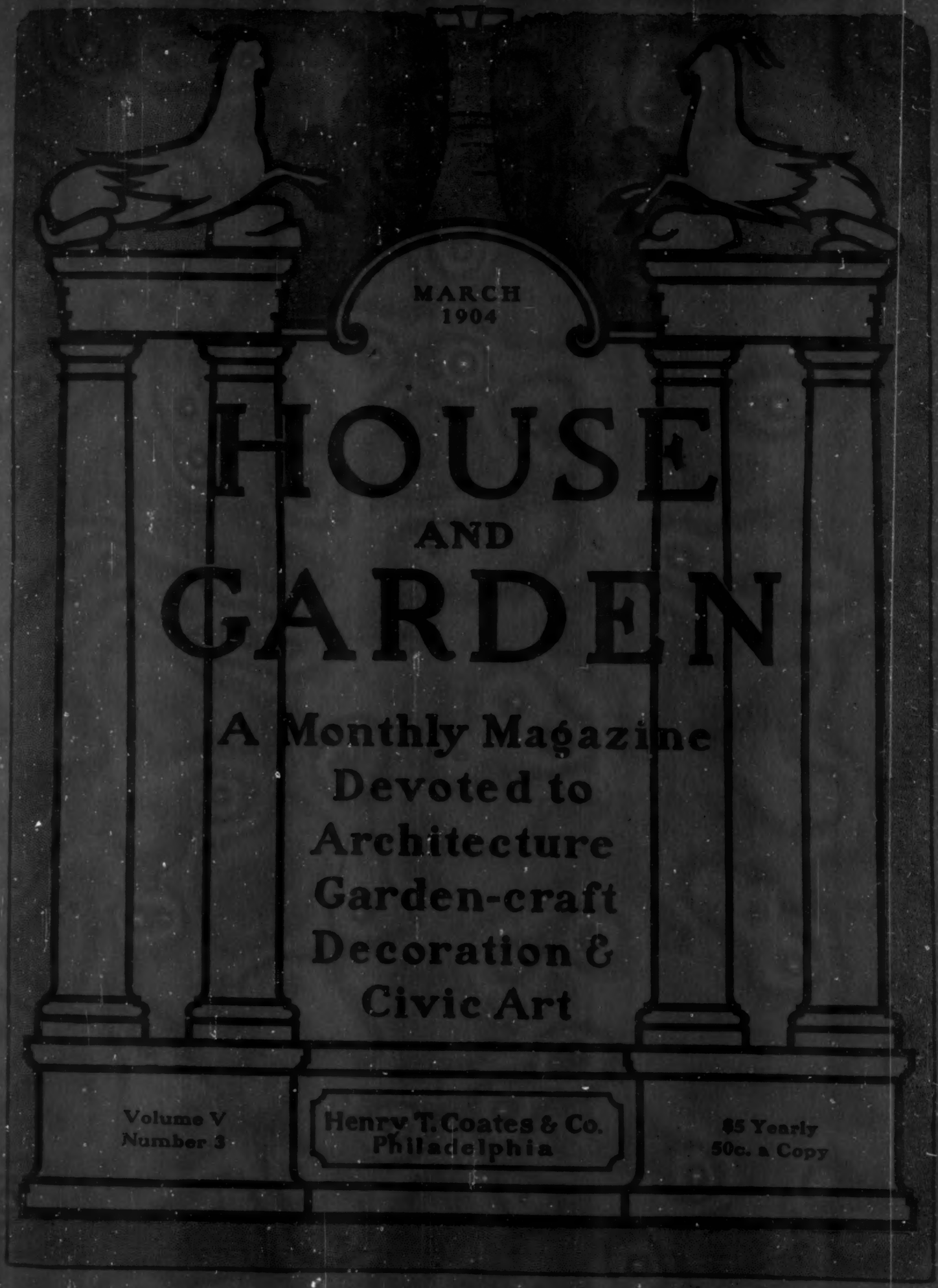
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THE GARDEN OF WELD FROM THE PERGOLA

(*See page 105*)

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THE FLOWER GARDEN IN THE SPRING

By HELENA RUTHERFURD ELY

Author of "A Woman's Hardy Garden"

WITH the first mild day that comes in March the thoughts of all garden lovers, who spend the winter months in the round of city life, fly away to their gardens. They know that within the brown earth, soon to become soft and warm, the hearts of the plants are beginning to stir, and that watching eyes will soon see, with each day's sunshine, new tender shoots of green appear. Let us then consider first the order of work to be followed in an old garden, or in one that was laid out and planted the year before.

Wherever gardens were covered in late autumn with a mulch, this should be removed in the spring, the very day that the frost entirely leaves the ground, otherwise the plants under it may start unnaturally and their early growth be injured by late spring frosts. When the beds are uncovered, the red shoots of the peonies, and the green ones of the tulips, daffodils, phlox and hollyhocks, will already have put up their heads. All gardeners know the thrill of delight with which this first appearance of life among the flowers is welcomed.

After the beds have been uncovered the whole place must be carefully raked, and all the beds, borders and paths edged, by cutting with a sharp spade or a grass edging knife. Wherever the grass seemed thin the season before, new seed should be sown and thoroughly rolled in while the ground is soft. In about two weeks this new grass should appear; and if some cotton seed meal, which is a most excellent fertilizer for grass, be sown thinly as soon as it is well up, and followed by some wood-ashes along in May, there should be a fine sod in June. If it is a dry spring the newly sown grass must be thoroughly watered at least every other day. The various mixtures of lawn grass-seed offered by the seedsmen are generally good, but I have found equal portions each to the bushel of Rhode Island bent, red-top and Kentucky blue grass, to give the best results.

Sweet peas should be sown as soon as the ground can be worked.

During April and May every hour of every day is filled with work, for the success of the garden in summer and autumn depends upon what has been done in these early months.

The climbing roses should now be carefully gone over, all the dead wood cut out and the loose branches fastened in place. Honeysuckle, trumpet creeper, and indeed all the hardy vines should be looked after in the same way. The hybrid perpetual and other roses that were not trimmed back in the autumn should now be pruned, all dead wood and some of the larger branches cut away, and the tops of the hybrid perpetuals pruned back so that the bushes are from two to three feet in height. The everblooming roses can be pruned to a foot in height.

As soon as the tulips, hyacinths and daffodils are about three inches high the earth should be gently stirred around them with a small trowel. But beyond this beds planted

with perennials should not be touched in the spring until the plants have shown themselves above ground, as much injury might be done. When the perennials are well up, some fine, well-rotted manure should be carefully dug in around them.

The hardy chrysanthemums start very early in the spring, and the best time to transplant them is when the shoots are about three inches high. Lift the old plant carefully, and with the spade divide it into sections having about four shoots to each. The beds to receive them should have been already prepared, and should be in a sunny place, along a stone wall or against a building or in front of a shrubbery, where there is some protection from the frosts of early autumn.

Trees and shrubs should be planted as soon as the ground can be worked. Magnolias of all varieties, hybrid rhododendrons, mountain laurel and azalea mollis (which does not thrive in cold localities) should only be planted in the spring. Rhododendrons and azalea mollis do best in a partly shady location, and should be well mulched and not allowed to suffer from drought.

Hedges of all varieties can be set out in early April. Where the winters are severe, privet is often winter-killed. This sometimes occurs after several years of growth and is a great loss. It is not so much a continual low temperature which kills, as the alternate freezing and thawing of our variable climate. Hemlock spruce, Siberian arbor-vitæ and honey-locust, all make hardy and satisfactory hedges. After a hedge has been planted out, the earth over the roots should receive a top dressing of manure.

Unless your gardener thoroughly understands his business, and is also painstaking, you should give personal supervision to the setting out of trees and shrubs. The hole to receive the tree must always be made much larger than the roots. In the bottom of this, place first a quantity of well-rotted manure, which should be covered with good earth, free from lumps and stones. Then place the tree, which should be held quite straight by one man, while another, after carefully spreading out the roots, shovels in the earth. When the hole is about half filled up it is well to turn on the hose and thoroughly wet the ground under and all around the roots. The rest of the earth can then be filled in, well pounded down, and the whole covered with a mulch of manure. If the weather be dry, the earth around the tree must be well-watered and soaked to the roots twice a week, and the tree will be pretty sure to live.

Evergreens, particularly large ones, are often difficult to make live, unless given the sandy soil they love, and in localities where the soil is of clay it will be a struggle to get them well started. When this is once done, however, they rarely die. Nearly all deciduous trees should be carefully pruned when planting, and the amateur should inform himself upon the best manner of cutting.

Shrubs of all kinds require to be set out as carefully as trees. They make the best effect if planted on the edge of the lawn, along fences, as screens about buildings, or in masses in odd corners. They should be well pruned when set out, excepting rhododendrons, laurel, azaleas and magnolias, which should never be pruned. After the first year, all trimming must be done immediately after the shrub has ceased blossoming, as the flowers for one year grow on the new wood of the year before.

Driving in Central Park early last Spring, I saw men cutting ruthlessly at the syringas, lilacs, deutzias, and other flowering shrubs. I could have wept, and longed to cry "Stop!" The shrubs certainly needed pruning, but it was a short-sighted policy to lose a season's flowers by premature pruning, when by waiting three months the work could be done equally well and with better results.

Standard box and box-edging should always be set out in early spring, as they need a season's growth to enable them to endure the first winter.

Early in April some fine old manure, to which a small quantity of bone-meal and wood-ashes, about a pailful of each to a wheelbarrow of manure, have been added, should be dug into the ground about the roses, shrubs and vines; the reward in increase of growth and quantity of flowers will be great.

The spray machine must be looked over and put in order in earliest spring, and the various insecticides provided in advance.

Hollyhocks must be sprayed with Bordeaux mixture as soon as they are well up, which should be repeated about the 10th of May and again the 1st of June, to prevent the rust, that unsightly disease which covers the leaves, first with red spots and then causes them to shrivel and fall, leaving a bare stalk.

The roses, too, should be sprayed early in April with kerosene emulsion, and about the first of May with slugshot, and again, just before the buds form, with kerosene, as prevention against the creatures that attack them. Gardeners generally say that this is unnecessary and wait until the pests appear, but experience has taught me that in the end it is less labor to keep ahead of the enemy.

The leaves of monkshood have a tendency to turn black from some microbian disease, which will be averted if the plants are sprayed in April, May and June with Bordeaux mixture. A spray of tobacco water will kill the black aphids that sometimes appear on chrysanthemums, and also the red ones that occasionally infest the stems of rudbeckias.

While there are many advantages in autumn planting, better results being obtained when plants need not be disturbed in the spring, and also because all garden work accomplished in the fall is a great relief in the busy spring days, still nearly everything can be planted in the spring if necessary.

Most perennials can be planted in spring. A few, however, such as bleeding-heart, Crown-imperial, peonies and valerian, start so early that they should always be set out in the fall. On the other hand, Japanese anemones, tritomas and montbrètias are plants that must always be set out in the spring, as they must be well established before the first winter. Hybrid perpetual and climbing roses can be set out in the spring, if planted very early before growth begins, and the more tender varieties must always be set out in the spring.

Where the climate is like that of New York, perennials can be planted safely about the 15th of April, and the earlier it is done the less chance there is that they will receive a setback. Success in planting depends much upon attention to details. Care must always be taken to properly prepare the ground, to give the roots plenty of room, to water well at first and not to allow the poor things to suffer for want of food and moisture.

Of the great number of hardy perennials the following are a few of those easiest grown and most satisfactory: Aconitum napellus (monkshood), Agrostemma, Anemone Japonica, Aquilegia (columbine), Bocconia, Boltonia, Coreopsis grandiflora, Delphiniums, Dianthus, Dicentra spectabilis (bleeding-heart), Dictamnus, Funkias, Helianthus multiflorus plenus (double hardy sunflower), Hemerocallis (day lily), Hibiscus, Hollyhocks, Iris, Lobelia (Cardinal flower), Oriental Poppy, Pentstemon, Phlox, Platycodon Mariesi, Scabiosa Caucasica, Spiræas, Tritomas, Veronica, Yuccas.

Of the foregoing the following will be found easy to raise from seed: Columbines, Hollyhocks, Sweet Williams, Platycodon Mariesi, Delphiniums, Coreopsis, Hibiscus, Rockets and Oriental Poppies. Also of the biennials, Foxglove and Campanula (Canterbury Bells). But it is better at first for the amateur to buy the other varieties of plants.

Annuals may be sown from April 20th to May 1st, according to the season. Asters for late blooming may be sown up to the end of May.

In planting, tall plants should be set at the back of the bed or border, with the low-growing ones in front. Catalogues usually give the height, period of blooming and color of flowers, so that, with a little study, even the beginner in gardening cannot go astray. The flower gardener must remember that fine effects can only be produced by masses of color, and that a number of each variety of plants should always be set together. Never put one or two lone plants by themselves, with the rest of their family scattered about singly or in couples.

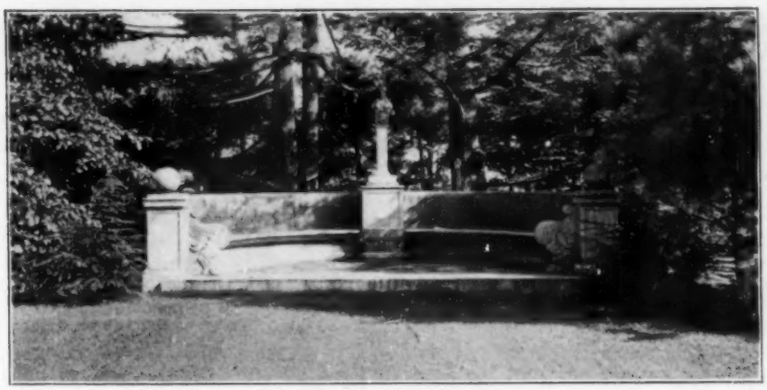
The making of an entirely new garden is a most delightful experience, but like the marriage estate is something not to be undertaken "lightly or unadvisedly." The amateur, who is a beginner in flower gardening, would scarcely be successful in planning, making, and planting a new garden, particularly a formal garden, without experienced advice. After selecting the location and determining

the general conditions and character of the new garden, the place should first be carefully measured, and plotted accurately almost to the inch. Then make a plan for the whole in detail, with the shape of every bed. After this has been done, and the gardener is convinced that as far as can be foreseen it is the most satisfactory arrangement for the ground, and will give him the garden of his dreams, let the actual work begin and let it not be delayed after the frost has left the ground. Rocks (if they are in the wrong place) should be blasted out and stones and stumps removed. The sod should be turned up with a plow, and then carted off and piled in some out-of-the-way place to decompose. It will then be ready to be returned to the garden and made useful as a valuable fertilizer in planting trees, rhododendrons and shrubs, for which it is especially valuable if chopped up and put in the bottom of the hole made to receive the roots. The ground should then be thickly covered with manure, plowed deeply and harrowed thoroughly three or four times; if the garden is not too large it should be spaded over as well. It is then in condition for laying out the beds and walks.

For this work there should be a large quantity of garden cord, a long measuring tape, many pointed stakes, and a wooden mallet. The center of the plot is first marked with a stake, and from this point the other measurements are taken off according to the plan, the outlines of each bed being marked by stakes driven in about every three feet, with cord stretched along between them. Cord must also be stretched to mark the paths; stakes should then be driven to mark the places for trees, which should be the first thing planted. If it is to be a formal garden, pyramidal-shaped evergreens are the best for the purpose.

In preparing the beds, better flowers will be produced for a longer time if, for a bed ten feet long by four feet wide, some bone-meal, leaf-mould (if any can be found) and wood-ashes—a pailful of each—be added to a wheelbarrow of manure, with a sprinkling of lime, and then thoroughly spaded in. If the soil be heavy, add also enough sand to lighten it. This seems a prescription of many ingredients, but it is worth the trouble.

If the garden is in a locality where box will grow, although the expense is considerable, it will be a great addition to edge the beds and paths with box. But great care must be taken to set the little box plants perfectly straight. The beds may then be planted with perennials, annuals, lilies, according to your taste; but remember always to preserve harmony of color and to secure effect by planting a number of each variety together. If the paths are to be of grass, the ground, after being carefully leveled, need only be raked smoothly, the grass seed sown, and the paths rolled. If they are to be graveled, they must be dug out a foot or more in depth, filled in first with broken stone, then a layer of coarse gravel and finally the fine gravel, and all well rolled. All this having been done, the gardener has only to keep all trespassers from the newly sown grass, to water his garden in late afternoon and to possess his soul in peace until, when a month has slowly passed, he will find the beds covered with the sturdy green shoots of the new plants, the box-edging putting forth tender leaves, the grass a velvet carpet, and he can then bid his friends come to see the new garden, and picture to them the future beauties which imagination has already painted upon his mind.



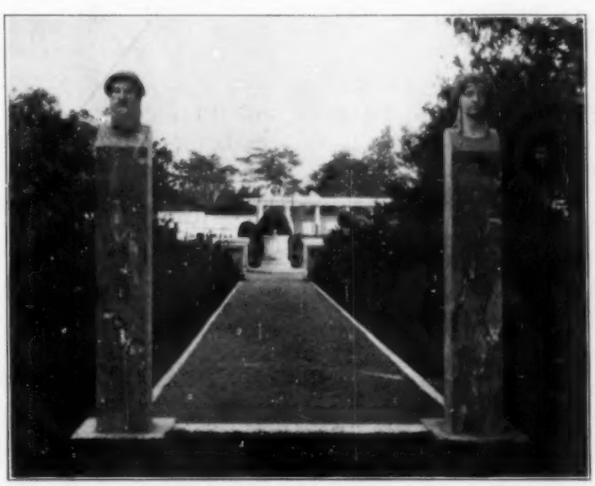
The Exedra on the Bowling Green

THE GARDEN OF "WELD"

UPON THE ESTATE OF CAPTAIN LARZ ANDERSON, AT BROOKLINE, MASS.

DESIGNED BY CHARLES A. PLATT

"A GOOD soil, salubrious and fertile, neither sandy nor clayey, proper for gardens, exempt from inundations and earthquakes, and distant from stagnant waters and falling mountains": these conditions made, in the opinion of an ancient writer, an appropriate situation for a work of architecture. Gardens being, then, always companions to the edifice, the dictum may be applied to these alone when they are so elaborate and formal as to constitute of themselves a work of architecture. Situation, so fundamental in the aspect of all places, is, in the case of gardens, their condition, their distinction and their charm. The choice of a site is the first word of Art asking a first aid of Nature; and when fixed upon, situation firmly besets the thinking architect. Therein must the elemental forms of his imagination take shape, to be afterward given reality, detail, ornament and color. No garden builder, however, can lay claim to have fully provided what his site entirely lacked; and whether it be in the Old World or the New, the impression made by garden artifice is divided in the mind of the beholder with that of the natural environment. How vital to the effect of gardens in Italy is their setting! The spirit of the Villa d'Este, at Tivoli, follows its noble view out over the Campagna as readily as the overgrown alleys and crumbling water courses within. Pliny's garden gave him no more pleasure than did its situation. And earlier yet, the Greeks proved the value of a site in extending the southern wall of the Acropolis to receive their Parthenon.

