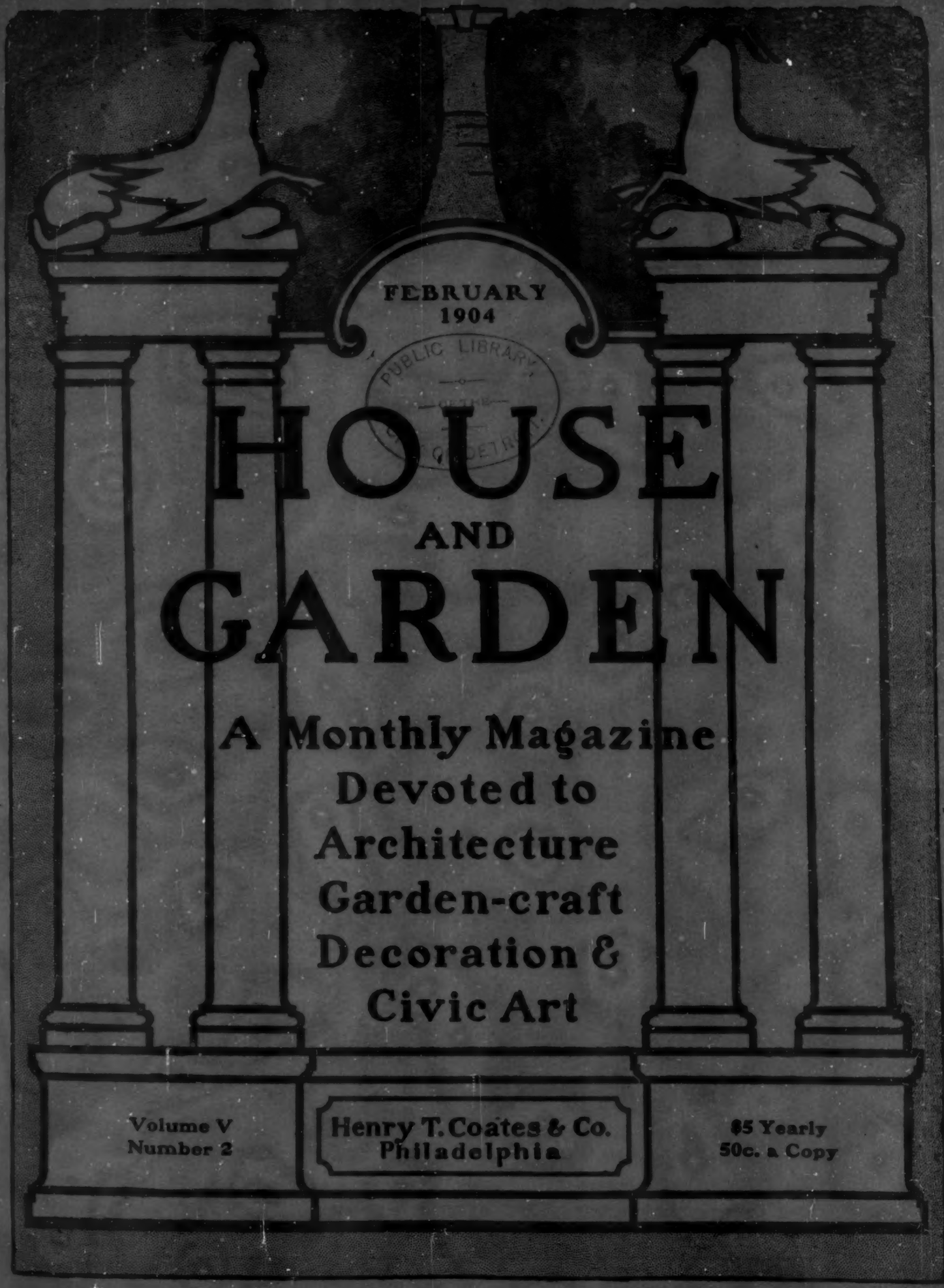

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THE EASTERN FRONT OF TRAFALGAR HOUSE

(*See Page 75*)

House and Garden

Vol. V February, 1904 No. 2

THE GARDENS OF THE VILLA GAMBERAIA

by B.C. Jennings-Bramly

FLORENTINE VILLA GARDENS—II.

THE architect of the grand old villa of Gamberaia is unknown, for although tradition says it was named after Gamberelli, it is too evidently a sixteenth century building to have been designed by him, for he died 1479. An inscription over one of the doors runs thus:

Zenobius Lapius
pundavit MDCX;

which makes it more than probable that it was built for the family of Lapi. From them it must have passed to the Capponi if we are to judge from an escutcheon in the *cortile* which bears their arms and the date 1693. It changed hands again and again until it became the property of Signor Fazzini, from whom its present owner, Princess Ghyka, bought it in 1895.

Whoever the architect of Gamberaia may have been, he chose an admirable site for the beautifully simple villa he designed. It stands on a spur of the low hills above and to the eastward of the village of Settignano, the houses of which in no way impede the glorious view of Florence and of the valley beyond, which lies before you as you stand on the terrace and stretches as far as the Carrara Mountains.

This terrace runs along the west front of the house and overhangs the *podere* or farm below, from which the topmost branches of the olives rise high enough to fringe the parapet with their silvery leaves. This parapet is broad and low, and here and there it rises in a curve and makes thereof a pedestal. Two of these in the center bear two lions

facing each other and turning good-humored faces towards the villa. The others are surmounted by graceful vases.

THE CHAPEL AT GAMBERAIA

(On the left is the entrance drive. Through the archway on the right is the bowling-green)

The lions of the terrace are repeated somewhat more solidly on two massive pedestals that stand one on either side of the one step which separates the terrace, on the north side of the house, from the carriage drive. The box hedges of Gamberaia are as famous as its cypresses. The two that line this carriage drive, which runs from the iron entrance gates to the terrace, conceal, on one side, the bare walls of the chapel, on the other, the vines, olives and artichokes of the *podere*. These hedges are quite twelve feet high. Leaving them and the guarding lions, the gravel path to the left passes the chapel door, runs under an archway and reaches the wide bowling-green. This is full 100 yards long from end to end. From here a famous grove of cypresses—one of the finest in Italy—leads up to and forms a background to an eighteenth century fancy carried out in rock work half enclosing a fountain and surmounted by a balustrade on which stands a

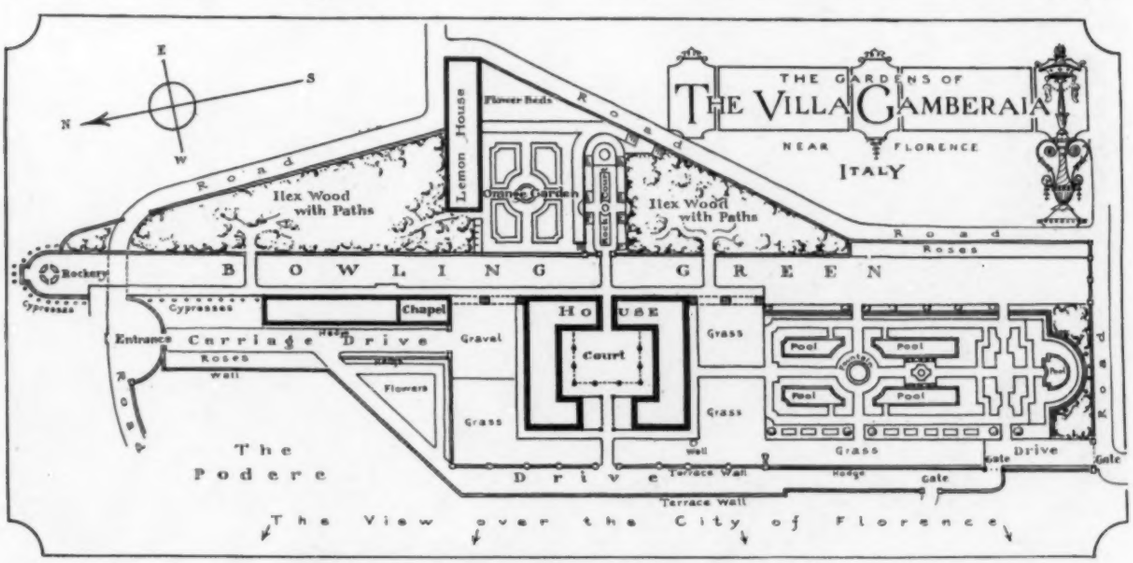
THE BOWLING-GREEN

THE ROCK-WALLED COURT

THE VILLA FROM THE BOWLING-GREEN

statue. This balustrade and statue are repeated again at the farther end of the bowling-green, that which overlooks the Val d'Arno and the plain of Bagni-a-Ripoli, famous as the camping ground of the Imperial troops who besieged Florence in 1529 under Philibert, Prince of Orange.

So far, all remains as it was in the good old times, but only a few conventionally cut alaternus bushes and three turf steps separate the old garden from the new. This new garden, laid out by the present owner of Gamberaia, lies to the south of the villa on a somewhat lower level than that of the bowl-



THE PLAN OF THE GARDENS AT GAMBERAIA
(Especially measured and drawn for House and Garden)

A GUARDIAN OF THE ROCK-WALLED COURT

ing-green. Former owners had incorporated this strip of ground into the *podere*, although the magnificent cypress hedge that separates it from the farm land proper, speaks eloquently of a time farther back still, when it was a garden.

This modern garden is both dainty and beautiful and very original. A circular fountain forms the center of the design. A gravel path runs round it and then branches out into a cross, dividing the four oblong stone basins and ending at the extremity farthest from the house on the margin of yet another basin, this being semicircular in shape. A very nymph's bath, to the waters of which, first turf, then marble steps lead down! Beyond these again is a grass-covered terrace, shaded by a hedge of shrubs and a row of young cypresses. Flower-beds edge the stone rim of the pools, narrow beds in which grow small bushes of oleander and standard roses. Daisies, forget-me-nots, irises, tulips, asters and dahlias bloom in turn as the seasons vary; but be it spring, summer or autumn, the effect is equally beautiful, that of bright color reflected in calm, clear water. Along the two inner edges of the lower

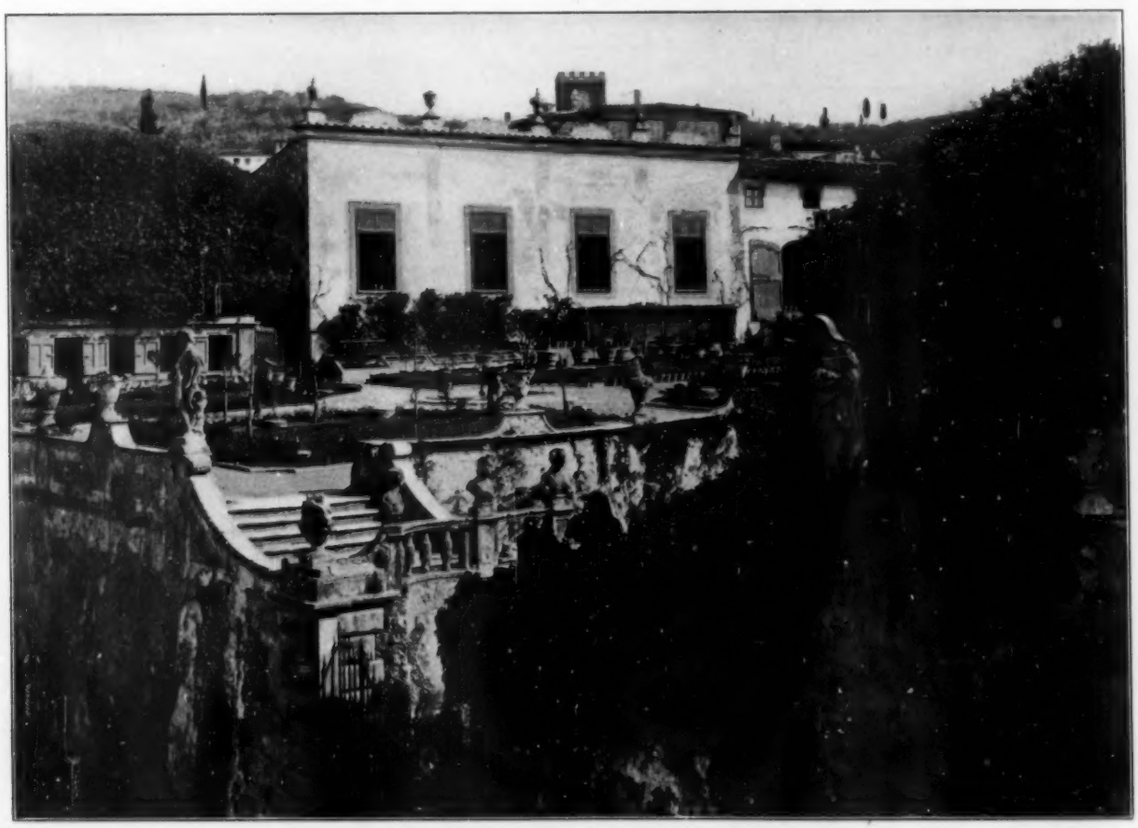
THE ENTRANCE TO THE EIGHTEENTH CENTURY COURT

basins some columns have been placed—delicate twisted columns of white marble. Chains connect them, on which roses—Marshal Neils and others—are trained. The flowers are beautiful; but their luxuriance threatens to conceal the columns, and that would be to hide the exquisite design and workmanship of the shafts.

This garden is still young and every year is rapidly adding to its beauty. The oleanders, slow growers though they be, will gradually make a circle of glowing pink round the fountain. Soon the cypresses, for they grow fast, will throw their long, narrow shadows across the waters, and all things will gain the mellowness that time alone can give.

This is the only portion of Gamberaia that can be called new. At the back of the house and facing the entrance door, we plunge into the eighteenth century. Iron gates lead into a narrow space resembling a court, on each side of which rise several flights of wide

A BOUNDARY OF THE LEMON GARDEN

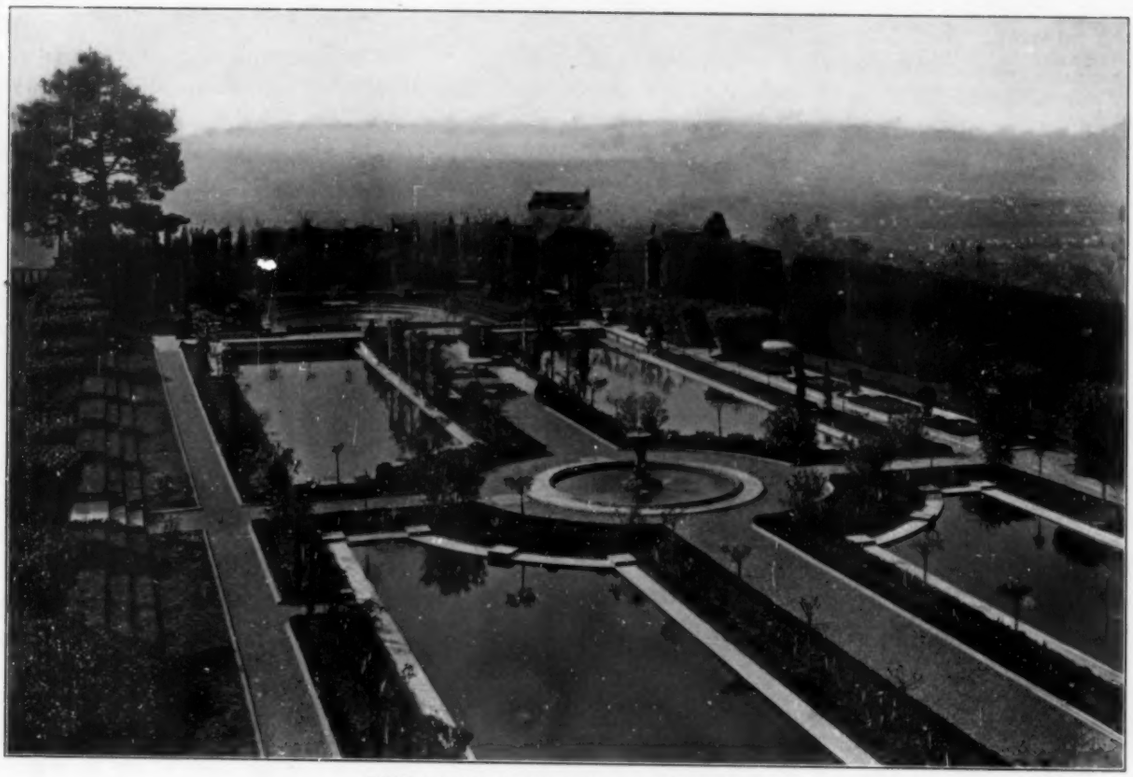


THE LEMON GARDEN FROM A WINDOW OF THE VILLA

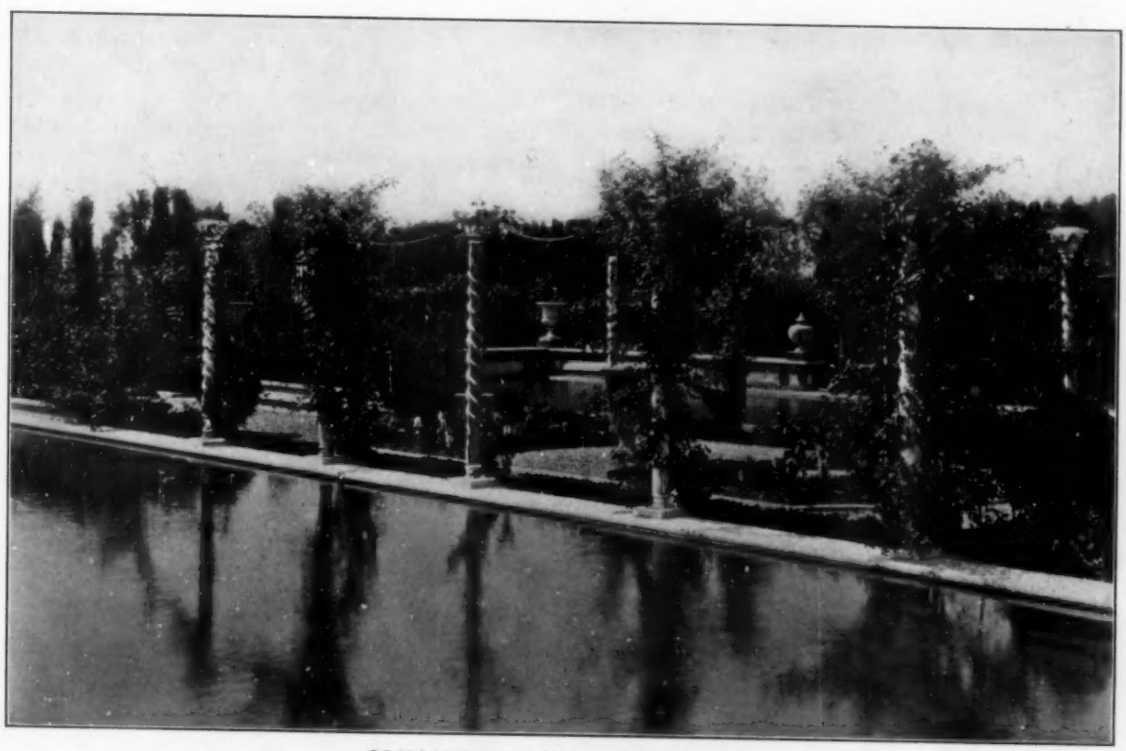
THE BALUSTRADES OF THE LEMON GARDEN

THE RETAINING WALL OF THE OLD GARDEN COURT

Showing the applied rock work of the Eighteenth Century



THE NEW GARDEN AT GAMBERAIA



ORNAMENT OF THE NEW GARDEN

stone steps. On one side they lead to another garden, on the other to the shade of some enormous ilexes, both on a much higher level than the house. The different flights of steps, with their stone balustrades and many vases ornament the sides of this quaint recess. A semicircular wall covered with the sham rockery dear to eighteenth century decorators, ends this characteristic bit of garden-craft. The profusion of ornament belongs to the period. Vases, busts, statues are everywhere and on every projection. Steps lead up and down; their real object is to reach the garden above, but they dally on terraces and lead into grottoes and other shady nooks, for those not in a hurry to reach their destination. There is an indescribable, I had almost said an irrational, charm about these old-world conceits. Their affectations and pretences have something pathetic about them, so far are they removed from our practical view of life.

