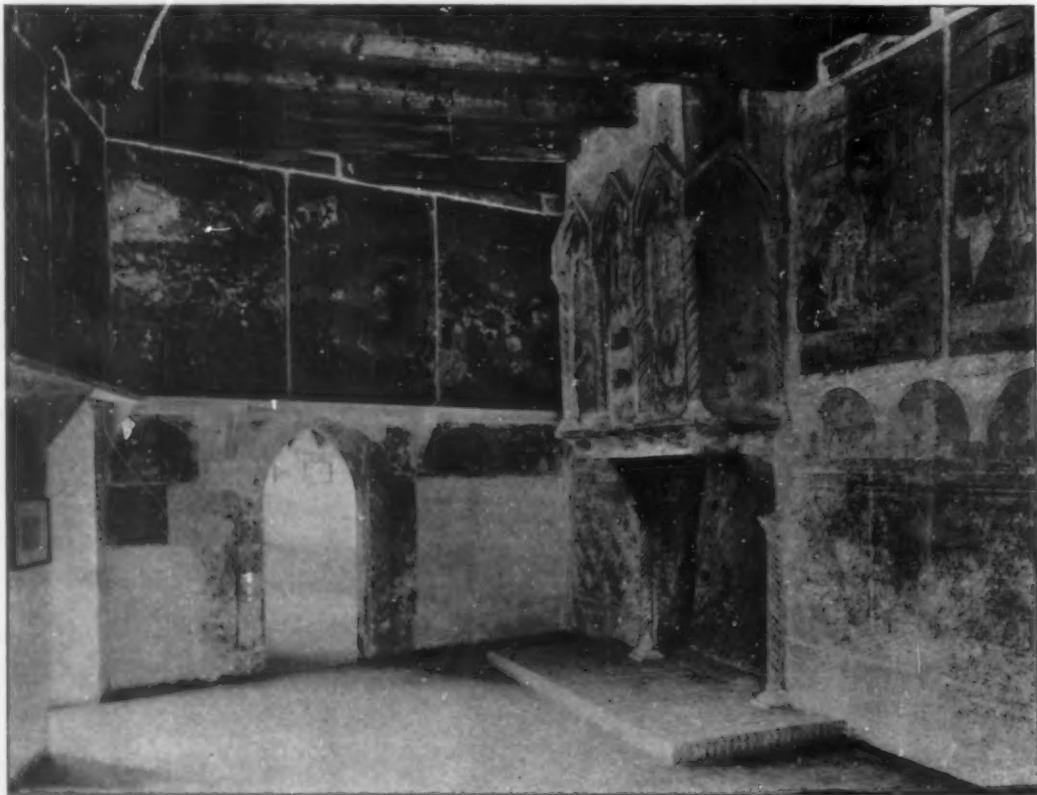


COURTYARD OF RUNKELSTEIN

bears triads of modern heroes of history, famed giants and favorite dwarfs. But these are of minor importance compared with the celebrated Tristan Cycle. In a series of thirteen pictures the story of Tristan and Isolde is told as the artist gathered it from the poem of Gottfried of Strasburg. The mystical and poetic beauty of these scenes, pictured by Tyroiese art of the early XV Century, is indeed remarkable; and Wagner, it is said, was so impressed by them that they inspired some of his compositions. In a hall adjoining that of Tristan is the Garel Cycle, forming a deep frieze immediately below the heavy brown timbers of the ceiling. About the middle of the XIII Century the poet Pleir of Salzburg sang of Garel, a hero of Arthur's Round Table. The strange adventures of the gallant knight are faithfully related in eighteen scenes. Unfortunately several of the pictures are so

marred by time as to be scarcely distinguishable. On the south side of the hall in the midst of the Germanic spirit of the wall decorations is an Italian Gothic mantel with polychrome twisted columns.

Upon a visit to Runkelstein in 1500 the Emperor Maximilian directed the decaying frescoes to be renovated by the painter Frederick Lebenbacher of Brixen. The buildings were ordered to be strengthened for defense. As events proved, this labor was to be thrown away, for twenty years later the whole southeastern part of the castle was demolished by an explosion of gunpowder kept in one of the lower rooms. For ten years Runkelstein remained in a forlorn condition of partial ruin, its moat filled with debris. Again rebuilt, and this time by Sigmund of Brandis, the ownership passed during a period of over three hundred years from clergy to monarchs and again to clergy.

