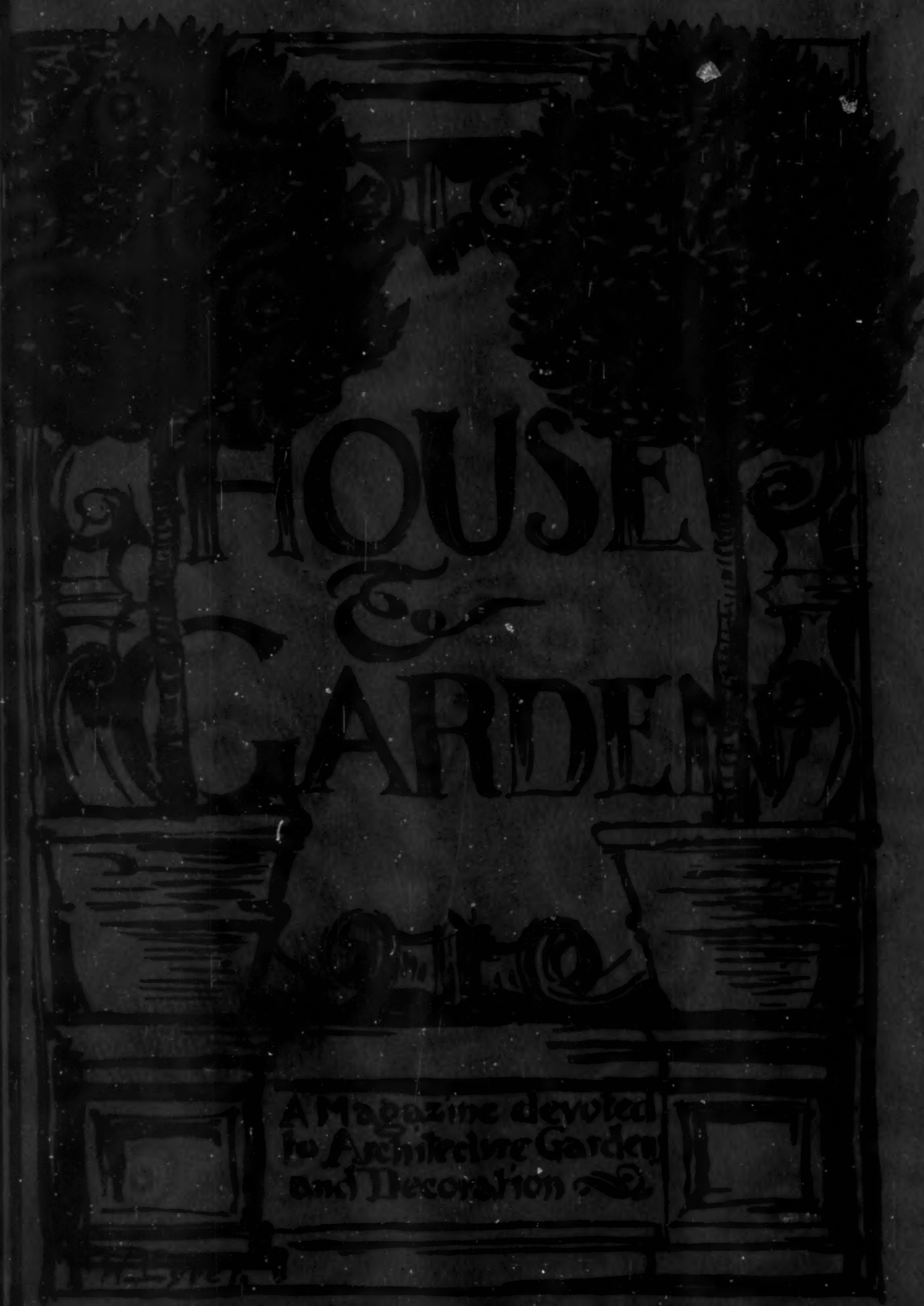


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Vol. I.

DECEMBER

No. 7.

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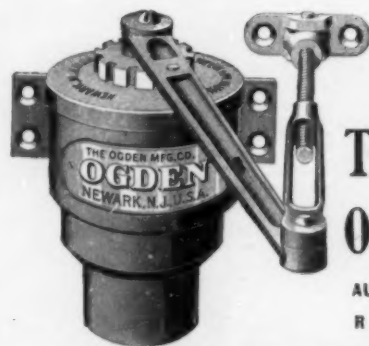
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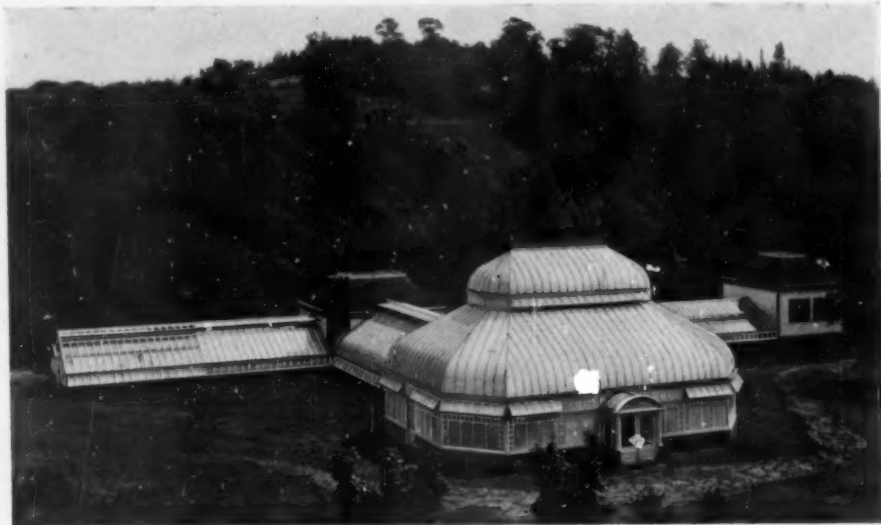
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Glencot

House & Garden

Vol. I

DECEMBER, 1901

No. 7



THE HOUSE—FROM THE LAWN

GLENCOT

GLENCOT

A MODERN ENGLISH HOUSE AND GARDEN.

Designed by Ernest George & Peto, Architects.

GLENCOT is situated in Somerset, England, at the foot of the Mendip Hills which run across the northern part of the county from east to west. Rising abruptly from low moorlands, which once belonged to the sea and which now lie practically at its level, the hills reach a height of about a thousand feet, and from the broad plateau of their tops one commands a wide expanse of country in looking toward the Devonshire Hills and Exmoor, the land of the Doones. The southern slopes of the Mendip Hills are full of caves wonderful with stalactites and stalagmites; and the stream, which feeds the mills below Glencot, disappears from view near its source on the heights, appears again as a pool in the great caverns on the hillside, and then bursts from its subterranean course just above Glencot, and becomes a quiet English stream. Standing amid the gorse and heather on the wild moorland above one seems far away from the business of modern England and far removed from the tamed and cultured landscape which one

associates so intimately with English scenery. But the lowlands give once more the familiar scene of good roads, fine trees, neat cottages with gay gardens and smooth stretches of green lawn. Besides these, are tall factory chimnies which mean modern activity.

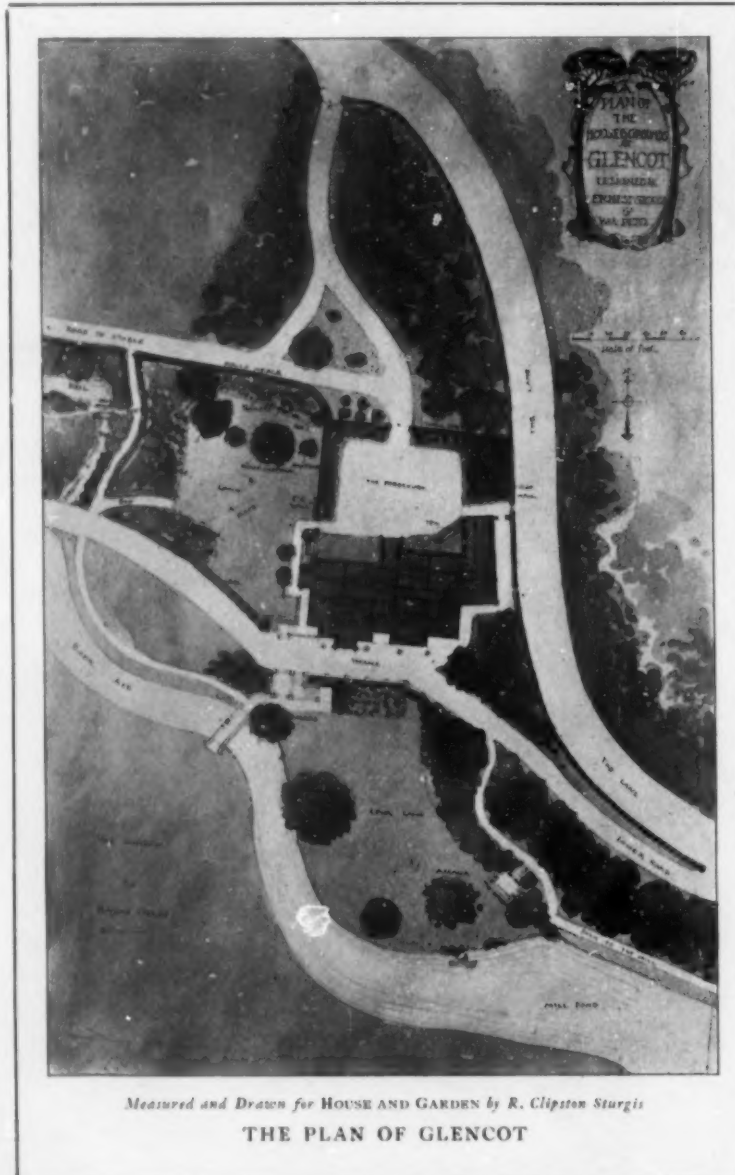
I was very familiar with all these surroundings before I went to Glencot to study more carefully the house and grounds; but often as I had passed by on the level or looked down from the heights, I had never really known the place, because like all English country houses, it is screened as much as possible from the public. The house itself was built some eight or nine years ago by Messrs. Ernest George & Peto, (now Ernest George & Yeates) and although not what might be called one of their important works, it is fully as interesting as some of their larger places, because of the exacting limitations of the site. If there is any one thing in which English architects are pre-eminent it is certainly the designing of country houses, for this is a study which, on

account of the country-loving habits of the English people, has received more attention in England than it has anywhere else. Mr. George stands easily in the front rank of architects in this class of work. His city houses have a certain stamp of the artist, and his church work is individual and interesting, but his country houses are absolutely in touch with the best English precedent and in harmony with the best English taste. Mr. George himself belongs to the class of architects who put the personal touch into all that they do. There is no mingling of many styles in one building, nor is there any great variety of style in the various kinds of buildings which Mr. George has done. They are nearly all based on seventeenth and eighteenth century work, — for the most part English in character, — but with a trace of Flemish in the detail and handling; and through them all runs a personal note which is unmistakable.

It is by no means a simple thing to build a house in a country rich with memorials of a past generation, to keep to the character of older work and yet to be wholly modern in meeting the needs of the present day.

Such a problem was to be solved at Glencot; and there was the added difficulty of a piece of ground extremely irregular in shape and contour and limited by a public road on one side and a stream on the other. Here, however, was undoubtedly the one possible spot for the house, and the difficulties of

the situation have turned out to be just so many opportunities for effect. The house is placed close to the road, which here is hardly more than a lane and has neither the dust nor the noise of a high road. The entrance to the kitchen and offices is thus made very directly. But the main entrance, that is the upper road which comes from the direction of the village, enters at a some little distance from the house and so has room for a good drive before it comes, through a second pair of gates, into the forecourt. The lower drive, coming in on a lower level, leads directly to



Measured and Drawn for HOUSE AND GARDEN by R. Clipston Sturgis
THE PLAN OF GLENCOT

the terrace which is on what might be called a basement level, but it is more truly a ground floor. This drive is seldom used, and seems indeed somewhat superfluous except in approaching the house from the south.

The house itself is perched on the hillside; the road is above it, the stream below.