The garden to which the rockery steps lead, is especially beautiful in summer, when the lemon-trees have been brought from the house in which they spend the winter. (This house stands along the north side of the garden, its large windows facing the the south). When summer comes, the great red pots are placed on low stone pedestals at the corners of the flower-beds. The dark leaves and pendent yellow fruit are very beautiful; but they also have a practical use, over and above that of the fruit, for they throw some shade on the beds beneath them. Strawberries ripen here in quantities; otherwise the beds are devoted to flowers. As in every Italian garden, rows upon rows of carnations in pots bask in the sun. Side by side on the parapets there is also an abundance of larkspur, white lilies and great bushes of oleanders, glorious in June.

The huge ilexes that grow in the boxes both to the north and south of this garden are certainly among the finest in Europe. They are clipped in the shape of a globe, no easy task, given the size of the trees and the denseness of the foliage.

But the house itself stands free of trees. It is a long building, one story high, whose beauty lies in its simple and noble proportions. It is every inch of it what Italians call a *villa signorile*, strong and simple, yet with a homelike look of comfort about its wide-spreading roof.

It is built in the customary Italian plan, around a quadrangle or *cortile*. The upper story, as usual, juts out and, supported by columns, it forms a covered passage on which staircases open direct, as well as the doors of the principal sitting-rooms. The house has been furnished with a fine simplicity that entirely suits it, for it would be an insult to those dignified vaulted rooms to fill them with modern bric-a-brac. On the contrary, there is no such jarring note about the place, for Gamberaia has, fortunately, fallen into the hands of an owner who appreciates its beauties and preserves them.

THE EVOLUTION OF THE STREET—IV.

By CHARLES MULFORD ROBINSON

(Concluded)

EVOLUTION as a process of development is inevitably affected by environment. As an adaptation, progressively complete, to elaborating requirements, much must depend on the nature of these. The course of development under different kinds of surroundings becomes thus of interest.

In considering the street's evolution, in the earlier articles of this series, there has been a careful avoidance of any study of purely racial or national peculiarities. We have taken the street in the abstract and in the differentiated species have not lost hold of it, emphasizing the position—when it became necessary to use concrete illustrations—by selecting these from various and widely scattered cities. But now that we have indicated the general course of street development, it may not be uninteresting to observe some strictly national characteristics. And this can at last be done without fear that the specific will be mistaken for the general, the national for the international.

To begin with our own country, it should be recognized at once that in a tract of such vast extent there may easily be differences of environment and society—of conditions natural and human—quite as marked as between the nations of crowded Europe. It would, therefore, be as difficult to find here a type that in every part could be called strictly national as it would be difficult across the sea to discover one that could properly be called distinctly European. But a bird's-eye view of town beginnings in the United States would probably suggest, it is safe to say, that the predominating influence upon street development has been a building. In the Northeastern States—certainly in New England—we should expect, remembering the beginnings of the colonies—to find this structure a church. In the Western States, it would more probably be a railroad station.

Now, the fact that these structures were the dominant buildings of the town in its early days must have made its impress on the street nomenclature and the street plan. Where old names linger, we find—as in Boston—Meeting-House Hill, and—as in Southampton, L. I.—Meeting-House Lane. Railroad terms have never been received into street nomenclature with the same cordiality, for they do not stand for the activities of the town, as the church stands for them, but for something outside the town. And the wish at the station is naturally to give an impression of the town's separate importance.

As structures of exceptional significance, these buildings had the choice locations. In the case of churches, especially, these positions were given. The station simply selected the site desired, and the town made it, by plotting or rearrangement of the streets, a choice one. We have to remember, in this connection, that the towns which owe their origin to the railroad are a recent growth. For the purpose of studying street evolution we shall find the older communities more interesting.

Albany, N. Y., was settled by the Dutch. It is one of the oldest cities in the United States. One would not accuse the Dutch of attaching over-much importance to the church; but that is simply because the Puritans outshine them. They did attach great importance to it, and they set it in the middle of that splendidly broad street which now as State Street climbs the hill to the Capitol. They thought so much of it, indeed, that they not only gave it a location comparable, from the standpoint of the street plan, to that which the State has given to the enormously costly Capitol; but when need arose for a larger structure, they built this around the old one, so that only one Sunday's service was lost.

There is a water-color painting in Albany of State Street hill in 1802, when the second of the old churches stood in the middle of the street. It is an instructive picture to

STATE STREET HILL, ALBANY, IN 1802
(*Photographed, by Augustus Pruyn, from a painting*)

the student of street evolution. The town was important. The art of building had gone so far here that the street was lined on either side with structures. Many of them were of brick, and most of them were three stories high, exclusive of the gable attic and the basement. They were large, costly, pretentious. They indicated generous purses, generous desires, generous expectations for the future of the town. But the street, on a hillside as it was and very broad, was still utterly primitive. It was unpaved, and heavy rains or melting snows had washed great gulleys in it. There was no sidewalk. From house-front to house-front, for the houses were built flush with the street, the thoroughfare was only a bare dirt way. A single street furnishing, in the form of a crude wooden post with provision for a lamp at its top, stood at the crest of the steepest part of the hill,—a forerunner of all the complicated utilities of the modern street. At the foot of this part of the hill stood the church, blocking the way, but curiously set crosswise, as if feeling the necessity of presenting a sharp edge rather than a broadside to whatever came down the hill. On the wide and little-traveled street some of the work of the town was done.

STATE STREET HILL, ALBANY, IN 1902
(*From a photograph by Augustus Pruyn*)

The same street in 1902, an even century later, while by no means well developed—as streets are judged today—shows a wonderful transformation. Regrading, though not abolishing the hill, has vastly lessened its rigors. There are sidewalks, curbs and roadway. The walks are stone flags and the road is paved with granite blocks. A few trees that have been planted at intervals have lived and have grown to comeliness. There are substantial buildings on both sides, far costlier and larger than before, and now showing in several cases a conscious striving for beautiful or stunning effects. The Dutch church has been removed from the middle of the road and a new and graceful Gothic edifice (Episcopalian) now raises tower and spire at the side, among the other buildings. The street is lighted by electricity. Its whole width is dedicated to the travel, and a trolley line substitutes a cheap, easy and frequent means of rapid transit for the former toilsome journey.

With recollection of the underground construction, of the sewer beneath and the hard strong pavement and the unseen mains that distribute gas and water to every house, it would seem that the evolution of the way had proceeded with notable rapidity during the short hundred years. And yet State Street in Albany is far from that type of development which many examples picture as a practicable ideal. The ugly wooden

poles with their burden of wires ought all to have come down long ago. The trolley would be an equal convenience and less a blot on the majesty of the street were its wires underground, and its iron lattice-work poles removed. Save for the hills across the river, the street's lower end has no fitting terminus. The skyline of the buildings on the borders is jagged; now and then the huge lettering of a sign strikes upon the eye; the few trees seem accidents; the architecture is a jumble of unrelated styles—and yet this street, really majestic in its proportions and with a thrilling topographical opportunity in its sweep up the ascent from almost the edge of the Hudson (to which it should be extended) to the hill-throned Capitol, is the show thoroughfare of the capital city of the Empire State. The very ratio between its length and its breadth is fine. But how far we have gone that we can have even such dreams of that dirt way of a hundred years ago!

BROADWAY, ALBANY, IN 1802
(*Photographed, by Augustus Pruyn, from a painting*)

There is another old water color showing an Albany street in 1802. This pictures the east side of Broadway from Maiden Lane to State Street—the view that the arriving traveler would have today as he steps out of the massive granite railroad station and turns to his left—if the hundred years had not wrought a marvelous transformation.

This picture shows to better advantage the crude lighting apparatus; it reveals the unmistakably Dutch architecture, and shows this street—the most important thoroughfare of the town—as paved for its whole width with small round cobblestones. The sidewalk is set off from the roadway by no change of pavement but by a line of posts. The presence here, however, of the market in the middle of the street, suggests that the posts may be a local furnishing, put here for the convenience of those who would hitch their horses while they market, rather than to separate walk from road. At the extreme right of the picture there is shown, by a bit of the old church blocking the way, the place where Broadway and State Street meet—that busy corner where rise today the large buildings of financial institutions and the general post-office. So there is revealed the importance of location early given to the church—the absolute centralness of position, such as no other structure of the town could have, such location as the pious New Englanders gave to their churches when they put them, as they usually did, on a site facing the common—if not, indeed, upon the common itself—in the very center of the town. The closeness of connection be-

A MODERN SCENE ON STATE STREET HILL
(*From a photograph by Augustus Pruyn*)

THE ESCOLTA, THE PRINCIPAL STREET OF MANILA
An ancient street being readjusted according to American ideas

tween the early street plan and the building is thus plainly manifest.

We may note that in a hundred years the architecture of the street has changed not less than the street upon which it fronts. With the swift influx of a cosmopolitan population, the repose and harmony of a single style has passed, and the buildings represent as genuine a mixture as there is now among the people who crowd the anciently deserted way.

A block up State Street hill, the camera preserves a scene that happily represents a street in progress, as well as the evolution of a hundred years. It shows what the development has been and pictures its continuance. The block pavement, much preferable to the cobblestones as it is, is cut by crosswalks that the tender feet of modern pedestrians may feel no unpleasant change even when they leave the sidewalk to cross the road. In the foreground are mail boxes, both for letters and packages. On the further corner an electric light hangs from an ornamented pole of iron. Trolley cars are hurrying by; and if before us there is an ugly row of telegraph poles and a mesh of wires overhead, behold in the middle distance the fine pavement of the street torn up and a gang of men at work laying conduits for the burial of wires! There is pictured strikingly the advance of a hundred years,—for Albany having been settled for many generations when the nineteenth century began, the streets of 1802 were not the streets of merely a town beginning,—and there is pictured a street still in the making, while we yet are able to foresee a better street.

This sums up perhaps, as well as any example would, the evolution of the typical American street—strictly national in the cosmopolitanism of its architecture, in the ready acceptance of every device for the acceleration of business and for the facilitation of living, and in its preference in the matter of time for the obviously useful rather than the beautiful. The American street has made some progress toward dignity and majesty; and we can see that shortly it will make much more, for this progress has as yet been incidental. It is only now beginning to be sought for consistently.

To reenforce the judgment, we may turn to Manila, to find an old time street in the process of readjustment to American ideas. We shall find the principal street still lined with flimsy Oriental structures, picturesque with their overhanging upper stories, their tiled roofs, and curious latticed walls, and harmonious in their uniformity. But we shall find the street modernly paved, with provisions for rapid transit. We shall find it electrically lighted; and business, with aggressive advertisements, elbowing picturesqueness as much out of sight as it can,—not that picturesqueness is loved less, but trade is loved more. We shall find much respect for the ease and convenience of travel, for sanitation and for safety, but no time as yet to attend to thoughts of the beauty of the way. Yet we can see that when, at last, beauty does come to an American street, it will be on a strong and rational foundation.

In the development of a typical English street, beauty seems to the eyes of an American to have been an earlier step. And even the

AN OLD STREET OF ALCESTER, ENGLAND

remembrance that the picturesqueness, which is so strong a factor in it, must have been largely accidental—as picturesqueness is wont to be—and that the homogeneity of architecture was a result that did not have here to be strived for, will not dissipate the impression.

In an old street of Alcester there is so little of the element of consciously sought beauty that, if we shut our eyes to romantic picturesqueness, we may imagine ourselves in quite a primitive street, as far as street evolution in England goes. There is the construction of walk, road and sewer, that is considered essential for the modern street; but it is all rudimentary. The walks are very narrow and are of brick. The curb is simply a row of bricks differently arranged. The roadway seems to have no more ambitious pavement than well-packed gravel. The one street light projects from a house. But the thoroughfare has that delightful curve of which we Americans were so much afraid in our early plotting of streets.

The street of Salford seems yet more primitive, for here there is no pretense of pavement and the walk is but a path at the road's side, distinguished from it because at a little higher level. But the vegetation, which is rich and green in England's moisture, crowds upon the way, and there appears none of the early notion, which with us had so laboriously to be overcome, that to make a street there must be made a desert. In the views through the picturesque arch of Evesham this example is reenforced, for though the street is very urban, with its solid pavement and close building, there is room for the soft drapery of the vine and for the beauty of the tree.

It would seem as if, in the national development of streets, something of the national temperament had entered. With us the course of progress lies through directness, practicalness, convenience. There is carelessness of appearance, if the ends of travel be met; and it is not until the better accommodation of these demands requires, first ease, and then pleasantness in the way of going, that the street's aspect is given serious attention. In older England, with its less

AN OLD STREET AT SALFORD, ENGLAND

A PORTION OF A STREET AT EVESHAM, ENGLAND

nervous straining, its calmer life and its lessened dread to be caught at anything but business, a softer beauty earlier touches the changing street. And so in consciously feminine France we shall find the streets deliberately developed and plotted to show their beauty; in plain, broad, generous Germany, widening into sunny squares; in leisurely Spain and Italy we shall behold them, as opportunity is given for their continued evolution, broadening into the alameda and piazza where the world strolls and lolls and takes its ease, or into a business street that makes so little pretense to a pressure of affairs as to place arbors over portions of the sidewalk—that in this pleasant shade the world may sip its wine and buy its flowers and idly compete in blowing smoke rings! Thus may the evolution of the street be thought of as affected by environment, natural and human.

AN ARTIST'S HOME IN NEW JERSEY

By ALICE M. KELLOGG

PICTORIAL effect in house building in this country is too often obliterated by ornate architecture and excessive decoration. The Japanese, more enlightened on this point, attain the picturesque through absolute simplicity. In our city houses the limitations of space and the encompassing conventions necessarily crowd out the pictorial element; but in the country places, with Nature and environment as contributing factors, the problem is not so discouraging.

As an example of what has lately been accomplished in this direction, the house designed by Mr. Charles R. Lamb makes an interesting study. From the first glimpse of the roof and chimneys through the tops of the pointed cedars, there is a suggestion of a picturesque treatment that is, on closer examination of the house, fulfilled in a most satisfying measure.

In designing a summer home, Mr. Lamb has had valuable assistance from his wife, Ella Condie Lamb, the artist. Together they have given distinct charm of arrangement to the necessary, practical details of the interior, a characteristic fitting of exterior lines to the natural surroundings, and a color scheme harmoniously related to the woodland setting.

A GLIMPSE OF THE HOUSE THROUGH THE CEDARS

A VIEW FROM THE NORTHEAST SHOWING THE TWO ENTRANCES

The plan of the house is simple but unusual. It is, in reality, formed upon a right angle composed of three squares, of which the corner one is a large living-room in the center of the house. One arm to the south is given up to the kitchen, the butler's pantry and dining-room. The other arm to the west is an open veranda. The fourth quarter, which completes the full square, is a garden which nestles within the enfolding arms made by the projections of the building.

At the east the entrance is on the ground level, but on the west, as the slope of the lawn is considerable, an interesting arrangement of steps is secured, leading on the north to the grass terraces and on the south to the garden which is elevated on large stone walls forming a parterre with flowers. The space under the open veranda has been reserved for a work and play-room for the children, an open lattice being placed between the rough rock piers which support the building.

A CORNER OF THE VERANDA

The exterior coloring of the house is the natural gray of the plastered walls, the neutral shade of the shingles as they become weathered on the roof, and white paint as trimmings for windows, doors and porch. With this quiet combination of permanent colors the vines and flowers add their more vital yet fleeting tones according to the seasons.

Plant boxes are fastened outside the piazza railing and underneath the windows, bringing within range of those seated within doors a continuation of the garden's pictures. The horizontal lattice that supports the vines is anchored in a novel manner to the window frames to avoid a repetition of the veranda columns. The "prison bar" design of the lattice work is followed in the upper sash of the windows throughout the house, and also in the wooden partition under the porch. In this last place variety is obtained by introducing a frieze of Greek pattern.

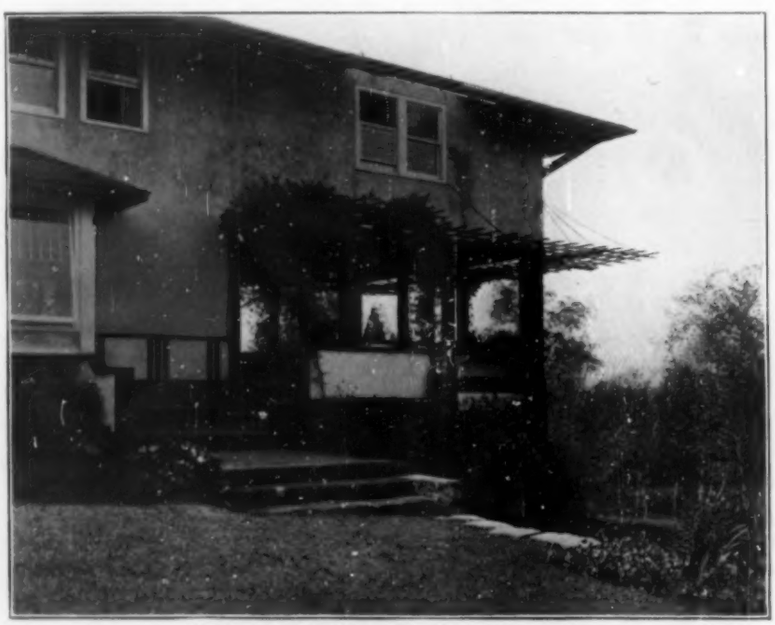
The two approaches to the front of the house are made by steps of field stones laid with their smooth sides uppermost. At each turn and angle of these the flowers

THE GARDEN SHELTERED BY THE HOUSE

spring from the ground or from pots and boxes. Old-fashioned hardy plants are grouped around a sun-dial at one side of the house, and a smooth lawn is kept at the opposite side for a children's playground. A shady nook under the bay window of the living-room has been filled with native ferns, myrtle and lilies-of-the-valley.

