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ILLUSTRATION AND DESCRIPTION OF THE GARDEN AT POCANTICO HILLS, ESTATE OF JOHN D. ROCKEFELLER, ESQ., MR. WILLIAM WELLES BOSWORTH, ARCHITECT ❧ ❧ ❧

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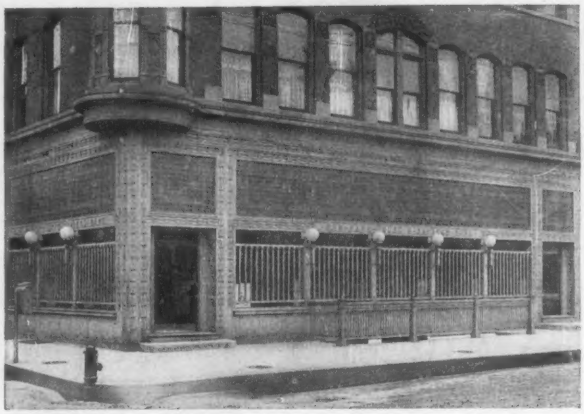

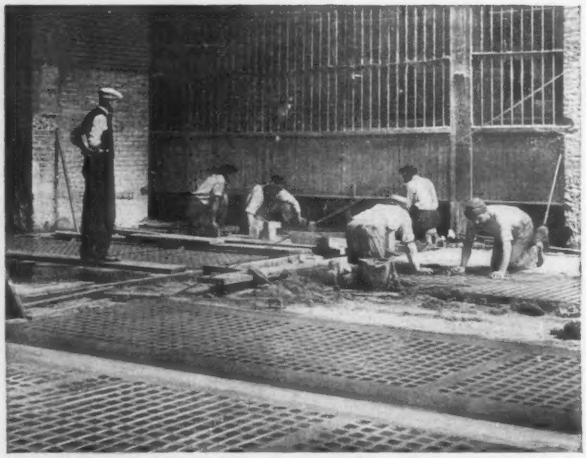

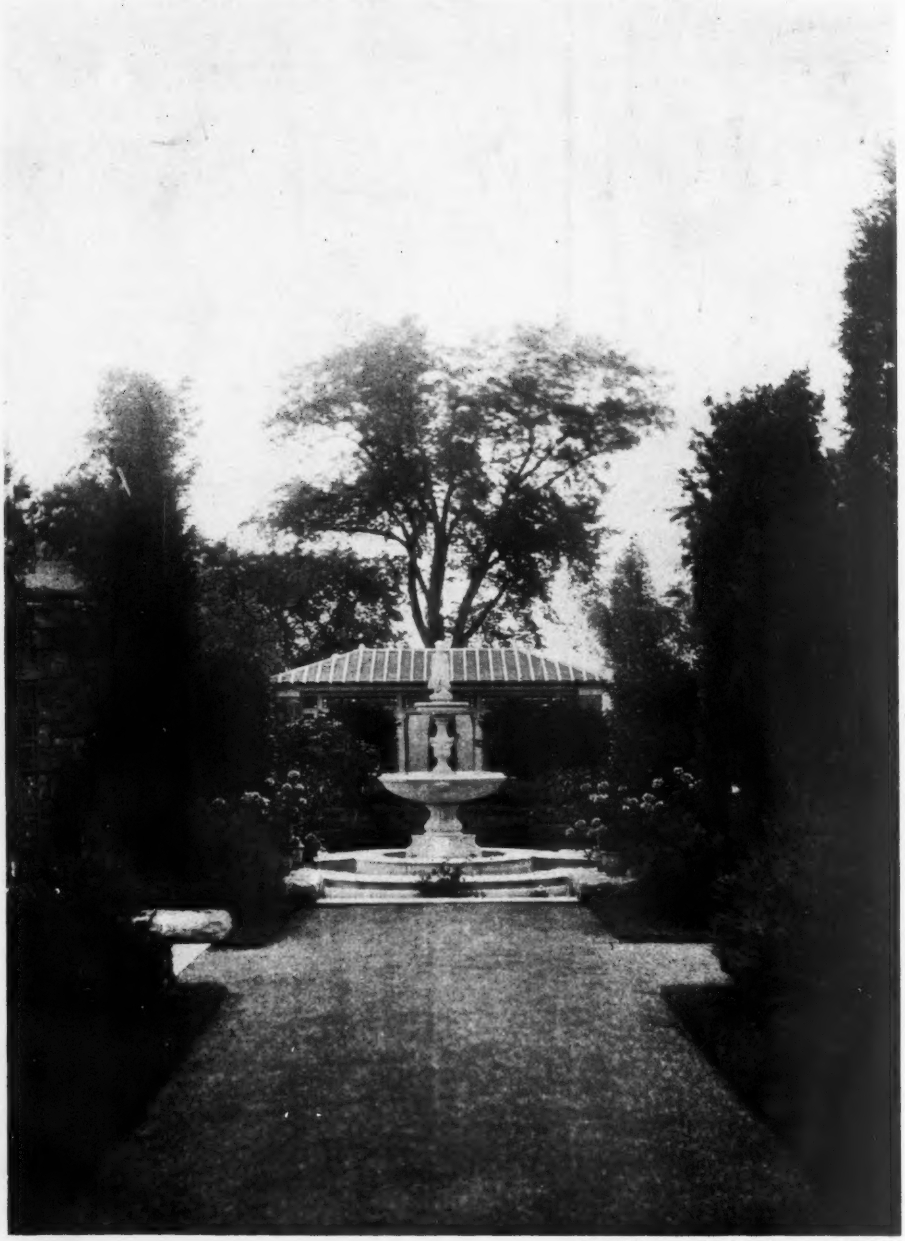

DETAIL OF THE NORTH GARDEN.

THE GARDEN AT POCANTICO HILLS, NEW YORK—ESTATE OF JOHN D. ROCKEFELLER, ESQ.

MR. WILLIAM WELLES BOSWORTH, *Architect.*

THE AMERICAN ARCHITECT

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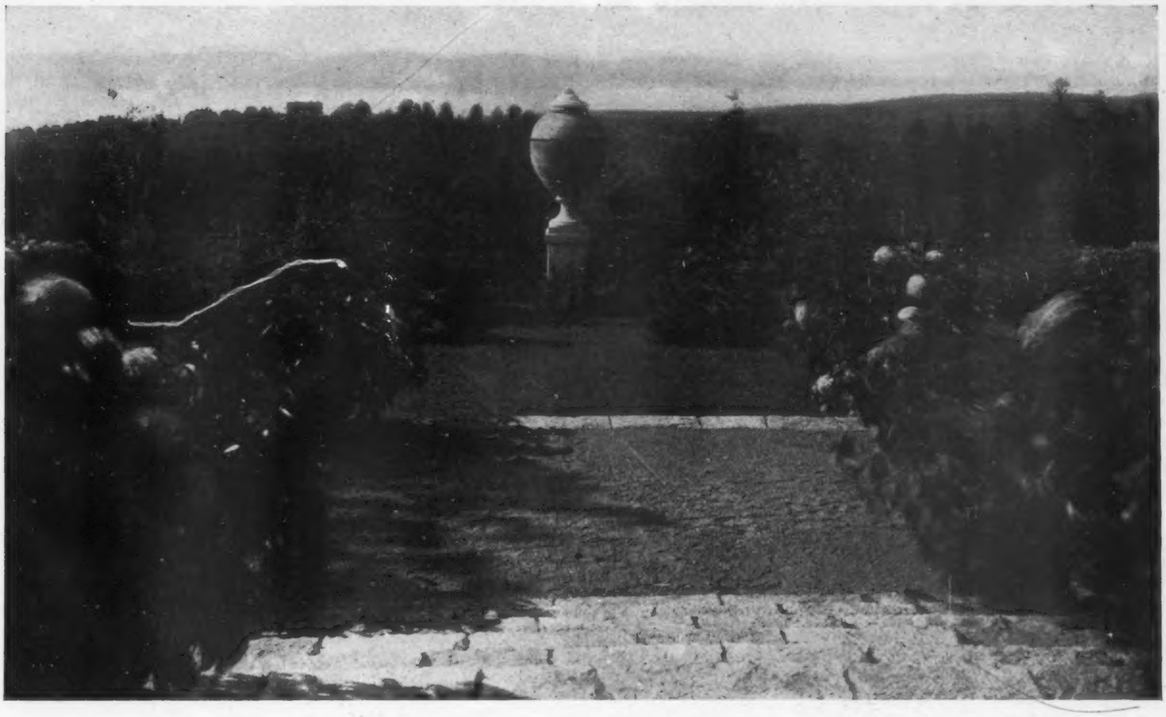

FIG. A—LOOKING TOWARD THE HUDSON FROM THE LOWER TERRACE

THE GARDEN AT POCANTICO HILLS

ESTATE OF JOHN D. ROCKEFELLER, ESQ.

BY WILLIAM WELLES BOSWORTH

A Preamble.

WITHIN the last ten years so much has been written about gardens that every one has now his own opinion as to what a garden should be. We have become familiar with the famous old gardens of Italy through drawings by Maxfield Parish as well as every sort of photographic reproduction. The Italian gardens being the origin of all subsequent garden tradition, and themselves a faint echo of the Roman Garden, the illustrated books and magazines have brought us down from them through the gardens of Spain and France to the nineteenth century English garden, so beautifully and profusely shown in the pages of the English magazines, and to our own little efforts here in America.