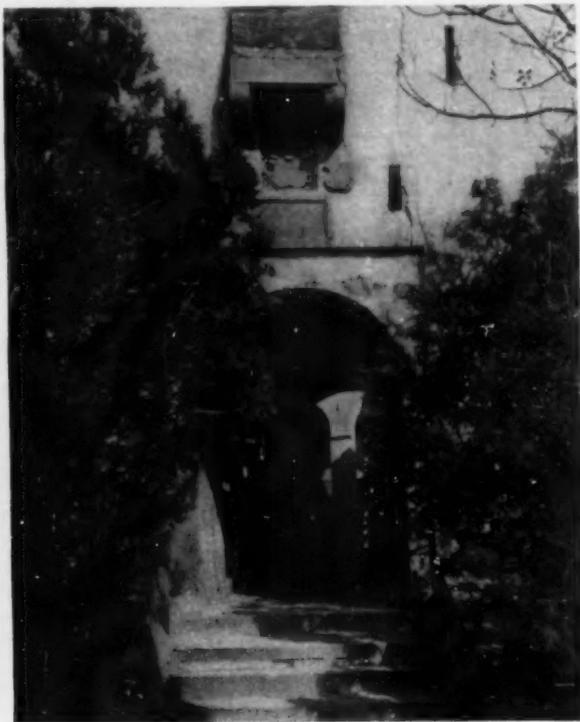


THE GAREL HALL

BURG RUNKELSTEIN

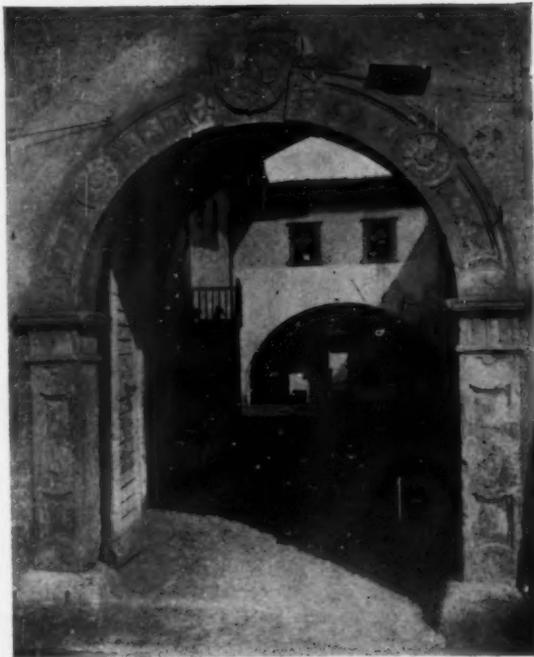


COURTYARD OF FREUDENSTEIN



ENTRANCE TO FREUDENSTEIN

The inattention the castle then suffered was not without effect, for in 1868 the roofs had decayed and the walls had fallen together when the rock, carrying the northern wall of the summerhouse, gave way and took with it that beautiful addition of Vintler's and two pictures of the Tristan Cycle. In 1880 the ruin was bought by the Archduke Johann Salvator and presented to Emperor Franz Josef I. By the wisdom of this monarch the castle was carefully restored and made accessible to



COURT OF SCHLOSS MARETSCH

visitors. The work was entrusted to the architect and building counsellor, Frederick von Schmidt. Nine years later it was given by imperial deed to the city of Botzen

shaft shown in our illustration. When the Wanga acquired Runkelstein they were glad to take in this fortification as a rear defense of the larger castle, and they immediately

“ that its rich medieval construction might be preserved to future generations as a monument of Tyrolese history and poetry.”

A short distance north of Runkelstein a huge brown rock has parted from the mountain side and juts out from the banks of the Talfer. It supports a somber tower, the dominant form of Schloss Ried. The Romans watched from the little eminence the cattle trail to Sarnthein, and a tower built for this purpose by Roman workmen forms half the height of the square

Tyrolese Architecture, II

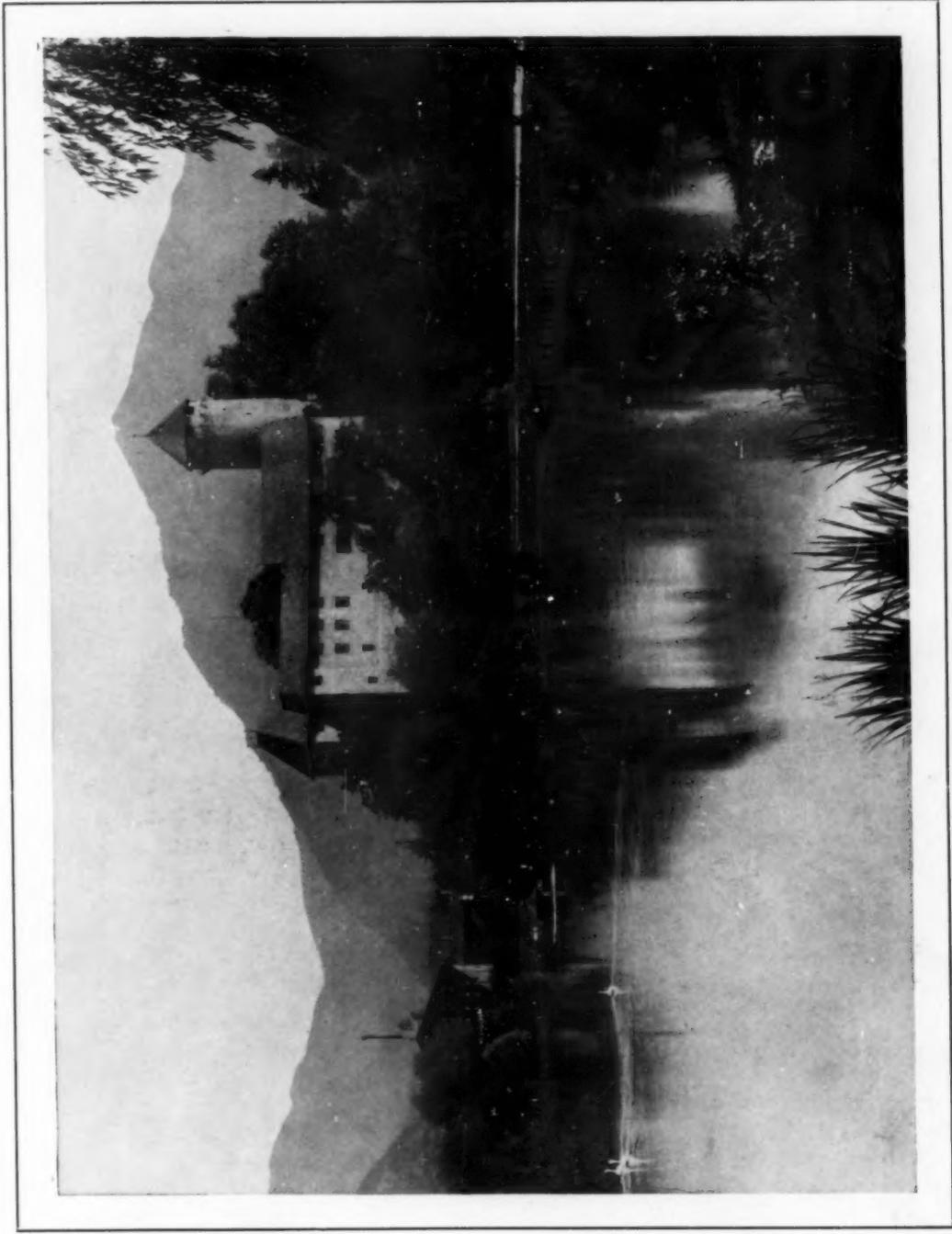
increased the height of the tower and terminated it with battlements. The nobles of Ried came into possession later and found the space of the narrow plateau too restricted for any development but that of height. On three

sides they made additions three stories high. A chapel was placed on the side farther from the Talfer but it can only be seen from a turn of the stream lower on its course. The scanty room was so needed for dwelling space