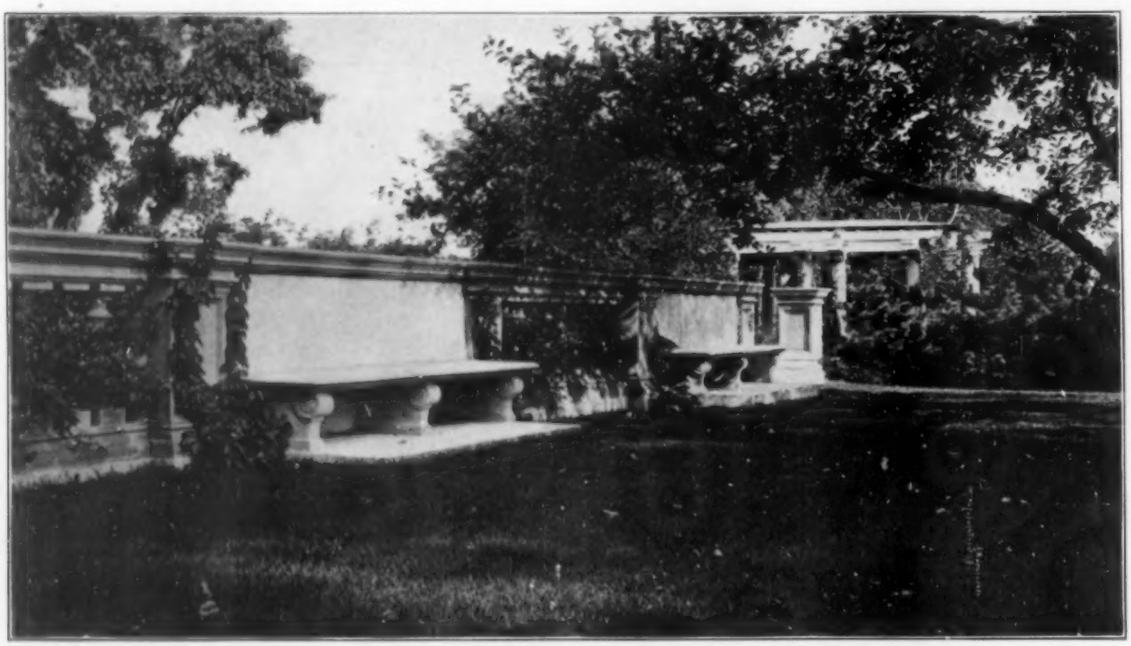


THE PATH THROUGH THE GROVE

It is with an acropolis, indeed, that we may compare the site occupied by the gardens of "Weld," at Brookline, Mass., built for Larz An-

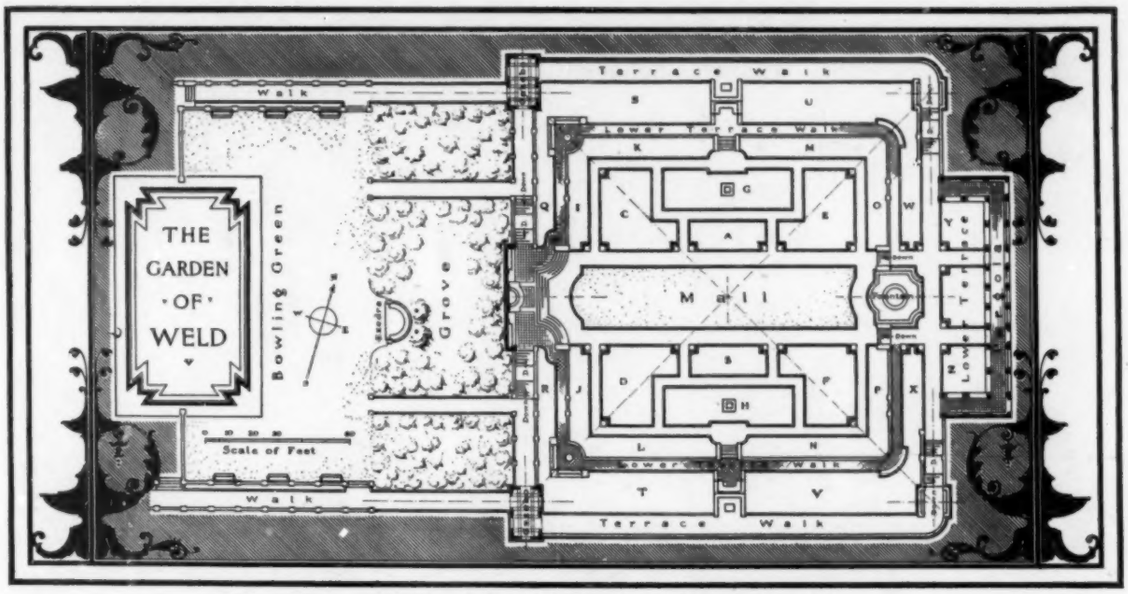
derson, Esq., by Mr. Charles A. Platt. It is the latest completed addition to a distinguished group of, let us say, a dozen gardens which America now possesses and which she can match against the most admired garden-craft of other and older countries. Not a few of these gardens are in the vicinity of Boston, but none are held aloft by New England hills upon so unusual a site as "Weld" enjoys. His fears of possible harm coming to a work of art would surely be allayed if the quaint writer, quoted above, could see this garden, crowning, as it does, a hill that overlooks all neighboring heights and commands verdant hollows where, in shade, run ringing driving roads. To the north are Chestnut Hill and the Newtons, while on the west is the wooded valley of the Charles. At the base of the hill on the east is Jamaica Plain, beyond whose roofs and cupolas Boston Bay lies glittering. The apex of the hill has been so built upon as to appear hollowed out like a basin, composing the garden and supported by stone walls, which throw their balustrades in silhouette against the sky, to the visitor who mounts the winding carriage drive and feels at each step his curiosity grow at the contents of the enclosure above him.

Here, in truth, is a spot "exempt from inundations and earthquakes, and distant from stagnant waters and falling mountains." Here is a garden made as no garden ever was before, hidden from vulgar eyes by nothing but its elevation, unshaded by surrounding trees, unsheltered by neighboring slopes, unwatered but by the hand of man, paying homage to the sky alone. Not the work of many hands is this, nor the result of piecemeal additions nor of the accidents of changing Time. The long probation



A BOUNDARY OF THE BOWLING GREEN

which gardening as an art has served appears not to have entered here. "Weld" is a deliberate creation, rather than an outgrowth; a consummate work started and finished, as it were, in a day. All difficulties of the work have disappeared, nor can they longer be imagined to have halted the hand of the artist who here, apparently unhindered and unvexed with the toil and moil of execution, put all parts into place with the seeming ease of a child who turns his kaleidoscope at play. Problems of getting desired levels, there may have been; of avoiding long vistas over narrow paths by breaking them; of making all parts well proportioned amid a



THE PLAN OF THE GARDEN AND ITS PLANTING

Especially prepared by House and Garden

The planting carried out last season further emphasized the basin shape of the garden already made so by the masonry walls. The low-growing and most ornamental plants were in the parterres bordering upon the central Mall, and wilder growing shrubs covered the banks which slope at the sides from the Lower Terrace Walk to the Upper. The placing of the plants corresponded to a rising tendency of growth, beginning from the walks and leading away from them. In an order corresponding to this direction, and beginning from the center of the garden, the following typical contents of the parterres is given with reference to the above plan:

A and B (from the Mall)
- Sweet Alyssum
- California Privet Hedge (about 16″ high)
- Anemones
- Scarlet Sage
- Sweet William
- Snapdragons, etc.
- Dwarf Box Hedge (also at ends next to C, D, E, F)
- Sweet Alyssum

C, D, E and F (from the Mall)
- Sweet Alyssum
- California Privet Hedge
- Anemones
- Scarlet Sage
- Phlox
- Annual Wall-flower
- Oriental Poppies
- Delphinium
- Various Chinese Asters
- Pentstemon
- Dahlias
- Echinops
- Helenium
- Lychnis Chalcedonica
- Echeveria
- Zinnias
- Japanese Irises, etc.
- California Privet Hedge (Dwarf Box on sides next to A, B, G, H)
- Sweet Alyssum

G and H
- Sweet Alyssum
- Dwarf Box Hedge
- Peonies
- Gladiolus
- Lilies
- Verbena
- African Marigolds
- Lantana Californica
- California Privet Hedge next to Lower Terrace Walk (Dwarf Box at ends next to C, D, E, F)
- Sweet Alyssum

I, J, K, L, M, N, O and P
- Dwarf Box
- Sedum
- Viola cornuta
- Various Anemones
- Various Veronica
- Various Dahlias
- Peonies
- Cactus
- Marigolds
- Delphinium
- German and Spanish Irises
- Asclepias
- Funkia
- Polemonium
- Spiræa filipendula
- Lilium speciosum
- Anthemis
- Achillea
- Dragon's Head
- Various Phlox
- Canterbury Bells
- Aster Novæ Angliæ
- Gaillardia
- Coreopsis
- Aconitum
- Helenium
- Boltonia asteroides
- Boltonia latisquama
- Hollyhocks
- Helianthus multiflorus
- Various Cannas
- Various Spiræa
- Rudbeckia, Golden Glow

Q and R
- Dwarf Box
- Cigar Plant
- Mixed Petunias
- Various Spiræas
- Various Roses
- Philadelphus
- Climbing Roses and large flowering Clematis on wall

S, T, U and V
- Dwarf Box Border
- Silene
- Verbenas
- Honeysuckle
- Sweet William
- Rosa Wichuraiana
- Spiræa arguta
- Aralia pentaphylla
- Standard Honeysuckle
- Crimson Ramblers, etc.
- Retinispora filifera beside bays to walk above

W and X
- Sweet Alyssum
- Begonia Erfordii in W
- Begonia Vesuvius in X
- Sweet Alyssum

Y to Z
- Cigar Plant
- Ageratum
- Heliotrope
- Vinca
- Tuberous-rooted Begonias
- Swainsona galegifolia
- Along paths leading from the gazebos to the house
- Stephanandra flexuosa
- Daphne Cneorum
- Rosa rugosa
- Geraniums, etc.
- Rambler Roses on wall against bowling green

contrast of the somber and the bright, of vivacity and rest; but the quandary has passed, and clear decision has brought the garden as it is, into being.

Let us mount the hill and view it with a closer eye. The carriage drive, ascending, passes the stables, and then the kitchen garden and greenhouses, enclosed by high cement walls. Arriving at the summit, it discloses the house and leads to a porte-cochère on the side farthest removed from the garden. The house was built long be-

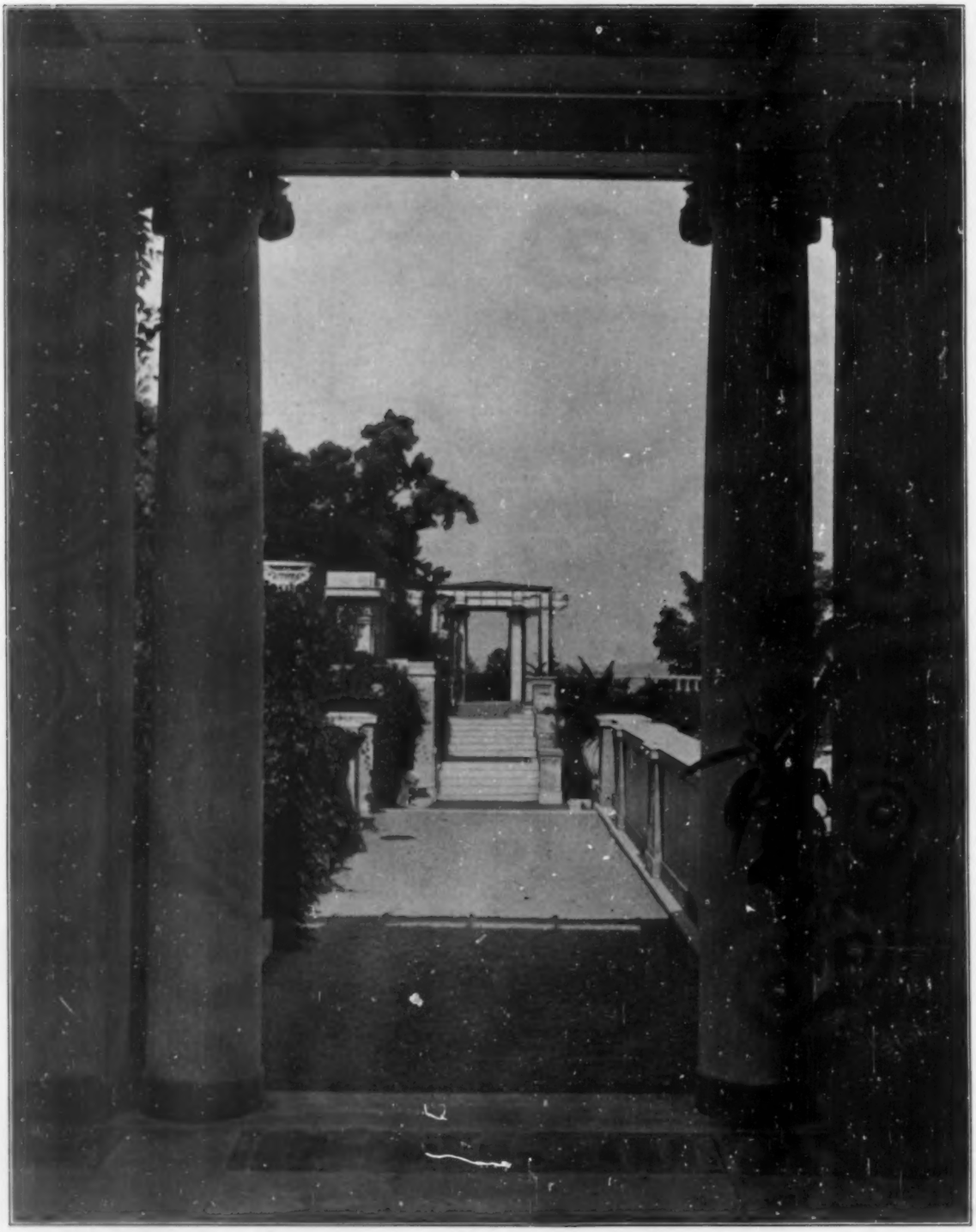
THE GARDEN OF WELD FROM THE GROVE

fore the latter, and it is chiefly distinguished by virtue of its commanding situation. The ground falls steeply away from it in all directions but one, and in that, a short reach of lawn stretches toward another, enclosed, and called the "bowling green." Low stone walls here indicate a vestibule to the richer design beyond, and a few fruit trees scatter the sunlight over an easy and undulating area of turf, which otherwise would be a garish place wherein to rest on the shapely stone seats ranged along the boundary on either side. Beyond is a dense *pinetum*, or grove of conifers, and curving into the edge of it an exedra, equidistant from two trees behind, which gave the hint for its position. On a pedestal dividing the seat stands an ancient Roman terminal figure.

THE DESCENT TO THE GARDEN FROM THE GROVE

From this outdoor apartment, where fancy has been held in check upon subdued arrangements and colors, two walks lead through a grove to the garden beyond. These debouch upon terraces that overlook a realm of surpassing loveliness in the form of a square—of all shapes for gardens the oldest. Outside the walls a summer wind tosses the tops of the few trees; within is a reign of silence in a lap of flowers. The air of a new land plays upon ornaments of stone and marble, arrived age-worn from the service of Old World gardens to give majestic emphasis to the new. Those huge urns at the foot of the terrace steps below us have come from the Ludovisi Garden in the Eternal City, and their mellow color and weather-beaten surfaces mock at the newness of "Weld's" staunch masonry reared to protect them and defy time as they themselves have defied it. Antique *termini* stand sentries to walks, and along the sides of these same footways of gray and finely broken stone, old columns, far-parted from the burdens they were made to bear, hold swinging garlands of vine. Massive flower jars, carved by Latin hands, grace the stepping ascents of balustrades; and there in the center of a parapet is an old Venetian well-curb with an antique iron over-gear, ready to swing a pail into the shaft below, whence a former owner of the hill drew his only supply of water. That owner's name is now the name of the garden.