House & Garden



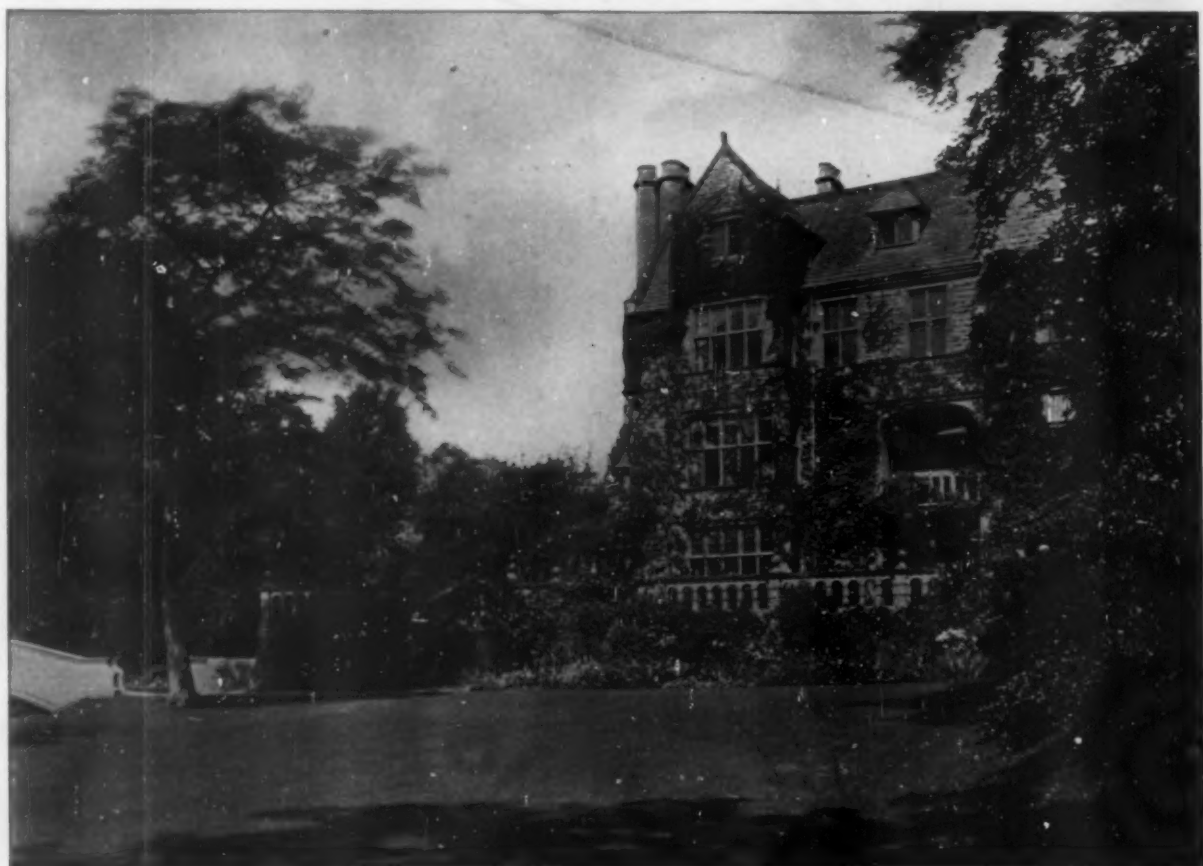
OUTSIDE THE FORECOURT

GLENCOT



THE FORECOURT

GLENCOT



FROM THE SOUTH

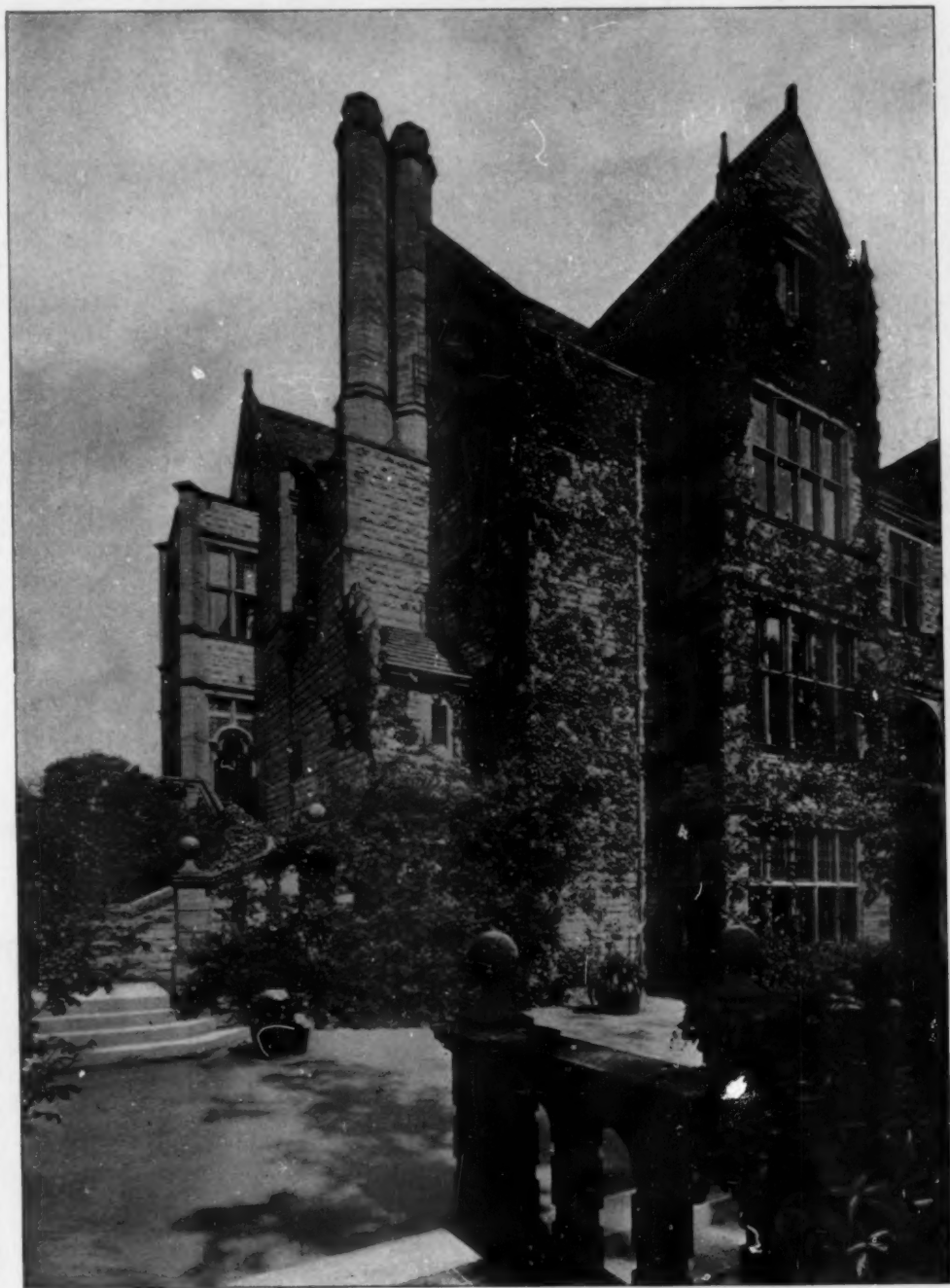
GLENCOT

Its general character, as one approaches it, appears rather low and rambling, and yet one is agreeably surprised at the garden front, which towers above one with the added height of another story and with terraces below. On the front the house is of the long and low type so usual in England; but on the garden side, this being impossible, the height is actually accentuated and made the most of. The comparatively narrow bays rising to the full height of the house emphasize all the perpendicular lines and echo the note given by the splendid Italian cypress which some bygone owner planted on the riverside below. Here is a characteristic mark of Mr. George's attitude in designing. I remember his once saying to me that if a problem seemed to call for long low lines he tried in every way to emphasize this quality, and that if perpendicular lines were the keynote of the composition then he forced this point and made the most of it.

In the plan of Glencot here published no

attempt has been made to give more than the immediate surroundings of the house. The stable and other outbuildings are very interesting but they must be omitted now. In some ways the general layout here is not on the lines of the older English places, which are invariably subdivided, and one finds forecourt, enclosed gardens, enclosed kitchen-garden, enclosed kitchen-yard and enclosed stable-yard all brought together as a homogeneous whole. At Glencot, however, we have a plan more like the layout familiar to us here in America, for the forecourt is the only enclosed portion of the place; elsewhere all is open and less defined.

As it has already been said the upper entrance is the only one in general use, and this leads to the enclosed forecourt. Here high walls cut one off from the public road and lower walls insure a still more complete privacy—an absolute essential of an English house. No Englishman is willing to have either his house or his grounds overlooked;



THE SOUTHWEST ANGLE

GLENCOT

and I do not believe that any American, objecting to the selfishness of those who wall off their lands, would be inclined to complain longer if he had once enjoyed the quiet, the comfort and the pleasure of these really private places. The motive which produces them is not a selfish one; it makes in the end for the public good.

The drive is bordered with dense shrubbery and flowers, and the forecourt also has shrubs on a sloping bank next to the lane; but the other planting is rightly somewhat more formal. A gate in the western wall of the forecourt leads out to a sloping lawn and

to steps descending to the terrace. The stable drive branches from the main drive just outside the forecourt, and is hedged on one

side with clipped yew. A delightful shaded path leads from this road to a spot where a part of the stream is dammed, making a quiet pool, below which is heard the rush and tumble of the water as it escapes to a reach below. On a hot August day one felt inclined to sit here and go no farther; for one does not feel in England the eagerness and impetuosity for work which seem to be the result of our climate here. The most energetic person, if given two months in a quiet, sleepy English town, will find his



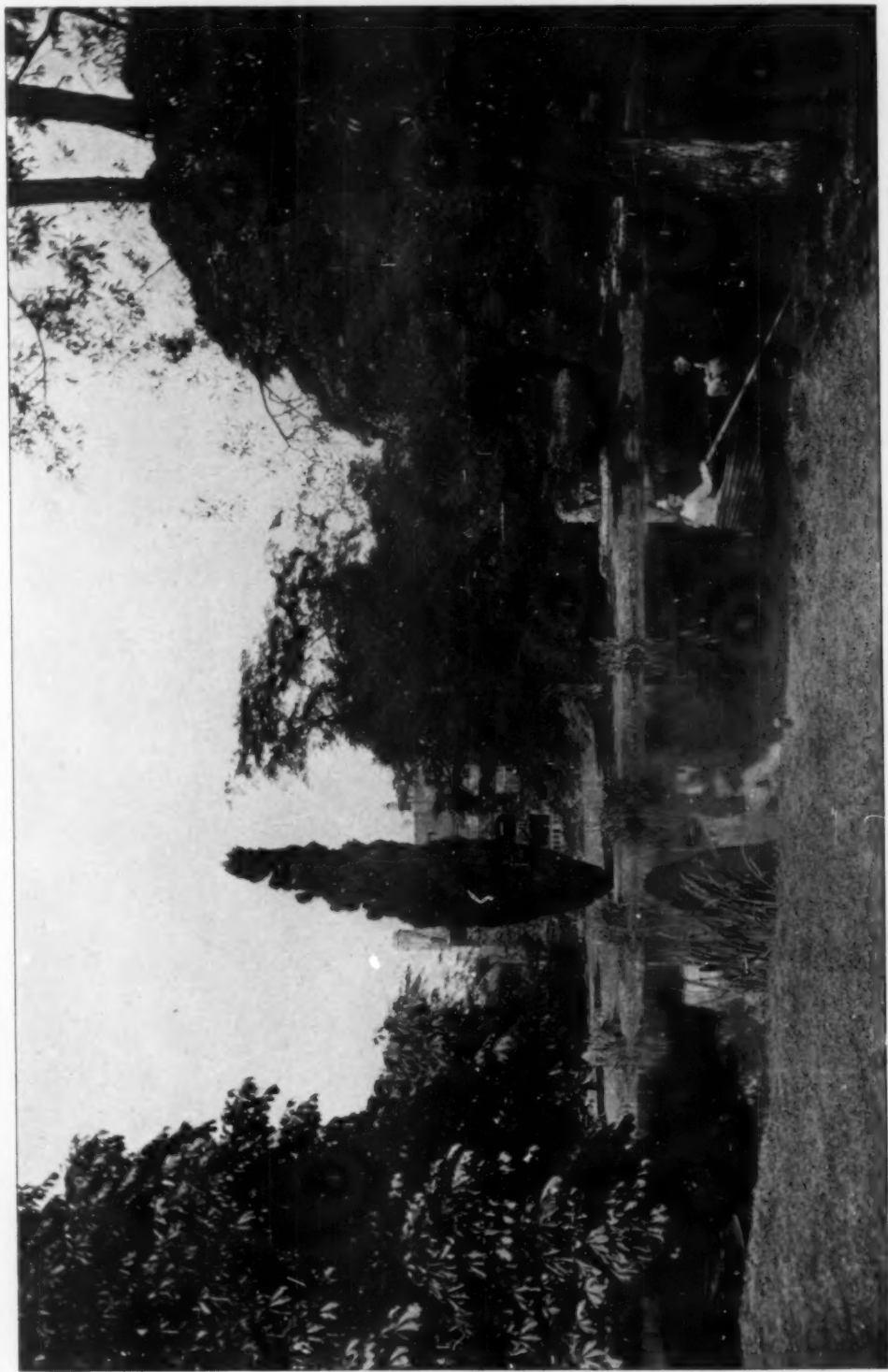
STEPS TO THE SPRING



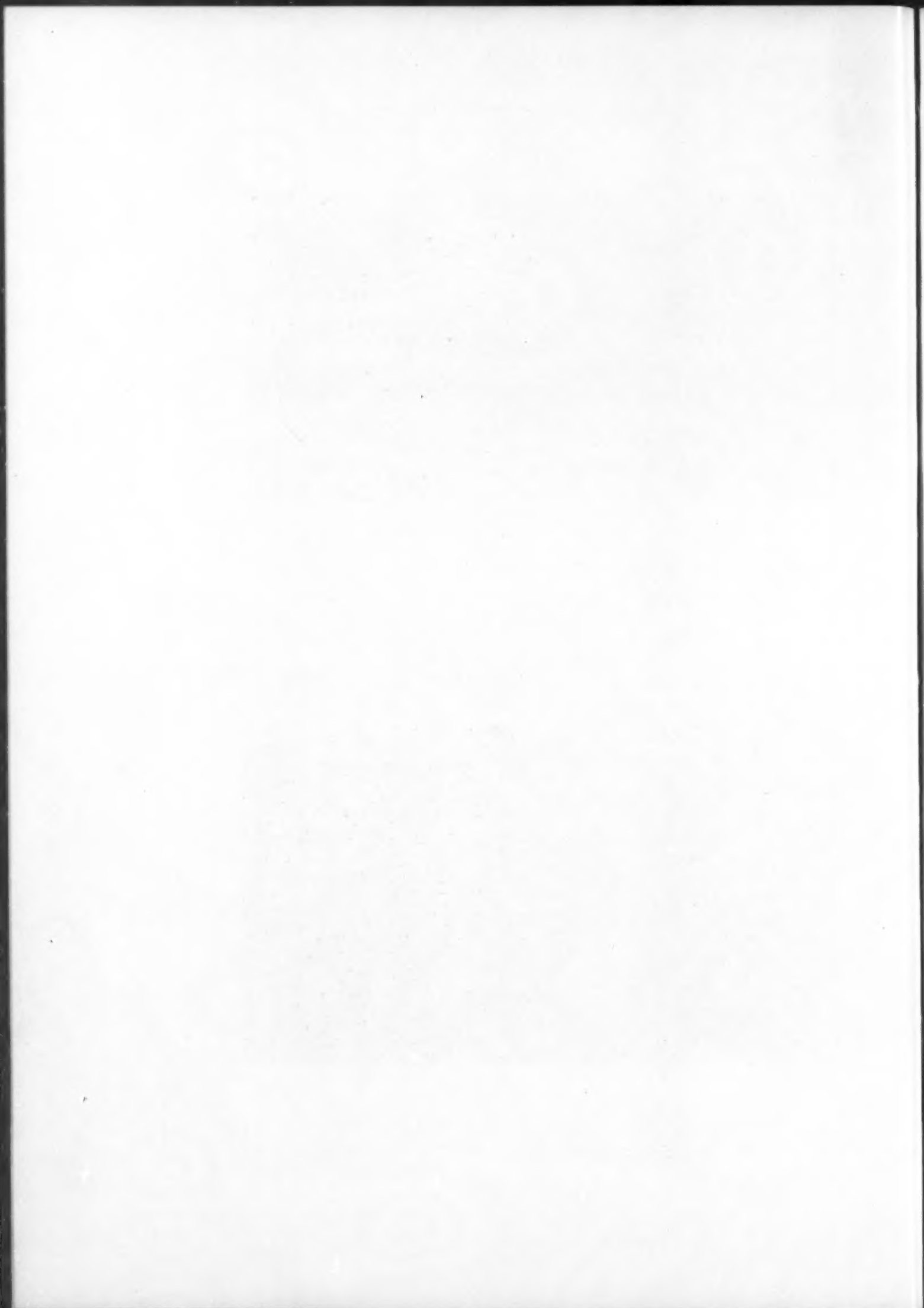
A GARDEN HOUSE



FLOWERS BELOW TERRACE



GLENCOT—FROM BEYOND THE MILL-POND





THE MILL

GLENCOT

restlessness disappear and he will be perfectly content to take life as quietly and enjoy it as thoroughly as the English themselves do.

I could not stop long, however, if I wanted to have my plan finished before lunch; and I certainly did not want to leave without



THE SPRING

GLENCOT

that, even if I did feel lazy,—so I got up and resumed work once more.

If one follows the shaded path one comes out upon a larger path on the bank of the main stream below and which is in fact a continuation, across the terrace, of the lower drive. From this terrace is a most lovely outlook. In the foreground of level green sward are the great trees, chief among which that glorious cypress. Then there is the river, which is here

a quiet wide reach,—in fact it is a mill-pond, —for it feeds the mill below, which in turn furnishes power for the light at Glencot. Beyond the water again is the level stretch of the playing fields for tennis and cricket. The owner is a manufacturer, and it is pleasant to note in these days of mutterings and discontent, that here at least harmony reigns. The men from the factory are at liberty to come here and play. Every evening one sees them at the nets batting and bowling, for the long summer days with the twilight stretching half into the night leave considerable daylight to spare even after working hours are over. The Saturday half-holiday when Glencot was measured



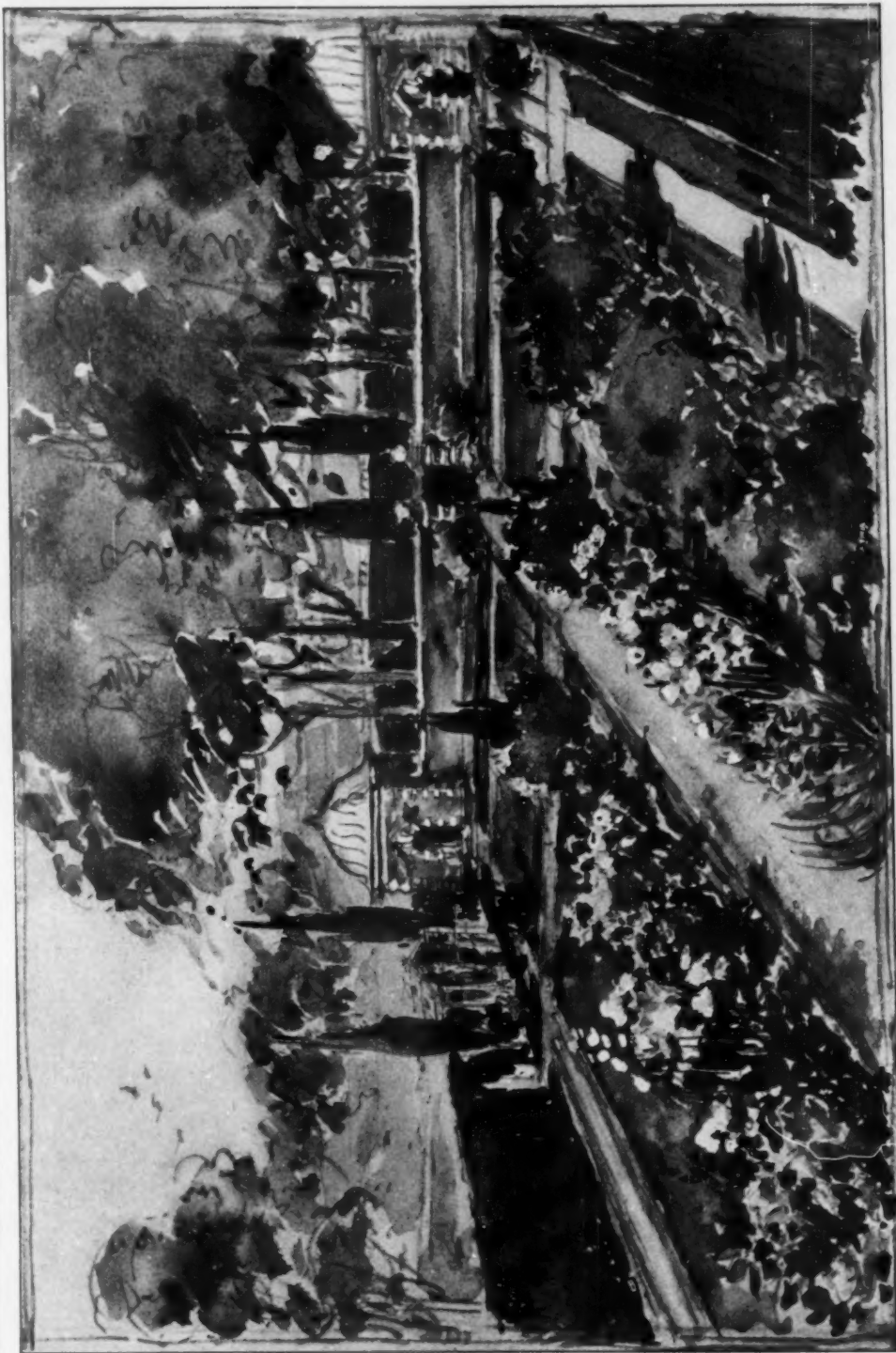
THE TERRACE

there was a match on. The stream is crossed by bridges, two of which are new. The masons had just finished, and we delayed taking the photographs to give time for cleaning up the rubbish and to get the sodding done. A statue of St. John of Nipomea stands on the balustrade of the larger bridge. The Ham stone is somewhat bright when it is quite new, as it is here—a golden yellow—but as it tones down it becomes most lovely, and contrasts well with

the dullish red and gray local stone which forms the ashlar of the house. Another new work is the basin and steps for the spring which wells up near the river at the foot of the lawn. Here, shaded by trees and shrubs, the cool water comes bubbling up,—an inexhaustible supply. For luncheon the butler dips up a pitcherful sweeter and more refreshing than any ice water. The house itself is full of interest. The fine rooms, well arranged and well furnished, are all executed with that care for detail which is characteristic of Mr. George's domestic work and which has made of Glencot and its grounds a very livable and homelike whole.