The veranda has a generous allotment of space. The center is reserved for a table on which meals may be served, with plenty of room for additional small tables when needed. The entrance door is surrounded with a unique decoration of plain yellow tiles, with corner tiles of contrasting colors. Usually the front door, if it receives any ornamentation, depends on the installing of some leaded glass. The color effect produced by the simple introduction of the tiles against the gray plaster is noteworthy. The concentration of casement windows at either side of the wide, front door throws living-room and porch almost into one unbroken space.

Some of William Morris's ideals of living-room comfort,—restraint in decoration, book-cases with plenty of books, chairs that give comfort, tables commodious in size, vases for flowers, some real works of art on the walls, and the fireplace the chief object in the room,—are expressed in Mr. Lamb's house. Hall, sitting and dining-room are combined in one large apartment, with the full amount of floor space demanded by all three,—a point not always regarded in making a living-room. The dining part is partially secluded in



THE ENTRANCE TO THE VERANDA
The trellis is supported by means of chains attached to the house

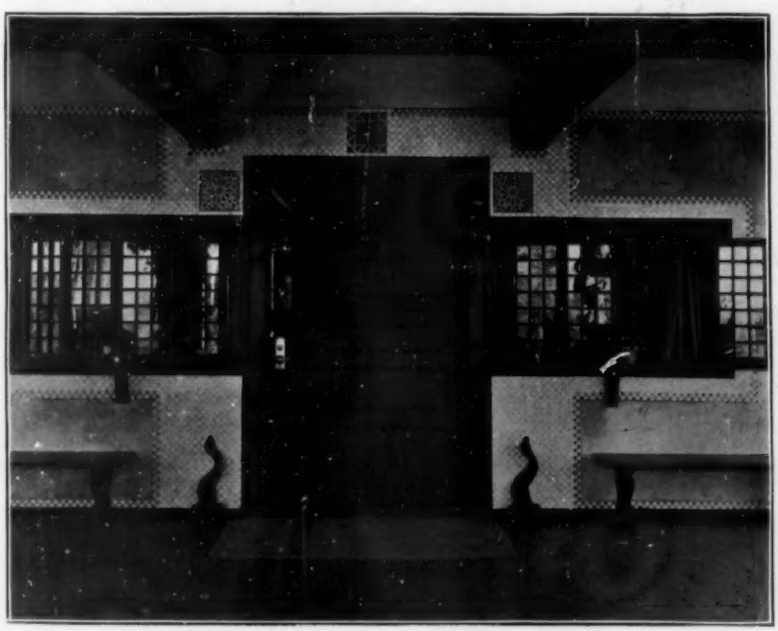
a large bay, and all the conveniences for the meals are near at hand in a butler's pantry.

The stairway may be shut off by hangings if desired, or left open as a visible architectural feature of the room. On the opposite side from the front stairs is the long, low window seat shown in the illustration. The fireplace is faced with white-and-yellow tiles made by Charles Volkmar, and corner cupboards at either side hold the long logs of wood for replenishing the fire. The walls are left in rough, gray plaster, and the woodwork is stained a soft, mellow green. The open beams are crossed at intervals to break up the broad expanses.

A VIEW FROM THE VERANDA

The kitchen has an attractive little porch of its own and exposures on three sides of the house. Closets and back stairs are conveniently disposed near the kitchen.

On the second floor there are five chambers and a bath-room. The guest chamber is on the opposite side from the family-rooms, and a sitting place outside the sleeping-rooms has been made in the front of the hall. Each room is furnished in a color of its own, Mrs. Lamb's well-known ability in decoration appearing with appropriate simplicity in this part of the house.



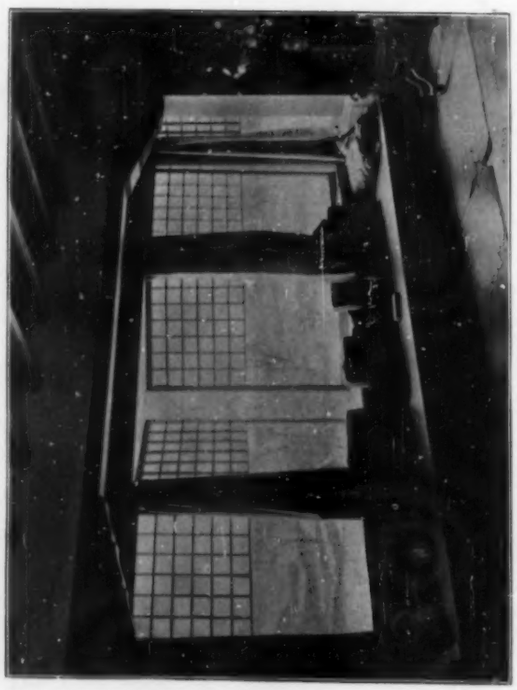
THE MAIN ENTRANCE DOOR

It is interesting to note, in connection with this study of Mr. Lamb's house, that the designer's creed is well exemplified in its practical fittings and its artistic conception, that "expense should never be obtrusive, that materials must be honestly themselves and the best of their kind, quality versus quantity in ornament, tone and value versus aggressiveness in color."

"The Stairway may be shut off by hangings if desired, or left open as a visible architectural feature of the room."

"The Fireplace is faced with white-and-yellow tiles made by Charles Volkmar"

"The Dining Part is partially secluded in a Large Bay"



"On the opposite side from the front stairs is the long, low Window Seat"

An Entrance to the Mirabell Garden

THE ANCIENT CITY OF SALZBURG

By REGINALD WRENN

OF the smaller cities on the Continent there are few more interesting than Salzburg, and few more beautiful and picturesque. Yet, strange to say, it is a city little known to the British traveler. The American knows it well, for to him it has a special attraction—an attraction similar to that possessed by Boston in England; that is to say, it is the nameplace of one of the early American colonies, and it sent across the Atlantic the seed from which that colony sprang. This emigration constitutes an interesting historical incident and will be referred to later on in connection with the story of Salzburg. In the meantime it is to be taken as the explanation of the fact that for one British traveler met in the streets or hotels of this quaint Old-World city you meet ten Americans. In the principal hotel there is a special American bar, where sherry cobblers, gin-slings and other transatlantic drinking mysteries are dispensed, and where only "English with an accent" is heard. The Austrians themselves are quite alive to the virtues of Salzburg, and so also are the Germans. In the summer months the northerners crowd there; and even in the winter they are beginning to use it as a resort, for the climate of the place, in spite of the high level, is very reliable; the sanitation is practically perfect; and there is always a tolerable amount of society. A fashion is now setting in of using Salzburg as an after-cure—that is to say, as a place where people go for rest and more generous treatment after taking the waters of Carlsbad or Marienbad or other famous Bohemian spas. This fashion, it need scarcely be said, is carefully fostered by the hotel and pension keepers.

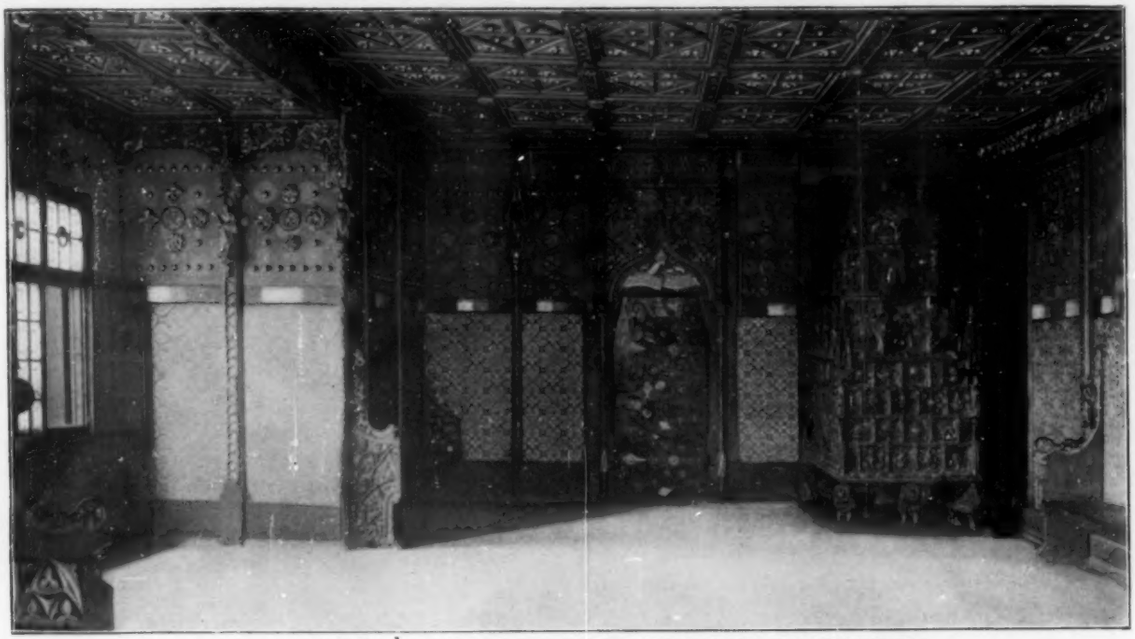
THE NEUTHOR AT SALZBURG

An entrance to the City tunneled through the Mönchsberg

A GENERAL VIEW OF THE CITY FROM THE CAPUZINERBERG

The position of Salzburg is distinctly interesting. It lies a little beyond the southern extremity of the great plain of Bavaria, and controls the long and tortuous valley of the river Salzach. Hills and mountains are all around it, the former close to the city—one actually within its boundary—and the latter some miles distant. This hill within the boundary is capped by a fortress called Hohen-Salzburg, whose history is practically the history of the city. Salzburg has been chiefly under the rule of archbishops, who maintained their valuable property against all comers, whether king or prince or prelate. They kept the fortress prepared for all emergencies, never knowing from whence attack might come; and the people, grateful for the protection thus afforded, gave liberally of their goods and money. At the time of the Reformation the doctrines of Luther found their way into Salzburg, and obtained sympathy not only with the common people, but also with some of the co· ncillors and preachers. The archbishop, alarmed by the state of things, called in outside aid and took the city by storm, and imposed upon it serious exactions and disabilities. These so incensed the populace that they rose in revolt, besieged the archbishop in his own fortress of Hohen-Salzburg, and compelled him to ameliorate their lot. This, of course, did not end the trouble. There were more sieges and more revolts; and one archbishop after another struggled to put down the Lutheran doctrines. The greatest religious disturbance and the one which is associated with the emigration to America took place in the time of Archbishop Anton Freiherr von Firmian, who, in the hope of converting the Lutherans, called in the aid of the Jesuits. Acting on their suggestion, he issued an edict in 1731

A TYPICAL HOUSE ENTRANCE



THE KNIGHTS' HALL IN THE CASTLE OF HOHEN-SALZBURG

by which the followers of the new faith lost their property and citizenship, and were compelled to emigrate. This resulted in the famous Salzbund or Salt Covenant (the signatories of which gave token of their adhesion to the principles of the Reformation by licking salt) and in the emigration of more than 30,000 people. Most of the emigrants went to Prussia, where they were well received; others went to Bavaria and Suabia, and others again to Georgia in America, where they founded the Salzburg colony. Losing of her best in this way, the mother city sank into a state of feebleness and poverty; and when in course of time the Napoleonic wars broke out, the reigning archbishop found himself without means of defence, and incontinently fled, leaving his little State to be the plaything of the great contending Powers. By the peace of Pressburg it was handed over to Austria, by that of Vienna four years later to Bavaria, while in 1816 it was returned to Austria. Under the rule of Austria the city and Crown land of Salzburg have developed greatly, and, indeed, have become one of the most flourishing provinces of the Austrian empire.

THE CASTLE COURTYARD

These facts of history are not things in which the present-day Salzburger takes very much concern. When he shows a visitor around and seeks to impress him with the city, he points to its beauty of situation, compares it, as did Humboldt, with Constantinople, Naples and Venice, describes with pride the magnificence of the new Kurhaus and the unsurpassable loveliness of the Mirabell Gardens, invites you to enjoy the shade of the leafy walks by the Salzach, and having got you there whispers in your ear that, unconscious as you may be of the fact, you are within a stone's throw of the birthplace

of the immortal Mozart. About the Lutheran schism, as he calls it, the modern Salzburger has very little thought. If he were forced to give an opinion he would probably say that the Lutherans got no more than they deserved —the torture of the rack in the Reckthurm of the fortress, the emigration, the confiscation of property, all included; for be it remembered, Salzburg is now a strictly Roman Catholic city, just as the house of John Calvin in Geneva is now a Roman Catholic chapel. Without going so far as to say that in the matter of beauty of situation Salzburg is comparable with either Venice or Constantinople, there can be no doubt that it is very fine. The horizon is bounded at every point by hills or mountains, all more or less picturesque in aspect. They crush in upon the city, and in consequence some of their slopes are built upon. At night, therefore, when the lamps are lighted the scene is one of extreme loveliness, and not unworthy of the enthusiasm and rapture with which it is regarded and described. The Mönchsberg is within the city boundary. It consists of a series of points, on the chief of which appears the fortress of the archbishops. The Austrian Government has put some soldiers into the fortress, so that the military aspect of the place is maintained in a sense, but it is mainly used as a lookout for visitors and for the Salzburgers themselves, who never tire of going up the hill and surveying thence

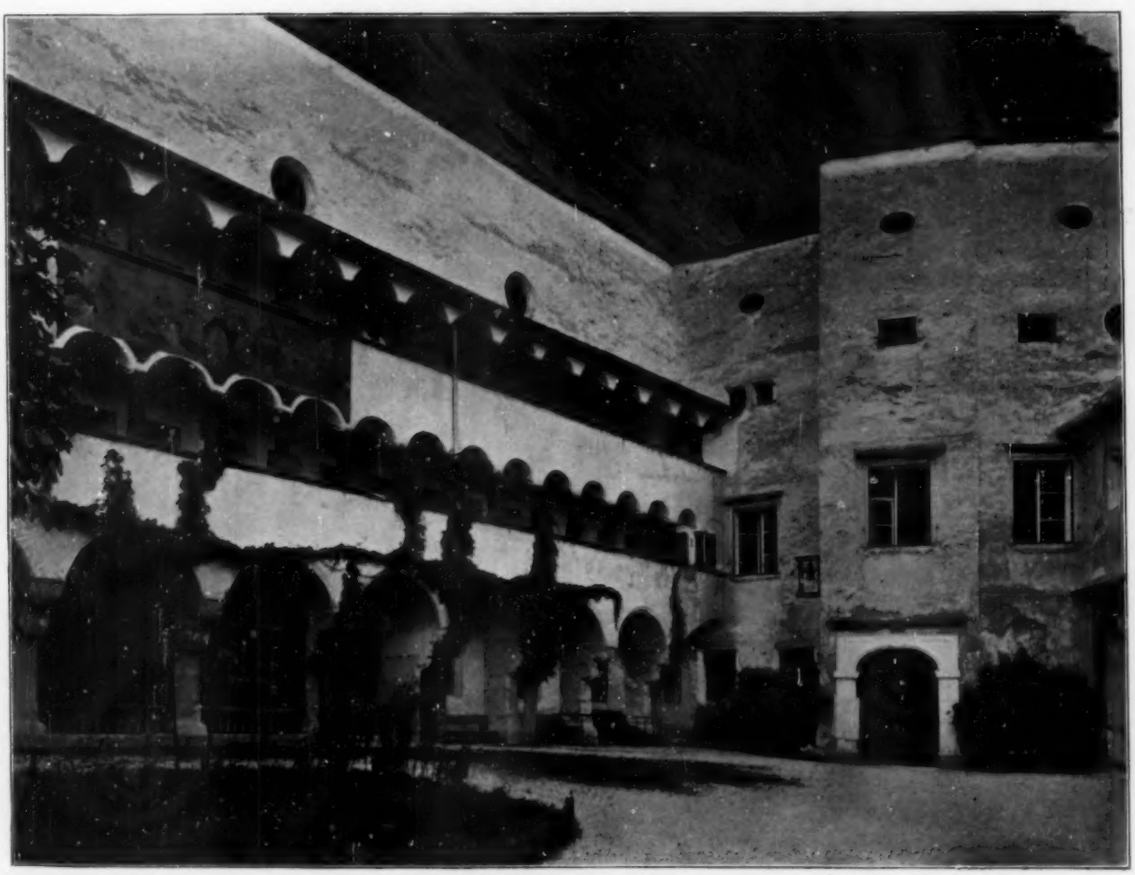
THE HOFBRUNNEN IN THE RESIDENZ-PLATZ
Executed in 1664 by Anton Dario

THE ST. FLORIAN FOUNTAIN

THE STAIRWAY OF SCHLOSS MIRABELL

their beautiful city and surroundings. The lower peaks of the Mönchsberg are wooded ; and as they are linked together by a sort of ridge they make an agreeable promenade. On the opposite side of the river rises the Capuzinerberg, a hill considerably higher and more difficult to climb than the Mönchsberg. This hill seems to belong to a Capuchin monastery. At any rate it is necessary to ring the monastery bell and pay a fee to the monks before you can climb it. At the top there is a good view of the city and the great plain of Bavaria. Behind the Capuzinerberg there is the Gaisberg, which, roughly speaking, rises to the same height as Mt. Mansfield or of Ben Nevis (the highest summit of the British Isles). To get to the top of the Gaisberg there is no need to walk, a rack and pinion railway or *zahnradbahn* having been constructed some years ago. This view is the most extensive of all, and by the Salzburgers is compared with those of the Rigi and the Pilatus in Switzerland.