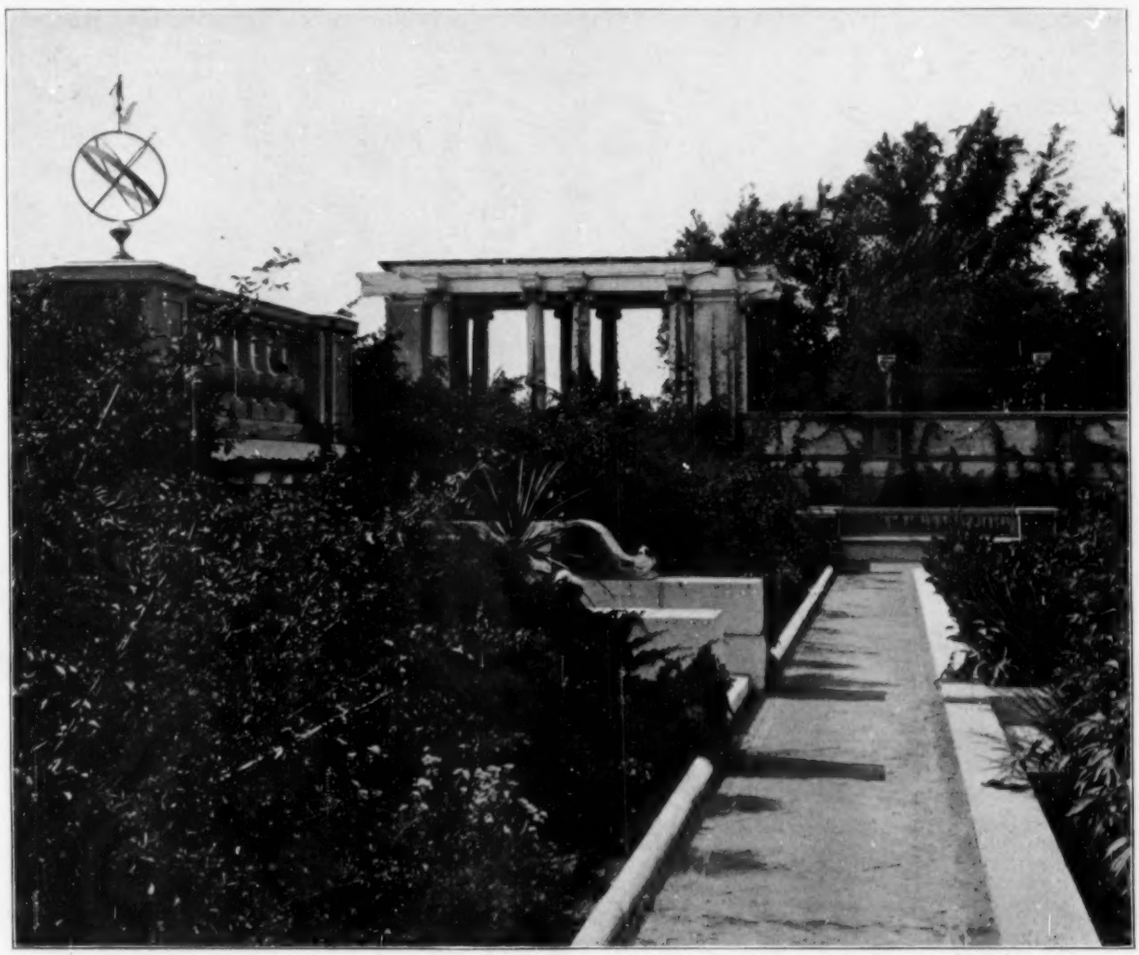
The terraces reached from the grove are terminated at the outer ends by gazebos. If permitted by a supercilious parrot, who lords it from his perch under one of them, we may enter one of these pavilions and, turning a right angle, proceed at the same level as before along a broad, raised terrace, which is both a boundary of the garden and the verge of the hillside. These promenades, recalling the medieval pleasance, proclaim the rare site afar. Persons walking here are the garden's only sign of life from the vale below, while they view a distant panorama with the help of brass arrows, attached to the balustrade and pointing to Minot's, Boston, and



WITHIN A GAZEBO AT THE GARDEN OF WELD

the island lights, Roxbury, Standpipe, President Roads and Bunker Hill Monument.

But nearer at hand than these and screened by the grove from the house, the garden reigns in an isolation supreme. At the end distant from the house the walks make another turn and, after descending flights of steps to a second level, they unite under the pergola.

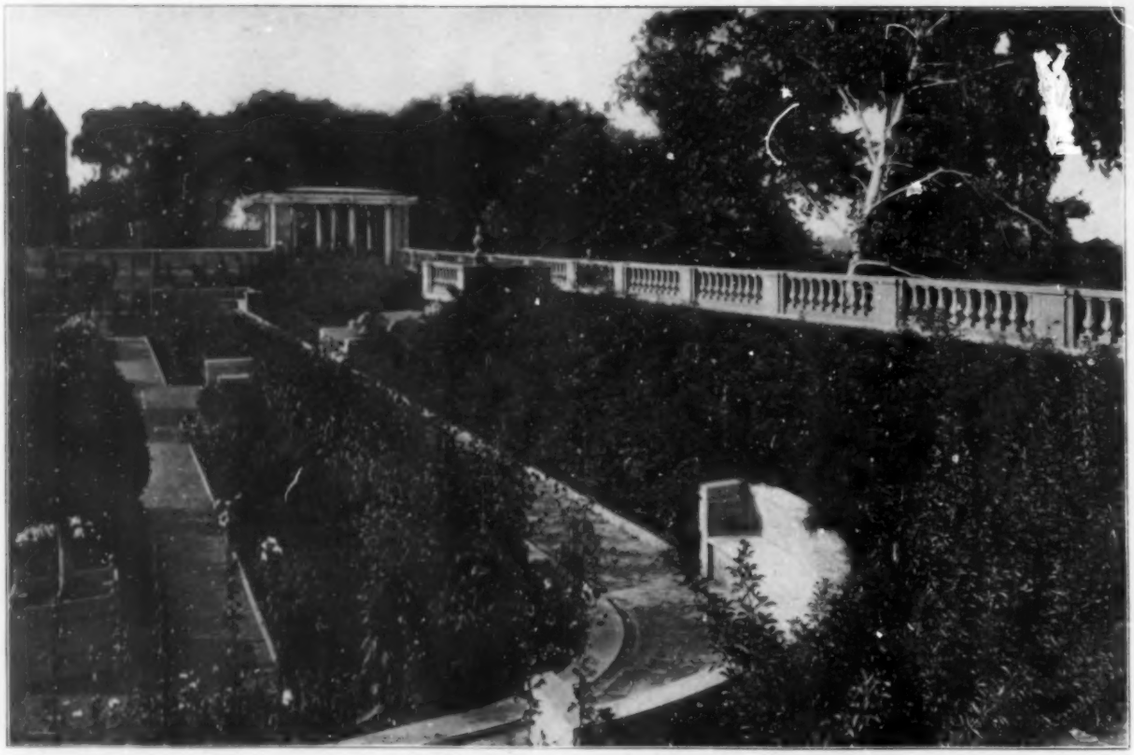


A WALK OF THE LOWER TERRACE

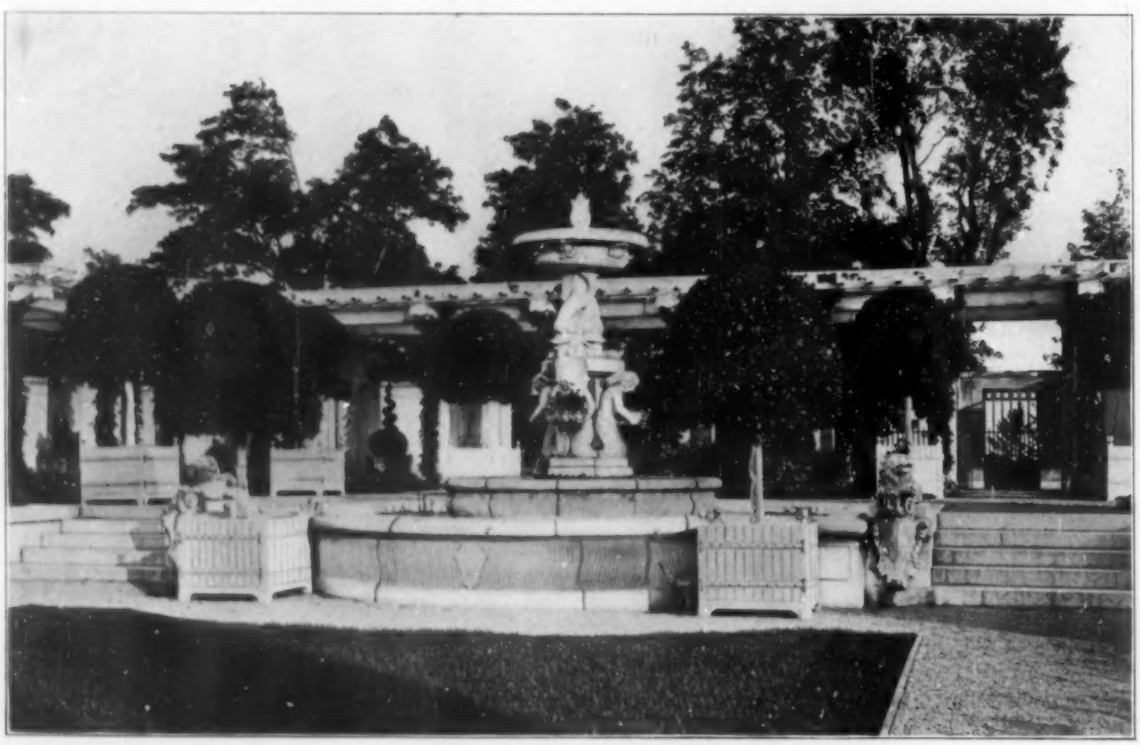
The ornament on the left, in a bay of the upper terrace, is an armillary sphere from an old English garden

Within this the visitor pauses in the shade of vines overhead, and looking across a near-by sea of merry bulbous-rooted begonias, in full flower, he has before him a new view of the garden, the opposite of that seen from the grove. From this point the young conifers over there make a background to the fawn-colored and gray stonework below them withholding their wildness from the polite court of the flowers. The pergola is in the second level or "lower terrace," whose walks encompass the garden as did the first, and divide the sloping, flower-decked banks that make two opposite sides of the dressed enclosure. Three feet lower still lies the main level of the garden where large parterres, richly planted and colored, surround on equal terms that vision of peace—the garden lawn.

It is an Italian garden, if anything in this country ever is or can be Italian, because the design relies for its effect upon architectural parts. Terraces embellish and protect, doing for it what earth banks nor flowers alone could never accomplish. Gazebos, pergola, the long lines of balustrade and parapet,



THE TWO TERRACES OF THE GARDEN



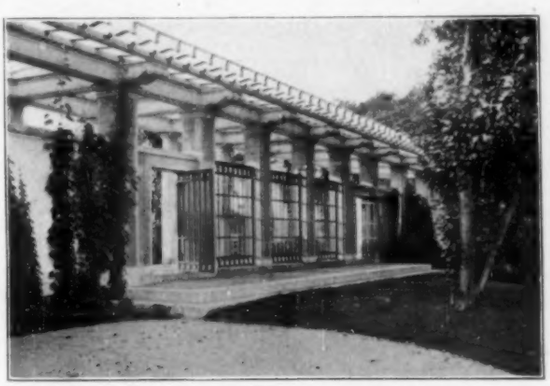
"THE CUPID FOUNTAIN"

stone seats, even the paneling of walls and the very mouldings thereon, all bespeak the Renaissance period, when Italy translated with characteristic refinement the earlier classic forms. The larger structures of the garden also relate to prototypes of that stage of architecture; the wall feature at the end of the "mall" recalls it, while from Florence "The Cupid Fountain," now at the opposite end of the carpet of grass, perfectly assents to a style so nearly akin to its own.

THE PERGOLA FROM WITHIN

Only in the exuberant presence of flowers and the relation of the garden to the buildings of the estate are the traditions of the historic garden of Italy departed from. But "Weld" is a garden only, and its designer had no need to weave an old house into his new fabric or to include in his scheme the entire extent of his client's property. Such questions of broad landscape design as the dismemberment of land, the preservation of long views, the useofwoodland and the study of exposure, the peculiar situation of "Weld" reduced to a minimum. Such a geometric garden is a unit of itself, and being clearly outlined, as it is, it requires no ties to link it with the external landscape. A studied transition from the house is gained and proper approaches to the garden from the lawn. With these, consideration of all else outside the garden area could cease. And now strongly and well built it lies, a completed sum of all those elements that belong to a beauty which age cannot diminish; by day, a smiling harmony of gray and delicate pink stone, silent beside tumultuous flowers; by night, when the electric lights have been turned on under the pergola and elsewhere, a scene of indescribable mystery and charm,—by whatever light, or hour, or season, Art's success and its frank avowal.

E. T.

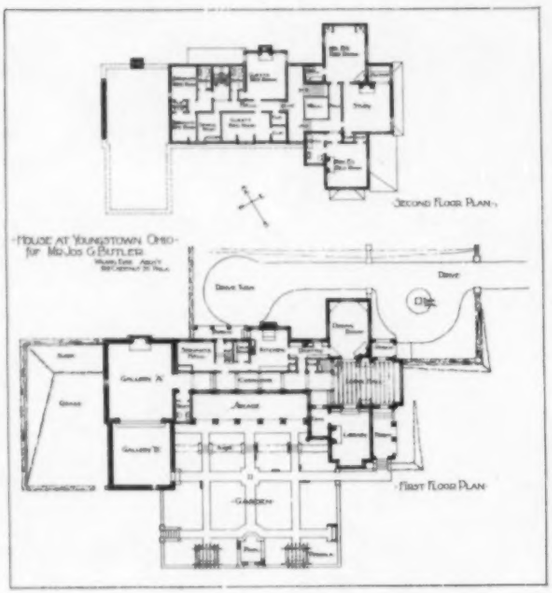


FROM WITHOUT THE PERGOLA

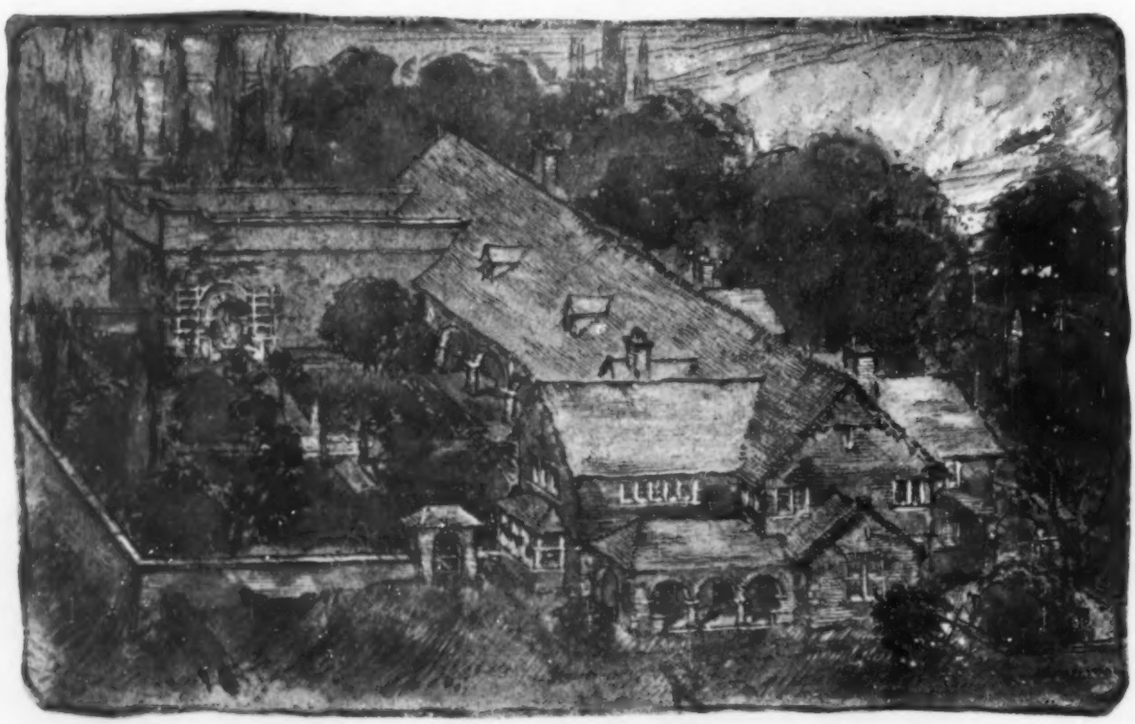
A DESIGN FOR A HOUSE AT YOUNGSTOWN, OHIO

THE WORK OF WILSON EYRE, ARCHITECT

THIS design of picturesque and happily composed parts is intended for a town building-lot of considerable size. On one side the site is already bounded by an avenue of trees; and on the other, its downward slope continues at a considerable angle into the lawns of neighbors. This fall of the ground has given cause for a terrace, upheld by retaining walls, and enclosing a garden of simple geometric design with a tank in its center. A lawn a hundred feet in depth is to remain at the front of the house and an equal space at the rear. The arrangement of double entrance courts, one of which is devoted to the service portion of the house, is particularly ingenious; and the wing containing the art gallery has been made important in the exterior, the flat roof being suited to lighting by means of skylights.



THE PLAN



THE PERSPECTIVE SKETCH

GARDEN ORNAMENTS OF POTTERY

By SAMUEL SWIFT

ITALY'S artistic creative force, in most of its manifestations long since spent, keeps in one of its humbler phases at least a remnant of its old-time power. As the source and inspiration of pottery used in landscape gardening, no other country can approach her; though the best days of the craft are past, the Italian influence, which helped to determine, three centuries ago, the shapes and colors and surfaces of French terra cotta and also of English, is now at work moulding the plastic products of the United States. Clearer proof could not be asked of the inherent reasonableness and beauty of the Italian oil and wine jars that for generations have lorded it over formal gardens. No style could impose itself so exclusively on the taste of even its own people unless it had some vital quality, some form or color intimately connected with its utilitarian function.

To have exerted a tension powerfully felt across the Atlantic, in a country only beginning to demand artistic settings for its outdoor life, is the signal achievement and probably the last important conquest of Italian garden pottery. In a previous article the dependence of American terra cotta makers upon the old and recent jars and bowls and vases of Italy was noted at some length. The domination of these styles in outdoor pottery is rooted in the fact that Italian gardening design was itself the model for that of other nations. It is mere history that from the spread of Rome's authority northward and westward over Europe, to the day when Le Nôtre, having laid out Versailles, went to Italy and came back declaring he had learned nothing, the Latin formal garden has been at least a point of departure for other designers.

ITALIAN DECORATED OIL JAR
From the Glaenzer Garden

The styles of France and of England ultimately differentiated themselves, but the basic influence remained, while here in America, when one speaks of a garden as formal, he usually means that it is Italian. So transalpine landscape architects naturally turned to Italian pottery when they arranged such gardens, and the two have continued in close partnership. Unless the recent importations of Chinese garden ornaments, in pottery or porcelain, should incite an unexpected demand from architects and their clients, there will hardly be a serious disputant of the Italian ware's primacy for some time to come.

If American potters were more fully alive to their opportunities, fewer foreign jars would be needed here. The situation is easily made clear by the experience of a New York landscape architect who within a year has brought in, for his own use, over one hundred wine and oil jars from Italy. These jars are made by hand and they are cheap. In Florence they cost from three to five francs, and they can be landed here at a total cost of from twelve to fourteen dollars apiece, including allowance for breakage. For duplicating such jars a well-known pottery, not far from New York, asked not less than twenty dollars

ITALIAN DECORATED OIL JAR
From the H. D. Gardiner Gallery

Not many of these jars are on sale in this country. The next-best modern Italian jars are those made at large potteries—there are some near Naples and more in other districts — in which much of the finishing, at least, is done by hand. Representative jars of this sort are imported by the Rosary Flower Company, in New York, among others, and are quoted at upwards of twenty dollars.