SCHLOSS RIED

NEAR BOTZEN, TYROL



SCHLOSS MATZEN, NEAR JENBACH, TYROL



House & Garden



COURTYARD



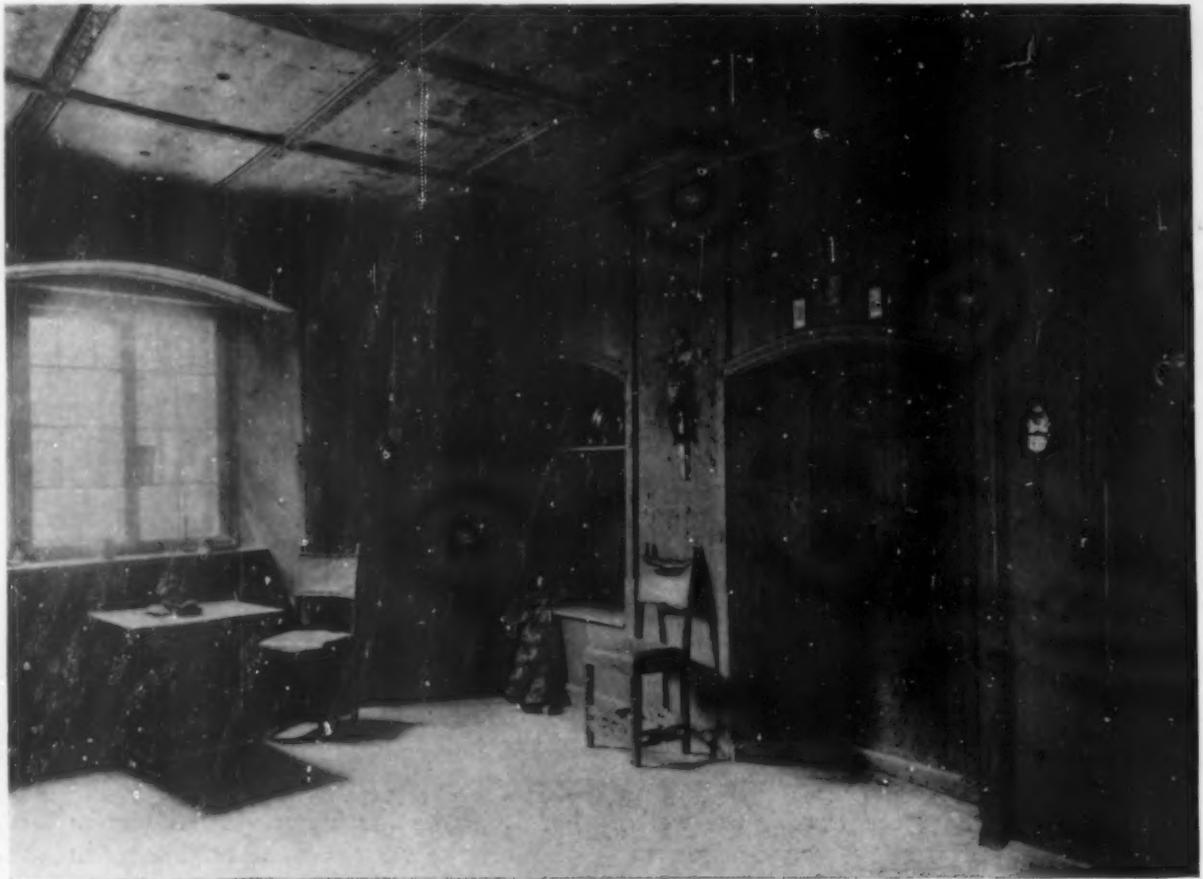
SCHLOSS MATZEN

that stairways were placed outside the walls and the courtyard was so restricted as to hardly justify the name. Ried was in fact one of the smallest strongholds in the



A STUBE IN SCHLOSS REINECK

SARNTHEIN, TYROL



A ROOM IN CASTLE CAMPAN

AT KALTERN, TYROL

Tyrol, and though sufficiently threatening for the narrow Sarnthal, its interiors were too meagre and uncomfortable for it to have much latter-day importance. Once within the last century it was a custom house on the Sarnthal road, and after a long idleness it was bought by the City of Botzen for an electric plant. Even that purpose it has failed to serve and it now contains an inn. It is a poor shelter indeed where the Tyroler refuses to eat and drink.

From the Talfer Bridge at the west end of Botzen, Schloss Maretsch is visible above the dikes of the stream in the foreground. Though once fortified it has no longer the impregnable appearance of other castles and scarcely enough to appropriately house the Botzen Militia, a purpose for which it is now used. The Castle of Freudenstein stands near by on a well cultivated hillside, and also the three square towers of Reineck. The masonry of the latter castle is of roughest rubble of small pieces. Single rows of

dressed stones surround openings whose width is equalled by the depth of reveal. The courtyard, bounded by these rough materials, is a picture of grim medievalism. Overhanging roofs supported by huge brown timbers cast gloomy shadows. Inside the castle, rudeness has yielded but slightly to the needs of livable *stuben*. The felling of trees was easier than the dressing of stone, and doubtless on that account all the interior finish is of wood. The rude decorations which early craftsmen have left upon post, wainscoting and ceiling-beam are distinctly wood motives not unlike the timber enrichments of the Scandinavians.

