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THE ITALIAN RENAISSANCE VILLA DESIGN.
ITS HISTORICAL DEVELOPMENT; BEST EXAMPLES; DESIGN PRINCIPLES;
AND APPROPRIATE USE UNDER AMERICAN CONDITIONS.

by

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PART ONE - AN INTRODUCTION

I. Historical Development of the Early Roman Villa.

To better understand the principles of the Design in the Italian Renaissance Villas one must become familiar with their proto-types - the old Roman Villas - and their ground plan arrangements.

In the early days of the Roman Republic stern necessity and utility were the guiding principles in all productions. Naturally, then, we find the garden used only as a place for raising such plants as were necessary for food. But few if any strictly pleasure gardens existed. The Romans at this period were far too busily engaged in warfare to have either a desire or opportunity for the study of ornamental gardening.

Gradually, however, as the great empire became stronger and the demands of war less urgent, we find, at the time of the luxurious emperors, pleasure gardens of the utmost magnificence. At this time the source of all Roman Art was from that great mother of the Fine Arts - Greece. The latter had in its turn received inspiration from Egypt, Persia, and Assyria.

Egyptian gardens. The Egyptian gardens are the earliest of which definite records remain. Old inscriptions tell us that the Egyptian dwellings were built around a series of court-yards containing vegetation of both a useful and ornamental character. These open courts often contained fountains, canals and still water pools. The idea of seclusion seems to have been of prime consideration in the design. Later we find records of the larger Egyptian gardens that consisted of a number of walled, rectangular parallelograms sometimes covering many acres.

The Assyrians and Persians, whose intercourse with the Egyptians Assyrian was intimate at least fourteen centuries before christ, were and celebrated for their gardens. Some of their knowledge was passed Persian on to the Greeks and Romans, and so influenced these later garden gardens. designs. The "Hanging Gardens" of Babylon - dating from the sixth century B. C. - which we now know to have been merely pyramidal terraced gardens are world famous in literature. The usual eastern garden, however, was a large, enclosed plot of ground containing fruit and shade trees, ornamental shrubs, walks and cooling fountains. The design was always of a quite regular and formal arrangement.

Greek In Athens, after the fifth century, there were many pleasure gardens. gardens of both public and private character. The house peristyle or court was ornamented with colonnades, pavilions, fountains, and low beds of exotic plants. Trees such as the Cypress, Elm, Oak, Poplar and Willow were grown either singly or set out in groves. Floral cultivations and displays were common, and the flowers grown were used in many of the public and religious exercises of the day.

Early The early Roman pleasure gardens were classic in origin and Roman design and followed closely on the Greek ideas. These began to gardens become important factors during the latter half of the second largely century B. C. and were brought to perfection during the next one classic. hundred years. A madness or craze for gardens seems to have swept over Rome, and the pleasure gardens multiplied so rapidly and were so extensive that the consequent lack of vegetable and agricultural cultivation threatened a food famine. The gardens overspread the city and extended through the suburbs into the open country beyond. Even the poorest Roman felt this awakening and planted his window

box or roof garden - if he had no free ground about his place - with greatest care and in profusion. Pliny says of this craze - "That a man could not heretofore come by a commoners house within the citie, but he should see the windowes beautified with greene quishins wrought and tapissed with flowers of all colours", (translated by P. Holland). It has indeed been estimated that one eighth of the city of Rome was in parks or pleasure grounds. Today, in the great city of London, we find only one thirtyninth of its area so planted and this comprises about two thousand acres.

As the great city grew, the space within its walls became too ~~small~~ and restricted for large garden areas and the villas were pushed out into the Roman Campagna. The special name of villa pseudo-urbana was given these vast pleasure places of the wealthy Romans. This distinguished them from the villa rustica, which name was applied to the farm house proper with its surrounding house ground area.

Design

The early villas were designed ⁱⁿ ~~as~~ two distinct parts. Firstly, divisions. the lower portion which was devoted to barns, stables, dwellings for the slaves and buildings connected with the farm and vineyard. Secondly, the upper portion where the gardens and dwellings of the owner were located. This second part was usually built upon a hill if nature provided one, and if the natural elevation was lacking the house foundations were raised on a great artificial or built terrace. Near the main buildings and in the gardens were grouped the smaller structures such as libraries, swimming pools, gymnasiums, porticos, exedras, etc.. The terraces were embellished with many statues and bronzes.

Lucullus was one of the earliest Romans to build extensive

gardens and ^{he} had several superb places. To him is accredited the introduction of the peach, cherry and apricot from the East. Cicero and Varro also had fine villas and left descriptions of their own and neighboring estates.

Pliny, the younger, (A. D. 62-116) leaves us some very minute Pliny's descriptions of the early Roman villas and gives us an idea of the Villas. villa type of the period. He writes that the villa sites were of great importance to the builder and were chosen with special reference to the season of the year during which the houses were to be occupied. Positions along the sea coast were popular, both for healthfulness and for the fine views they afforded. Hill sides, being removed from the malarial atmosphere of the lower Campagna, were also attractive as sites. These afforded excellent views and likewise gave an opportunity for elaborate garden construction, such as the introduction of terraces, retaining walls, water features, stairways and the like.

The house plan of his Tuscany villa enclosed a court surrounded by an open loggia. The striking features of the design were the succession of terraces, the ornamental and kitchen gardens, the tennis court, bathing establishment, fountains, casino and open air hippodrome. All these ideas were later used by the Renaissance Villa builders.

The terraces had clipped hedges of Box and Rosemary with much topiary work in Box ^{wood}. There was only a limited flower display. He strove after a sense of retirement and quietness in his villas, and so was much pleased with one of his garden casinos which was made noise-proof and where he could study and meditate in undisturbed peace.

The larger suburban villas covered from two to four acres and were of great magnificence. Among their features was a hippodrome, for equestrian or running exercises. We find this idea used in the Renaissance days - for example, the Piazza di Siena in the Borghese gardens, Rome. The grounds also included a gestatio or broad, regular pathway where the owners were carried on litters and there took moderate exercise. The Xystus, or flower garden proper, was not of great extent and resembled greatly the more modern parterre with its box bordered walks and beds. Basins, fountains, statuary, pergolas, porticos and pavilions and much topiary work were used in profusion. The alleys and courts were often paved in mosaics. These garden accessories are all so carefully mentioned here because we will see later on that they furnished the ideas for the Renaissance Villas.

Garden design architectural. The Romans had great love for flowers, shrubs and verdure generally, but the flower garden never occupied the most prominent portion of the design. We find here the same lasting charm that we study later in the Italian gardens - they relied mostly on the disposition and symmetry of the various parts, and their relation to each other and to the whole design of the composition, for their effects. In other words, theirs was an architectural garden depending more on its pleasing arrangement and design than upon the individual plant forms. They gloried in the contrast between the restrained beauties of the garden and the wilder nature without.

Trees used. The principal trees used by the Ancients were the Laurel, Stone Pine, Pomegranite, Ilex, Plane, Myrtle, Cypress and various kinds of Firs. These are practically the same ones which the later villa builders had at their disposal. The fruit garden was always given

a separate location and contained apples, pears, quinces, nuts, almonds, pomegranites and figs. These were usually planted in the quincunx arrangement. The plan here, as in every other portion of the garden, showed the great order and system of the Roman mind - all parts were laid out by line and rule.

Period
of
extrava-
gant
villa
building.

During the third century formality and artificiality were carried to a meaningless extreme - We find poets and writers of the time, Horace and Martial for instance, complaining of the pompous excesses of villa building and advocating a return to the simple Villa rustica or farm villas of the preceding age. Hadrians villa at Tivoli showed how gigantic were the magnificent displays of the period. Here was art entirely carried away and ruined by pomp and artificiality. The ruins here now cover an area of over ten square miles. Such features as gardens, groves, colonnades, shady corridors, high roofed domes, grottos, baths, lakes, basilicas, libraries, theatres and circuses together with countless works of art and marble pieces, were crowded within its boundaries. At present we can hardly comprehend the great extent and splendor of these palaces; but where there is a source of unlimited labor at hand furnished by slaves and combined with great wealth, these gigantic results are more easily understood.

II. Period of Barbaric Invasion and Lapse in Art and Villa Progress.

The removal of the Roman government to Asia Minor under the Barbarian Emperor Constantine showed the eastward trend of civilization, and Invasion. when Rome was at last taken by the Barbarians in 410 A. D. Constantinople became undisputed center of the world's art and culture. The splendid Roman villas together with many great architectural monuments were almost entirely destroyed by the savage hordes which swept over the Italian peninsula. All hope for the progress of learning and the advancement of the fine arts was blighted for nearly a thousand years.

With Constantine in his flight from Rome had gone many of the luxury loving nobles, who carried as many of their possessions with them as they were able to transport. They built new pleasure palaces in Byzantium along much the same lines as those they had left at home. However the design was changed somewhat here, as they seemed to strive more for privacy and seclusion - two great factors that have always characterized Eastern garden plans.

Roman villas destroyed. In Italy, after the invasion, all peaceful occupations had died out. The barbarians sacked all but the strongest cities and massacred and enslaved many of the less fortunate inhabitants. Many of the palaces and villas were looted and destroyed immediately, but sometimes a chieftain and his band would decide to settle around one and by fortifying it would make it a stronghold or castle - a residence suited more to their purpose. Those villas that were not destroyed were allowed to go into ruin and decay. The rude tribal chiefs had no interest or use for the old pleasure grounds and their luxurious appointments, and they kept open and

cultivated only those spaces which furnished the necessary plant food stuffs.

Throughout these ages the art of horticulture became truly a lost art to the populace at large. It was preserved from entire extinction only by the monastic and religious orders of the day. These had been left more or less undisturbed by the barbarians who were many of them christians.

The Within the quiet courtyard of the monasteries we find a small monastic garden plot maintained. Here also was often a small flower bed gardens. which was permitted and tended mostly for the decorative value of the flowers for the religious festivals. The question was one of utility and not one of the esthetic values of the plants. Behind the high protecting castle walls also we often find that the inmates kept little garden areas in the central courtyard - here the same considerations of food value were the main reasons for their establishment. A few flowers and fruit trees were grown where space permitted and were probably largely the work of the women folks of the garrison. Outside of these small protected gardens there were almost no flower or pleasure garden areas maintained in Italy.

This "hortus inclusis" was the last stand of that great art of horticulture which and flourished so high and reached such an extreme development during the preceding era. Robbed of all its greater beauty and architectural embellishment, and small as its scope and use then was, still it was the small germ cell that was to keep alive a great art destined to blossom forth in even greater splendor during the Italian Renaissance.

III. The Renaissance Period and the Rise and Development of the Great Villas.

Establish- During the 11th, 12th, and 13th centuries the Italian
ment of Peninsula was constantly disturbed by petty warfares among the
peaceful feudal lords, and later by the struggle between the Popes and
conditio Aristocracy for the temporal power. There was no strong central
ons. government to enforce peace and quiet, and consequently the arts
and trades suffered. The suppression by Pope Nicholas V in 1450
of the conspiracy of Porsano, ended the last struggle for the
municipal freedom of Rome, and also marks the death of feudal-
ism and the birth of the Renaissance period. With this crushing
blow struck at their independence, the people gave up the
struggle and settled down to more peaceful occupations. The
Popes were not strong rulers, but still they were able to en-
force a certain amount of law and order and so gave a chance for
the improvment of the industrial conditions, which had suffered
greatly in the preceding ages of strife.

Import- As conditions became more quiet and country life more open
ance of and free, the castle like dwellings were allowed to fall into
agricult- disrepair and new homes were built with an ever increasing tende
ure ency to openness and freedom of design. The house ground limits
increas- were extended out into the open country, and the little inner
ing. court yard gardens became only a part of the orchards and
vineyards which grew to surround the house on all sides. This
transition of course was quite a gradual process, with its fast-
est growth in protected situations as in locations near the

larger cities.

Books Books were written to instruct the people in the nearly forgotten agricultural pursuits. A book by Pietro Crescenzi, "Opus on Ruralium Commodorum", appearing at the end of the thirteenth farm century, was the standard work for the period on agronomy and life. gardening. In this treatise, he gives rules for garden making which will illustrate the new reviving interest in this art.

Rules Crescenzi divides the gardens into three classes according to for the the station and means of the owner, as gardens for; first, the 14th century poor man; second, the man of moderate fortune; third, the wealthy nobles and kings. He treats each division separately and for each garden, gives a complete set of rules and instructions. "Each should be adorned", writes this author, "with sweet-scented flowers, arbors of clipped trees, grassy lawns, and sparkling fountains. In the smaller gardens the open lawn should be the main feature, with a pergola of vines for a shade". His ideas for a royal garden are quite extensive: "The royal garden should be girt about by walls; the palace on the south side by flower beds, orchards, and fish ponds, and on the north a thick wood to protect the grounds in winter. A Casino for summer use should be in some part of the grounds and surrounded by evergreen trees. A menagerie and aviary must not be wanting and the birds should be loose in the trees". These early rules show something of the garden design in the fourteenth century and contain the main outline of the great Renaissance villas which followed.

The early Renaissance Villas. The general awakening interest in the sciences gave a great impetus to the study of horticulture and so directly to gardening. Great collections of plants and animals were made for study.

One of these was made by Cosimo de Medici in 1417, who bought the estate of Careggi near Florence and employed Michelezzo to build the house and design suitable grounds for the purpose.

The earliest tendencies toward larger villa building occurred in the north, in the country near Florence. In the fifteenth century a new-born love for nature seems to have penetrated all circles of society, and this led to the building of many country villas. These houses were built as closely connected structures to their surrounding farm lands and the closest attention was paid to the utility and practical side of the design. There were no very large garden areas built around these early villas.

Destruct- Unfortunately these early Renaissance villas of the north are
 ion of known to us only through the literature of the times. Almost
 early everything actual was destroyed at the time of the siege of Florence
 villas in 1529. However we do know that the character of the plans was
 at siege governed almost entirely by practical considerations. The gaining
 of of close and intimate relations between the house, its grounds
 Florence. and the surrounding country - such a determining feature in later
 work - was not yet considered a chief end to work for.

Early A glance at the description of one or two of these early
 Floren- Florentine villas will show how their designing was progressing
 tine at the dawn of the high Renaissance period. Boccaccio describes
 Villas. these Florentine gardens in his tales and once he mentions these
 features that show us something of the design character of "More
 delightful than all was the lawn of the finest and greenest grass,
 spangled with a thousand flowers and surrounded with orange and
 citron trees, bearing ripe fruit and blossoms at the same time.

In the center stood a white marble fountain, which falling with delicious sound into a crystal basin, was carried through little channels to all parts of the ground".

Poliziano, a poet and dependent of the Medici family, wrote to a friend from one of their villas at Fiesole: ^{as follows} "When the summer heat becomes great at Careggi, do not fail to seek one Fiesolan villa. There is abundance of water here, and as we are on the edge of a valley, but little sun, and the wind is certainly never lacking. The villa lies off the road in a dense wood, but commands a view of the whole city."

In general it can be said that at the end of the fifteenth century the northern villas, although many of them were delightful residences and retreats from the city's heat, were still merely rather advanced farm buildings. The farm lands or "podere" ran right up to the very garden edge and sometimes there was no attempt at a demarcation between the two.

Growth of the high Renaissance villa. The typical Italian villa came into existence early in the sixteenth century. Its design was inspired by a love of nature and the out-of-doors, a glory and love in the development of art and a deep interest and study of archaeology. It is a real evolution from the Roman classic garden described in the preceding pages, but it is not a copy or reproduction of it.

Rose Standish Nichols divides the age of the great Italian villas chronologically into these periods. First, from 1500 to 1540; the best example of which is the Villa Madama at Rome designed by Raphael. Second, from 1540 to 1580 - the period of greatest perfection. Villa Caprarola, Mantua, and Papa Giulio designed by Vignola are examples of this period. Villa d'Este at Tivoli, by Ligorio, likewise belongs to this class.

Third, from 1580 on. This period forms what is known as the Barocco Period of design. As examples of this time there are the Villas Aldobrandini, ~~Pamphili-Doria~~, Borghese, Albani and most of the other villas at Frascati.

This division into periods is possible because of the fact that a villa example can be more or less exactly placed in regard to its date if one has a thorough knowledge of the architectural design prevalent at the different periods. The plan of garden arrangement may differ but slightly in the different examples, but the architectural embellishments used in the particular periods are readily separated. The design varies also, of course, with the different locations - one sort of topography lending itself more to an emphasis on certain treatments than others. The general type of the Italian Renaissance Garden is almost a fixed quantity to deal with, however, and its minor characters only differ in so far as they must conform to the immediate surroundings.

