

HOUSE

GARDEN

A MONTHLY JOURNAL
OF GARDENING
AND LANDSCAPE ARCHITECTURE

Vol. I.

AUGUST 1881.

No. 3.

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Attention is respectfully called to the
interesting article, entitled

American Art
in
Bronze and Iron

By KATHLEEN GRAY NELSON

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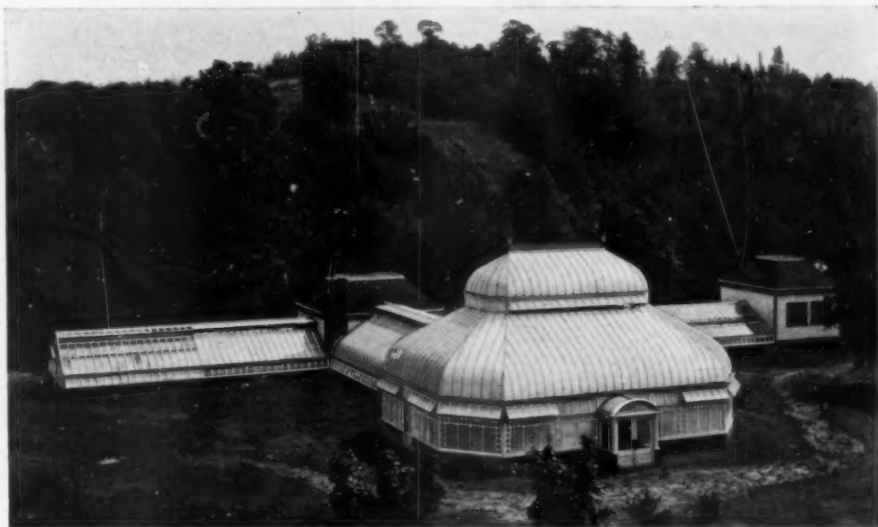
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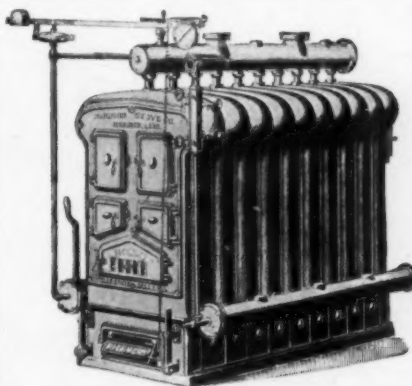
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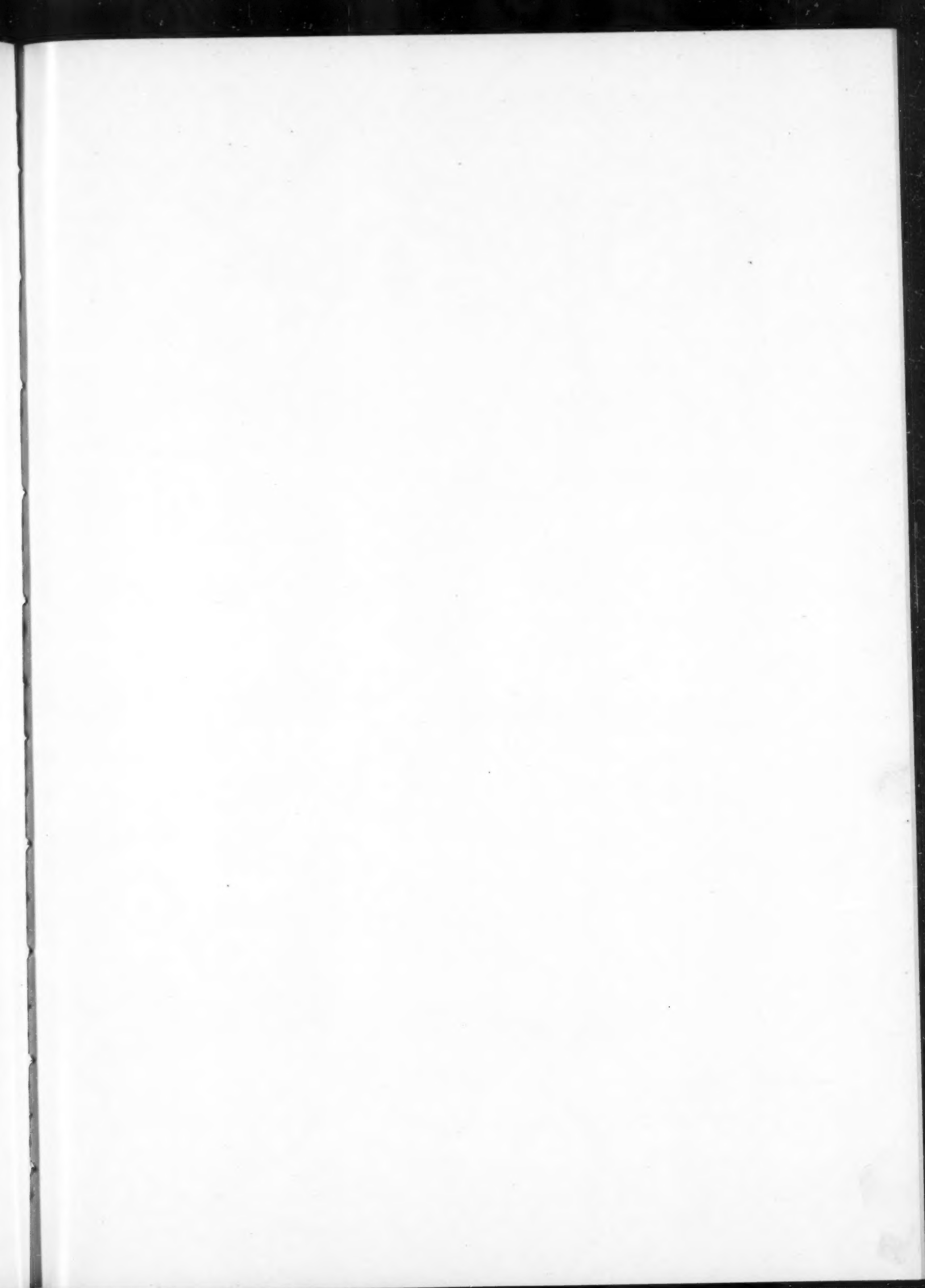
THE STANDARD

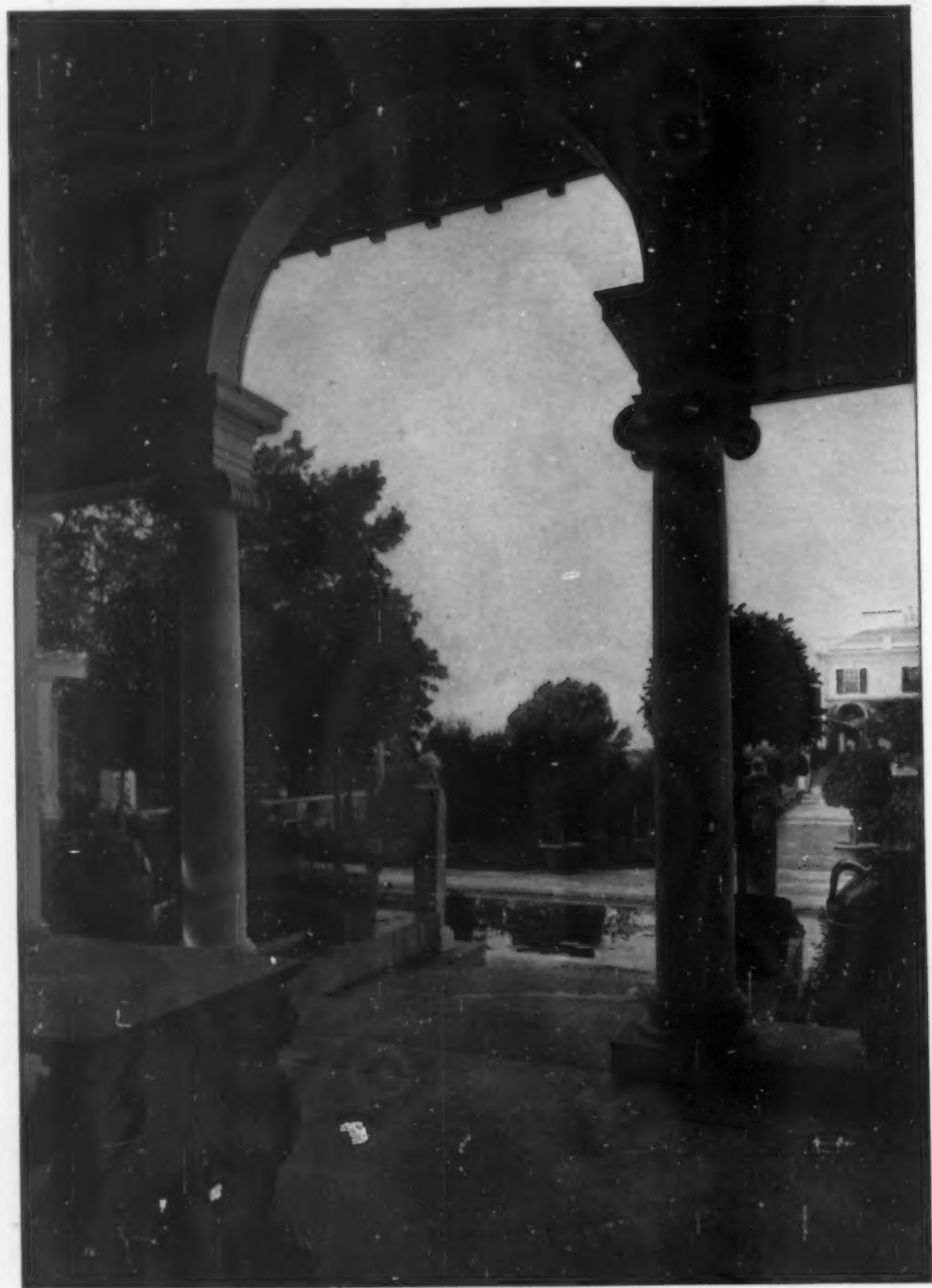
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THE GARDEN FROM THE CASINO

House & Garden

Vol. I

AUGUST, 1901

No. 3

FAULKNER FARM, BROOKLINE, MASSACHUSETTS.

