

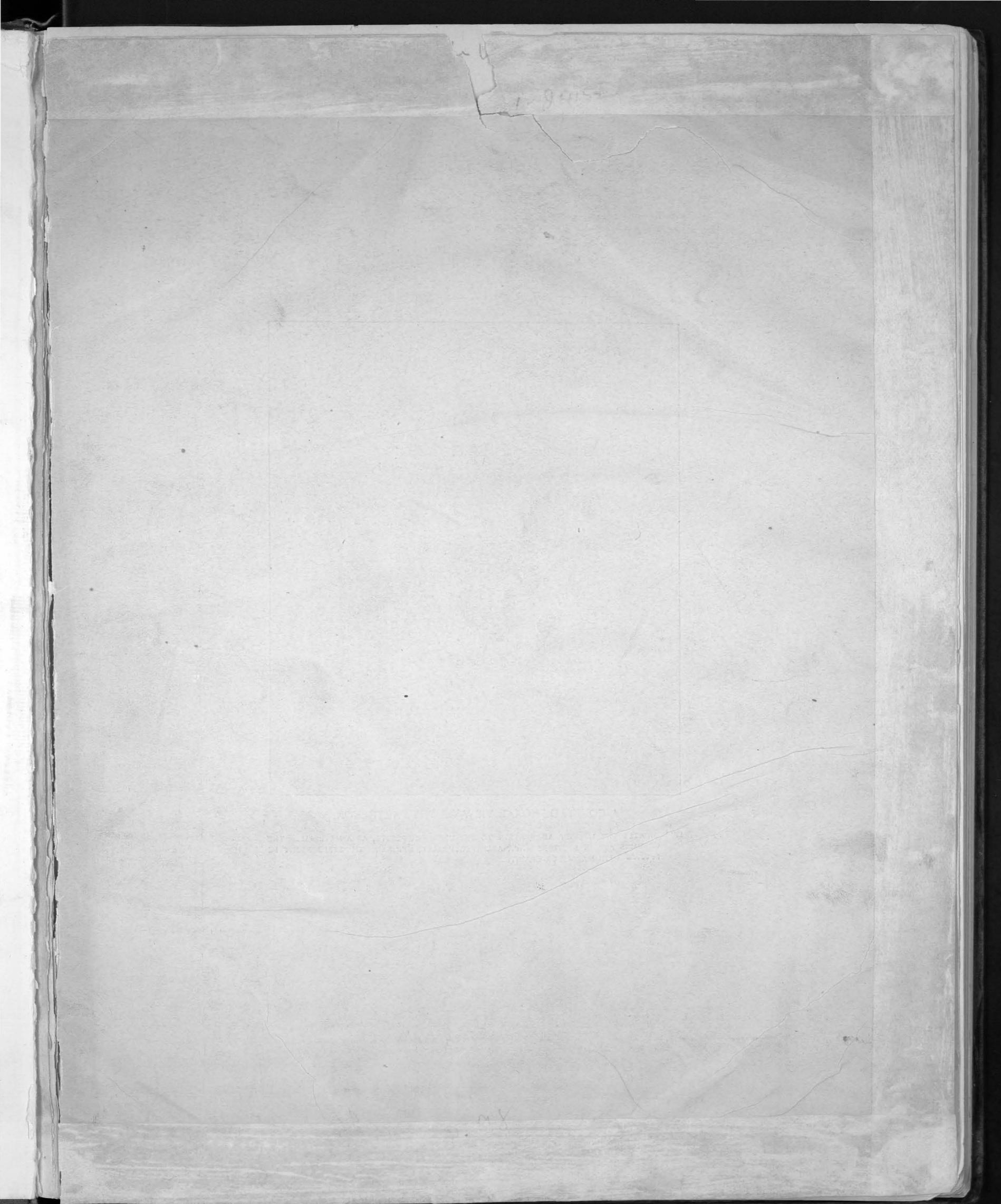
NA
9127
.W2S58

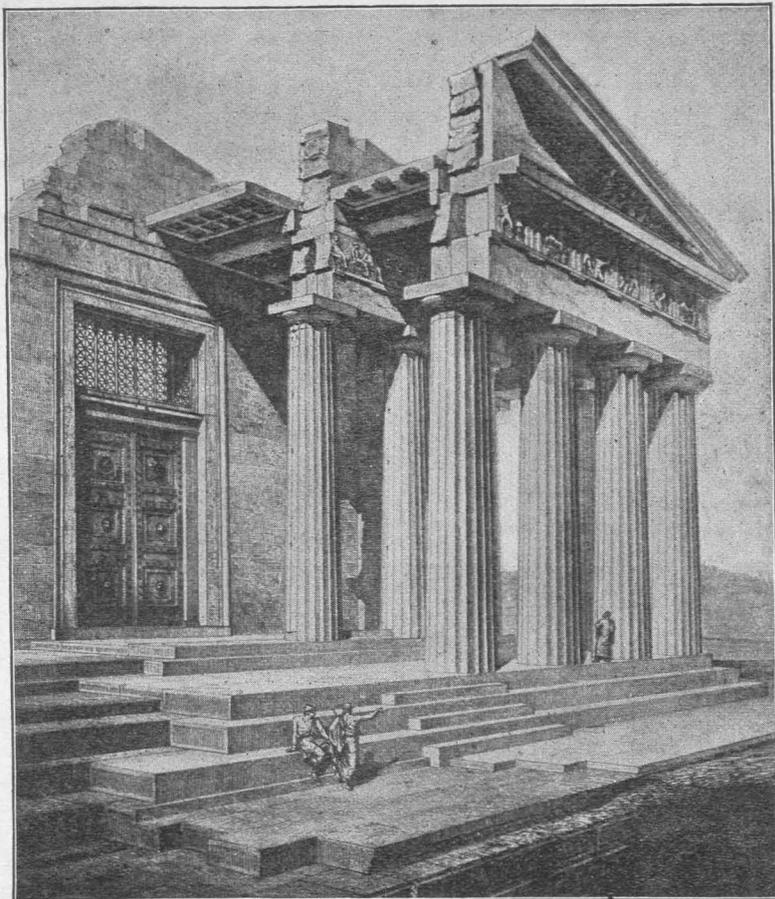




Class NA9127