The early years of the sixteenth century are commonly conceded to be the real transition point from the early to the high Renaissance villa work. One can say that here first appeared as a definite determining principle, the direct architectural treatment of the garden in relation to the house. The establishment and entire subjugation of the design to this architectural unity of the house and grounds is really the main feature in all Italian villa planning; about its realization hangs all the art and charm that the villa design has.

With the increasing emphasis of this architecturally developed garden we notice the separation from its design of the flower and

vegetable gardens. These were accorded distinct places in the plan and were not allowed to appear as dominating individual factors in the main display.

First During the first period (1500-1540) we find the court gardens period of the Vatican, designed by Bramante and Raphael's Villa Madama as villa of foremost among the examples erected then. They were the proto-work. types for all the great villas that were soon to follow. The Villa Madama was built on the ruins of the Baths of Agrippa, started in 1516 and erected for Cardinal Giulio Medici. Raphael, however, died before it was hardly well begun and its continuance was left in the hands of his pupil, Giulio Romano. The villa was never completed but the magnificence of its design and the lavishness of its conception did much to inspire the later villa builders.

Papal To understand the economic conditions that made these great Houses villas of the Renaissance possible, one must know that the most greatest perfect villas were built by the wealthy Popes and Cardinals of villa the Catholic Church. On gaining the Papal chair the incumbent would builders. immediately begin to enrich both himself and his relatives from the Church's vast funds. He would promote members of his family to the highly lucrative church offices and was usually able in this way to build up a rich and powerful family. The Church's income at this time was enormous and so allowed the building of these palatial residences that in our time would seem to require fabulous outlays of time and money. The Papal Court was sumptuous and luxurious and its favorites must needs have their summer retreats fitted up in a manner to lavishly entertain several hundred guests at a time if necessary. It is near Rome, therefore, that we find the noblest gardens, built largely as recreation

centres for the great Cardinals of the Church, and where the distinguished ambassadors and visitors from all over the world could be entertained in a fitting manner.

Second During the second period of villa work (1540-1580) the most period forceful, simplest, and best conceived examples of the Italian Villa of design. art were built. Several great villas stand foremost as an index of this period and in them are expressed all the canons of perfection of the villa art. Villa d'Este at Tivolo, Villa Caprarolo, Villa Lante, the Boboli Gardens at Florence and the Villa Pia at Rome are some of the best known creations during these years.

Third The Villa Medici at Rome can be taken as an instance of the period transition from the second to the third era, often called the of design. Barocco period of work. The difference is mainly evident in the architecture of the buildings where the decoration seems more emphasized and of a heavier character than formerly. The garden designs have suffered but slightly, perhaps becoming a little stiffer in their main lines. The Villas Pamphili-Doria, Borghese, and Albani, all at Rome, and the greater number of the Frascatian Villas are the leading structures erected in this period. However, as mentioned, before, the house architecture becoming heavy, intricate in details, over-decorative and over-ornate suffers much more in the loss of effectiveness and good design than do the gardens. Some of the latter, for instance those of the Villa Aldolrandini, show all of the factors looked for in the best period of work. The Villa Falconieri, 1648. shows some of the best possibilities of the **Baroque** style.

Probably the last of the greater villas to be built was the Villa Albani at Rome. This was erected in 1746 for Cardinal Albani,

and its classic design is probably due to the influence of the Cardinal's personal friend Wincklemann, the great student of Archaeology.

French and English styles become fashionable. As the eighteenth century advanced the garden architecture became more rococo in character and its former simplicity was lost in the intricacies demanded by the prevailing style. The French influence begins to make itself felt, especially in northern Italy on the Italian lakes and about Milan and Turin. The day was passing when Europe drew its models for garden design from the old Italian masters and soon Le Notre's exalted type of majestic parks and long sweeping vistas became the fashion. This French influence was not a permanent thing, however, and gave way to the English school whose principles are still our guiding plan of ground arrangement.

Influence of foreign styles upon the Italian villas. The influence of these later styles was quite ruinous upon the older Italian villas. The new owners of these villas, either lacking in artistic appreciation or else only caring to follow what they believed to be fashionable, greatly altered and changed their gardens to conform to the mode of the moment. The old terraces were dug away, the parterres removed and in their stead were planted deciduous trees, lawns and carpet bedding. These features have their rightful clime and place where they are successful and necessary units, but of course they were quite out of place in the old gardens. The deciduous trees could never take the place of the dignified evergreen, ilex, and cypress which through the whole year lend the needed amount of verdure to the garden. The extensive grass lawns burn out in Italy's climate and for most of the year are faded, browned blotches. Attempts at naturalistic effects appear quite unnatural in the Italian villas - the latter

are complete units of composition as they were originally planned and any addition of such innovations as mentioned above completely destroys their otherwise perfect harmony and balance.

Policy of Conserv-
ation now. The error of so ruthlessly marring the beauty of these old gardens by attempting to modernize them has become very evident lately. At the present time this senseless practice of renovation is not in favor but the mistakes made in learning this have been costly to the old villa art. Now the owners are seeing that their greatest work is to maintain as faithfully as possible the original lines of design and in this manner preserve as much of the old villa charm as the ages have left for our enjoyment.

PART TWO.

A Description of the Greater Villas Grouped According to Geographical Location, and with Special Consideration of the Design and Ground Arrangement Features.

In taking up these Italian Villas for separate and individual study, I intend to put especial emphasis upon the consideration of their ground arrangement. Their building architecture and interior decoration is not within the scope of this paper, and neither do I consider their individual history, although very interesting in many cases, as a subject for lengthy consideration here. Much of the romantic charm so frequently hung about these old residences by fictional writers will no doubt be lost in this manner of treatment, but I think one will soon see that the real worth and beauty of these villa homes rests upon definite factors of their design which are much more concrete and rational elements than the villa's claim as a monument of a romantic past.

Outside of a very evident architectural variation I have found no really perfect division on which to separate the villa gardens into classes except chronologically. This in itself is not altogether a correct and determining factor. For grouping them for consideration I will treat them in regard to their location and environment - as Roman, Florentine, etc., - for lack of a better way.

The particular conditions in each locality naturally vary from those of other regions, and so the design of villas in each locality

varies and is determined by the factors of topography, climate, and economic conditions peculiar to that section. So we find a

difference between the greater ^{and} more architecturally ornate gardens about Rome and the simpler Tuscan villas - ~~while~~ each is a perfect solution of the problem and conditions in its particular situation.

No attempt is made to consider all the Italian Villas but merely to treat a few of the more representative ones in each locality.

THE ROMAN VILLAS.

Vatican Hill Gardens. Information about the villas at Rome is fairly plentiful, and we find many descriptions of their beauty by the writers of the time. This is not so true of the lesser villas scattered over all parts of Italy. The earliest villa gardens of the Renaissance are those laid out by Bramante at the end of the 15th century on the Vatican Hill. This garden has long since been destroyed, but records tell us that it was of great architectural magnificence, and served as an example to be much copied by later Roman gardens. The general plan was of a terraced garden with grass parterres, fountains, and hedges of laurel and cypress, In the center about a fountain were statues of the Nile and Tiber. The well known statues of Apollo, the Laocoon Group and Venus of the Vatican were placed in niches toward the borders of the garden.

The Vatican Hill had always been a sacred spot from the earliest times and one used by the early Romans for building of gardens and temples. In 848 Pope Leo IV built a great wall forty-four feet high about this district. It was not until Pope Sixtus IV (Pope from 1471 to 1484) that the grounds were first laid out as gardens of the Vatican. From this time on they have been constantly changed and altered until the present day.

The gardens are entered from the back of St. Peters, and the first one is of rather a horse shoe shape with terraces going round two sides of a large formal garden. The whole is sheltered by a high close-clipped wall of greenery in which statues are set at

intervals. Beyond this are terraces with broad shady walks. A section of native woods crowns the hill top while beyond is a vineyard, a little palm garden and, below, the Villa Pia - the most beautiful spot in the gardens. Box hedges lead from this to a huge formal garden with many box-edged, four sided flower beds and containing statues, orange and lemon trees in vases, and four large fountains.

In this area are long walks tunneled in the close-growing ilex, dark and shady on the sunniest day. This indeed is now the garden's most potent charm - its great hedges which have no doubt far outgrown the idea of the designer. Below this area is a walk leading to a wide fountain basin containing Bernini's beautiful bronze Ship of the Church, which after two centuries in this spot is still intact.

Villa The Villa Frenesina, built for Agostino Chigi by Baldassare in Chigi. 1510 is about the oldest Roman villa now standing. This was built on the site of the gardens of the Emperor Geta and stands about one-and-one-half miles beyond the Villa Albani. It is one of the prettiest of the smaller Roman villas and its combination of farm and villa gives it a pleasing air of comfort.

The Casino is a low oblong house with broad eaves - quite Tuscan in appearance. At the entrance the highway is enlarged to form a semi-circle backed by a wall with busts in niches. From the axis of the iron gates here a long vista is obtained right through the house, across a parterre and down a long, shady alley about three-hundred yards long. This is terminated by a circle with statues and backed by an ilex woods. A stairway here leads to a lower level whence alleys branch out to the right and left and entirely enclose the property. North and south of the Casino are gardens of regular plots, box-edged, and with a little bosco or wood at either extreme.

The whole area treated is small and its connection with the farm lands gives it the charm of human occupancy found in the Umbrian and Tuscan villas. The design is quite simple and gains its attractiveness ^{from} the compactness and directness of the method used.

Villa Probably the next in date is the Villa Madama, Raphael's unfinished masterpiece on the slope of Monte Mario. It was begun in 1516 for Cardinal Giuliano de Medici and was to be a model for the great Villa Suburbana - a great pleasure grounds used part of

the year only. As previously mentioned, Raphael died before it was hardly well begun and it was left to be worked on by Giulio Romano and Antonio Sangallo. The idea was of a great terraced treatment in a very broad fashion. At its early date it was the largest plan ever conceived and begun by a villa architect.

Its great aid to the progress of the villa art was to inspire the future builders by its magnificence and grandness, even though its complete plan was never realized. The gardens are now entirely in ruins and it is hard even to imagine the original lines of the scheme.

Villa Among the other early examples is the Villa Vigna del Papa, Vigna built by Pope Julius III, who held that office from 1550 to 1555. del It was the work of several great architects working together. Papa. Michel Angelo, Vignola, Vasari and Amanati claim to be concerned in its construction. This list of famous architects who worked on this single scheme illustrates the kind of talent employed to design the villas and likewise relieves us of some of our wonder at the architectural perfection reached in them. The only remaining fragment of this Papal pleasure resort is the villa building proper with its arcaded first story and a small bath grotto beyond. The gardens are completely gone.

It might be well to state that the Renaissance and its trend toward classicism led to very exhaustive study of ancient Roman villa buildings. The statues and marbles found in these excavations and investigations were used, whenever possible, to decorate the new villa creations. So great was the craze to try and follow

what the Romans had done before them that these emulators often selected as sites for their villas the ruins of the older villas and often built in a manner to closely follow the general ground plan of the ruins. One writer has said that the Renaissance Villas were not erected so much as particular necessities and needs of the time as because they were attempts to do some of the things that the Imperial Caesars had done long ago.

Villa We now consider a villa whose ground plan remains for us today. Medici. practically unchanged since its establishment in 1550. The Villa Medici was built for Ferdinand de Medici by the architect Annibale Lippi.

This villa is commonly conceded to have the finest situation in Rome, on the Pincian Hill just within the walls and overlooking the city. On the eastern side the villa walls touch the city walls, and on the south the ground slopes gently away and joins the gardens of Pincius. This location was once the site of gardens belonging to Sallust, Lucullus and Domitian.

The general plan is simple and effective although the Casino itself is rather ornate and poorly located. It consists principally of a broad level terrace about seven-hundred by four-hundred feet. This contains a parterre and the Casino and garden, while at one end is an orangery forming the retaining wall of a second terrace about twenty feet high. Back of the latter is a good basque through which paths lead to the former "Temple of the Sun" - a mound with belvedere from which one can see over almost the whole city. The elevated position of this villa makes the water supply

rather scarce and so we find none of the great water features which so often mark the Italian villa garden. There are only two small fountains now in the whole plan, although there were formerly several more.

The Casino Loggia opens on a court with a simple, well-designed fountain in the center. Between the windows and elsewhere are statues. In the court are two great basins of Oriental Marble which were brought here from the Baths of Titus. Beyond is the parterre cut up into six main divisions, and to the right along the side of the parterre runs a great architectural terrace wall which is decorated with niches, pilasters, a cornice and a balustrade.

The *illex bosque* on this terrace is really the most charming feature of the terrace to-day. The paths lead between very old trees with much tangled, wild growth and here and there are stone seats of good design.

Edith Wharton says in conclusion, of this villa: "The general impression is a sense of fitness and perfect harmony between the material at hand and the use made of it. The architect used the opportunities to the utmost, but has adopted nature without disturbing it."

Because of its wonderful view of Rome and the Campagna it has been called a "garden to look out from" in contradistinction to the garden such as Villa Lante which is a "garden to look into".

In 1801 the villa became French property and is now used as a division of the L'ecole de Beaux Arts.

Villa Pia The Villa Pia is situated in the Vatican gardens at Rome and probably should be considered in connection with those gardens; however it is so complete in itself that it deserves separate mention. It is a little garden residence built for Pius IV in 1560 by Pirro Ligorio. It lies somewhat in a hollow and is said to have been built in imitation of the ancient villas of which Ligorio had been making special study.

An open courtyard, oval in shape and paved in two-colored marbles is in front of the Casino. This is surrounded by a low boundary wall with stone seats running around its base. In the court's center is a small oval fountain basin with figures of dolphins and children executed by Giovanni Vasanzio.

At the narrow ends of the courtyard are exquisite little porches paved with colored marbles and richly decorated with stucco and pebble work. The hill side rises abruptly behind the Casino. Although the gardens directly a part of this little villa are but scanty, still the Casino and its court are of so complete and perfect a design that they are worth mentioning in this paper as examples of the smaller villa residences of the time.

Villa Borghese The Borghese family was one of the first to rise through the efforts of a Pope. Camillo Borghese became Pope as Paul V in 1605, and his nephew Scipione Borghese started the gardens outside the Porta Pinciana in 1618. The latter's idea was to build a great villa near Rome, where he could royally entertain the Papal court and its guests. As a nucleus he used a small vineyard belonging to

the family ^{is} and situated along the western wall of the city.

The whole scheme now includes a park of several hundred acres - circumference of about four miles-- laid out mostly in the English fashion excepting those grounds immediately surrounding the Casino. Giovanni Vasanzio was the architect of the Casino, begun in 1608, and the grounds were first laid out by Girolamo Rainaldi, and were later extended by Domenico Savino. The water features are the work of Fontana. The property has now become so large through subsequent additions that the old plans have been long ago out-grown and the present park is but little similar to the original conception.

The Casino stands at the north-east corner of the grounds and has a fine entrance fore-court enclosed by a stepped balustrade with seats at intervals. Upon either side of the Casino and extending out like wings are oblong walled gardens, used now for flower displays. On the north side of the Casino is a second court yard surrounded by a large caryatid figures with the bosco beyond.

The gardens as a whole furnish a very good example of ^{the} formal garden and a more or less natural park combined. The principal alleys are straight, usually at right angles to each other, and with architectural features at their intersections. Imitation classic ruins are constructed here and there from old materials found near the spot. The "Garden of the Lake", having a Pseudo-greek temple is one of the most popular spots.

The old Casino, built as a pleasure house only, has a great wealth of interior decorations. Here are frescoes by Zuccherò, a

group by Bernini, work by Perugino and Francia, Raphael's "Deposition" and Titian's "Media". This merely illustrates the class of artists and the work done in decorating these 17th century villas.

One of the most interesting features now preserved for us from the old design is the Piazza di Siena - an oblong area arranged like an old Roman race course. The sides are gently terraced by stone steps and at one end is a fountain and an old walk of ilex trees.

Richard Lassels wrote in 1670 something of its composition and importance at that date. "This is the greatest villa there is about Rome. Here you have both open and closed walks; fish ponds; vast cages for birds; thickets of trees; a store of fountains, parks and deer; a world of fruit trees; statues of all sizes; banquetting places, grottos; and a stately palace adorned with so many rare statues and pictures that their names would make a book in octavo."

The villa is now a public park and has most of its claim for greatness because of its size.

Gardens We owe the early gardens of the Quirinal Hill to the Popes, who of the were the first builders on this upland. This location was chosen Quirinal. because of its elevation and consequent healthfulness and outlook over the surrounding area. Pope Sixtus V built there in 1585 and did some garden designing about his palace. This building was used for residence purposes by many of the subsequent Popes until 1870, and so has been kept up in fair condition to the present day.