Designed by Charles A. Platt.

To copy is sufficiently easy, a well-trained eye and a cunning hand are all that one needs: to create, to express a living quality in terms that are adequate and beautiful and through means that are at the same time sanctioned by the past and justified by the present, is a very different matter. When we first awoke from the unquiet dreams of the sweetly picturesque in landscape gardening and became conscious of the fact that there was something in the art besides vermicular paths and rockeries, turning so to the half-forgotten old gardens of Italy and England for hints of the better way, there was danger at first that we should content ourselves with mere reproductions of works of art, perfect in their places, but exotic when rudely transplanted to a newer soil.

The fear was groundless, however, for almost at once men came forward to show how far more important was the underlying principle, than the superficial aspect of the old gardens, to insist that the art was one too great to bind itself to stolid copyism, but that it was so mobile, so enduring and above all so absolutely essential to civilization, that it demanded the freest and most modern treat-

ment, so long, of course, as this treatment was in accord with the established laws that hold here as in all other forms of art.

The gardens that Mr. Platt has made for Mr. Sprague, at Faulkner Farm, Brookline, Massachusetts, are excellent examples of just this sort of gardening for they are conceived on thoroughly modern and original lines, they

make no pretence at deceiving one into thinking he has been suddenly transferred to some unfamiliar Italian villa, while they are yet entirely obeisant to established law. Whatever flavour of Italy they give is due to the architectural style employed, but we must have something, and an architectural style of our own is denied us, so we borrow of course, and in the present instance we have borrowed from Italy.

I fancy any landscape architect would admit that the first duty of his art was to act as a kind of mediator, to be the means of a subtle musical

modulation from art in concrete form in any dwelling or other architecture, to the surrounding raw, rank nature. Art and nature quarrel, except under very favourable and now almost extinct conditions: they need to be blended, worked one into the other, and any building, however good, can be made of no effect if it is planted sullenly



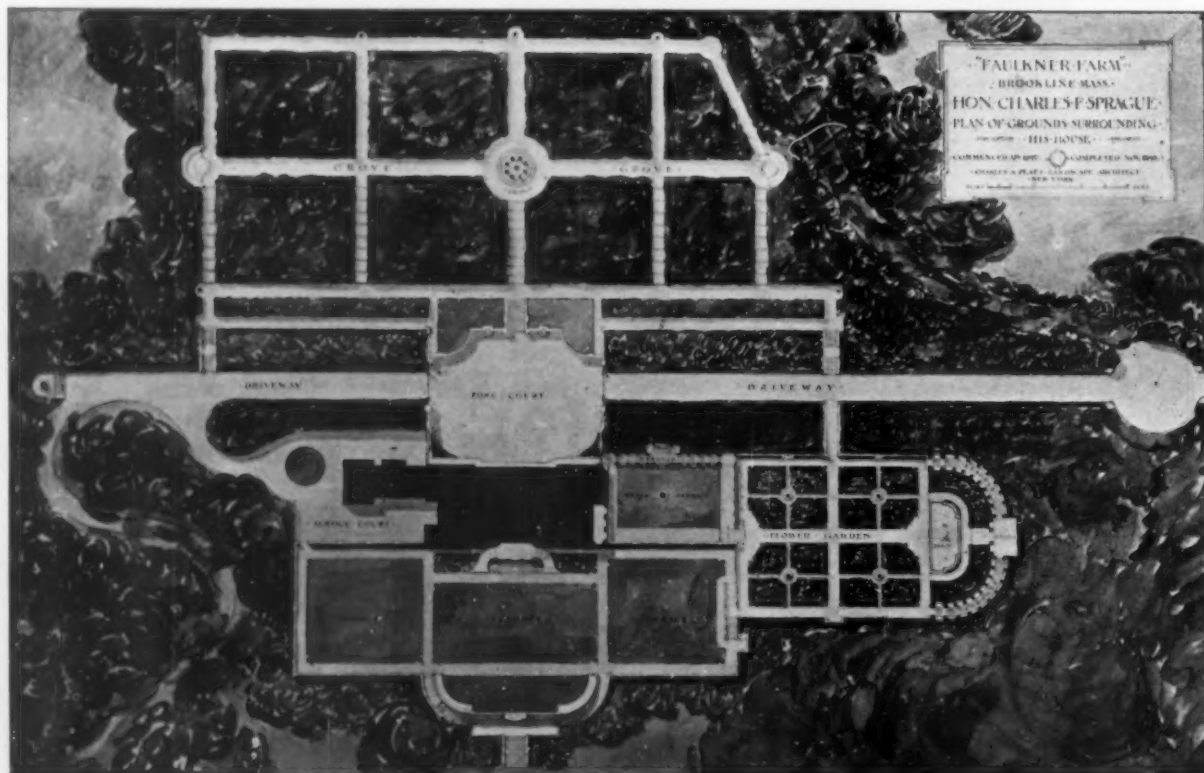


THE LOWER TERRACE

FAULKNER FARM

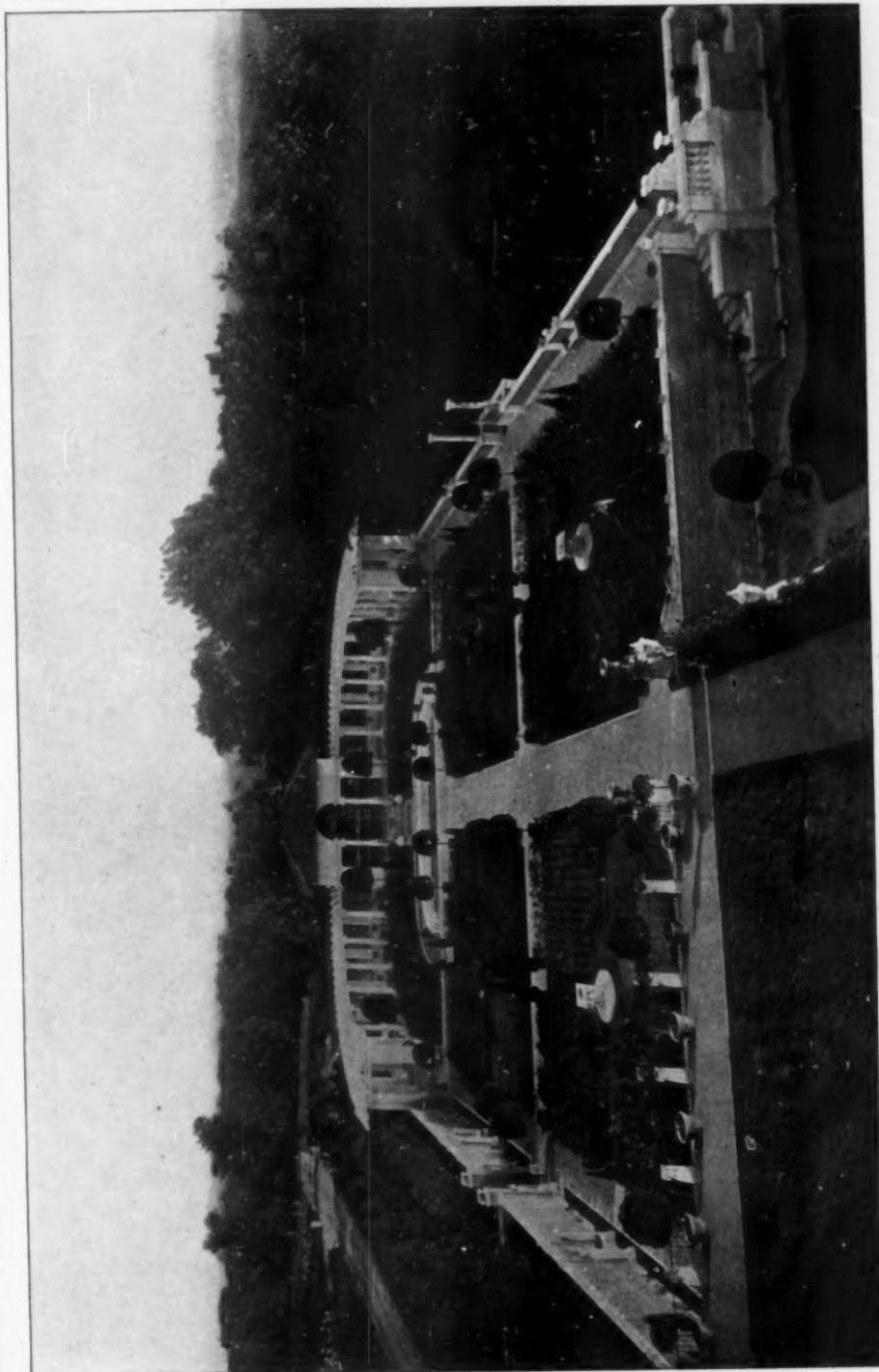
in the midst of untrammelled nature with nothing to tie it down and bind it into its environment. By clipped, flat planes of turf, terrace walls and balustrades and steps, columns and arbours and colonnades, pools and fountains, cropped shrubs and well-groomed trees, the architecture insinuates itself into