Book W2558

COPYRIGHT DEPOSIT

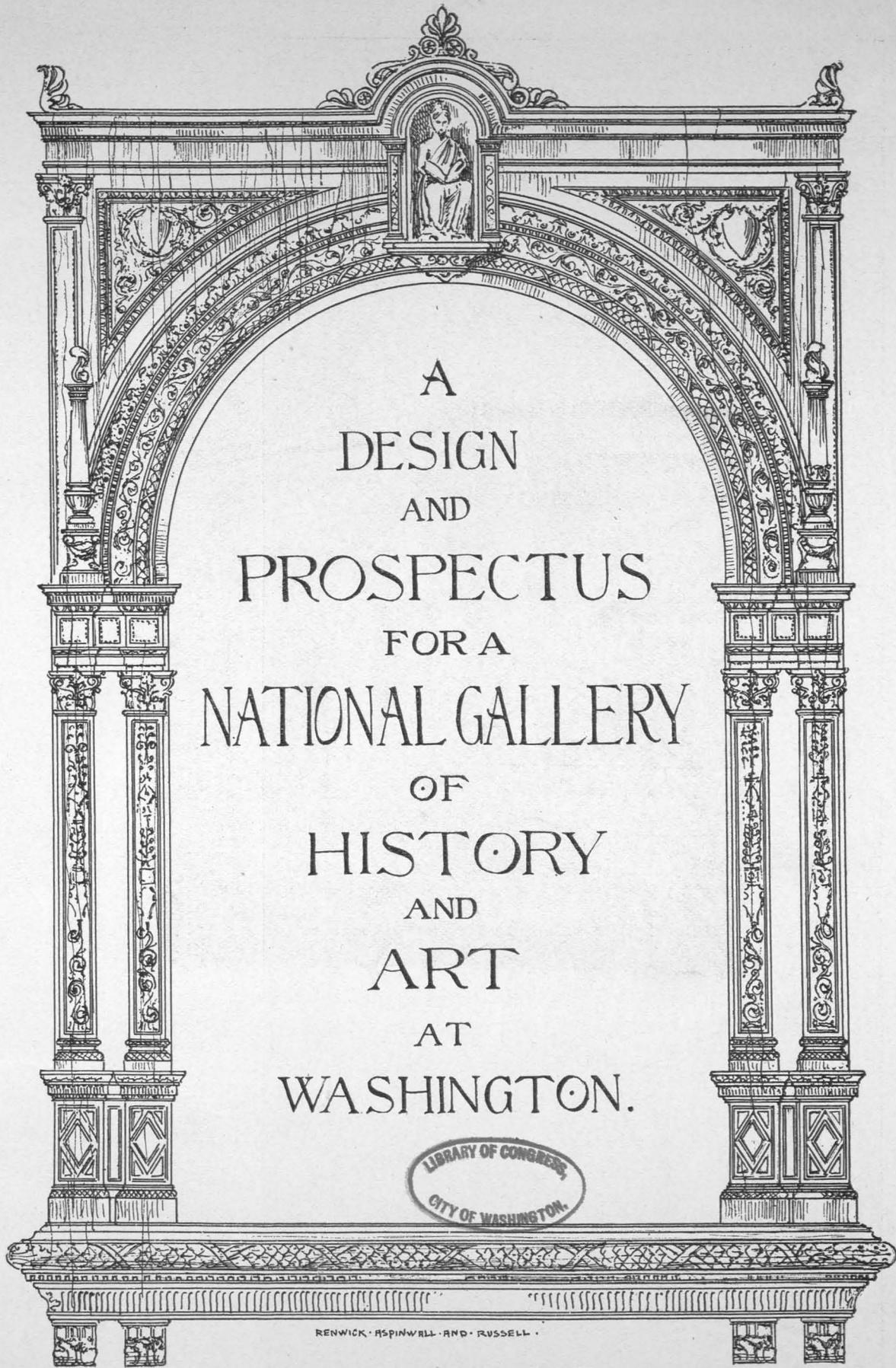




A CONSTRUCTIONAL VIEW OF THE PARTHENON.