A step farther away from the simple ideal is taken in decorated jars, whose surface has been painted in strong colors to show foliage, flowers, fruit or fanciful figures, the paint being glazed over to secure permanence. Sometimes these vases have pottery standards, upon which they are set. If the man with the paint brush has exercised due restraint (and self-denial is not easy for him) the effect of such a jar may be highly decorative. Such are the two pictured here, one from the Glaenzer Garden in New York, the other from the art rooms of H. D. Gardiner, of the same city. The decorative pot is less easily fitted into the scheme of a garden than the unadorned terra cotta vessel. In any but a place more or less protected, as a veranda or court, such a jar gives the hint of being too precious,

apiece, in any quantity, a large price for facsimiles of simple originals. Since few American potters work wholly by hand, even in carrying out their own designs, home products have too often the look of being machine-made.

In the hill districts of Italy peasant farmers and vineyard owners produce in some communal kiln ten or a dozen big jars apiece every season, before the olives or grapes are ripe. Clays are abundant and wood suitable for barrels or kegs is scarce. The kilns are fired with trimmings from the vines and other small fuel, and the jars are usually left unglazed. They show, moreover, in contour and texture, the dexterous but not too sophisticated handling they have received. Every one, in fact, has an individuality, which in the large commercial potteries of this country is the last thing to be sought. After their contents have been sold these vessels find their way to dealers in Florence and elsewhere, from whom they are bought with avidity by American and English landscape gardeners. They are unpretentious in form and usually both unglazed and undecorated, the color being that of dull red earth.

AN OLD GARDEN VASE FROM ROME
From the H. D. Gardiner Gallery

too fragile, too ornate for outdoor use.

Besides being employed as finials on gate posts, as wall ornaments and as accents of a design, special uses for jars of simple texture are often discoverable. In a garden near Bernardsville, N. J., that of Mrs. Archibald Alexander, the landscape architect, Mr. Daniel W. Langton, has partially imbedded one of them on a hillside, to receive through a buried pipe, introduced at its base, the water from a near-by fountain. The pot is so placed that the overflow runs down its body, forming a film that flashes back the sunlight. This is but one of the numerous occasional functions that the hardy oil or wine jar of contemporary craftsmanship may fill.

A TERRA COTTA REPRODUCTION OF VENETIAN LIONS

From the Tiffany Studios

These Italian jars, then, have been the main dependence of the designers of formal gardens, aside from the stone ornaments discussed in a previous paper of this series. But they by no means exhaust Italy's resources in pottery for outdoor service. Old pieces of terra cotta are constantly being brought to this country, such as the long-handled specimen from Rome, secured for the H. D. Gardiner galleries. The attenuated shape is stronger than it looks, despite the apparently perilous construction. The spreading of the roots of the handles into long fingers that clasp the body of the vase is worth noting.

Of a consistency like cement, and a gray color that recalls the same substance are three large and very old oil jars found in Southern Italy, now the property of Mr. Stanford White. They are ornamented with encircling bands, and seem to have been partly imbedded in the earth. The full swelling shapes, with the narrow bases, suggest that they were intended to be buried up to the lowest band, which in each example is widened out to form carrying lugs.

The decoration is purely geometrical. In two of the jars the unit of design for the ornamented bands is a diagonal, like the main vein of a chestnut leaf, from whose upper side run vertical lines to the edge of the band, while from the lower side of the diagonal start horizontal lines to meet the verticals of the adjoining space. While the freedom and irregularity of the outline and texture of the jars are noticeable, this bit of decoration is quite inflexible and in several cases the units overlap. It is as though the design had been roughly impressed in the soft clay with a raised mould, instead of being cut out, every line separately, by a hand tool. This detracts from the elasticity of the whole only when closely examined, as its scale is comparatively small. The case is worth citing — perhaps the designer expected his work to be judged only by its general aspect, and thought it a waste of time to draw out these little channels by the laborious one-at-a-time process. Perhaps he deemed it as unnecessary as would the late Anton Mauve to have filled the broadly painted faces of his Dutch shepherds with microscopic detail—at the proper distance, one gets quite enough to define fully the painter's impression.

Another species of Italian garden ornament, found in this country, is the terra cotta cast taken from a stone original. Venetian lions and other figures, besides the ordinary jars, bowls, and basins, are thus

OLD SPANISH GARDEN VASES
Owned by Stanford White, Esq.

transferred from one material to the other, and the results are sometimes worth while, sometimes trivial, depending on the quality of the piece taken as a model and on the care with which the cast is made. Too often, the reproduction is simply a copy instead of a facsimile. The illustration shows one of the better sort. It is done in white terra cotta after a Venetian marble original, and is to be used as a pedestal for a sculptured figure or for some other important ornament. It comes from the Tiffany Studios.

Old Spanish jars are occasionally found in the American market and usually they are glazed. A few manufacturing potteries are at work in Catalonia and at Seville, Valladolid, Valencia, and elsewhere, but so far as their products are known here, they are not particularly distinguished. A consciousness of the machine blights much of the garden and conservatory ware sent over; its green glazes are often opaque and the outlines want freedom.

England, with all its Staffordshire and Devonshire potteries, has done little to develop garden jars. France's preoccupation with fine porcelains and the proneness of French orange growers to use wooden boxes instead of clay pots for their trees, help to explain the neglect of the simple jar or bowl as a home-produced garden adornment. Germany sends nothing of the kind here, nor does any other European nation not already mentioned.

It is now to China that one may hopefully turn—hopefully, because much admirable antique porcelain and pottery suitable for garden use is already here, and known to at least the enlightened few, and because, besides the modern ware based on old patterns, also on the American market in some quantity, there is a store of Chinese vessels to be found in this country, modern, hand-made, durable, single colored, and miraculously cheap, only awaiting discovery by architects and garden makers.

The splendid heritage of old Chinese garden ware has been curiously neglected by American designers. Inherently, is there any reason why a formal garden in this country, if not specifically Italian, should not be decorated with Chinese ware as properly as with Italian jars, if the examples be wisely chosen? See that the Chinese vessel be not too fragile, and that the barrel-shaped garden seat bear a discernible relation in color and form to its proposed surroundings; thus the demands of simple esthetics and of architectural principles are satisfied. Must you have an Oriental garden, with its complex system of bridges and of nicely adjusted stones, its miniature lake; must you provide a setting, historically accurate, for blue and white fish bowls and reticulated jardinières that offer tempting outlines and interesting surfaces to the architect seeking effects? Is not America the land, above all others, in which judicious eclecticism ought to rule?

OLD CHINESE FISH BOWLS
Of the Kang-Hé Period, 1661-1722 *Of the Ming Period, XV Century*
From the Art House of Mr. Thomas B. Clarke

Italian ornaments are beautiful; so are Chinese, and the latter have the charm of freshness, so far as American gardens go. It may be said that the spirit of outdoor decoration in this country does not favor closeness of detail, and that the monochromatic style is preferable. But the best of these old Chinese porcelains and potteries are carefully attuned, as it were, each to a dominating note of color, with which all the components of the chord, or color scheme, are in harmony. At a distance the effect is of one simple hue. As one draws near, the masses begin to separate themselves, and the details come out, but in none of the good specimens is the sonority of the general effect weakened by too many colors, or by fretfulness of decorative pattern.

OLD CHINESE GARDEN SEATS

Of the Ming Period, XV Century *Of the Kea-King Period, 1795-1820*
From the Art House of Mr. Thomas B. Clarke

Moreover, for the purposes of this article, the formal garden, whose adornment is under consideration, is to be taken as any arrangement of outdoor factors resulting in harmony and good balance. It need not be a completely developed example of Italian or French or English design; it will, on the other hand, include the numerous instances around cities like Philadelphia and Boston of small gardens laid out with a heed for vistas and for the best employment of the natural beauties of the site. "House and Garden" has described and illustrated enough of these modest yet personal gardens to make the type familiar, and it is in them that Chinese porcelain or pottery ought to find a special welcome. There is no advocacy here of heterodoxy for its own sake, no thought of foisting an Oriental style of garden adornment upon house and grounds arranged in the grand manner of a Latin nation. But not every garden builder has the privilege of working on a great scale. Oftener than not a style more intimate than monumental is easily preferable. For small country places, for grounds in which a distinctively American freedom is discernible, Chinese porcelains or pottery might often replace Italian ware—the dwelling need not be a pagoda to keep them in countenance.

Chinese garden seats, especially, are useful as well as decorative. The old ones, of course, are best in shape and color, but the modern products are not without attractiveness. Hardly ought one to expect today, however, such quiet potency of design as relics of the Ming period, covering fifteenth and sixteenth century pieces, can show. One may fairly revel in the unity and directness of specimens at the art rooms of Thomas B. Clarke in New York. The keg-shaped garden seat with the peacock as the chief motive of its pierced or reticulated middle section—the architectural rule of basement, principal mass and cap holds good here—is full of significant detail, which subordinates itself to the total effect, and its plain, bluish black ends seem as interesting, almost, as the masterly middle portion. And

OLD PEKIN POTTERY

With green body and yellow splash glaze *With green body and yellow leaf forms*
From the Art House of Mr. Thomas B. Clarke

the color, dominated by a rich, deep, resonant greenish blue, is curiously puissant. The little knobs like rivet heads, called "pearls," help to complete a moving ensemble. After the main impression has been taken in, one notes that the peacocks are of eggplant color, and the large asters quite light in tone. Also, the presence of the "dog-foo" heads in relief is observed. Could not art works of this caliber find a place in an American garden without demoralizing it, provided they could exclude other styles?

JARDINIÈRE AND GARDEN SEAT
XVII Century work; old rice color

A PORCELAIN FISH BOWL
Of the Ming Period; blue and white

From the Art House of Mr. Thomas B. Clarke

These garden seats are meant to be sat upon, though Caucasian folk might find them somewhat lacking in comfort. They have the good qualities of being portable and of a stolid indifference to rain. Their strength is ample. In shape, the usual form is that of a small barrel, closed at the top, but they may take the four-sided design of another example from Mr. Clarke's collection, a piece of white porcelain of the Kea-King period (1795–1820) with an elephant in white relief against a raised blue, shield-shaped, panel. This is a straightforward design, and eloquent withal. The illustration shows the interesting texture of the blue panel, and the virile modeling in relief of the phœnix birds on the upper panel, also the leaf forms around the foot. Beside these, the double garden seat and the jardinière pedestal in old rice color (a dull straw tint), woven like rattan, seems to carry less meaning, but it has a quiet poise that counts. Inside the seat, and in its plant holder, have been placed tin cylinders in which shrubs may be rooted. The combined height of these two is 24 inches. The first garden seat is 14 inches tall and 11½ in diameter.

Deep bowls, once used for taming gold fish, make capital pots for plants, to which purpose, indeed, they are now turned in China itself, European glass bowls being employed for the fish. The two Ming bowls shown here are of good size and thick walls, one being 19 inches high and of 22 inches diameter and the other 15 inches deep and 28 inches across. The decorations, in blue, of squirming fish or of dragons, moving among water plants, are realistic and well composed, having the boldness and masculinity of style that marked the vigorous Ming epoch. Smaller and more limited in application is a hexagonal blue and white bowl of the Kang-He period (1661–1722), with landscape and legendary figures as decorations.

MODERN BLUE AND WHITE CHINESE PORCELAIN BOWL
From the Art Rooms of Long Sang Ti

Old Chinese pottery has also a claim on the attention of garden de-

signers, as well as porcelain. The four-sided green jar shown here, with its yellow splashes and its plum-colored floral decoration in relief, is a modest example, while a striking specimen is the yellow bowl that seems to have anticipated the *Art Nouveau* of today. In shape, it is a free version of a column capital, the yellow leaf forms being used to bold decorative purpose. In comparing it with work of the *Art Nouveau* manner, note that under all the turbulence of shape there is a structural principle apparent, and that, unlike certain extreme phases of the experimental style mentioned, this sixteenth century Pekin bowl has coherence and significance, despite its florid character. This unusual piece is 13 inches tall by 20 in diameter.

These old Chinese products possess a dignity and power not at the beck and call of contemporary craftsmen. Little that is new is attempted nowadays in China, potters being content to copy and modify antique patterns. Look, for instance, at the large garden seat from the art rooms of Y. Fujita & Co., in New York, with its ground of robin's egg blue, its handsome dragon, ravishing the peonies, and its bountiful supply of small subordinate factors. This is an excellent specimen of recent Chinese garden ware, in porcelain, but it lacks, even in the illustration, the rugged force, the close knit unity of the older pieces. In China, as elsewhere, the arts have all suffered from a modern refinement of means, a subdivision of effects too subtle for any but the rare masters—such a painter as Whistler, for instance—to make full use of.

MODERN CHINESE GARDEN SEAT OF PORCELAIN
From the Art Rooms of Y. Fujita & Co.

MODERN CHINESE BOWL FOR PLANTS WITH "DOG-FOO" PEDESTAL
From the Art Rooms of Y. Fujita & Co.

The other side of the comparison must take into account the great difference in price. This Ta-Kwong garden seat, dating back not more than two generations, is obtainable for thirty-five dollars, while the antique ones may cost ten or twelve times that sum. To continue a rapid glance at recent Chinese garden ornaments, a "dog-foo" or "sky-lion" pedestal, holding a large, separate bowl for plants, is purchasable for seventy-five dollars. The combined height is 37 inches.

Far less worthy than these is a rough, showy pottery found only in the cheap Chinese shops, coarse in style and without distinction of any good sort. Garden seats of this ware, which come in straw colors and

greens, sell as low as six dollars, but would be expensive at any price. The Nanking porcelain garden seats, which fetch about sixty dollars, are much better worth the money. Nanking, in fact, was once a famous depot for this ware, and boasted a porcelain tower, built in the fifteenth century, that stood until destroyed fifty years ago.

Modern blue and white porcelain bowls cost from ninety to one hundred and fifty or two hundred dollars, and, like the best Chinese ware, are said to be proof against the American climate. The specimen from the art rooms of Long Sang Ti, in New York, has a capital decorative motive, a male and a female dragon being about to devour some peonies, which in China are symbols of richness. The border at the top is a conventionalized version of clouds. Much of this ware now comes from Canton.

MODERN CHINESE JARDINIÈRE WITH FIGURES IN RELIEF

From the Tyndale & Mitchell Collection

Harking back for a moment to the older pieces, it is worth noting that Corean pottery of the seventeenth century, in splash brown glaze, is to be had reasonably. At the Fujita art rooms the specimen illustrated herewith is quoted at sixty-five dollars. This is surely of garden stature, physically and artistically.

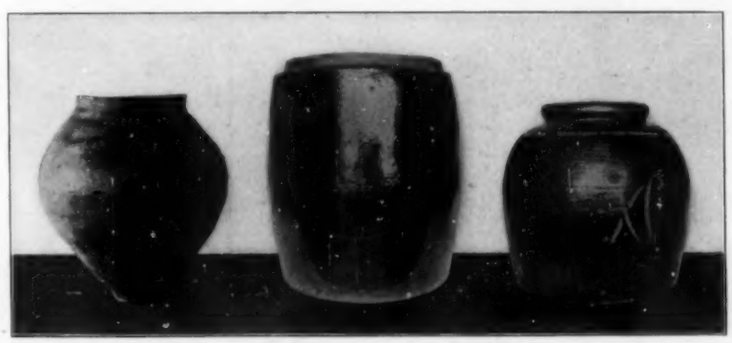
Leaving the recognized varieties of Chinese garden pottery, the designer seeking for novel and effective jars and bowls of Oriental make will find them in the Chinese quarter of nearly any large American city. He will seek in vain for them on the front shelves full of ordinary cheap ornamented ware manufactured for a guileless and uninformed Caucasian public. Probably the intelligent Chinaman in charge of the shop will try to sell him a teacup. By close questioning and personal search, the buyer may come upon the shop's storeroom, where, out of dirty surroundings, he may rescue a bowl of heavy pottery, used for bringing preserved oranges or fish or pickles to this country from China. Grocery and provision shops offer the best chance for pieces large enough for garden ornaments.

No encouragement may be expected from the puzzled shopmen, who look with mild pity and often scarcely disguised amusement upon the American buyer who wants a jar of jellied fruit not for its contents but for the vessel itself. And let not the searcher be dissuaded by an unpromising exterior. The writer spied in a Chinese grocery in Pell street, New York, a jar like the smaller of the two illustrated here; it was in the window, and was half full of some Oriental food product not inviting to American eyes or nostrils. The jar was covered with a thick coat of white paint, and a rattan basket-work holder was fastened around it, with two heavy handles. Persistent queries impelled a Chinaman to lead the way through a long passage to a stuffy back room, in which raw meat, boxes and barrels, dusty rubbish, a litter of kittens, a plentiful family of spiders and sundry vessels of large size were at once conspicuous. Here were found, among others, the two heavy jars shown in the illustrations.

The smaller one, with the thick rim, was full of strong waters, whose odor clung to the hard glazed interior until after many subsequent washings. The original contents,

preserved fruit, had deposited brown ridges on the neck, and the paint had been rubbed off in one or two spots, revealing a coarse glazed surface of brownish gray with a suggestion of green. The large barrel-shaped jar had been a flour receptacle in the shop, but its glossy brown surface was plainly seen. Several of these jars were cracked, but the one bought was sound throughout, as its vibratory answer to tappings declared. For the large one, the Chinese grocer asked two dollars, and for the smaller, fifty cents. The former sum finally secured both. Ordinary scrubbing brought the large pot into fit condition for indoors, but the smaller one needed many soakings and a drastic cleaning with varnish removers to clear its surface of paint.

The smaller jar is about 12 inches high by nearly 12 inches in diameter. The collar is some 7 inches in diameter, and the clay wall is over a half inch thick. The shape is a trifle squat, perhaps, but the personal touch of the potter is constantly evident—in the irregularites of an unstudied outline, in small imperfections of the surface, under the glaze, and in a seam that nearly throttles the neck. Horizontal marking, which may have been produced by the pressure of a wicker holder against the clay before it had dried, and vertical marking on the neck, offer the sole decoration, and these are doubtless accidental. The large brown jar has a horseshoe-shaped mark incised on one side, concave to the top, and there is a chamfered edge, made to receive a lid. This larger vessel is almost 19 inches tall, with a diameter of 16 inches, and a width at the top of 12. Either would serve for plants in a garden, or for purely decorative use. They came from Canton.