the surrounding nature while this in its turn creeps delicately towards the central architecture, where it finally ceases. The old results were like nothing but random chords struck on a piano forte, the new are like some enthralling modulation from a major to a minor key.



PLAN

FAULKNER FARM



FAULKNER FARM

THE FLOWER GARDEN





THE DESCENT TO THE FLOWER GARDEN



GARDEN WALK

In the Sprague gardens one feels this quality almost as much as that other of the masterly expression of enduring principles through modern and consistent forms. The illustrations I have used in this first paper are largely of *The Flower Garden* and therefore must of necessity emphasize the point I make, for here more than almost anywhere else, the mingling of art and nature must be perfectly done or the result is hopeless failure.

From *The Lower Terrace* one sees nothing of the flower garden, except a masterly piling up of brick walls and stone balustrades with *The Pergola* and casino cresting the whole, and from this level one may ascend by *Garden Steps*, so coming out at once at an angle, in the midst of the flowers themselves.

From the level carpet of *The Upper Terrace* backed by the delicate columns and slender lattice-work of the pergola that continue the architectural lines out to *The Garden Walls*, *The Descent to the Flower Garden* is by an half-dozen stone steps opposite a broad straight walk that leads through many flowers

directly to *The Casino*, its slender columns reflected always in the still water of *The Basin*. This flower garden is certainly a very wonderful piece of composition. There is just the right proportion between the architecture, the decorative accessories, the open spaces, the water and the plants themselves. *The Garden Pergola* is an exquisite piece of design, but I must confess to a certain sense of dissatisfaction in the case of the casino: there is a certain late Italian bareness, as of a kind of makeshift, in the upper part that does not harmonize with the faultless Greek of the columns. The strong, dark silhouette of the central arch is exceedingly fine, and in spite of the single criticism—the only one to be made on the flower garden—the casino serves perfectly both as a culminating point for the garden, and as a vantage ground.

Nothing could be more perfect in its way than the view of *The Garden from the Casino*, everything falls exactly in its proper place, and one only feels the need of some slim Greek girl, or better still, a girl of Pompeii,



OUTSIDE THE WALLS



FAULKNER FARM

to come up the stone steps bearing a slender amphora of Cypriote wine and a gilded dish of purple figs.

Does this contradict what I said above of the modern quality of the garden? It should not, for the vision of the old is evoked only by the very vitality of the new. One may pore over the corroded relics of the Naples Museum for days and never be vouchsafed a flash of any emotion save that of archæolog-

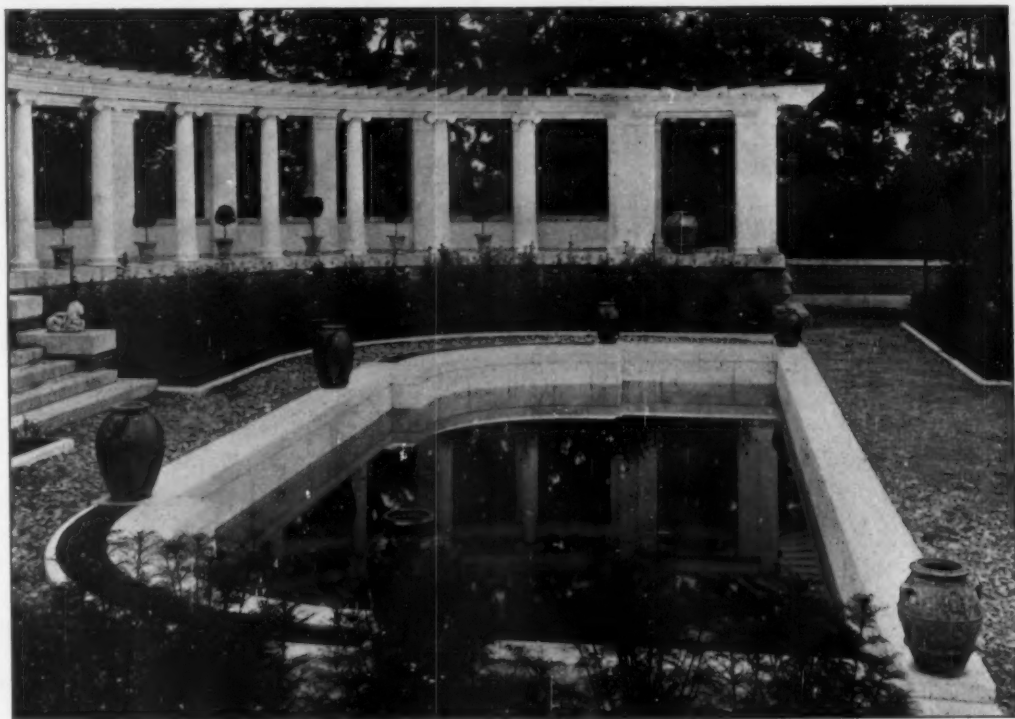
ical and artistic enthusiasm, but there is just that touch of the Pompeiian spirit in this garden that has power to call up the shades of the weary dead, and one is *very* grateful. This is not a garden for golf clothes and bicycle skirts it is true, but so much the worse for these repellent but useful habiliments. The trouble lies with society that clothes itself monkey-fashion, not with the garden, which, if it were designed as a setting for modern modes would



GARDEN STEPS



FAULKNER FARM



THE BASIN

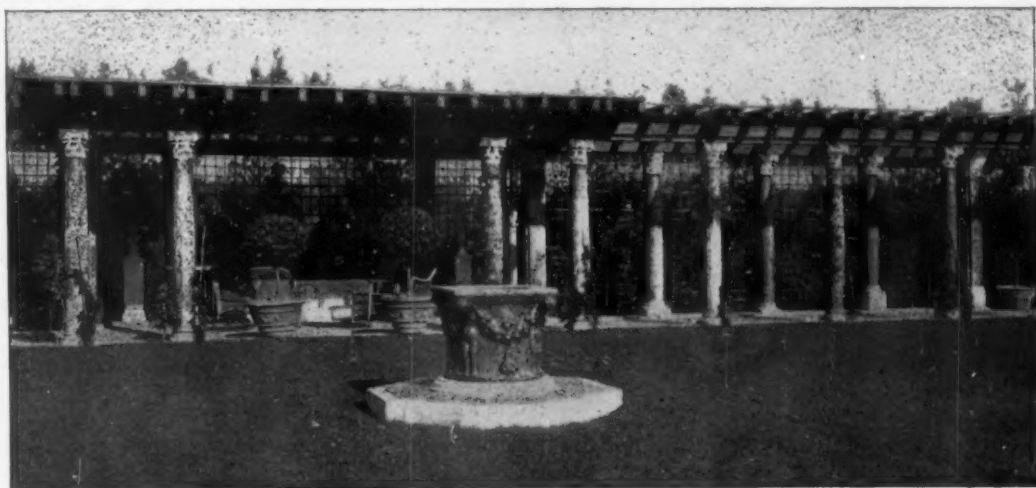
FAULKNER FARM



THE GARDEN PERGOLA

FAULKNER FARM





THE UPPER TERRACE

FAULKNER FARM

be a very poor thing indeed: there are some things that have to be ignored, were it not so Art's occupation would be gone. But *what* a place for a Pompeiian costume party!

This is a place where the sun is well paid

for his labours. Too often nowadays, shadows are nothing but dark blots, lights but spaces of glare, but here matters are different; and wherever you look, the lights and shades become perfect compositions, little



THE END OF THE PERGOLA

FAULKNER FARM

pictures, as craftily composed as though on canvas. How exquisitely the sun gleams on *The End of the Pergola* and filters through the bars of the latticed roof, and how fine is the contrast between the dark, thick masses of the clipped trees and the fine strong architectural lines. In the *Garden Walk*, too, could anything be better than the isolated columns against the trees and the simple straight lines converging on the terminal piers of the pergola? Again, in the first illustra-

be perfect. Could any task be more arduous than this?