We had inherited a Colonial style of building which, however much it may have varied between the North and the South, through English Georgian prototypes or through French Louis influences, we have become accustomed to consider as indigenous and appropriate to this country. But unfortunately we inherited practically no prototypes in the way of gardens.

At Mount Vernon a really very effective scheme of landscape disposition, following pure French precedent, was composed so entirely of planting that it would lose its character if elaborated into walls and balustrades; just as the house itself would, if it were developed so as to be appropriately carried out in marble. We recently heard of a client who possessed a large Colonial house with pediments and two-storied columns, all of wood and shingles, who purchased fifty Doric columns of fine cut stone. He asked his architect to make of them a pergola, which must be perfectly "Colonial" in character and, above all things, must be consistent with the house. The architect was obliged to explain that to be perfectly consistent in the garden of such a house there could be no columns at all, to say nothing of having fifty, and making them of stone. That the Colonial garden was composed almost wholly of borders and hedges of box, with here and there a little lattice work. They finally removed the garden some distance from the house, so that they were not seen together.

If in Colonial days they had had the means to build palaces of stone and terraces and fountains, we know well enough that they would have taken the same models as precedents for their gardens as they did for their buildings, and that when Jefferson employed draughtsmen in Paris to help him design the Richmond Capitol and the University of Virginia in the French taste of that day, had there been any garden treatment involved, it would have been in the style of the garden at St. Cloud.

But having no American gardens to follow, but rather, English influences, with the great preponderance of English literature to furnish the background of romance, when, some twenty years ago in this country the ravages of the Civil War had begun to disappear and people became prosperous enough to have something left over after the house itself was built, it was naturally the English treatment of lawn and specimen trees, with now and then a pond and a rustic bridge and swan here and there, a statue or vase of cast iron painted white, standing in a bed of canna or castor bean that satisfied the hearts of our fathers.

But there followed the faster crossing of the ocean and European travel, and people brought home miniature columns and triumphal arches from the Roman Forum. There were inkstand models of the temples of Vesta and matchboxes of the tomb of Scipio Africanus. Architects began to go to the Ecole des Beaux-Arts, where they tell you in disdain that the best way to plan an English garden is to stick a few pins at random on the paper to represent trees, then crumple up a piece of twine and drop it over them for paths, and you have an ideal English layout—and the new era began. The "projet" came to dwell among us with its fountains and balustrades, its flights of steps and its clipped trees. The "projet" was quickly followed by the pergola, without which "no home is now complete."

We are told that the pergola is metamorphosing at its extremities into the "gazebo" (pronounced gazzyboo), witness the ones in Captain Larz Anderson's garden near Boston.

The dealers began to import all sorts of so-called garden ornaments, presumably antique; well-heads became fashionable and quantities of these and drinking

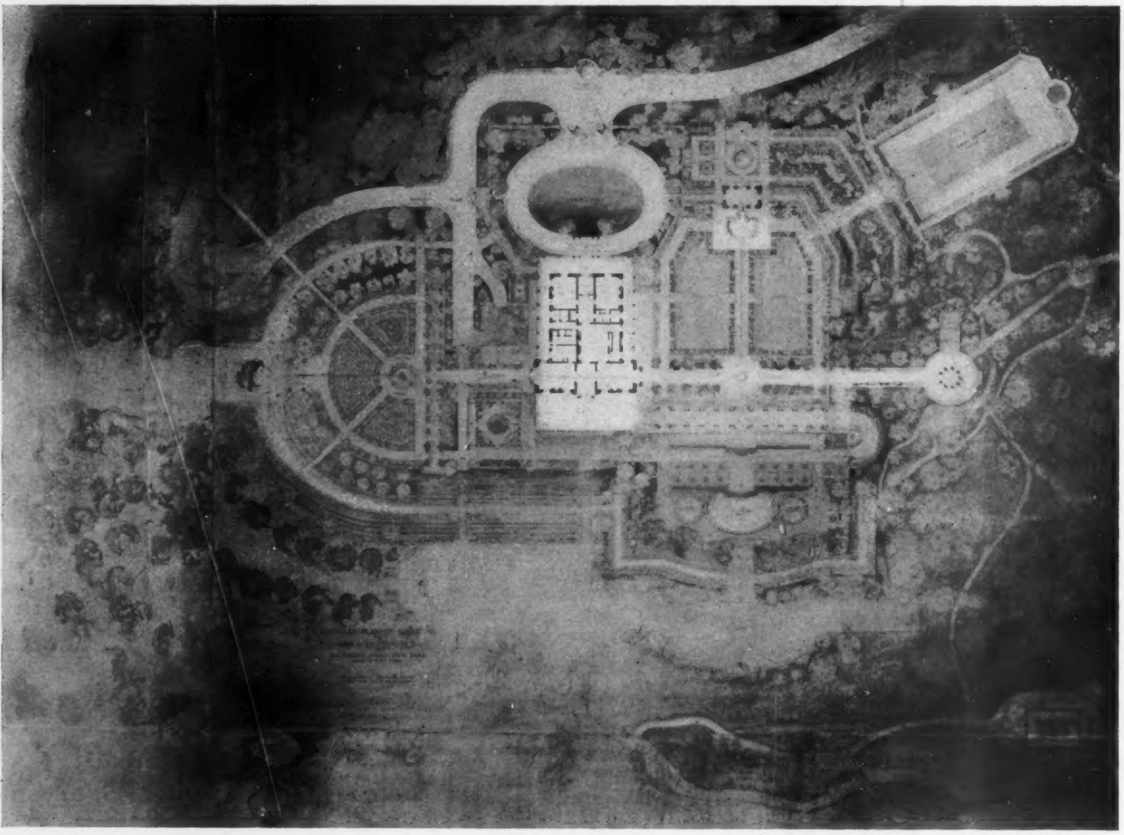

FIG. B—GROUND PLAN: ENTRANCE DRIVE AND FORECOURT AT THE TOP, INNER GARDEN AT RIGHT OF HOUSE, TERRACES AT LOWER RIGHT, AND CIRCULAR GARDEN AT LEFT, WHICH IS NORTH

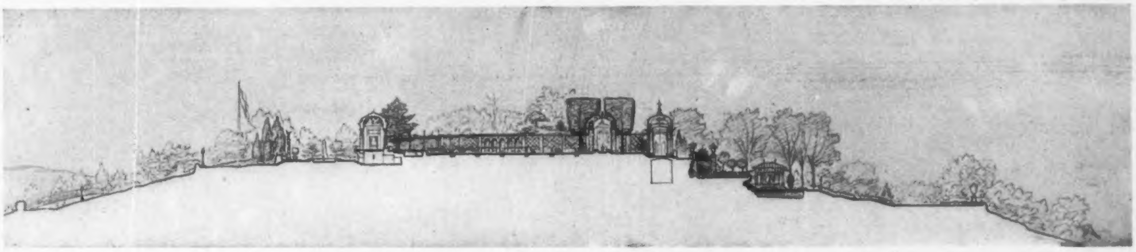

FIG. C—SECTION THROUGH INNER GARDEN AND TERRACES, LOOKING SOUTH: TEA HOUSE AT LEFT, SWIMMING POOL AT RIGHT

fountains and bird troughs in Lombard designs are now to be found mixed in with classic and English and French vases, benches and sun dials. These ornaments, since they perform the mission of focusing the eye at given points, really set the keynote of style where they occur; the resulting incoherence is not only due to this cause, but, lacking a tradition at home, to the fact that our minds are furnished with pictures of every sort of foreign garden. Thus in America to-day, the gardens have no pure historic style; and, we believe, very fitly so.

A country composed of a population of such varied ancestry, so large that its local traditions are equally varied, and yet so bound together by the rapidity of intercommunication and the multiplicity of its publications—illustrating to the people in Maine what the people in Southern California and Seattle are building—should rightly be bound down by no fixed historical styles.

The proprietor whose views on his estate lie over lowland valleys may find beauty more easily attained by studying the English method of perfecting groups of trees, introducing glimpses of water, planting fine specimens near the house and following winding paths. While the proprietor whose house stands on a hill, with the ground falling steeply away toward the view, will surely achieve more beauty by studying the terrace treatment so preferred by the Italians. Both will benefit by French taste in many of the touches of refinement. It goes without more than reminding that the house itself determines the disposition of the garden if it is to be enjoyed from the house, as all gardens should be. Happy he who builds garden and house together, for then they may be made to co-operate and each enhance the beauty of the other. In the opinion of the best savants, the entourage of a house is of equal importance with the house, and though gardens are sometimes separate features, it is the rule rather than the exception that they adjoin or encompass the house.

A pernicious character of gardens has lately come into vogue in America, belonging to what go by the name of "Show Places." These are the kind which are studied for the effect they make on the casual visitor. He is supposed to take it in at a glance and to be charmed by the first impression, accompanied by the running commentary of the proud owner, whose sole interest and chief delight in the garden is in thus "showing it" to his guests. No such insincerity can produce a true garden, for to have the right quality it must feel as though its owners really live in it.

We think that to give it such a character it should contain water, the very life of a garden; variety, so achieved as not to disturb the feeling that each feature is a part of the whole and linked together with it. Shade, as well as sunshine; sequestered and obscure places, tempting one to explore them; as well as open exposures; points especially adapted from which to enjoy the best views; and places screened and sheltered, where one may get away from the view. Places to keep cool in, and places to sun onesself in; places to walk, and places to sit; bird notes and running water for sounds, and the flowers and fruit trees for color, odor and taste; in fact, all the senses should be appealed to in the ideal garden. And one must not forget the note of antiquity, never neglected by the Chinese. They will carefully incorporate some old tree stump, if nothing better offers, to remind the passer-by of the past and of his little moment of existence in which to enjoy nature to the utmost. But dominating all these various parts, the garden should express "unity for the sake of harmony and in the hope of beauty."