IT INDICATES THE UTMOST ADAPTATION TO THE USE OF CONCRETE, AS A MATERIAL. THE COLUMNS ARE IN SECTIONS (*i. e.*, ARCHITECTURALLY, *drums*). THE STEPS MIGHT BE *revêted* WITH MARBLE OR GRANITE.

Smith, Franklin Webster



A
DESIGN
AND
PROSPECTUS
FOR A
NATIONAL GALLERY
OF
HISTORY
AND
ART
AT
WASHINGTON.

LIBRARY OF CONGRESS
CITY OF WASHINGTON.

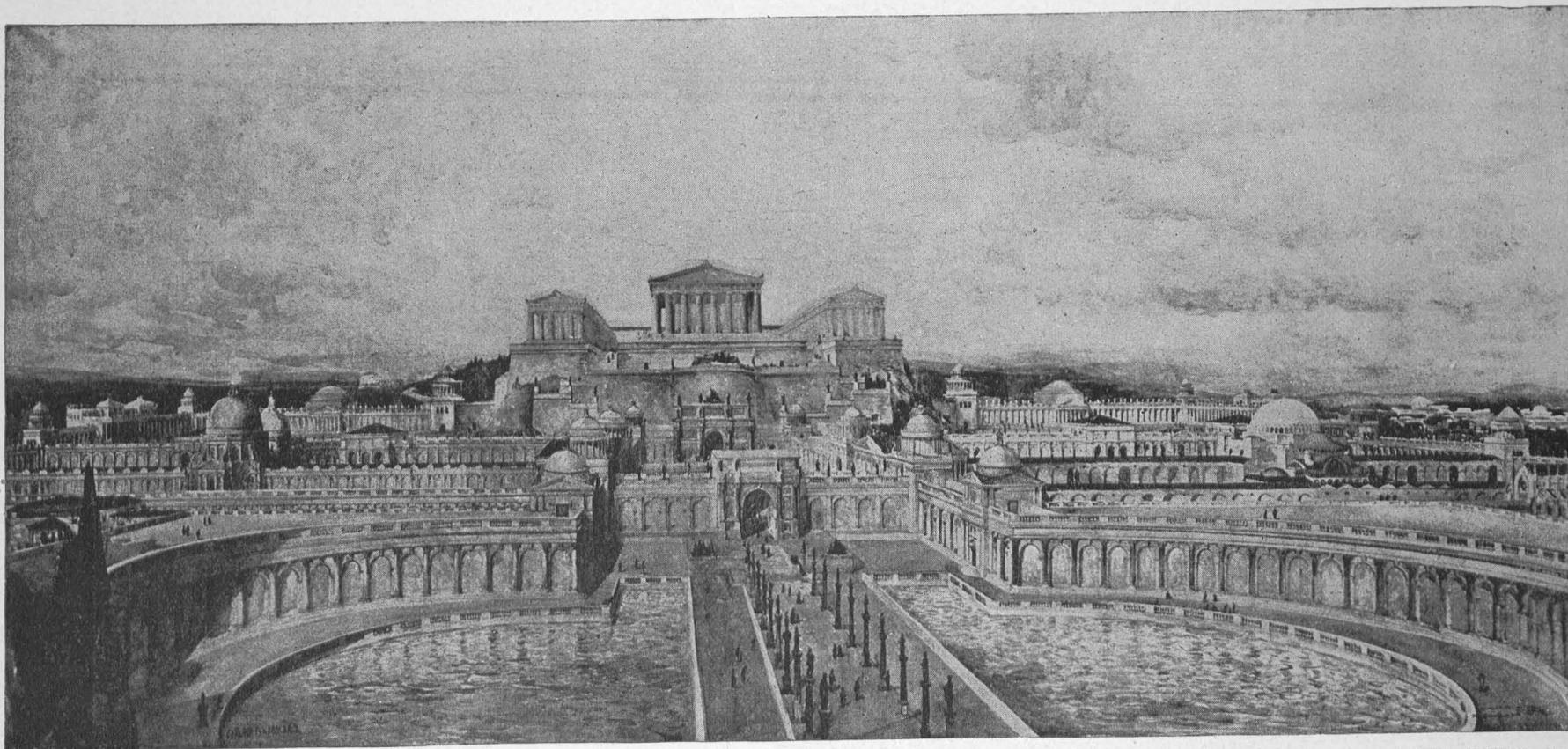
RENWICK · ASPINWALL · AND · RUSSELL ·

E 18915

Copy 2

A DESIGN FOR A NATIONAL GALLERY OF HISTORY AND ART, AT WASHINGTON, U. S. A.

In its advocacy, THE PRESS has a cause worthy its moral power ; and in its aid, WEALTH, for its noblest use.



B. G. GOODHUE, DEL.

No. 4.—FRONTISPIECE.

RENWICK, ASPINWALL & RUSSELL, ARCHITECTS, 1890.
FRANKLIN W. SMITH AND JAMES RENWICK, DES.

A General View of the Columbian Temple, the American Galleries surrounding, and the Historical Galleries for the various Periods and Nationalities. They descend by terraces to the Grand Entrance Colonnade. Across the Artificial Lake passes the Forum, through the Lincoln and Washington Arches to the steps of ascent to the Temples.

The Roman and Greek Courts have areas of about six acres each for reproduction of architectural and historic constructions and remains; and for the same uses are provided the other respective Courts. The Gothic and Renaissance Courts have about three acres each.