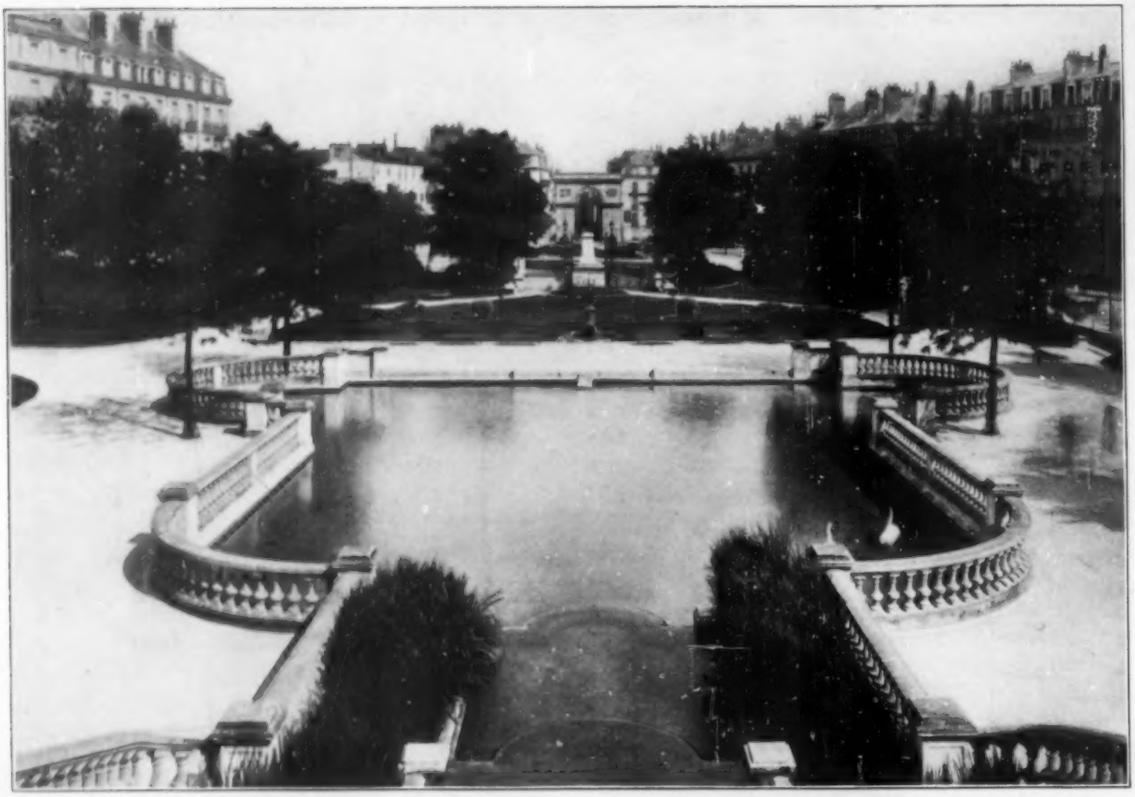


MODERN PRESERVE JAR
From Chinese Grocery Shop

OLD COREAN JAR
From the Art Rooms of Y. Fujita & Co.

MODERN PROVISION JUG
From Chinese Grocery Shop

THE PLACE DARCY, named after an engineer who constructed its two reservoirs and public fountains, is one of the most attractive parts of the city of Dijon, and bears an interesting relation to the street plan. The grounds, which are also called the *Promenade du Château d'Eau*, are the shape of a trapezoid, and the monumental arrangement of basins and stairways is directly on the axis of an important street named the *Rue de la Liberté*. The archway of the *Porte Guillaume* marks the end of the street where it reaches the square, and on either side of the latter the thoroughfare diverges and continues in front of solid blocks of high-class dwellings and shops. In the midst of grass plots between the *Porte* and the iron gateway to the park is a shaft surmounted by a bronze statue of Rude by the sculptor, Tournois. By reference to the illustration on page 124, it will be noticed that this work of art marks the vista from the park into the city, and the case is not altogether without suggestion as to the placing of similar civic ornaments in the cities of America.



THE TREATMENT OF A CITY SQUARE IN FRANCE

THE PLACE DARCY AT DIJON

(*See page 123*)

THE GARDENS OF THE VILLA CORSINI

AT CASTELLO, NEAR FLORENCE, ITALY

By B. C. JENNINGS-BRAMLY

THE beautiful villa at Castello, now the property of Prince Corsini, was originally built for one of the Strozzi family. The plan of the house, the style of the courtyard in its original proportions, and some of the old stone windows on the ground floor, all prove that it was built in the fifteenth century. As far back as 1460 it is known to have belonged to the Rinieri, when it was called the *Lepre dei Rinieri*. This odd name of *Lepre* (hare) was also that of the family, one of whom met with a tragic end in 1538, when he and several other Florentine citizens were beheaded as rebels under Cosimo, First Grand Duke of Tuscany. The villa passed through many hands until it was bought in 1618 by Cosimo II. dei Medici, from a Marchesa Malaspina. Being close to the two royal villas of Petraia and Castello, it was bought with the intention of adding to the restricted accommodation of these two palaces at times when the whole court migrated there.

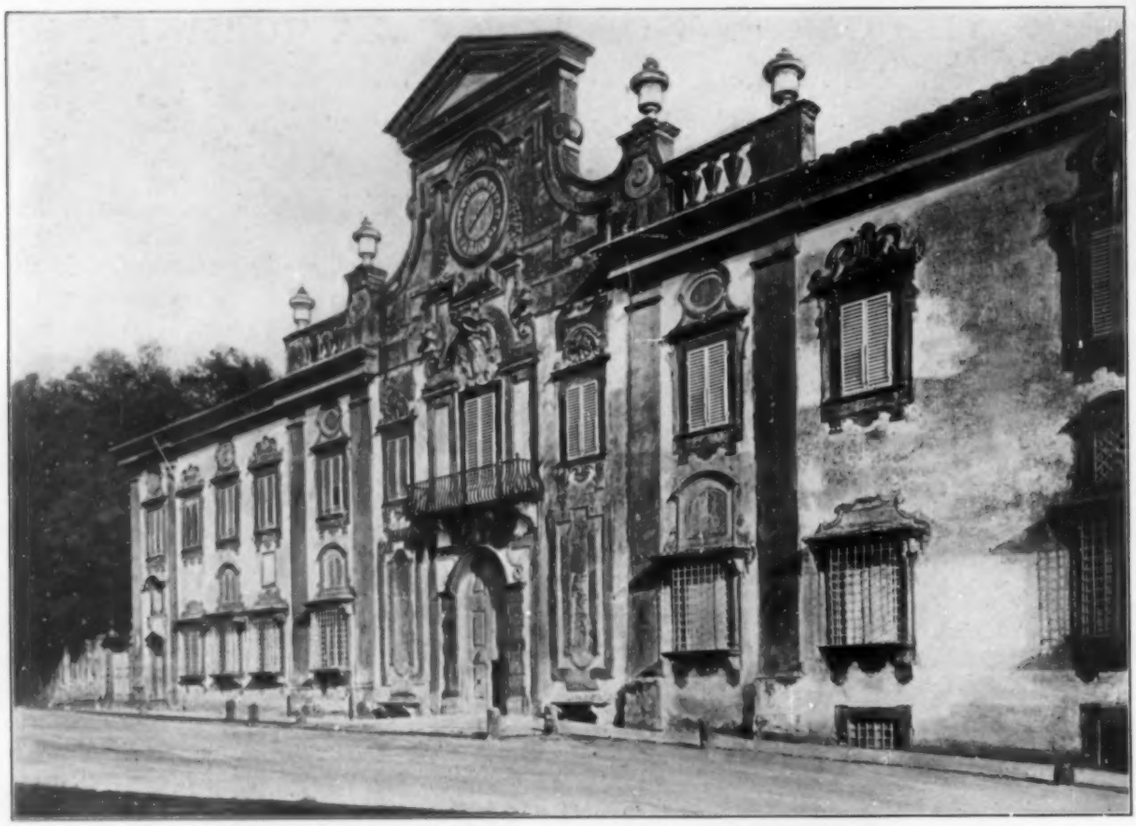
THE ENTRANCE FROM THE PUBLIC ROAD

It remained in possession of the Medici only thirty-two years. In 1650 it was bought by Piero Cervieri, who in his turn sold it to the Jesuits in 1665. The order parted with it in 1672 to the Lanfredini, who increased the estate by buying adjoining land from the Medici, and eventually in 1698 sold it to the Corsini, in whose possession it has remained ever since.

Until it became the property of this family the house consisted of the *cortile* or courtyard, and the buildings to the north, which face the ilex wood. In shape the *cortile* remains what it was, a quadrangle with an open cloister running round three of its sides, but the light Ionic columns that once supported it have been replaced by heavy pilasters built in brick and faced, like the rest of the house, with a coat of plaster. A terrace, possibly roofed over, ran around the three open sides of the *cortile* on the first floor. This terrace is now incorporated in the house and forms the passage connecting the old part with the new.

The ilex wood and the *vivajo* or large water reservoir existed before the Corsini bought the villa, for Vasari, in his life of Tribolo, mentions a statue of a river god pouring water here into a stone basin ornamented with lions' heads. The statue and basin exist, but are no longer together. Vasari also mentions a fountain with another statue by Tribolo which from his description must have been very similar to the celebrated "Mannikin" at Brussels. Of this no trace remains.

In 1698, when bought by the Corsini, the villa was not only enlarged but gen-



THE PRINCIPAL FAÇADE OF THE VILLA CORSINI

erally altered in appearance, to suit the taste of the period. In all probability the architect employed was the same Ferri who designed the left wing and the front, facing the river, of the Palazzo Corsini on the Lungarno in Florence.

At Castello the façade was altered to what it now is, and the great hall, the staircase leading from the *cortile* and the rooms above were added, forming what is now the south wing of the house. The gardens also were laid out at this time and the steps and fountain in the ilex wood made their appearance soon after.

In the house, the proportions of the hall are so peculiar that they require excusing. Sixty-four feet long, it is only 27 feet wide and 40 feet high. It seems that the wife of Marchese Filippo Corsini (he who bought the villa and for whom Ferri designed the alterations) was so extraordinarily stout, although barely thirty years old, that everything was sacrificed to the one object of mak-

WITHIN THE CORTILE

THE VILLA FROM THE ILEX AVENUE

A CORNER SHELTERED BY THE LEMON HOUSE

ing the room as cool as possible. It has only one narrow outside wall, the one that looks over the garden to the south, and every possible contrivance of windows opening into passages above and of ventilators in the floor were resorted to in order to attain this object and certainly with success. There is still in the house a portrait of this Marchesa Corsini painted when she was thirty-six, which confirms the tradition of her enormous size. On the ceiling of this hall, Gherardini, the well-known artist, painted the arms of the family. The shield is supported and surrounded by robust, eighteenth century angels and cherubs; some blowing trumpets, others struggling with heavy draperies, all working very hard and showing a considerable amount of pink arm and leg. In 1780 the Roman painter Conestabili decorated the walls of the same hall with views, more or less fanciful, of ruins in the neighborhood of Rome. In the same year some of the rooms were refurnished, and at the beginning of the

THE FOUNTAIN IN THE WOOD AT THE VILLA CORSINI

last century one, on the ground floor of the old part of the house, was turned into a theatre, which still exists.

The road that passes the front of the villa is public, but the architect who planned the façade has succeeded in making a good approach by throwing back the low wall of the *podere* opposite and placing two pilasters where the road to Quinto commences, just facing the front door of the villa. The road that runs past the house from south to north leads to the larger of the two royal villas, that of "Petraia," some fifteen hundred yards higher up the hill.

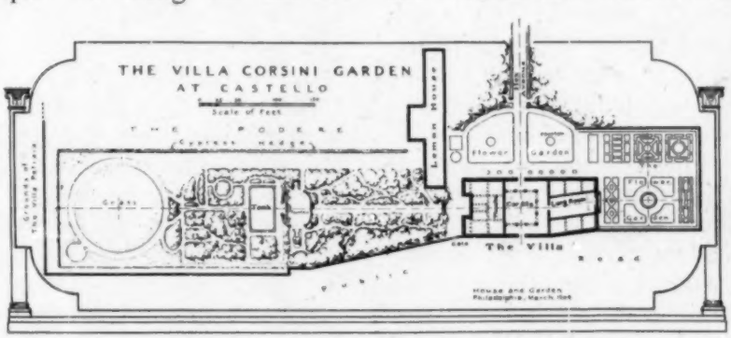
In the *cortile* there are two great gates, opposite each other, one opening on the road, the other on to the garden and a broad carriage drive which, after passing between lemon trees and flower beds, runs through a dense avenue of ilexes, which meet overhead, and reaches the stable 225 yards further on.

The flower garden on this, the east, side extends as far as the commencement of the ilex avenue. From this point a low ornamental wall curves on each side towards the house, and built into it are stone seats. Pedestals carrying stone tazzas rise from the wall on each side of the seats, and in the center of each semicircle stands a stone goddess, her divine features worn by the sun and rain of nearly two centuries, still posing with affected grace over fountains and lemon trees.

To the north, the garden does not extend beyond the line of the house. A wall separates it from the *podere*. Beyond and against this wall runs a long lemon house, empty in summer, for the huge pots are then carried out and placed on stone pedestals some ten feet apart all along the line of flower beds. Gardenias and jasmine in pots grow to a large size, but these are also put in the house in winter. In September rows upon rows of chrysanthemums in pots are being prepared for the autumn, the bulbs are already planted in trays and pots, ready to be put under glass later on. The gardener of Villa Corsini has given special attention to the culture of ornamental cabbages. These are planted out in September, and, as young plants, have nothing peculiar to recommend them; but by the winter the leaves have acquired all sorts of delicate shades of pink, violet, gray, blue and pale green, and have curled themselves into all sorts of fanciful shapes. They are very useful as decoration in a town house, for they last well.

The flower garden runs around two sides of the villa, upon the east and the south. Some old vines of white grapes run along the length of the eastern façade, between the first and second-storey windows, hanging their bunches out of reach of either. Besides the vines, white roses, mimosa, wistaria and other plants and creepers cover the walls. Oleanders of every shade, from white to pink, from pink to dark purply red, grow in the beds or in pots placed along the walls. The flowers are at their best in spring and early summer, for the great heat of August burns up everything. However much the garden is watered, by evening the leaves are drooping and the flowers faded.

But the peculiar feature of the Villa Corsini is its ilex wood to the north of the house. The contrast on a hot summer's day between the burning, glaring sunlight of the garden and the somber shade of the wood is delightful. As soon as you have stepped into it you seem to live in some garden once painted by Watteau and peopled by him with pretty playful groups of men and women who had no more serious business in life than that of looking graceful and smiling sweetly at each other. The dark shade of the ilexes, the somber green of the ivy, the gray stone of the low, wide

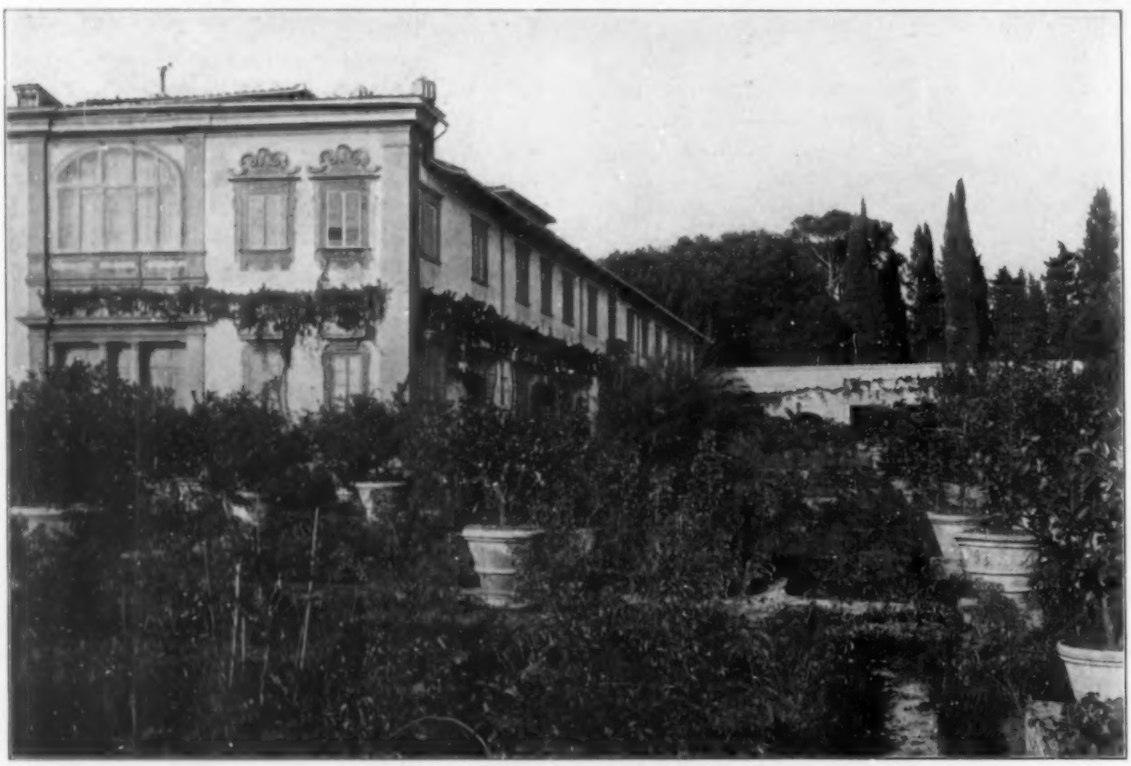


THE PLAN OF THE VILLA AND GROUNDS
Especially measured and drawn for House and Garden

steps that lead here and there from terrace to terrace, the stone seats, the balustrades, the winding paths leading back to where they came from, just long enough to give two playful lovers time for a light-hearted declaration—all these things are there, but the pretty ladies and attentive youths have vanished, and the silent wood seems to be listening for the echo of laughter heard long ago. Now, the only sound that breaks the silence of the hot summer day is the soothing trickle of the water as it runs into the fountain and, overcement, its edge covered with rock-work grown over with ivy and periwinkles.

Further on we come upon the missing River God perched desolate in a *rocaille* niche against a bit of wall, all that remains of the first enclosure before the Lanfredini enlarged the property. The statue faces the central path, twenty feet from the *vivajo*.

Behind the wall there is a circular grass plot surrounded by small horse-chestnuts, then bushes, a row of tall cypresses, and lastly the wall that separates the grounds



IN THE MIDST OF THE FLOWER GARDENS

flowing, drips into the basin below through the fringe of maidenhair fern growing on its rim. The fountain is backed by a stone ornament, carved in fanciful flourishes and curves, surmounted by a coronet, below which a horse's head and neck stretch out over the fountain, and it is from the mouth of the horse that the water flows.