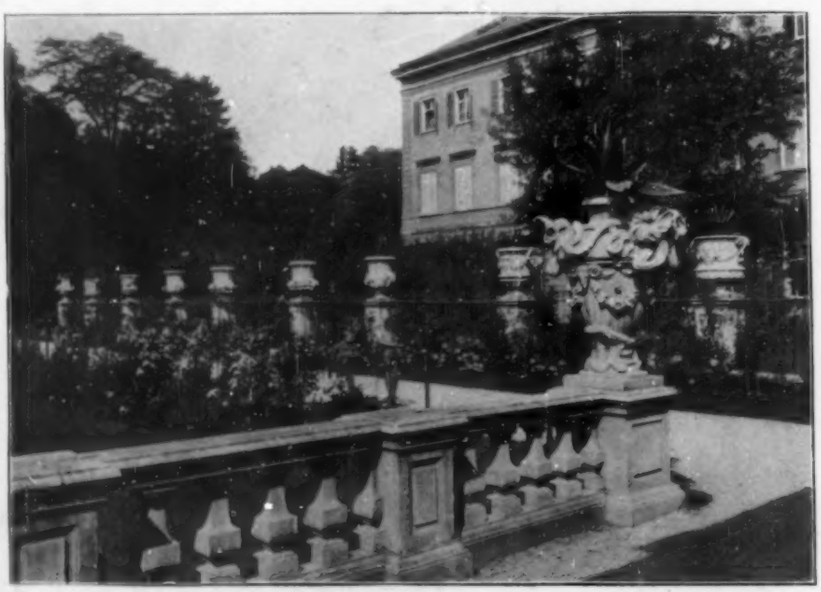
Coming down from these heights to the streets of Salzburg one finds points of interest at almost every turn. The buildings have suffered not a little from fire, as is usually the case where wood is largely employed in construction ; but neither fire nor time and its changes have altered the Old-World quaintness of the place. It is not so rich in color as Nuremberg, nor yet so varied in its outline, but in beauty of individual work, in fine carving and elaborate ironwork, it may be put before the German town. In the neighborhood of the Residenz-Platz there is a whole congregation of public and private buildings of surpassing beauty, all of them of great age. The Residence itself was erected about the end of the sixteenth century, and is occupied by the Grand Duke of Tuscany, who no doubt finds it a most desirable home. The cathedral, close by, was built a few years later. Behind it lies the



Built against the sheer face of the Mönchsberg THE CITY HOSPITAL

SCHLOSS MIRABELL AND A PORTION OF ITS GARDEN

burial ground of St. Peter, with the church of St. Margaret in the center of it. The vaults are cut out of the rock, the base of the Mönchsberg. Beside the vaults are two ruined chapels, one of which dates away back into pagan times and looks quite as old as its reputation. The most beautiful spot in the town is the Mirabell Garden which lies beside the Schloss Mirabell and also adjoins the City Park. The building was begun by Wolfgang Dietrich in 1607, but it remained for Marcus Sitticus, his successor, to fit it out gorgeously and give it its present name. Having been partly destroyed by fire in 1818, it was restored to its present state by the Emperor Francis I. The building contains a beautiful stairway, notable for its balustrade surmounted by marble statues. Ranzoni described it as "a work of art of which all of Austria may be proud." The castle is now owned by the city, which has claimed a portion of it as a museum and divided the remainder into several private dwellings. The large garden is beautifully laid out in the old French style, and the bushes and small trees of a portion of it at one time were trained to form an open-air theatre. A northern corner shelters, in the aviary of the Ornithological Society, a collection of living Alpine and foreign birds. It is out of the question, however, to attempt to even catalogue all the old buildings; and perhaps it will be well to conclude with a slight description of Salzburg's greatest pride, namely, the birthplace and early home of Mozart. This is situated in one of the narrowest of the streets—the *Getreidegasse*, not far from the river front. Above the door there are lines from Horace which are thus translated: "In my house there sparkle neither ivory nor gilt ceilings, but there is honesty and a vein of kindly spirit, and though I be poor, yet the rich come to



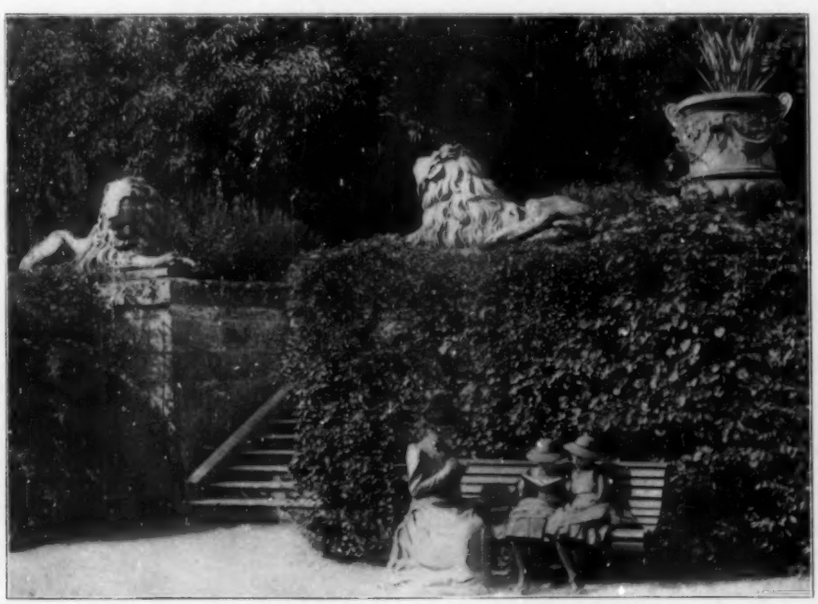
A CORNER OF THE MIRABELL GARDEN

see me." The appropriateness of the first part of the quotation is appreciated the moment you enter the door. There is no ivory about nor anything in the way of gilt ceilings, only whitewashed walls and bare floors. The room on which the door opens is the birth-room, and in the far corner a white bust projects itself through the darkness. Attached to the bust there is a card saying, *Hier stand Mozart's Wiege*—"Mozart's cradle stood here." Near by one finds a grand piano used by Mozart, similar in size and construction to what appears in the famous picture of the Mozart family at practice. Tempted to finger the keys, I discovered that there is plenty of music yet in the old instrument. The same room contains a spinet, which also responds cheerfully to the touch. The walls of this room are decked out with pictures of Mozart and his family, play-bills, medallions, music manuscripts and decrees of appointment (including the one by which Mozart was appointed in 1787 musician of the chapel at a salary of $400 a year).

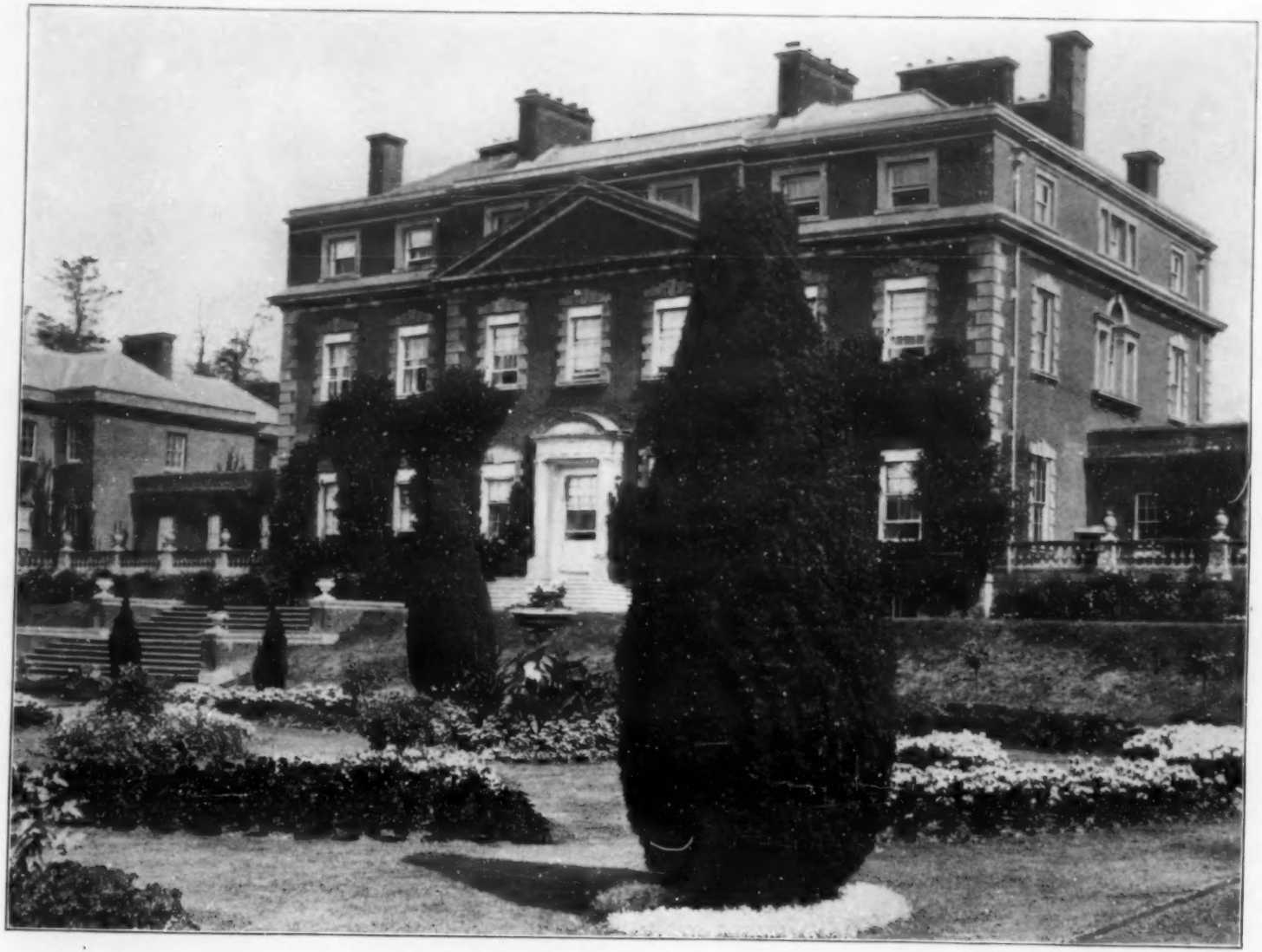
In another room — the family sitting-room—the exhibits include the watch presented to Mozart by the Empress Maria Theresa, his prayer book and a number of unfinished compositions.

THE HOUSE IN WHICH MOZART WAS BORN

In addition to these two rooms Salzburg boasts another Mozart memorial. All those familiar with the history of the great composer know that he lived for a considerable time in Vienna. One of his houses there was a little cottage, built principally of wood. In this cottage he completed the opera of *Zauberflote*—"The Magic Flute," and when the building was threatened with destruction the idea occurred to some one to have it removed from Vienna altogether and placed in Salzburg. This was done, a site was obtained on the Capuzinerberg, and now the Mozart Cottage shares with the birth-room the devotion of amateurs of music who visit Salzburg.



A TERRACE STAIR OF THE MIRABELL GARDEN



THE WESTERN FRONT OF TRAFALGAR HOUSE

TRAFALGAR HOUSE

THE date of the house shown on the opposite page and in the frontispiece will easily be determined by anyone who possesses even the smallest smattering of knowledge of Georgian architecture. The estate of which it is the chief ornament is about four miles from Salisbury, England, and dates from a much earlier time than the middle of the eighteenth century. Stanlege or "Standlynch" as it was then called, was an important seat in the time of Edward the Confessor; and although the ancient building has long been demolished, the situation of the estate itself remains much as it was in feudal times. The old house was placed on a lower spot than the present building, the fine yews still standing in the park marking its site near the river. During the short reign of Richard III. the estate was seized and granted to a partisan of the usurper among the innumerable donations made to support his cause. Another interesting historical association is the supposition that Stanlege was a rallying point for some of the Papists who were engaged in the enterprise of overturning the authority of Oliver Cromwell. Sir Peter Vandeput, about the year 1753, took down what remained of the first house, and erected in a more elevated position the edifice shown. In 1814 it was bought by trustees appointed under an act passed in 1806 for the purpose of purchasing an estate for the successors of the hero of the battle of Trafalgar, Lord Nelson; and since that time it has been called by the name of the great naval victory.

The chief external feature of the eastern front of Trafalgar House is the handsome porch by Revett, added in 1766 by a Mr. Dawkins who succeeded Sir Peter Vandeput in possession of the estate. The pillars of this porch, which are arranged in pairs, are of the Doric order, and support an entablature divided into compartments alternately fluted and plain. A variety may be observed in the planning of the center, which projects in front of the general line of the portico, this of course adding interest and richness to the effect. The two wings of the house —also additions by the same former owner— are connected with the main building by corridors and balustraded terraces.

Passing through the front door, the hall claims first attention on the inside. It is in the form of a cube of thirty feet, without the cove of the ceiling, and is decorated with a profusion of carved work in stone. The promise held out by this striking and characteristic entrance is not redeemed by most of the other apartments of the house, which, though convenient, are not so proportionally spacious. There is, however, a parlor on the eastern side distinguished from the rest by its decorated walls and ceiling, having been painted with allegorical subjects by Cipriani. To the west of the house the garden has been planned in terraces, lawns and formal flower beds, the flight of shallow steps up to the door, with its flanking vases, forming the center of interest. The character of the closely clipped trees and their more or less symmetrical disposition about the ground carry out the effect of prim dignity which characterizes English houses and gardens of the period.

The view from this side is diversified and broken, and the surrounding park is rich in the possession of a grove of magnificent beeches, occupying a steep bank, supposed by some to be the "linch" which gave the name to the estate.

Near the river, close to the site of the old mansion, is a small chapel, whose foundation has been dated 1147. With the exception of the chancel it was reconstructed in the seventeenth century by one Joane, wife of Maurice Bockland, as appears from an epitaph within its walls. Lord Nelson, in 1818, discovered a cemetery, long disused, beneath the center of this chapel. In it were found two leaden coffins of the Vandeput family. Externally, the appearance of the little building is unpretending and simple, a small belfry principally marking its sacred appropriation. It was, in all probability, originally an oratory of the family of LeDune, the ancient lords of the manor.

E. W. G.

THE CASTLE GARDEN AT OKAYAMA

FAMOUS GARDENS OF JAPAN

By ANNA C. HARTSHORNE

WE are so used to associating all sorts of odd and dwarfed things with Japan, that I fancy to most people it is a surprise to find on arriving there that Japanese trees are allowed to grow tall and spread out naturally, or that they even know how to do so when they get the chance. But they do know how uncommonly well, and nowhere in the world is their size and beauty more appreciated than in Japan. There are noble trees everywhere: in the vast timber tracts of the mountains, carefully preserved by the feudal princes, and too often wasted, now that they have come under small private ownership; and beside the roads, where stand here and there the remains of what once were avenues of pines and cedars, tall and straight as masts; and beside village shrines, and in temple courts and feudal *yashiki* in the very heart of Tokyo.

The Japanese, who delight in grouping things numerically, call three Daimyo's pleasure grounds the "Three Chief Gardens"—namely, the Mito Yashiki (residence enclosure) in Tokyo, the castle garden at Okayama, and that at Kanazawa on the west coast. This last is also called the "Garden of Six Excellences," because it is large, old, and made with much care and labor, and has great beauty, running water and a distant view. It belonged to the Daimyo of Kaga, lord of one of the largest and richest principalities in Tokugawa times; but since the Restoration the castle has served for barracks for the garrison stationed there, and the garden is thrown open as a public park. Okayama, too, is open to the people, under such mild restrictions that dogs, horses and wheeled vehicles may not enter. It still belongs to its former lord, the sometime Daimyo of the province, and is justly the most celebrated of all the gardens of Japan.

Mito Yashiki is really the least accessible of the three, because the place belongs to the Imperial Arsenal, and the garden is only kept up for love of its beauty. But for several years past, through the courtesy of the Military Department, permission has been granted to visit it, on one day of the week, by simply obtaining a pass; so that it is quite well known to the outside world. As the country grows, however, military rules are being enforced more strictly, as in Europe; and it is said that the privilege of visiting the Yashiki is likely to be withdrawn.

These "Three Chief Gardens," and others of their type, cover several acres each; and they would cheat you into thinking it miles, so cleverly do the paths wind among green slopes and little dells and on the edge of what seem to be deep forests, till you hear the clatter of wheels and catch a glimpse through the undergrowth of jinrikisha men trotting along a road not ten feet away. Water is indispensable to the picture. At Okayama it comes from a little river that flows partly around the castle as a defense, and then wanders through the park, making cascades and spreading out into a lake with islands and promontories and little bridges and overhanging trees, all so natural that you can hardly believe that every effect was planned and made, yet so perfect in placing and proportion that you feel it could not have "jest growed," even in picturesque Japan.

So natural; I mean just that: so exactly like almost any bit of the Japanese coast, such as lies before me as I sit on this sand hill looking over Sagami Bay—the mountains opposite, the steep wooded hills closing in behind, the still water strewn with rocky islets, and the headlands where the pines lean down and almost sweep the tide. Even the picturesque tea-houses at Okayama, which you may hire for a trifle for the most delightful of picnics, suggest the tiny thatched cottages of the fishermen, as the iris-bordered meadows recall the bits of low green rice-fields along the shore.

The whole coast, the lakes and the rivers, are full of such pictures—landscape models which the Japanese garden architect copies faithfully and lovingly; indeed the whole purpose of his art is to make a series of beautiful pictures. Here is the essential

THE MITO YASHIKI—TOKYO

difference between his point of view and ours: that in Japan a garden is not thought of as a piece of ground whereon to grow things, or a place to take exercise, but a beautiful scene on which to rest the eyes and quiet the mind — that eager, mobile Japanese mind, always struggling after the stoical impassiveness of Chinese philosophy. So a favorite name for princes' gardens is Korakuen, "place of after-rest," perhaps from war or the cares of state, or perhaps to suggest the coveted *inkyo*, retirement from active life, which a man might indulge in as soon as he has a son able to take up his responsibilities. Indeed one of the earliest and most famous gardens belonged to a monastery near Kyoto, planned and built by one of the Shoguns or Mayors of the Palace when he became *inkyo*. It is known as the Ginkakuji or Silver Pavilion of Ashikaga Yoshimasa. Here, while the country drifted deeper and deeper into lawlessness under a child ruler, the ex-Shogun and his court amused themselves with poetry parties and elaborate tea-ceremonies, among clipped trees and picturesque stones and mounds having fanciful names; as idle and worthless a crew as ever turned good art to base uses. Nevertheless the Ginkakuji has a fantastic beauty of its own; and it has undoubtedly been the model for hundreds of lesser gardens ever since.

The Buddhist monks, too, were past masters at landscape making, and some of the choicest specimens belong to their monasteries, such as the picturesque little gardens near the great temple at Nikko. Both the monks and the later masters of tea-ceremony gave great attention to the symbolic side of their art, such and such combinations meaning this or that moral quality; the warrior's garden was to differ from the contemplative scholar's, and his again from that of the man of affairs, by the forms and kinds of the trees, the shape and placing of stones, and other refinements past the wit of aliens to comprehend. In truth, we foreigners miss a very essential part of the scheme, what one may call the intellectual side of it, in not being able to recognize the famous places represented; as if one should listen to a song sung in an unknown tongue, hearing but not understanding the words. For to Japanese eyes these little landscapes

PICTURESQUE TEA-HOUSES AT OKAYAMA

THE DAINICHIDO GARDEN—NIKKO

are full of historical and poetic suggestions, even when made on a very tiny scale.

Tiny indeed they usually are, for princes are few and common folk many, and in Japan everybody must have a garden, though it be only a strip of a few feet wide between the fence and the side of a city house. Side it is, but not wall; a side that is open all day toward this scrap of garden. This is the place for the six-inch pine trees, and the picturesque lanterns and toy bridges and odd stones; because however small, it must still be a picture, a real landscape with all its features in due proportion, or be in Japanese eyes no garden at all.

Nothing is more striking to a stranger than the universal delight in growing things. The flower fairs held in the streets at night attract a throng of people, who come to admire and to buy; and you see their purchases next day before their little open shops—the fishman's and the cake shop, and the maker of wooden shoes, and all the rest. Here too are often placed the smallest landscapes of all; charmingly artistic creations, set within the limits of a shallow flower pot in which the smallest edition of pine or maple shades a mossy stone, and toy boats sail under toy bridges and past toy cottages on a winding river of sand.