A balcony and stair in the courtyard of Schloss Anger near Klausen show the heavy parts and ponderous proportions of Tyrolese detail. Unstudied and undesigned by any architect these features were probably "just built," as we say of curious remains here at home whose origins are vague. To untaught

mountain workmen must be credited a beauty—rude as it may be—which many of the buildings of this Austrian province undoubtedly have. The severely Gothic is blended with southern feeling in Castle Campan at Kaltern, farther down the valley south of

fashion of the Tyrolese. But the castle as a whole has an Italian mien; and in the finish of its interior, the larger apartments are pretentious examples of southern styles. Even the humbler rooms indicate by the paneling of ceilings and a certain



AT SCHLOSS ANGER



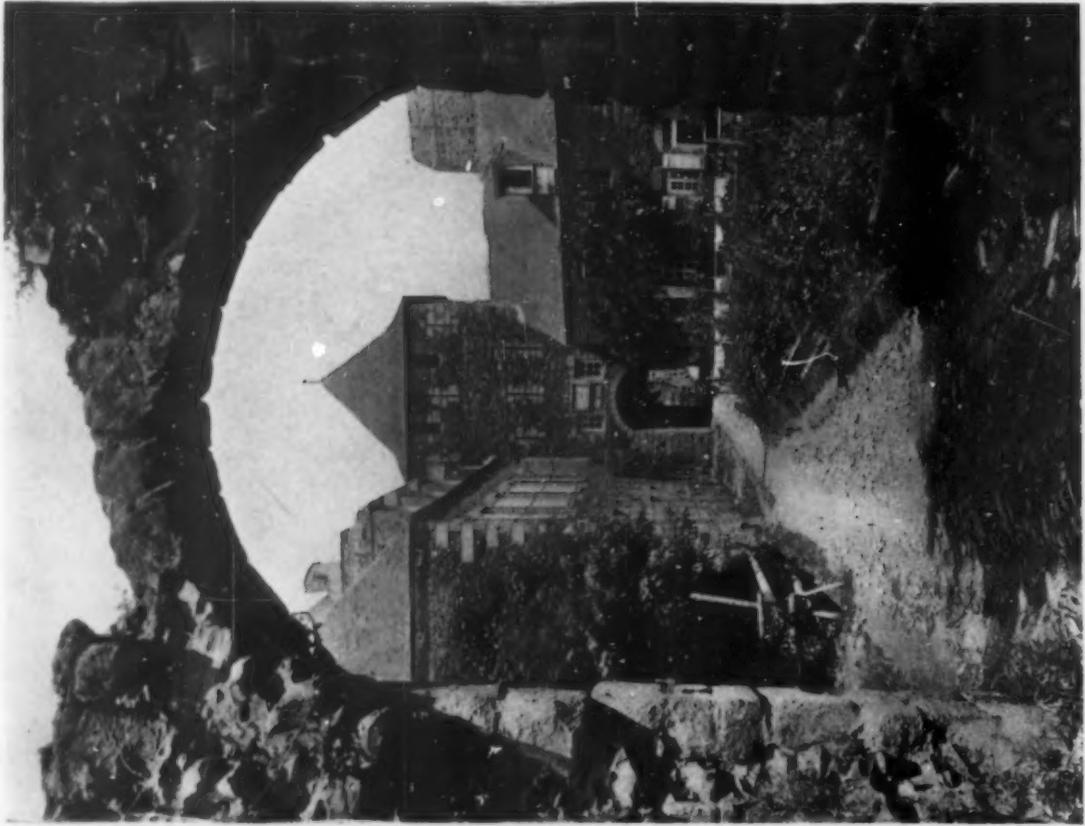
CASTLE FRIEDBERG

Botzen. Nearly square in plan it is covered with a single hipped roof, above the corners of which extend the pyramidal roofs of bays of which extend the slender bays or *erker* are rectangular in plan and are attached diagonally to the corners of the building in the true

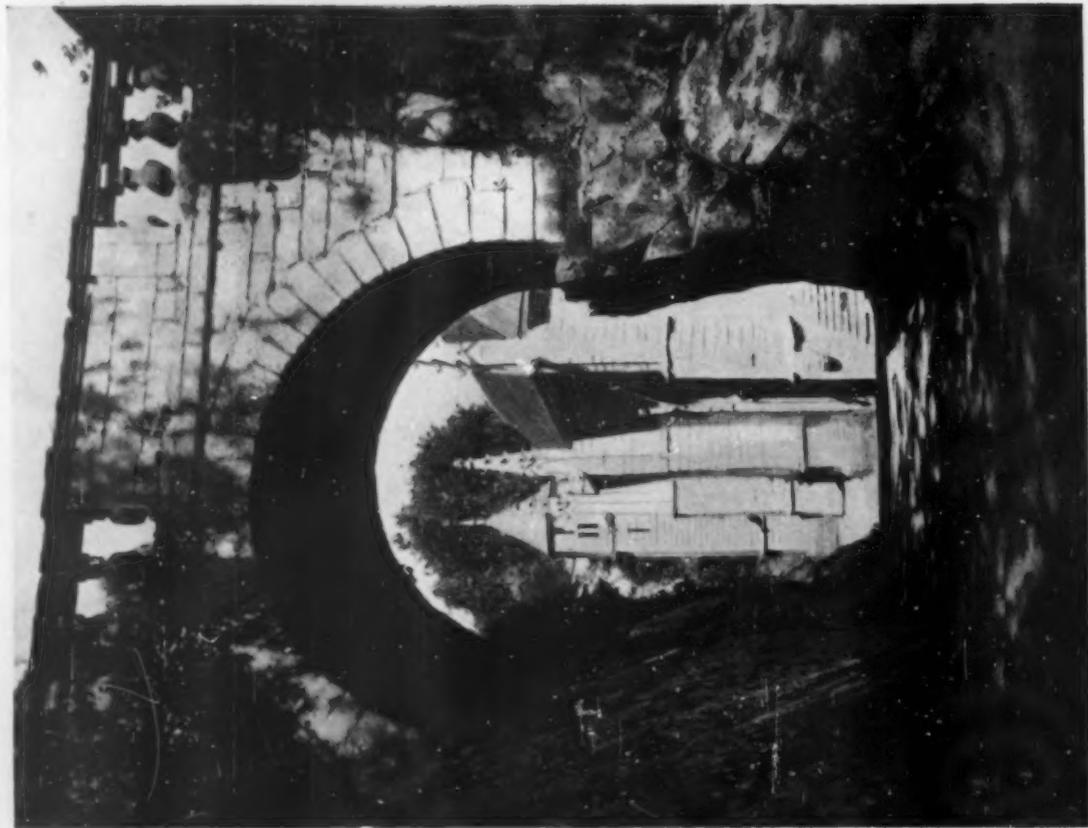
symmetry in the wood detail a coming change. As we shall see in a future paper these modifications become farther south at Trent not ill-suited to the heart of Italy itself.