R. Clipston Sturgis.





A SKETCH FOR A GARDEN
BY WILSON EYRE, ARCHITECT

THE HOUSE AND GARDEN OF
MR. CHARLES A. PLATT.

THE house and garden of Mr. Charles A. Platt are situated not far from Windsor, Vermont, on the New Hampshire side of the Connecticut River Valley. At this point in its course, the river runs smoothly between low hills, rising with pleasant irregularity from the bank. In some places the ascent

The house and garden are situated on a low hill which rises a little nearer the river than some of its neighbors, and consequently affords a view of the whole length and width of the valley to the south. Behind this hill is a sharper ascent, which shuts off all outlook to the east. The road whereby the approach is made skirts the base of the second hill, and the site of the house to the left of the road is marked by two stone posts which fix the



FROM THE ROAD

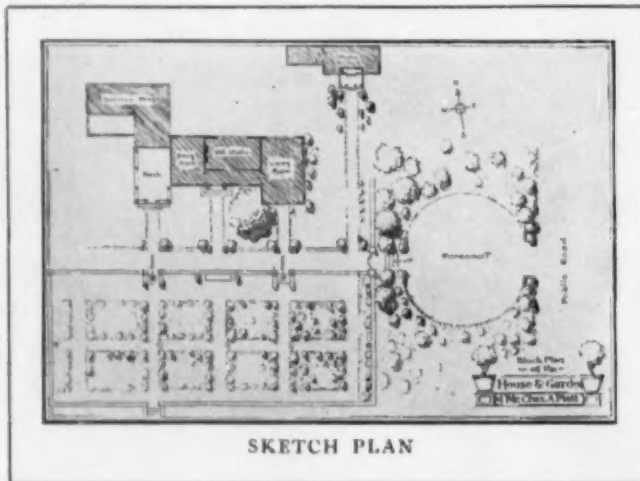


FROM THE PIAZZA

begins much nearer the water than at others, and the elevations vary from a few hundred feet to almost a thousand. The result is a well-composed landscape, with low hills in the foreground, with higher hills beyond, with dim glimpses of the Green Mountains in the distance, and with the occasional views of the river winding down the green valley — the whole being dominated and distinguished by the not too imposing bulk of Mount Ascutney, which looms up seven or eight miles to the southwest. It is a simple, comely, yet very varied country, which nature has made upon a scale eminently suitable for human habitation, and in which the marks of cultivation only enhance the propriety of the general effect.

entrance to a level circular recess or informal forecourt cut out of the embankment.

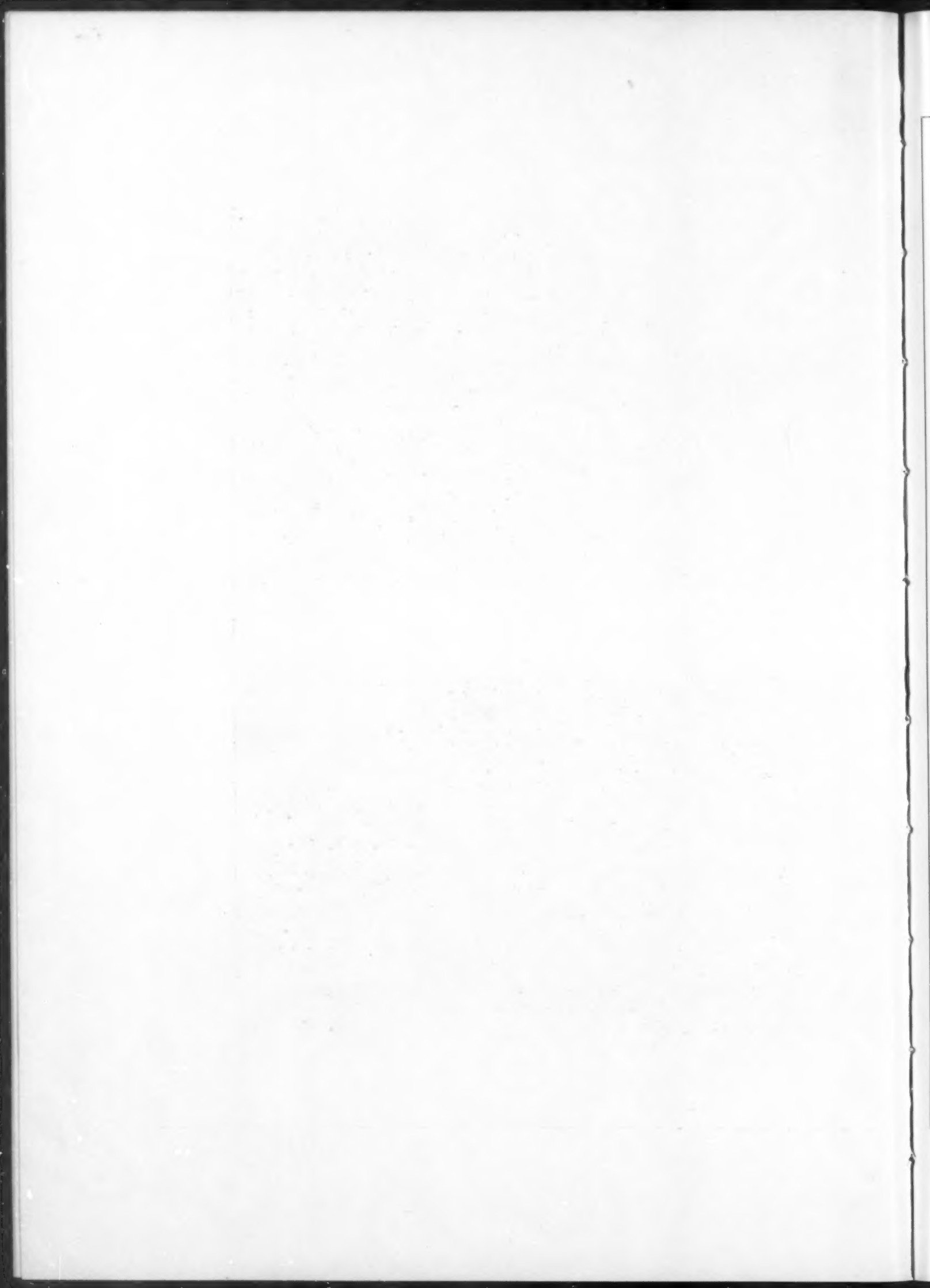
The sides of the embankment are retained by a low wall, and any sight of the grounds, although not of the house, is shut off by shrubbery and evergreens. Let us suppose a visitor entering the gate and taking what would be the most natural stroll through the grounds and garden. After passing the gate he would come out upon the pathway running parallel to the longer side of the house and the garden. Immediately to his right another path lined with a privet hedge leads up to the studio. This walk is tolerably steep, and the level of the studio is in reality somewhat higher than the second floor of the



SKETCH PLAN



ENTRANCE GATE OF MR. PLATT'S GARDEN





LOOKING UP THE LATERAL PATHWAY

MR. PLATT'S HOUSE

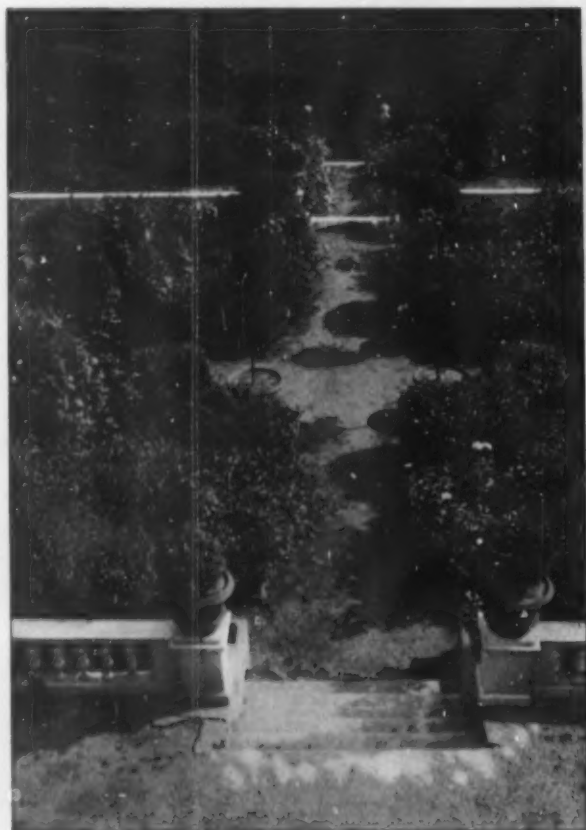


THE TERRACE

MR. PLATT'S HOUSE

house. The sides of the hill are planted with masses of hardy shrubbery. On the visitor's left and on the same level with the main walk, is an extension of the garden recently planted and not shown in the illustrations. Further along the first pathway is the house on the right, and on the left, but on a much lower level, the main garden. Between the house and the walk is an apple tree, the remnant of a former orchard. The smaller paths leading to the entrances of the house

of the whole valley lies stretched out before the observer. Further to the west and not disclosed by the illustrations the highest point of Mount Ascutney rises a little above a grove of pines, and the nearer and smaller mass of Mount Dingleton on the southeast composes admirably both as to distance and height with the rest of the landscape. A stretch of green turf lies between the house and the grove, and if the visitor should walk across this lawn, and through the grove, he



LATERAL PATHWAY



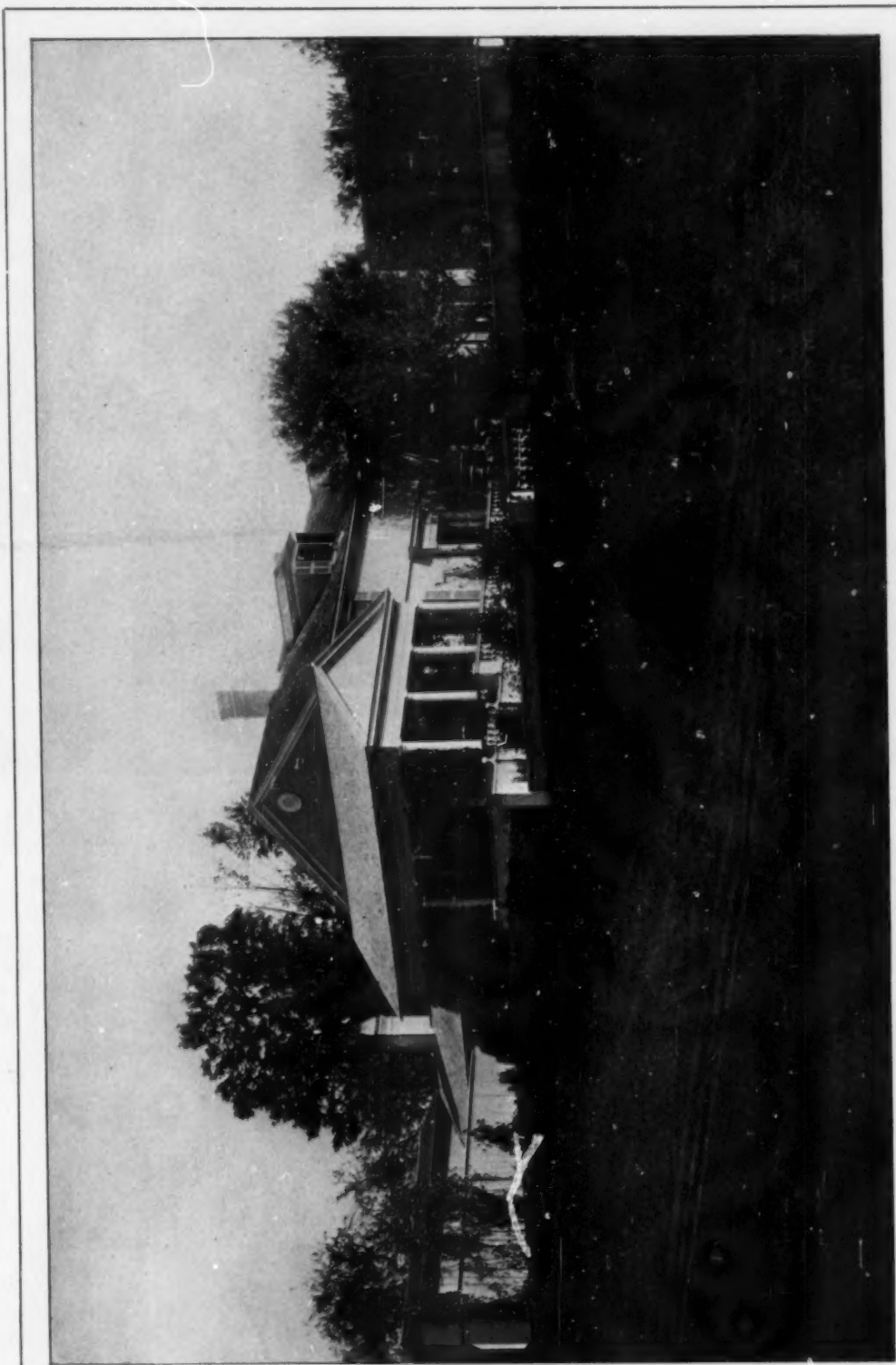
LONGITUDINAL PATHWAY

and the piazza are marked by stone steps and a pair of carefully trimmed spirea bushes.

Before descending to the garden the visitor would be tempted to linger a while in front of the piazza—a structure which has been designed not in relation to the house itself, but rather as the crowning feature of the lateral pathway leading down through the several levels of the garden. The garden is not, however, the only thing worth seeing from the piazza. The rich and tender beauty

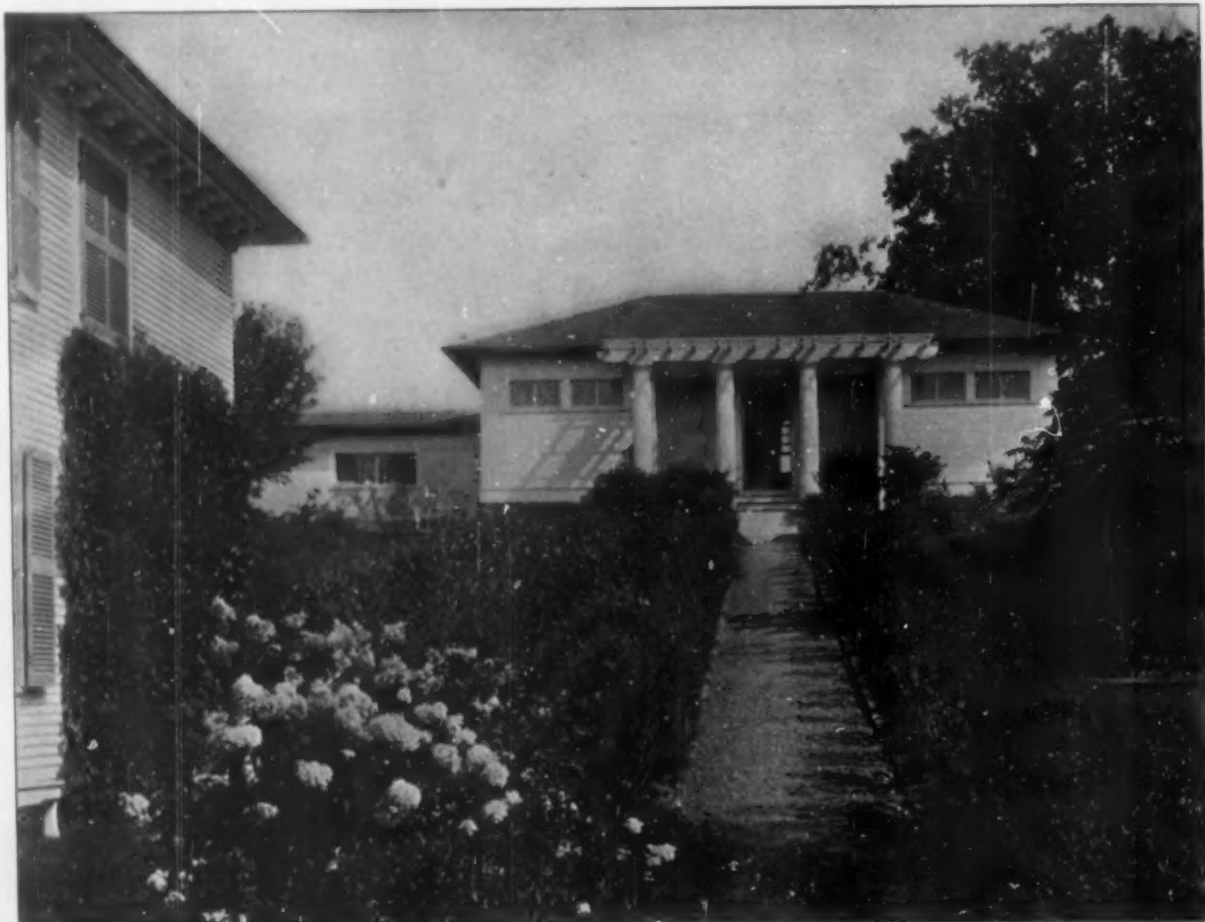
would come out upon the brow of the hill, from which point a full view of Mount Ascutney could be obtained.