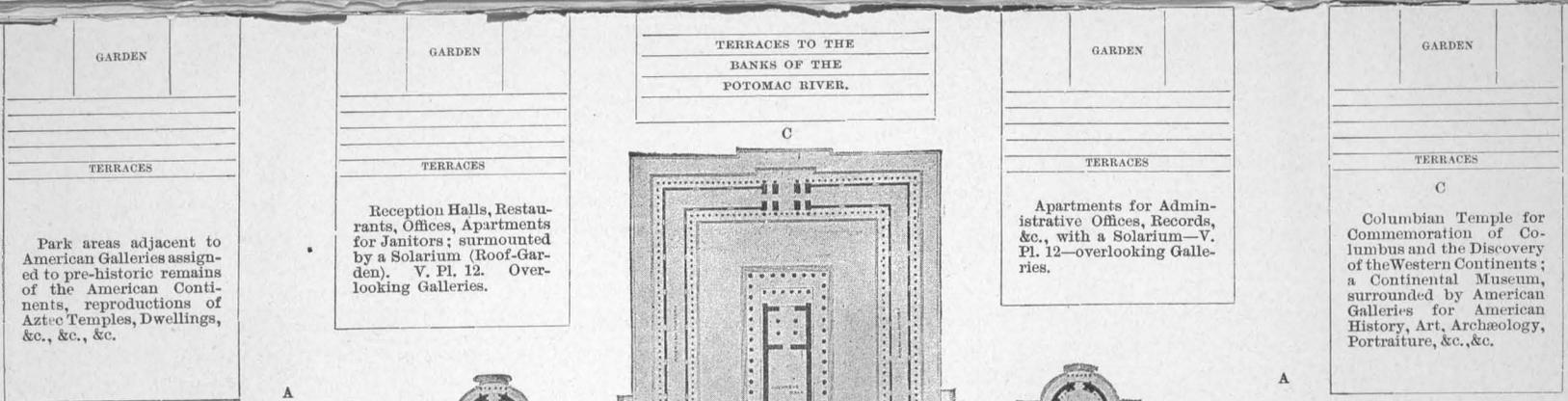
The length of the Forum to the terrace of the Temples is 1,500 feet.

The extreme width of the Galleries is 2,000 feet.

The extreme depth from entrance to the rear of the Temples is 2,400 feet.

It will be observed that all exterior ornamentation is omitted. Sculptures on the pediment of the Parthenon, the frieze, &c., are left to the interest and generosity of the future; after provision for practical, illustrative facilities, demanded for an educational institution.

MAR 22 12 12 PM '98



Width of Galleries, A to A, 2000 feet.

Depth of Galleries, A to B, 1500 feet.

Roman Court and Theatre, with Pantheon, Pompeian House, and other Roman reproductions.

Greek Court and Theatre, Temple and other reproductions.

(The Egyptian Court, Sphinx, Pylons, Obelisks, &c., to be without the walls, but adjacent, on the low-lands upon the banks of the Potomac.)

(The Park ISTORIA outside of Galleries to contain the Dwellings of Mankind.)

Renaissance Court, with Church—San Salute of Venice, or other illustrations.

Byzantine Court, with Church—St. Sophia, or other reproductions, as expedient.

Medieval Court, with Cloisters and other reproductions.

Persian Court, with Persian reconstructions.

Restaurant.

Assyrian Court, with Assyrian Throne-Room, &c.

Arabic Court—Saracenic reproductions.

Restaurant.

Court of the Lions, Alhambra, Mosque, &c.