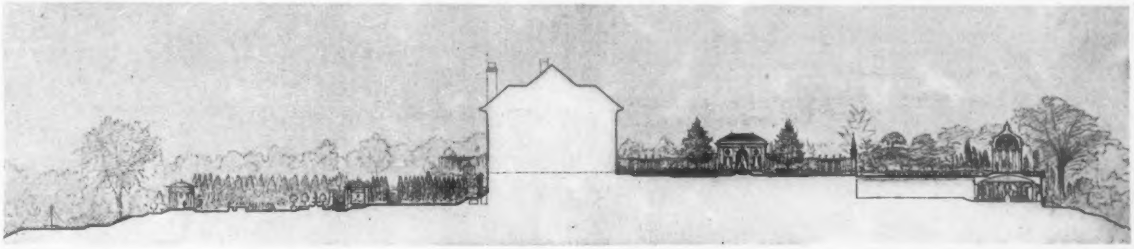

FIG. D—SECTION ON MAIN TRANSVERSE AXIS THROUGH CIRCULAR GARDEN AT LEFT, OR NORTH, AND MARBLE TEMPLE AND GROTTO AT RIGHT, OR SOUTH

FIG. E—VIEW OF SWIMMING POOL TERRACE DURING CONSTRUCTION. THE EFFECT JUST AFTER THE PLANTING WAS DONE IS SHOWN IN CUT Q

THE GARDEN AT POCANTICO HILLS.

WHEN the question of gardens came up for consideration, the house was building and the walls had reached the level of the principal floor. There was a lookout tower near the house, from which, for many years, people had been accustomed to enjoy the view. From this tower one could see perfectly what the various views were to be from the windows of the house and, taking into account the lay of the land, it was simple to see what seemed to be a natural disposition of the garden.

The hill, some five hundred feet above the Hudson and two miles to the east of it, is the centre of a wide horizon. The river is visible almost from Peekskill and the mountains around West Point, to Grant's tomb. On a clear day one can easily see the Singer Building tower.

Beautiful lawns slope away down the hill on all sides and lose themselves in wooded borders, so that one has no sense of boundaries. The place is so extensive that one may drive some twenty miles without leaving it.

The general form of the hill was like that of an inverted oyster shell, flat only at the top, and hardly flat there. The long slope lay to the south, the house being located at the edge of the steep part on the north side, and so planned that two stories of it were below the upper level, with the service court and basement entrance at a grade half way between.

As there were kitchens, housekeepers' rooms, boiler rooms, laundry and other utilities in the two-storied terrace under the front of the house, the garden obviously could not be placed there; and offering no central axis on the side, the main axis of the garden, with its terraces down the hillside, naturally fell parallel to the building, and necessarily at the south side. The other axis, passing through the principal suite of rooms, extended the garden to the north, where the view focuses in a marble fountain, the centre of a semicircular garden, while to the south it terminates in a round marble temple. (Plate 10.)

Various roads which formerly cut through the majestic sweep of the lawns were obliterated, and a new approach was built (invisible from the house), which preserves the principal view until the visitor arrives at the front entrance. This entrance is reached through a forecourt whose gates face the north. By coincidence, an estate in Tarrytown, containing some remarkable clumps of ancient box, came into the market just as this forecourt was being planted. The box trees were purchased and carefully brought here, where, together with old ivy imported from England and keyed into the walls, an effect of such sober maturity was obtained that one forgets the newness of the place.

The visitor, before entering the forecourt, notices the exedra fountain (plate 2) opposite the gateway. Water, spouts from three decorative heads into a granite basin. The entrance gates themselves are of wrought iron and bronze. The forecourt is composed of a simple

FIG. H—VIEW OF THE CIRCULAR GARDEN: TREE PLANTING BEGINNING ON THE RIGHT

FIG. G—THE SWIMMING POOL TERRACE COMPLETED, AS SEEN FROM THE HOUSE

oval in the centre of a perfect lawn, surrounded by the drive and a granite sidewalk. Open grillwork in the walls, toward the river on the right of the porte-cochère and toward the walled or inner garden, as it is called, on the left, suggests what is to be seen beyond. From the porte-cochère one passes directly through the house to the western terrace, where the full effect of the truly magnificent view of the river and distant mountains is disclosed. The principal gardens lie at the right and left, so that nothing is interposed in the immediate foreground to distract the eye from the view.

At the extreme right the circular garden was given a background by planting large trees in great numbers to form almost a forest. This effect joins the heavier and older trees, which were at a long distance down the slope from the house, and softens the previous bleakness of the northern aspect. The house was tied to the landscape by the same method of planting on the slopes to the south. For miles around the country was levied upon for its richest soil and most perfect trees. Every boulder and moss-faced stone was gathered and much of the granite also was quarried on the estate, while the water is brought from a reservoir on one of the neighboring heights. This hilltop has become a "spoiled child" of nature. All the best that the neighborhood could produce of soil, vegetation, rocks and water has been devoted to it. Because man chose it above its fellows, it becomes an example of the "survival of the fittest."

The garden is not a flower garden, for the family do not live here in the summer. It is a spring and fall garden, designed with the one thought of its owner's pleasure in providing a variety of walks and places to sit and enjoy the views, under the constantly changing conditions of sunshine or cloud, wind or shelter, morning or evening, in spring or fall.

One passes from the front house terrace into the inner garden (see plates 3, 4, 6 and 7), which is enlivened by bands of flowers in the borders and edged with box and with accents of clipped trees brought from Holland.

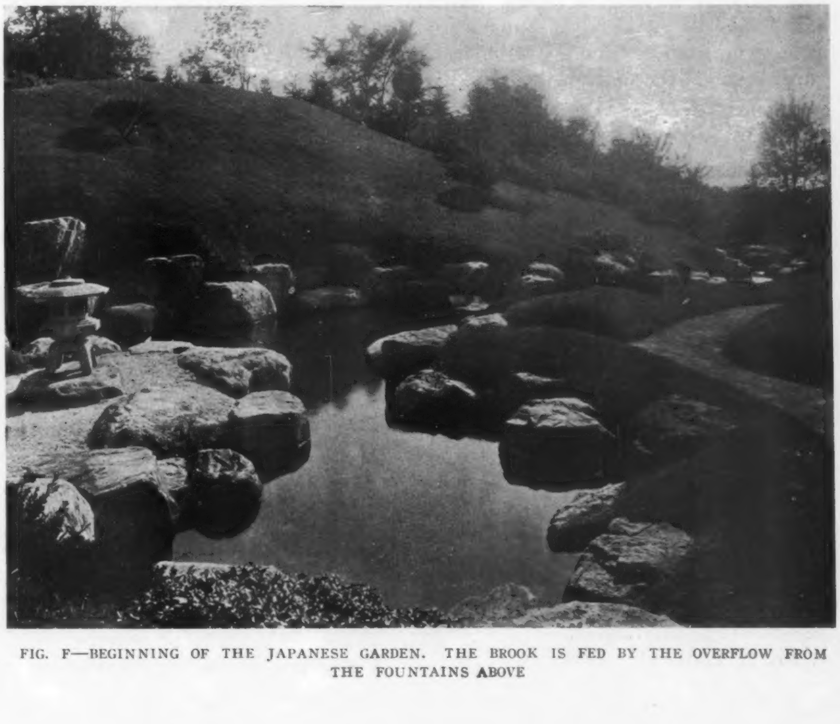

FIG. F—BEGINNING OF THE JAPANESE GARDEN. THE BROOK IS FED BY THE OVERFLOW FROM THE FOUNTAINS ABOVE

FIG. I—THE BROOK GARDEN UNDER CONSTRUCTION. THE CONCRETE WALLS WERE COVERED WITH ROCKS AND THE BOTTOM WITH PEBBLES

The principal walks are of marble, white and gray, and the walls are inlaid with a pattern of mica and granite. Through the central walk a series of jets connected by a canal leads to the stone teahouse at the top or centre of the gardens (see plate 16). The water effects start here from the pedestal of a statue, not shown in the picture, and fall over steps into a broad basin below, filled with lilies and other water plants. The spouts are of gilded bronze in the form of crabs and frogs, turtles and seahorses, which throw the water gaily, and a group of mermaid children send it forward from a shell. The teahouse openings are furnished with window sash which may be removed in summer. It has a balcony at the rear from which one overlooks a sequestered little garden, called the morning garden, hidden behind high banks of cedars and the forecourt walls.

Terminating near this garden is a rocky overgrown brook, bordered with shrubs and masses of iris, which wanders around from the wilderness pool at the south of the inner garden, and forms an intermediate level between the inner garden and the tennis court, which is at a still lower level beyond.

The wilderness pool is apparently fed by springs, the water dripping from stalactites in a grotto at the side of a great rock some twenty feet in height. (See illustrations I, M, N and O.) This rock is actually for the most part artificial, though the outcropping of a ledge suggested it and gave it its support. Some winding steps lead to the top, where a broad, flat place is formed, sheltered by an umbrella tree, from beneath which there are charming views of the tennis court and brook garden.

A double arcade in the wall of the inner garden gives glimpses of this picturesque rock from the broad terrace at the south of the house. (See plate 15.)