The present garden arrangement was largely the work of Pope

Urban VIII who, in 1630, commissioned Maderna and Ottavio Mascardi to plan the grounds. The original plan was of a quiet, open design, with straight alleys and many square plots surrounded by low hedges and box work. The lack of variety in these many small squares must have been somewhat monotonous but probably was relieved somewhat by the great diversity of fountains, statuary, and ancient art pieces which were placed at many of the avenue intersections. The more important walks were lined with cypress.

The palace itself was built around an oblong courtyard with a long wing extending out eastward the length of the garden. The north end is devoted entirely to stables and in the end of the lower court yard there is the water organ placed there in 1596 by Gregory XVI.

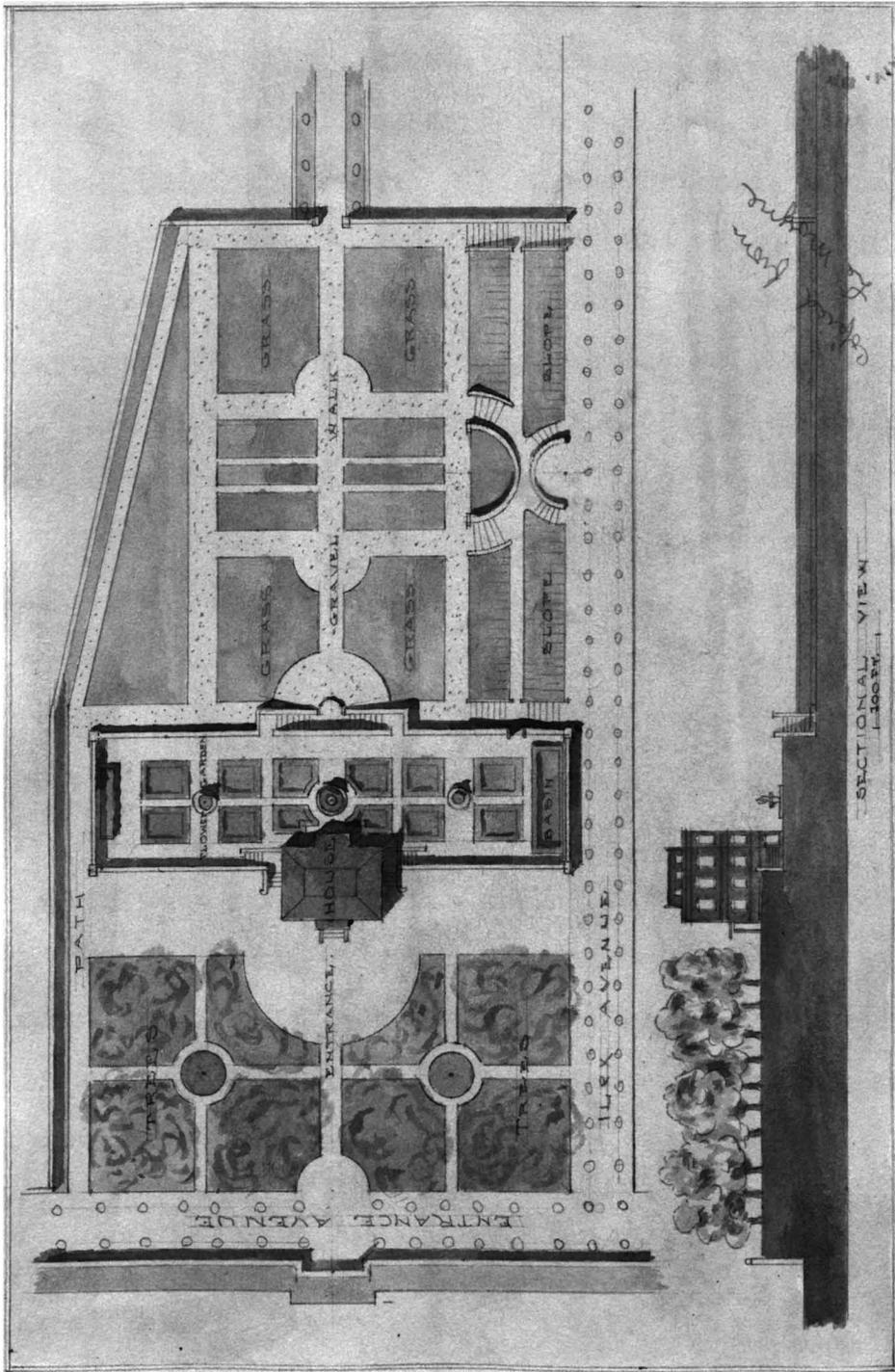
The garden's present charm lies mostly in its high hedge walls which have now grown to a height of thirty feet and are of great width. Tunnels and arched openings are cut into this greenery and the effect of these hedged apartments and alleys is quite unique. There is nothing like it in any of the other gardens. Some of the old ilex trees are now over three hundred years old and have attained a size and dignity probably quite beyond the comprehension of the designers of the original plans. Although the gardens are now in the very heart of Rome, still all is as peaceful and quiet within as could be imagined.

Villa Colonna. The Colonna family was always one of the greatest and most families in Rome; in fact they came first in magnificence and popularity. The present palace and gardens were designed about

the 17th century. The gardens are built largely upon a steep hill side separated from the palace proper by a city street. The street is sunken here however and three bridges span it and connect the first floor of the house with the lowest terrace of the hill gardens beyond. This first terrace, being beneath the palace windows, is laid out in open parterre fashion with gravelled walks. Beyond the parterre and across the whole face of the slope is a terrace wall broken with arched openings for the bridges and with wall fountains placed in the intervals between them. Above this retaining wall is the steep hill slope.

The central feature of the slope is a double stair-way in several curved flights which recede from and approach each other at intervals in its progress. The stairway leads to a frontispizio or series of niches framed with pilasters and entablature. From the central niche descends a kind of waterfall. There is a cascade above, not so grand as some at Frascati but still of great interest. Starting from a fountain niche above, the water falls into a succession of shallow basins divided from the stairs on either side by a stepped wall.

Another feature of this part of the garden is a pleached alley that runs the length of the slope and furnishes shade for this rather sunny garden. The upper garden is arranged simply as a flower garden and covers an area of about one half an acre, although it seems much larger. The plan here is simple, with paths radiating from the center. This simplicity and its admirable planting are its chief charms. A fine view of the city and the River Tiber is obtained from this vantage ground.



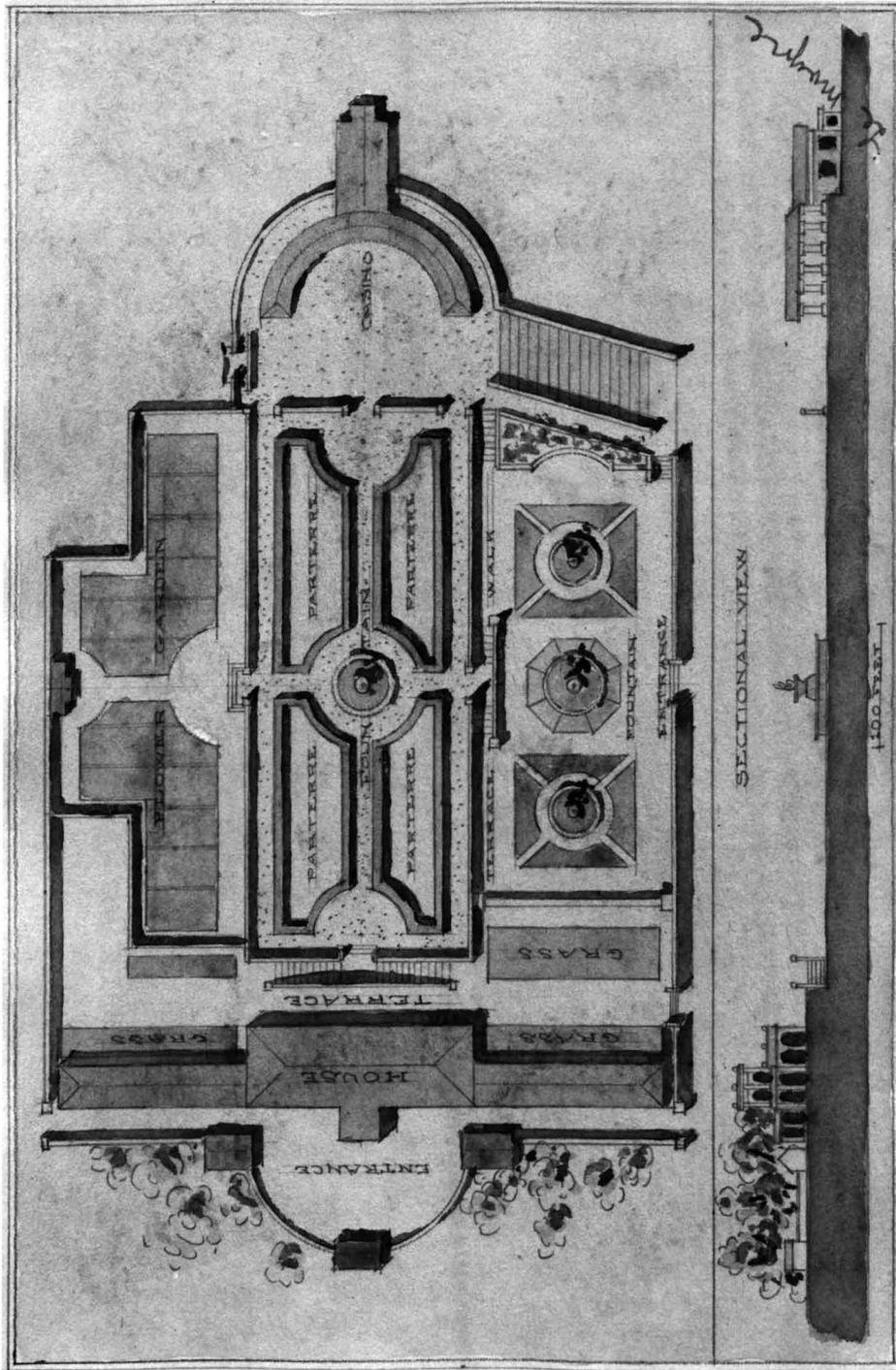
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THE VILLA PAMPHILI - ROME

Villa Pamphili- Doria. The Villa Pamphili-Doria was erected in 1644 by Olimpia Pamphili for her son Camillo. The site was chosen on the ~~F~~aniculum hill just outside the walls of ~~R~~ome. The design used is supposed to have been conceived by Falda but it was executed under the direction of Alessandro Algardi of Bologna. It was built about one hundred years later than the best villa work but is a fine example of the 17th century Casino architecture and is probably the most admired of the Roman 'maisons de plaisance.'

The position is on the top of a broad low hill with a gentle slope to the south, which makes it quite adaptable to its treatment of three broad terraces. The upper terrace has a grove, the main entrance court, and the house. The second terrace, about one hundred by four hundred feet in size, is twenty feet below this with a great architectural retaining wall toward the house side. This is now laid out as a parterre with many intricate patterns. A fountain is placed in the center and a water basin at one end. The whole design here now seems too much cut up and burdened with an overabundance of gravel area. The third terrace is about four hundred feet square and about twenty feet below the one above it. A good double stairway, arranged on either side of the main central garden axis, leads down to it from above. The west ends of all these terraces are cut into the hill and the east sides are terraced, thereby giving a flat surface extending toward the south for the garden areas.

This villa presents us with a scheme where the use of water is almost insignificant. Instead of being a quite^a prominent feature in the design - as it is frequently - we find here only one central fountain and a comparatively small basin. In this respect



VILLA ALBANI

- the scarceness of water,- it resembles the more modern places. The flatness of the site makes it also rather less interesting than such villas as D'Este or Aldobrandini.

Villa The Villa Albani was built in 1746 for Cardinal Alexander Albani Albani by architects Carlo Marchionni and Antonio Nolli. To the latter is due the arrangement of the grounds and gardens. Its location is just beyond the city limits and near the Villa Borghese. Although it is the most recent of the greater Roman villas it still resembles very closely the old Villa Suburbana of the Villa Medici type. It is in a very good state of preservation now, a quality not found in these old villas as frequently as one could wish.

The situation chosen is a very poor one as it is almost flat ground and affords no outlook worth mentioning. However Nolli tried a low terrace treatment here and the result shows that even a very uninteresting flat site can be greatly improved by some terrace work even partly artificial in construction. Three levels were formed, making three broad terraces. The first one, about three hundred feet wide, holds the house and also runs along the western side of the garden. The second is ten feet below this and measures one-hundred-and-eighty by six-hundred feet. This level contains the great parterre, bounded on three sides by a wall and on the fourth by a Casino. The house and this Casino face each other directly across the length of the garden, the one balancing the other in design. In the center of this terrace is a large fountain.

The entrance is on the west side of the garden and is rather weak in plan as it lacks both importance and directness. It leads

to an interesting circle of eleven stone-pines surrounding a high granite column, but it is poorly designed in not leading the eye further and in not forming a definite approach to the house. The large parterre, a design of box scroll work, seems to be entirely too scantily planted to balance the heavy architectural features about it. To look good in its position it should be fairly heavy in vegetation.

The Cardinal was a passionate lover of sculpture and the fine arts in general and so he built this villa largely as a display house for his great collection of antiques and other art treasures. A highly decorated arcade runs the whole length of the building and a long portico is extended out at either end. This treatment gives plenty of area in which to advantageously show off the art works. The statues, marbles and busts were also placed outdoors against the dark green hedges. A particularly fine hedge with marbles in niches runs along the western terrace. The contrast here between the white marble and the dark greenery as a background is most striking and quite effective.

VILLAS NEAR ROME.

Villa Lante. The Villa Lante, surpassing in beauty and preservation all the other great pleasure houses of Italy, is situated about fifty miles north of Rome at Gamberaia. It appears to have been the work of four Cardinals, Raphael Riario beginning it in 1547 and Cardinals Ridolphi and Gambarara carrying on the work until 1588 when it was completed by Cardinal Montalto. The latter built the second pavillion and the fountain in the parterre. The plan and design of the villa is now generally accredited to Vignola.

The villa site is on a gentle slope and its total measurements are only about two-hundred-and-fifty by eight-hundred feet. The whole area enclosed by the high boundary wall is scarcely six acres. There are four terraces in the scheme, each about sixteen feet high and connected by handsome stairways. The principal terrace, the lower one is about two-hundred-and-fifty feet square with the villa entrance in the middle of its north wall. The principal village street leads direct to this and on entering one faces a flower garden with the great fountain surmounted with its black marble figures in the center.

The second terrace bears the twin Casinos, one at either end, a circular fountain and a grove of plane trees. The next terrace above has a good fountain and is surrounded by a hedge of ilex, while the fourth or top level supports the bosque with its fountain and cascade head within it. The water used is brought from a distance in an aqueduct, enters the ground at its highest level and works its way down to the parterre fountain through a series

of cascade and fountain arrangements.

Lante is really a garden "to look into". The pleasant landscape is not shut off but one feels that it is merely an accessory to the garden proper. The elaboration of the foreground was thus made possible because of the unobtrusive character of the surrounding scenery.

The box-bordered parterre surrounds one of the most beautiful fountains in all Italy. This jet is bordered by the square tank of the basin which is enclosed by a balustrade bearing obelisks and vases. Four little stone bridges lead across to a circular balustraded walk around the fountain. This walk encloses an inner basin from the center of which rises the fountain proper. Black marble figures here hold aloft the "monte alto" or "high mount" symbol of the Montalto family.

The garden plan is most attractive in its compact arrangement and in the manner in which the relation of one part to another is so obviously shown. It develops from a formal kept center within an artistic fountain nucleus and sweeps upward and backward following the gentle rise of the ground. Broad stairways set with vases and bounded by stately balustrades lead up to terraces, fountains and reservoirs. At the summit, on the fourth terrace, is a good pleasure where a great fountain "of the horses" is surrounded by circular seats of stone now grown over with moss. Above and beyond is an ilex woods.

The Villa Lante is studied largely because its comparative perfection offers us a key by which to judge the less perfect villas. In spite of the small area occupied, here we find every

feature that goes to make an ideal villa. A Casino arrangement large enough to meet all reasonable requirements; a parterre spread out beneath the windows; shady places near at hand; fountains with a plentiful supply of water; and beyond the garden a wild woodland stretches away. The masterly arrangement of the various levels shown here, the contrast of the light and the shade between the plane woods and the brilliance of the parterre below, the genius of the water management, and the simple, direct beauty of the architecture all together make it justly thought of as among the highest examples of the Renaissance Villa Art in Italy.