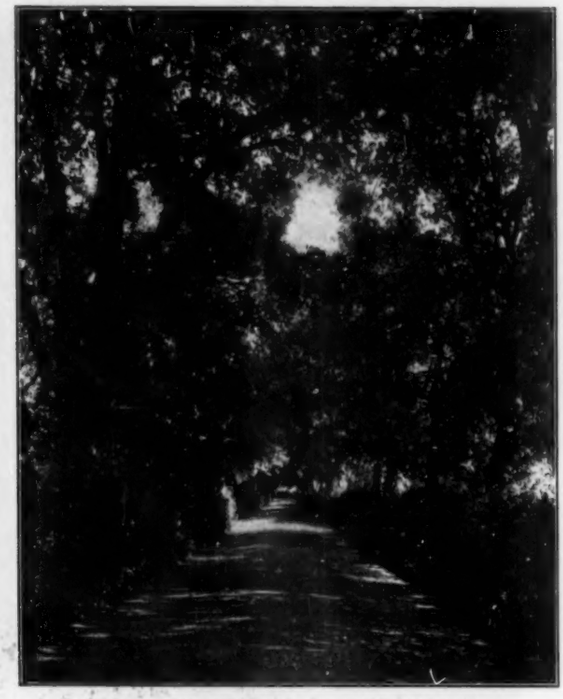
A flight of five low steps lead up on each side to the higher level above the fountain and to the *vivajo* mentioned by Vasari. No longer adorned by Tribolo's River God, it is merely a square tank built of stone and

of the Villa Corsini from those of Petraia.

Of the history of the villa, that portion most likely to interest American and English readers relates to the period during which it was inhabited by Robert Dudley, son of Elizabeth's favorite, the Earl of Leicester. Born in 1573, he left England in 1605, never to return, disgusted by the injustice of a decision of the Star Chamber pronouncing him illegitimate.

The Villa of Castello must have been lent to him for life sometime after 1620, for in 1618 he was still at Pisa. Despite the

THE RIVER GOD BY TRIBOLO



THE MAIN AVENUE OF THE WOOD

favor shown him by the court of Tuscany, his life was one of disappointment. The title of Duke of Northumberland, granted him in 1620 by the Emperor Ferdinand II., can scarcely have compensated him for the slur cast upon him by an English court. His domestic troubles, too, were heavy, although his marriage with Elizabeth Southwell seems to have been a happy one. In 1638 he lost his eldest son, of whom he speaks with great affection, contrasting him with his second son, Don Carlo, who gave him nothing but trouble. The climax was reached when the latter broke into the villa and stole three hundred ducats' worth of silver plate. One of Dudley's letters, preserved in the Medicean archives, thus describes the theft:

"I have received your excellency's letter in answer to mine concerning Don Carlo. Not having heard anything of him for some time, many hoped he was doing better, but this very silence made me fear the worst, and when I went to mass last Sunday, having at that time but one servant in the house to go with me, I left express orders with the old woman who remained behind to lock all the doors, so that he could not have got in without employing a petard. But now I find this woman left all open on purpose that he might come in; and he was hidden in a ditch close by and was told as soon as I had started for Boldrone to hear mass, it being Sunday. I consider the worst part of his offence is that he should have committed this robbery in a palace of his highness."

Other letters follow and through them we can trace Don Carlo's stormy career. In a letter of the latter to his brother Ambrogio, he says, "Tell him (their father) that to treat his sons in Italy as the English treat theirs is to ruin them." He signs himself Don Carlo, Conte di Varuiche, in which title it is difficult to recognize that of Earl of Warwick, but so it was.

In 1649 Robert Dudley, Duke of Northumberland died and the villa returned to the possession of the Medici, who sold it the year after. We know that forty-eight years later the Corsini bought it.

Pages might be filled with the long line of their illustrious names. As one of the great Florentine families, who in olden time were among the chief upholders of the Republic, in modern times the staunchest supporters of the Royal House of Savoy, their history belongs to that of Italy and can be read in many of its most interesting pages.

THE NEW CENTRAL DOORWAY OF ST. BARTHOLOMEW'S

Daniel C. French and Andrew O'Connor, Sculptors

THE NEW ENTRANCES OF ST. BARTHOLOMEW'S CHURCH

MADISON AVENUE, NEW YORK CITY

SELDOM have the kindred arts of sculpture and architecture been more happily mated than in the recently completed portal of St. Bartholomew's Church in New York. Though the general scheme of the entrances, as seen in the finished work, was in reality an afterthought, the whole harmonizes almost as though the plan had been conceived in its proper order, and the total effect is undeniably impressive.

The starting point was the decision to honor the memory of the late Cornelius Vanderbilt by a gift from his widow and children of three pairs of bronze doors. Four sculptors were commissioned to do these, and soon afterward came the order for carved high reliefs in the tympanum above each doorway. As the doors progressed it was made clear that they would quite outshine their portals, and, indeed, that the whole façade of the church, a Romanesque building in brown hewn stone, decorated with a course of alternating red and white blocks around the openings, would present an incongruous aspect when the sculptors' work was applied to it. With these conditions facing them, Messrs. McKim, Mead & White, to whom the task was entrusted, devised the comprehensive and impressive ensemble shown in the illustration on the next page. A screen, or outer wall, 28 feet high and extending the whole width of the church on Madison Avenue (75 feet) was added; the three entrances were connected by a colonnade, with recessed panels and twenty-four columns; the arches were increased in depth and provided with ornamented archivolts; a small frieze panel, carved in relief, was placed on the lintel, over each pair of doors; and most important of all, perhaps, two large frieze panels, forming the entablatures of the columns, were provided, to connect the principal archivolt with its subordinates.

This necessitated slight modifications of the sculptors' designs. For example, the lintels over the doors were all increased in height, especially those on the narrower doors, in order to get a better proportion between the doors and the tympanums, and also to strengthen the appearance of the lintel itself. The narrower doors are still taller than the central ones, though less than at first planned. Their dimensions are 11 feet 3 inches high by 6 feet wide. The central pair of doors is 11 feet high and 8 feet 4 inches wide.

In carrying out this scheme, the French Romanesque style has been used, and the church porch of St.-Gilles, in Southern France, has been taken as a basis. The adaptation is richer, with an extra column in each main group, but the idea is essentially the same. A resemblance is also in evidence to St. Trophime, at Arles, but the other is more direct.

The materials used are Cippolino marble (bluish white), for the columns; Numidian marble, stained a sort of mauve, for the wainscoting of the recessed panels; Alps greenstone for the panels themselves, and limestone for the archivolts. The frieze panels and the tympanums are in white marble. Nearly all of the stone has been stained in some degree, to bring the colors into closer relationship. The several sets of doors have resisted, thus far, the efforts of founders to make their color a uniform green. The natural tendency in New York is for bronze to go black, as the Trinity Church doors prove. In the effort to produce a patina of rich dull green, the bronze workers have made the middle doors too light, and all of them show traces of a residuum of greenish gray powder in the deep parts, which contrasts oddly with the dark surfaces, in high relief, of the recalcitrant metal—in effect, it "turns the modeling inside out," to use a sculptor's term. But time will doubtless tone and mellow these panels.

The next step toward embellishment will be large figures for four of the niches be-

THE SOUTH DOOR

Philip Martiny, Sculptor

THE NORTH DOOR

Herbert Adams, Sculptor

THE NEW SERIES OF ENTRANCES TO ST. BARTHOLOMEW'S — *McKim, Mead & White, Architects*

tween the columns, the other two spaces being occupied by windows. There is some further hope that the entire façade of the church may be rebuilt. The tower at the corner has already been reduced in height, and more is to be taken from it. As one of the most conspicuous of the richer New York parishes, decorative progress at St. Bartholomew's is normally to be expected.

Following the American custom of subdividing important sculptural or wall painting commissions (a practice that usually defeats the highest results when works by several hands are placed in one field of vision), the St. Bartholomew's porch sculptures were given out to four men. Daniel C. French, in collaboration with Andrew O'Connor, produced the large central doors, the central tympanum and lintel, and the two large friezes. Philip Martiny designed the north doors, lintel and tympanum, and Herbert Adams, the corresponding south entrance decorations.

In view of the excellent general effect, it would be hypercritical to insist here upon the slight differences of style to be noted between the several entrances. If this were primarily representative sculpture, it might be said that none of the men had

DETAIL OF THE CENTRAL DOORS

Cast in bronze by The John Williams Bronze Foundry

allowed his individuality full play. Each was conscious of the others in all that he did. It was not only the regulation of scale and the enforcing of a selected design, but subordination of the personal idiom to a common note of expression that weighed upon the sculptors. If the casual observer were as sensitive to sculpture as he is to painting, he might detect differences of aim between these pairs of doors akin to the irreconcilable divergence of the three large painted decorative panels in the Appellate Court room in New York. But nearly always, in work of this kind, the question of time is all important. Rather than wait indefinitely for one artist to accomplish a great task, architects and clients are wont to break up the work into fragments, doling them out to as many men as possible. An exception to which lovers of serious sculpture may look forward will be the three pairs of bronze doors for the Boston Public Library, now in the foundry, on which Mr. French has worked at intervals for nearly ten years. They will be about as large as these of St. Bartholomew's, and each fold will bear a single figure in low relief.

While symmetry for its own sake is not to be insisted on too rigidly, there is one feature of this splendid decorative scheme in which its absence is felt. Owing to the heavy supporting wall of the tower, the north doorway of the church (at the right in the illustration) is a little farther from the center than the south doorway. This has not been regarded, however, in determining the length of the north frieze panel, which is exactly that of the south panel, and consequently does not reach to the edge of the north archivolt. It is probable that a difference in length of frieze would have troubled the eye far less than the present awkward space left open at the north end, but not at the south. The difference between the columns here, which are engaged at the south end but free at this point, does not wholly explain to the layman the cause for a contrast so sharp.

Figures of the early followers of Christ, with incidents in their lives, form the main theme of the doors. The central pair portrays in its middle panels the four Evangelists, each flanked by the prophets whose writings his gospel narrative most clearly consummates. Above and below these are the sibyls of legend, Delphian, Persian, Erythræan and Cumæan. The two upper elliptical groups represent the Annunciation and the Adoration of the Magi; the lower ones, the Way to the Cross and the Descent from the Cross. Allegorical creatures, typical of various attributes, abound.

The north pair of bronze doors, by Philip Martiny, devotes its center panels to St. Philip and St. James and to St. Andrew and St. Bartholomew. Of the four elliptical panels, the upper ones show the Descent of the Holy Ghost and Christ's Ascension; the lower ones, the betrayal by Judas and the remitting of the church to Peter's trust. Cherub heads and curious beasts, the latter to be used as handles, are also here.

Herbert Adams, in designing the south pair of doors, chose Peter and Andrew for two of his chief figures, and Paul and Barnabas for the others. The upper ellipses show the Transfiguration and the conversion of St. Paul, suggesting the reception of the Spirit by the followers of Christ. The lower ellipses present the apostles at work, Peter addressing the Centurion and Paul preaching at Philippi. More cherub heads are included, and in all the doors, plant forms are used freely for borders and filling.

The lintels over the doors show in high relief the Way to the Cross, the Crucifixion and the Procession to the Grave, respectively, the list beginning at the north. The tympanums, in the same order, represent angels adoring the Infant Jesus and John the Baptist, the Coronation of Christ, and the Madonna and Child. The two large friezes, carved by Messrs. French and O'Connor, depict on one side scenes in early Old Testament history, the expulsion from Eden, etc., and on the other, episodes in the earthly life of the Saviour, both groups being in high relief, and culminating in the central tympanum, the Coronation of Christ.

The realization of the subjects in detail is less important, from the point of view of an architectural periodical, than the general decorative effect. But it may be noted that a spirit of reverence has guided the artists, and that not only are the subjects happily chosen but their salient characteristics are brought out with no little technical resource and a good

deal of positiveness of conviction. More than this, the inspiration seems mainly to have come from the contemplation of the subjects and of the spaces to be filled. For the artists concerned, this was truly a rare opportunity.

The real function of decorative sculpture has been defined as to diversify and heighten the appeal of the architecture underlying it, through the breaking of surfaces into light and dark, judiciously distributed. This sculpture fulfils admirably the conditions imposed. Seen from across Madison Avenue, the details of the figures are lost in a well conceived scheme of spaces more or less deeply cut, and bearing agreeable and well balanced relations to one another. Simplicity is the last thing to expect of any of the doors, for there is a profusion of active figures and of ornament in every one of them. The main vertical division of each fold is into three principal parts, the center being rectangular and upright, and the upper and lower being elliptical. This latter shape is quite characteristic of these doors. So is the deep under-cutting of much of the ornament. Ghiberti has not been forgotten by these modern and progressive designers, but his Florence Baptistery gates are sober and restrained beside this daring and interesting bronze work. As for Pisano and Luca della Robbia, their Florentine gates, made up of many symmetrical units, belong to another world which might never have existed. Severely impressive, they stand in relation to these doors of St. Bartholomew's as an old master of painting compares with a picture by a contemporary. But each style belongs to its own period.

The central and south pairs of doors were cast by John Williams, in coöperation with The Roman Bronze Works. The Martiny doors, at the north entrance, were cast, each fold in one piece, a remarkable achievement, by The Henri-Bonnard Bronze Company.

In the two large friezes, the figures are bending from each side toward the center, to add life and movement. Traces of John S. Sargent's influence are frequent in Mr. O'Connor's work, but they need not disturb anyone. The obtrusion of a sculptured group over each impost of the central arch adds to the forcefulness of the whole screen, while the heavy horizontal lines established by the friezes and by the ledge that runs over the column capitals, play a valuable part in the whole. The architects, indeed, must be allowed much of the glory of this successful achievement. TAMBOUR.

The Gardens of the Dolma-Bahtche—Constantinople

OF FORMAL GARDENS IN CHINA

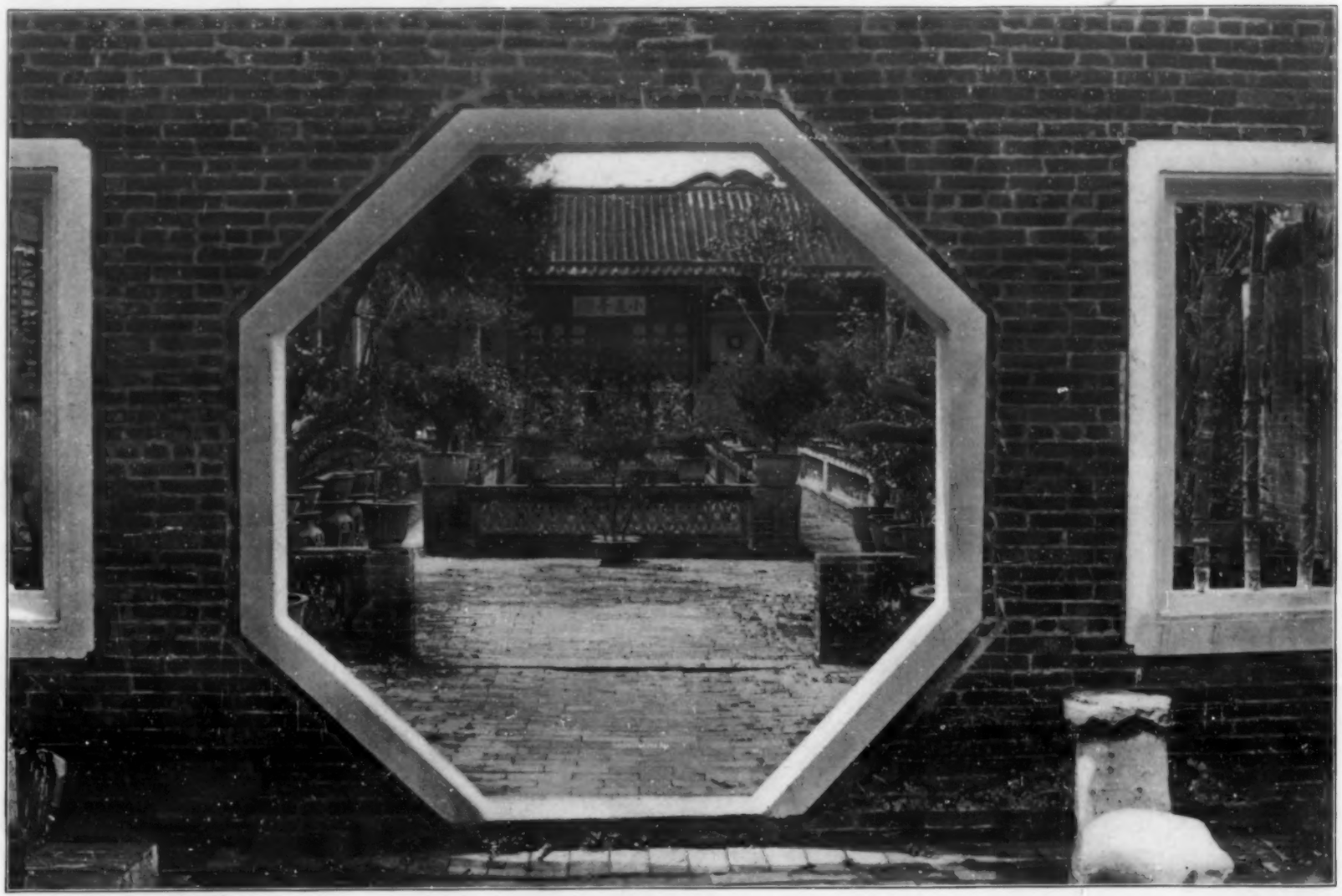
By REGINALD WRENN

IF ever the veil be lifted from mysterious and unknown China, whether by the upheavals of War or the explorations of the curious during Peace, the written history of Art will probably have to be revised to the extent of several important chapters. Living art we shall find there, compared to which the art of Japan shall seem but a weak imitation of older and grander models. In many respects China is to Japan what Greece and Rome are to us. The garden art of the Island Empire, already familiar to most readers, will be found to have sprung from that of China and scarcely improved by its passage over the little Eastern seas.

THE PUBLIC GARDENS IN WHAMPOA, NEAR CANTON

Much has been written upon Japanese gardens, little upon Chinese; but that little sufficed to turn the whole tide of garden design in Europe in the middle of the eighteenth century when Father Attiret wrote to a friend in Paris a description of the Emperor's gardens at Pekin. In 1772 Sir William Chambers wrote his "Dissertation on Oriental Gardening" in which he pointed out the characteristic serpentine method and the devising of a series of what must have been indefinite and formless scenes, each intended to be viewed from a single given point. At the same time he remarked that the Chinese are not declared enemies to straight lines, but that they use them to produce at times a certain symmetry and grandeur. "Nor have they any aversion to regular geometric figures, which they say are beautiful in themselves and well suited to small compositions where the luxuriant irregularities of nature would fill up and embarrass the parts they should adorn." But this hint was lost upon English readers; and unfortunately for formal gardening, the worst rather than the best of Chinese work was straightway copied in Great Britain and, by the influence of that country's example, throughout the rest of Europe.