From the west end of this terrace the marble walk leading from the house to the temple is flanked on the right by a lattice arbor, destined for purple and white wistaria, as is indicated by the lavender and white color scheme of the lattice work. (See plate 14.) Through the central pavilion of the arbor one passes, on the main axis, to the terraces leading down the slopes toward the river. A double ramp descends with frequent platforms to the middle terrace, with its rows of orange trees, unsurpassed for perfection and size. (See plates 17, 18.) They were brought from an old French château near Le Mans, where they were claimed to be more than two hundred years old, and judging from the ones at Versailles, the best of which are inferior to these, it is probably true.

At the east end of this middle terrace a semi-circular stairway of stone returns again to the upper level toward

FIG. J—MOVING IN THE BIG ELM TREES ON THE LOWER TERRACE

FIG. K—SETTING THE MARBLE FOUNTAIN IN THE CIRCULAR GARDEN. VIEW FROM SAME POINT, SHOWING COMPLETED EFFECT, IN PLATE 16

the temple, while both north and south ends of this terrace are enclosed with wrought iron gateways of light design. There are drinking fountains with ornaments of bronze at the foot of the ramps, as in several other places about the gardens. From a central projection beneath the orange trees the pools on the terrace next below are cool and refreshing, even when seen under the hottest midday sun. One reaches this swimming pool terrace by stairways at each end, where latticed summer houses are placed, from which one may look across the pools, with their rough stone bridges and ivy borders. The central pool was built with steps at the ends under the water and is used as a swimming pool. Beneath its coping stones on the inner side a water pipe is run, pierced at frequent intervals with fan-shaped outlets. These spread the water, which comes with sufficient force to throw it twelve or fourteen feet toward the centre of the pool, in a perfect sheet of mist. When the sun is shining the pool is filled with a myriad of rainbows.

The water level of the circular pools at the ends is slightly lower than the swimming pool and they are separated from it by spillways, over which the water runs in little rills under natural bridges of monolith stones so chiselled as to appear water worn.

These pools are paved with black and white pebbles in decorative patterns and scallop shells are set in a row around the rim. The whole terrace is shaded by large transplanted elm trees and the summer houses are flanked by sweet smelling old English jasmine trees in tubs, so large that it takes twelve men to move them.

From this terrace broad steps lead farther down to still lower levels (see Fig. A), where paths conduct to shaded and obscure regions at the left and to broad, green terraces at the right.

Here, to the right, is located the finishing putting green of the golf links, which surround the hilltop; and a Venetian well and latticed archway (see plate 19) mark the entrance to a curved alley of thick trees and shrubs, where thousands of bulbs shoot up in the spring and the pink and white blossoms of the dogwood make a fairyland of bloom. At the end of the alley steps rise to a broad, grassy platform on the axis of the "circular garden," and here are seats and a marble table and levels so planned as to at once suggest children's parties, or even out-of-door theatricals.

Entering the circular garden from this point through the pavilion shown in plate 12, one notices the "maze," of cedar trees, and the marble fountain—a copy of the one attributed to Donatello in the Pitti Palace. (See frontispiece.) One does not notice that the pergolas are not both open at the back, the one on the left being so arranged as to completely cover the service court driveway. In passing through the pergola toward the river one enters the golf room garden, for here is where the golfers' quarters are found. A marble well head and steps form the centre of a scheme of formal flowerbeds, accented with clipped box and tubs of orange trees.

Returning once more to the central axis at the foot of the steps on the outer terrace level, the path at the left, leads round to a music platform, and farther on to a crypt-like grotto beneath the temple. It is built of rust-colored granite, quarried on the place, of exceptionally fine tone. The wall panels between the stunted columns are hung with stalactite rock from a cave near Genoa and a copy of the great Borghese vase stands

FIG. L—THE INNER GARDEN, LOOKING TOWARD THE LEDGE

FIG. M—THE LEDGE, WITH EXCAVATIONS FOR THE BROOK

FIG. N—THE LEDGE UNDER DEVELOPMENT, SHOWING THE UMBRELLA TREE ON ITS WAY UP

beneath the low dome in the centre. (See the section, illustration in text.) The lights are hidden in the top of this vase, which, at night, makes the effect mysterious. It is always cool and sequestered here and the views over the Tappan Zee are dreamy and delightful, framed by overhanging trees and a foreground of millions of rhododendrons.

As to lighting;—all of the fountains and water effects are equipped with electric lights, so that, together with the lanterns which occur in connection with the iron grilles or are here and there suspended from the pergola roofs or bracketed out from the walls, the garden is as usable by night as in the daytime. There are lights in the heads of the exedra fountain fronting the entrance gates, making three bright streams of water. The basin also has lights beneath its rim, which throw rippling reflections from the waving water on to the curved surface of the niche above. These lights are arranged to be turned on at the house door to welcome or to speed the parting guest.

FIG. O—THE LEDGE, WITH GROTTO AND POOL COMPLETED

The figure of the Donatello fountain is lighted by a tiny searchlight concealed in the roof of one of the pergolas. There are Japanese bronze lanterns and stone lanterns and many forms of light posts at special places and in much variety. The driveway lights are of open wrought iron resting on cast iron pedestals and were the result of many experiments. In order to insure the model not being used elsewhere it was decided to copyright the design, with the discovery that the only way to do so was to have them patented through the patent office.

The most effective lighting is the water treatment in front of the teahouse in the inner garden. Here the cascades are lighted and each little basin in the canal forms a luminous bouquet along the central path. The composition is terminated at the farther end by a larger grouping of jets in a basin composed of a monolith of white marble lying on the pavement, in the centre of a decorative mosaic of various colored marbles.

As to color;—this monolith basin is lined with

(*Continued on page 10.*)

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CONTENTS

AN ECHO OF A COMPETITION

PROBABLY no important competition held in recent years has been so severely and so justly criticised as to its method of conduct and final award as that for the New York State Prison group held in 1908.

Architects everywhere deprecated the manner in which this matter was handled from its inception to its most unfortunate conclusion. They were equally unanimous in condemning what they believed was a lack of the essentials that should govern in competitions.

Mr. Franklin B. Ware, the State Architect, wrote an extended communication to the Board of Award, in which he stated that he did not consider the plan selected the best one submitted, and concluded with an earnest appeal to the Board to reconsider its formal action. His efforts were in vain. It is now stated in the daily press that the expected is about to happen and the work undertaken in accordance with specifications that are deemed to have been drawn without regard alone to the interests of the State.

If conditions such as these were the result of insufficient safeguards to secure the proper conduct of competitions and the honest construction of the buildings proposed, we might deplore them and seek their mitigation, but, with the wise action of the Institute in these matters, the very practical suggestions of the Committee on Competitions and the unselfish way that architects have given their services to insure safe and satisfactory competitive methods, there are no good reasons that can be advanced for conducting competitions in a manner that will result as have this and other instances equally unfortunate.

FIRE PREVENTION

FIRE CHIEF EDWARD F. CROKER, of the New York Fire Department, in his recent testimony before a legislative investigating committee, suggested enactments of law, that in his judgment were necessary for better fire protection.

Mr. Croker's reputation for efficiency in his chosen field is worldwide, and the suggestions of so eminent an authority should, in our opinion, receive careful consideration. His contention that all cellars and hallways in tenements should have sprinkler connections and that no cellar in this type of house should have openings to the upper floors from its interior appears well taken.

Those whose business it is to investigate the origin of fires know that in tenement house sections they have their inception in most instances in cellars. They further know that, owing to poor construction, these fires are quickly spread throughout the building by the natural draft of "dumb waiter" openings. To equip cellars and hallways with sprinkler apparatus would be to minimize this property hazard and at the same time give greater security to the people who inhabit tenements.

Mr. Croker's statement that, with a total cost of maintenance of his department of $8,000,000 a year, but $15,000 was expended on fire prevention was received with some surprise by the commission. With conditions like these existing in the largest city in the country, it is safe to assume that other cities are equally deficient in methods for fire prevention.

It will be many years before cities will be entirely rebuilt of fire-resisting material; meanwhile the monstrous total that we pay each year for fire loss, and the human lives destroyed, might in a large measure be saved if the proper steps were taken for adequate prevention.

THE BUILDING OUTLOOK

AS far as can be judged from surface conditions, the indications at present are for a normal building activity during the next six months.

With the subsidence of the tendency toward speculative building in the larger cities and the increasing demand for more permanent forms of construction, building may be said to have reached safer and saner methods. These conditions, combined with the prediction among financial authorities that the existing state of the money market is not likely to be disturbed during the near future, warrant the prediction that the next six months will show an advance over the same period last year in the amount of building undertaken.

A review of the building material trades discloses no radical advance in costs. In fact lumber and brick are cheaper than formerly, due, perhaps, in some measure, to the increased use of cement and metal in building construction. Buildings for commercial and manufacturing purposes are increasing rapidly in numbers and these we note with satisfaction are being erected from architects' plans and not from designs evolved in the offices of manufacturing or construction companies. In the later additions to larger cities, and more particularly in the East, there is increased activity in apartment-house construction. Due probably to public demand and the revised provisions of building codes, these are becoming safer in their materials of construction. It is also gratifying to note the improvement in the architectural treatment of this type of building.

The evolution taking place in the domestic life of dwellers in large cities all tends toward that form of housing for all classes that is to be found in the modern apartment. If then this is to become our future habitation it would seem important that our best effort should be devoted to making it worthy architecturally as well as suitable in convenience and comfort.

FIG. P—THE ROSE GARDENS

(*Continued from page 8*)

a bowl of polished brass, and the water is thrown from a group of passion flowers with a statuette of Orpheus in their midst. The reflection of the polished brass, lifted up by the water, gives a keynote of color to this part of the garden, all the flowers being white and golden yellow.