Herbert C. Wise.

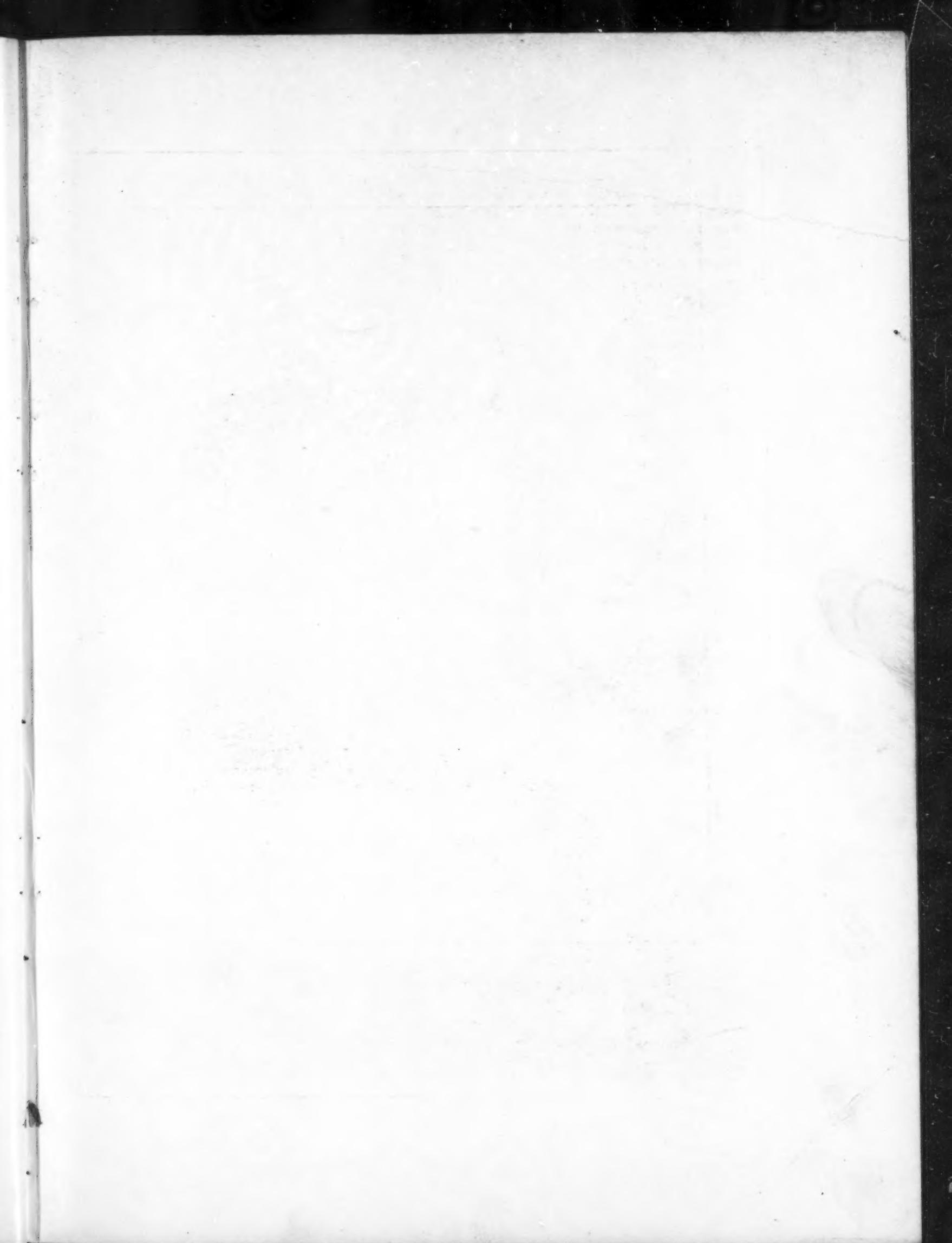




INTERIOR COURT, CHÂTEAU DE FOUGÈRES



CHAPELLE STE.-BARBE, LA FAOUE, NEAR QUIMPERLÉ





THE COURT OF THE MISSION BUILDING

THE MISSION BUILDING.

AT THE PAN-AMERICAN EXPOSITION.

George Cary, Architect.

THE PHOTOGRAPHIC COMPETITION.

THE Mission Building is clear in the memory of all who visited the Pan-American Exposition at Buffalo last year. Close as it stood to the hodgepodge of a modern show,—where many objects each strive to be more conspicuous than the other and all clamor for attention,—its serene beauty was the more impressive; its character was the more distinct. The architecture was a different one from ours of to-day. It recalled that early and poetic life of the far southwest, that existence of religious devotion and rural industry which was begun with brave self-sacrifice and doomed to a pathetic decline. The contrast between this simple structure and the gay forms of the exposition could not have been more complete if Father Junipero himself and his beloved Indians had suddenly appeared and escorted us to one of the arched entrances.

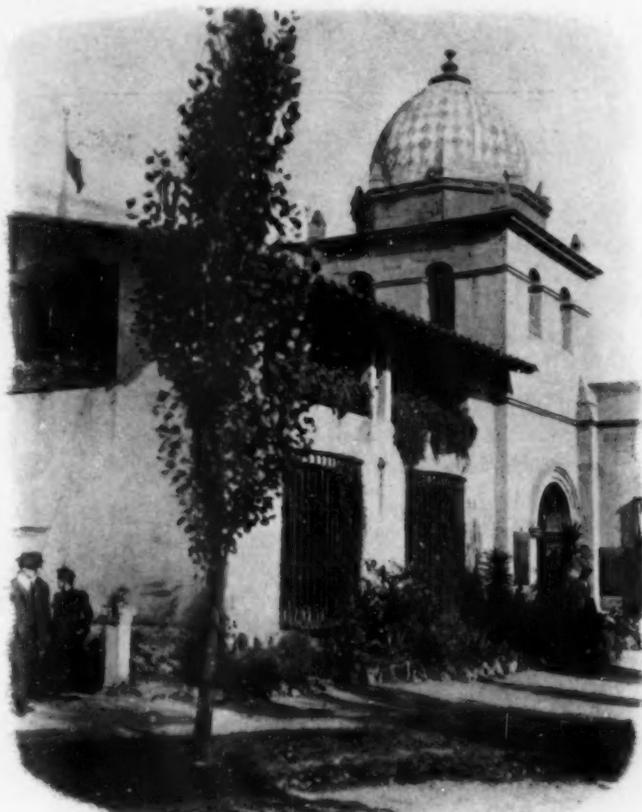
It was near the northeastern angle of the canal that the light plastered walls appeared behind a screen of Lombardy poplars planted on the water's edge. Above deep shadows of overhanging roofs rose a low tower covered with blue glazed tiles that shone in the summer sun. Vines and bright flowers streamed over the parapets of loggias and pressed through the iron grilles of windows. Throngs