Judged by this test, the measure of success achieved in the Sprague garden is very remarkable: the illustrations show a certain number of perfect pictures, but there are hundreds more, all equally good, and this, as I say, is the measure of success.

Of course a flower garden must *be* a flower garden, and in this case it certainly is. There will be rich masses of varied and splendid



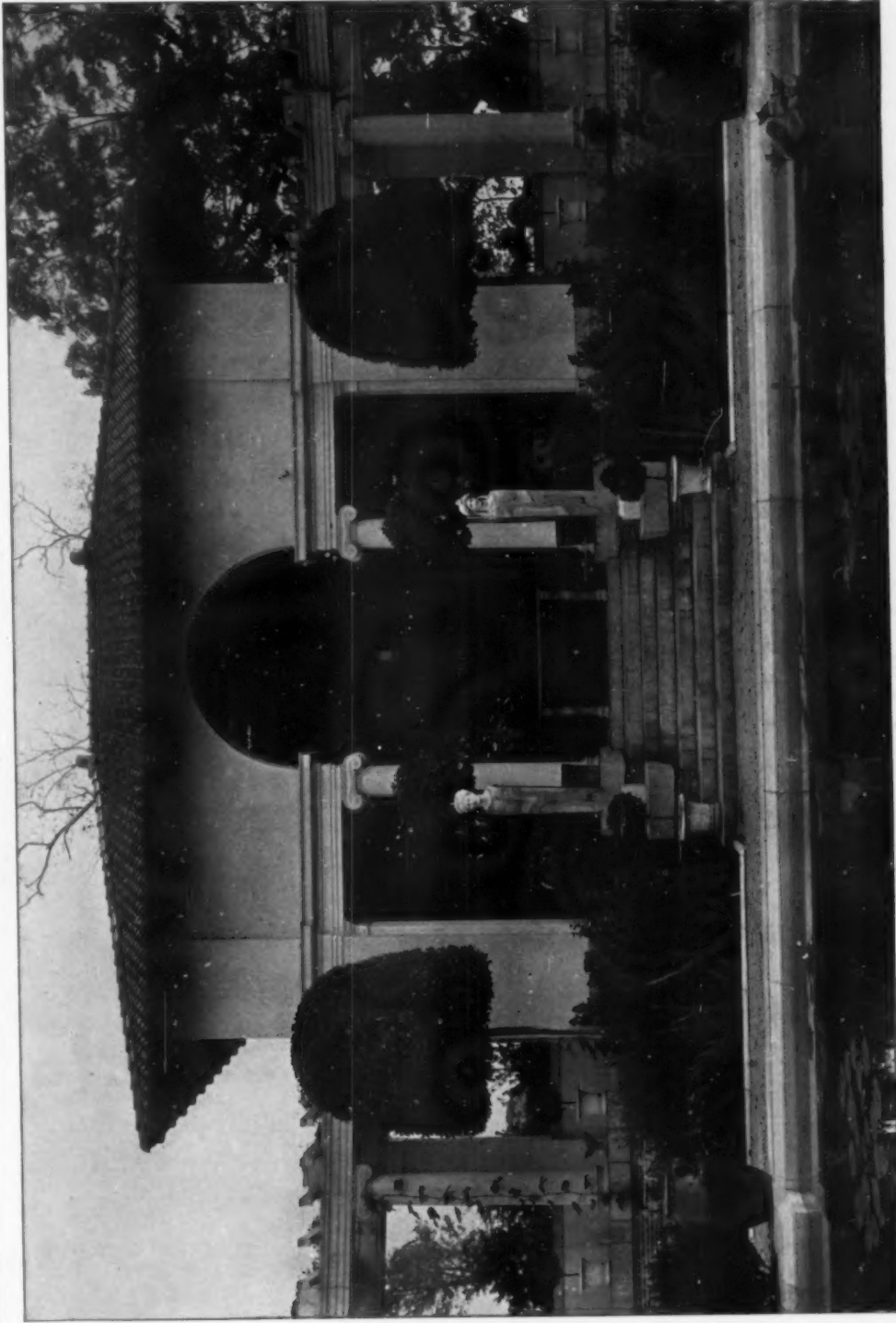
FROM THE PERGOLA



THE GARDEN WALLS

tion of all, the detail of the steps to the casino, one might almost imagine oneself before an Alma-Tadema from which the figure had mysteriously disappeared. Composition: this is the technical secret of it all, and composition beside which a painter's craft is child's play. On canvas things stay where they are placed, but in a garden everything must be studied to be seen from ten thousand points of view, and from each the result must

colour, small details crowding together to form great clumps of glory, and for this aggregation of jewels a firm and controlling setting is absolutely necessary: the old and ludicrous fashion of foolish blots of curvilinear beds spattered over a green lawn, has passed into the hands of the light-hearted suburbanite and the municipal gardener; this most sane and delicate work of Mr. Platt's shows well what the true treatment should be, and



THE CASINO





THE PERGOLA



FROM THE UPPER TERRACE

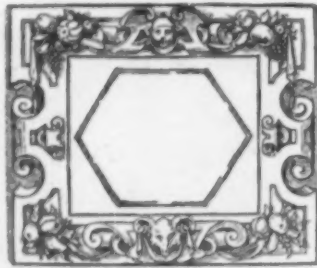
how immeasurably better it is than the discredited mode. The formal design, the straight, well-proportioned walks, the low, bounding walls of brick and stone, the firm clear verticals of the columns, the dark mirror of the pool, all these things curb the riotousness of nature, turn it into wholesome channels, and withal, make it of the more avail. It is a lesson in law and order, and the moral of the tale is the perfect beauty that results from firm and noble restraint.

A garden may be most beautiful or most

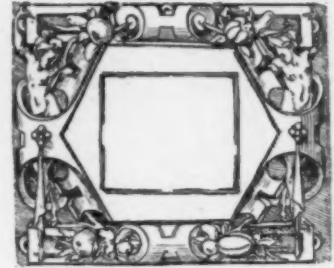
ugly: the poor flowers are not to blame if they minister only to the latter result, they are like the headlong mob that melts at a word into anarchy. Left alone they are harmless as units, and even beautiful; brought together they bring chaos again unless they are held firmly in check by the kindly hands of their betters. And here gardener and governor are at one, they may build up a masterpiece of nobility and beauty—or they may let loose riot and revolution.

Ralph Adams Cram.





AN AMERICAN POTTER



IT has been said that a new birth of art is taking place in this twentieth century. Those who have broken away from the beaten tracks of wholesale production, and have sought to create beautiful objects by individual effort of hand and brain, give truth to the statement. Unfortunately these persevering few are still overpowered by a majority whose production is ruled by Quantity and Speed. But the satisfaction remains to us to recognize this individual effort whenever it is found.

The work of Mr. Henry C. Mercer, of Doylestown, Pennsylvania, is of this conscientious and independent kind. In the course of his researches in archaeology and ethnology he has turned to reviving an art long since buried by modern methods: the art of tile-making by means of ceramic processes practiced by the potters of Europe before the trick of porcelain was discovered and before machines for rapid reproduction were invented. In collecting the ancient relics of eastern Pennsylvania and the household implements of the German colonists who came

there early in the eighteenth century, he saw the potter's art as it was brought from the Fatherland by the Rhenish-American settlers, being abandoned and forgotten as the years passed by which separated them from their former homes. Eager to stay the decline of

so rare a craft, he aimed first to gather the fragmentary knowledge which remained of it and to inspire the rural clay workers to recover their neglected skill.

Journeying into the counties of Berks, Lancaster and Bucks three remaining kilns, found in a fitful state of existence and worked by successors of the old craftsmen, were made subjects of study. There were all the primitive tools of shapes and forms tried by the labor of centuries. Chief among these, the potter's wheel, was found but little changed from the form in

which it has passed through the ages, even as it has been found in the remains of early Egypt. As the moist mass of clay revolved on the wheel disc touches of a practiced hand brought it to its shape and gave that freedom of line which graces the early pottery and of which



AN IRON STOVE PLATE

Made at Singen, Baden, and by the kindness of Mr. J. G. Willman, reproduced at Indian House



IRON CASTINGS



OF THE PENNSYLVANIA GERMANS

the use of modern machinery has robbed the later products. Compare the subtle touch

of hand used upon the potter's wheel to the machinery of to-day, to the turning-lathe applied