The colors in the brook garden beyond are kept in schemes of blues and purples, which are blended farther on in the morning garden with yellowish reds and orange.

The colors of the flowers on the outer terraces are lavenders and rose pinks and crimson, with much use of white.

As to the general flower treatment;—the rose gardens are found in the circular garden, at each side of the maze. Here are fine rose trees standing on single stems over five feet high (see plate No. 16), brought from England. They produce beautiful, luxurious roses until the frost comes. There are borders of hollyhocks and peonies, and daisies and heliotrope, and the rarer varieties of decorative garden plants; and blossoming fruit trees. All have been considered from the point of view of their color relations with each other, their height, season of bloom and appropriateness.

There are thousands of dwarf evergreens for winter effect and indefinite potted plants in specially designed terra cotta tubs of several varieties, which, together with the large collection of bay trees and azaleas, hollies and yews, fig and orange trees, are placed about to furnish and ornament.

The greenhouses and new orangery for winter storage are connected with the circular garden by a picturesque walk and they, in turn, with a separate garden for propagation, covering several acres.

To return to the plan:—The water from the pools and fountains is taken advantage of to form still another garden feature. It is conducted under ground to the edge of the outermost terrace and brought forth again as a brook. Japanese gardeners were employed to utilize it as the motive for a Japanese landscape garden. It is made to issue from a miniature ravine over picturesque stones, and forms waterfalls and lakes bordered by gravel paths and spanned by bridges. The edges are set with alternating large and small stones in characteristic Japanese fashion, and it is planted along its banks with dwarf plants and shade trees.

On a lower level a deep cut was made in the hillside, a miniature lake was formed and on its bank a twelve mat teahouse was constructed by the Japanese carpenters. It was built according to their best traditions and is a model of workmanship. The wood is solid mahogany. From the interior, furnished in true Japanese style, one has charming views and the light may be regulated through the paper screens, as also the outlook, by sliding them backward or forward, according to the promptings of the moment.

A picturesque bow bridge leads across the lake and one continues down the water course, which falls again, then bores its way beneath a low stone bridge and eventually reaches the lowlands far below its source, where it was made to form a large pond as a final ending of the garden.

THE GREATNESS OF WREN

The Rev. Canon Bell, preaching to the Drapers' Company at St. Michael's, Cornhill, London, paid a glowing tribute to the work of Sir Christopher Wren, the architect of the church. Canon Bell's point of view, as reported in the *City Press* and reprinted in *The Architects' and Builders' Journal*, of London, will be interesting to architects. He said:

I will say a few words about the architect of this church, Sir Christopher Wren, one of the great master builders of the world, a man who, with extraordinary mental power and artistic invention, combined heartfelt modesty, simplicity and reverence for God.

Christopher Wren, born in Wilts in 1632, was in his early years of a delicate constitution, and was, therefore, educated at home by his father, a man of high culture and scholarship. The lad made astonishing progress in his studies, and entered Westminster School in his ninth year, where, under the famous Dr. Busby, he became a good Latin scholar, as is shown by his composition in prose and verse. But already it was evident that his bent was toward science, and especially astronomy and natural philosophy. Having entered Wadham College, Oxford, in his fourteenth year, his marvelous ability soon became conspicuous. In 1654 John Evelyn speaks in his diary of this miracle of a youth, who was known in scientific circles all over Europe. He became Gresham Professor of Astronomy when he was only 25, and soon after Professor of Astronomy at Oxford, and one of the founders of the Royal Society.

In 1662 Isaac Barrow, afterwards Master of Trinity

FIG. Q—SWIMMING POOL TERRACE, JUST PLANTED

and one of the greatest English divines, had occasion to speak to Wren as one of his predecessors in the Gresham Professorship. He said of him that "it is doubtful whether he is most to be commended for the divine felicity of his genius, or for the sweet humanity of his disposition—formerly, as a boy, a prodigy, and now, as a man, a miracle—nay, even something superhuman." Modern biographers say of him that, if his philosophical pursuits had not been interrupted by the absorbing work of an architect, he could not have failed to attain a scientific position higher than any contemporary, except Newton.

His first work was the Chapel of Pembroke, Cambridge. His uncle, Bishop Matthew Wren, having been liberated from the Tower, where he had been imprisoned for eighteen years, determined, as a thank-offering, to build a new chapel for his college, and employ his nephew to make the plans. It was a building of much importance in the history of English architecture, for Wren, following the tradition of Inigo Jones, endeavored to make its beauty depend on proportion alone without ornament. This tradition he followed in his later works, which are a protest against the work of those who, having little knowledge of proportion, strive to cover their ignorance by excessive and unmeaning ornament. When the Great Fire of 1666 gave Wren the opportunity of displaying the resources of his genius, he had to design fifty-two parish churches, as well as the Cathedral of St. Paul. Naturally, at such a time, the money available for such colossal enterprises was limited, and he was constantly obliged to study cheapness; but by an expenditure of thought he made good that deficiency. His minor designs have their proportions as carefully fixed as those of the more important. The result is that in Wren's City churches England possessed a treasure such as no other city could show, and comparable only to the works of art at Florence and Rome. There were, no doubt, solid reasons for the demolition of several of these churches; while others, including St. Michael's, Cornhill, have been injured by restoration executed by architects who were not in sympathy with the purity and nobility of Wren's artistic taste.

Nothing in modern architecture excels the beauty, elegance and variety of his bell towers and steeples. No two are alike, and yet all are in harmony with each other. Our forefathers who lived in their city mansions had the leisure to appreciate them, but now in the pressure of commercial business, or when men are hurrying to their suburban train, and avoiding the perils of the streets, few lift their eyes to Wren's campaniles, or turn aside to study the interior of his churches. There is no lack of books to indicate what is worth seeing. I may mention one recently published by Canon Benham, the lamented rector of St. Edmund-the-Martyr. Ferguson says of St. Mary-le-Bow: "The towers and spire alone are sufficient to establish Wren as an artist of the highest rank"; of St. Stephen's, Walbrook, "its interior is the most pleasing of any Renaissance Church"; and of St. Michael's tower, "it was rebuilt in bold and effective Gothic style in 1722, from one of the very latest of his designs." Very often a church whose exterior was purposely left plain by Wren, or which is hidden from view by obtrusive buildings, contains within it admirable examples of Wren's consummate skill.

As we move about some of the dark and tortuous lanes of the city, we may find much reason to regret that, after the Great Fire, Wren's plan for rebuilding was not adopted. Though it received general approval, it was thwarted by private interests and want of public spirit. If he had prevailed we should have had a magnificent city, in which old inconvenience and deformities were abolished, the streets and lanes were enlarged, and the churches set in "conspicuous and insular positions." Of St. Paul's, the greatest work of Wren, it is not possible to speak within our limits. I will only say that it is rightly called the greatest ornament of the greatest city in the world. If you go to Rome and survey St. Peter's from the outside and then pass into its vast interior, you cannot fail to be impressed by the bulk and the brilliance of a church whose building was so costly that it helped to bring on the

Reformation; but a closer examination convinces one of the superior merit of Wren's design owing to his exquisite sense of proportion, especially in the dome and the western front. St. Peter's took 176 years to build, and many architects had a part in it. St. Paul's was practically completed in 40 years, and was the work of a single man. But Wren's enemies complained that this was too long. Jealous of his influence and fame, they procured the suspension of half his salary "until the said church should be finished the better to encourage him to finish it with diligence and expedition"—a cruel and heartless insult to a man who had accepted the more than modest salary of £300 a year for the building of St. Paul's and more than 50 parish churches.

FIG. R—GATEWAY OF INNER GARDEN

Then after other intrigues, which grew more bitter after the death of Queen Anne and the advent of German George, we find this entry in a MS. diary: "April 26, 1715.—Christopher Wren superseded in the 86th year of his age, and the 49th of his surveyorship. 'And there arose a king who knew not Joseph.'" The old man betook himself, says his grandson, to a country retirement, saying only: "Now fortune bids me philosophise with less incumbrance." So, free from worldly affairs, he passed the last five years of his life in contemplation and studies, and principally in the consolation of the Holy Scriptures, cheerful in solitude, and as well pleased to die in the shade as in the light.

He was indeed a man who deserves our admiration and affection, not only for his amazing mental power and the great memorials he has left among us, but for the singular purity and simplicity of his character. The astonishing success that he achieved never inflated his pride. Steele, in his "Tatler, No. 52," writes of him, under a feigned name, as one "whose modesty was such that it put a damp upon his great knowledge, and his art and skill were disregarded for the want of that manner with which men of the world assert the merit of their own performances." Loving, modest and courteous as a boy, he retained these qualities when he became famous. In a corrupt age all testimony leaves him spotless. In positions of great trust, and still greater difficulty, his integrity was made even more manifest by the attacks made against him. Once a year in those latter days it was his habit to be driven to St. Paul's and there to sit a while under the dome of his own Cathedral. On such a journey in February, 1723, he caught a chill, and died peacefully in his chair. There is no statue of him in London, and no street is honored by his name, but, so long as St. Paul's shall stand, men will feel that no other memorial is needed. Si monumentum quæris adspice et circumspice.

The Garden in America

Nature takes no ken of wealth. The ingenuity and labors of man can in a measure act when intelligently combined in conserving the beauties that surround us, and when nature commits an error, and nature can and often errs in presentation of the beautiful as we comprehend it, she can be led to better ways.