But we will suppose instead that he crosses the path and descends the steps into the main garden. This consists of four rectangular beds, bounded by paths, which in turn are enclosed by narrow beds skirting the outer lines of the garden. With the exception of a few hollyhocks the principal beds are filled entirely with hardy perennial flowers, and they



MR. PLATT'S HOUSE

FROM THE LAWN



THE WALK TO THE STUDIO

MR. PLATT'S HOUSE

have flowering shrubs in the corners. *Spirea*, *rose rugosa*, *hydrangeas*, *lilacs* and the like, predominate and form a rich green background for such perennials as *peonies*, *larkspur*, *phlox*, *bergamot*, *wild asters*, and tall *helenium*. In the early summer the main effect is obtained from the *larkspur*, which appears at its best along the longitudinal walk, while in August it is the



LARKSPUR

phlox upon which the garden depends chiefly for bloom. The latter is reproduced most abundantly in the upper illustration upon page seventeen. Beyond the main garden there is another flight of steps leading to the lawn below, the sides of which are planted with a thicket of flowering shrubs.

The design of the house has been subordinated obviously to its surroundings,



IN THE GARDEN

MR. PLATT'S HOUSE

and it takes its place in them with unobtrusive propriety. It is a low two story and attic structure, a little Italian in feeling, but with

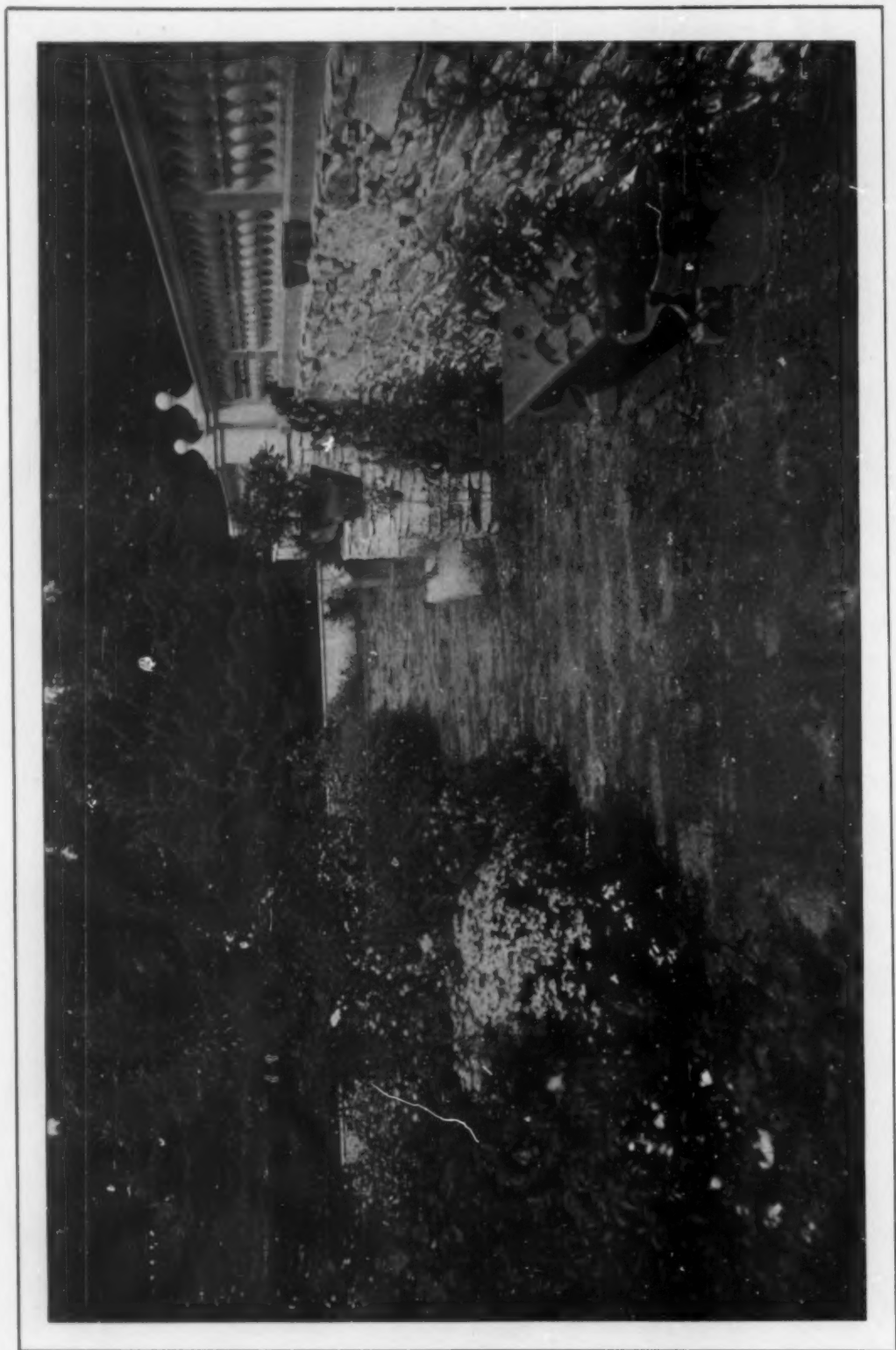
nothing exotic in the impression it makes. It has been built at different periods, and shows signs of varying ideas on the part of



THE LATERAL PATHWAY AND PIAZZA

MR. PLATT'S HOUSE

The House and Garden of Mr. Charles A. Platt



MR. PLATT'S HOUSE

A SIDE WALK OF THE GARDEN



THE PIAZZA—FROM THE GARDEN

MR. PLATT'S HOUSE

its designer, who is also its owner. Anyone who follows the illustrations with care will realize that the house, the garden and the grounds have all been planned, so that each

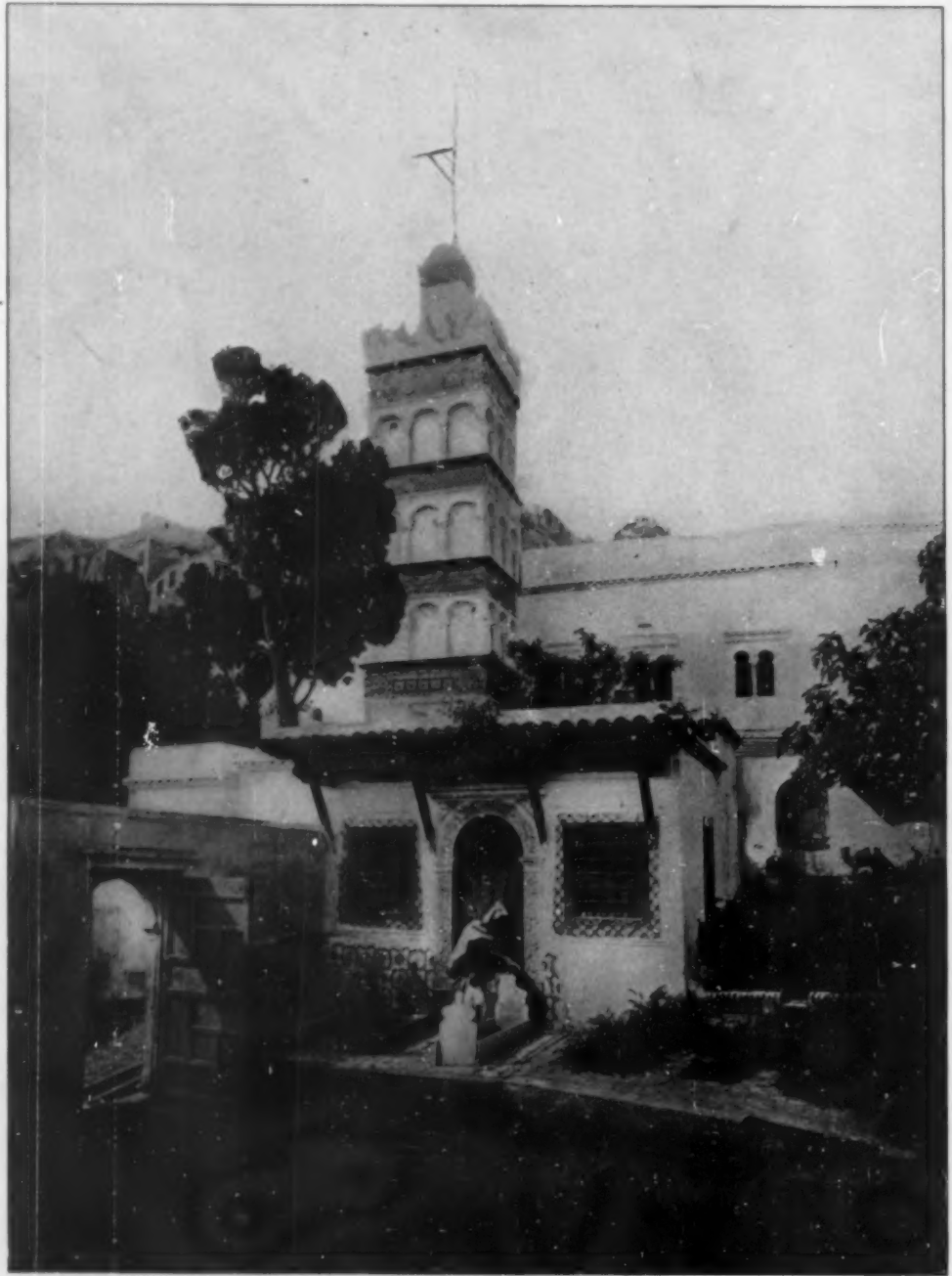
occupies its proper place in a general scheme, no one of the parts of which have been made especially conspicuous.

Herbert D. Croly.