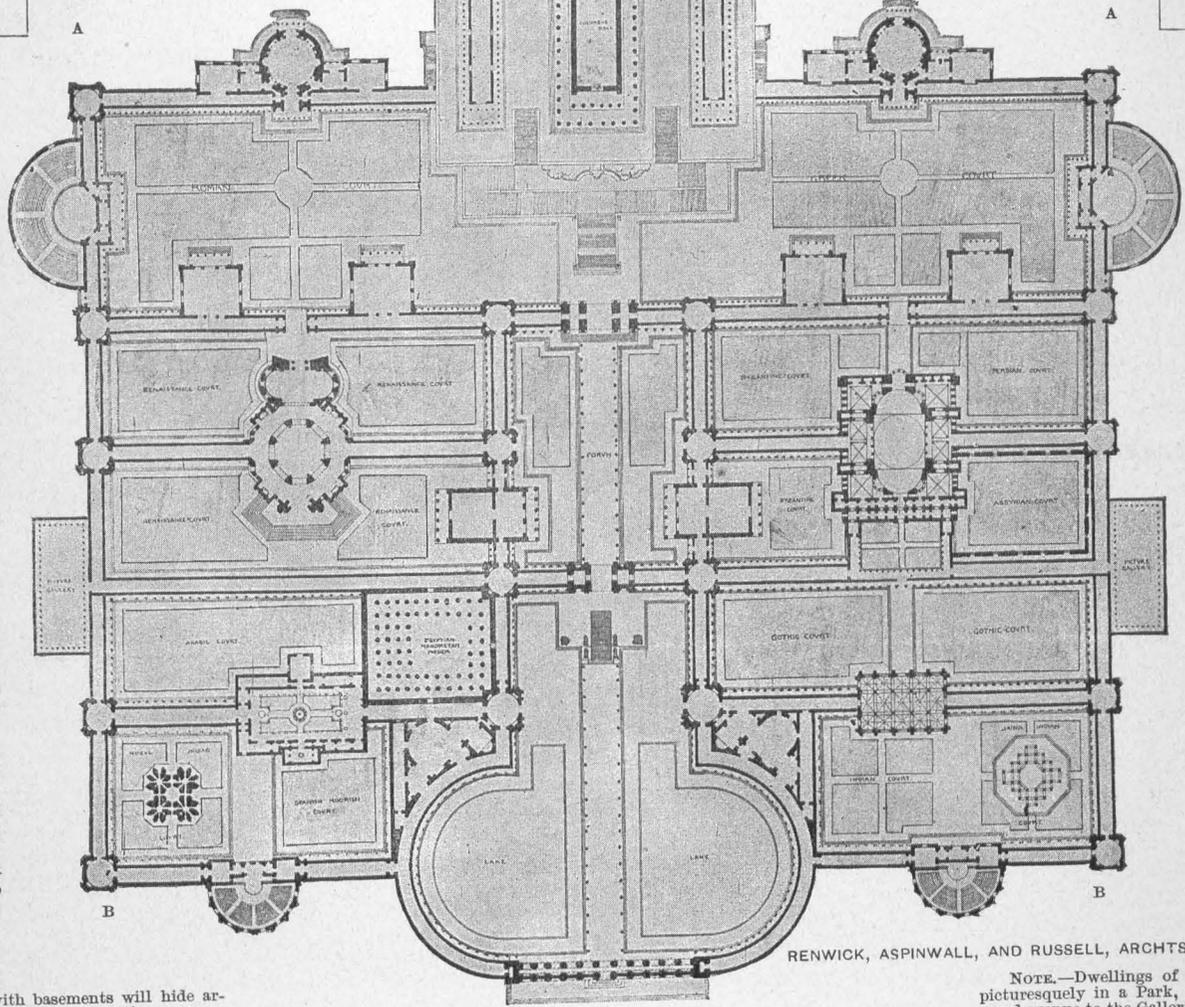
Gothic Court, with Gothic Hall and reproductions.

Mogul Court, with Taj-Mahal, &c., &c.

East Indian Court, with reproductions of Temples, &c.

Spanish-Moorish Court, with reproductions from Burgos, Toledo, &c. &c.

Jaina Indian Court, with Jaina Temple.



NOTE.—The galleries with basements will hide architectural incongruities of varied reproductions.

NOTE.—Dwellings of mankind—modern—located picturesquely in a Park, through which would pass a grand avenue to the Galleries.

Ground Plan of National Gallery of History and Art

(AS SUPPOSED)

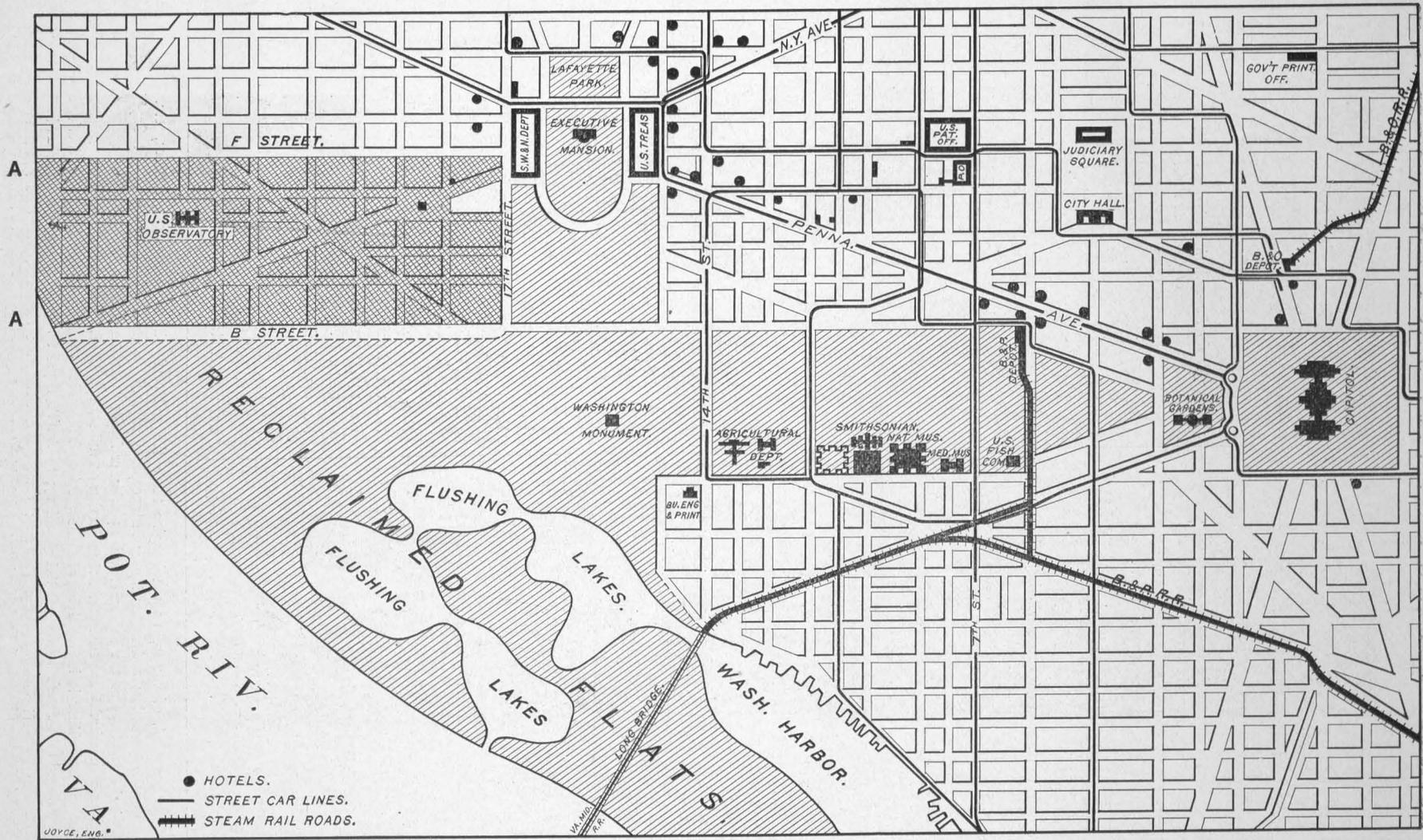
ON THE PRESENT SITE OF THE OBSERVATORY, ON THE POTOMAC IN WASHINGTON.