The gardens of Europe with their heritage of, in some cases, centuries of growth and the fostering care of succeeding generations of owners, present to the eye that rare envelopment, that delightful glazing of harmonious greys that lend to them their greatest charm. These gardens as they stand in their plan and planting are the result of the work of many minds, and, no doubt, in their original conception showed but little of the rare beauties that distinguish them to-day.

It would not, therefore, be just or proper to compare with these older gardens the very satisfactory accomplishment of Mr. William Welles Bosworth on the estate of Mr. Rockefeller at Pocantico Hills, near Tarrytown, N. Y.

If a man may be said to have conferred a favor on his fellow beings when he has caused two blades of grass to grow where but one grew before, then this garden is a record of a great benefaction.

To adequately present in a series of photographic views a work of this kind is not possible. The charm of color, the continuity of the different areas and the mental picture of the ensemble can only be gained by a personal visit. As recently completed the effect is delightful and, with the fostering care that the hand of time will lay on this work, succeeding generations will find in it a never-ending source of pleasure and satisfaction. The garden at Pocantico Hills is in no sense a show garden,—it is a phase of nature gently led toward a beautiful result.

PLATE I—ENTRANCE GATES. EXEDRA FOUNTAIN ON THE LEFT. THE VIEW IS TAKEN LOOKING SOUTH AND SHOWS THE BEGINNING OF THE NEW ENTRANCE DRIVEWAY. THE FLAGPOLE AT THE END OF THE TENNIS COURT IS SEEN IN THE DISTANCE

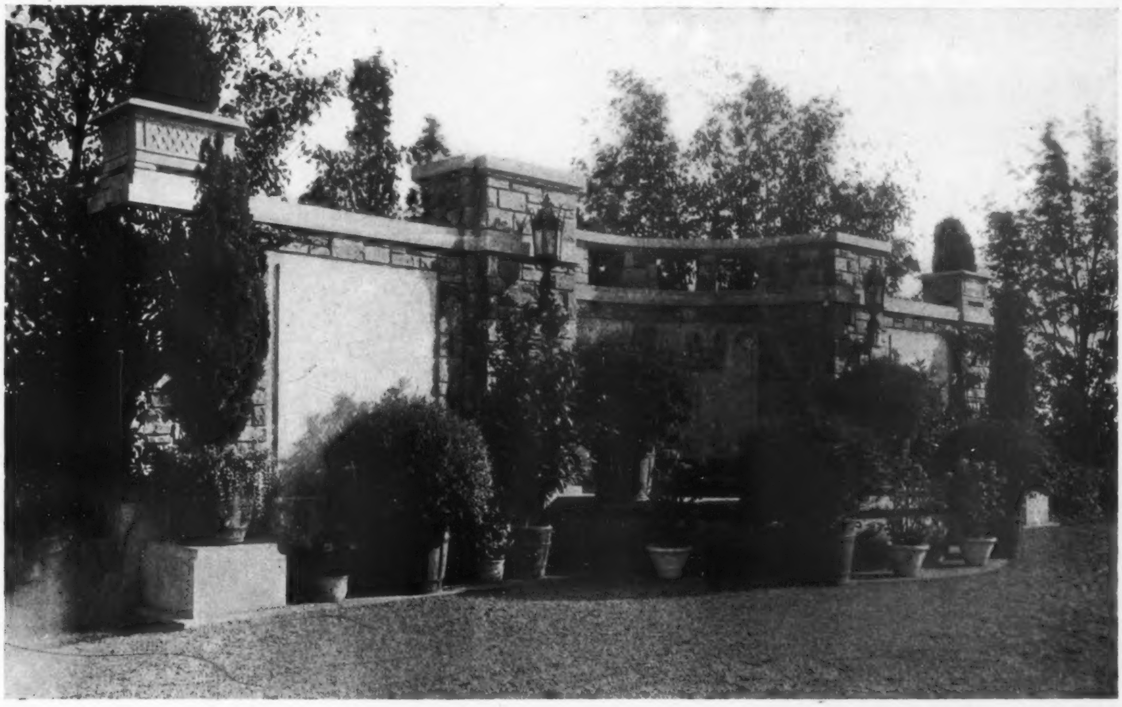

PLATE 2—THE EXEDRA FOUNTAIN ON AXIS WITH THE FRONT DOOR OF THE HOUSE

THE GARDEN AT POCANTICO HILLS, NEW YORK. ESTATE OF JOHN D. ROCKEFELLER, ESQ.

MR. WILLIAM WELLES BOSWORTH, *Architect*

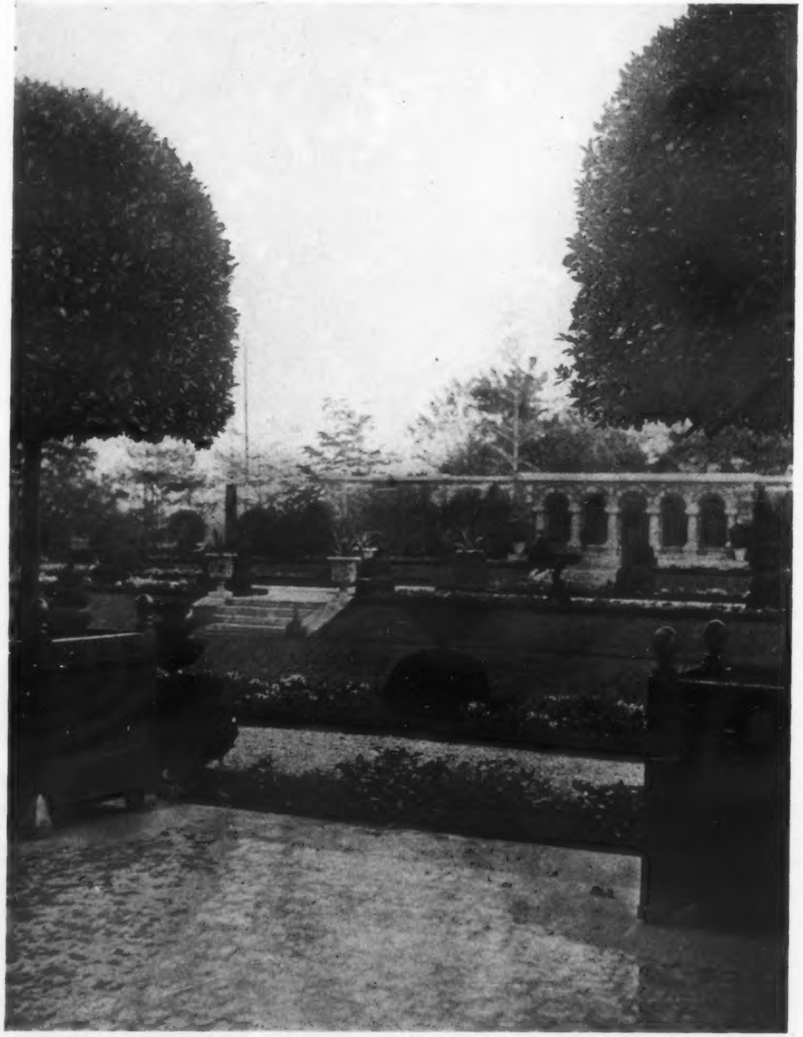

PLATE 3—LOOKING THROUGH THE GRILLE TO THE TENNIS COURT ACROSS THE INNER GARDEN. THE ARCADED WALL GIVES A GLIMPSE OF THE LODGE

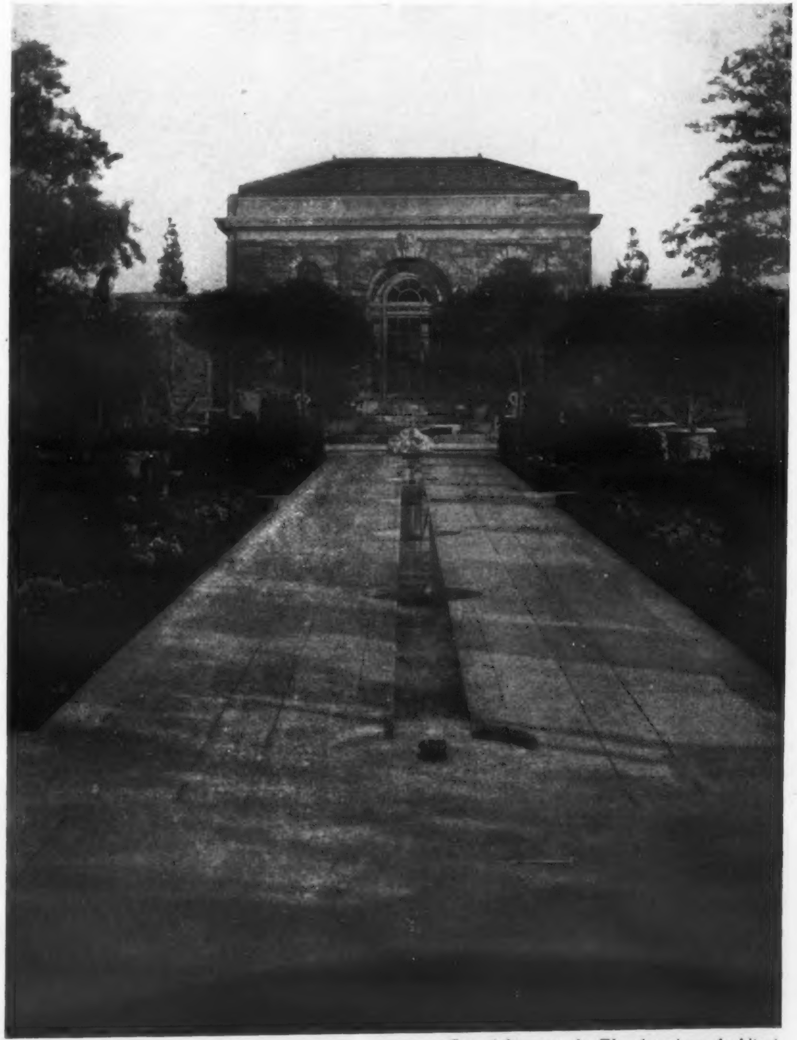

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PLATE 4—THE TEA HOUSE AT THE TOP OF THE INNER GARDEN, SHOWING THE MARBLE CANAL AND FOUNTAINS. THE GLASS IN THE TEA HOUSE IS REMOVED IN SUMMER

THE GARDEN AT POCANTICO HILLS, NEW YORK. ESTATE OF JOHN D. ROCKEFELLER, ESQ.