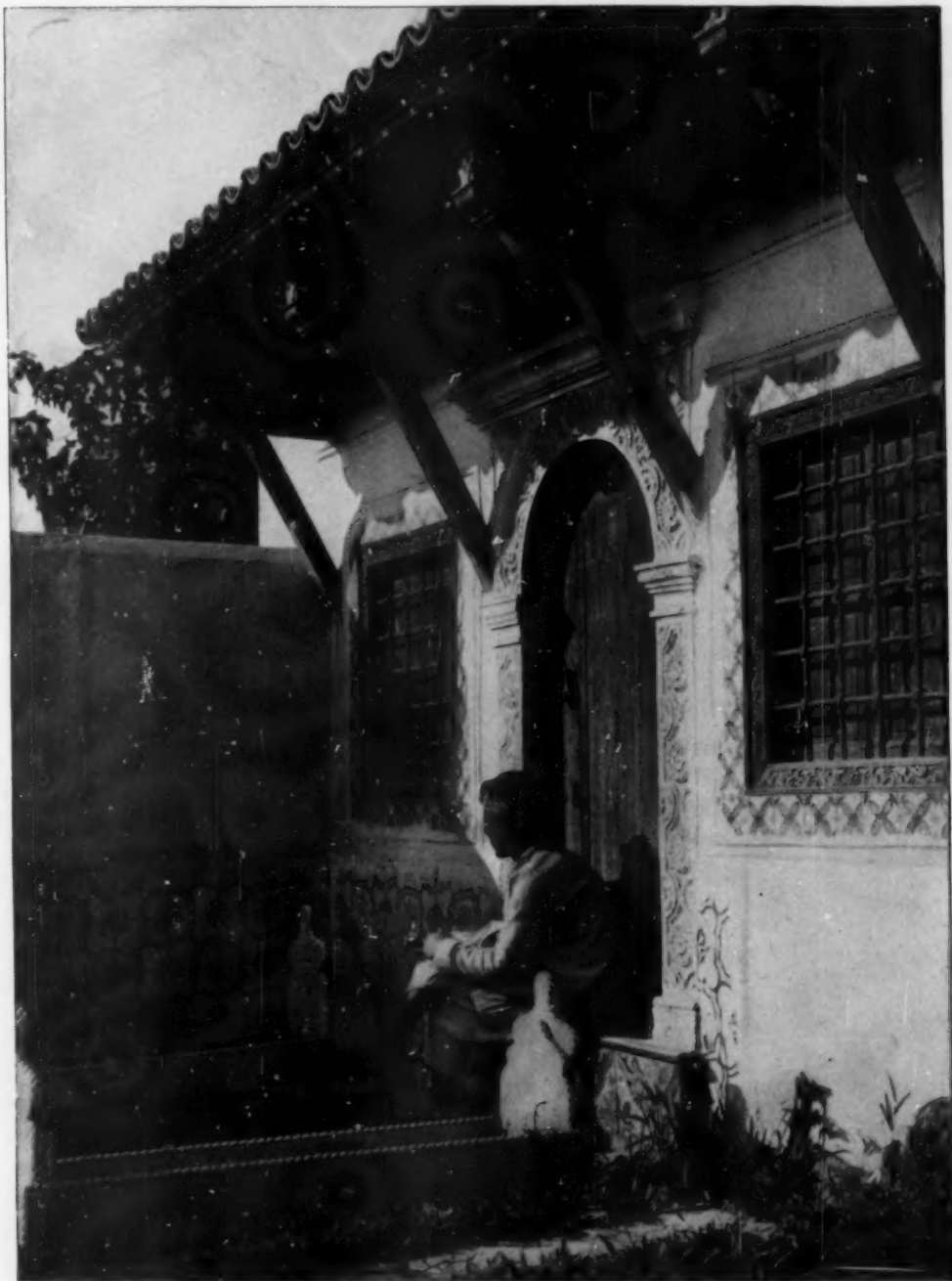
THE APPLE TREE

The Mosque of Sidi-Abderahman



THE MOSQUE OF SIDI-ABDERAHMAN

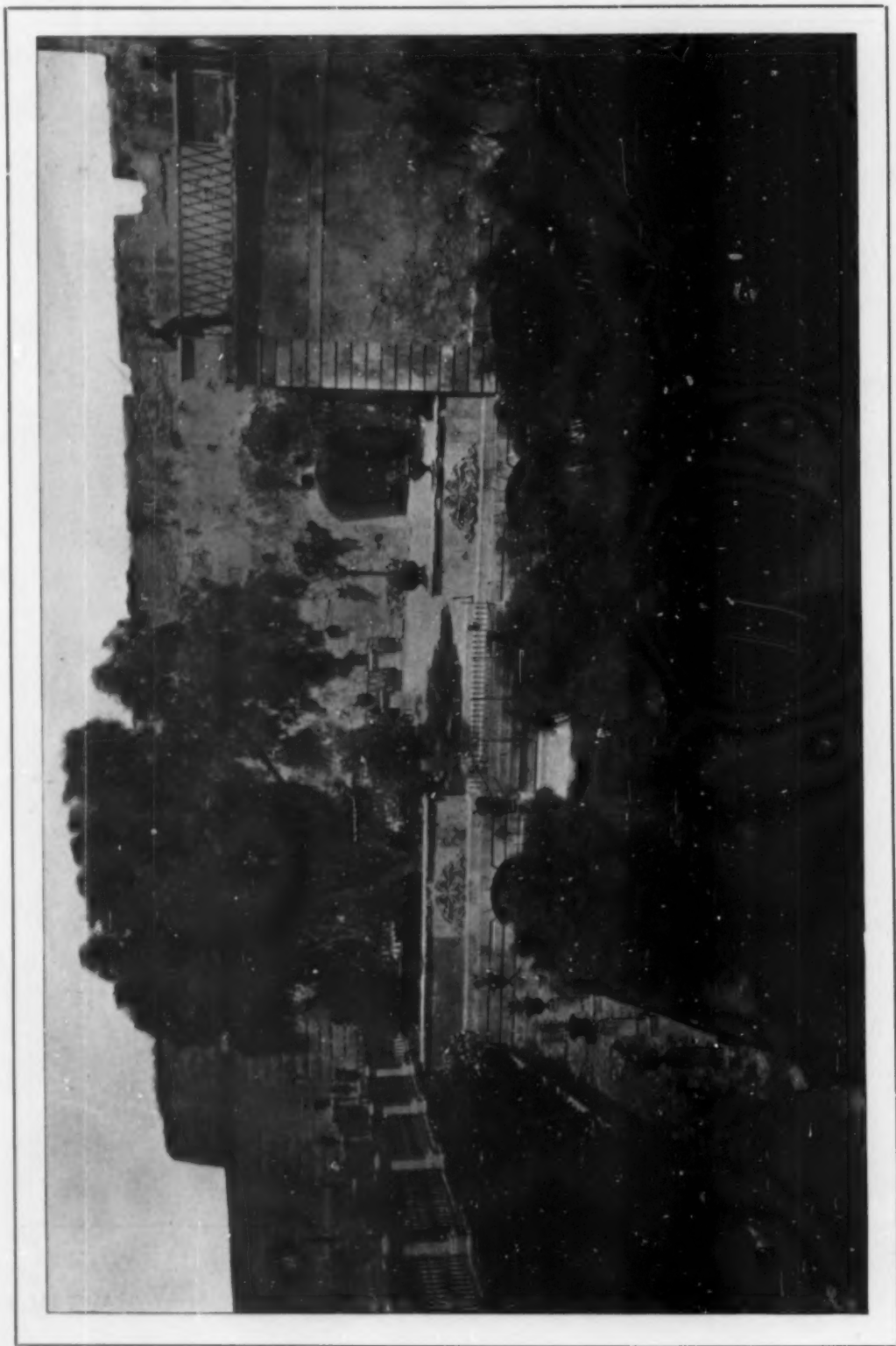
AT ALGIERS



THE MOSQUE OF SIDI-ABDERAHMAN

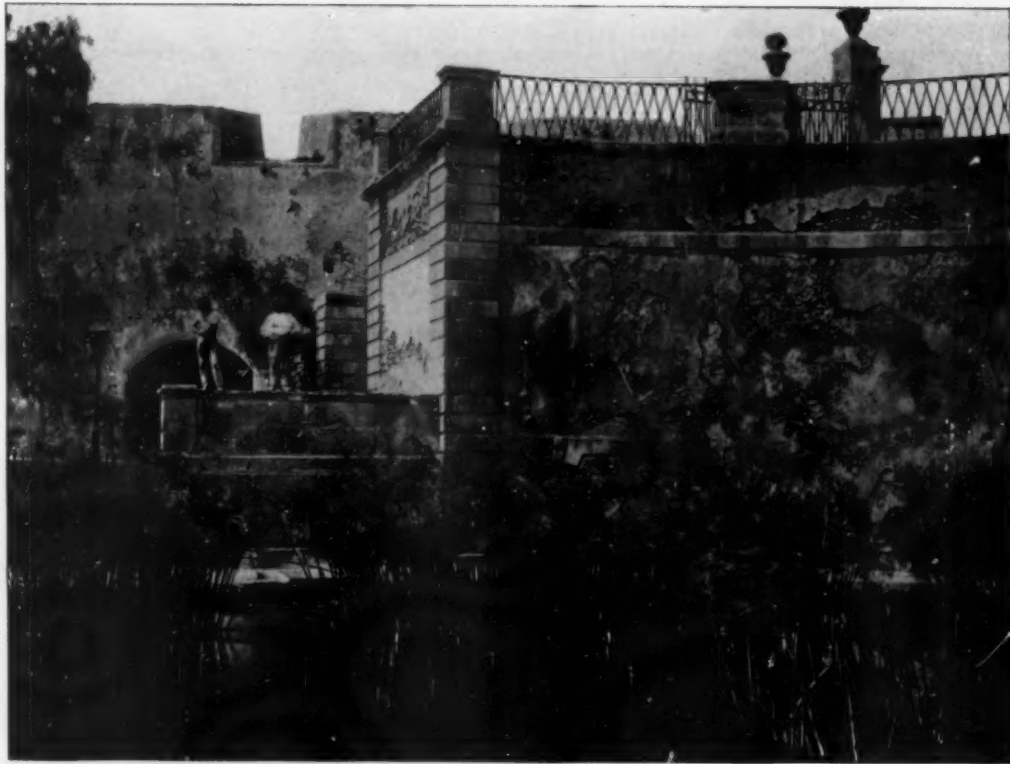
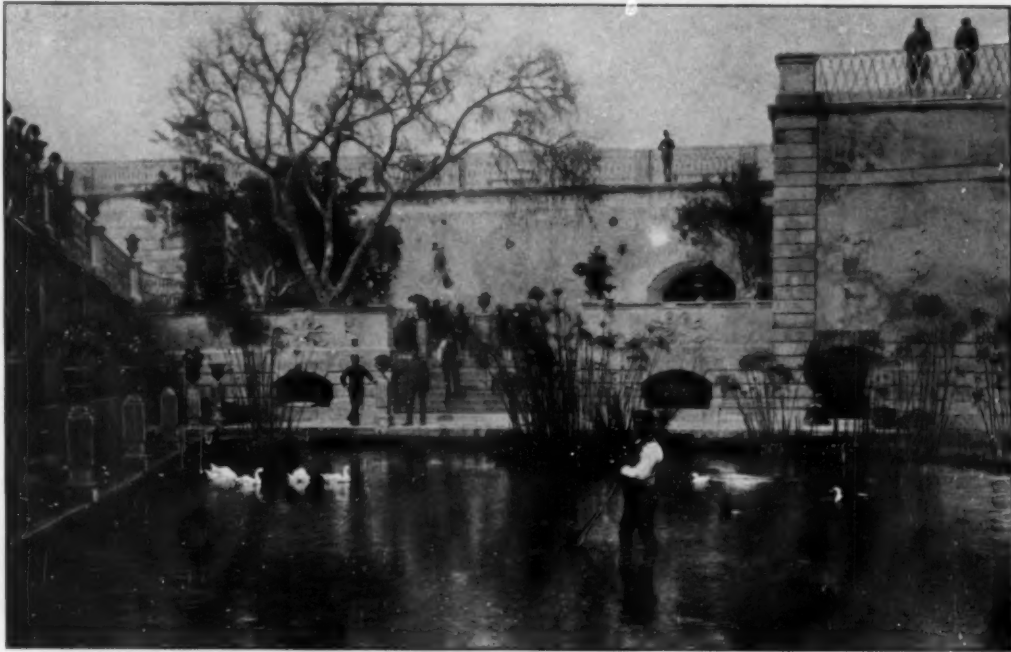
AT ALGIERS

The Fountain of Arethusa



AT SYRACUSE, SICILY

THE FOUNTAIN OF ARETHUSA



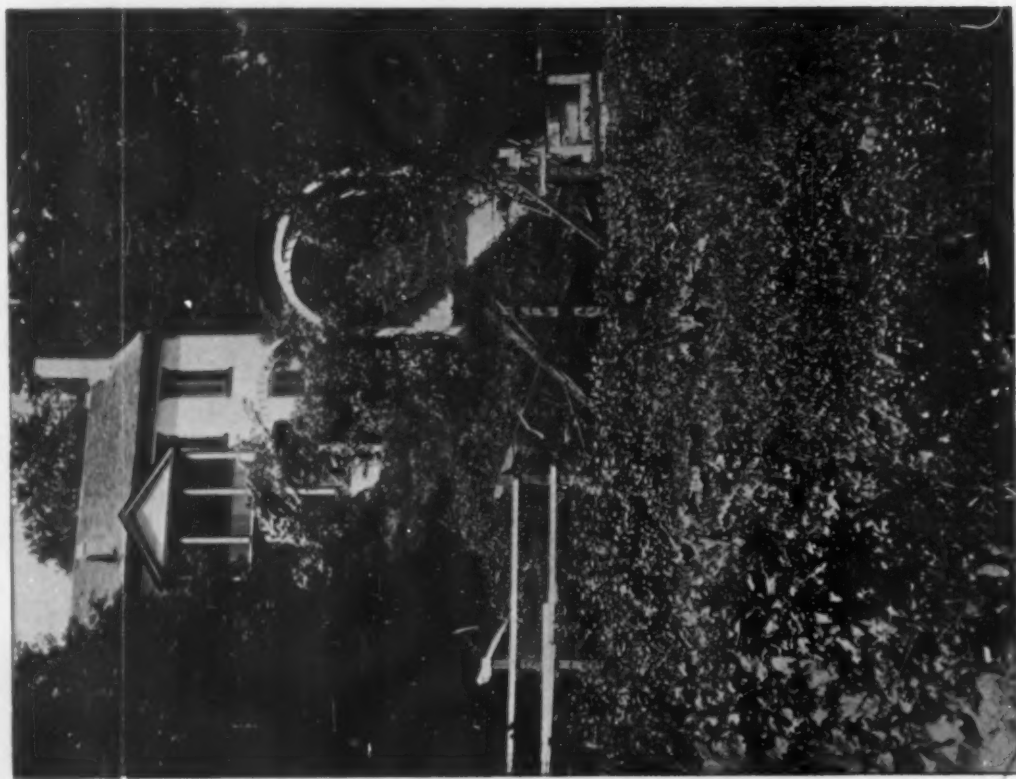
THE FOUNTAIN OF ARETHUSA

AT SYRACUSE, SICILY

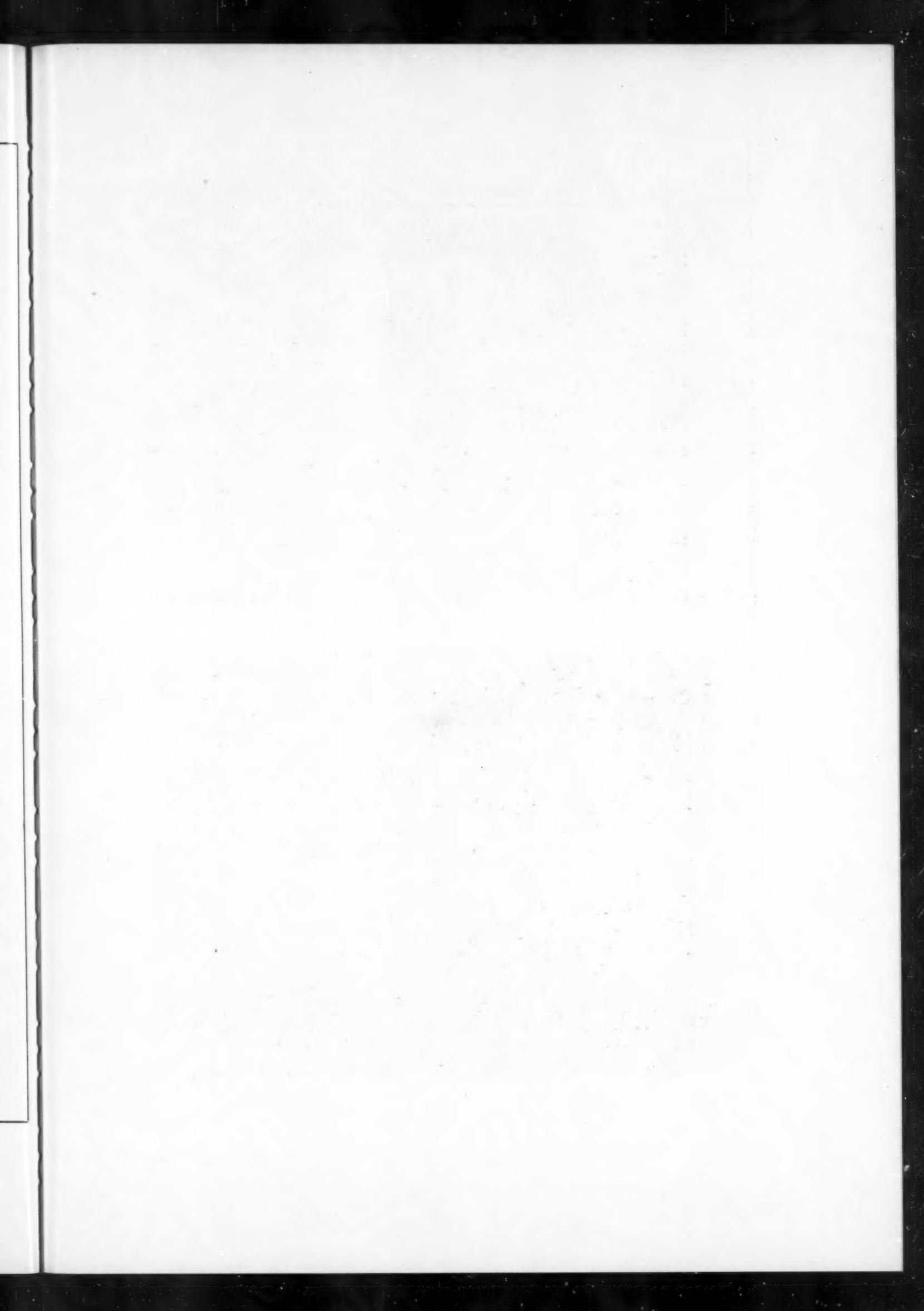
An Old House and Garden

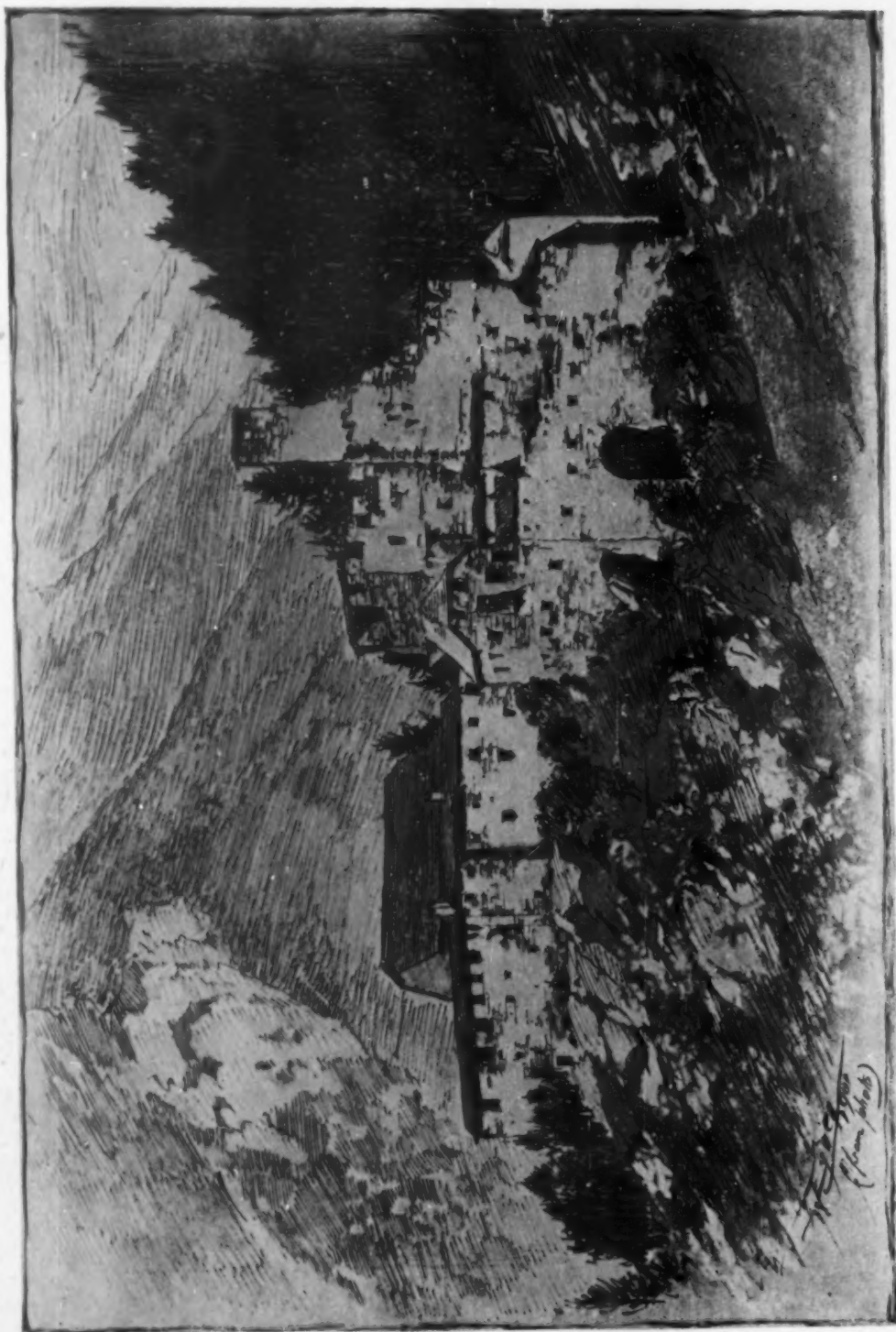


AT FREDERICKSBURG, VIRGINIA



AN OLD HOUSE AND GARDEN





Drawn from a photograph by William Eyre
THE CASTLE OF TAUFERS, TYROL

TYROLESE ARCHITECTURE.

I. FEUDAL.

REACHING westward, like an arm of the mother country, the province of Austria, known as the Tyrol, lies among the peaks of the Eastern Alps. Germany, Switzerland and Italy nearly surround it and color the life of the outlying mountain-sides. Their customs in building, too, have partially penetrated the valleys which are the gateways to the district and on each side of the Alpine divide have given a local character to humble dwellings and to lordly castles. Having less area of meadow and lowland than any other country of Europe the land is difficult of approach and it is left to us almost uninjured by the invasion of tourists,—to many of us it is even quite unknown. Remote from the usual routes of travelers invading Europe from the west, it is less familiar to English-speaking

people than its mountain rival, Switzerland. More primitive, more medieval and austere than the country of the cantons, the Tyrol is to-day a curious spectacle in the midst of progressive Europe: interesting on account of its ancient customs and beliefs, beautiful by reason of its magnificent scenery.