Villa The Villa D'Este, situated at Tivoli a dozen miles east of D'Este. Rome, was built for Cardinal Ippolito d'Este in 1550. The work was begun by the architect Pirro Ligorio and continued later by Giacomo della Porta. Orazio Olivieri had charge of the great system of hydraulics.

The situation of the villa is one of the finest selected for any of the Italian villas. It lies on a steep hill side several hundred feet high, sloping toward the west, and affords a wonderful view of the beautiful Campagna and of Rome in the distance. The area occupied is about six hundred by eight hundred feet, totalling about twelve acres. This is about twice the size of Villa Lante. The problem of developing this abrupt hill containing no flat spaces except at the bottom of the slope was solved by the architect in planning a gradation of six terraces running across the width of the property.

The lower terrace, measuring about three-hundred by six-hundred feet, is the principal one. The entrance from without here is in

the middle of the west wall. Along the inner side of the terrace is a row of three large basins each about fifty feet square contained within stone walls. There is a large fountain in the north boundary wall directly placed in the cross axis of these basins. A cascade leads from this to the basins themselves.

The main feature of the third terrace is a large Dragon fountain in the turn of a handsome stone staircase. The fourth level is called the "Terrace of the hundred fountains" and gets its name from the many jets of water which pour into a long narrow basin running the length of the terrace. At its north end is the fountain of Arethusa and at the south it is terminated by the remains of a water organ.

The fifth terrace, a paved area directly before the house, is about forty feet broad. From this one gets the best views of the garden below and the surrounding country beyond. The house is placed on a terrace still higher than this one.

No expense has been spared in the gigantic task of laying out the grounds, much of the land for which had to be acquired from the municipality. A considerable portion of the village had to be demolished and the ground excavated on the east and used to build up on the western side. The villa building itself, intended only for a summer retreat, is an enormous structure of very plain exterior. The only decoration is the doorway and the staircase leading to it.

The whole composition is based on the central fact of the enormous water supply. Part of the river Anio was turned into the grounds and its continuous supply of water used in almost every conceivable fashion. There are over three-hundred -and-fifty

fountains in the design which furnishes an everpresent rush of water throughout the whole year. There are streams and rills on every terrace and path and each little niche has its spouting jet. Even the stepped balustrades of the stairways had fountains dropping successively from one step level to the next below. On the first level below are the three great pools. "The solemn depths of the green reverberate with the tumult of innumerable streams".

At its period the Villa D'Este was no doubt one of the finest in Italy, but it has now fallen into very bad decay. The cypresses have outgrown all bounds and the thick and uncontrolled vegetation has almost obliterated the original designs. Although not so large as Villa Borghese or Villa Pamphili it seems of great area, as every inch of ground has been utilized and the whole kept quite compact and complete.

The villa was once adorned with valuable antique marbles taken from the ruins of Hadrian's Villa, but most of this has now been removed to museums where it can be cared for and displayed to advantage. Their effects would be entirely lost in the wild outgrowth of vegetation now overrunning the villa.

The general impressions received in viewing d'Este are of grandeur and stateliness, of nobility and boldness of design and conception. Its desertion and waste only lend to its air of deep mystery and it seems indeed "a garden which time itself seems to have forgotten".

Villa The Villa Farnese, built about 1550 by Cardinal Alexander Farnese. Farnese, is situated at Caprarolo in the same part of the country as Villa Lante. It overlooks the mountain village of Caprarolo and

the Etrurian plain below. Vignola is the designer and architect of this whole scheme, which is conceded to be among his best works.

The villa is an example of one of the fortified residences rarely seen except in northern Italy. The house plan is a pentagon or a five sided arrangement of bastions which encloses a circular court. A wide moat surrounds the structure to which access is gotten only by bridges. The whole therefore presents a very ~~castled~~ and warlike appearance. Another tendency in this direction is shown by the massive wall of solid masonry which surrounds the entire property - a distance of over three miles. The grounds are thus made isolated and can be entered through but one other gate besides the castle entrance.

A bridge from the castle leads to the first plateau at the back. This is now devastated and in ruins but was once ^a large formal garden laid out with clipped hedges, grottes, and fountains. Woods of plain trees slope gently up the sides.

The upper pleasure ground is reached through an avenue of Scotch firs. Here a broad "tapis vert" leads to a large fountain basin sunk in the turf. Above this a chateau d'eau descends the hillside from above. At the water's head is a grotte and two reclining figures of giants who pour out the water from great cornu-copiae.

The highest terrace has on it Vignolas fine Casino - " the most beautiful garden house in Italy". Around the Casino stretches what was once a box edged ~~flower~~ ^{flower} garden. This is surrounded by a low walledon which are placed the famous Camephorae - huge figures of hermae, nymphs and satyrs. These are now quite bare looking but probably, when they were half hidden ^{foliage} by ^

the result was quite effective.

This villa which was once "esteemed to be the most artistic",
commodious,^{and} best decorated palace in the whole world" is now in
sad decay, and the original lines of the design can only be
traced with difficulty. For the last one hundred and fifty
years it has been tenantless, but one must have a pass
in order to gain entrance there.

VILLAS AT FRASCATI

Villa Frascati is situated about a dozen miles southeast of Rome near the site of the ancient town of Tusculum. This location was a favorite place for country residences of the old Romans, and this particular Villa Torlonia is supposed to occupy the land once devoted to the Villa of Lucullus. The building here now is of small importance but the surrounding grounds are quite interesting.

The date of construction and the architect of this old Villa are not known definitely but it was probably there in the fifteenth century. We know that Domenico Fontana suggested and made changes in it and that in 1632 it became the property of the Conti family.

The Villa approach is by a fine plane tree avenue from which an elaborate system of stone balustraded stairways, set at different angles, lead to the ilex grove on the level within the first story of the house. Here a wide terrace runs the length of the grounds from which paths lead into the dense woods which have now outgrown all signs of formality. Circular fountains surrounded by stone copings are placed at the intersections of the chief paths.

A central alley, on the Villa axis, leads to a grassy semicircle or open piazza among the trees. The farther side, at the base of the hill slope, is faced by a girandola - a series of twenty fountain niches each with a fountain and a lining a long terrace wall. A channel six feet wide into which the fountains empty runs at the foot of this. In the middle is a baroque pile of stonework which has a fountain and also catches

the cascade descending from the hill above.

The cascade gushes from the mouth of a huge, grotesque mask and runs down a peculiarly interesting and sinuous waterfall composed of four basins, oval in shape and each a little wider than the one above. A stone stairway on either side follows the outline to the top. The hill summit is in evergreen oak and here is placed the great fountain and reservoir. The total width of the latter is thirty-five yards and is surrounded by a richly carved balustrade with the fountain as a central focal point. The water is thrown to a height of twenty-five feet. An interesting feature here is the treatment of the numerous balustrade piers with a carved fountain mask from which water gushes to the reservoir beneath. All the Villas at Frascati will be found to give great importance to their reservoirs and here will also be found the greatest water pieces of any of the Villas. The rough ground and good water supply naturally tended toward a development of hydraulic features in their gardens.

Villa Falconieri is one of the oldest at Frascati, being planned and built in 1548 by Alessandro Rubini, Bishop of Melfi. One hundred years later it passed to the Falconieri family and they ordered the present house to be built and decorated under the direction of Francesco Borromini - a rather florid artist.

But little now remains worthy of study excepting the fine house site and the entrance gate. This old gateway - supposed to be the work of Vignola - is well proportioned and finely adapted to its situation. Its chief ornament is a figure

of a falcon - the emblem of the ^{now} extinct Falconieri family.

A formal parterre in geometrical pattern occupied the space between the gateway and the Casino. At the rear the Casino looked out on a lower terrace level but it is not known what the nature of this little garden was. The view from here overlooking the other Frascatian Villas is particularly good.

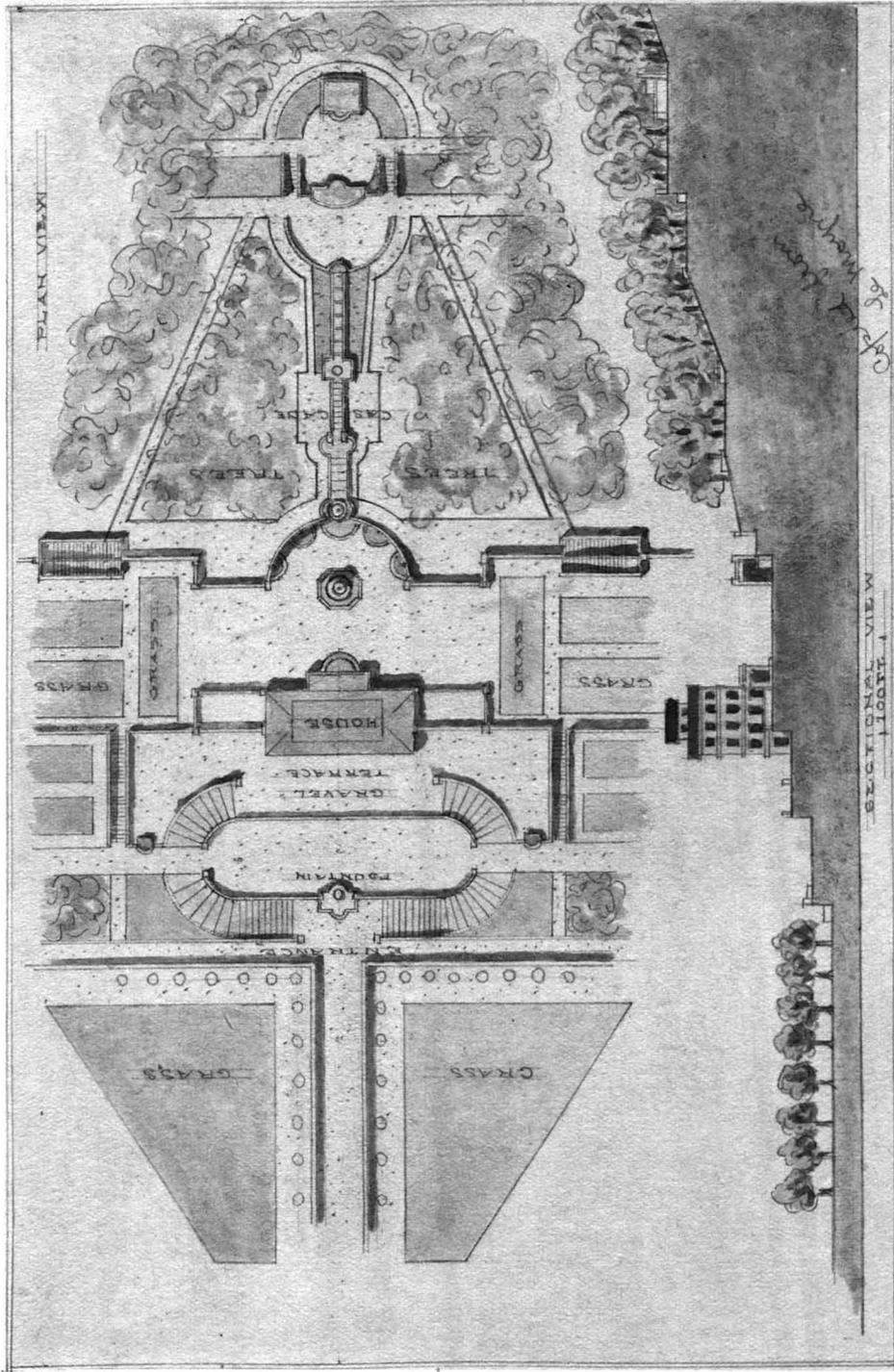
On the right, above the house, is a natural cliff overgrown by shrubs and creepers. This wall sustains a plateau on which is located the artificial lake or reservoir. The construction of the basin is interesting ^{SINCE} on one side it is cut into the side of the hill and on the other is supported by masonry in the form of an architectural wall. A wide walk encircles this and the whole is surrounded by a dense grove of cypress trees whose shadows produce a very dark and solemn effect on the water surface.

The charm of elevation and the harmonious relation of the design parts are features for study at the Villa Falconieri.

Villa
Mondragone

Not one of the Frascati Villas stands out so boldly as this one in its commanding position on a slope above the town. The Villa Mondragone was erected in 1567 by Cardinal Marco d'Altemps in honor of Pope Gregory XIII after whose dragon crest it was named "Mondragone". Giovanni Fanningo and Flaminio Ponzio were the architects, while the fountains and balustrades were designed by Giovanni Fontana?

An avenue of ancient ilex leads through the park to the Villa, the way passing first through a walled courtyard with fountains in niches. To the right of this is Vignola's loggia.



VILLA A - ALDEBRANDINI - FRASCATI

The most impressive feature here now is the great terrace before the casino, a "Pallazo" of great size and second only to the one of Villa d'Este. In the center of this is Fontana noble fountain of 'My Dragon' having four basins one above the other. Surrounding the terrace is a fine stone balustrade from which one obtains wonderful views of the Campagna, Rome, and the sea in the distance. At each end of the balustrade are two tall Tuscan columns, the "Popes' Chimneys". Beneath the grass and weeds now overgrowing the terrace is a pavement of vari-colored marbles.

The naked majesty of this great terrace, its stone balustrade and central fountain, are the chief features of the present Villa Mondragone.

Villa Aldobrandini The Villa Aldobrandini, "Queen of Villas", is the best of the famous group at Frascati. It was began in 1598 for Cardinal Pietro Aldobrandini from the designs of Giacomo della Porta, probably the greatest architect to follow Vignola. Olivieri and Giovanni Gontana are supposed to have been responsible for the ground arrangement and the imposing water features.

Like Villa d'Este the situation is on a steep hillside and the arrangement of the terraces just as remarkable and just as well adapted to the land contour. The slope is toward the north however and so is not so desirable as the one at d'Este. There are five terraces altogether, two above and two below the principal level holding the house. This central terrace is almost two hundred by six hundred feet in extent. On either side of the Casino which is placed centrally on the

north edge of the plateau, are ~~basque~~ of plane trees. The stables close in the east end and an oblong ~~secret~~ garden the west.

The chief entrance is from the piazza of the town below from which it is divided by a wrought iron and stone grill~~x~~ of bold design. From the iron gates a road leads straight up through an avenue of ilex to the first terrace where ramps on either side take one to the second terrace level. Going up still higher on^e reaches the paved entrance court on the south side of the house.

The most striking feature is the manner in which the hill at the back of the house has been cut away and formed into an architectural semicircle with fountains. Here is an elaborate "theatre d'eau" with five principal niches or grottos each with a pool. In the center is a basin to catch the water which comes rushing down a cascade from the hill above. In this grotto are singing birds, curious rocks, hydraulic organs and figures of Appolo and the muses playing on instruments worked by water power. The eye is lead to follow the line of the cascade and fountains athrough a cut in the trees over the hill to two tall columns which mark the position of the reservoir on the upper terrace. The water is first collected in a covered cistern here in the ~~basin~~^{bosques} and descends by two rustic falls and pools through a stone channel to the top of the great cascade.

During the last century the Villa has fallen into bad disrepair but the marvelous architecture of the water features is still intact.

Villa Multi In speaking of these impressive and grandly conceived Villa plans at Frascati it is well to mention one just as worthy of study, but where simplicity and moderation are the keynotes. The Villa Multi built in the 17th century, has its grandest charm in ~~the~~ feeling of sylvan seclusion.

The house is built against a hillside and presents a fortress like basement on the lower side, which is two stories lower than the garden facade. On the right and on the lower plane is a box garden of elaborate geometrical design. High, clipped box hedges and laurel walls enclose three sides, and a retaining wall sustaining the upper garden bounds the fourth.

The second garden is of the same length as the first, but narrower and contains a repetition of the box parterre designs. There is a narrow raised terrace at the Villa end of this level and here is an architectural retaining wall with a central fountain. The third garden is above this on the level with the back of the Villa. This is the largest of the three and is laid out in formal parterre with no flowers or bright colors in it.

VILLAS NEAR SIENNA

Villa The oldest Villa near Sienna is the fortress like building
Belcaro of Belcaro. As far remote as the 11th century we have records
of its importance. Its situation is on a hill top commanding
views of Sienna and the surrounding country.

The old castle was transformed by Baldassare Peruzzi who covered the structure with a mask of Renaissance architecture and concealed its bare walls beneath this. It is mentioned here because of the quaintness of its garden, for at Belcaro we find a real example of the "hortus inclusis" of medieval time. This consists of a small patch of ground enclosed by the castle-like masonry of the buildings. The plan has its central well as the main feature, and about this are box edged plots and clipped shrubs.