FLOWERS

OF THE RENAISSANCE PERIOD



THE "DRAGON" AND "WHEEL" TILES

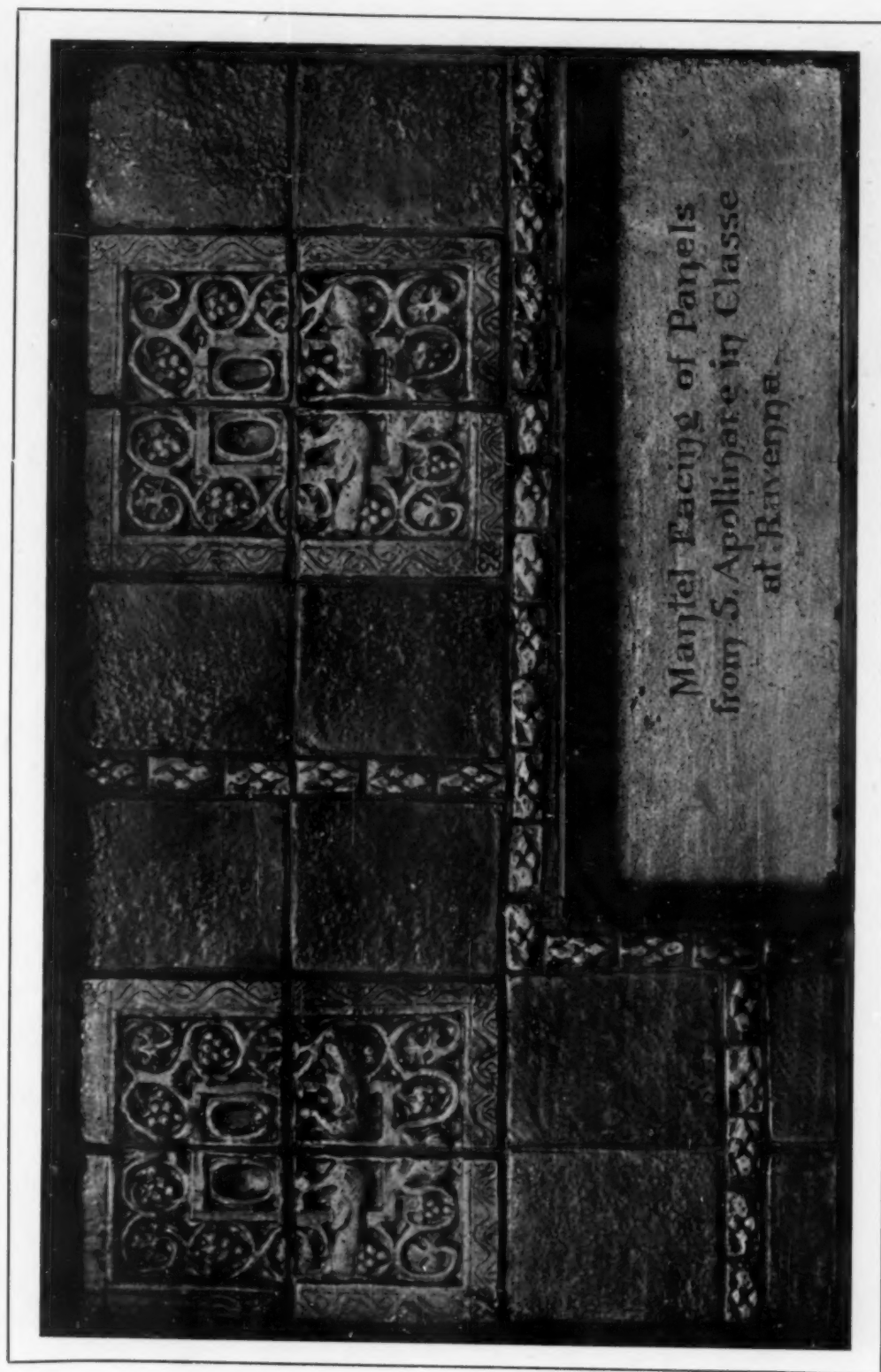
CASTLE ACRE PRIORY

to a half-dried or non-plastic vase or bowl, to the mechanical moulds made upon exact lines!

There also in the farm villages was found the "quern," a very primitive stone hand mill used for grinding the glazes. There were little tablets of glazed clay called "tests" which when put into the kiln would measure the heat by their melting. The clay syringe was made of a hollowed bough of a tree through which ran a rod to press out the soft clay which was cut into sections and curved into mug handles. The turnstile for mixing up the clay was found as we often see it in old-fashioned brickyards. Homemade and rude were all of these tools of the rural potters like the farmers' implements in the early years of the last century. Undisturbed upon the fertile foothills of the Blue Ridge these peasant potters clung to their old habits and customs, and saved somewhat of an art which

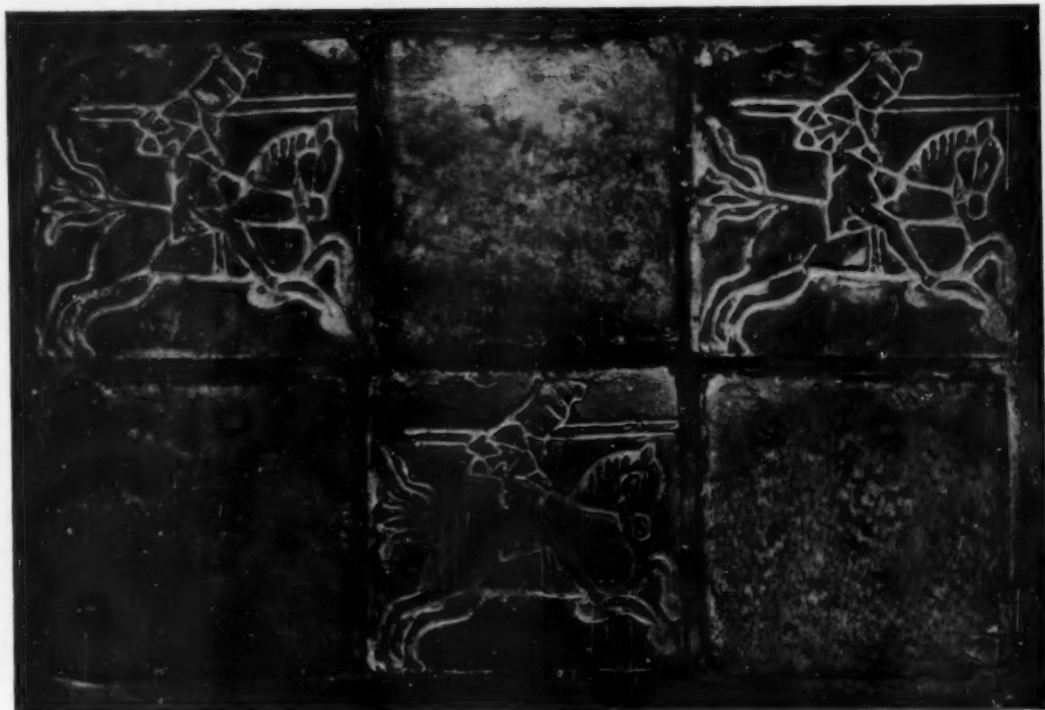
modern activity—supposedly progressive—had destroyed.

The "sgraffiato" and the "slip" decoration—two important and ancient methods employed in adorning pottery—were familiar to the German settlers, though nowadays the knowledge of the former has wellnigh passed from their memory. By that method the design was scratched through the surface color into the base below. These bases by their simple range of hues gave an excellent ground for decoration. In the "slip" method the design was run upon the base and afterward covered by the glaze. The tones of blues, blacks, cream whites, browns and yellows, obtained by these primitive workers were remarkably rich; and the frequent greens, more difficult to manage than the other tones, were peculiarly warm and brilliant. Without admixture of anything American their designs



Mantel Facing of Panels
from S. Apollinare in Classe
at Ravenna





THE KNIGHT OF NUREMBERG

had come down to them not merely from their ancestors in the Black Forest but from sources far more remote. Their household dishes have shown the outline of the swastika: that symbol of good fortune of the first Aryan races, and found in ancient Troy, Norway, Sweden and Scotland. Their drinking-cups bore Teutonic mottoes and their *Iron Castings* that ancient device of indistinct origin, the tulip springing from the cross.

The effort to gain recognition for this obscure art through a local historical society did not meet with success. To reach without delay those who held the remaining knowledge of the old way of working, Mr. Mercer made rubbings of designs found here and there on *An Iron Stove Plate* and the old gift dishes, and took them to the rural potter David Harstine. Other plates were then made on the wheel and the designs were scratched upon them through the slip. After a long time spent in getting enough material to fill the kiln the fire was applied. The result, though crude, was encouraging. But the knowledge

of the country folk was vague, and inquiry often brought misleading information. At this stage Mr. Mercer realized that progress was only to be made by having his own kiln and employing a potter to work with him. During the attainment of the process of burning it was realized that the Pennsylvania clay was too soft for wares of hard usage. This fact had undoubtedly led to the development of the rival industry in New Jersey, where the harder unyielding raw material has given great scope to the modern manufacturer. The clay used by the Pennsylvanians had nevertheless qualities which that of New Jersey had not, and it was natural for one bent upon artistic results to adhere to the softer more pliable material and to confine himself, at first at least, to tiles for decorative purposes.