A comparison of this district of Austria with the only other Alpine country, Switzerland, shows that the two countries have little in common except the general topography of their land. The love of independence and contempt of monarchs which the Swiss have always borne and which have opened their country in modern times as a free refuge for humanity do not find their counterpart in the Tyrolese. This hardier people has been for centuries stubbornly loyal to its Hapsburg emperors, mistrustful of strangers, extreme in its devotion to the church of Rome and inaccessible from without. In the one case, the face of the country is modified and life



THE CASTLE OF CHURBURG

VINTSCHGAU, TYROL



CHURBURG—FROM THE NORTH

VINTSCHGAU, TYROL

is expanded—perhaps cheapened—by the presence of foreigners; in the other, external influences are put aside, the influences which would mollify manners and beliefs and superstitions which still breathe the spirit of the middle ages. The main ridge of the Alps occupies but the southern portion of Switzerland, giving a considerable lower and fertile area to the northward which has in places an almost park-like aspect. This ridge lies across the central part of the Tyrol and covers nearly its whole area. Mountains seem to be everywhere. They rise abruptly from the towns at their base carrying even the outlying lanes upward as they go.

All the architecture is a mountain architecture where these overpowering conditions of Nature are either the setting or the background of every building. The few fertile valleys which do exist are of irregular and meagre area. The principal ones are those of the River Inn entering the country from the northeast and of the Adige, mounting higher and higher from the plains of Italy

on the south. The Vintschgau and the Pusterthal extend in an easterly and westerly direction across the centre of the province and several other narrower and more precipitous valleys are almost miniature provinces in themselves—their dialect, their legends and their customs so differ from one another. By the names of these gaps between lofty ridges events and objects in the Tyrol are located. It is here that lords of troublous times reared their castles on the ruins of Roman watch-towers and beheld fertile fields bounded by processions of snow-capped summits. Here the history of the land has been made, and here the peculiar elements which have gone to make the Tyrolese people have shown themselves by a certain beauty—almost a grace—in many of the buildings.

The peculiarities which are found in the buildings of the Tyrol may be laid to racial as well as to geographical causes. These two influences have gone hand in hand. When Roman generals were widening the



THE CASTLE OF BRUNECK



THE CASTLE OF VORST

boundaries of the Empire, the territory of the Alps was inhabited by several tribes, chief among whom was a race of Etruscan origin called the Rhætians. Overcome by the Imperial Army they still remained in the territory and were joined by other peoples who had come to settle on either side of the mountain passes. The first of these was the Alimanni. Then came the Baiuvarii, a Teutonic race which established itself as early as the year 600 throughout what is now German Tyrol. They

mixed with the races already there, as well as with the Romanized Rhætians, while the Lombards came up from the south into the valley of the Adige. The country was divided for administrative purposes into districts called *grafschaften*. At the head of each was a count



THE COURTYARD OF VORST

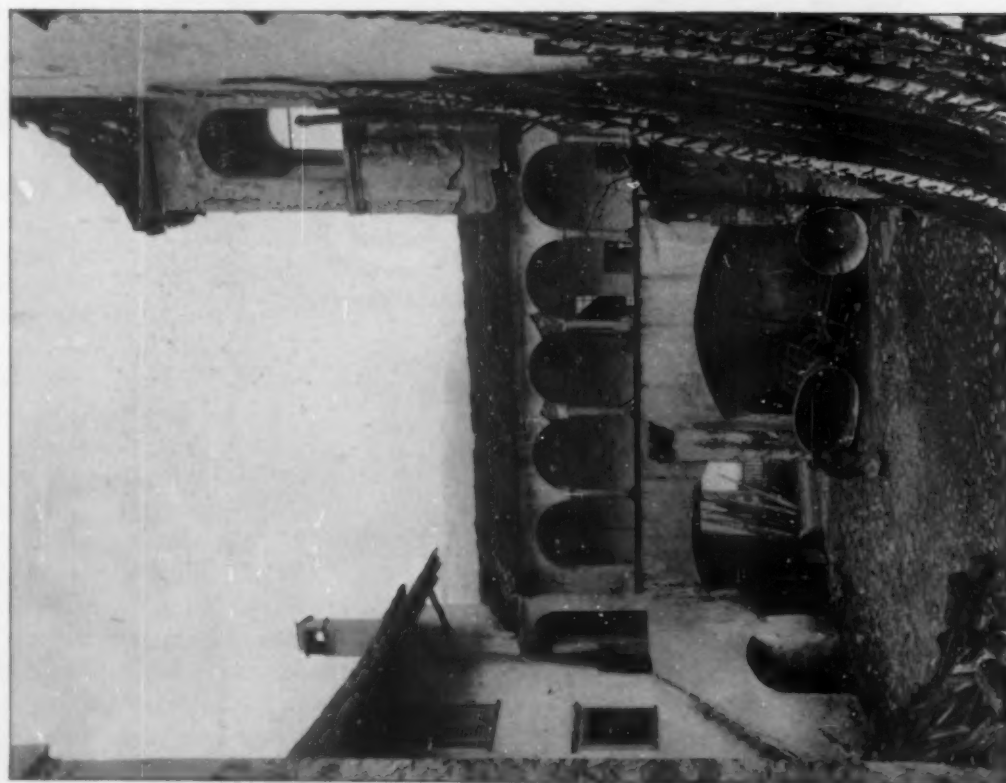
whose rank and office grew to be hereditary. In the clement and fertile Vintschgau these counts became rich and powerful. They soon obtained the lordship of all the territory south of the main ridge of the Alps, and in the XII Century they emerged conspicuously into the history of Europe. Near the end of the XIII Century Count Meinhard II acquired the castles and the few tracts of land remaining to the smaller nobles and consolidated the country within boundaries which have since been

unchanged. The establishment of the feudal system in the Tyrol was thus practically effected, a *régime* in which the traditions of the east, the north and the south were confusedly merged.

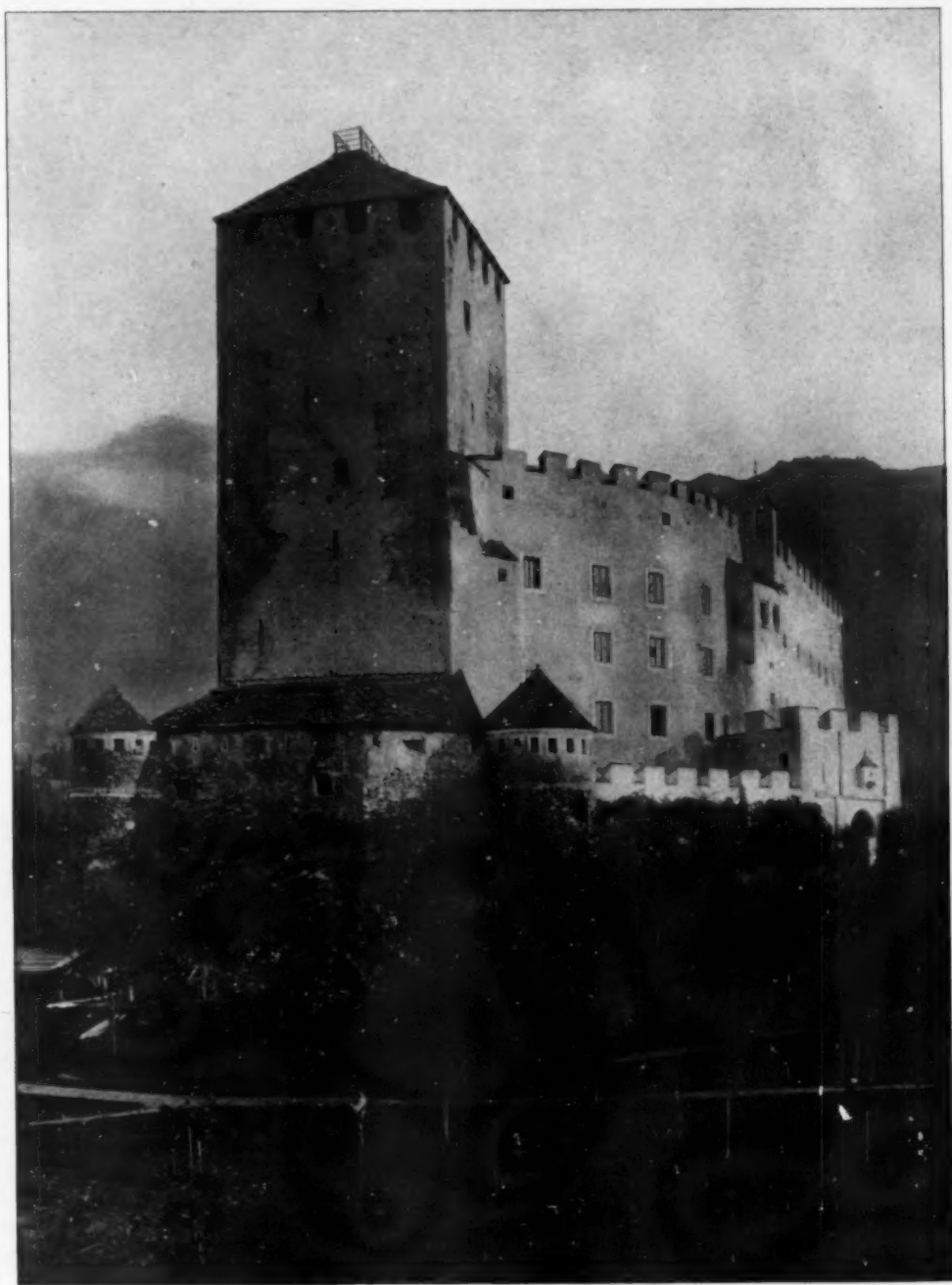
The Tyrolese *burg* or castle was originally a group of buildings which was both a dwelling



VINTSCHGAU, TYROL



CASTLE SCHWANBURG



SCHLOSS BRUCK—NEAR LIENZ, TYROL



place and a fortification. To study it accurately one should confine oneself to the desolate ruins still crowning forbidding heights where long ago the Roman soldier held his vigil. Those *burgs* which are still inhabited have been changed by many additions and renovations; but with this fact in mind, one may, nevertheless, gather a fair idea of the ancient *burg* from examples which to-day are even attractive country-seats or well-kept museums. The type of plan is readily traced through a confusion of modern wings, and towers, and consisted of several partly separated buildings surrounding a courtyard. The main buildings were usually so situated that they encircled this space and at the same time gave the protection of their ramparts on all sides of the castle. Upon the highest and most inapproachable part of the hill rose the *bergfried* or *donjon*, the strongest part of the whole structure. Frequently it overlooked the enemy's heaviest attack and frequently too it contained the main entrance, as if to give there the utmost protection of its inhospitable walls.

In the XII and XIII Centuries, when crusaders were returning from the East, a love of warfare and new needs of defense wrought many changes in the old Roman

burgs in the Alps. The rocks of the mountain sides were freely cut and excavated and rooms for dwelling purposes were formed in them. Battlements began to appear and the thick encircling walls were pierced with stairways and corridors. The dingy and cramped dwelling apartments of the lord were enlarged into the roomy *pallas*, while the draw-bridge and portcullis became an important feature of the exterior. An outer wall or *zingel*, the space behind which was called the *zwinger*, was one of the innovations for the purpose of defense. Another change of this class was the device of an abruptly projecting bay, rectangular in plan, and called an *erker*. The outside of the walls was commanded from this point, from which boiling water or melted pitch could be poured upon assailants.

If the situation permitted it, the castles were provided with two entrances. One was a wide easy road and the other a difficult and hidden one, used only by the servants or as a secret means of junction with the beleaguered inmates. The tower communicated with the other buildings by means of an upper corridor or staircase; there was no entrance near the ground for the dungeon was there within the base of the main strong-



IN THE FÜRSTENHAUS, MERAN



A RUINED STAIRWAY AT TAUFERS

hold and was reserved for the more important prisoners. In the main building or *pallas* were the rooms of state for the family of the lord and for his guests. Generally this section was large and had several stories. Its chief distinction was a great hall with lofty windows often enriched by dividing columns. The interior walls were decorated with paintings or were covered with woven hangings. The chapel was generally an important part of the castle, but in many cases where the danger of attack was greatest it was lacking, and all the resources of the rocky summit were given not to spiritual or physical comfort but to constructions of defense alone.

The building materials at hand were not of the best and stone in very small pieces had to be used in the main body of the walls. There it was laid in rough horizontal range-work with wide joints deeply "struck" in

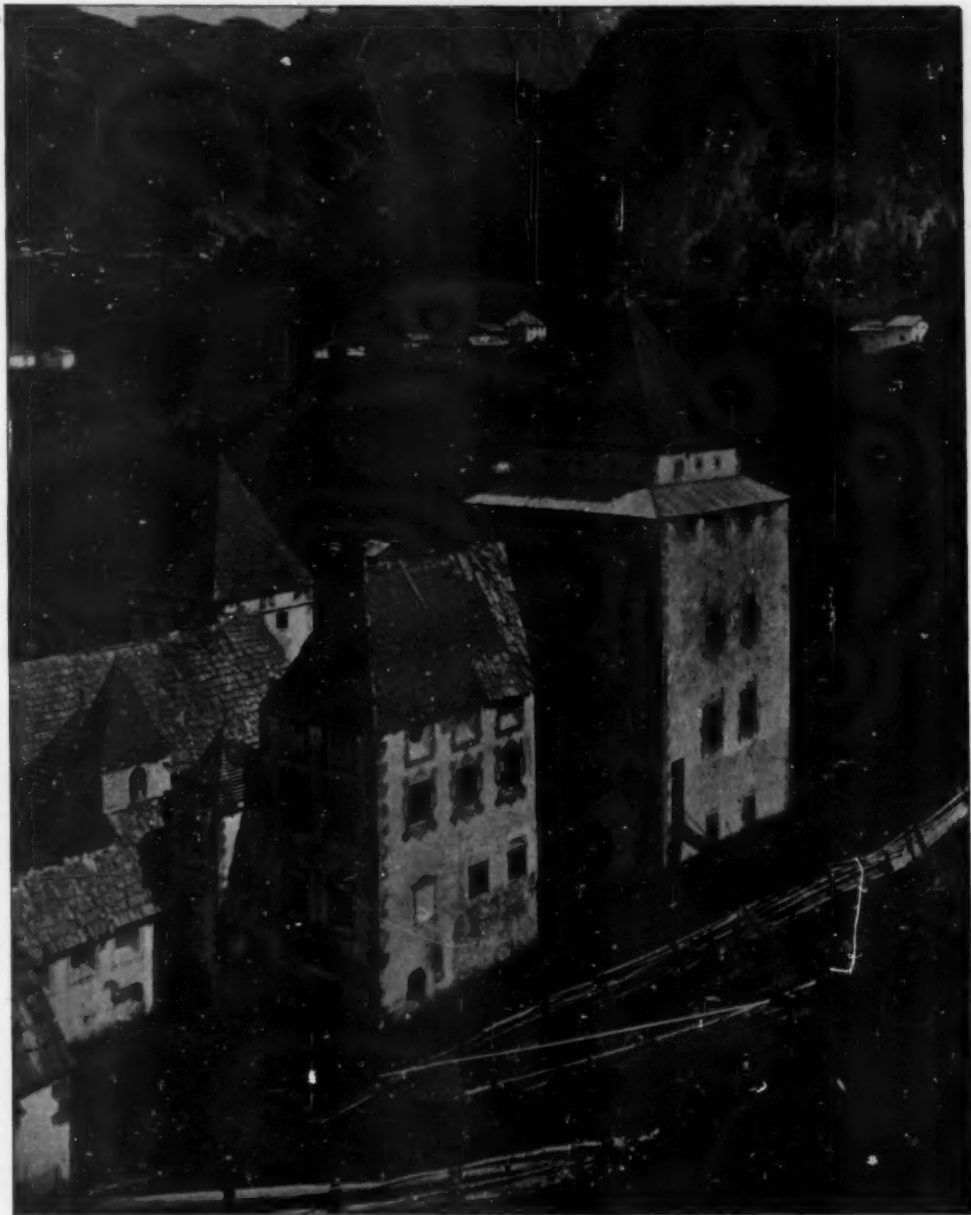
places; in others the cement mortar filled them completely and was "parged" over the uneven surfaces of the stone. For the corners the larger pieces were saved and were laid as irregular quoins. In the chapels windows, doorways and ornaments were wrought with great richness; but the walls of other portions of the castles denote the strict necessities of their purpose. Rude markings of a pointed hammer are the only traces of elaboration found there. Considerable timber was used by the Romans in the construction of the original ramparts within the walls, but as time passed by, it was replaced by permanent masonry. Other peculiarities of construction may be found in the illustrations of Tyrolese castles here published.

The former capital of the Tyrol was the picturesque city of Meran at the eastern end of the Vinstchgau, near the confluence of the River Passer and the Adige. The neighbor-



THE COURTYARD OF SCHLOSS FÜRSTENBURG

VINTSCHGAU, TYROL



THE CASTLE OF FISCHBURG

GRÖDNERTHAL, TYROL

hood teems with historic and feudal memories. Within a short distance from the town, the Castle of Vorst crowns a solitary hill. The story of its construction goes back to the times of the Romans; for it was they,—ever watchful of vantage points to command

a highway or defile,—who laid the beginnings of its walls. This was one of the castles on which Count Meinhard had laid his violent hand, for in 1256 it is recorded that he bestowed it upon his son. Obtaining its name from the early ownership of Wolfhard

of Vorst, the castle's later proprietors were innumerable. After short terms of possession it was passed as fief or dowry from one owner to another until the record of its lords becomes a mere calendar of Teutonic names. In 1803 it was partially ruined by fire, but it has since been completely restored in its ancient form and is now open to visitors. The heavy walls and the huge tower belonging to the original fortress are deeply impressive. The courtyard, surrounded as it is by corbeled galleries ornamented with a rude surface decoration, leads one fully into the spirit of the past. The present owner has placed in the castle an interesting collection of local art which absorbs the visitor as he wanders through the rooms, now and again catching a view from a window of the valley of Meran.