Such geometrical designs as Sir William Chambers had probably seen are represented by the Lee-ming-koon Garden, at Canton, which, illustrated in these pages, contradicts the fanciful Chinese garden made familiar by rice-paper pictures and blue and white table-



AN ENTRANCE TO THE LEE-MING-KOON GARDEN

THE LEE-MING-KOON GARDEN AT CANTON, CHINA

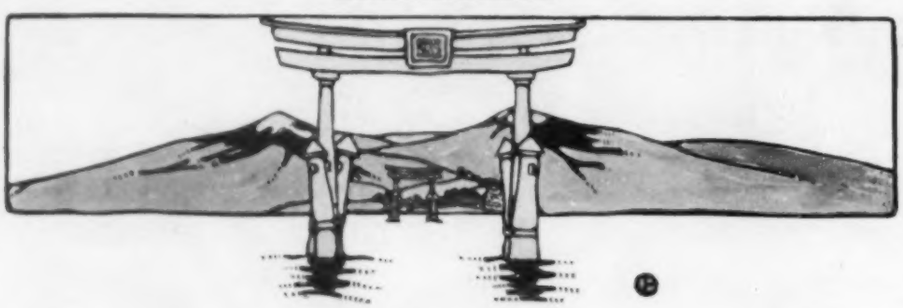
ware. It is near the city race-course, and occupies a small area of ground which is surrounded by high walls pierced so as to give, from without, views of the garden framed as pictures. It is doubtful if anywhere in the world a more perfect knowledge of and skill at horticulture is displayed than here. The thrifty and well proportioned growths, the decorative intermingling of varied foliage, the fine rich background of trees patriarchal in age, if not in size; these produce an unexcelled grace and finish which may well be studied by Western eyes.

The Chinese are born with two instincts of gardeners, said John Henry Gray, who was for sixty years Archdeacon of Hong Kong: the instinct not to waste land and not to waste anything which may enrich it. They therefore collect everything imaginable cast out by the butcher, the poulterer, the tanner, the glue-maker and even the hair-dresser. These fertilizers are sought chiefly by the market-gardeners, but the fact goes to show the economy of the horticultural art in the country and the knowledge at the command of the landscape gardener as well. In and about Canton the persevering warmth of Southern China aids the gardener in the raising of many esculents scarcely known to Europeans. Yams and broccoli are produced in large quantities. Orchards of carambola border the Pearl River between Canton and Whampoa, and in the autumn, when the fruit ripens, the clangor of gongs may there be heard, beaten by boys hired to thus ward off voracious birds.

Water gardening is also an art in which the Chinese excel. They skilfully cultivate the bottoms of waters, the beds of shallow lakes and ponds; little brooks are made to produce fruits such as the *mai-tai* or water-chestnut and many exquisite flowers which encircle in watery beds a number of the garden houses near Canton. Water lily and lotus ponds beautify the villages of the South, and the Chinese sacred lily, flowering in July and August, is used to decorate the dwellings, and by shop-keepers to wrap their wares in its leaves. The Lee-ming-koon Garden is without water, but the use of water for picturesque effect can be seen in the Public Gardens at Whampoa.

And all this beauty of carefully tended plants is within a wonderful architectural setting which combines beauty with utility and richness with simplicity and economy. Delightful structural effects are obtained by a facile and native use of brick and tiles. As a result of the warm climate of China, where clay products can be used outdoors all through the year, her tile makers have produced many decorative shapes and colors nowhere more suitable for use than in the garden. These the garden and house-builders use as perforated panels in walls of brick, immediately striking an effective note in the harmony of outdoor decoration. In a sense the architecture of the gardens symbolizes the freedom of natural forms. Entrances are often octagonal, round, semicircular or leaf-shaped. They are seldom placed opposite each other, for the reason that evil spirits are supposed to be so invited to make their way through the garden courts and into the inner recesses of the buildings. Less redoubted occupants than these may circulate among the parterres by walks, paved with flagstone, or they may sit upon slabs cut of granite or of that bright yellow stone peculiar to China.

Upon all sides are pots and jars of entertaining shapes and colors and containing dwarf trees and shrubs which seem to make reparation for their small size by their great number. This richness of the garden is reflected in part on the walls of surrounding buildings, where, under verandahed bowers affording shelter during China's almost unendurable summer, the owner of the garden and his guests feast the senses in a fragrant seclusion, further flavored by the sipping of tea or stirred by the entertainment of singers and dancers.



The "Blue Jay" variety

THE JAPANESE IRIS

By CLARENCE M. WEED

OF the many plants that have recently received unusual attention from American flower-growers none have been more royally deserving than the Japanese Iris. To the beauty-loving people of Japan the Iris has long been a source of delight, as with each passing season it yielded its loveliness to the admiring eyes of the populace that thronged the gardens devoted especially to its culture. With us the plant as yet is chiefly utilized on the larger estates where the landscape artists have learned to appreciate its great decorative value, but it should be much more generally grown by amateurs and in home gardens than it now is.

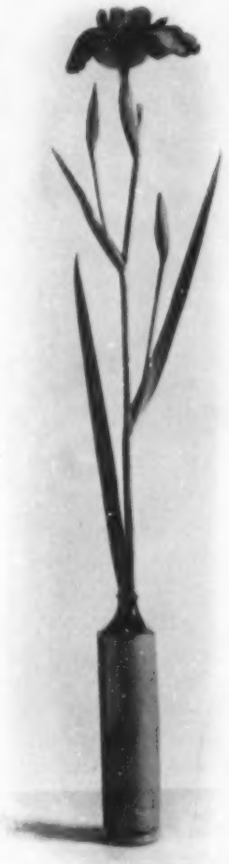
Every important flowering plant has certain characteristics upon which its claim to human regard is based. Its beauty may lie in the grace of its foliage, the form and color of its flowers, the attractiveness of its ripened fruit, or in a combination of all these features. In the Japanese Iris the linear lines of leaf and stem are very decorative, but the blossom is the thing that catches and holds the eye. In the horizontal platform of the expanded petals nature has given us some of the most beautiful color-tints to be found in all the world. Cerulean blues, royal purples, brilliant yellows, and glowing whites are the favorite colors in these displays, colors which in one variety may stand alone while in another they may exist in wonderful combinations that compel admiration from the most indifferent beholder.

The "Gold Band" variety

There are many different varieties of these Irises, from among which the plant-lover may select his favorite. They vary greatly in form and in color. To my mind one of the most beautiful is the splendid variety Gold Band—a magnificent blossom of snowy whiteness with a large golden marking near the base of each of the broad petals. Blue Jay is an azure blue flower veined with white, while Bluebird is more fully blue. Zenobia is a curious combination of lavender

and purplish carmine, while Eclair is a large and fine blossom of pure white. There are also a host of other varieties.

The flower books very generally give the impression that the Japanese Iris can only be grown in the water-garden, beside ponds or along streams. This has doubtless prevented the more general trial of these glorious plants. But they can be successfully grown away from water. For several years I have had them developing in my own garden in Vermont, where I have not even the advantage of an artificial water supply, giving them a few pailfuls of water only during the very driest weather. Even under these conditions they have been among the most satisfactory flowers I have ever grown. The soil is a good loamy garden soil, and the surface around the plants is kept well stirred during the summer. If one has a hydrant supply of water available one certainly need not hesitate to start a plantation of Japanese Irises, while, where one has not this boon, it will be well worth while to try a few plants, to see what can be done with them.



"Bluebird" Iris in a native Flower-jar

Like most of the Irises, these Japanese varieties are especially useful for indoor decoration. A stem on which there are two or three blossom buds may be cut when the first flower is ready to open, and placed in water in a cylindrical vase. The first flower will open and gradually fade as the second blossom expands. This in turn will give place to the third. Consequently a single stalk may yield its beauty for many days, the only care necessary being to change the water occasionally and perhaps to cut off each flower as it withers.

One can easily get receptacles appropriate for the display of these blossoms. Harmony of line in the display is best obtained by the use of cylindrical jars of good height, from which the leaves and blossom stems may project to such an extent that the jar will be about one-third the height of the whole composition. For, in general, in vertical arrangements, this is the ratio that gives the most artistic results. In the Japanese shops one can find many cylindrical flower-jars decorated with Iris designs, which are particularly delightful for use with these blossoms, giving one the opportunity to make many attractive and harmonious flower pictures with very little effort. There are also many excellent forms of vases other than the cylindrical jars which may be utilized for Iris displays. Some of these, which expand gradually in a vase-form from bottom to top, are very beautiful.

THE NINETEENTH ANNUAL EXHIBITION OF THE ARCHITECTURAL LEAGUE OF NEW YORK

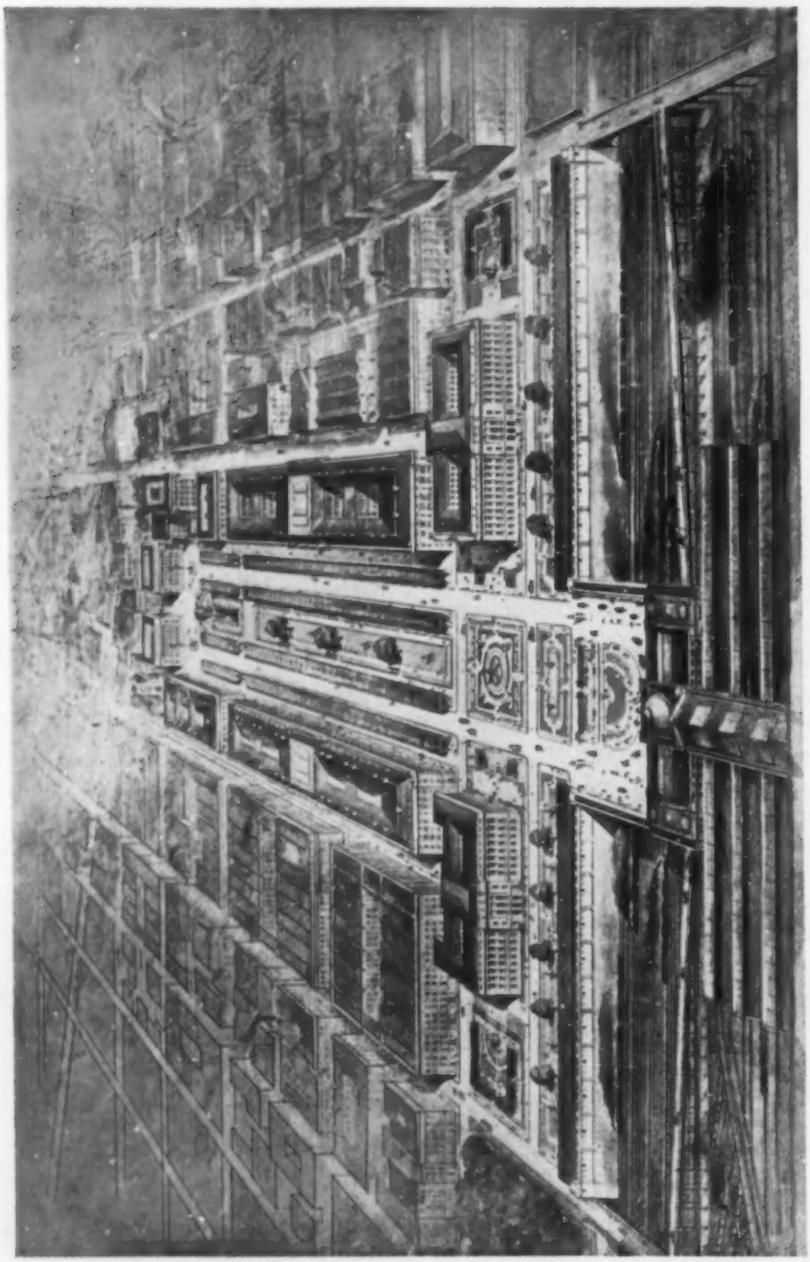
THE nineteenth annual exhibition of the Architectural League of New York shows, in some degree, the effects of the reduction in building operations during the past year, by the diminution in the number of exhibits; but the chief cause of the decrease in its accustomed size is a more careful discrimination than heretofore exercised on the part of the jury of admission. To mention individually every exhibit that deserves notice would be to reprint the greater part of the catalogue; and it is perhaps more interesting to refer to those that do the most in forming the general impressions made by the exhibition as a whole.

These are the designs for public buildings. The impression they give is of a tendency to look at things *en grande*, and of a growing recognition of the advantages, utilitarian as well as esthetic, of planning entire municipal and institutional groups of buildings to be constructed, as future needs demand and resources permit, on lines laid down once for all.

Cleveland, for example, has had plans drawn up by Messrs. D. H. Burnham, John M. Carrère and Arnold W. Brunner for grouping all of its future public buildings. It is evident that practical use has been the controlling factor in the design; and it is equally evident that the prominence which must be given to matters of convenience is not only not incompatible with, but is an actual assistance to, such a successful architectural treatment. No such project has yet been completed, though that for the improvement of Washington has been commenced by the adoption of the design for the Union Station by D. H. Burnham & Co., and it is to be hoped that as it progresses, the advantages of systematic planning will be so apparent that it will become, as a matter of course, the only way to be followed in the seemingly inevitable reconstruction of our cities.

Another plan, less comprehensive, that would do much to bring this about is the design by Henry Hornbostel for a bridge terminus and municipal buildings for New York. There is no need to point out the artistic qualities of the design: they will be apparent to those who can appreciate them; and for those who cannot, it should be enough to have once seen the degrading herding of passengers at Brooklyn Bridge, and to reflect upon the sadly needed amelioration of manners that the adoption of such a plan would bring about. If that, and a proper pride in seeing the municipality decently housed, is not enough, at least the

PROFESSOR TROWBRIDGE'S GARDEN AT NEW HAVEN
Designed by Chas. W. Leavitt, Jr., and shown at the Architectural League Exhibition



THE GROUP PLAN OF PUBLIC BUILDINGS DESIGNED FOR THE CITY OF CLEVELAND
Arnold W. Brunner, John M. Carrère and D. H. Burnham, Architects

economy and order that would come from gathering the city offices together out of the many private buildings in which they are now scattered about the ridiculously inadequate City Hall, should move the public mind. Brooklyn has seen the advantages that spring from having a suitable building for its offices, and has selected a design for a Borough Hall exhibited by W. D. Hull.

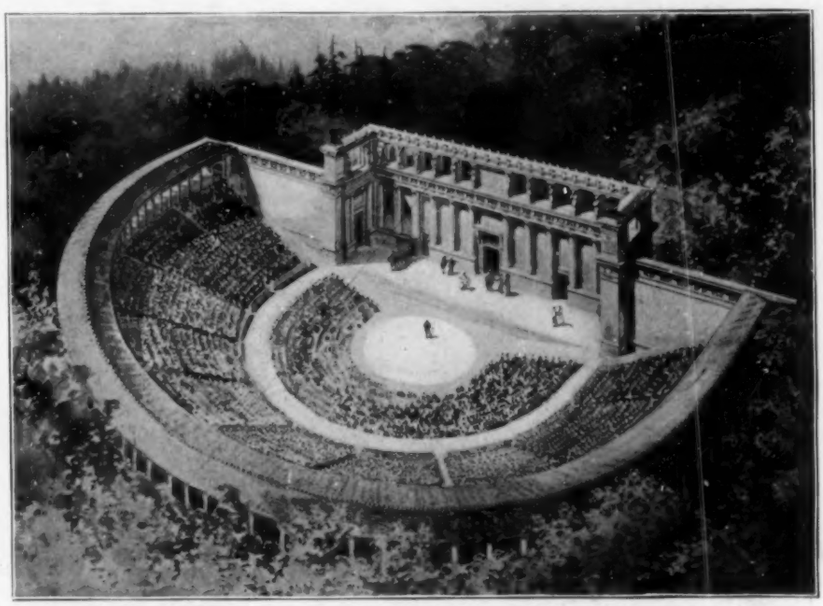
The largest exhibits are the designs for the reconstruction of West Point, already noticed in this magazine. The Gothic treatment of the successful design is more in keeping with the aspect of the present buildings, yet when one turns to the model of the reconstructed Naval Academy at Annapolis, symmetrical and classic, by Ernest Flagg, he is apt to speculate on the difference in tastes in the Navy and the Army, and wonder if this is not because it is the custom of the one to see many cities and lands, while the other was used, until recently, to stay much at home. But however partisan the visitor may be, he may console himself that here are at least evidences of the endeavor by the National Government to get the best that can be had, and to obtain complete and individually harmonious institutions, instead of building, as one might say, from hand to mouth.

There is the War College by McKim, Mead & White, the Municipal Building for the District of Columbia by Cope & Stewardson, the Connecticut Avenue Viaduct in Washington by E. P. Casey, the San Francisco Custom House by Willard, and the

designs for several post-offices by the Supervising Architect of the Treasury, J. Knox Taylor. One need only compare these with the government buildings of the middle of the last century, and later, to perceive how great the improvement has been. And it is more than an improvement in the individual buildings, for no one can question the effect they will have, spread as they are over the entire country, in establishing a common vernacular that is as necessary to architecture as a common language is to literature.