MR. WILLIAM WELLES BOSWORTH, *Architect*

(Photo by A. Boughton)

PLATE 5—DRINKING FOUNTAIN FOR HORSES AT END OF SERVICE DRIVE. BRONZE HEAD OF ORPHEUS BY F. M. L. TONETTI
ARCHED GATEWAY LEADS TO FORE COURT

PLATE 6—INNER GARDEN LOOKING WEST FROM TEA HOUSE (DOME OF ARBOR INCOMPLETE)

THE GARDEN AT POCANTICO HILLS, NEW YORK. ESTATE OF JOHN D. ROCKEFELLER, ESQ.
MR. WILLIAM WELLES BOSWORTH, *Architect*

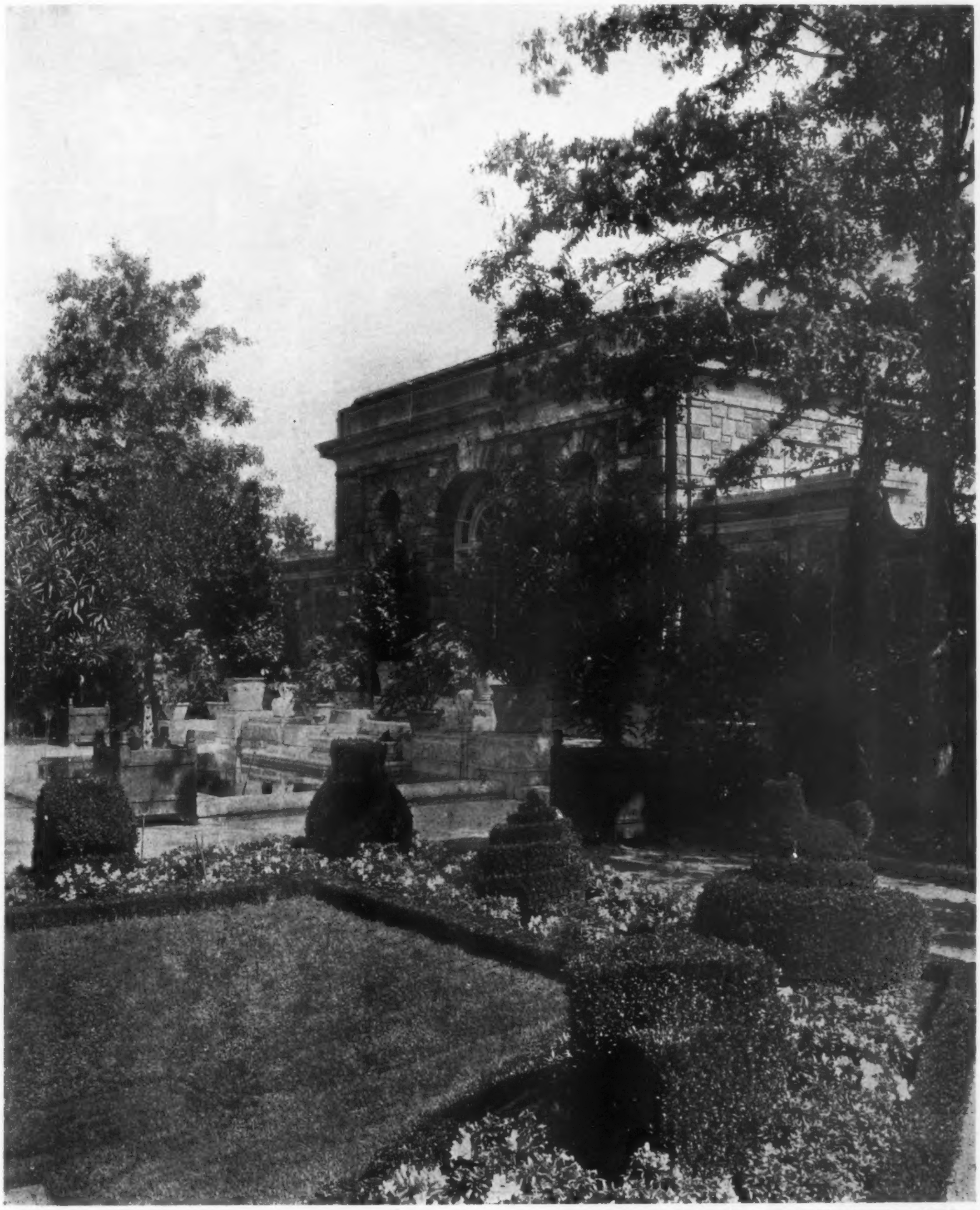

PLATE 7—A CORNER OF THE INNER GARDEN

THE GARDEN AT POCANTICO HILLS, NEW YORK. ESTATE OF JOHN D. ROCKEFELLER, ESQ.

MR. WILLIAM WELLES BOSWORTH, *Architect*

PLATE 8—LOOKING THROUGH THE ARBOR TOWARDS THE HUDSON. THE MONOLITH BASIN TERMINATES THE CANAL

THE GARDEN AT POCANTICO HILLS, NEW YORK. ESTATE OF JOHN D. ROCKEFELLER, ESQ.
MR. WILLIAM WELLES BOSWORTH, *Architect*

(Photo by A. Boughton)

PLATE 9—LOOKING THROUGH THE ARBOR TOWARDS THE HOUSE TERRACE
NO VINES YET REACHING THE LATTICE WORK

THE GARDEN AT POCANTICO HILLS, NEW YORK. ESTATE OF JOHN D. ROCKEFELLER, ESQ.

MR. WILLIAM WELLES BOSWORTH, *Architect*

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PLATE 10—THE TEMPLE, LOOKING SOUTH

A SEQUESTERED SPOT HIGH UP AMONG THE TREE TOPS AND COMMANDING UNLIMITED VIEWS ACROSS THE TAPPAN ZEE AND THE DISTANT PALISADES

THE GARDEN AT POCANTICO HILLS, NEW YORK. ESTATE OF JOHN D. ROCKEFELLER, ESQ.

MR. WILLIAM WELLES BOSWORTH, *Architect*

(Photo by A. Boughton)

PLATE II—VIEW OF TERRACES LEADING TO THE NORTH. ALL NEW FILL AND NEW PLANTING

THE GARDEN AT POCANTICO HILLS, NEW YORK. ESTATE OF JOHN D. ROCKEFELLER, ESQ.

MR. WILLIAM WELLES BOSWORTH, *Architect*

PLATE 12—PAVILION AT NORTH OF CIRCULAR GARDEN

THE GARDEN AT POCANTICO HILLS, NEW YORK. ESTATE OF JOHN D. ROCKEFELLER, ESQ.

MR. WILLIAM WELLES BOSWORTH, *Architect*

PLATE 13—SWIMMING POOL TERRACE, LOOKING SOUTH

PLATE 14—SWIMMING POOL TERRACE LOOKING NORTH

THE GARDEN AT POCANTICO HILLS, NEW YORK. ESTATE OF JOHN D. ROCKEFELLER, ESQ.
MR. WILLIAM WELLES BOSWORTH, *Architect*

PLATE 15—GROTTO ON SWIMMING POOL TERRACE. SHOWING ORANGE TREES AND RAMPS LEADING TO ARBOR TERRACE ABOVE

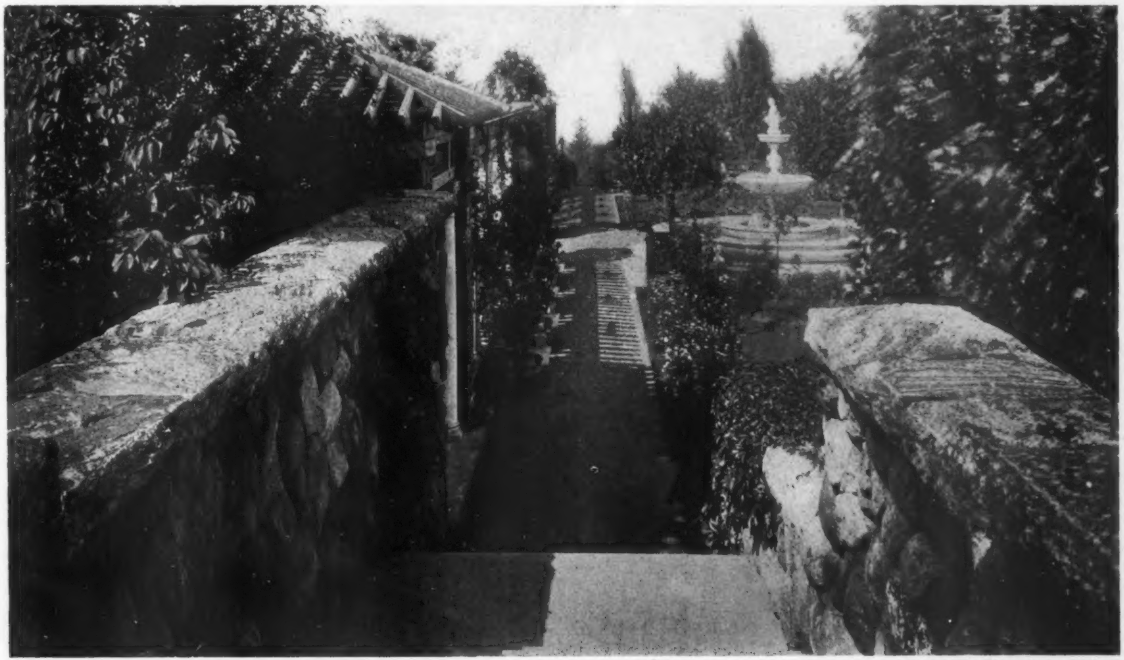

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PLATE 16—VIEW ALONG SOUTH SIDE OF CIRCULAR GARDEN. FOR PRELIMINARY WORK SEE ILLUSTRATION K IN TEXT