In this same valley, Castle Schwanburg

is situated, a very fair example of the plastered wall type of Tyrolese building. Entering by a gateway one finds oneself in a rambling and irregular courtyard with interesting details. On two opposite sides a graceful second-story colonnade is supported by the wide low arches of a ground story. The light proportions of the upper arches are truly southern; the ceiling of the gallery is vaulted and the columns are sustained by iron rods, as was done in Italy. By a stairway on the right one ascends to the chapel. Over the doorway at the head of the steps is a bay window, rectangular in plan, and with peculiar supporting corbels, which is extremely characteristic of Tyrolese architecture. The exact date of the founding of this castle is uncertain, but local records tell of a change in its ownership as early as the year 1500. Compared with Vorst and the ancient Runkelstein



COURTYARD OF FISCHBURG

GRÖDNERTHAL, TYROL

(which we shall reach in a following paper) the Castle of Schwanburg is almost modern, and it is this fact which has doubtless given it little renown in so history-loving a country as the Tyrol.

The courtyard of Schloss Fürstenburg in the Upper Vintschgau reveals the severe Gothic aspect of many of the Tyrolese interiors. Here the external walls of the buildings are equally severe; but in other examples a grouping of high gables and towers connected by low wings is so richly picturesque from without that one is surprised at the lack

of elaboration within. The Castle of Churburg, a little farther down the valley, near the village of Schluderns, has just such an interesting façade when seen from the neighboring vine-covered hillsides. But the interiors are of plainly plastered walls adorned with rude paintings placed without regard to window and door openings. In a beamed and paneled ceiling in some of the rooms consists the only structural elaboration. Little is known of the history of Churburg save that it dates from the XIII Century. The tower, as well as the adjoining north wing,—provided with so-called Lombardian pinnacles,—and a section which overlooked the valley of the Matsch probably constituted the old *pallas* and was the earliest portion of the present beautiful group. The remains of the chapel consecrated in 1334 can still be seen. The enlargement of the castle took place in the XV Century in which state it remained unchanged until 1889, when one of the former additions was changed



COURTYARD OF FISCHBURG

into a vaulted hall serving now as an arms-room.

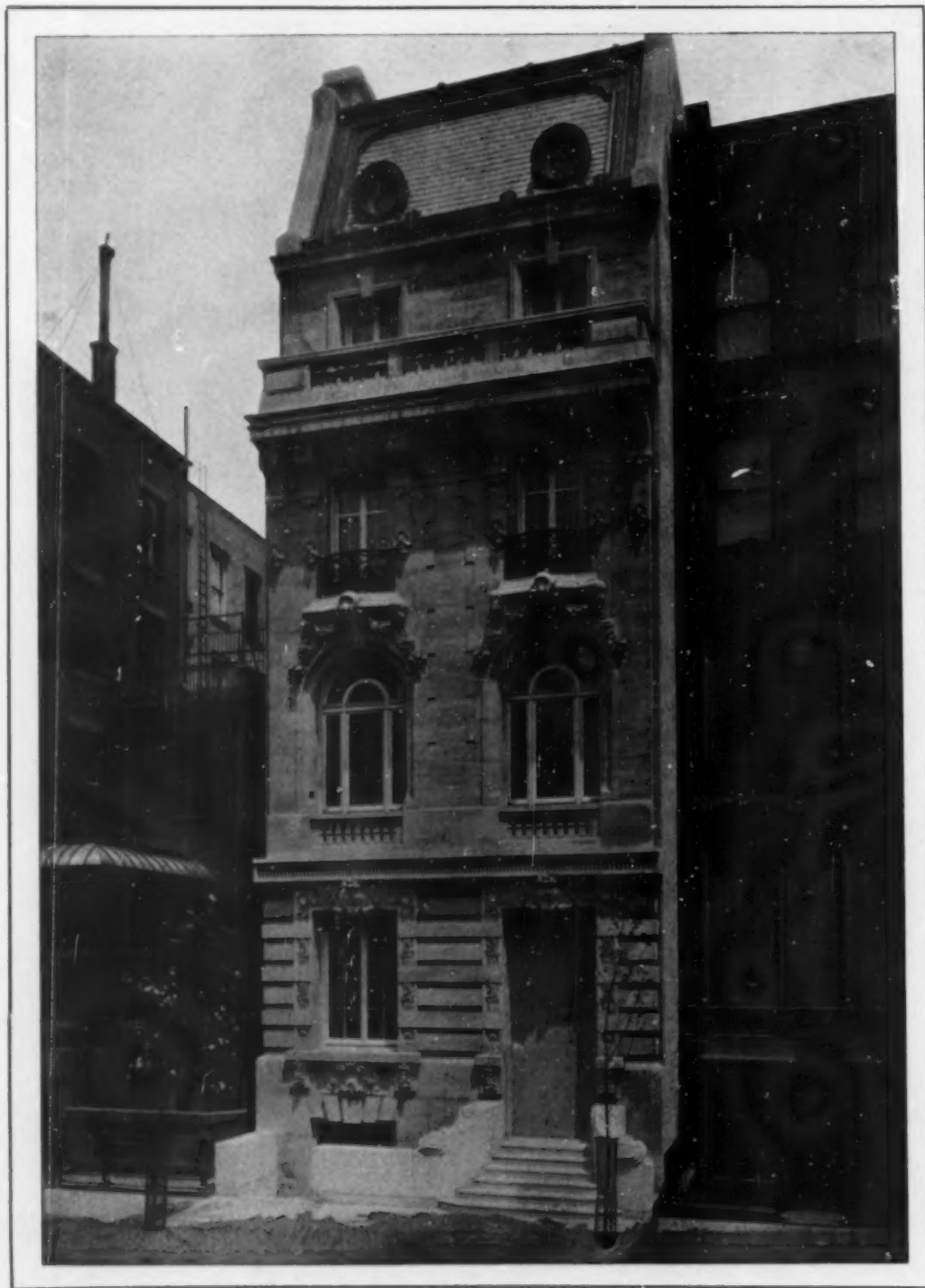
The Castle of Fischburg, at St. Christina in the Gröden-nerthal, was so named by its founder Engelhard Theodor von Wolkenstein on account of the numerous fish ponds which surrounded it. A Latin inscription upon a great marble slab in one of the walls states that the outer buildings were finished in 1641 and another inscription tells of a restoration in 1750. A bold severity without and a not unsuccessful attempt at grace within is displayed by this castle. An excellent

effect has been obtained by plastering the rough body of the walls and leaving the quoins exposed. In the courtyard the steep roof and a ponderous balustrade have a northern air about them, while a supporting arcade of light—almost Italian—proportions makes a curious contrast. Fragments of decorations straying over the light plastered walls, and a porphyry column richly decorated with stucco, still standing in the chapel, point to a grandeur completely past, for Fischburg now shelters only a neglected poorhouse. Only a few rooms,—their paneled ceilings brown with age,—are still habitable in the Castle of Taufers,—now in picturesque decay. The dilapidated courtyard is a playground for village children and wild-growing vines and shrubbery fill the crevices of crumbling masonry. But the imagination can easily recall a past completeness and can transform broken outlines and roofless towers into dignity and grandeur.

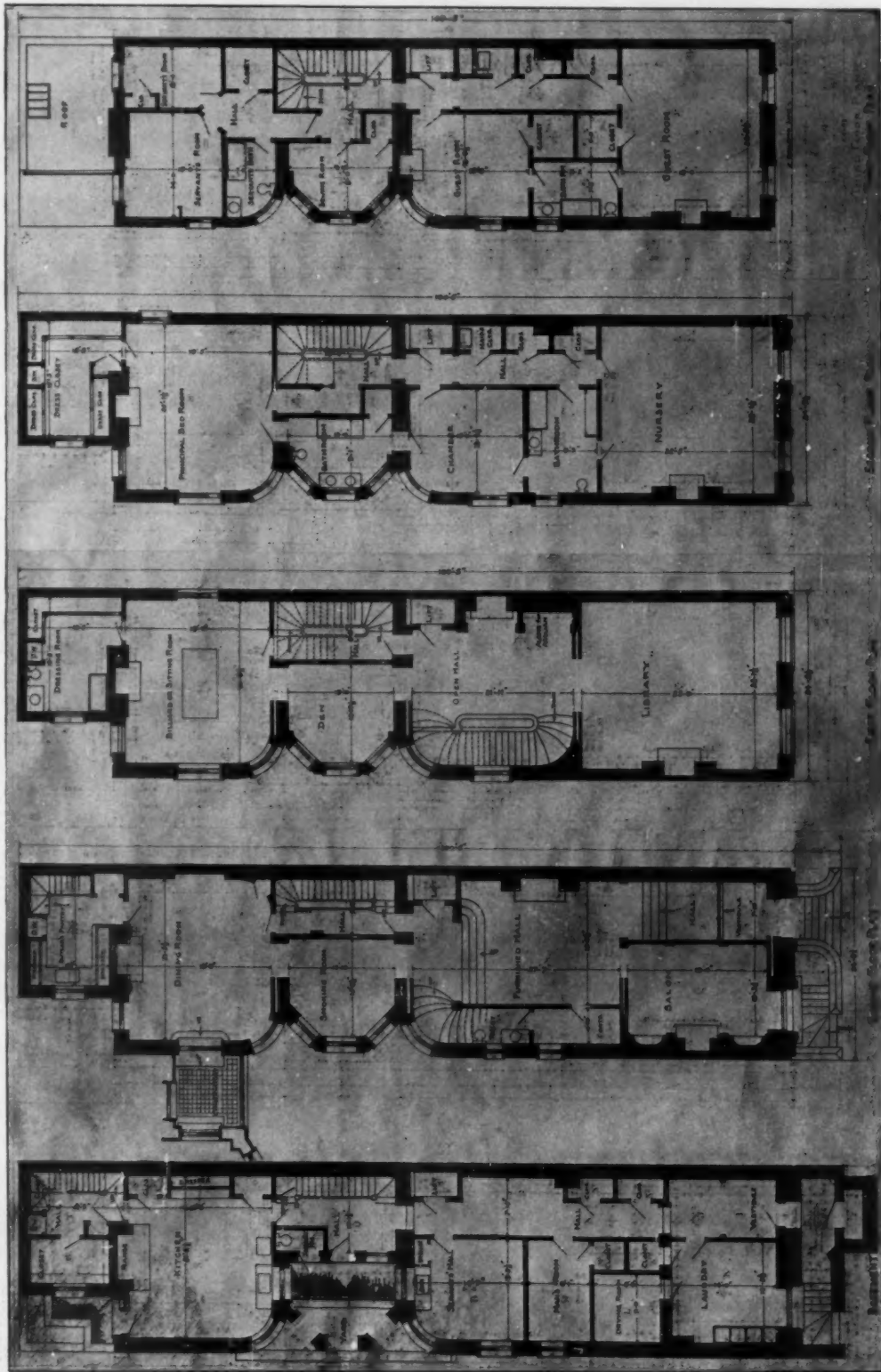
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Vol. I. DECEMBER, 1901. No. 7.

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"A BOYS' SCHOOL IN THE COUNTRY" has just been announced as the subject for the thesis design of *The John Stewardson Memorial Scholarship in Architecture*. The scholarship is maintained under the auspices of the University of Pennsylvania and the competitive examinations are to be held next January in the School of Architecture. The preliminary examinations will be in free-hand drawing, history of architecture, construction and one modern language. Those who are ranked sufficiently high will be invited to enter the final competition, the preparation of the prescribed design. A preliminary sketch must be made at the University itself between the hours of 10 A. M. and 10 P. M., and three weeks are allowed for completing the finished drawings. An award of one thousand dollars is to be used for a year's travel and study abroad under the direction of the Managing Committee.

For ten years or more similar traveling scholarships have been maintained in several of our largest cities. They have done much for the development of the younger generation of architects. Throughout that length of time those European countries considered to be the most prolific in architectural monuments have become known to successful competitors and by means of drawings made by them and returned to the authorities, students at home have been

enabled to study the finest examples of an architectural past. England, France and Italy have been the countries most frequently and thoroughly explored, to such an extent, indeed, that celebrated buildings there have been drawn and redrawn, measured and re-measured,—are in fact, nowadays, somewhat over-familiar. Standing before them, the traveling student often realizes little to be added to the impression already gained from photographs and drawings before leaving home. In the effort to increase the material to submit to a committee exacting a given number of drawings some of the recent studies have approached in their character the researches of archæology. We remember that two students once spent three weeks in measuring and drawing the Baths of Caracalla, a remnant of antiquity now almost devoid of architectural form and of which able reproductions have long since been made.

Far from suggesting an aimless mode of student travel which might result from a laxity in the requirements of managing committees, and while not underestimating the value of *envois* of the past, it would seem to us a possibility for future scholarships that new fields of study be sought and a new value added to a year's stay in Europe. Caution should be taken to avoid a sacrifice of time in localities already familiar and upon works already well recorded. Are there not other and more efficient ways of relating the study of the European past to the needs of the American present and future, to make older work live and contribute to the new? It might be wise at the present stage to offer inducements to our traveling scholars to seek less well-known countries than heretofore selected almost as a matter of course. Could not our managing committees encourage individual lines of study from which would doubtless follow excellent original results? A student should be not only permitted, but encouraged to substitute for some of his measured drawings an investigation of a subject which had suggested itself to him during his previous experience in the university or the office. Devotion to such a subject of personal interest would add a new value to our traveling scholarships and a new coherency to their results.

THE GREATEST PALACE AND GARDEN OF FRANCE.

INTEREST in the palace and park of Versailles, always well sustained, has of late years been on the increase if one may judge

from the number and importance of the books recently published. Among these there come to mind at once those of Rous-sel and of Favier, both of which are at best collections of well chosen photographs with brief

introductions, the exhaustive history of the château by Pierre de Nolhac and last but perhaps most important, the work of Lambert and Gille, "*Versailles et Les Deux Trianons*." The joint authors have very special qualifications for the task. M. Philippe Gille, who contributes the text was the first, after the Franco-Prussian war, to draw public attention to the neglected state of the Palace and its surroundings, and it was to him chiefly that the extensive restorations since made are due. His study of Versailles and its history, a study occupying a large part of his time for twenty-five years, has marked him as the one most capable of undertaking the text of such a work. M. Marcel Lambert, to whom the illustrations are due, is known to architects not only as a professor at the *Ecole des Beaux-Arts* but as that holder of the *Grand*

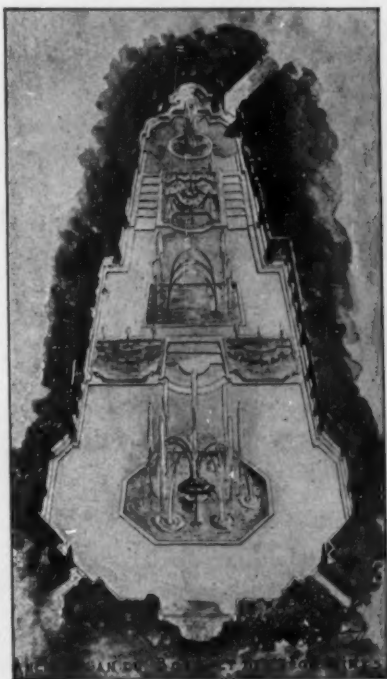
Prix de Rome, whose restoration of the Acropolis at Athens was a *tour de force*. M. Lambert is architect in chief at Versailles and his knowledge of the buildings and their surroundings has been gained during the years in which he has been in charge of the restorations.

His facility as a draughtsman is well known and his skill in directing others in the preparation of drawings is shown by the present work, which completely eschews photographs and depends entirely upon the hand

of the artist for its illustrations. It is indeed to these illustrations that the work owes much of its distinction. They reach a high level of excellence both as drawings and as reproductions and exhibit a variety of artistic processes ranging from the very sumptuous engraved plan of the domain in its present state to the heliogravure of a water color of the interior of the theatre. The number of plates printed in color is very great, but even with their color many of them hardly possess for the eye of the architect such a charm as is found in the simply but very skilfully rendered elevations of the *Entrée de l'Escalier de la Reine* or of the *Grande Orangerie* of Mansard.