In all these gardens, large or small, flowers play a very subordinate part; they are expected to do their growing in modest retirement, and appear only when in bloom to take their part in the general scheme of things. Of course this does not apply to flowering trees and shrubs. On the other hand it is the custom to go "flower viewing," to enjoy these at their proper season, and in one of the places specially famed for them,—as the cherry blossoms on Mount Yoshino, the maples of the Tatsuta River, the plum trees in Tsukigase Valley, all sung of poets, besides dozens of others less berhymed but perhaps not less beautiful. At some of these there is only one kind of flower grown, as in the famous iris fields of Horikiri, near Tokyo; at others a succession—plum, wistaria, lotus, or peony and chrysanthemum, or the "Garden of a Hundred Flowers" at

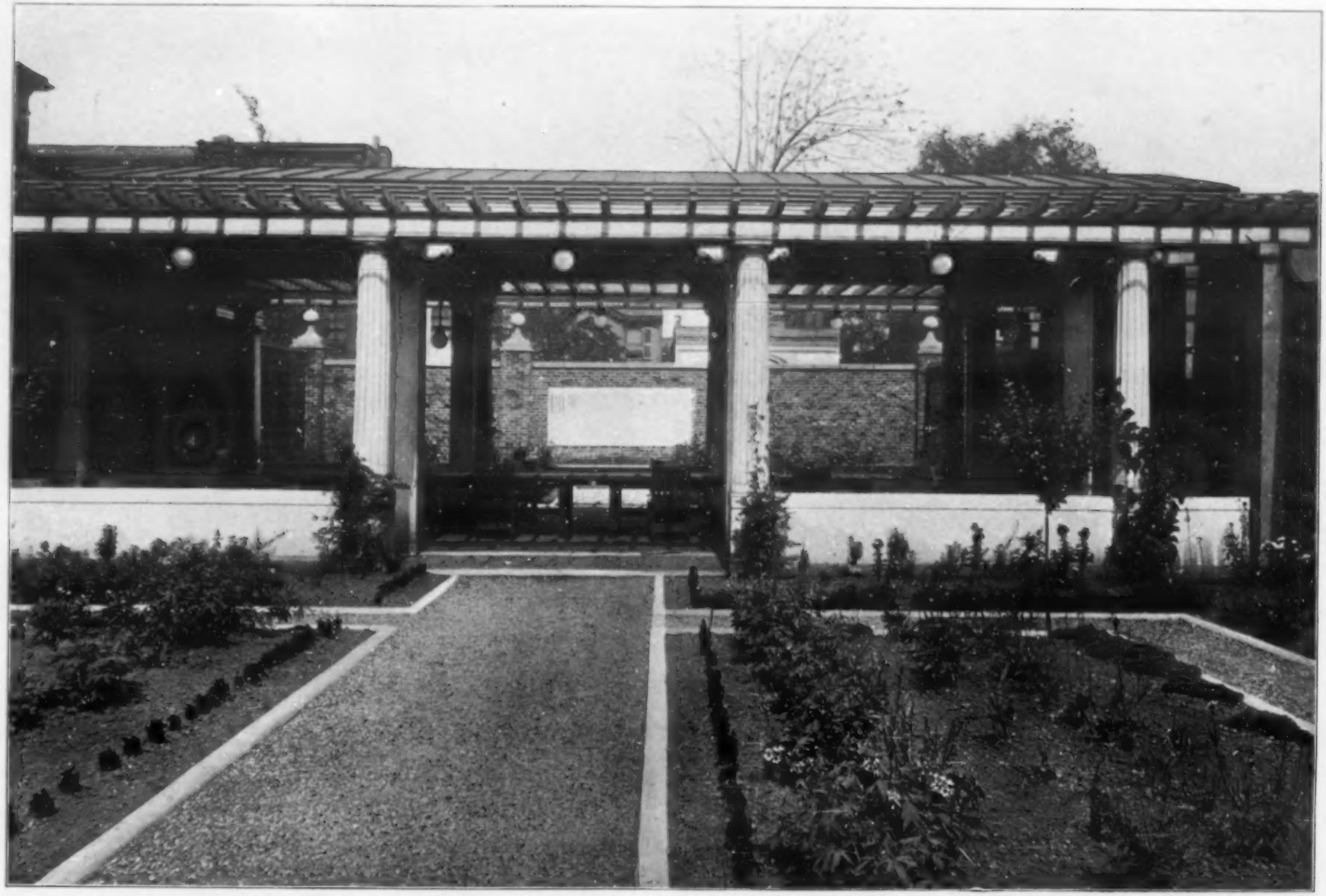
A MONASTERY GARDEN AT NIKKO

FLOWER-VIEWING IN PRINCE HOTTA'S GARDEN

Mukojima, which claims to have beautiful blooms for every month in the year.

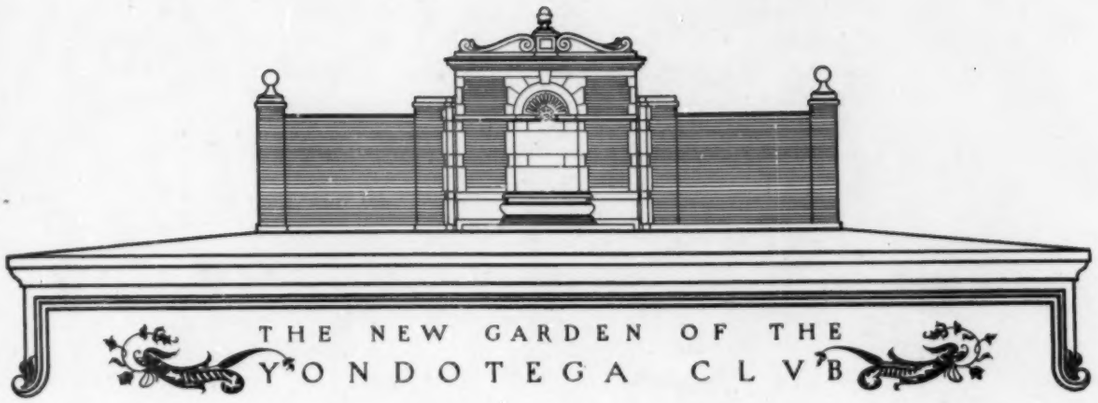
In all these gardens the great effort is to secure naturalness; to give every plant and tree the kind of surroundings most congenial to it, in an (ideal) wild state. Thus azaleas must grow on slopes, meadow plants near water; certain pines must always lean over rocks or walls, and so on. Without doubt these distinctions often degenerate into mere conventions; but after all, it is naturalness, and not artificiality, that is the keynote of the gardener's work in Japan; and how marvelously he succeeds in attaining it one only realizes after becoming familiar with the real landscapes he studies so closely.

I cannot take space for anything but the names of a few more of the well-known gardens, such as Prince Hotta's, near the bay in Tokyo, a very beautiful specimen of the more conventional type; the grounds of the Imperial Palace, once belonging to Tokugawa Shoguns; the modern, half-English park of Count Okuma, who delights in growing chrysanthemums; the strange old plum trees at Sendai; the charming palace garden in Kyoto, residence of generations of cloistered emperors and early home of the present Emperor and Empress; the monastery gardens in the old capital, and the castle park at Hikone on Lake Biwa, now used for a tea-house; or still farther south, the beautiful lawns and groves and stream at Takamatsu on the Inland Sea, where there was once a fine castle now destroyed, and where the palmettos rival those at Okayama. The photographs give an idea of some of these, but nothing can render the marvelous blending of greens in the rich foliage, nor the warm grays of weather-worn rocks, nor the peculiar melting quality of the light—as it were the atmosphere of Devonshire over a half tropical vegetation. At best, both the illustrations and I can only explain something of the characteristics of the landscape, whether natural or manufactured, and show how large a field of fascinating study lies open among the gardens of Japan.



THE NEW GARDEN OF THE YONDOTEGA CLUB IN DETROIT

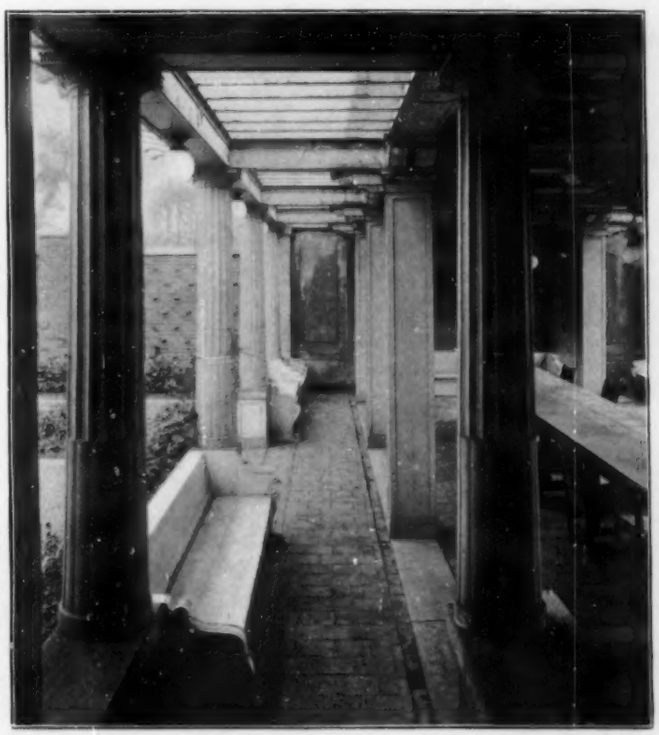
Designed by Charles A. Platt



THE NEW GARDEN OF THE YONDOTEGA CLUB

Designed by CHARLES A. PLATT

NOWHERE can the delights of a garden be better appreciated than amid the alien surroundings of a built-up city. Factory smoke and the shade of tall buildings are not insuperable obstacles to gardening, though they may complicate its difficulties; and the finding of materials which are proof against these torments is a victory for the gardener, and will be a distinguishing mark of his work. These objections were set aside by a member of the Yondotega Club when he presented to his fellows a scheme for beautifying their grounds. The Club property is situated in the center of Detroit; it measures about one hundred feet square; and is surrounded by high walls, far above which tall neighboring structures rise. Inside a length of iron fence at the front, a bamboo screen, placed at right angles with the wall, protects from public view an open-air apartment or casino, furnished with tables at which members of the Club take their meals, its chief use being for the mid-day. This, as well as the gardens and their enclosure, is the work of Mr. Charles A. Platt, and was finished last spring. The principal object it was desired to gain in the arrangement of the grounds was to provide a pleasing view from the veranda of the club-house. For this reason the garden and the casino were lowered a distance of three feet below the house floor. It was then necessary to obtain as extensive an effect as possible within the limited free space remaining (about 50 x 100 feet); and to this end the parterres were made few in number and large in size, while the central walk was especially emphasized so as to give an effect of length when looking along it. Reference to the plan will show the simplicity of the scheme and also



A PORTION OF THE CASINO AT THE YONDOTEGA CLUB

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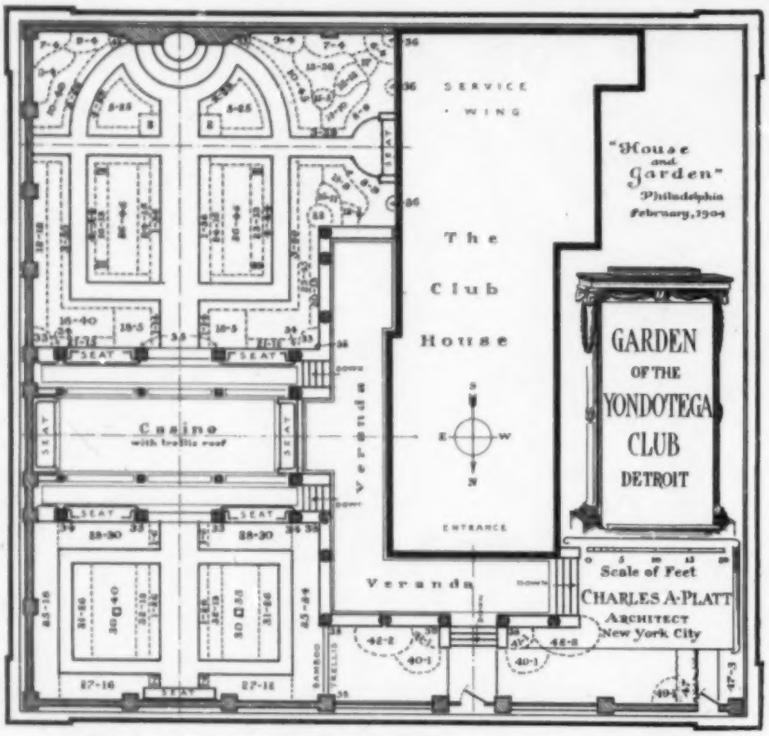
20. Salvia
21. Chrysanthemum Pom-Pom
22. Tree Pæony
23. Heliotrope, Lemoine's Giant
24. Larkspur
25. Virgin's Bower
26. Stocks



THE PLAN OF THE GARDENS AND THEIR PLANTING

Especially drawn for House and Garden

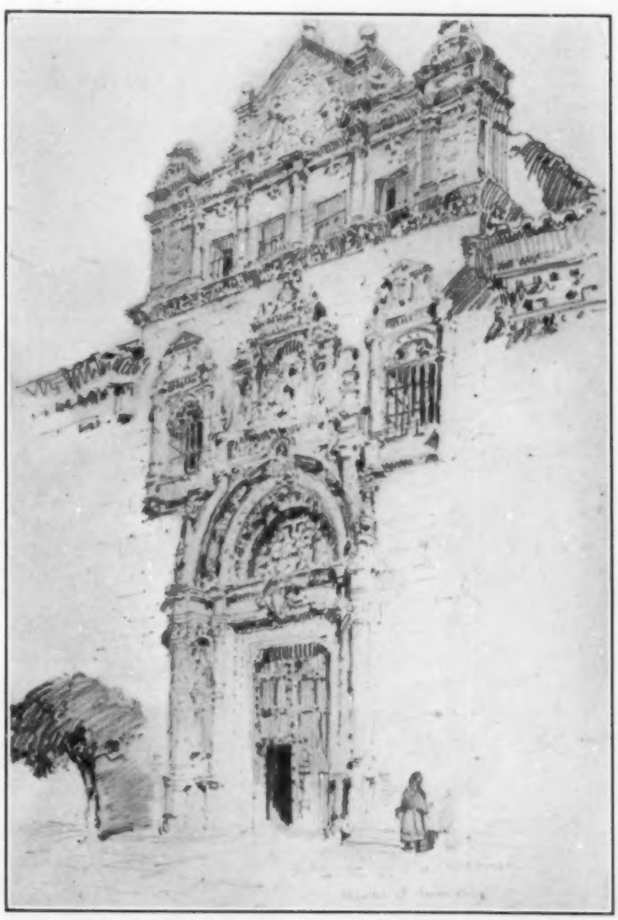
27. Swamp Rose Mallow
28. Bee Balm
29. Standard Privet
30. Shasta Daisy
31. Scarlet Lamp-flower
32. Blanket-flower
33. Rosa Rugosa
34. Grape
35. Chinese Wistaria
36. Hall's Honeysuckle
37. Boston Ivy
38. Virgin's Bower
39. Akebia quinata
40. Tartarian Honeysuckle
41. Rose of Sharon
42. Lilac
43. Crimson Rambler Rose
44. Hydrangea paniculata
45. Periwinkle
46. Lily-of-the-Valley
47. Common Privet
48. Five-leaved Aralia
49. Sweet-scented Shrub
50. American Ivy
51. Actinidia polygama
52. Euonymus radicans

THE FOUNTAIN AND SOUTHERN WALL AT THE YONDOTEGA CLUB

how the mere lines of the design have been accentuated to good effect by studied planting. The photographs necessarily show the contents of the garden at an early stage of growth, for they were taken last September. The walks are of gravel and their borders are of Indiana limestone, which is also the material of the architectural enrichment which has been given the walls. To this, the fountain is a single exception, for it is made of Tennessee marble. Contrary to the intention of its designer its surface has been polished, thus rendering it strangely light in the picture and rather a sharp contrast to the surrounding stonework which has already been darkened by the city's smoke.

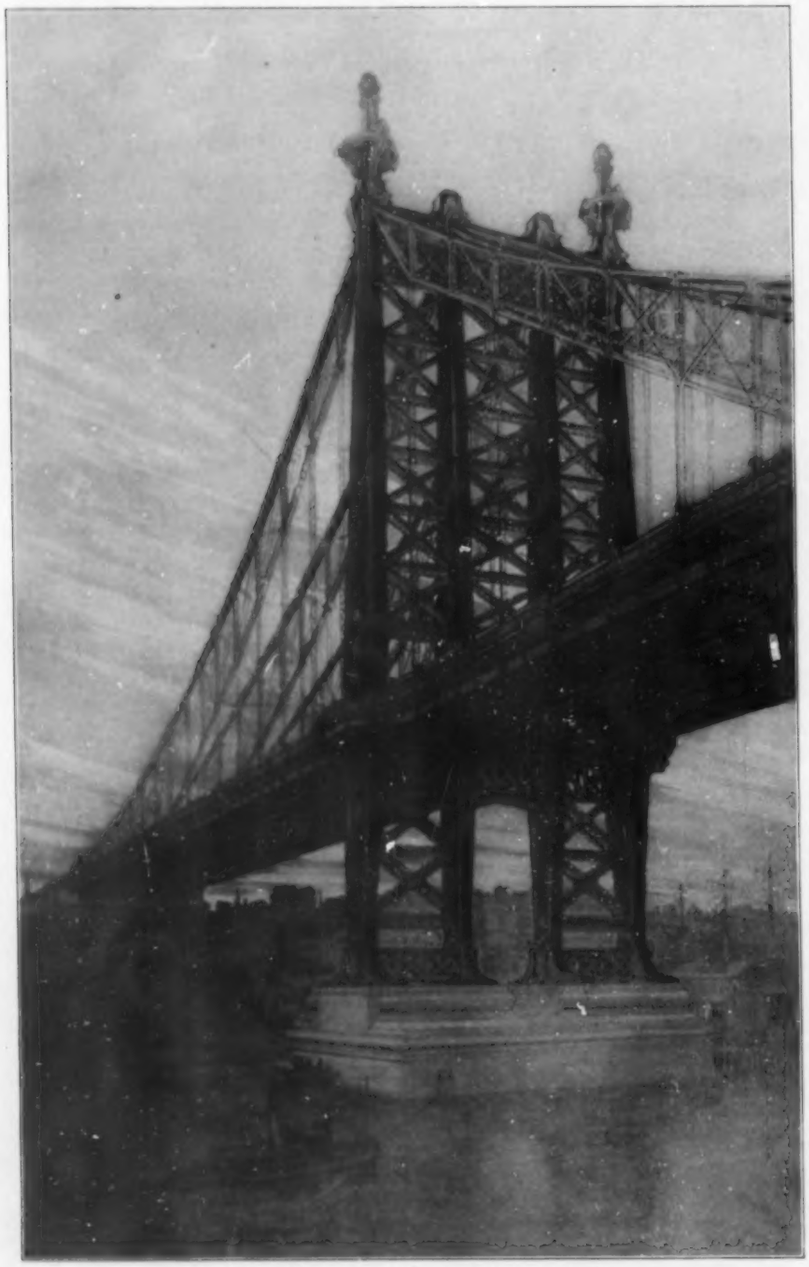
THE PHILADELPHIA ARCHITECTURAL EXHIBITION

THE T-Square Club's Annual Exhibition of architectural drawings, which was opened in the galleries of the Art Club by a reception and private view on January 13th, fully maintains the reputation which Philadelphia has lately enjoyed for producing art exhibitions of a high order. In fact the present display excels that of last year and also the year before. Some architects of New York prefer, for well-guarded reasons, not to exhibit their most highly valued work in their own city; Boston has but one exhibition in two years; and to these causes it may be ascribed that the annual event at Philadelphia receives cordial support from the architects of not only this city but of all chief centers of the East. This is not to say that the committee of the Club, whose duty it is to invite drawings from architects, has aimed to confine itself to this or any other given territory. Though the work of foreign architects, which has been an important feature of these exhibitions in the past, is this year absent, the collection is fairly representative of America, and the sources of its contributions extend from Boston and Washington to Chicago and St. Louis.