Aside from the architecture of the structures the whole interest of the place lies in its good situation and in this example of the small, enclosed garden of the middle ages.

Villa Marchese Chigi's estate at Centinale lies in a pleasant valley
Centinale surrounded by a great forest of oak and ilex. The house, small
and modest, was rebuilt in 1680 by Carlo Fontana who also
probably laid out the simple ground arrangement at that date.

Across the highway from the courtyard entrance is a gate leading to a long grass walk ascending the hill side and bordered by a clipped ilex hedge. This "tapis vert" is terminated by a statue on the summit of the hill. The villa house with its court and group of lesser buildings faces this long perspective.

At the back of the house a wide grass walk leads to a fantastic

gateway surrounded by statues set in ivy-clad niches. Through this gate the eye is led on by a grass walk, first to a walled terrace with clipped *illex* and still further on by an irregular flight of stone steps ascending the hill. Here on the crest, surrounded by natural woods, the long vista is terminated by a hermitage. This is placed directly on the main villa axis. This hill side stairway is known as the "Scala Santa" and furnishes a wonderful perspective when viewed either from above or from below.

The treatment here is well worthy of notice as the garden area consists of only two main perspectives mentioned above. The farm lands crowd directly up to the walled walks.- just as they do in all Tuscan villas. Any attempt at a design here which was not on the broadest and simplest lines would have been quite out of place, especially in these surroundings where the heavy wooded hill tops give a dignity and boldness to the environment. The effect of grandeur and distance has been gained here most simply and effectively and at comparatively small cost.

Villa In situation this second villa of the Marchese Chigi estate is **Vicobello** directly opposite to the **Villa Centinale**. The latter is placed in a well-wooded valley, while **Vicobello** is most conspicuous on the crest of a hill which falls away abruptly in front and in the rear.

The approach is on the north side leading to an open gravel forecourt before the Casino. The latter is a simple, oblong building of the Renaissance and is ascribed to Baldassare Peruzzi. To the right, on entering, are the chapel, stables, coach house and other out buildings, while to the left a gate opens into a

simple rectangular orange garden. The main walk here terminates in a summer house at the north east corner of the garden. To the south of this a flight of steps leads down to a fruit garden and below this to another ablong garden terrace ^{and} with a summer house.

From the south front of the Casino the hill drops away and gives opportunity for some good terrace treatment. A double stairway leads to the first terrace laid out in grass plots, and continuing to the principal terrace below, the walk terminates in a belvedere. From here excellent views are obtained over the open country to Sienna, The terrace^s have many architectural decorations in the form of well placed statues and vases.

Villa La Palazzina, near Sienna, is part of the De Gori family estate. Gori The rather small 17th century house is directly on the public road with its garden facade facing an open area bounded by a wall.

There are but few remains of the gardens at Villa Gori, if there ever were any here, but there are several features of the grounds worth mentioning. On the axis of the central loggia a gate opens into one of the two long pleached alleys, which radiate at right angles from the Casino. Through the green cooling twilight always ^{found} in these even on the hottest day, one reaches a circular knoll enclosed in an impenetrable wall of ilex. This is a sort of bird trap where the hunter in the central area, shot the game which was decoyed into the surrounding thickets by imprisoned thrushes.

The other ilex tunnel leads to the greatest curiosity of the Palazzina - the open air theatre. The pit of this ideal little theatre is laid out in parterre fashion of turf and gravel. The stage is oval with the wings of cypress hedge, each wing advancing

a few feet before the one in front of it. The center is marked by a single cypress towering into the air.

Here is placed this unique little theatre, "Approached through the mysterious dusk of the long pleached alley, and lying in sunshine and silence under its roof of blue sky, in its walls of unchanging verdure". (Edith Wharton).

There is another garden theatre at Villa Sergardi nearby, which is somewhat larger than the one at Gori. Here it is placed at the termination to a courtyard abutting ~~onto~~ the Casino. It is raised about three feet above the ground level. The wings are higher and more substantial than those at Villa Gori, and the stage here, instead of being flat, slopes upward toward the background.

FLORENTINE VILLAS.

"To see the hills with villas sprinkled over would make one think that, even as flowers and trees, here Earth tall towers in abundance bore". (Lines attributed to Aristo. Written at Villa Petraia on viewing the many villas about Florence).

For many centuries Florence and its vicinity has been celebrated for its villa clad hills. Many of the old houses still survive, from the typical 15th century farm house villa with its projecting eaves and square tower to the many windowed "maison de plaisance" of the luxurious 17th century. Quite a number of these latter day houses are merely additions to the old farm buildings, and were built as the owners needs and his wealth increased.

It is difficult now however to find old Tuscan villas, except in the smaller towns, whose ground arrangements have not been considerably changed from the original lines. There are many more interesting examples about Sienna still retaining their first plan. The old villas about Florence are not lacking, but few of their gardens are typically Italian. This is due largely to the fact that so many of the old villa residences have been bought up by foreigners who were quite out of sympathy with the rather delapidated appearance of their gardens. Instead of improving their grounds by preserving the old lines of design, which were so particularly and harmoniously suited to the demands of each situation, they turned their attention and wealth to the creating of wide lawns and English landscape effects with deciduous trees and shrubs as

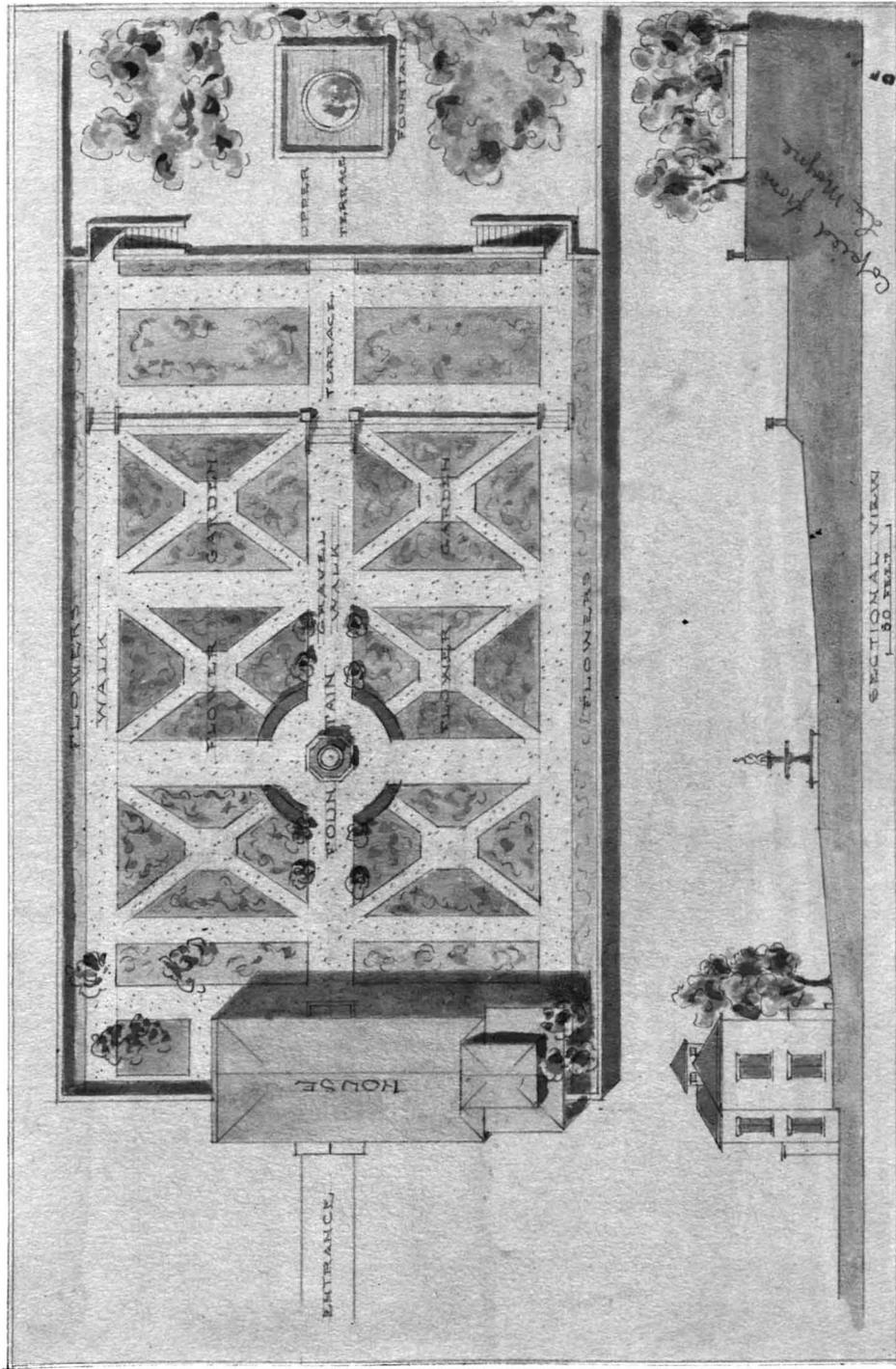
a basis. In the climatic conditions ~~here~~ these innovations were complete failures - but their old Italian gardens were destroyed in learning this fact.

Because of this want of appreciation and lack of thoughtful procedure on the part of the ~~Later~~ villa owners, we find only a few good examples of the Italian Renaissance villa gardening about Florence - gardening of that period when the garden began to be studied as an architectural extension of the house. The following descriptions will include only the best of these gardens now remaining and those still retaining most of their original design.

Villa Salviati The Villa Salviati is one of the oldest villas near Florence. We hear it mentioned in 1100 as belonging to the Montegonzi family. The old Casino, being a relic of a warlike period, is quite fortress like in appearance. Its builder is unknown.

The interesting feature of this villa besides its age is the terraced garden laid out in 1510 by Fecopo Salviati. A spacious grotto house, sixty feet square, is one of its adornments. This is dug out underground and supported by long rows of columns. Outside this cool retreat are grotesque decorations and figures of monstrous animals.

In the 18th century an owner added a graceful orange-house with stucco-decorated and balustraded facade. This in itself is a good example of its period of art but in relation to the solid, firm lines of the old house it is quite out of place in the general scheme.



VILLA CASTELLO

Villas The villas Castello and Petraia are usually spoken of together as they are two small villas, one mile apart, about three and a half miles from Florence. They were both built for the Medici by the architect Buontalenti and adorned with statuary and fountains by Gian Bologna and Il Tribolo.

Castello Although rather small and unpretentious, Castello is probably one of the most interesting villas in the north. The house, dating 1540, has its main facade on the highway which runs along the south side of the villa, and the gardens are arranged on the foot of the slope of Mount Morello at the back of this. This arrangement of the house and road allows the full extent of the grounds to be enjoyed for private use - a good practice and one quite frequent with the old architects where the grounds were small.

At the rear of the house the ground slopes upward slightly and here is laid out a parterre garden about three hundred by two hundred feet. In the center of this box-edged flower garden is Gian Bologna's great fountain of the two wrestlers. The figures are of bronze and the rest in marble delicately carved. It is considered one of the most beautiful fountains in existence to-day.

At the north end of the parterre is the first minor terrace level and at its rear the main terrace, twenty feet high, and reached by stairways at either end. The terrace wall here gives an opportunity for quite an architectural embellishment and on the central garden axis marble steps lead to a circular grotto built in the wall. Here are strange animal figures, fountains, and grotesque marble work thought to be the creations of Il Tribolo.

This grotto furnished the necessary amount of shade and coolness needed in its sunny clime.

Petraia A charming ilex woods leads to Petraia from Castello. The house here is also a simple white structure of old Tuscan type with broad eaves. Its heavy squareness is somewhat relieved by its tower. The house stands in the usual formal garden but in one much less elaborate than that at Castello.

The villa is chiefly noted for its wonderful marble fountain surmounted by a figure of Venus by Tribolo. This was removed to ~~its~~ position here from its sister villa where it was first placed by the designer.

Boboli The Boboli Gardens, the largest and most important in Florence, ~~gardens~~ adjoin the old Pitti Palace. This famous old Tuscan building was built by Luco Pitti in an attempt to out-do the Strozzi Palace which was so much praised at this time. Pitti died without completing the structure and since he left his resources almost wrecked, his heirs sold to Eleonara de Medici in 1549.

The next year the gardens, which are now one of the rare Tuscan examples of Renaissance gardens still undisturbed, were laid out on the steep hill side behind the palace. Il Tribolo laid out the grounds and with Buontalenti and Bartolomeo Ammanni helped to ornament and erect many of the buildings.

/The court, on the side toward the palace, is closed in by a heavy grotto structure which is surmounted by an octagonal fountain erected by Susini and Ferucci in 1641. Behind this, on a great open slope, is a fine open air amphitheatre having six

tiers of stone benches which are separated from the arena by a stone balustrade.

A wide walk at the end curve of the theatre leads up the hill through an alley of oak to a "Fountain of Neptune". Here on the brow of the hill is a charming little private garden containing the Vasca dell Isolotto. This feature, due to Vasari, is the most finished part of the grounds. Here a high wall of evergreen oak encircles an oval pool some hundred paces long and about seventy wide. An island of the same shape is enclosed within and is reached by bridges from either side. The center-piece is a fine fountain by Gian Bologna surmounted by a bronze figure of Oceanus and the rivers Nile, Ganges and Euphrates in heroic size. A well designed balustrade surrounds the central figures. Around the outer area are stone benches placed beneath the over-hanging ilex hedge with tall cypress trees for a background.

Up the hill on a still higher level is laid out the flower garden with a small Casino. From here broad views are obtained of Florence and the Apennines. This upper garden is now stripped of much of its former architectural adornment and is so crowded with vegetation that most of the charm it once had is lost.

The Boboli Gardens are almost a vast park area with but few open spaces - two thirds of the acreage is in trees. It lacks the compactness and unity of the villas near Rome and one is fatigued by its many interminable avenues in straight lines.

Villa The Villa Campi, laid out toward the end of the 16th century
Campi by one of the Pucci family, lies above the Arno about ten miles
from Florence. The level hill top has two pavilions - one for

private or family use and the other for service - connected by a high wall and a parterre. Both face a broad terrace that overlooks the river below. From this terrace a stairway and path leads down to a fountain and pool surrounded by a balcony treatment from which more magnificent views of the country can be obtained.

From the main terrace long avenues of cypress and ilex radiate, descending and encircling the hill side and leading to rond-points set with statuary and to balustrades overlooking the valley. The whole plan is somewhat complicated and so^{is} somewhat contrary to the usual Tuscan fashion of frugal design. However each natural advantage of elevation and position has been utilized without any apparent effort. The villa is now deserted and the gardens are much decayed. Nature has almost reclaimed her own here.

The happy adaptation of the design to the environment is a feature to study here.

Villa Situated on a long narrow piece of land on a hill side near Gamberaia Settignano is the Villa Gamberaia. It serves very well as an example of how a small area can be skillfully arranged so as to give one quite a satisfying sense of spaciousness and variety. The architect is unknown but we know it was erected for one of the Lapi family in 1610.

The Casino is quite Tuscan in type, with an ideal colonnaded loggia close beneath the roof on the south side. Before the facade is a grassy terrace bounded by a low wall and overlooking the fields and vineyards. This principal terrace is also shared by the parterre which is now laid out in four "quarters", each quarter having a large rectangular pool encircled by a flower border. This design

is somewhat recent and fairly good, but it would be interesting to know what was the original character of the arrangement here. From this terrace one obtains wide views of the Arno valley and of Florence.

The Casino is detached from the hill side behind by a wide straight grass walk - a bowling green. This extends out in both directions and has a total length of about six hundred feet. At one end it terminates in a semicircular arrangement of fountains and a grotto surrounded by a good group of cypress trees. At the other end the alley ends in a balustrade with statues and obelisks, which overhangs the "podere" and valley below. This long grass alley ^{indicates to} ~~here shows~~ us that the "tapis vert" was not unknown to the Italian villa designers but it was used sparingly because of the uncongenial climatic conditions.

A high retaining wall along one side of the bowling green sustains a level on which are planted cypress and ilex trees. Just opposite the central Casino door-way the wall is broken and a grotto inserted. On either side are steps leading to a bosquet above.

Here at Gamberaia we find on a small scale, ~~and~~ simply treated, all the best features of the ^{Italian} best villa gardens.

Villa The Villa Amari, near Florence, is cited by George Elgood as Amari another Tuscan villa possessing all the qualities most desirable in a villa home. It has a southern aspect with enough elevation to get all the summer breezes, while it is sheltered from the north winds by a protecting hill behind it. The house is built to be lived in, a quality always associated with these long, low lying, deeply eaved Tuscan villa residences. The grounds are laid out in a series

of sunny terraces and shady walks which lead to fine view points and to cooling fountains.