THE GARDEN AT POCANTICO HILLS, NEW YORK. ESTATE OF JOHN D. ROCKEFELLER, ESQ.

MR. WILLIAM WELLES BOSWORTH, *Architect*

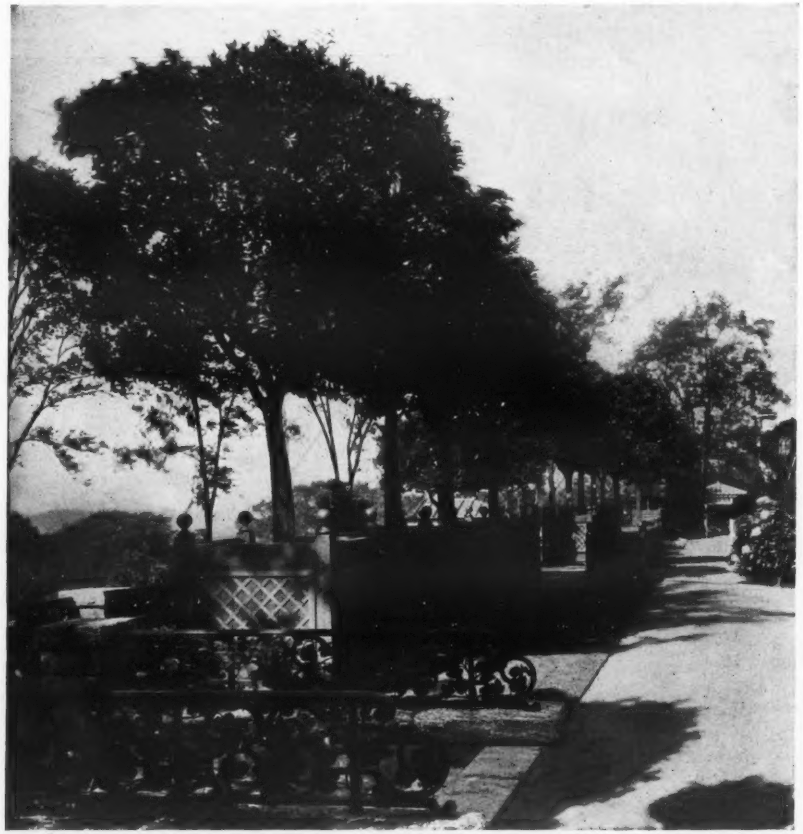

PLATE 17—ORANGE TREES ON THE MIDDLE TERRACE, LOOKING NORTH

THESE TREES WERE BROUGHT FROM FRANCE AND ARE REMARKABLE FOR THEIR SIZE AND AGE

PLATE 18—CIRCULAR STAIR AT SOUTH END OF MIDDLE TERRACE

THE GARDEN AT POCANTICO HILLS, NEW YORK. ESTATE OF JOHN D. ROCKEFELLER, ESQ.

MR. WILLIAM WELLES BOSWORTH, *Architect*

PLATE 19—INTERIOR OF PAVILION AT NORTH OF CIRCULAR GARDEN

PLATE 20—PATH CONNECTING TERRACED GARDEN WITH CIRCULAR GARDEN, LOOKING SOUTH

THE GARDEN AT POCANTICO HILLS, NEW YORK. ESTATE OF JOHN D. ROCKEFELLER, ESQ.

MR. WILLIAM WELLES BOSWORTH, *Architect*

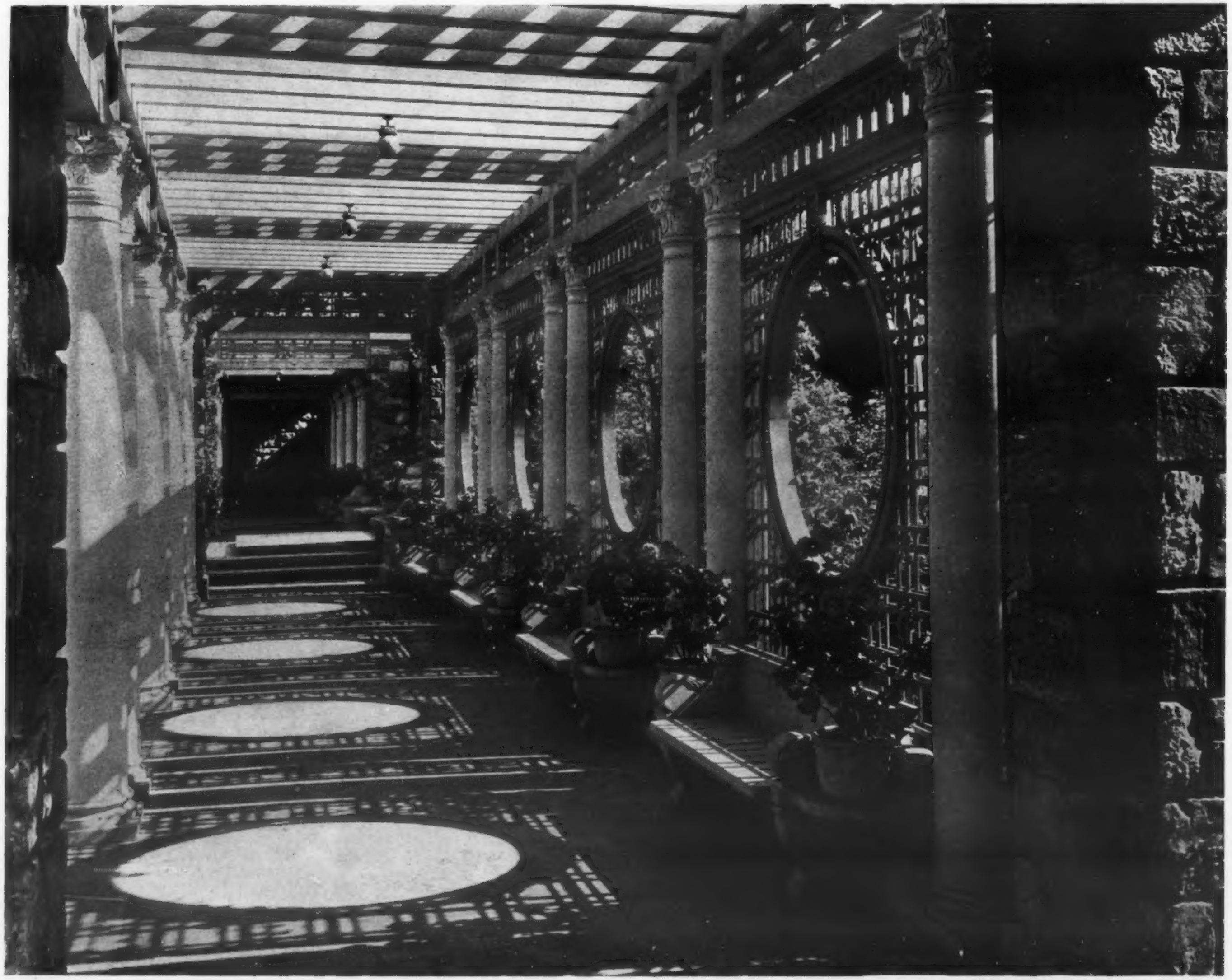

PLATE 21—INTERIOR OF PERGOLA AT SOUTH OF CIRCULAR GARDEN. THE VINES HAVE NOT YET REACHED THE ROOF

THE GARDEN AT POCANTICO HILLS, NEW YORK. ESTATE OF JOHN D. ROCKEFELLER, ESQ.

MR. WILLIAM WELLES BOSWORTH, *Architect*

PLATE 22—EXTERIOR OF PERGOLA AT SOUTH OF CIRCULAR GARDEN

THE GARDEN AT POCANTICO HILLS, NEW YORK. ESTATE OF JOHN D. ROCKEFELLER, ESQ.

MR. WILLIAM WELLES BOSWORTH, *Architect*

PLATE 23—THE JAPANESE TEA HOUSE

THE GARDEN AT POCANTICO HILLS, NEW YORK. ESTATE OF JOHN D. ROCKEFELLER, ESQ
MR. WILLIAM WELLES BOSWORTH, *Architect*

(Photo by A. Boughton)

ALTAR AND REREDOS.

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