of sightseers made their way into gardens and courts and found there refreshment and delight. Resting on benches between a circle of cedar trees in the centre of the courtyard, they watched the splashing water from Mr. Bitter's bronze fountain set within four columns brought from Spain. Timbers, covered with vines, formed an open roof above the old marble shafts and were a favorite promenade of several important occupants of the building—the white cockatoos. A few Mexican

macaws sent their scoldings resounding from wall to wall and through the arcades. Vines were trained upon every place of support, and potted plants were set about on the courtyard pavement over whose bricks may have slipped the sandalled feet of pious friars.

How did an echo of a hundred years ago come to be given tangible form; and how could a relic of monastic life in America lend itself to a modern and legitimate end? In the California missions Indians were led in the teachings of

Christianity and in the arts of civilization. Tilling of the soil, weaving, painting, hewing timbers, and building bridges and roads filled the hours between the ringing of the Angelus and were a part of the daily round. And when three firms resolved to construct a building suitable for displaying their wares at the Pan-American Exposition, a mission building was soon decided upon, as it would have—were it faithful to its prototype—natural divisions appropriate to three kinds



Negative by "Yampah"

THE WORKSHOP AND TOWER

The Mission Building

of products. The firms were the M. H. Birge and Sons Company, makers of wall papers, The Buffalo Pitts Company, makers of agricultural implements and Messrs. J. & R. Lamb, makers of stained glass and ecclesiastical furnishings. In the cloisters was placed machinery that would accomplish in a day the task of the mission laborer's months. The workshop contained a miniature of a wall paper manufactory. In the chapel stained glass windows and church furnishings—modern as they were—completed the last feature of the rural establishment, the part which was of first importance to the Mexican Jesuits and Franciscans.

The northern gateway leading to the centre of the court was the one most used by Exposition visitors. It led directly to the quiet precincts of the rectangular courtyard. Arcades formed two sides of this space and in one of the arches directly before the entrance was a wall fountain where the cockatoos often disported themselves. Farther to the left three arches led to an inner court surrounded by a garden where, in original examples, would have been ranged the apartments of the friars, the workshops and school-rooms. Turning to the right one passed by the tower into the workshop. In Exposition days a crowd of interested visitors here watched the progress of wall paper designs from artists' cartoons to the finished product ready for the walls. Boys spreading color

on the lever of a huge press was a picturesque—almost primitive—scene.

Going farther and through the workshop one reached the chapel, in reality a western extension of the building. It could also be



Negative by "Yampah"

THE NORTHERN GATEWAY



Negative by "Nerwood"

ENTRANCE TO THE WORKSHOP

on a cloth pad, the printer dipping into the color a large wood block on which the design was engraved, and then printing it by stepping

entered by doors upon the north side towards the Stadium of the Exposition Grounds, and from the south or Canal side; for the Mission Building was well supplied with entrances. There were six in all. Simpler architecture was now left behind, and all within a small area were rows of columns along the walls and decorated beams thrown above from side to side. For an appropriate interior scheme early Christian forms had been taken by Mr. Charles R. Lamb because of their close historic precedence to Spanish work. They were elaborated with all the imagery of Byzantine ornament. A large stained glass window, designed by Mr. Frederick S. Lamb, occupied the centre of the western wall over the altar, and on each side of it were mural decorations by the same artist representing "The Church" and "The State." How-

ever far this highly wrought chapel had departed from the simplicity of struggling religious establishments of the Mexican pioneers, and however overcrowded the small cell may have seemed, all its parts led to consummate richness. The beautiful tones of marbles and mosaic, wrought wood and metals,—all combined with color where color could be added,—and tempered by a soft diffused light, bade silence to the visitors who eagerly crossed the threshold.

With somewhat less freedom of outline than is seen in many of the Southern California missions the architect had succeeded with fair success in reproducing at Buffalo the character of the old buildings. But a small space was available of the valuable area within the Exposition limits: conditions altogether different from the wide horizons of the West. There great arcaded courts and long ambulatories spread out upon the plains, and the spaces they enclosed were nothing less than fields. At Buffalo condensation was necessary, and it was skilfully done. The tower recalled the beautiful little belfry of the Mission of San Carlos, and the unbroken wall surfaces, the heavy proportions of arcades and

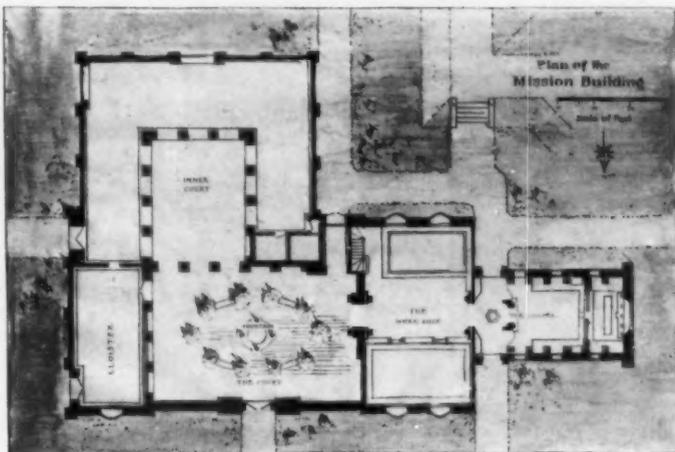
roofs were true to every example remaining in the west. That these characteristics, as indigenous to our soil as any structures ever reared here, should be happily reproduced and put to service at an exposition of all

America was a fortunate thought to be credited to the Mission Building's prime movers.