RENWICK, ASPINWALL, AND RUSSELL, ARCHTS.

A
B



No. 6.—PLAN OF WASHINGTON, IN PERSPECTIVE, SHOWING SITE OF THE OBSERVATORY AND ADJACENT BLOCK AT A B—220 ACRES.
(The Capitol is seen at the right; the Temples on Observatory Hill will have the same elevation.)



No. 7.—PLAN OF WASHINGTON. WEST LINE OF PROPOSED SITE ON THE POTOMAC AT AA, EAST LINE 17TH ST.

 SITE PURCHASED BY TRUSTEES OF THE CORCORAN ART GALLERY.

ILLUSTRATIONS.

	PAGES.		PAGES.
No. 1. {		Cover—Elevation of Parthenonic Temples upon Observatory Site, from Pennsylvania Avenue.	
		Elevation of Columbian Temple and American Galleries, from entrance to the Forum.	
No. 2.	2	Frontispiece—The Parthenon,	
No. 3.	3	Title page—Ornament from a Spanish Gateway,	
No. 4.	4	General view of Galleries,	
No. 5.	5	Ground Plan of Historical Temples and Galleries,	
No. 6.	6	Plan of Washington, in perspective,	
No. 7.	7	Plan of Washington,	
No. 8.	10	Restoration of Roman Forum,	
No. 9.	12	Model of the Porta Maggiore, Rome,	
No. 10.	12	Model of Mickelgate Bar, York, England,	
No. 11.	12	Models of Chinese Pagoda and Giotto's Campanile,	
No. 12.	13	The "Pompeia," Saratoga Springs, reproduction,	
Nos. 14, 15, 16, 17, 18—	14-16	Interiors of the "Pompeia,"	
No. 13.	17	Ground Plan of the Pompeia,	
No. 19.	20	Restoration of the Temple of Jupiter, Pompeii,	
<i>Illustrations of Foreign Museums.</i>			
Nos. 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30,	21-28		
<i>Drawings by Messrs. Renwick, Aspinwall & Russell, Archts.</i>			
Nos. 31-42, inclusive,	29-37		
<i>Illustrations of Modern Constructions in Concrete.</i>			
Nos. 43, 44, 45, 46, 47, 48, 49, 50, 52,	38-47		
No. 53. Part of Roman Forum restored—Canina,	48		
<i>Architectural Illustrations of Temples, Monuments, Dwellings, etc.—Ancient and Mediæval—such as should be reproduced in the Courts or Galleries, upon the full or a reduced scale.</i>			
Nos. 54, 55, 56, 63-74, 86-105,	49-75		
Nos. 112, 113, 114, 115, 116,	80-84		
<i>Illustrations for Historical Paintings, from Pinelli's Istoria Romana.</i>			
Nos. 57, 58, 59, 60, 61, 62,	51-53		
<i>Subjects for illustration of Interior Architecture, and Civil and Domestic Life and Manners—Renaissance.</i>			
Nos. 106, 107, 108, 109, 110, 111,	76-79		
		<i>Example for Panoramic Painting of the Architectural Aspect of Cities in different ages.</i>	
No. 85.		Paris in the time of Francis First,	63
<i>Specimen Chart for Object Illustration.</i>			
No. 70.		The World's Monuments, from Kensington Museum,	58
<i>Allegorical Illustrations of the Ceramic Art of all Nations (America excepted), Paris Exhibition, 1878.</i>			
Nos. 75 to 84, inclusive.		Grafito Tiles, by Solon,	62
ILLUSTRATIONS OF THE ROMAN AND SARACENIC COURTS, WITH REPRODUCTIONS OF BUILDINGS AND MONUMENTS.			
Nos. 90-94,			66-68
<i>Illustrations of the Temples and Dwellings of Mankind—MODERN—proposed for gradual reproduction in the Park ISTORIA, along the Avenue to the Forum, with interior illustration.*</i>			
Nos. 117-123, inclusive,			85-89
Nos. 124, 125.		Photographs (for this use) near the Naval Observatory,	90-91
Nos. 126, 127, 128.		Decorations of the Baths of Titus, and Raphael's Loggie of the Vatican,	94-96
Nos. 129, 130.		Pre-historic remains in Central America,	97
Nos. 131, 132.		Addenda — Giacomelli's illustrations of Michellet's Bird,	99
No. 133.		Illustration of details in fine sand concrete,	102
No. 134.		Reproduction of tracery from the Alhambra; Court of Villa Zorayda,	104
Nos. 135, 136, 137, 138.		Pennsylvania Avenue in May, 1891. Bulletin No. 2,	106-108
Nos. 139, 140.		Paris in 1852 and 1862. Bulletin No. 2,	109
No. 141.		Rossini's restoration of the Villa of Mecenas,	110
No. 142.		Rossini's restoration of the Temple of Fortune-Pre-neste,	110
No. 143.		Canina's restoration of the Circus Maximus, with added motifs,	111
No. 144.		Suggestion for Colonnades through the Union and National Avenues,	111
No. 145.		A Map,	Cover