THE HOSPITAL OF SANTA CRUZ—TOLEDO
A sketch by C. Wharton Churchman, shown at the T-Square Club's Exhibition

The fact that two or three subjects have already been presented before the public elsewhere is not an objection, when among that number are counted the designs for the architectural treatment of the New York bridges, the work of Mr. Henry Hornbostel. These are ever a marvel of brilliant draughtsmanship joined with a skill at adjusting the lines of an engineering structure to satisfy the thousands of eyes which will appreciate in the new bridges across the East River some-

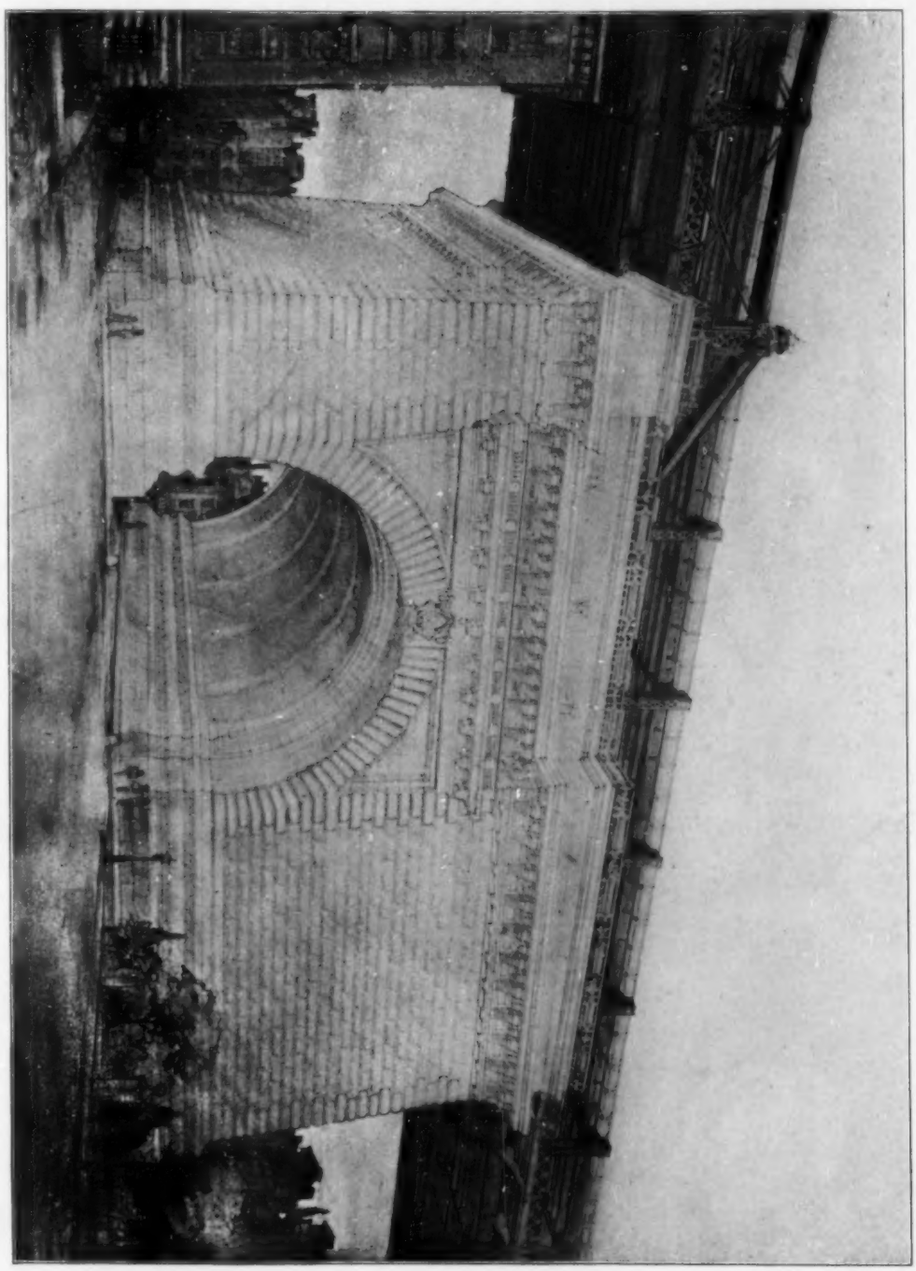


A PIER OF THE MANHATTAN BRIDGE
Palmer & Hornbostel, Architects. Drawn by Henry Hornbostel and shown at the T-Square Club's Exhibition

thing of the familiar grace and beauty of the old Brooklyn Bridge. The new ones are designed in a thoroughly modern spirit, as evidenced by the use of steel. A most satisfactory result seems promised by the design for the proposed Manhattan Bridge; and after examining it we are convinced that the far less perfect Williamsburg Bridge (just completed) and also the Blackwell's Island structure must have been the result of insuperable obstacles and difficult conditions which from the outset of a work of this scale attend the course of design. Mr. Hornbostel has made his drawings in crayon pencil upon mounted tracing paper, and their presentation is remarkably fine, both from an artistic point of view and that which is sensible of picturesque and telling effects.

The most important of the new productions are the designs for the development and extension of the United States Military Academy at West Point, which are shown by the drawings of three firms out of the invited ten who entered the competition for that work. The scheme of Messrs. Carrère & Hastings is displayed by a general plan, a view from the river, elevations of the Riding Hall and the Chapel. It is conceived under French influence and its chief attribute is dignity. It requires, moreover, but little disturbance of the West Point buildings which already exist, and it exhibits in all features a careful consideration of the peculiar exigencies of the site. Messrs. Eames & Young's design consists of a symmetrical plan, which in the abstract, is remarkably satisfactory; but a close examination discovers that it involves radical changes in the present structures and, furthermore, the position of the new Riding Hall destroys the great attraction

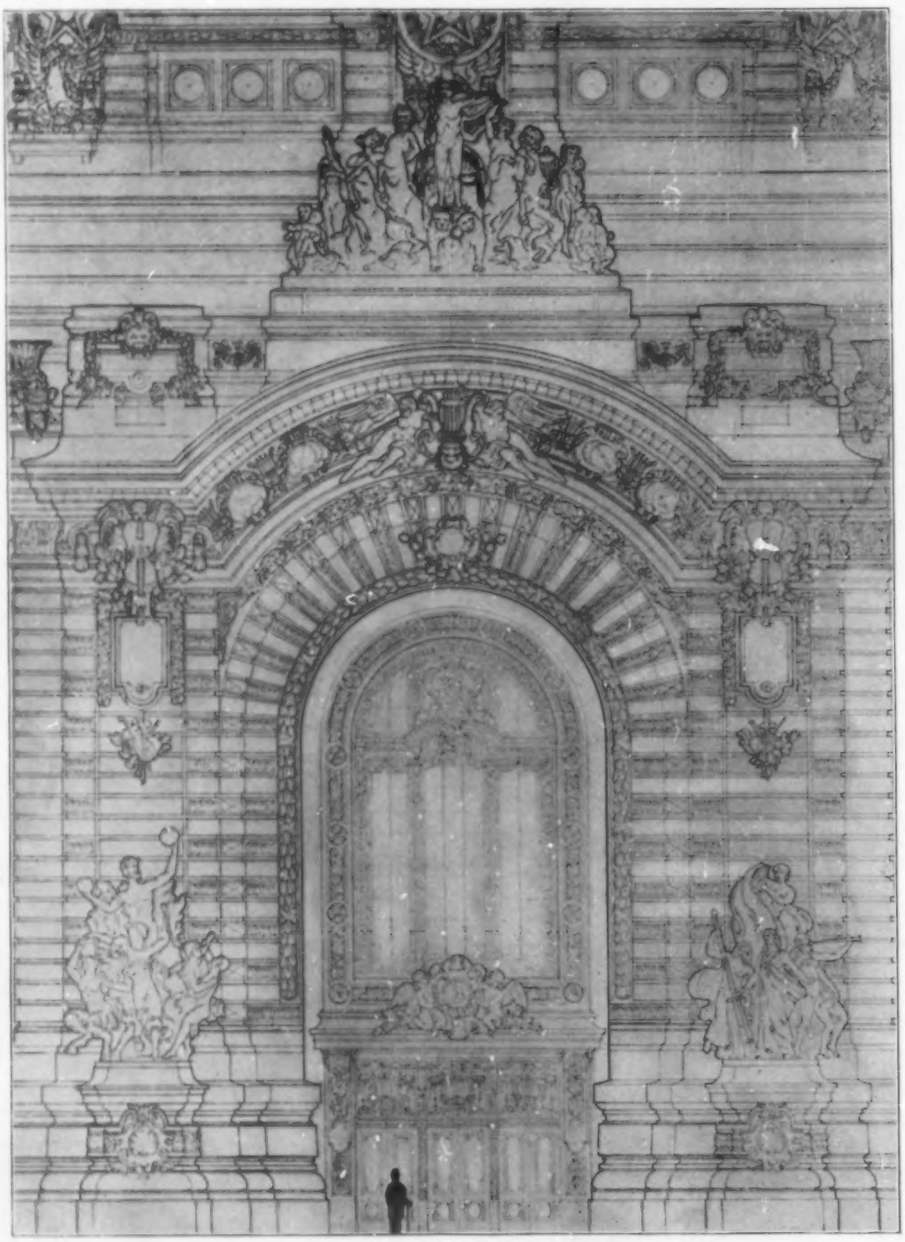
of West Point, the view northward over the Hudson. The award was bestowed upon Messrs. Cram, Goodhue & Ferguson, who exhibit six of their drawings, all beautifully rendered, the buildings of the plan being picked out in dull yellow upon a background of gray. The design utilizes the present buildings, and preserves the view and the traditions of West Point,—the first of which demands the Gothic style which thus becomes peculiarly fitted for the last. This style also seems to be required by the site itself, for the vertical lines of the perpendicular architecture seem to fairly spring as if they were a part of the jutting palisade upon which West Point is situated. And the retaining walls of this scheme are properly not ornamented so that their ruggedness



AN ANCHORAGE OF THE MANHATTAN BRIDGE

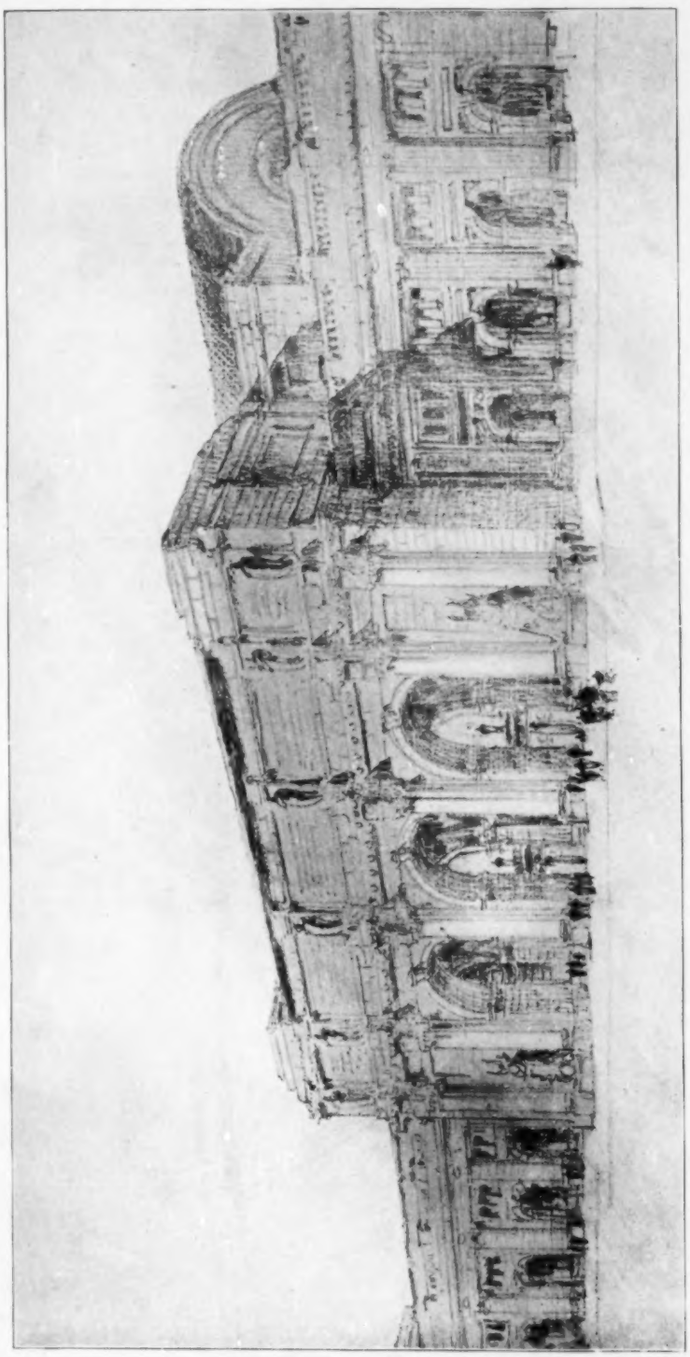
PALMER & HORNBOSTEL, ARCHITECTS

Drawn by Henry Hornbostel and shown at the T-Square Club's Exhibition



THE FESTIVAL HALL FOR THE LOUISIANA PURCHASE EXPOSITION
DETAIL OF ENTRANCE

Designed by Cass Gilbert and shown at the T-Square Club's Exhibition



A SKETCH FOR THE UNION STATION, WASHINGTON

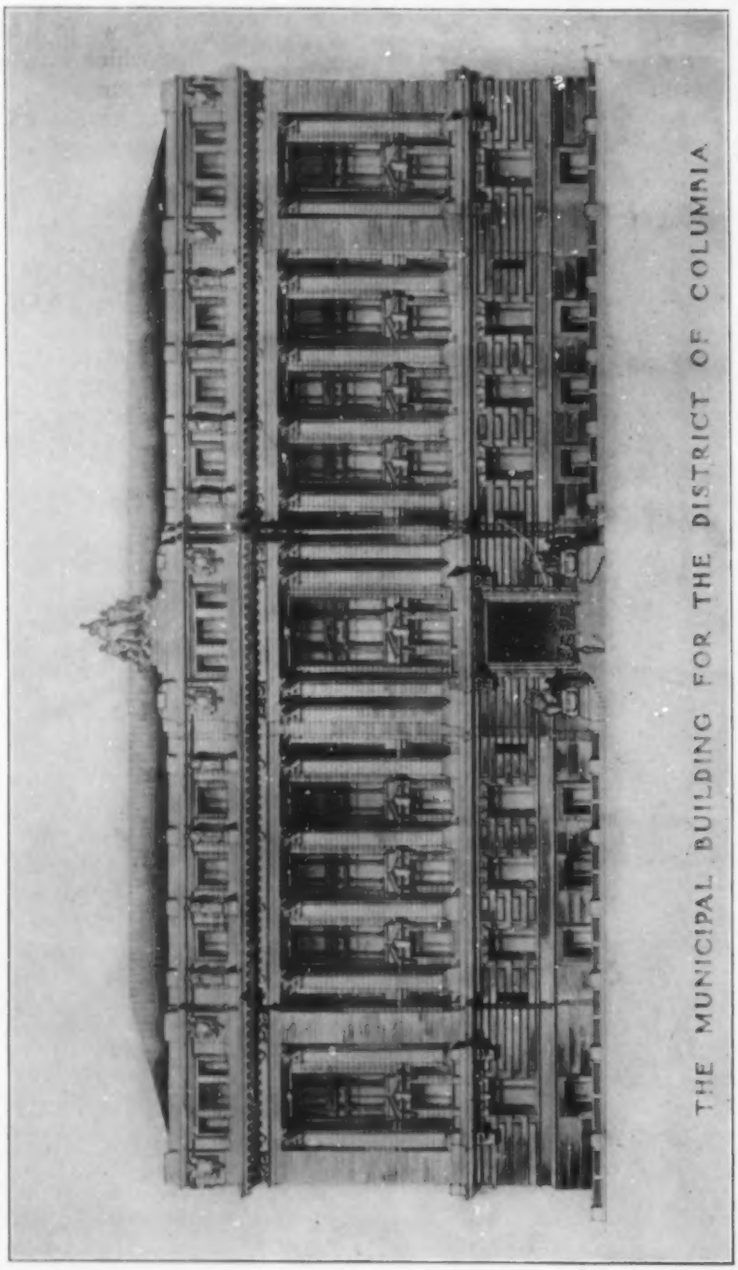
Designed by D. H. Burnham & Co., and shown at the T-Square Club's Exhibition

will harmonize with the wild and rank shrubbery clamoring at their base. These sheer fronts of masonry, supporting the group of edifices of varying size and importance, descend the steep hillside to the river level, where there is a railroad and station, reached finally by a steep incline and an elevator. All of this is shown in a fine sectional view which reminds one of the picturesque and fanciful piles of the Middle Ages, as we remember them from the illustrations of Viollet-le-Duc.

After leaving these two subjects, the drawings which constitute the rest of the exhibition have a more nearly equal interest, and they may be conveniently divided into groups, the first of which may be designated

MONUMENTAL AND PUBLIC WORK.