An announcement was made by the M. H. Birge & Sons Company and Messrs. J. & R. Lamb that a series of prizes would be given by them for the best photographs and sketches which may be

made of the Mission Building during the period of the Exposition. Decision was to be rendered by a jury composed of the architect of the building,

Director of Fine Arts of the Exposition, Mr. William A. Coffin, Director of Color, Mr. C. Y. Turner, Mr. George K. Birge and Mr. Charles R. Lamb. Every facility for drawing and photographing was given by the proprietors of the building to those intending to compete. Unfortunately, however, the rules of the Exposition had rigidly excluded tripod cameras from use in the grounds. Only 4" x 5" hand cameras or smaller ones had been permitted, and to that size the photographs of the competition were limited.



THE PLAN OF THE MISSION BUILDING



Negative by "Norwood"

THE FOUNTAIN

The Mission Building



Negative by "Yampah"

ARCADES

All pictures were to be entered under a *nom de plume*, together with a sealed blank envelope which should contain the name and address of the several authors. Awards in the competition have just been made, and we have been permitted by the courtesy of Mr. Birge and Mr. Lamb, to reproduce some of the more interesting of the successful photographs. Irregular focusing, which gave a softness to the views, and a method of printing from the negatives to obtain an artistic



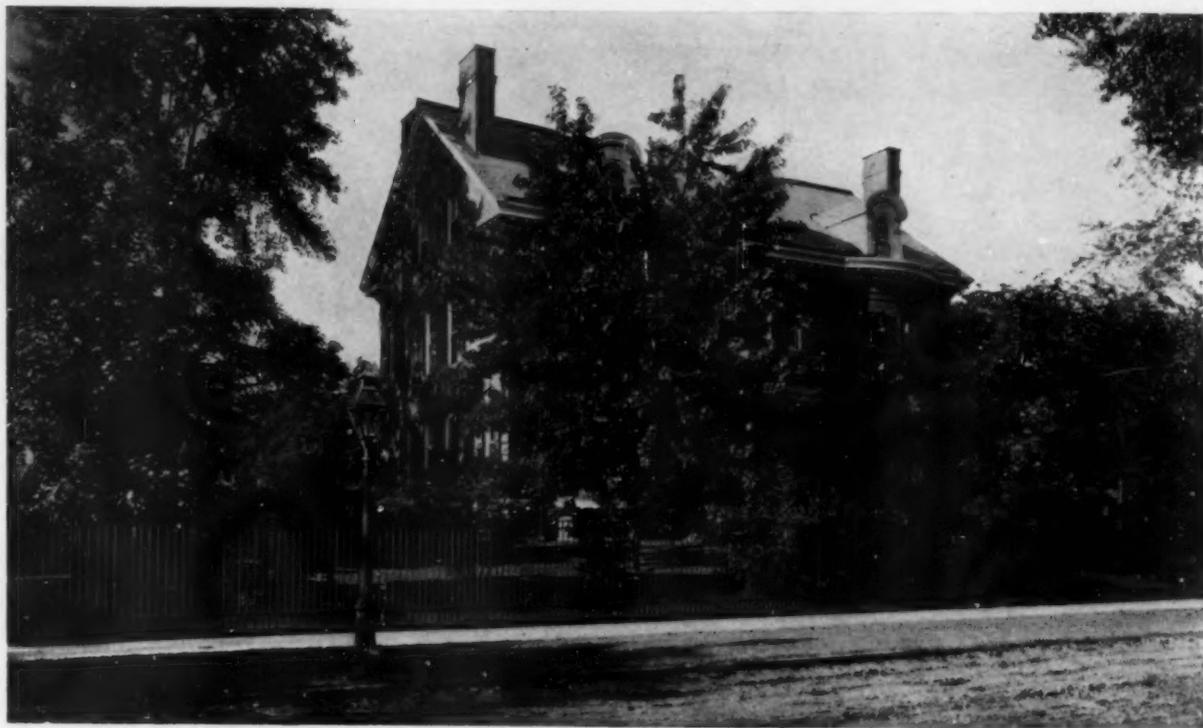
Negative by "Belfry"

OF THE MISSION BUILDING

texture counted in the choice made for the first prize. Nor was the taste shown in the attractive mounting of the prints without its weight. The set of pictures bearing the *nom de plume* "Yampah" was given first place, and received the prize of twenty-five dollars. Those bearing a pen sketch of a mission belfry were ranked second, and the set marked "Norwood" was placed third. These received prizes of fifteen and ten dollars respectively.