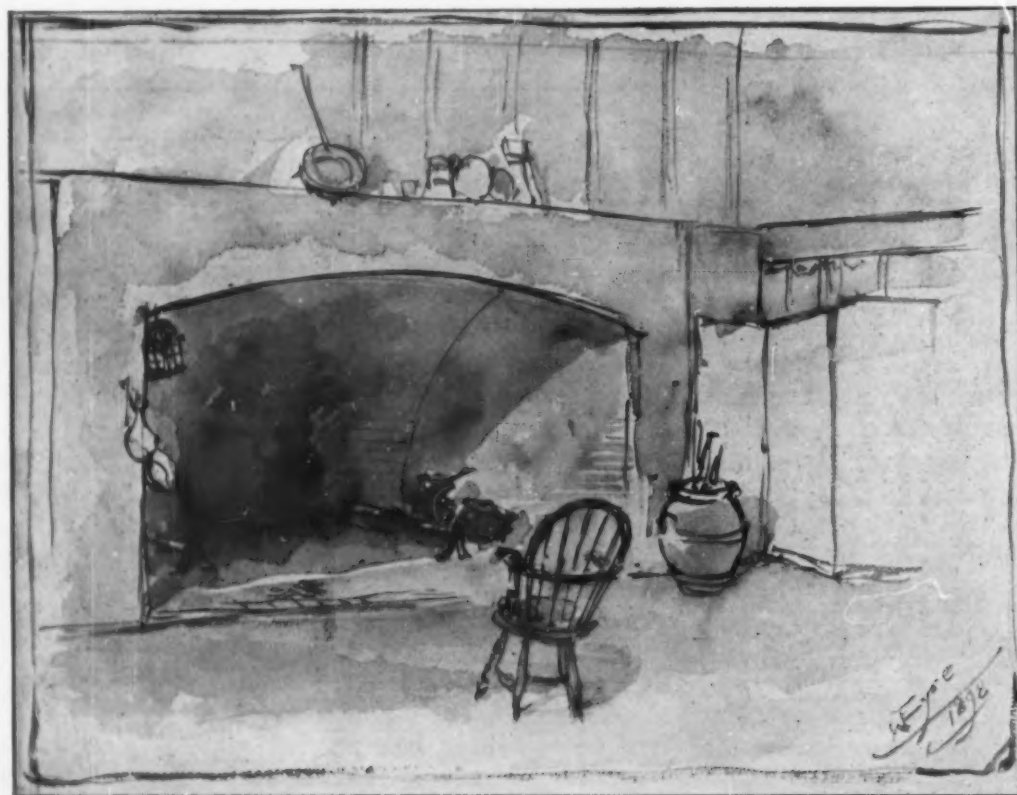
The study of colors and glazes was now begun and *The Interior of Indian House* at Doylestown was a busy one. The difficulty of obtaining the different pigments was only exceeded by the difficulty of controlling their positions during the firing.

About this time, by a strange coincidence, Professor Laeuger of Karlsruhe, Germany, impressed with the work of the old potters of the Black Forest, themselves the forerunners and colleagues of the Pennsylvania German clay workers, had obtained some of their secrets and had founded a school at the village of Kaudern, near his city, where boys were taught the slip processes applied to vases. But the craft of manipulating materials in



FROM CASTLE ACRE PRIORY

the free development of sgraffiato was still withheld from the laborers at Indian House. Some German neighbors had given its proprietor the names of potters still living in the Upper Rhine Valley, and Mr. Mercer had nearly bought his ticket overseas to take employment there, when suddenly the search in which he had been half blindly groping yielded its mystery. The old process was regained, and by an equipment small and simple.



THE FIREPLACE

"INDIAN HOUSE"



THE INTERIOR OF "INDIAN HOUSE"



The Kiln, as the successor of a smaller muffle, was placed in a rough outbuilding nearby; and the help was a youth from the country-side. But it is by this small scale of his apparatus kept under the controlling hand of the artist, that admirable things are made. It remained to simplify the process so as to bring it within range of the small equipment, and to get designs from new sources.

It was doubtless his research into the tile making of the old European countries which led Mr. Mercer to first reproduce their historic designs before conceiving new ones. The foreign museums gave in interesting review the products of all peoples and times. They showed the artistic spirit of the different nations and how their legends and achievements were described by their fictile decorations. After the discovery of America a Spanish monk, Ludovico Murliano, had designed for Charles V. a tile bearing the words "Plus Ultra" (more beyond) between the pillars of Hercules, representing the Straits of Gibraltar or end of the previously known world. The greatest boast of Spain told upon a little tile! Through the kindness of Prof. Dr. Hans Bosch of the Germanic Museum, a wax mould was obtained of *The "Knight of Nuremberg"* that strange legendary hero who was imprisoned in one of the city towers and was about to be put to death. By a mysterious horse he vaulted the moat and made his escape.

Mr. Charles H. Read, of the British Mu-

seum, extended courtesies to Mr Mercer which enabled him to reproduce *The "Swan and Tower" Tile*, a Spanish original of the

sixteenth century, probably made at Toledo in honor of that city.

Forming a square around the central motive is the Latin inscription *Fluminis impetus letificat civitatem Dei*:—

There is a river the streams of which make glad the city of God. From the British Museum also were obtained the rubbings of the cameo tiles *From Castle Acre Priory*, in England, made by monks possibly near Lynn in the fifteenth century. The one illustrated shows a flower pot with shamrocks growing out of it within the inscription *Orate pro anima*

Dni (domini) Nichi (Nicholi) de Stowe Vicari (Vicarii):—Pray for the soul of Father Nicholas of Stowe Vicar. The originals

of *The "Dragon"* and *"Wheel"* Tiles were found in the same ruins. The designs of the Byzantine period, such as those from the carved stone balustrade of S. Apollinare in Classe at Ravenna, have been produced in colored clay under the glitter of glaze. Florentine, Persian and Moorish designs have been reproduced and show the process of sgraffiato which Mr. Mercer has revived and developed to be capable of presenting artistic results in the potter's art: an art which has suffered from the hard

effects and mechanical methods which followed after the alchemist Böttcher put before his king the secret of porcelain.



THE "SWAN AND TOWER" TILE



THE KILN

"Ashford," Belle Haven, Connecticut



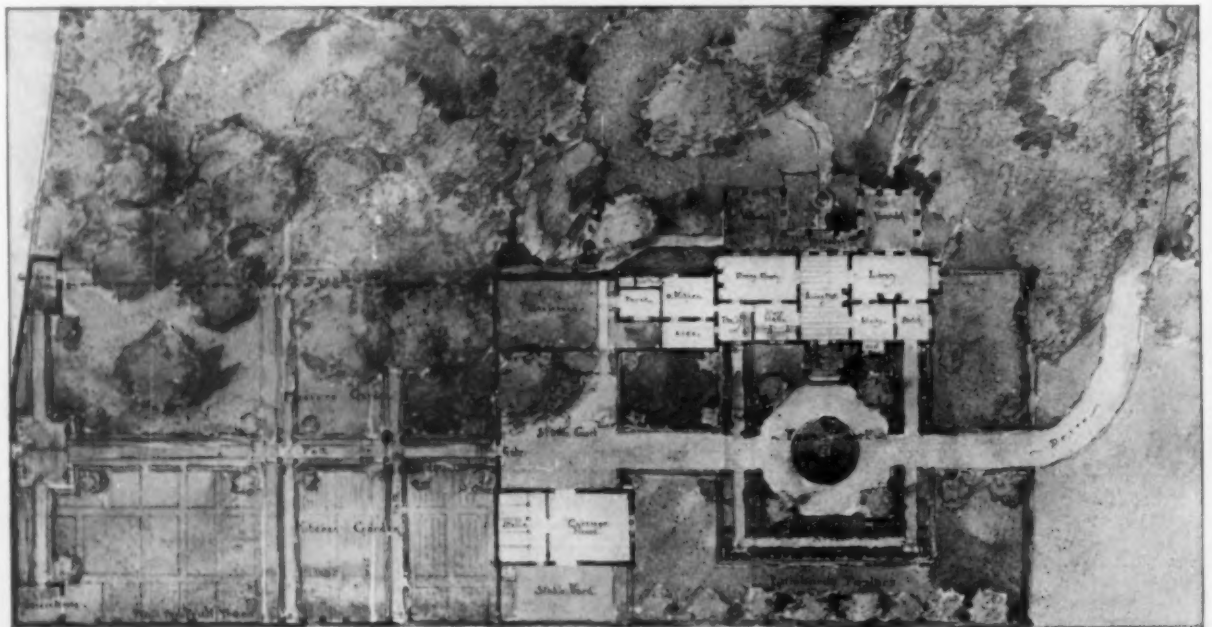
WEST ELEVATION

"ASHFORD"

"ASHFORD," BELLE HAVEN, CONNECTICUT. *Designed by Wilson Eyre, Jr.*

To intrude upon the free lines of nature the regular shape of a house carries with it a certain sort of responsibility that natural beauty should be kept inviolate. A dwelling-house in the midst of wooded land, where here and there huge boulders jut through the soil, is often a harsh interruption to a natural scene, for it is no easy matter to satisfactorily adapt the architecture to

the surroundings. For "Ashford," at Belle Haven, Connecticut, the site seemed to have been made and waiting for the hand of the architect. Near the boundary line of the seventy-five acres of property the ground rose to a treeless plateau. As they skirted the base of this rising ground, the trees, which grew thickly elsewhere, were in poor condition, as if inviting the architecture to replace them. The house was located where nature had thus signified. The drive, entering from the highway at the west, was led to



THE PLAN

"ASHFORD"



THE PORTICOS

"ASHFORD"