OLD DRAWING OF L'ARC DE TRIOMPHE



SKETCH OF A BOSQUET

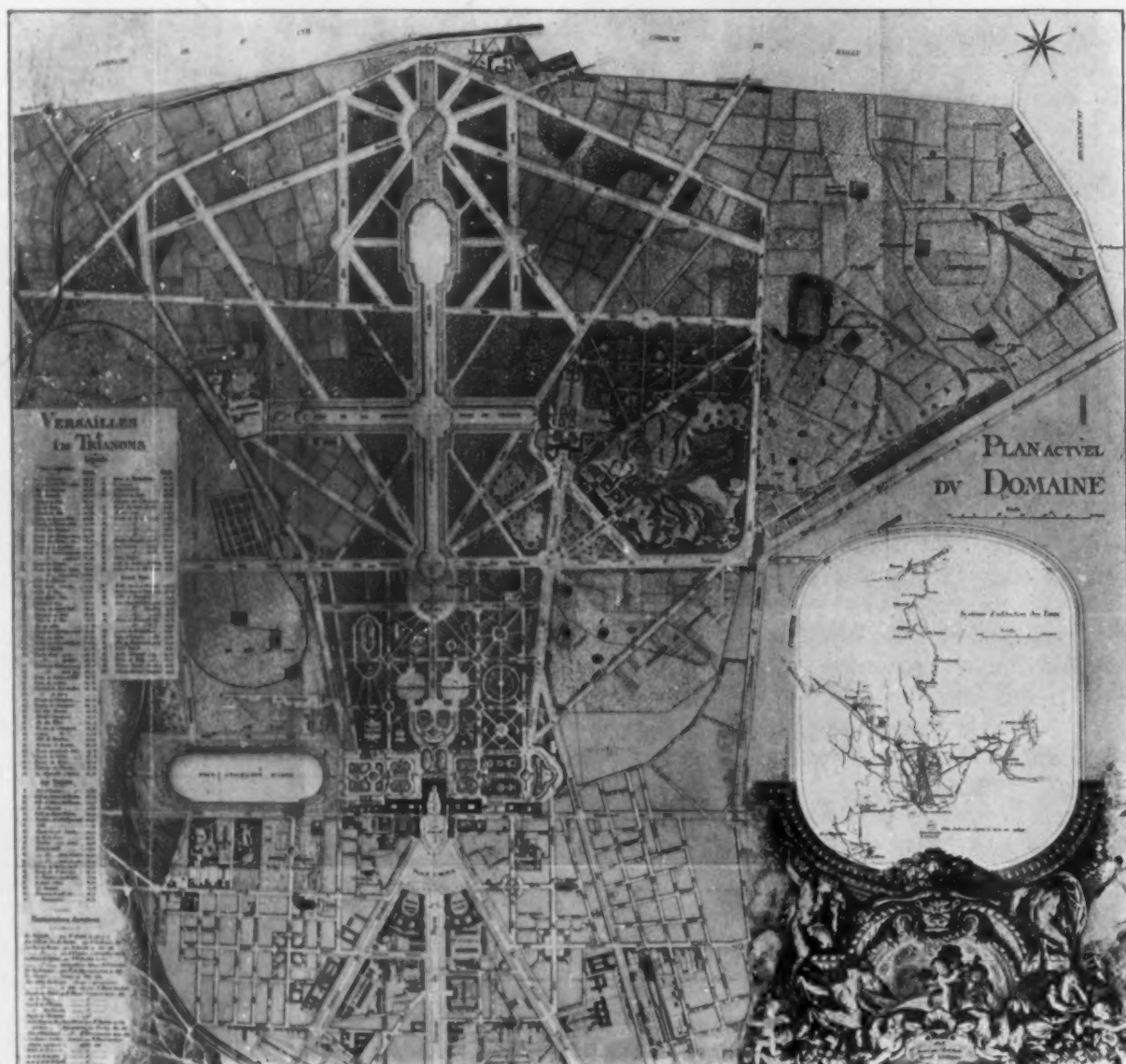
1 Versailles et Les Deux Trianons, Relevés et dessins par Marcel Lambert, texte par Philippe Gille. Vol. I., pp. 308; plates 38, ill. in text 176, 1899. Vol. II., pp. 297; plates 37, ill. in text 224, 1900. Size, 12 1/2" x 17". Tours, Alfred Mame et Fils. New York, Bruno Hessling. Issued in 25 parts. Price 12 francs per part.

The Greatest Palace and Garden of France

The treatment which M. Gille accords the subject is naturally an extended one, since he has some six hundred pages at his command, yet so great is the wealth of artistic objects to be described and so many are the historic memories demanding recognition that at times much compression is needed to keep the work within its by no means narrow limits. M. Gille goes at his work *con amore*. His enthusiasm for Versailles is contagious. When he makes the palace exclaim "there is not another such palace, no, not in the whole world" we wonder whether he does not in secret long to have us believe that there

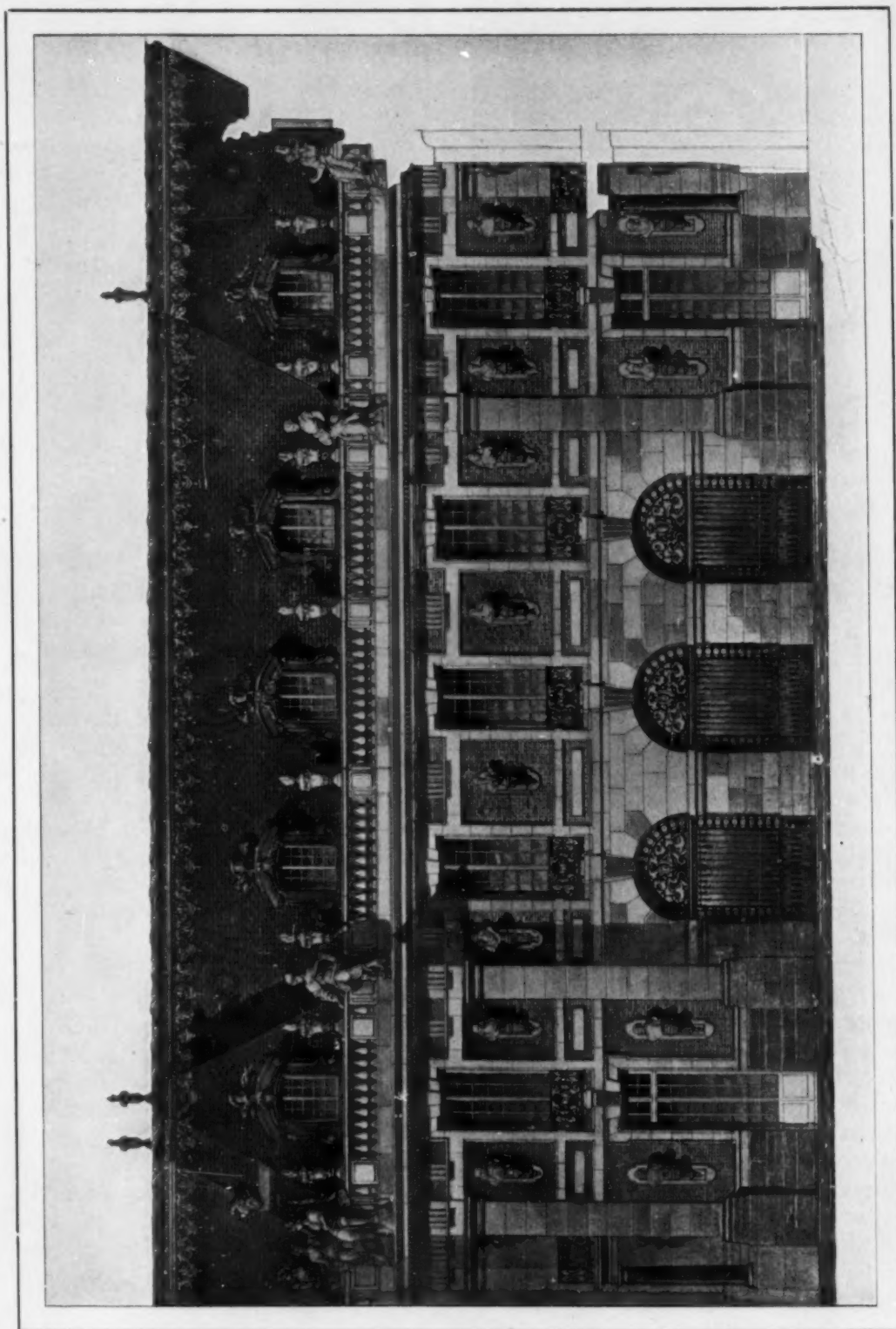
is no building of any kind to equal his palace, "no, not in the whole world." For him its stones speak with the voices of Bossuet, Molière, Racine; its mirrors reflect Maintenon, Pompadour, Dubarry, while over all hovers the image of Louis XIV.

But in spite of this ardor, our author displays the judicial mind of the historian and the research of the archæologist. He carries us from the founding of the château under Louis XIII, through its transformations and shows us all its vast additions under Louis XIV, and by means of many plans makes very plain the often complex changes.



PLAN OF THE DOMAIN, BY MARCEL LAMBERT

VERSAILLES



VERSAILLES

ENTRÉE DE L'ESCALIER DE LA REINE



INTERIOR OF MUSIC PAVILION



A COLONNADE

Each step in the progress of the works, even down to the latest restoration, is followed faithfully. Woven in with the story of the building is a narration of noteworthy occurrences, the appearance on the scene of personages connected with its history, the fêtes of the monarch, even the production of plays, and with all this there goes a general but minute description of the palace, its splendid stairways, its spacious courtyards, its innumerable apartments, its chapel, its *Galerie des Glaces*. The connection with these scenes of those who once frequented them gives an opportunity of reproducing the engraved portraits for which the time was famed. The faces of painters, sculptors, architects, court favorites, authors and statesmen are thus shown to us as they appeared to their contemporaries.

Following for some time the fortunes of the palace under the successors of the *Grand Monarque*, it is not until our authors have

passed well into the second volume that they take up the consideration of the vast grounds surrounding the palace and of the buildings and works of art scattered about in them. Among these the two *Trianons*, of course, divide the honors with the stupendous works of Le Nôtre, those gardens, green allées, canals, in short that *parc* which constitutes the masterpiece of the unchallenged master of landscape architects.

Although we have spoken of certain features of the book which an architect would like, the work, nevertheless, is not such as would be produced if intended for architects alone. It is of the sort that distinctly commends itself to the wealthy amateur whose interest is in all the arts rather than in one, and not in the arts alone, but in all that went to make Versailles the unique thing it is, the characteristic monument, the perfect expression of the age of Absolutism.





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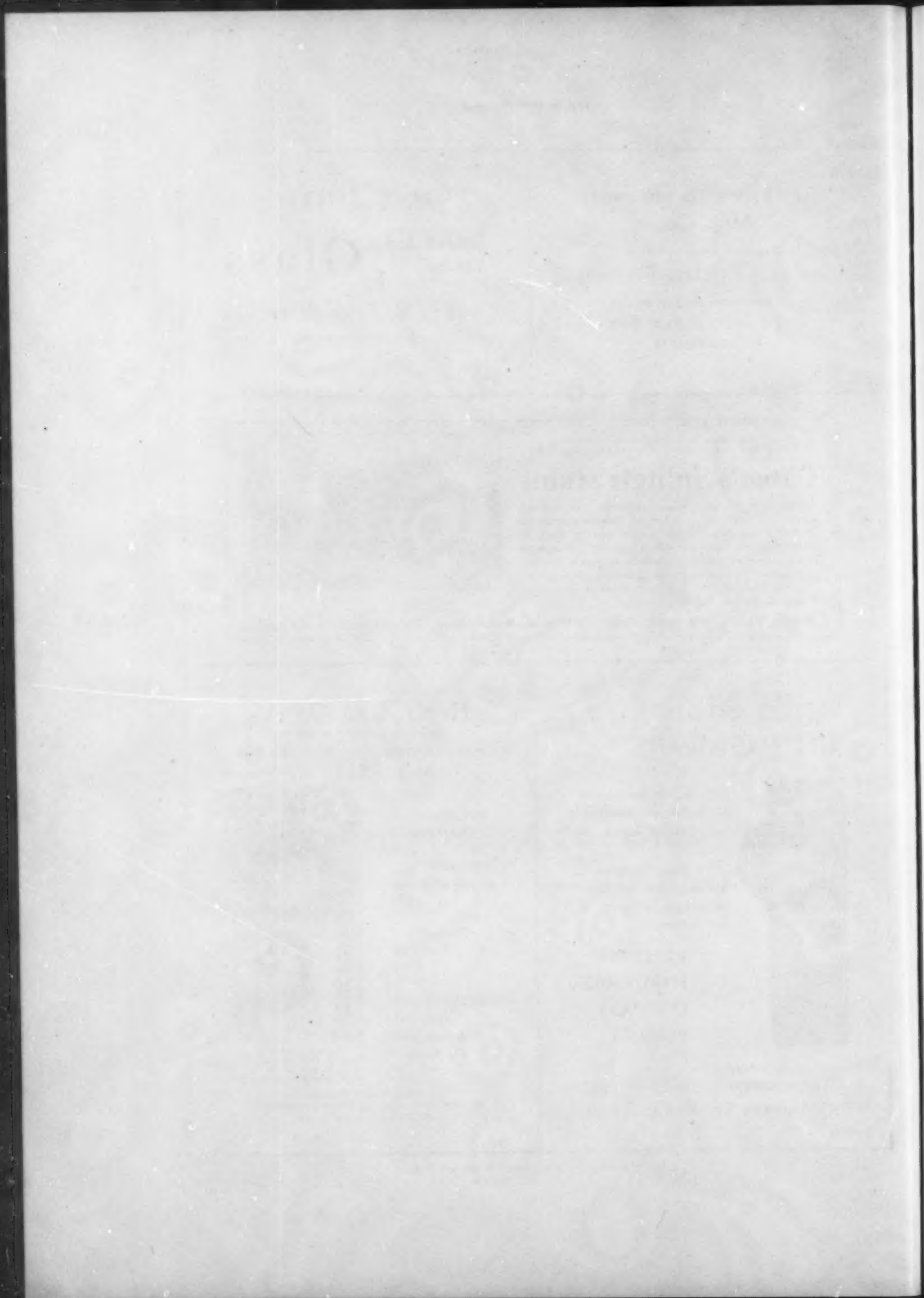
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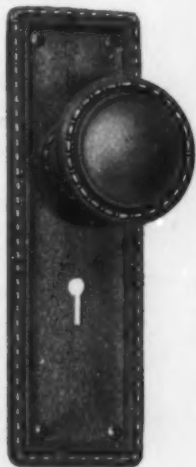
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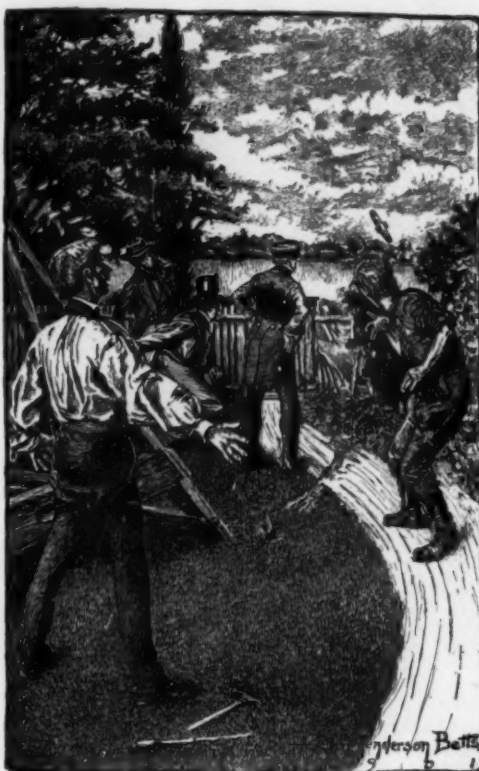
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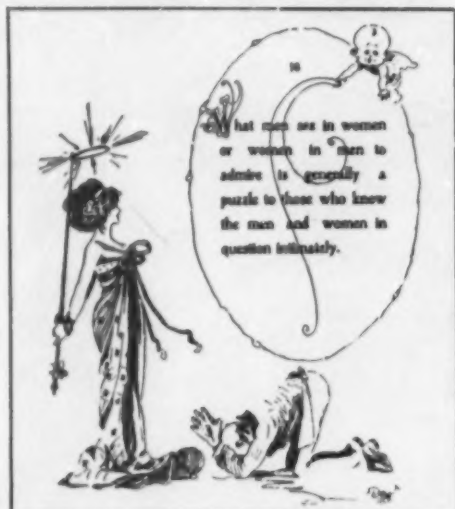
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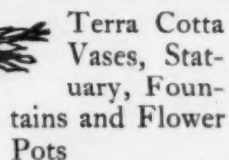
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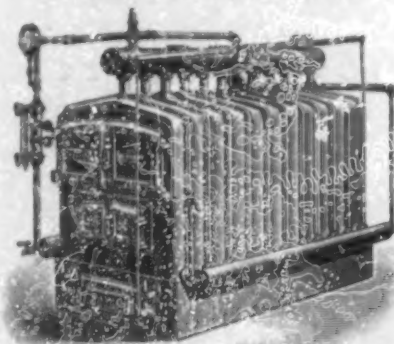
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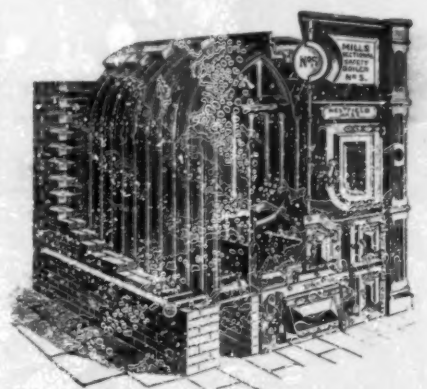
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