The house itself is placed on a broad paved terrace with the gardens spread out beneath its windows. Below the garden the farm lands, planted in corn, vines and olives, crowd right up to the boundaries. The garden is reached by a double stairway leading down over a little grotto in the terrace retaining wall. It is an extended oblong in shape with the main paths kept to the borders. There is a main, central axial alley leading to a fountain of Venus, by Gian Bologna, in the center of the parterre. The alley terminates at the garden's end in a little belvedere. The parterre has many small paths of eighteen inches in width which are edged with local sand-stone and divide up the larger plots.

Villa Palmieri In 1540 this villa property was bought up by Matteo Palmieri but it was not until 1670 that Palmiero Palmieri built the present house and rearranged the grounds.

The house itself is a ^{well} good proportioned, simple structure arranged around a central cortile and presenting toward the garden a low two-storied facade. This Casino, surrounded by a wide brick level, is situated on the top of a high terrace. From each side a double inclined ramp leads downwards to an oval courtyard below. There is a fine series of balustrades about the steps and on the terrace above, with the piers holding figures of garden deities. The effect is bold and picturesque and the view from above exceedingly good.

The enclosed garden on this lower level is laid out in a formal parterre, while round openings in the surrounding wall give delightful

glimpses out over the city of Florence. For the last eighty years the villa has been in English hands and the grounds have been much extended under these owners.

Villa The Villa Corsini is situated but a short distance from Corsini Castello. It was purchased at the close of the 17th century by the Corsini family and considerable changes were made in its palace and gardens at that time. These were probably done under the direction of Antonio Ferri. The villa site is at a point where the broad plain and the foothills join, and so is built on gently sloping ground. The house, entered directly from the road, is built around an arcaded court.

To the east of the house is a garden court enclosed by a semicircular wall of fanciful type. In this are stone seats, while the piers alternately carry fountain pieces and statues representing the seasons.

To the right of the court is a parterre of box-bordered beds with a simple, central fountain basin. On the left side is the ~~boxes~~^{grove} and wilderness. Here shady paths lead to an opening in the trees where, by moss-grown fountain basin, curved steps lead up to a "peschiera" surrounded by an ilex grove. A low terrace wall runs outward to the right and to the left of the fountain basin.

There is no dividing line between the villa and the "podere" and in following the shady walk one may suddenly find himself facing the sunny farmlands.

Villa Collodi The Villa Collodi lies some six miles to the east of Luca high up in the hills and in the midst of beautiful mountain scenery. It has always belonged to the Garzoni family who had their first palace here as early as 1430. The present Casino was built about 1650 for Marchese Romano Garzoni who probably had the grounds remodeled along their present lines at this time. The architect is unknown. The Villa is arranged entirely for pleasure and indeed it is so far off in the mountains that it could only be used for summer residence.

As seen from below the gardens seem laid out with the purpose of impressing one with their grandeur and boldness at a single view. In this they are less Tuscan than their neighbors as this type of Villa is designed to lead one on from one revelation to another - not to strike one with their whole design at once as Collodi seems to do. Standing at the iron grille that fronts the villa one can see the gardens to great advantage as they cover the hillside before you. The fall of this hill slope is about one hundred feet in altitude. This is taken up by a *bosque*, three terrace levels and a sloping parterre.

The lowest parterre, surrounded by a double walled cypress hedge with a walk between, has two fountain basins about fifty feet in diameter, one on each side of the main central walk. There is much *topiary* work here and some of it fairly good as it gives an interesting play of light and shade over the fantastic plant form. A good many statues are positioned here too, but they are mostly of poor material and workmanship.

Above the first parterre is a *second* one. This is arranged on sloping ground so that it can be viewed to better advantage

from the entrance below. Above this are the three terraces with retaining walls and steps leading to the different levels.

At the head of the stairway is the foot of a tripple cascade. The water is first collected in a huge pool at the top of the hill where a huge jet issues from a trumpet at the lips of a colossal figure of Fame. The water then follows down the cascade channels to the grotto in the middle terrace. A thick ilex woods surrounds the cascade and we see its source only through a cut in the trees.

The house proper is on a separate hill top. A little bridge across a narrow ravine connects it to these elaborate gardens on the adjoining hill. This arrangement makes the plan rather irregular and one wonders why the casino was placed here instead of at the head of its terraced gardens.

GENOESE VILLAS

The conditions and environment near Genoa differ considerably from those ~~ar~~round Rome and Florence. Instead of being ~~surround-~~ed by fertile hills and valleys the villas near Genoa had to be built on narrow ledges of waterless and windswept rock. The soil covering here is thin and of poor quality so ^{that} the kinds of plants and their arrangements were seriously limited. Their scenery consists of the noble outlines of Genoa's fine harbor, the leafless but well modeled hills and the blue stretch of sea. Under these conditions we naturally find architectural instead of naturalistic treatments used in the Villa design. The severity of the landscape also called for architecturally heavy buildings and the observer quickly sees a great difference between these and the lighter, airy, open structures about Rome.

For shady retreats the builders had to adopt extensive pergolas and loggia treatments, since the pleached alleys and cooling ~~bos~~^{que}es were almost impossible here.

Palazzo
Doria

The earliest of the great Genoese Villas was built for Prince Andrea d'Oria by Fra Giovanni Montorsoli. It is situated on the western outskirts of Genoa.

The palace, a great oblong building, is set back but a short distance from the sea shore and is raised on a narrow terrace. The parterre is on the level space beneath this and is faced by a graceful loggia running the whole length of the house. The principle feature here is still Taddeo Carlone's

Fountain of Neptune, erected about 1600. Its greatest claim for attention is its size.

Above the parterre and extending along the sea front is a marble paved terrace, surrounded by balustrades and overlooking a colonnaded hall beneath. The courts and gay parterres here have nearly gone now and the great docks of the sea port have destroyed the magnificent water front. A wide 'tapis-vert' ascended the hill behind the house and gave the low lying building the necessary back ground when viewed from the sea.

Villa Scassi The Villa Scassi was laid out for Signori Imperiali by Alessandro Alessi in about 1550. It equals anything in Rome in palatial size and richness of ornament.

The casino here stands at the foot of the hill with the gardens stretching upwards in a succession of terraces and terminating in a wild wood. Between the Palace and the public road is a forecourt with the stables on one side and a private garden on the other. At the rear of the house a broad naturally sloping area leads up to a high retaining wall supporting a terrace level. In the middle of this wall is a fountain and on either side are stairways leading upwards.

From the terrace a central path lined with fountains and statues leads upward to the only large level space in the Villa. On this place is located the rectangular reservoir some sixty paces long by forty wide. A grotto, about which a stairway winds to a belvedere above, marks the division of the formal garden and the bosque. This latter portion is so far back in the country that all traces of the city are left behind.

The characteristic most closely identified with Villa Scassi is the wonderful way the transition is made ~~between~~ ^{from} the formal surroundings of the house ~~and~~ ^{to} the freedom of the sylvan woods above.

Villa Pallavicini In the Villa Pallavicini alle Peschieri we have a good example, both in site and design, of the typical genese suburban home of the 16th century. This is another work of Alessi's.

The palace is built on a narrow ledge of rock and has only enough room for a fairly broad terrace before it. On this is a central fountain basin enclosed in stone-edged flower beds. A stately stairway leads to the lower terrace. The retaining wall here is faced by a Doric portico behind which is a recessed loggia.

The third terrace is narrower than the rest and overlooks the crowded gardens below, ^{while} Beyond, the eye is rested by the blue mediteranean.

Villa Durazzo-Grapollo On a higher ledge above the Villa Pallavicini stands another of Alessi's' works, the villa Durazzo-Grapollo. This has an unusual extent of grounds for this locality. This permits of a long formal entrance to the house through a straight avenue of plane trees.

In front of the house is a long narrow formal garden with lofty retaining walls on three sides. Down the middle of the garden, on the central doorway axis, runs a canal. This is terminated by the reclining figures of the river gods and

a group of marble dolphins spouting water. Ilex walks run along the sides and at the end the terrace is enclosed by a balustrade.

The next terrace below is even more extensive and has quite a number of fountains and statuary, while its retaining walls have many grottos. From here one gets extensive views of the sea and the surrounding mountains. In spite of its elaborateness the whole villa design is of a pure and dignified style.

THE GARDENS ABOUT MILAN.

The environment of Milan, consisting as it does mostly of marsh lands and rice fields, is not adapted to the characteristic terrace treatments found in the great gardens of more southern Italy. However we find many villa residences here but mostly of a latter period than we have been studying. Most of them date ~~about~~ ^{from} the early part of the 18th century. Being of so late a date and ~~being~~ situated nearer the border, we find ~~here~~ examples of the French influence at work at that time in Lombardy. These French mannerisms are fairly well suited to the flat landscape of Lombardy and do not seem so much out of place as they would appear in the more rugged parts of Italy.

One of the largest and best preserved Villas ~~here~~ is that of Castellazzo which was designed by Jean Gianda, the French painter. Among ~~its~~ features ~~here~~ are a great parterre, an aviary, parks for deer, and a serraglio for wild animals. These are interesting but are not of pure Italian character so will not come within the scope of this paper.

Villa
Cicogna

The Villa Cicogna is situated in the hills northward of the Lombard plain. It stands back but a little distance from the highway from which a short incline leads to the forecourt. This court is composed of a great portal placed directly in front and with the farm buildings and stewards house on the sides. The Casinos arcaded loggia, open to the north, is reached by going up a flight of steps and through an iron wicket gate.

To the left is a terrace wall supported for some distance by a series of arches which form a grotto system beneath. Steps lead up to a higher level which was once a parterre but is now kept in grass. This is surrounded by a low wall with pedestals for flower posts on the piers.

A broad walk from which one can enter the "piano^{no} nobile" of the Casino, runs the length of the garden terraces, about one hundred and seventy paces in all. At one end it looks down over a balustrade into a sunk^{en} garden and at the other end terminates in an archway of green ilex hedge overlooking the surrounding hills and mountains. A laurel hedge screen^s the retaining wall of the next terrace above.

From the rear of the Villa building the hill rises abruptly and this is left largely in its natural slope excepting for one small grass terrace just above the house. Here a notable feature is a fountain at the foot of a cascade which runs down through a deep channel between flights of steps. At the summit the hill is crowned by a gazebo^o with the enclosing bos^{que} at its back and sides.

ITALIAN LAKE VILLAS.

The shore of Lacus Larius (Lake of Como) ~~were~~^{was a} favorite sites for the villas of the wealthy Romans. Here they gathered to escape from the hot summers of southern Italy, just as we seek the comfort and coolness of the water resorts today. During the Renaissance there were also many villas built here, but now so few of them ~~still~~ remain their original garden design that this is rather a poor place to study this phase of villa art. There are still many pleasant villas here however and any number of old Casinos, but the grounds have suffered greatly during the last century owing to the attempts to make them "naturalistic" or English in style. Needless to say the results obtained are deplorable.

Villa Pliniana The Villa Pliniana is one of the oldest and best of the unchanged villas. ~~This~~^{It} was built in 1570 by Count Anguissola of Piacenza and is now the property of the Trotli family of Milan

Its situation is on a narrow ledge of the steep shore and its foundations ^{are} really in the Lake itself. The house is built about a small court with the wings connected by an open loggia. A high wooded cliff protects the house from the southern sun and keeps it in perpetual shadow.

The ~~great~~^{striking} feature here is the manner in which the cascade - a small mountain torrent - is made to run through the middle of the house and out again under the overhanging loggia.

This keeps the house continually cool and moist. Other branches of this stream are led through the grounds near the house in a

system of interesting waterfalls. Upon one side of the house are some narrow formal gardens in the area between the cliff and the shore, and above the lake runs a continuous balustrade that frames in the waters edge.

Villa Isola Bella The Villa Isola Bella, a pyramid of flower laden terraces, covers a small island in ~~the~~ Lake Maggiore about opposite the town of Stresa. The lake itself is about six miles wide and fifth-six miles long. It contains another landscaped island, the Isola Madre, but this is not so important, either in size or development, as ~~the~~ Isola Bella. As a garden planing feature it stands in a class by itself and is unlike anything else in the world.

The work on this island was begun in 1632 by Count Carlo Borromeo III and continued and completed by his son Vitaliano 4th in 1671. The garden pavilions were created by Castelli and Crevelli and the palace built from plans by Carlo Fontana.

The scheme consists of ten terraces narrowing successively toward the top with the lowest one on great vaulted arches projecting out into the lake. Each terrace is enclosed by a marble balustrade richly ornamented with vases, statues and obelisks. The various levels are planted profusely with roses, camellias jasmines, myrtle and pomegranite, ^{while} ~~with~~ many dark cypress trees for ^{m a} backgrounds. Flowers have always been used here, so the records tell us, and this fact alone makes it quite different from most of the Italian gardens where but few flowering plants were ever used. The more moist and congenial climate about the lake makes these plants a success.

The principal approach to the palace is from the north east side where a stairway leads from the waterside and a circular port to the courtyard. The palace is large and heavy and seems rather out of keeping with the lightness of the design. It is used for summer residence only.

La Badia In an out of the way corner of the ^{SAME} lake is the little Monastery garden. It is situated on a steep slope where there is but little place for extensive grounds development. The gardens consist of several narrow terraces shaded by vine pergolas, and a small rectangular plot at one end of the house which is laid out in box bordered beds. A little cloistered court is contained ^{with} in the center of the building itself.

The most charming feature here is the arcade of clipped box whose rounded openings frame in the enchanting views of the lake and distant mountains. This is the only example of topiary work on a large scale on the Italian Lakes. From the forecourt a long and gently sloping series of steps lead hither and thither along the steep hillside, always seeking the easiest way of descent and finally reaching the lake shore below.

PART III.

An Analysis of the Main Elements and Factors of Italian Villa Design.

Italian garden The purpose of ^aany garden of any kind is well stated by Sedding in his "Garden Craft" in this manner:-"A garden is the a place where the two whilom foes - nature and man - patch up a formal peace for nonce and are leagued together in a kind of idyllic garden intimacy, as is witnessed in their exchange of grace for grace, and the crowning touch that each puts on the other's efforts."

Being then a natural meeting place for art and nature, the garden is the best means of softening the necessary transition from the art of the house to the nature surrounding it. The formal style of garden has this as its chief aim and purpose, and by using the natural objects in an orderly and in a formally planned way about the house tries to carry out this transition as gently as possible from the hard architectural lines of the building to the natural landscape about it. Formal gardening is now becoming an accepted style ^{for}of a distinct type of ideal gardening. It must include a close and evident relation of the parts of the design to each other and of the whole ^{garden}design to the house itself.

The Italian garden in all its parts and features is strictly a formal garden of quite a distinctive type and style. It is the working out of every principle of the formal garden idea and the perfection of the principles in relation to the particular circumstances to be dealt with. In the ^{is}subtle transition from the

definite lines of architecture to the irregular curves of nature
 the Italian garden has never been excelled by ^{other} any gardening methods.
 One must realize the individuality of Italian gardening. The term
 does not end in meaning simply gardens made by the inhabitants
 of Italy during a certain period but should denote a certain
 distinct treatment of house areas which, under the particular
 conditions and circumstances used, was most highly appropriate and
 satisfactory.

Problems There were three problems well dealt with in Italian gardens
 solved and these three problems must occur in and be solved in every
 in attempt at gardening. First, the garden was adapted to the archi-
 Italian tecture of the house; second, the garden was adapted to the con-
 gardens veniences and requirements of the inmates of the house; third, the
 garden was adapted to the landscape around it. At no time and in
 no country have these problems been so successfully dealt with
 as in Italy from the beginning of the 16th to the end of the
 18th century. A study therefore of the methods and ideas employed
 here will better enable one to more successfully design our own
 own American home grounds according to the canons of order and
 good taste.

An un- The real charm of the Italian villa lies in its design and
 change- this of course is a continuous factor lasting as long as the
 able garden remains . The garden was not a wonderful blooming mass of
 garden. color - like the usual English garden - that quickly faded away
 upon the approach of winter. ^{On Italy} ~~Here~~ we find a garden whose beauty
 is much the same at all seasons - an unchangeable thing that
 even time itself can not entirely mar. This perennial character
 was given the garden because it was made independent of flori-

culture; but few gardens had a large amount of flowers and even when used they were not entirely necessary. The Italian garden is above all architectural. It is built up of and depends upon the permanent effect of three factors; that is, first, marble; second, water; third, perennial verdure. These features being the main governing materials, we see that ~~any~~ ^{the} effects produced are necessarily independent of the seasons.