"Ashford," Belle Haven, Connecticut

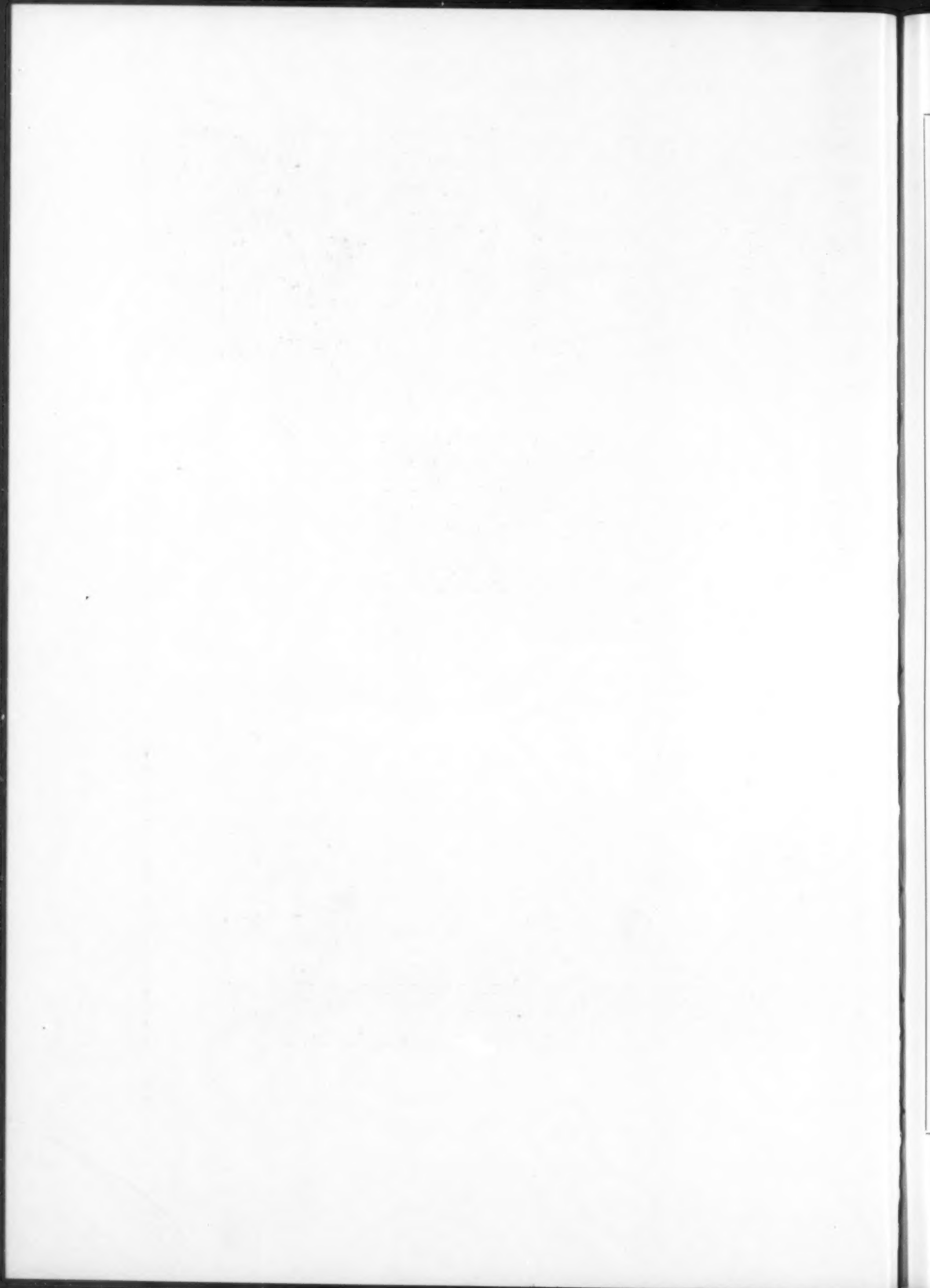


THE PERGOLA

"ASHFORD"



THE FOUNTAIN





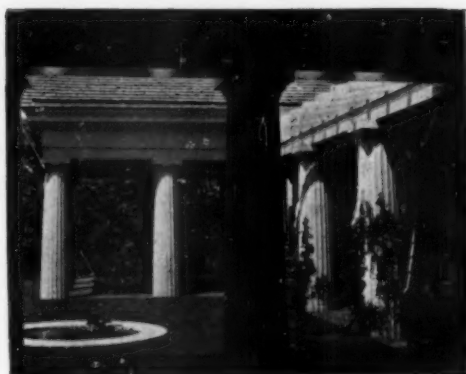
THE PORCH



THE FORE COURT

"ASHFORD"

a turning-circle northward of the house in the centre of *The Fore Court*. This space is square in plan, and is surrounded by the architectural lines of the house extended into *The Pergola*. Passing through this arbored enclosure, and leaving a small lawn on the right and *The Stable* on the left, one looks through



an archway down the central axis of the terraced gardens.

The vista through the entrance door and the living hall of the house itself is emphasized by *The Sun Dial* in the grass plat of the fore court and *The Fountain* upon the terrace before the southern doorway. The drawing-room and dining-



THE APPROACH

"ASHFORD"



FROM THE STABLE COURT

"ASHFORD"

room, on either side of the hall, have a southern exposure and look out upon the lawn. The axial arrangement is still further carried out on this side of the house by *The Porticos*, centering with the rooms above mentioned. These porticos have an outlook upon the wooded slope whence a path, coming through the trees, reaches the terrace in front of the fountain. From one of the porches a walk skirts the longer side of the garden and enters it at several places. The house is built of wood and the walls are covered with white clapboards nine inches in width. The

shutters are painted that peculiar bluish color seen on houses along the Riviera. Several pots of this paint were brought from that shore by the owner of "Ashford." With all the regularity in *The Plan*, the angular pediments and the columns, the outlines of the architecture at "Ashford" seem to fit into the natural surroundings, the porches to reach out into a vacancy left by the rocks and trees; the trees again to press upon the garden walk where they rear themselves as a background to nature upon a smaller scale interrupted by stone walls and white arbors.



THE STABLE



THE SUN DIAL

"ASHFORD"

House & Garden

Vol. I. AUGUST, 1901. No. 3.

EDITED BY

WILSON EYRE, JR., FRANK MILES DAY,
and HERBERT C. WISE.

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A great park is a treasure for any city, but it has its dangers. The citizens are proud of it. It has cost them much money. Any suggestion that it is not adequate for all time is civic treachery. Soon, however, men come to see that an isolated spot, at first at one side of a city, then rapidly surrounded by a growing population, is not a final solution of the problem. Conditions change rapidly in these days. What did very well twenty years ago will not do to-day, and so park systems are taking the place of parks.

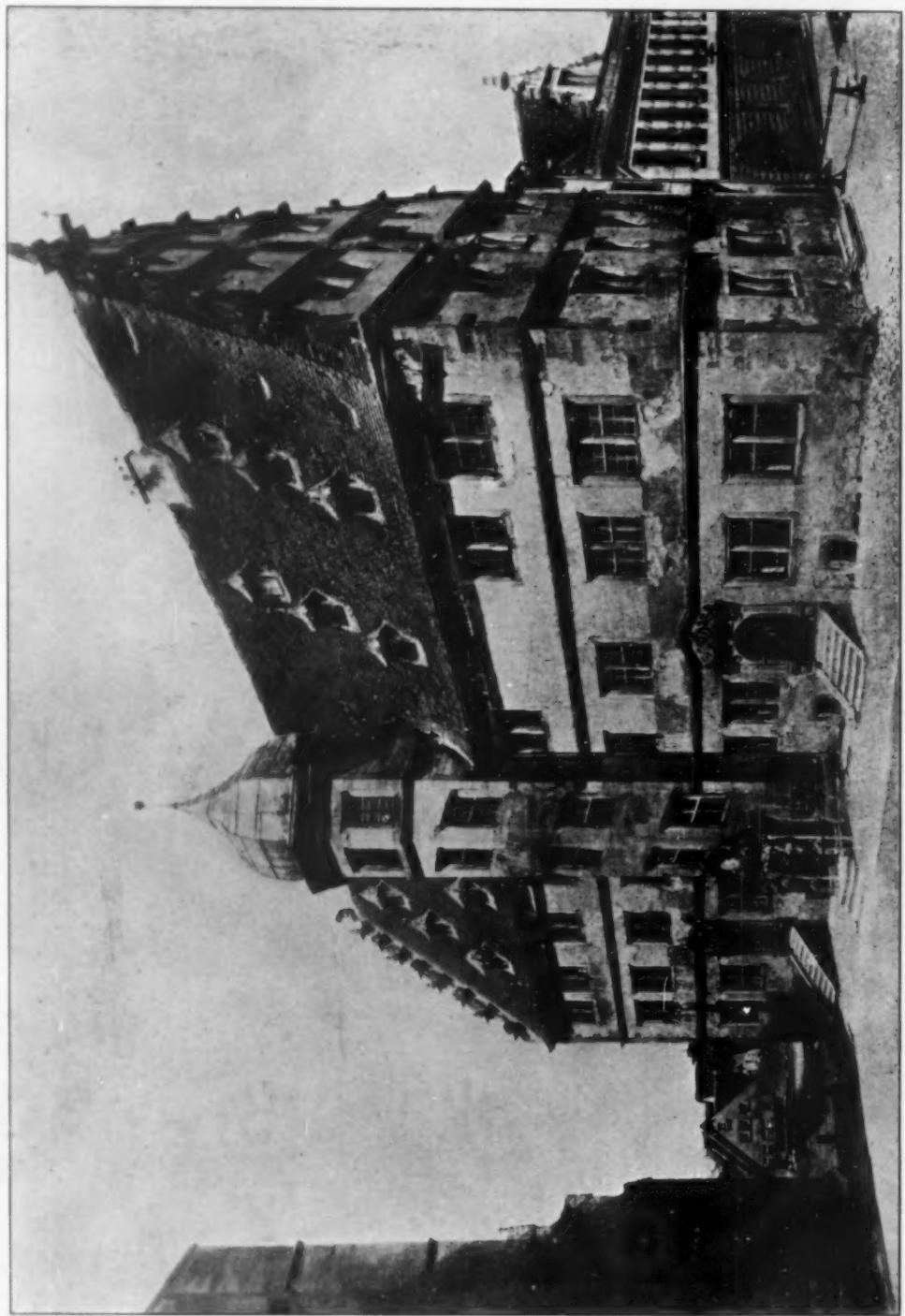
Boston, as usual in the van of liberal ideas, has spent twelve millions in the last eight years, acquiring seven thousand acres of woodland, eight miles of sea beach and the banks of four rivers. These it has connected by parkways into a system in which the once famous Franklin Park is but an incident. In Chicago seven large parks are connected by an encircling drive. In New York, Central Park is now but the point of departure for a system which, running up the Hudson, passes along the Harlem River and extends through the Borough of Bronx to great areas at the northeast, reserved but as yet undeveloped. Washington is studying her problem in a