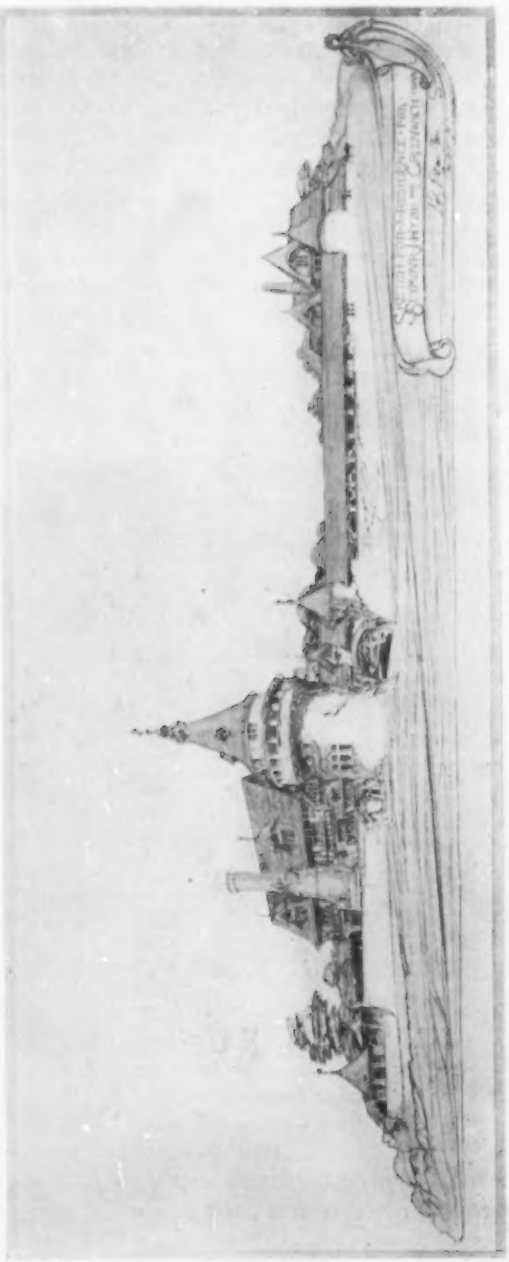
This tendency toward a common style is increasingly strong. Except West Point and George B. Post's University of New York, all the public buildings exhibited are based on the classic. One may well hesitate to affirm that this ascendancy is permanent, when he looks back upon the styles that have successively prevailed in America, where, in the course of a few years, the entire history of architecture has been hastily retraced, each change, from Greek to Gothic, Gothic to Romanesque, Romanesque to Renaissance, announcing itself as the final one. Yet the present practice rests on a firmer foundation than its predecessors. There is a great, and rapidly increasing, number of men, who have spent years in strict training in the one direction of the classic. They have become imbued with the spirit of it, as it is interpreted today, and they could not, if they wished, change the modes of thought they have been schooled in. They may, for a time, change the outward expression and depart from the academic forms, but the principles of planning and proportion that are essential will remain; and to temporarily cast aside their vocabulary by such a departure is not the easy thing to them that a change in "style" was in the past to architects who, having no particular training in any one direction, needed only to change their draughtsman and revise their libraries to design equally well after any new fashion.

Besides the exhibits already named, there are many others that might serve to point a moral and that should at least be mentioned. There are the designs by J. G. Howard for the School of Mines and for the Auditorium of the University of California. The latter is modeled after the theatres of ancient Greece, with a proscenium and seats set in a natural amphitheatre. The relation of the architecture to its surroundings, to the slopes of the ground, to the trees that enclose it, is so intimate that it exemplifies the benefits to be derived from the resources of nature. There is also the dormitory by B. W. Morris, and the Cathedral in Richmond by Joseph H. McGuire that should not be passed without notice, nor the group of Carnegie's libraries by Lord & Hewlett.

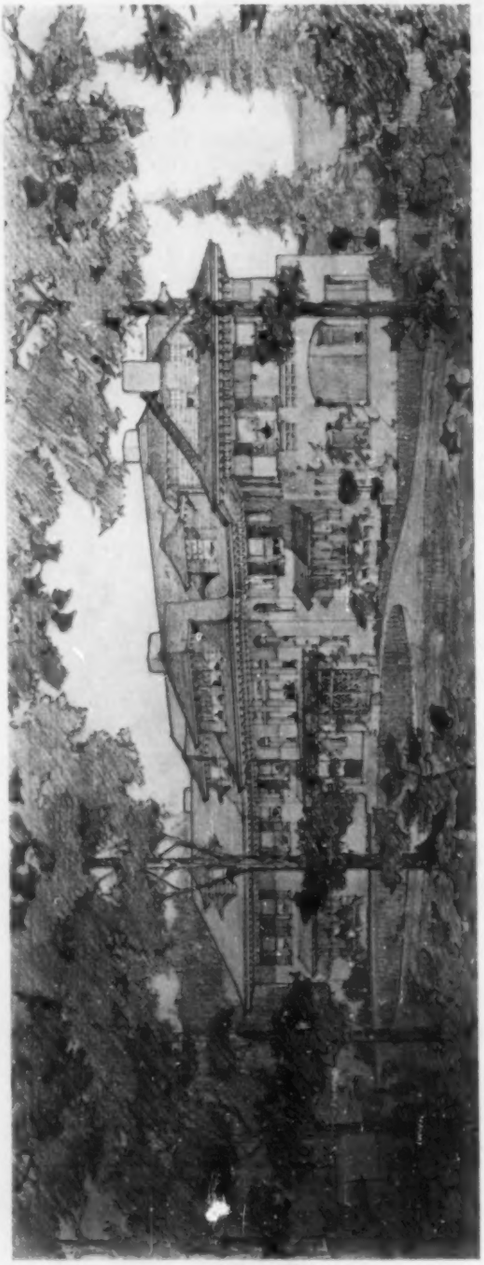


OPEN AIR AUDITORIUM FOR THE UNIVERSITY OF CALIFORNIA
Designed by John Galen Howard and shown at the Architectural League Exhibition

The number of designs for private residences is small, but there are still enough, and of a quality to deserve more comment than can be given here. The city residences, those by Hunt & Hunt, Ernest Flagg, Robertson & Potter, and Lord & Hewlett, as examples, show the prevalence of the



A SKETCH FOR A RESIDENCE AT GREENWICH, CONN.
Designed by Kirby, Petit & Green, Architects, and shown at the Architectural League Exhibition



A SKETCH FOR A RESIDENCE AT BAR HARBOR
Designed by Grosvenor Atterbury and shown at the Architectural League Exhibition

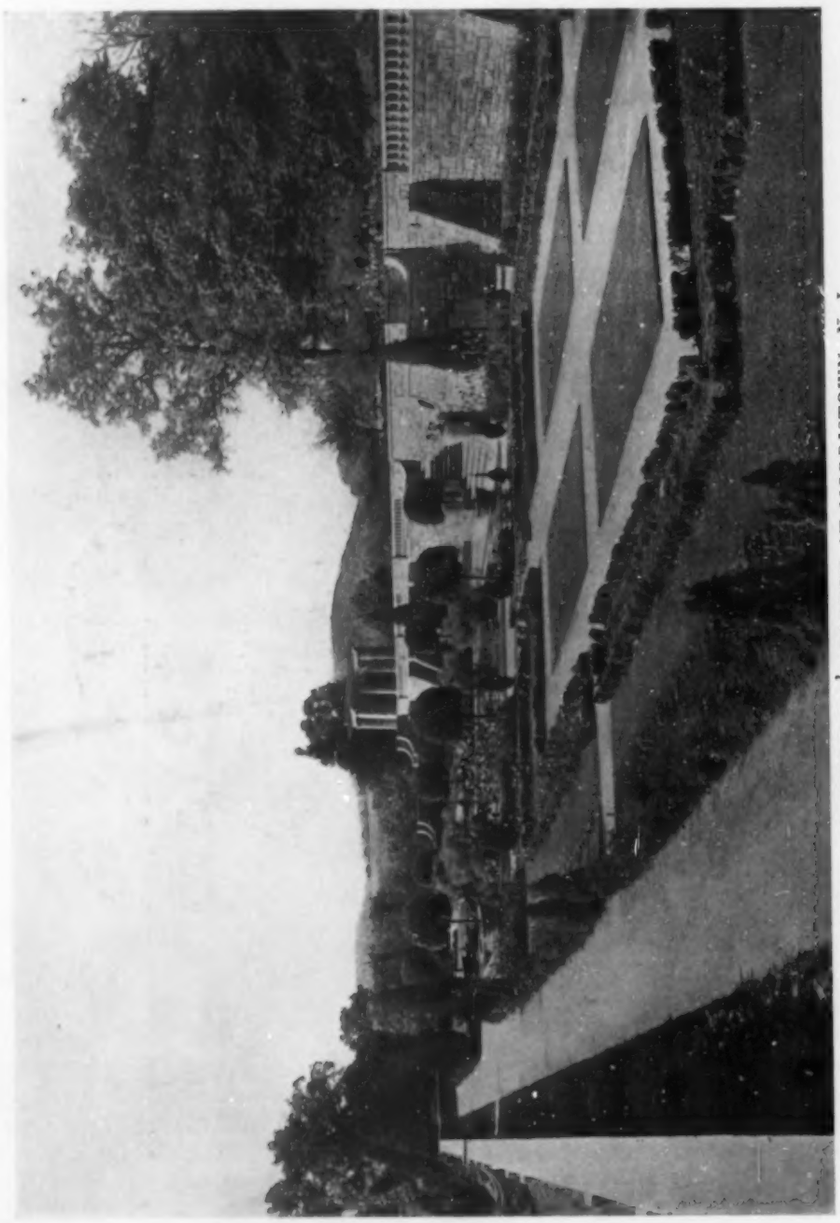
classic that has been noted in the public buildings. The suburban and country residences show, naturally, a greater freedom, and a closer relation to English traditions in contrast to the influence of the Continental than is seen in the more elaborate structures. It would be better to say that for this class of building, we have selected both. In avoiding the astonishing *maisons de campagne* of stone, brick and multi-colored tile characteristic of French suburbs, we do not neglect the lessons to be learned in Europe in the arrangement of gardens. We cannot, it is true, expect to see reproduced in a moment the secular trees, the massive hedges, the smooth lawns and the weather-worn balustrades and terraces that surround the châteaux of France and the villas of Italy; but the

plans for landscape and formal gardens, having an importance equal to that of the houses they set off, show how far we are going in the direction of the older countries. The three designs that we reproduce are typical treatments of three different sets of conditions and of the extent to which we go in the care of surroundings. The garden at Morristown by D. W. Langton, is but part of an estate, situated on high and broken ground, where the views are wide. The garden is therefore terraced, with low balustrades, and the trees and hedges so proportioned and placed that a clear outlook can be obtained. The water-garden in New Jersey, by J. L. Greenleaf, is, on the contrary, adapted to a low lying situation, and depending on its own inner arrangement entirely, is surrounded by high hedges, shutting out the landscape, except for the glimpses that can be obtained through the openings. In the garden treatment of a city lot by Charles W. Leavitt, Jr., there is

A DESIGN FOR A WATER-GARDEN IN NEW JERSEY
By James L. Greenleaf *Shown at the Architectural League Exhibition*

neither view, nor space for pools and hedges. It is but a passage to the street from the house, with a bit of ground on each side; the one has been emphasized by its paving and fountain, the other made a setting for the first by shrubs and flowers. There was room for no more, and no more was needed to change a thing of bare use to a thing of both use and beauty.

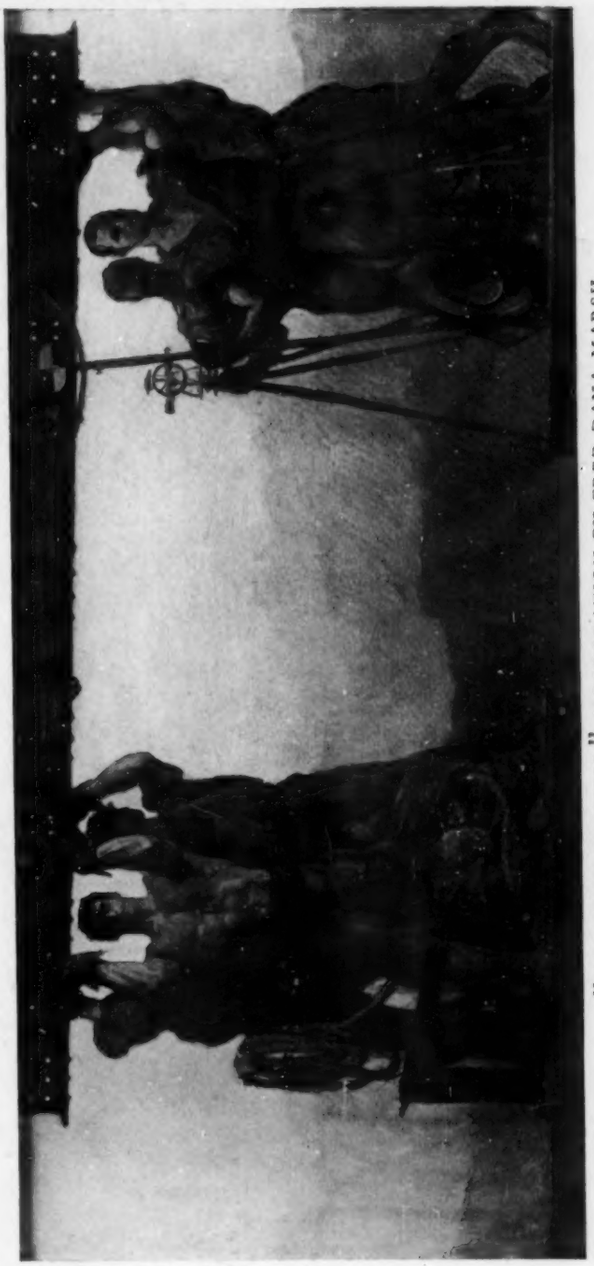
The parts of the exhibition taken up by the arts allied to architecture are the most interesting to the general public. The sculpture consists principally of models for statuary for the Louisiana Purchase Exposition. The decorative painting, which occupies a third of the whole space, is of a higher average than the annual exhibitions of painting pure and simple. Much of it is "decorative" only as any easel picture, painted to be sold to no matter whom and living no matter where, is decorative. There is, for instance, "La Confidence" by Jean Amand. It is a good picture and would deserve, in any picture exhibition, the prominence given it in this; but its architectural setting is rather adapted to it than it to its setting. The distinction, especially as the result is admirable, may seem too finely drawn, but the importance of making it can be clearly seen by taking examples from the designs for windows, of which there are many. The cartoon by Robert Reid, of which we reproduce but one panel, is for a window divided into five parts by four heavy mullions. In the central panel is the Virgin and the Child; in each of the two panels that flank it is a group of two magi; in each of the outermost



MR. J. TOLMAN PYLE'S GARDEN AT MORRISTOWN, N. J.
Designed by Daniel M. Langton and shown at the Architectural League Exhibition

panels, one figure. The groups and single figures each are complete and fit in their panels; together they form a complete composition that does not interfere with and is not disturbed by the division of the window by the mullions.

The window by Kenyon Cox is divided by one mullion. Each space contains a figure; but the mullion cuts through the clouds and the trees and the figures. It seems a picture accidentally seen through a window, and one is tempted to peer around the mullion, to see, if he can, the parts that are hidden by it. It does not fit the place; and that it is otherwise a very good picture, makes it more regrettable that the first element of decorative composition should have been neglected. The design by Bryson Burroughs, for the Newark High School, is for a window whose awkward shape, a long rectangle flanked by two high rectangles, makes a related composition difficult, and the division into three parts has been frankly accepted. The central rectangle is occupied by a group of Indians, and the others by independent minor groups, all boldly treated. The window for the Chicago University by E. P. Sperry is an elaborate composition which, except for the same neglect of the divisions as in Mr. Cox's window, is very well handled. Besides these, there are excellent cartoons and color designs for windows by Maitland and Helen Armstrong, F. S. Lamb and Joseph Lauber.



"THE SPAN OF STEEL" A DECORATION BY FRED DANA MARSH
Shown at the Architectural League Exhibition

Among the paintings that are rather pictures than decorations, is one by Benson, of a peacock and two figures, on which the coloration of the peacock controls the tones of the entire picture. There are two striking panels by F. D. Marsh, "Bridge Building" and "The Span of Steel," ironworkers massed in nearly symmetrical groups on beams silhouetted against an angry sky, giving a feeling of great height and space. In the decorative paintings, properly so called, there is a predilection for gay and playful groups and coloring that is more akin to the spirit of Watteau than that which produces elaborate allegorical compositions. There are some lunettes by Walter Shirlaw that are somber in tone and line, and two paintings for the Senate Chamber at Trenton, by W. B. Van Ingen, in a severe academic style; but the greater number of the exhibits in this section are more unrestrained, such as, for instance, the sketches for theatre decorations by

Dodge, and, among others, the "Sources of Wealth" by Cox, the decorations for St. Regis Hotel by Sewell, a frieze by Genevieve Cowles, a ceiling by Blum, lunettes by Blashfield, an "Apotheosis of Washington" by Mora, that touches, perhaps, on the academic in conception if not in treatment, and some sketches by the same author for pendentives for the Louisiana Purchase Exhibition. Two burnt-wood panels, one of brilliantly gilded and silvered fish by W. F. Curtis, which was given a prize by the Corcoran Gallery of Art, and the other "The Adoration of the Kings" by Fosdick, seem admirably adapted, by the clearness and depth of color, to decorative purposes. There is a panel, "Water Nymph," by Nicola d'Ascenzo, that makes the most of the transparent tones of water and aquatic foliage, and an "October," by W. C. Rice, Jr., recalls somewhat by use of reds, the Holy Grail decorations of Abbey. To carry away a favorable impression of the exhibition one cannot do better than to look last at the two charcoal studies by Blashfield, "Decorations for the Baltimore Court House."

A DESIGN FOR A WINDOW
By Robert Reid
Shown at the Architectural League Exhibition

WHO will dare to say that art is unappreciated in America? Never did Greek or Italian do homage to a work of genius but for his own listless pleasure. But the citizen of New York jeopardizes his very life to gaze upon a work of sculpture with which his city has been adorned. He views the Sherman monument from amid a stream of hurrying cars, automobiles and carriages, which threaten every moment to strike him down. With eyes upon the golden figure above, he is apparently indifferent to his danger. Yet it is whispered that he would as lief view the monument from the sidewalk, if there were enough sidewalk around the monument to permit him to do so.

WHEN the crews of the Japanese battleships purchased from Argentina arrived at Tokio on February 19, they were formally received by the city authorities and entertained by an elaborate garden party. A garden party for twentieth century warriors setting out for their country's defense! A strange godspeed to our prosaic Western thinking. Yet the Japanese sensibilities which are kindled by such scenes are those that have given their torpedo destroyers such elusive names as Morning Mist, Dawn, Lightning, Thunder, Eastern Morning Cloud, A Swift Bird. Sir Edwin Arnold has explained the significant titles of the cruisers and battleships which memorialize the natural beauties of Japan. The name of the superb man-of-war *Mikasa* is that of a lofty mountain near Nara and means "The Ridge of the Three Hats." *Asahi*, a ship of the same class, signifies "The Morning Sun," and the sister battleship *Fuji* is named after the celebrated mountain which figures so prominently in native pictorial art. The name of *Hi-Yei*, a first-class cruiser, is that of a beloved hill near Kyoto, on which stood a far-renowned monastery. Another armored ship is styled *Yakumo*, meaning "Great Hanging Clouds," and *Idyumo* recalls to every Japanese mind the sacred spot where Susanoo-no-Mikoto alighted when expelled from heaven for his sins.