Garden For expressive use of such materials as listed above, we frame- realize that the garden must have an architectural framework or work skeleton design that never changes. A definite boundary was always selected for the garden. This was usually rectangular and marked by a wall or hedge in a decided manner. The parts of the area within, this were hinged together and grouped about a main axial treatment of design.

Axial The main axis was usually perpendicular to the garden facade^{oo} treat- of the house. Sometimes, however, the main axis had to be parallel ments to the house and here a perpendicular axis was run out as far as possible and then a sharp turn made to the horizontal axis. There was also a transverse ^{secondary} axis which usually ran through the main architectural feature of the villa. The minor axes diverged at right angles to each other and from ~~the~~ main axis. The idea of this axial planning was to give the whole scheme compactness and unity and in gaining this ^{the} plan became geometrical, symmetrical, and strictly formal.

Location Italy being ~~frequently~~ ^{largely} of a mountainous character, afforded and elevated sites for the villa builders and allowed of fine views over the surrounding area. Having chosen an elevated position for its healthfulness and good prospects, we find nature prompting a division of the slopes into terraces in order to make the houses more easily accessible. Art here asserts itself and provides for the proper width, height, and number of terraces and ornamenting of the same with masonry walls, balustrades, stairways, arcades, and other architectural features. Water on the hilltops gave the builders the idea and provided the means for basins and water-feature treatments upon the terraces below.

The intricacy of the whole plan and decoration^{ve} scheme depended inversely upon the sublimity of the landscape. Where the landscape is less grand the gardens are more decorative and elaborated, giving us the garden "to be looked into" as at Lante. The converse is likewise true as at Mondragone where the landscape itself is bold and impressive and the garden design correspondingly less intricate.

House The position of the house varied in the different cases.

Position Sometimes it was at the foot of the slope - commonly so about Genoa ; sometimes it was on the middle terrace level as at Aldobrandini and Lante ; and more often it stood on the crest of the hill itself and overlooked the garden below as at d'Este. Independent of the position of the house the garden, broadly speaking, had three main parts which from the highest to the lowest level were; - the ^{bosque} ~~house~~, the most naturalistic

area; the terraces; and the parterre proper.

Relation of House and Grounds The achieving^{vement} of a highly harmonious relation between the house and the grounds is supposed to be the greatest principle in Italian villa design. This result followed because the two, the house and the grounds, were considered only as parts which were to be arrangedⁿ to form a complete unit or composition. Further, the work of combining these ~~units~~^{parts} was usually done by one man or under his direction. The architect of the house was also the designer of the grounds. He knew that only by designing the two together could he hope to gain a ~~complete~~^{perfect} composition.

The house was designed with reference to its environment, its use and its proposed relation to the gardens. The garden was planned; firstly, to "set off" the house and serve as a transition from the formal lines to the natural surroundings; secondly, to have the gardens own duty^{one} of pleasure giving. The plan of both the garden and the house was controlled by the character of the site, its shape, size, extent and topography. The garden was further influenced by its relation to the house ~~whose~~^{the} effect^{of which} it was to enhance. We see then some of the main and central motives which are common ~~to~~^{to} both the house and garden and which, when followed, tended to^{ward} a perfect unity of the two.

Open Building Construct- ion. The gardens^{and} surroundings of shade and water, and the cooling breezes gained from the elevated site, ~~allowed~~^{permitted} the use of more windows and doors and gave an opportunity for rather an open treatment of the house architecture. The building of open

loggias, courts, wings, pergolas and other open architectural features ^{as part of} ~~on~~ the house caused it to blend more harmoniously with the grounds about it and gave ~~another tie~~ to the close relationship between the two. In gaining this close harmony of design one sometimes feels that the architect sacrificed something of convenience and utility, but this fault is by no means a dominant one.

The garden either forms an approach to the house in front or stretches away from it on the opposite sides. In any case a background of a thick formal grove on the highest part of the land is always present. When the casine is situated on a hill-top, the garden with its parterres, terraces, water areas, avenues, etc., is in front of this and leads the eye upward to the house above. The house facade was designed with particular care as to its appearance from the garden, and the garden was arranged to give ^{it} ~~this~~ the greatest possible effectiveness.

The terrace treatment having naturally developed from the elevated sites ^{chosen} for the villas, we see that the ramps and steps are quite necessary for connecting the different levels. In the smaller gardens these connecting features were simple affairs but in the grounds of the wealthy they were made highly decorative and were quite important features in the plan. The steps themselves were of stone or marble and often with finely designed balustrades of like material. Along these railings were placed urns, statues, flower pots and other decorative motives. Stairways were made either straight or curving according to the demands of the situation and the

fancy of the architect. We have beautiful curved ^{Terraces} ~~stop systems~~ following the cascade and waterfall basins up the hill ~~slope side~~ as at Villa Aldobrandini and also at Villa Colonna. Probably the most impressive straight stairways with beautiful balustrades are at Villa Torlonia, Frascati.

The terraces also demanded some form of retaining wall to help support them. This gave the designer another chance to use his originality and to indulge his fancy in constructing and decorating these masonry walls. Sometimes great grottos were built into these and the interior furnished with art objects, ~~and with fountain jets and basins.~~ These kept the air continually moist and cool and furnished shady, cool retreats - almost necessities in Italy's hot summer afternoons. Above this, on the terrace top, the wall was crowned with a stone balustrade, often of highly decorative design. The piers ~~here~~ offered quite an opportunity for embellishment and also served as bases for such features as vases, urns, etc.. The armorial insignia of the owners was a favorite unit for pier decoration.

Such features as these terraces, grottos and stairways are of course highly architectural in character and, being so, helped to carry out into the natural surroundings the more formal, straight lines of the house itself. The smaller garden furnishings and accessories also helped to strengthen this bond between the house and its garden by giving an air of human occupation and use to the grounds. Stone sets were quite important among the smaller furnishings. These were placed at convenient places for rest, under the shade of covered alleys, about fountains, at the belvederes or view points and often

as terminating ^e~~ing~~ features ^{of} ~~to~~ the minor walks.

All manner of decorative art works were used in the Renaissance Villa. On the house itself ~~were~~ paintings, mosaics, the more delicate sculpture and stucco work, while in the grounds and gardens an immense amount of statuary and decorative stone work was used. The statuary ~~pieces~~ ^{was} ~~were~~ positioned as accents on the balustrade piers, down the stairways, on walls, on pedestals, along hedges and alleys, as central features in themselves or surmounting fountains, and as terminals for the turns of walks or ^{at} the ends of vistas. Decorative urns and flower pots were used as minor accent features and found their best location along walls and balustrades, on corners of pool basins and down the stairways.

New School. In their love for classic models the builders searched the of older roman ruins for antique marbles and bronzes and these Sculpture were placed in the villa gardens for decoration. Also a new sculpture arose to meet the villa demands, whose aim was to make a marble something that would continue the impression of the trees and waters.- "which would wave its jagged ^{outlines} like the trees and twist its supple limbs like the fountains". These new creations were used in situations where the old classic sculpture would appear ridiculous, as in the bold line of figures placed in the boundary wall of the upper garden at Farnese. This effort toward a new sculpture suited to the demands of the Villa is probably best seen in the fountains as created by the Bernini school. Here are figures of Neptune with his trident, cupids and dolphins, boys with tortoises, dragons spouting water, etc. These fountains are works of art

~~not~~ directly dependent upon the water for their effect— they do equally well when dry. They appear so naturally evident as expected features of the garden that one would never contest their right to ~~be~~ there.

Water
Systems

The water was often brought from some distance in artificial channels and led to a main reservoir which was placed in the bos^{que}~~es~~. This was one of the most natural and beautiful spots in the garden - the placid surface of the water reflecting the beauties of the trees around it. At Frascati the reservoirs were given quite an amount of attention and were designed with architectural walls and fine balustrades. Sometimes a fountain was placed in the middle of the pool.

When the supply of water was large and abundant the ~~water~~ system often furnished the motive for the dominant note of the garden. This is true at Villa d'Este where there are several hundred water features including res^eervoirs, basins, fountains, small jets and grottos. In fact the whole design character here hinges about the plentiful supply of water. At ~~other~~ Villas where the water supply was somewhat limited we find other parts of the design emphasized. The villas close to Rome have but a scanty water equipment and consequently ~~there are~~ no great water pieces like we find at Frascati. The Villa Albani and Pamphili have almost no water features worth mentioning.

When the water element is used extensively it is led down from the reservoir in the bos^{que}~~es~~, usually in open channels, over a succession of terraces making waterfalls and cascades.

along its way. The open pools in the level parterre below usually form the terminus for the water which has fed the fountains and grottos on its way down.

Paths Closely connected with the water system is the system of paths and
Walks consisting of main avenues and side alleys, which furnished a means of communication between the parts of the grounds.

The main paths always followed and served to mark the axes, with the main avenue along the principal axial line. The paths always branched at right angles to each other, were usually of plain gravel and well kept up. They were edged by hedges or walls which often were embellished with statues, urns, etc., placed at regular intervals. The marble pieces found a very effective and contrasting background in the dark green hedge. The walks divided at architectural features and united on the other side and continued on.

Vistas The vistas were carefully studied out and their termination determined by an architectural feature such as the casino, a pavillion, fountain or grotto. The architect always led the eye along certain lines and terminated the view in a particular place or spot. This prevented one from seeing the whole grounds at once and created quite an appearance of extent to the grounds. This limiting of the view also served to show up the several architectural constructions at just their proper angle for the most impressive view. The observer's vision of the grounds and its buildings and features was completely controlled from all sides. In getting this control the architect carefully considered his ground entrances and exits. By placing these advantageously he could secure for all time the best aspect of

the house and its surroundings on entering the gardens and could likewise ~~and could likewise~~ create another fine view on leaving them. By this ~~reference~~^{premeditated} preparation and limitation of the vision, all unpleasing features could be eliminated and emphasis given to the main points of the work.

View
Points

The view or prospect from the grounds out over the country also came up for special treatment. Sometimes this was allowed to unfold itself in its entirety before the observer as from the main terrace at d'Este, where the Campagna with Rome in the distance is viewed over the grounds and gardens below. More frequently however the prospect was limited and framed in by plant material so that only chosen views ~~could be~~^{were} obtained from the various garden points. Along especially advantageous points stone balustrades were built from which to enjoy the prospects, or perhaps a belevedere was constructed at view points ^{for example} as the "Temple of the Sun" at Villa Medici ⁱⁿ Rome.

Plant
Materials

The Italian soil and climate renders it very difficult and almost impossible to grow flowers through the whole summer, After May and June the soil cakes and breaks into the consistency of terra cotta and the sun withers all but the hardiest forms of plant life. Only a few herbaceous flowers, such as the zinnia and oleander, can continue blooming during the latter months of summer.

In this way the soil and climate determined^s the flora used in the garden, and because these favored the broad leaved evergreens we find them used very extensively. Besides these, the cypress, ilex, box, pines, oaks, plane trees, and a few palms in the south constitute the main tree materials, The deciduous

trees are but very rarely successful. This poverty of flora and richness in pots ^{and} makes it very easy for the gardens to become a combination of mere greenery and water; "A place where the fountains splash in sunny yards walled in by myrtle and laurel, cypress and ilex".

Manner The planting itself was all done along strictly formal lines. of It has two main divisions: that in the bosse ^{and} and that in the parte planting erre. In the former were mostly trees, ilex and cypress preferred, which were planted in a regular manner about the reservoir. There was a good deal of deep shade here, and as the trees grew older the planting became more naturalistic in appearance.

The The parterre was cut into small beds by the paths and walks parterre which traversed it. The beds were usually of a rectangular form and were bordered by a low hedge of evergreen material which was kept neatly trimmed. Inside, the beds were planted with a few shrubs but were mostly simple grass areas. Connecting this sunny parterre with the house and bosse ^{and} beyond were the avenues of trees, hedges and "pleached alleys". The latter ^{are} hedged walks over which the trees ^{have} ~~had~~ been trained to form a natural arbor with a sort of tunnel beneath. Probably the best example we now have of this interesting treatment is at the Villa Gori. Through these shady alleys one ^{may} ~~could~~ reach the various parts of the grounds in complete comfort, for it ^{is} ~~was~~ always cool and pleasant here even on the hottest day.

Topiary Topiary work, practiced to produce grotesqueness, is almost work unknown in the better Renaissance gardens. In fact, topiary practices can not be considered as an Italian feature at all. The hedges and many of the shrubby evergreens were kept well trimmed at all

times and the smaller plant forms thus were seldom allowed to have their natural appearance, but the shearing was done under well defined limits and according to sane principles. Exaggerated and excessive pruning was not widely indulged in. The purpose was to keep the plants in defined, ~~definite~~ limits and give them a cared-for and kept appearance ^{which is} ~~to be~~ in harmony with the formal lines of the garden design. Topiary work, as it is now understood and practiced in the so-called Italian garden of the Hunnewell estate at Wellesley Massachusetts, is not an Italian Villa feature at all. There are but very few examples of this sort of work in Italy and it belongs more to the Dutch and English methods of topiary gardening.

The The orangery and pergola are two features peculiar to the orangery true Italian garden. The orangery, usually an oblong structure ~~and~~ not unlike our modern greenhouse but much more architectural and pergola decorative, was placed either near the house (Villa Medici, Rome), or perhaps served to terminate a walk or vista. Its purpose was to furnish a store house where the more tender plants of the garden, such as the orange trees, could be kept over winter. It also probably had many of the duties of our present conservatory and palm houses.

The pergolas were not so extensively used as ^{is} generally supposed as features of the Italian garden. Some gardens had none at all ~~and~~ ^{though} some, particularly those about Genoa, depended upon them very much. Here the pleached alleys and extensive vegetation ^{ve} areas for shade purposes were not practicable because of the poor soil; so the pergola was developed to furnish the necessary shelter in the garden. In classic design the pergola was a real part of the

house itself and extended out from it as a wing. Later they were placed in positions farther removed from the house but still in close proximity to some construction^{al} feature. Their purpose is to frame a shady promenade or to furnish a protective sunshield under which seats are placed for resting.

In concluding this chapter it might be well to emphasize the fact that the old Italian gardens, although they often seem to us ~~as~~^{to be} very elaborate affairs, were above all else meant to be comfortably lived in and were planned accordingly. The whole design scheme was to make them highly pleasurable both to the esthetic taste and to the physical comfort. Some of the conditions sought after by the designers in making the garden more livable are tabulated below. The architect planned for: first, a free circulation of sun-light and air about the house; second, an abundance of water close at hand; third, easy access to dense shade; fourth, sheltered walks connecting the various parts; fifth, variety of effect produced by the different levels; sixth, great breadth and simplicity in the composition.

To try and duplicate the Renaissance gardens would end in a failure, but we can strive to emulate the spirit of the composition and make "A garden as well adapted to its surroundings as the models which inspired it".

PART IV.

The Inspiration From the Italian Villa for Better American Landscape Design.

Present At this time America has not developed a style of gardening
 Character peculiarly its own, and indeed we can not expect this for many
 of years to come. Conditions here have been so unsettled, progress in
 American all lines so rapid causing many changes in comparatively short
 Gardens periods, that a set style of art in any line could hardly be adopted
 successfully. In the present day American landscape work we seek
 European models, just as in all lines of artistic endeavor we feel
 at liberty to study her methods and adopt those most suited to our
 demands and conditions. Our originality so far has been of the
 selective character, we take or should take only those practices
 which are most useful and appropriate to us. By using only these
 best methods, which it has taken Europe ages of work to evolve, we
 have a good foundation upon which to develop a future style as
 suggesstive of our thought and civilization, as that of Europe is
 of hers.

However we must understand that the direct copy of foreign
 landscape developments, line for line, is a disgraceful thing and
 benefits us not at all. No one can maintain that this is a practice
 endowed with even a particle of good. Our aim must be to emulate
 our European fathers in the soundness of the principles they worked
 for, ^{and} as students to appreciate and understand how their ideals were
 gained in practical effects.

An attempted copy of European landscape work to surround an American home would be a childish thing and its use after completion would be just about as limited as a child's toy. Of course I eliminate ~~here~~^{in this connection} such things as honest, open replicas of famous European work for exhibition or show purposes, where it is known to be a copy and is interesting both from the reproduction^{ve} aspect and also because it is an exposition of a particular mode or style. The point is that we can not place an unaltered English, French, or Italian landscape design about one of our buildings and expect it to be either useful practically or successful artistically. What we can do is to use the ideals and spirit with which these people worked in so far as they are translatable to our conditions. We ~~can~~^{can} be inspired and led by their purposes and ideals which in most cases were well founded and right, and we can attempt to understand the sound principles which made th^eir landscapes so fitted to human use and enjoyment.