* The reproductions proposed, of course, do not imagine the entire and costly interior ornament, mosaics, etc. Building space will be demanded for the various nationalities; and materials, for instance, may as well be arranged in the forms of St. Sophia, or San Salute, as in improvised designs. Of such structures as the Taj, an effective portion or façade would be given.

The illustrations are marked **R**, as advised for reproduction on full scale, and **M**, for models.

For these illustrations the author is indebted beyond the previous acknowledgment to the Architectural Works of Fergusson, Viollet le Duc, Owen, and Rosengarten; to Turner's History of Art (London); to Amil's España Historica; Haghe's Sketches in Belgium; Müller's Age of Francis First; The London Builder; Pinelli's Istoria Romana; Canina's L'Architettura Romano; Rossini's Antichita dei Contorni di Roma; Owen's Architecture; The Washington Board of Trade for Plans of Washington, and other various sources as quoted.

The Author Solicits the Reader to Delay Conclusions upon this

PLAN AND PROSPECTUS

Until Investigation of the Following Data and the Requirements Anticipated.

It is believed that these considerations will counteract any impulsive impression of an excessive scale of plan, and that they will prove—

FIRST:—That while the design is surpassingly grand in architectural effect, and may appear exaggerated above probable demand, it is in fact only proportionate in area to the capacity of existing institutions.

SECOND:—That the apparent vastness of the structure is the effect of only one-story galleries (with basements) upon terraces, giving unequalled grandeur to the mass, and suggesting excessive cost; while, in fact, from its simplicity of form and internal vacuity, it will not cost the half of corresponding cubical area in other National constructions, with their usual heights, successive stories, internal divisions, and lavish ornamentation.

THIRD:—That the galleries as designed are not only the most economical for great accommodation, but are best adapted to the uses demanded; their arrangement around open courts being essential for the new and extraordinary facilities proposed for a modern and advanced institution—that should forecast the needs of 100,000,000 population, in oceanic separation from all remains of former civilizations. Three of the most novel and important of these provisions contemplated are:

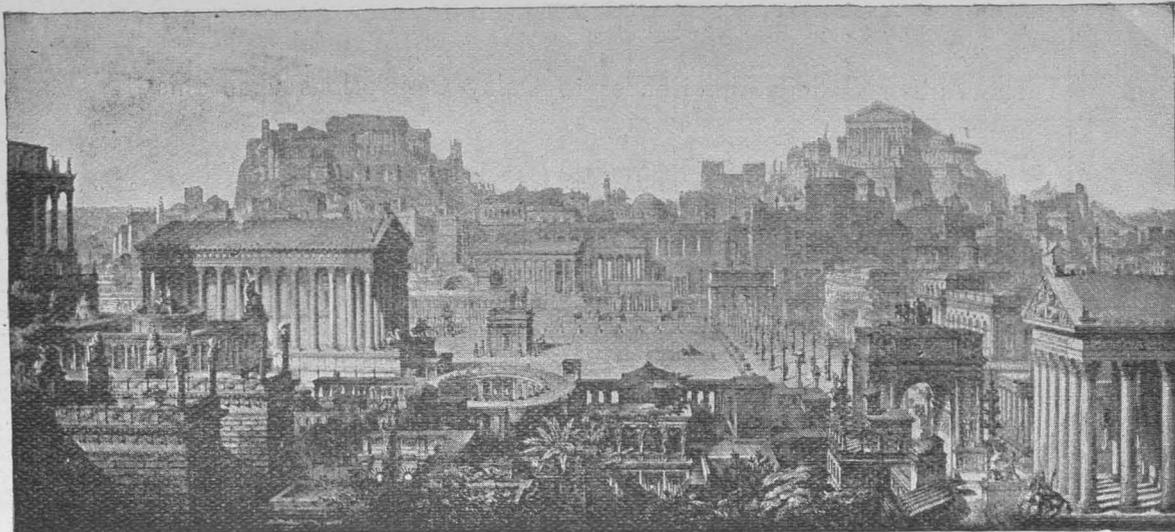
A. *Galleries for illustrations in chronological order*, of the events of historic periods and nationalities, by *paintings in series*, and by *replica* of artistic and archæological material upon ample scale.