Into this class come the two blueprints from freehand perspective sketches of the new Union Station at Washington, a work designed by Messrs. D. H. Burnham & Co. They are rendered in a satisfactory and strictly architectural manner in which the simple end is gained of presenting the imposing, adequate and well-conceived station without the distraction of anything which is not designed to be a part of its surroundings. The artist's name is not given. Four competitive designs are shown by as many firms for the proposed Municipal Building, also to be built in Washington. The authors are Messrs. Robert Stead; Marsh & Peter; Wood, Donn & Deming and Cope & Stewardson. The drawings of the last are here illustrated and show a design which is in general well proportioned and appears to provide an abundance of interior room without apparent sacrifice of light. The Festival Hall designed by Cass Gilbert to surmount the *château-d'eau* at the Louisiana Purchase Exhibition is an appropriately florid and ornate design of pleasing outlines and pro-



THE MUNICIPAL BUILDING FOR THE DISTRICT OF COLUMBIA

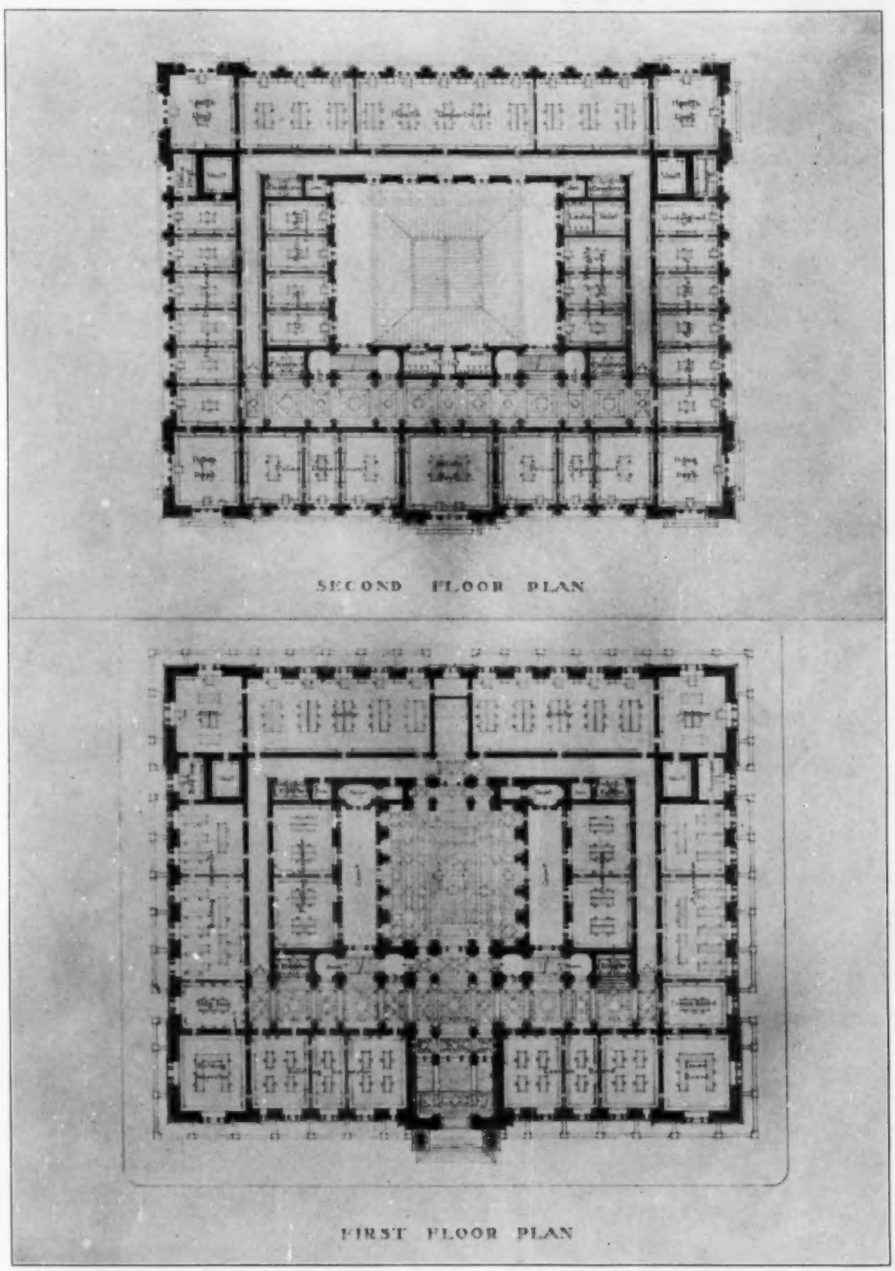
An accepted design by Cope & Stewardson, Architects, shown at the T-Square Club's Exhibition

portions and is shown by a line and wash drawing. The central portion is here reproduced. Mr. Edgar V. Seeler's sketches of the entrance and vestibule of the new building he is erecting in Boston for the Penn Mutual Life Insurance Company show a well-managed treatment of an entrance feature some of whose width may be given over to ornament. A new Custom House for Providence, Rhode Island, is an interesting and classic scheme of three stories, designed by Mr. Chester H. Aldrich and Messrs. Carrère & Hastings, Associated. There are two designs of armories, one of which is the accepted scheme by Messrs. Lord & Hewlett for the Second Battalion of Naval Militia, New York. The vertical end of the vast steel roof is well treated and adjusted to the principal features of the façade. The other armory design is for Troop C of Brooklyn and is by Pilcher & Taichau. The perspective suffers from the trying point of view from which it has been drawn.

A group of five Carnegie Libraries for New York City is exhibited by Messrs. Lord & Hewlett, together with the plans for each of the structures. These designs, of which the Flushing Branch is the best, well provide the necessary accommodation at a limited cost, and they avoid a monotony which might easily occur in a system of buildings scattered over a city, where the conditions of one building nearly repeat those of another. Mr. James Knox Taylor, the Supervising Architect of the United States Treasury, exhibits a number of designs of United States Post Offices and Custom Houses, also the Government Building and the Fish Commission Building for the Louisiana Purchase Exhibition. Messrs. Rankin & Kellogg exhibit their accepted design in a competition for Camden County Court-house; and quite successful attempts to give individuality to public buildings in

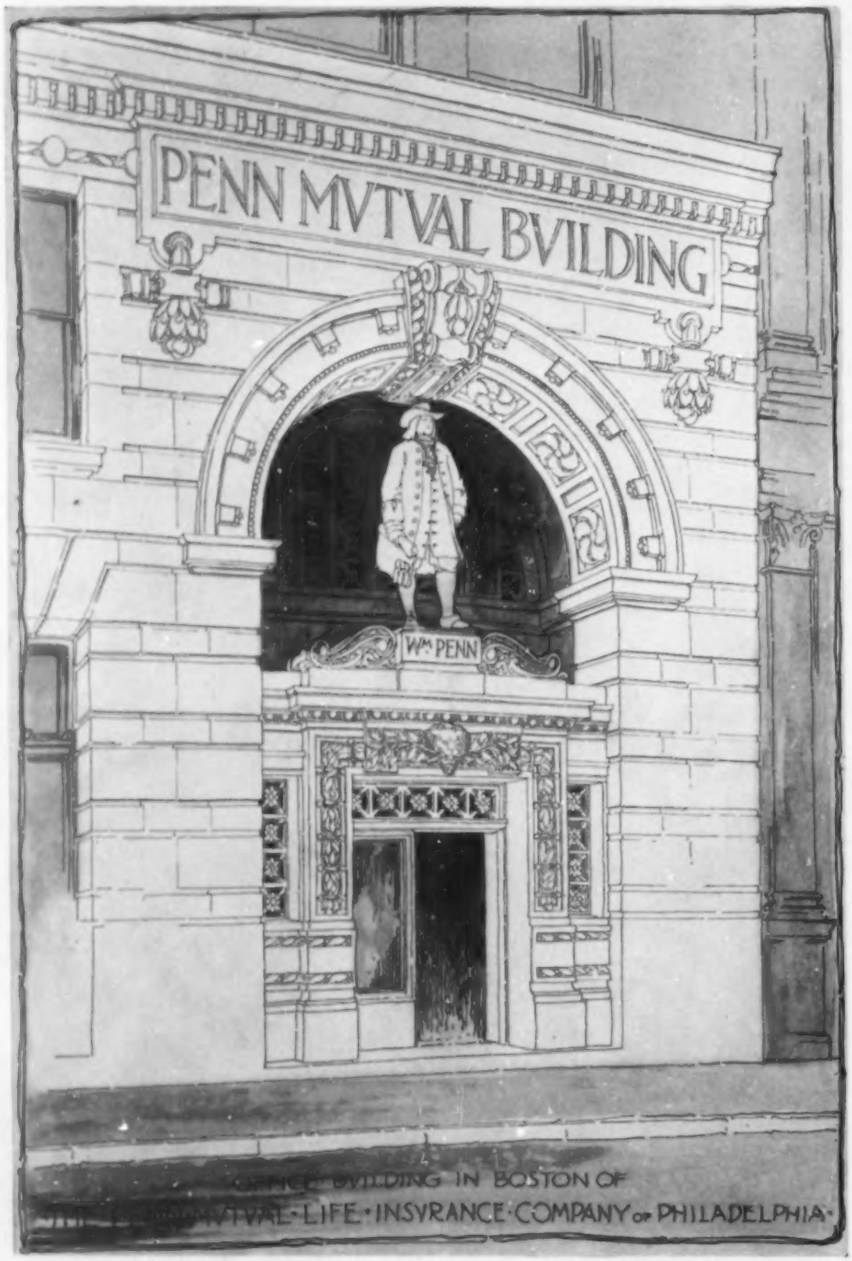
the classic style are two competitive designs for the Atlantic City Post Office by Mr. Edgar V. Seeler and Messrs. Herbert Hale & H. G. Morse.

Four school buildings for the highly perfected educational system of St. Louis are exhibited by the official architect of the Board of Education of that city. Messrs. Hays & Lacey's scheme for a Y. M. C. A. Building at Chester, Penna., is distinguished by a rather ingenious plan and façade. Only one church appears in the exhibition. The design by Messrs. Cram, Goodhue & Ferguson for the proposed Cathedral of St. John in the Wilderness, at Denver, is an excellent piece of Gothic work exhibiting Mr.



PLAN OF THE MUNICIPAL BUILDING FOR THE DISTRICT OF COLUMBIA

An accepted design by Cope & Stewardson, shown at the T-Square Club's Exhibition



THE MILK STREET ENTRANCE OF THE PENN MUTUAL BUILDING, BOSTON
Designed by Edgar V. Seeler, and shown at the T-Square Club's Exhibition

Cram's skill at making free use of the good principles of that style. The building is shown by two exquisitely rendered line drawings.

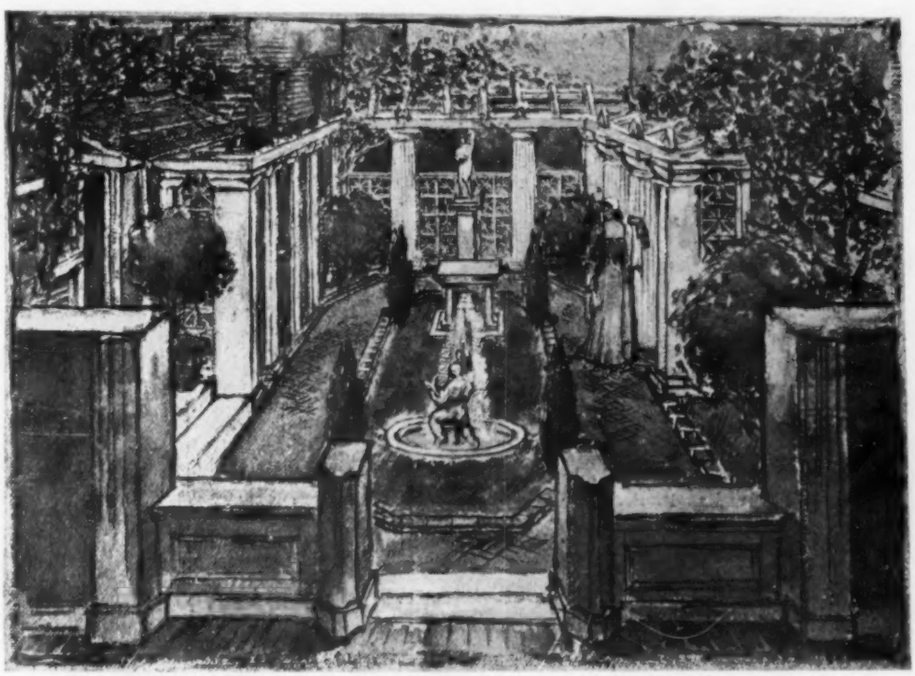
DOMESTIC ARCHITECTURE.

A large proportion of designs for residences is naturally to be expected at a Philadelphia exhibition. This year there are but few city houses and only two of the classic type of palace which is rather more characteristic of New York than of Philadelphia. A scheme, by Messrs. York & Sawyer, for a house at Hyde Park, having a symmetrical plan and an elevation ornamented by a central portico, is to be carried out in brick and marble. The less pretentious dwelling-house has called forth a number of designs, many of which, we are glad to notice, show thorough consideration of the site upon which the house is to be built. This appreciation of the surroundings is conspicuous in the delightful drawings of Mr. Wilson Eyre whose houses are drawn appearing through a grove of trees or across a garden. As to whether these accessories are always an actual adjunct to the completed work there is a lurking doubt; but as the sketches portray them, there is at least suggested an ultimate treatment of the grounds which would be beautiful indeed. Mr. Grosvenor Atterbury exhibits photographs of his Dr. Rice's and Dr. Herter's houses on Long Island and, associated with John Almy Tompkins, a water-color of a proposed garden court addition to a house at Zellwood, Florida. A series of interesting photographs of rural architecture

we find to be a farmstead on the Brandywine, the work of Mr. Charles Barton Keen, who also exhibits his completed house for Mr. Chauncey Olcott, at Saratoga, N. Y. Other examples of well-designed dwellings are the work of Messrs. Perot & Bissell, Charles K. Cummings, Arthur H. Brockie and Heacock & Hokenson.

RENDERING

A collection of drawings such as are here exposed to public view illustrates the importance of the manner in which an architectural idea is presented. This is what architects call the " rendering " of a drawing, produced by the manipulation of pencil or crayon, water-color or ink. Vigorous strokes of the pen or pencil and strong contrast of color values they know infallibly arrest the eye, even if it only lingers there until the trick is discovered. On the other hand, a drawing produced in the careful and mechanical manner of an architect's office, and judged only in the solitude in which it is made, is usually a weak performance in the end and is practically lost when placed in an exhibition. Between these two extremes the best draughtsmen pick their way, ever experimenting with and trying new uses of their materials, not however with the idea of outshining a possible neighbor in the gallery, but with an individual touch emphasizing the most important facts of the architect's conception. Any other end than this may truly be termed theatrical and "shiekish." Of these meretricious effects the present exhibition is entirely free, if we except those few symphonies of gloom, born in the dark on lugubrious paper, and which a spectator of average eyesight must needs mount a chair, lantern in hand, to view.

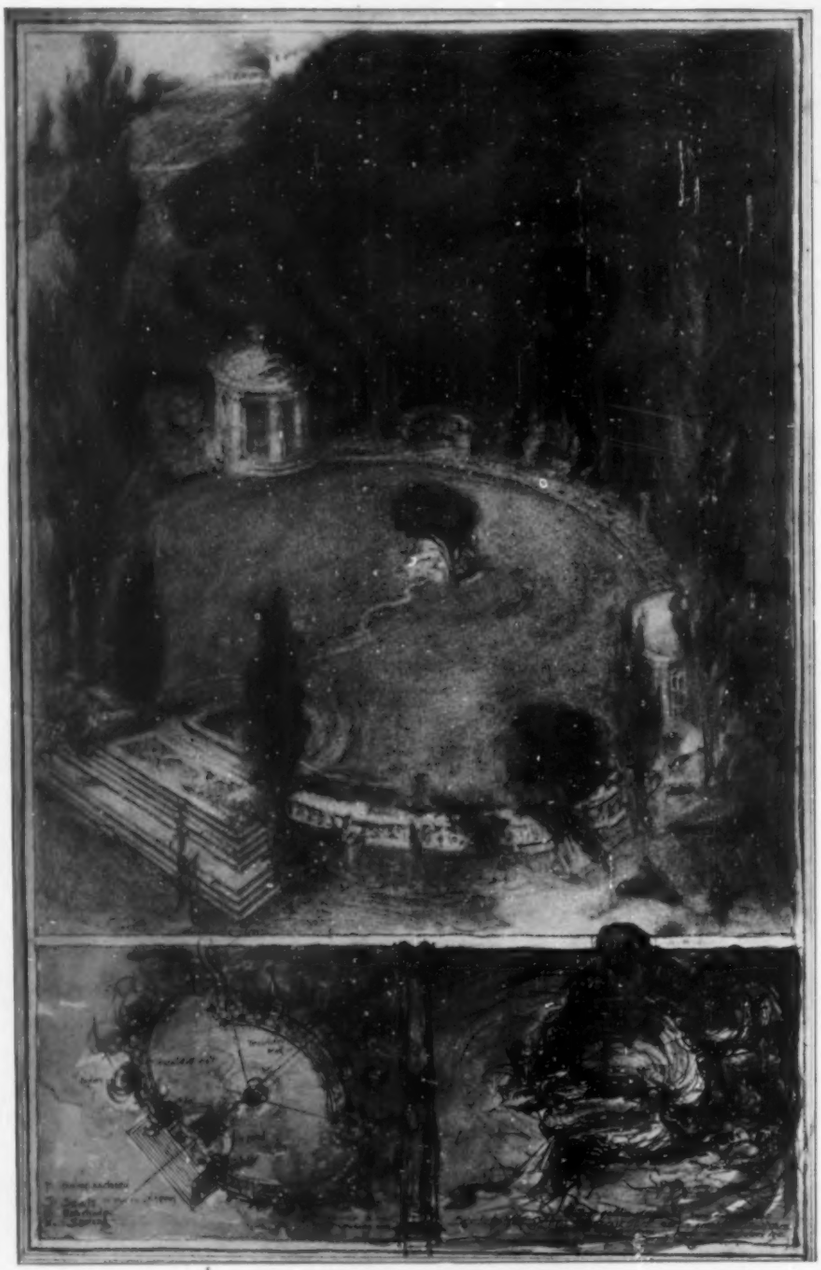


A PROPOSED CITY GARDEN TO BE BUILT IN PHILADELPHIA

Designed and drawn by Wilson Eyre *Shown at the T-Square Club's Exhibition*

Many of the subjects already mentioned exemplify most successful rendering. But there is a class of work which aims at rendering and that only: the record of architecture already in existence, such as traveling students come upon when they go abroad. The sketches they bring back are an invaluable feature of the modern exhibition, giving it piquancy and color and recalling to the mind of the visitor pleasant recollections of his travels.

The T-Square Club is fortunate in having this year a group of foreign sketches brought home by Mr. Birch Burdette Long, a recent holder of the Chicago Architectural Club's Traveling Scholarship. Mr. Long's sketches bear testimony to the fact that he follows no fixed habit in his work, but rather tries to gain his effects by the simplest, most direct and frequently surprising means. The drawings are conventional, if you will, but his subject is usually conventional, and he aims at an architectural translation of it. How well he has succeeded in this is shown by a remarkable drawing of Giotto's Campanile, and its surroundings, at Florence. The color scheme is broad and free and sets aside the disagreeable, hard and sharp contrasts of the original; yet a close examination reveals all the architectural detail recorded by a delicate touch of the pen. The effect would be entirely lost by any reproduction in black and white. Several Venetian scenes are more vigorously done, and there are two sketches from unusual points of view in the garden of the Villa d'Este, which combine to happy ends the power of line and color when used together. "Carlton Hall Terrace and Mall" and the "Marina Grande at Capri" are very individual treatments, the former characteristic of Mr. Long's strictly architectural work; while "The Museo Capitolino at Rome" and "The Olives of Assisi" delightfully express the artist's recreative mood.