Our present errors seem to arise largely from striving to copy foreign effects rather than their principles. Many of our American gardens of today are a mere jumble of all the European elements such as Italian terraces, English bowling greens, Japanese lanterns, antique marbles, etc.. These of course form a meaningless, incongruous mixture and have as much effect of peace and rest as one finds in a museum or curiosity shop. So, as a whole, we find in America none of the perfect harmony which exists between the Italian and his villa or between the Englishman and his family estate.

The landscape ~~artist~~^{architect} has two great schools to turn to for his ideas in arranging his grounds, the naturalistic and the formal methods of procedure. Both of these are standards of usefulness

in their particular congenial situations. The remainder of this paper will be devoted to drawing attention to the advantages of the formal arrangement of the grounds, at least of those immediately about the house, and of emphasizing the particular worth of the methods used in the Italian Renaissance Villas in connection with American country homes.

Interest Architecture and nature are directly antagonistic in every way-
of all buildings are a direct departure from nature itself. The
the buildings, however, are necessary to us and the problem is to make
Formal them as friendly to the surrounding landscape as possible. At the
Work same time that we establish this close relationship we must have
the plan of the grounds as highly usable and efficient to our needs
as we can. Formal arrangements seem to form the best connecting
link between the two, art and nature, and also ~~to~~ cater especially
to the economic needs of the house-holder. The formal treatment
of the grounds immediately about ^a ~~the~~ building offers the best
method of connecting the stable, barn, garage and necessary out-
buildings with the main feature, the house itself. These
constructions are all naturally related and so why should we not
avowedly make them so in our design?

The house, as the most important and necessary feature of a
place, has certain claims upon its surroundings. The Italian
architects understood this fact thoroughly and in their plans
showed just these following relations in making ^a ~~their~~ complete and
unified composition of the house and its grounds. First, the house
is a mass - so therefore have the garden compact also. Second,
the house has straight lines - so let the principal paths,
boundary lines and terraces in the garden also be straight in

conformity to these. Third, the house has balance - so let there be a balance of masses in the design so that the proper relation between the house and grounds ^{MAY} be established. Fourth, this training and controlling of the grounds near the house furnishes a human impress upon nature and gives a charm to the habitation. It extends one's individuality out into his surroundings and makes one feel that the place is to be inhabited and lived in.

For nearly two centuries the "natural" gardening style has been paramount and at last a reaction has set in toward a more orderly, formal arrangement. Both in England and in America we are discovering that the house and the garden are logically, sentimentally and practically one, and the formal planning of the house and grounds seems to best express this. For the best examples of successful formal treatment in country residences especially, we must turn to the Renaissance Italian Villa for study and inspiration.

As stated before, the Italian idea of arrangement was to make the garden an integral part of the house - the two together to form a unified whole scheme. The effort was made to preserve in the garden some of the orderliness of lines and masses and the balance of the house itself and to impart to it a sense of human occupancy by adopting an architectonic arrangement.

A few broad ~~bread~~ suggestions will be mentioned for laying out the country house surroundings along the lines used so successfully by the Italians in their villas. First, let the entrance be marked by ~~even~~ a simple gateway to show the transition from the outside world to private territory. The entrance drive must be ~~direct~~ with carefully kept surface and with trim shrub borders on either side. The drive could well be under a formal

tree avenue which leads up to an open forecourt. Arranged about this have the stables and other needful outbuildings. In any case let this forecourt be spacious and orderly and suggest a formal welcome to the house itself.

Toward the sides of the gardens can open and increase the feeling of hospitality, while a broad terrace before the house gives one a view of the grounds and probably of the landscape beyond. The sides of this promenade ^{may} ~~can~~ be of turf or ~~also~~ supported by masonry capped by a balustrade.

Stretching out beneath the house windows and on a slightly lower level is the flower garden. This is to be rectangular in shape and bounded by a wall or clipped hedge. The interior area is divided into geometrical beds which are bordered and separated by gravel paths. The central alley should be on the house axis and be terminated by some minor architectural feature. The possible flatness of this whole space is relieved by potted plants and trees of a trimmed, kept appearance.

There is a large assortment of garden accessories that ~~can~~ ^{may} be placed in this garden such as statuary, pergolas, fountains, seats, etc., but all of which must vary with the taste and means of the owner. When used, these adjuncts should be properly framed in by foliage masses, preferably evergreens.

These general ^{discussion} ~~suggestions~~ omit such ^{suggestions} ~~directions~~ as each place individually must ^{warrant} ~~have~~. One can not formulate a general set of gardening rules, only the spirit of the work ^{may} ~~can~~ be suggested. A slightly hilly country will of itself suggest greater terrace treatment, particularly striking prospects of the place will be

carefully arranged to be seen to the most advantage, an abundant supply of water will be made use of in pools and water features, and so on ~~with~~ each natural element giving its character to the treatment. The final aim must be to build up a unit ^{fixed} ~~of~~ composition, ~~while~~ at the same time arranging the landscape to be as beautiful and as useful to the house occupants as possible. The idea is to give the fullest opportunity for the enjoyment of the country life pleasures and to reveal, by virtue of the design, the beauty of the landscape at every turn.

The Italian villa owners were men of large means, big ideas, of education and of culture. Their homes were expressions of the social conditions of the time in which they were developed. The owners brought with them to the country all the civilization of the city together with the desire for artistic attainment in the arrangement of their environment.

These successful Italian villa plans have come to have peculiar value as an architectural type for American conditions. At present there are a large number of Americans who in many respects can be favorably compared with the old Italian villa owners. Conditions are repeating themselves in a desire for country life. The feverish excitement of American business life has led to the establishment of country homes where peace and quiet can be enjoyed. These desires tend to a prominence of gardens about the houses. The Italian dealt with these same problems and solved them so well that their efforts are ~~well~~ ^{of} worth study and attention before doing our own work of country home building.

Several of our country homes have lately been built and their grounds arranged in a manner that shows the careful study of

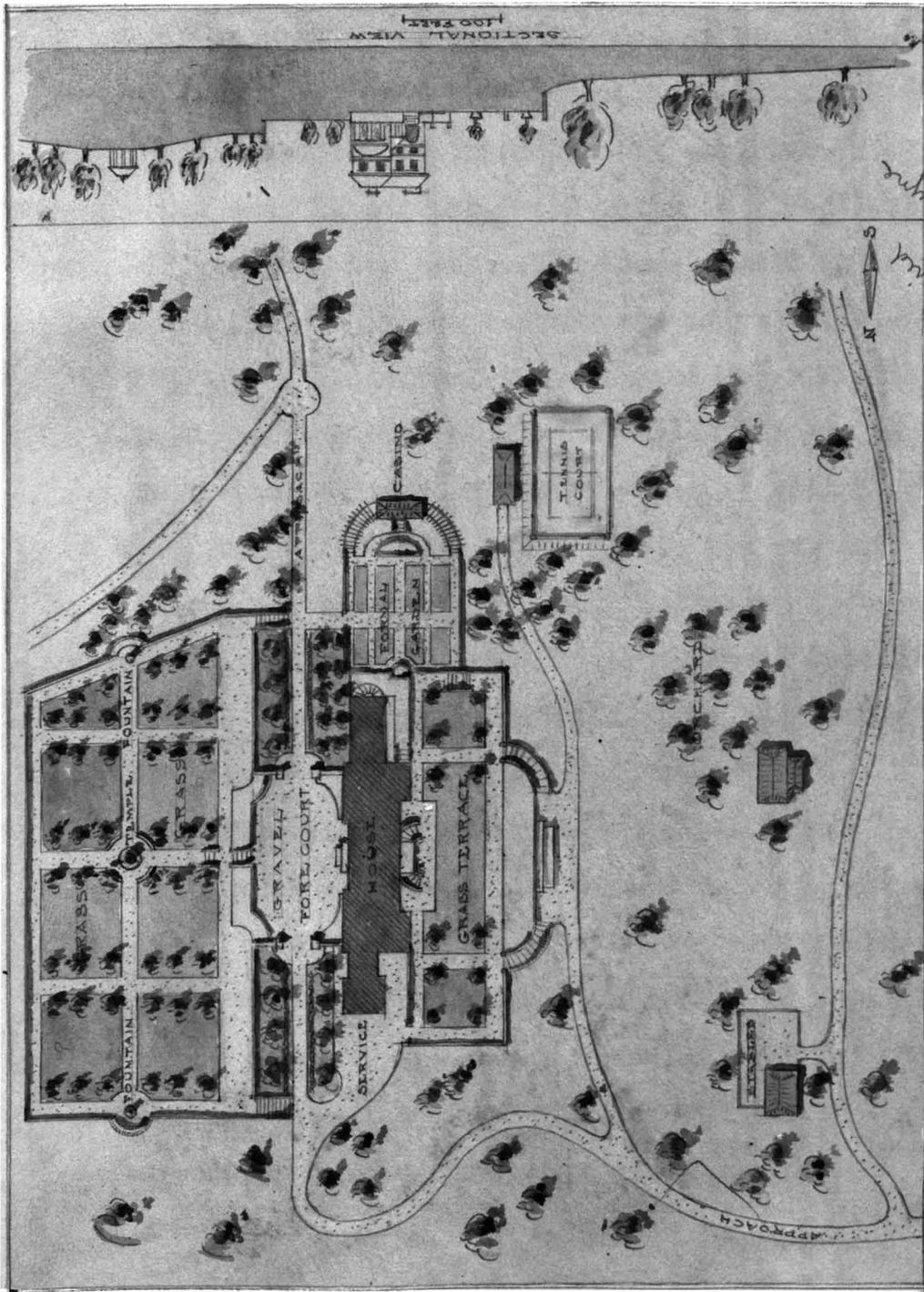
Italian ideals and methods. These first attempts are highly successful and a few of the more prominent ones will be considered and described here, These are not Italian villas transplanted to America but they are creations whose plans show some of the excellent qualities found in the Italian country home of the Renaissance period.

FALKNER FARMS - BROOKLINE MASSACHUSETTS.

This is the Brandegee place near Boston and was built in 1875 by the architects Charles Platt and Mr. Ginn. It furnishes an excellent example of an American country home where the Italian method of house and ground arrangement has been used as a governing element.

The house is of red brick with a slate roof and is built in the Italian style. The grounds are laid out after the same mode. The general treatment here is of three broad terraces with the entrance court on the middle terrace. The upper terrace, which is east of the house and the entrance, is twelve feet above the court level and is reached by flights of steps located at either end and in the middle. This upper level is an open garden area divided by longitudinal and cross walks, and with a temple as the main architectural feature placed in the middle. There are fountains at the ends and the walks are lined with trimmed trees.

Below the house level on the west is a broad terrace occupying an area seventy-five by two-hundred-and-fifty feet. This contains simple grass areas which are outlined by gravel paths. There is



~ FALKNER FARMS ~
 AT BROOKLINE MASSACHUSETTS
 - CHAS. PLATT ARCHITECT

9' UNIV. 9'
 to name
 of

a large retaining wall on its western side, twenty-four feet high, with a stone balustrade on its top.

Next to this terrace and directly south of the house is the formal Italian garden. This is one hundred-and-sixty feet long by one hundred and ten feet wide and is enclosed by a brick wall. The principal axis is a gravel walk which is a continuation of the side entrance to the house. The house itself is only a few steps above the garden. At the further end of the axis, and forming the terminus, is a semicircular casino and pergola. This encircles a marble fountain. The main cross axis is a gravel walk at right angles to the perpendicular axis which it cuts at about the middle of the garden. This walk has a marble seat as its western terminus and on the east leads to the side entrance of the garden where there is a pair of fine wrought iron gates. The interior of the garden ~~has~~ ^{is} a series of symmetrically arranged flower beds with a number of box and bay trees as accent motives.

The house has a fine location on a hill with excellent views over its gardens to the country beyond. A good park, orchards, stables, tennis courts and a gardeners cottage lie beyond the terraces while about the whole is a farm of several hundred acres. The whole design is quite a successful work and shows how well many of the elements of the Italian villa design can be ~~used~~ ^{worked out} under our own country residence conditions.

Indian Harbor "Indian Harbor" at Greenwich Connecticut is another of our modern country places designed somewhat with reference to Italian villa principles, although there is some English influence shown in its entrance and in its court and gardens. The owner is Mr.

E. C. Benedict and the architects are Carrere and Hastings.

The house, of Italian architecture, is on a point of land almost surrounded by Long Island Sound. An iron fence encloses the property, and an entrance drive five hundred feet long leads up between an avenue of maples to the house door.

About the house and extending to the south and west is a terrace one hundred-and-fifty feet by one hundred-and-twenty-five feet in extent. This is enclosed by a balustrade and contains trimmed trees and gravel walks. In the angle of the house, two feet above the rest of the garden, is a small formal garden outlined in box, perennials and bay trees. The living and dining rooms look out ^{upon} this area. The north and south axis of the main terrace has its termination at one end in a stone sun-dial (not strictly an Italian feature), and is continued at the other extreme by a pergola which follows down a straight stair-way to a lower level. Views over the water from the terrace and house are very satisfying.

Le Moigne considers this a complete and harmonious piece of Italian work.

The Weld Gardens
Near Boston and not far from Falkner Farms are the Weld Gardens belonging to Mr. Lars Anderson. The work is largely that of Charles Platt. Here the whole design does not show the Italian influence as much as the two preceding examples but there is one feature here, an Italian garden area, that is quite pretentious and worthy of study. The house and garden unfortunately are located some distance apart, a grove of trees and a bowling green intervening. This makes the garden a thing almost isolated from the house, which circumstance is never true of the real Italian villa.

The garden, about two hundred feet square, is surrounded on three sides by a terrace six feet high and on the other by a pergola. An inner lower terrace three feet high runs along the sides. Down the middle of the garden is a broad grass strip with gravel walks to each side. At one end of this is a good stone fountain while at the other are the broad steps leading up to each side. The garden has cross walks of grass with bay trees to mark the intersections and there are many shapely urns and decorative garden vases about the fountain basin. The flower beds are filled with perennials and some annual plants. At the rear of the garden is a heavy background of trees.

Lake Forest Probably the most complete example of treating a whole Forest problem in the Italian method is shown at "Lake Forest", the home of Harold F. McCormick at Lake Forest Illinois. Charles Platt is the architect.

Here the situation is one very favorable for adopting the Italian Villa plan of arrangement. The house site selection, the ingenious use of every natural advantage and the skill shown in the disposal of each part to form a pleasing whole - all of which is so characteristic of the Italian Villa - is well displayed here.

The property contains many acres with a large frontage on Lake Michigan. The ground rises abruptly from the water to the court terrace level, a difference in altitude of about seventy feet. Here stands the house overlooking the lake below and placed on the edge of a heavily wooded bluff. A wooded entrance drive, somewhat formal in direction and character, leads up to the house from the rear. Here there is a fine gradual transition from the

wooded areas and naturalism of the park to the formality of the immediate house grounds. At this point one notices how well, and in true Italian thought, the architect controlled his prospects. The lake can not be seen from the drive at all and one never suspects its presence until he is through the house and on the formal court terrace beyond where a wonderful view of the water below is obtained.

Quite an architectural feature is made of the lake approach to the house which has been cut through the trees and opens up a full view of the water. Here the Italian motive is very evident. The house with its open loggia and balustraded forecourt stands at the head of a system of architectural pools, fountains and cascades. These flow down the hill to the forecourt and to the lake below and give an impressive vista when viewed from either above or below. At the lowest level is a bath house of grotto design, and a large swimming pool. These features are all carefully arranged to be on the main house axis.

The examples given of the American adaptation of Italian villa design are not numerous nor are they extensive in reality. They show a well marked tendency, however, of our country home architects to adopt formal methods of ground arrangement with a particular emphasis on Italian ideas of composition. They likewise illustrate that the Italian villa ideals are quite well adapted to the demands of our own country residences when the natural surroundings are favorable.

We could not successfully use the Italian method exclusively, just as we could not limit ourselves to the English, French,

Dutch, Japanese or any other defined type of arrangement.. None of these importations are complete as whole designs for us to use but we can profitably adopt certain of their aims, particularly those of the Italian Renaissance Villa. Casting aside the theories and parts incongruous to to our economic, social, and landscape conditions, we can use its main teachings of unity and completeness of design, and of a harmonious and direct relation of the house ~~and~~ to the grounds which the Italian villa exemplified so well. With these ideals in mind we can work with a better and fuller understanding for a greater landscape art, one truly adequate to our own demands and one consequently truly American.

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May 7, 1912

Approved - Cum Lands
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