most enlightened way, but Philadelphia, always conservative, is as yet scarcely awake to the thought that if some of the beauty of her environs is to be preserved from the trolley and the speculative builder it must be by an outer park system similar to that of Boston.

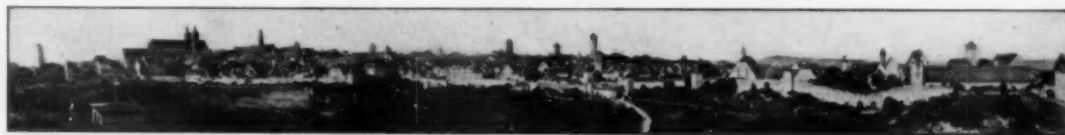
One of the things that helped to give Boston what she now has, was an admirable report upon the possibilities of forest, seashore and river valley reservations in her neighborhood, prepared by Charles Eliot. This report contained three maps, no larger than one's hand, showing in mere patches of green, the lands publicly owned, in and about Paris, London and Boston. The comparison was astonishing. Great areas open to the public were seen on all sides of Paris. London was scarcely less fully provided, but the map of Boston showed only a few patches of trifling size. To-day all that is changed and, though Boston's park area is still unequal to that of London or Paris, it has a system more complete and satisfactory than either.

At last, London is awakening to the necessity of coordinating her isolated units. As she gathers to herself the neighboring villages, their commons become her parks. As she changes like a gigantic amoeba, throwing out, in a few years, here a town of a hundred thousand people, there a city of a quarter of a million, those who feel the urgency for the preservation of breathing-spaces become more alarmed. Under the caption "A Green Girdle for London" the *Spectator* in a recent number gives its earnest support to a newly formulated scheme for linking up all the parks and commons around Greater London by the immediate purchase of a broad belt of open ground. The links to be acquired would be about half a mile in width, and the whole girdle when finished would be thirty-five miles around. It would include Kew Gardens, Richmond Park, Wimbledon Common, Dulwich Park, Hampstead Heath, Alexandra Park and the marshes of the Thames below London, with many other places of less familiar name. Some of the links would be most difficult to form, but the promoters seem to be nothing daunted by a probable expenditure of sixty million dollars. If such a scheme should be carried out London would undoubtedly have the greatest park system in the world.





THE GYMNASIUM, ROTHENBURG



ROTHENBURG ON THE TAUBER. *By Rudolph Kempf.**

Joseph Pennell long ago claimed for Le Puy the distinction of being the most picturesque place in Europe, and he made out a good case. But the lovers of Rothenburg are many and ardent and few of them are willing to admit that any place can equal in

is modern make-believe, no one who has seen the two will deny. Nuremberg seems to many travellers the embodiment of all that is *alt-deutsch*, but Nuremberg is after all a thriving modern city reminiscent of the past, while Rothenburg is a fossilized specimen left from earlier ages. The town stands on an eminence about the foot of which the little river



THE KOBELZELLERTHOR TOWER



GABLE OF THE RATHAUS

picturesqueness the old town on the Tauber. That it has a genuine and unspoiled mediævalism, compared with which that of Chester

winds. From whatever side one gains a general view of it, its most obvious feature is the ancient wall that completely encircles it. Erected about the middle of the fourteenth century, this wall has even to-day all the accompaniments deemed proper by the mili-

*ALT-ROTHENBURG. Eine Sammlung malerischer Architekturstücke von Rudolph Kempf. 13" x 19". 4 pp.; 30 pl. Frankfurt a. M., Heinrich Keller; New York, Paul Wenzel. 1900. Price \$ 10.70



THE VON STAUDT HOUSE



"THE FOX'S HOLE"

tary science of its time, such as bastions, towers, gates, the fosse, the cleared space back of the wall, and all else that could contribute to the security of the town. From point to point are towers, delightful in themselves and in their relations to neighboring masses, and rejoicing in such names as *Klingenthorturm* or *Kobelzellerthorturm*. From the well-protected way, which afforded communication along

the wall from tower to tower, one gets glimpses of a sea of tiled roofs, tossed in endless confusion. Ancient houses, some of stone, some of half-timber, raise their lofty gables toward the streets. Within their portals are spacious courtyards about which run galleries giving communication between the rooms.

The natural aptitude of the townsmen for building in a picturesque and interesting



THE CITY WALLS



ROTHENBURG



FOUNTAIN OF ST. GEORGE

way is seen not only in their houses but in all the buildings erected for public use. Among these the Rathaus is naturally the most important. It is an imposing double building, the parts of which, although belonging to very different periods, do not antagonize each other in design. The older or western part, its gable capped with a slender tower, is Gothic, built about 1250. The eastern part, a German version of Italian Renaissance, dates from

1572, replacing a Gothic building destroyed by fire, while the arcade was not built until 1681. The town has a number of churches of the fourteenth or fifteenth centuries that show strong individuality.

The book from which the accompanying illustrations are taken consists of a series of thirty plates which present in all about ninety photographs of the old city, taken by Rudolph Kempf, director of the building trades school in



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Augsburg. There is no text other than an introduction of two pages, and a carefully prepared index with dates. The points of view of the photographs are well selected, and the choice of subjects is excellent. It is to be regretted that the attempt to group a number of pictures on each page and to weave in with them a decorative treatment of the words "Alt-Rothenburg" is not a very successful

one. Unfortunately, too, many of the pictures are marred by the presence of men dressed in costumes and armor intended to bring them into harmony with their surroundings, but in which they are obviously ill at ease. These defects are of presentation only, and should not be permitted to weigh heavily against the large amount of matter of a really high order of interest which the book contains.





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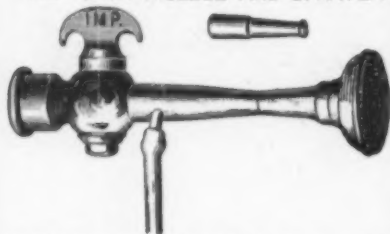
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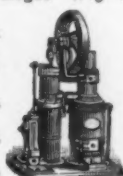
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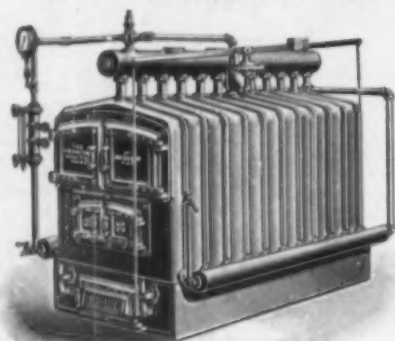
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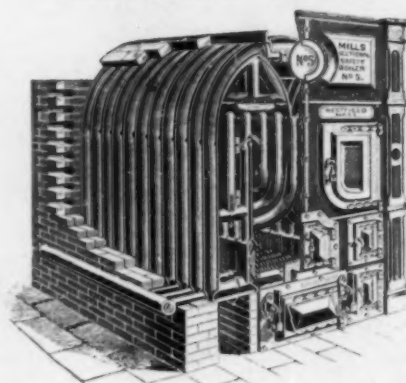
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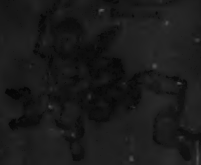


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