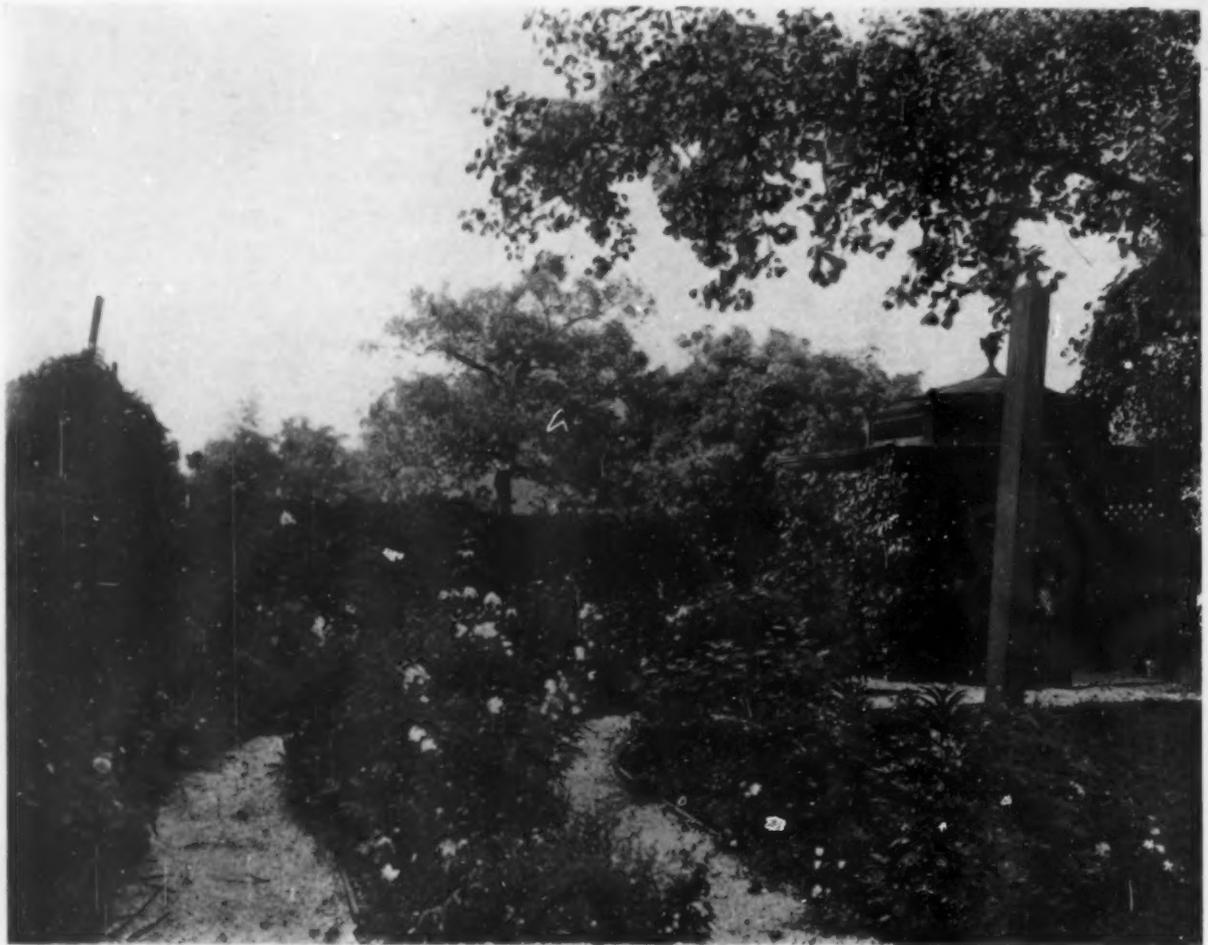


Negatives by "Yampah"



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AT MADISON AVENUE AND 49TH STREET, CHICAGO
Designed by HANDY & CADY, Architects

A Residence, Chicago



A CORNER OF THE GARDEN

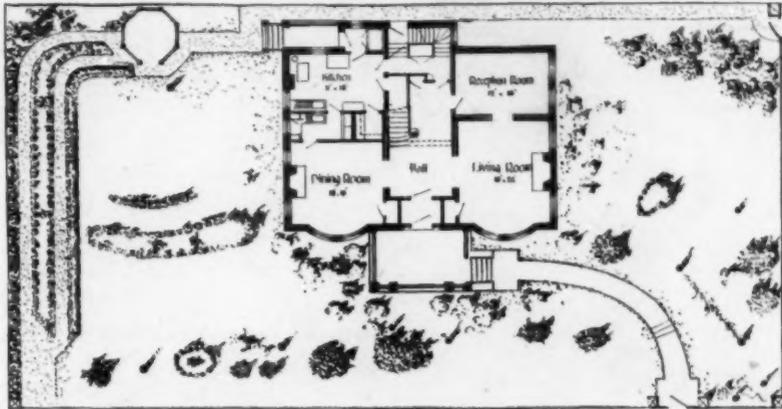
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AT
MADISON AVENUE
AND
49TH STREET,
CHICAGO



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THE PORCH

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THE PLAN



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THE DINING-ROOM

A RESIDENCE
AT
MADISON AVENUE
AND
49TH STREET
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The selection of an architect for the proposed new building ends another period in the history of the Pennsylvania State Capitol. The decision is neither a satisfaction nor a surprise. It could not have been otherwise in the face of events occurring since the old building was destroyed by fire five years ago. To say that all efforts to obtain a design for a new building have been marked by incompetence and ignorance, is to use charitable terms. Every move on the part of the authorities at Harrisburg has been insincere, and has revealed no less a contempt for the sane advice of professional architects than an indifference to their art. Attacks were made by architectural societies against the first competition held in 1898. The changes urged for the program were just demands. If they had been recognized architects could have offered their services with self-respect. But these voices were ignored by the Pennsylvania politicians; and the honest aspect of the competition disappearing, the T-Square Club and the local chapters of the American Institute of Architects declared it unprofessional for any architect to enter the competition.

The mistakes of four years ago were easy to avoid repeating when last July four million dollars was appropriated for a new Capitol building. The sum was ample and a knowledge of the proper conduct of an architectural competition could not have been wanting. But these availed nothing toward

honesty and straightforwardness in obtaining suitable designs. No program was given out, only an advertising notice in a few newspapers. There was no authoritative source of information insuring equal data to all competitors, nor was there any assurance that the architect of the best design would be chosen the architect of the building. No jury of professional knowledge was to give the decision, and only two weeks before the competition closed was it announced that Prof. William R. Ware would be the Commission's adviser. The competition closed on November 30th and there were but eight designs submitted. Thus an event which should have called forth a general response from architects was so maladministered as to meet with indifference and disdain. Since political jobbery had been certified at the outset protests against the Commission's perfunctory forms were mild and casual. The matter is now closed and ground is soon to be broken for the new building.

The great fault of such mismanagement is that it invites not skill but incapacity. The taint of ill-faith in the terms of the proceedings has certainly deprived society of the best thought of one of its organic parts—a profession pledged to the improvement of common objects and the esthetic advancement of our lives. An ignoring of the function and capacity of such a profession is an indifference to public welfare. The limiting of competitions is at best a shutting out of much individual ability; but the expense of paying many competitors makes it necessary. When a public work is to be executed the same obstacle may arise but in a less formidable shape. At all events it is inexcusable that the overtures of authorities should have no semblance of fairness, should be such that no conscientious architect could honestly answer to them. Architects have framed programs for competitions ideally just to themselves and to others and they have tried to have them generally recognized. Though their plea was vain at Harrisburg, it is to be hoped that competitions in the future may be *real* competitions; that they shall attract the sum total of special ability existing whenever they take place.



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