A REST IN THE WOODS

Designed and drawn by Phineas E. Paist. *Shown at the T-Square Club's Exhibition*

Mr. C. Wharton Churchman's drawings are equal to any ever returned by a Philadelphia traveling scholar. The water-color sketches exhibit a sharply marked division into two sorts: one in which school teaching

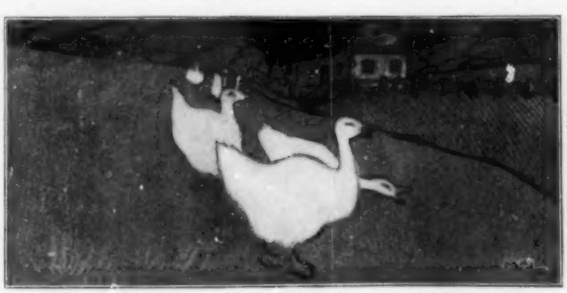
is effectively followed and the other a treatment, quite the artist's own, which exhibits a keen analysis of color, especially in shadows. Of the former may be mentioned the architectural sketches made in Spain; of the latter, "Montmartre," the "Ponte Vecchio at Florence" and "A Stair and Fountain in the Villa Lante." A sketch of a bay near Tarragona and a group of plants in the Castello Garden, have the charm of a free and unhesitating use of the brush. A drawing at scale of a mosaic altar in the church of San Cesareo and a sketch of the Arch of Constantine are the best of this contributor's clever architectural renderings.

Mr. John Molitôr, who was the sixth holder of the Stewardson Memorial Scholarship, exhibits nine measured drawings and forty-two sketches, which were made during a year of foreign travel. Several of the former are architectural *esquisses* made in a Paris atelier. An inlaid mosaic panel at Ravello is a good application of color to measured work, and "The Entrance to the Hôtel de Vogué at Dijon" is excellent. The sketches of sunny Spain are truthful records of color values and architectural proportions, and a useful undertaking has been the measurement of the gardens of the Villa Lante, as they exist today, in which Mr. Molitor has corrected by a well-drawn plan a number of published inaccuracies in the layout of the property.

GARDENS

In addition to the two examples of garden design and measurement already mentioned, the field of landscape architecture is chiefly represented by the work of Mr. Eyre. Especially interesting is his garden for a proposed house at Oyster Bay, which is strikingly free from overwrought architectural adjuncts when compared with "A City Garden" of which an elaborate pergola is the dominating feature. Mr. Keen's executed gardens, as he now shows them by means of photographs, fulfill the promise of his sketches, formerly exhibited, and in some cases published in this magazine. Mr. L. V. Boyd contributes some clever work in garden-craft; and an imposing water-color drawing, exhibited by Mr. C. W. Leavitt, Jr., shows, in the most elaborate landscape scene of the exhibition, a formal garden beside a natural lake on a property at Rye, N. Y. In a class entirely by itself is a delightfully mobile sketch, entitled "A Rest in the Woods," by Mr. Phineas Paist. Its free spirit would count for naught did it portray anything but an excellent architectural idea which is the basis for an individual and sensitive touch of the crayon and brush.

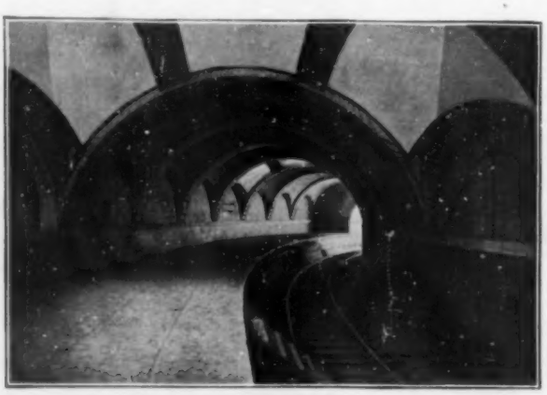
The catalogue of the exhibition is dedicated to the memory of Amos J. Boyden, an early member of the T-Square Club who has recently died. The book is an ambitious volume and celebrates the twentieth anniversary of the Club, the history of the organization during this period having been entertainingly written by the editor, Mr. William Charles Hays. A number of "special illustrations," representing important work designed within recent years in this country, occupies the latter half of the book. These are unfortunately inserted without explanation (due to a printer's oversight), and must be somewhat confusing to a visitor to the exhibition who is inclined to classify the book as a permanent publication rather than a convenient and easily carried key to the collection of drawings.



The Sign and Decoration at Spring Street

THE ORNAMENTATION OF THE NEW SUBWAY STATIONS IN NEW YORK

THAT the New York Subway has been constructed with an eye to satisfactory appearances, in addition to utilitarian ends, is a fact which will be discovered when that vast world underground is opened to the public sometime in March or April. The approaching completion of the work is now marked by the stairways, which are being carried to the surface, recalling to the minds of travelers the street features of foreign cities. But the New York Subway is unlike the London "Twopenny Tube" and the Paris *Métropolitain;* and these may be likened to the cash conveyors in a department store as compared with the four-track "trunk line" which Manhattan now secretes under her surface. The long lines of heavy track which now disappear in solitary perspective will soon become the daily avenue of thousands of passengers, and will assume an importance in the life of the city, unequaled by any other feature of its topography. Then it will be found that the Subway does not consist merely of so many miles of walled sides, formed by vertical arches between steel beams, nor of interminable files of light supporting columns, two feet apart between the tracks, but at points which the shallow blocks of the city render convenient intervals are the stations, light, spacious and airy. How to give each of these stations a distinguishing and individual character was a question which arose as soon as their location was fixed; and how the rider in a Subway express may know under what portion of the city he is speeding is the matter which concerns us here. It is a mistake to assume that in traversing



THE "CITY HALL LOOP" STATION OF THE SUBWAY

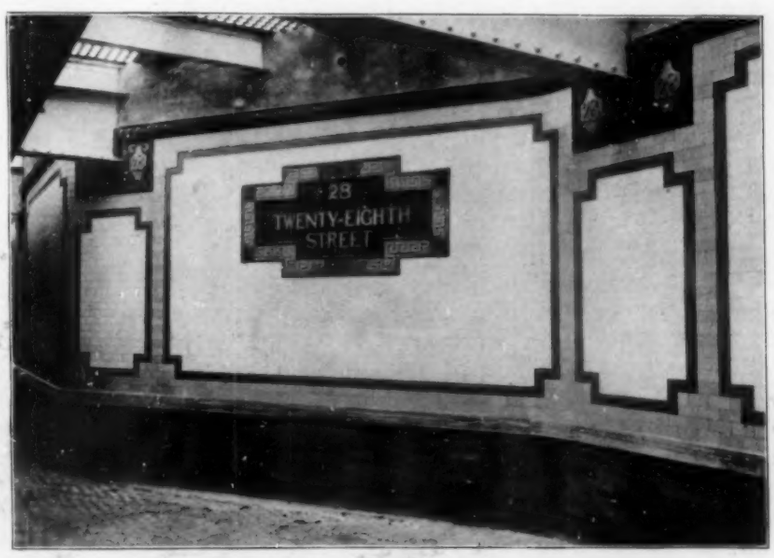
The Decoration in white, green and brown Guastavino tile; the Sign panels are of blue and bear white letters

AT THE BLEECKER STREET STATION
The ornament is of Grueby faience in a highly-glazed blue upon a white background

a city a person locates himself by the names or numbers of the streets alone. Rather is it the buildings, or other striking landmarks, which alone catch the eye and bring the passenger from his seat in time to alight at the proper moment from surface or elevated car. In the latter, the opportunity for noting one's progress is easier than in the former for no other reason than that these buildings, parks, or other distinctive landmarks can be the more easily seen. But how is the traveler underground to be provided with such aids? Only by a difference in the design of the stations and the method of placing signs upon them.

For this task the Rapid Transit Commission invited the assistance of the architects, Messrs. Heins & LaFarge; and those stations already finished give a fair idea of the scheme which the architects have followed in devising appropriate and distinguishing signs and ornamentation. The wall construction of the Subway, already mentioned, gives place at the stations to plain masonry retaining-walls, set back at varying distances from the tracks in which intervening spaces are the platforms. The principal enrichment of the stations lies in the work applied to these walls, for the pavements are of plain cement and the only other ornament to be seen is the paneling of the plastered ceiling by means of ornamental bands in low relief, having slight variations in detail for the different stations and suited to either the flat roof or curved vault of the excavation. At a number of points some difficulties have been met with in decorating the walls, owing to the moisture back of them and the finding of a permanent means of cementing that part of the ornament which consists of applied mosaic and tiles. At the time of going to press with this magazine, however, five of the stations have been completed and others are being finished almost daily.

Beginning at the City Hall Loop, which is the present southern terminus (the extension to the Battery having been but recently started), and following the course of the



THE STATION AT TWENTY-EIGHTH STREET
The Sign panel, cartouches and cornice are of Grueby faience in dull blue and buff, the letters being white. The walls are relieved by two shades of "glass tile" and mosaic

A TYPICAL UP-TOWN STATION
Representative also of the Stations at 79th and 91st streets, but different from each of these in color

Subway, five distinct types of stations are to be noticed. They are:

The City Hall Loop.
The Way Stations.
The Express Stations.
The Stations on the Viaducts.
The Rock Tunnel Stations.

The first of these forms, on account of its peculiar construction, a class by itself, its plan, its sectional shape and its ornament being an apotheosis of curves. The broad structural vaults satisfy the esthetic and scientific imagination that a necessary strength has been created underground in the proximity of the Post-office and the sky-scrapers of Park Row. Moreover the sturdy forms here and the restraint of ornament are suited to the workaday heart of "down town," where the daily rider will be quickly swung to his office on these smooth curves and as gaily spirited away. Large panels built in the walls bear the words "City Hall," and the same announcement is given by letters over the arch which leads passengers to the stairway and the street. The vaults are all of white Guastavino tile, except the edges of the arches and the openings, these being emphasized by courses in green and brown. The sign panels are also of Guastavino tile and are in dark blue, which make a good background for the white letters.

Throughout the whole length of the subway, local characteristics of the several points at which stations are situated have been expressed in the ornament beneath the ground; and the scheme of enrichment is properly extended at the express stations so as to give those changing points due importance. Stations between City Hall and 14th Street were designed to be ornamented in terra cotta; and the architects' detail drawings showed Dutch tulip forms in decorations for Bleecker Street. The name is here borne by sunk white letters on a Grueby faïence panel highly glazed in blue. Entirely surrounded by white tiles, it makes a conspicuous spot which will catch the eye from however crowded a train. Above, and immediately under the beams supporting the pavement, runs a blue frieze of the same material as the panels and bearing at frequent intervals the letter "B." Next to this faïence are two courses of gray tiles, and then comes a band of light blue mosaic.

A DETAIL OF THE ORNAMENT AT 86TH ST.
Executed by The Rookwood Pottery Company

These two materials are repeated below, immediately above a wainscot of Pompeian brick. For Canal and Spring Streets the designs included other *motifs* applying particularly to each of these sections; but for reasons of a short-sighted economy, variation of the minor forms was set aside, and thus we find at the Spring Street Station the product of the Atlantic Terra Cotta Co. forming a cream-colored frieze in which are shields having a ground of dark blue. The walls below are covered with white "glass tile," and the sign panel is of "art ceramic" mosaic, displaying white letters upon a blue ground. Into the border of the panel, bluish gray and buff have been introduced in the service of the ornament. All of this work can well be seen through great areas of pavement lights which are immediately overhead.

The express stations are of the "island platform" type, enabling passengers from way trains to cross over the two outer tracks and to take express trains within. Work on these stations has been in most cases delayed; but as representative examples of the treatment of up-town stations we give a view of the wall at 28th and also at 86th Streets. The former is of dull blue faïence with letters in a corresponding artistic dull white, harmonious with the indestructibility and permanence of this material highly suited to such a use as this, for it can be built several inches into the wall and becomes a part of it.

Eighty-sixth Street Station has been effectively treated by means of Rookwood pottery in the designs shown here by reproductions from the artists' models. The prevailing color is a modification of cerulean blue and the cornice is a beautiful combination of dark green and buff. A system of pilasters in the flat, dividing the walls into panels, is carried out by meams of ornaments in relief, surmounting a scheme of mosaic in buff and green, between which the white wall penetrates. The sign panels are equally attractive; and are also in the Rookwood ware, the excellent modeling of which can be seen in the accompanying detailed views. Other stations on the line of the Subway will be illustrated upon their completion.

THE proposal to arcade Nassau Street, New York, has appropriately been termed "fanciful." That is a possible treatment for a street (preferably a short one) which collects travel in being situated at a focus of it. No one questions the qualifications of Nassau Street in respect of the travel it attracts. But it is one of New York's few and precious north and south thoroughfares in the congested district; and the City will do well to hesitate before tampering with it. The pedestrians, who take full possession of the street, would doubtless welcome a roof, sheltering them as they hurry from one office building to another; but the office buildings themselves would suffer if the little light and fresh air offered their lower stories be lessened, however slightly. The conditions which have led to the arcading of certain parts of Naples and Milan are not found applying to this street. In New York the depth and density of the adjoining buildings is so great that light and ventilation below can with difficulty be obtained. Nor is this dimming fact to the glory of the skyscraper to be mitigated by electric fan or incandescent light. The breath of life to the lower floors of the New York buildings comes from the street; and if it be shut off from the sky or from more than two of the four winds, discomfort will follow. If the north wind to which Nassau Street is exposed be too strong for its den-

izens, let a glass end be erected at Ann Street to act as a windbreak. The suggestion of an arcade has a ring of timeliness during the winter. In the summer it will be forgotten.

NASSAU Street, it is well to point out, is one of the few *curving* streets in this country,—a type highly valued abroad. This peculiarity renders it possible, in looking along the street, to obtain excellent perspective views of the buildings.

The second volume of "The Artistic Crafts Series of Technical Handbooks," edited by Mr. Lethaby, is "SILVERWORK AND JEWELRY."[1] Mr. Henry Wilson infuses this with the enthusiasm of an artist, the learning of a scholar and the practical experience of a worker who executes his own ideas in metals with his own hands. The field covered is comprehensive, and several minor crafts are called to the service of the goldsmith's art. Repoussé work, chasing, stone cutting and setting, enameling, inlaying, oxidizing and gilding are all described with an exactness which goes far beyond these pages and leads the reader to the workroom where, before the artist's bench, he is familiarized with all the materials the author has discovered to be of use in the craft, with the tools he has acquired by purchase and the better ones he has invented himself. All these, however, are only a means to an end. The spirit and beauty of the completed work is always kept uppermost in the mind of the student, as he reads the precise directions for making this or that typical piece of jewelry. Suggestions for design are given, and things which are to be avoided as harmful to the best results are pointed out. Vagueness, remarks the author, would be the worst fault of a textbook intended for students. He has undoubtedly avoided it. At the same time an intelligent enthusiasm is kindled in the worker by the help which Mr. Wilson has himself gained through a study of the exquisite jewelry of Egypt, Etruria and Greece, found in the London museums, of the writings of Theophilus, the monk who worked and wrote in the Middle Ages when craftsmanship was crowned. "It is a spiritual refreshment even to look at such things," says the author of the former, "and the student can not spend too much time in the study of them. He will always find suggestion, not of new forms, but of untried methods; not new design but hints of new expressions; he will learn what is indeed the sum of the whole matter, that the right use of material leads to right ideas." Every important detail of manipulation or contrivance, which the author describes, he also explains by lucid drawings, and he comments instructively upon the types of antique work represented in the collotype plates at the end of the volume. A collection of practical workshop receipts and a glossary complete this invaluable book.

"WOOD-CARVING: DESIGN AND WORKMANSHIP"[2] is the third of the series and the latest which has appeared. The author, Mr. George Jack, has here arranged, in a series of lectures, his lore upon wood-carving corresponding to that given upon the preceding subjects of the series. In this craft, which is purely a means of decoration, the element of design has a pre-eminent place. There is indeed comparatively little to be said upon the process beyond the style and selection of tools and the characteristics of the several woods. Further directions to the student can only be to urge him to set to work and acquire the essential skill. Design, however, the author considers at length, and he advises the particular kinds of ornament adapted to various purposes. All of this counsel is well to the point and of much greater moment than his digressions, usually wanting in originality, upon art in general. This volume, as well as its companions of the series, is excellently illustrated by vigorous and attractive sketches in line. In a series of collotype plates, concluding each volume, examples from the English museums are given, accompanied with the author's notes of comment. The practical, rather than historic or literary character of the books, make them, upon the whole, the best series upon the manual arts we have yet seen.

[1] "Silverwork and Jewelry," by H. Wilson. No. II. of "The Artistic Crafts Series," edited by W. R. Lethaby. 346 pp., 12 mo. New York, D. Appleton & Co., 1903. Price, $1.25 net.

[2] "Wood-Carving: Design and Workmanship," by George Jack. No. III of "The Artistic Crafts Series." 311 pp., 12mo. New York, D. Appleton & Co., 1903. Price, $1.25 net.

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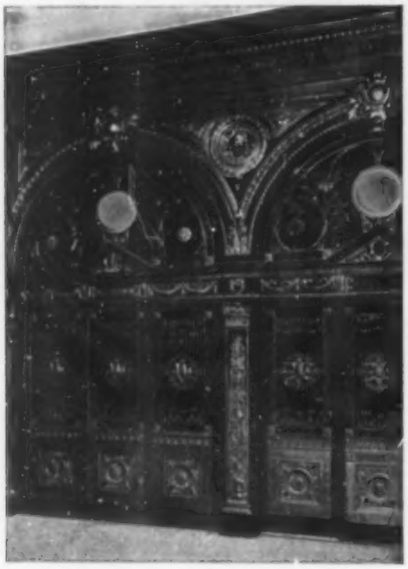

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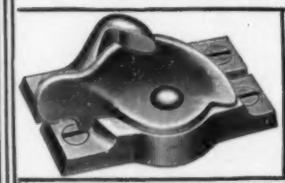

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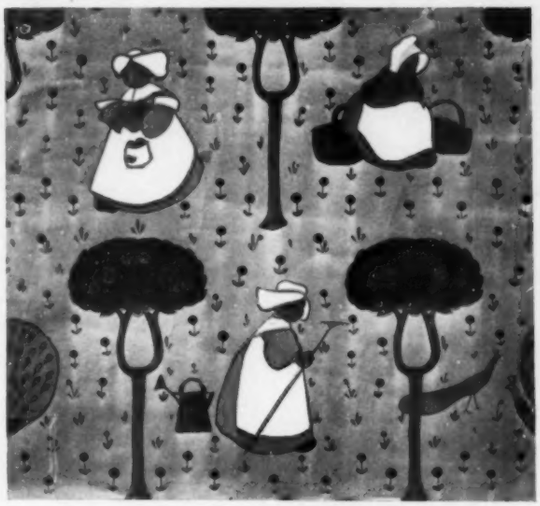

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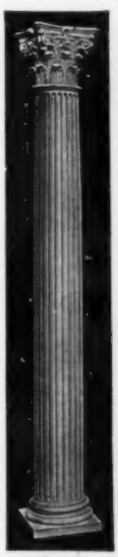

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