B. Galleries, likewise, of casts and models of all architectural orders and National styles, of statuary, inscriptions, bas-reliefs, etc., more systematic in arrangement and extensive in range than any now in existence.

C. REPRODUCTIONS IN FULL SIZE, in the courts of the respective galleries of historic nationalities; of their remaining monuments; and REPRODUCTIONS of temples, dwellings, tombs, etc., typical of their religion, life, manners, and art.

FOURTH:—That this asserted economy in construction will result from the use of the material and methods advised, viz: of *sand-Roman-cement-concrete*, moulded in repetition of the simple forms delineated, at much less cost than of ordinary brickwork:—the advantages of said material and the feasibility of said methods being illustrated from both ancient and late modern practice. This opinion has also the concurrent judgment of the eminent architectural firm associated with the author in this publication. *The argument for concrete is by no means based upon its comparative cheapness alone. On the contrary, it is believed to be better in view of all requirements involved than any stone. An experimental construction is proposed; then, if marble or stone may be deemed preferable, either should be used, regardless of cost. The United States of America can afford the best facilities the world offers for such important and enduring interests.*

FIFTH:—That the aggregation of material proposed to be gradually obtained is inexpensive in comparison to the cost of original art and antiquarian treasures, while as valuable in practical use. Masterpieces and gems of art, it may be anticipated, will steadily accrue to National ownership from individual generosity and such foundations as the Corcoran Gallery and the various Metropolitan museums.



NO. 8.—RESTORATION OF THE ROMAN FORUM, BY C. R. COCKERELL, A. R. A.

ACKNOWLEDGMENT.

I am indebted to the co-operation and architectural ability of Mr. James Renwick and his partners, Messrs. Renwick, Aspinwall and Russell, New York, for the superb drawings illustrating my imaginative description of The National Gallery.

Mr. Renwick's national reputation as architect of the Cathedral in New York, of the Smithsonian Institution and Corcoran Art Gallery in Washington, of Vassar College, etc., etc., dates from his first and monumental work, Grace Church, N. Y., 1843.

The history of the design is as follows:

In April, 1890, Mr. Renwick, Senior, listened to the substance of this paper in St. Augustine with a responsive interest that enlisted its repetition to his partners in New York. The firm then offered to illustrate my conception of the buildings gratuitously. Hence, the grand drawing, ground plan, details of illustrative buildings, etc., which have employed for six months the best talent of their office, at a cost to them above fifteen hundred dollars, are the results.

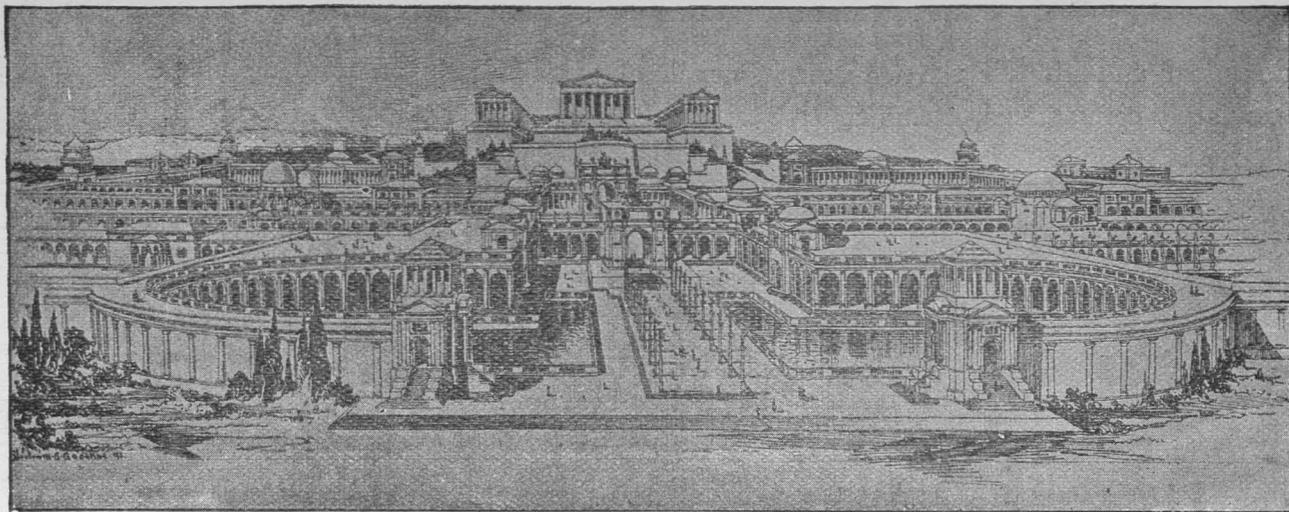
With the superb restoration of the Roman Forum, by Cockerell, which I fortunately found in London (the grandest that has ever been conceived), was the architectural reproduction by Canina.

The Temple of Jove, upon the Capitoline Hill, with terraced sub-constructions, gave me the conception of temples upon a height surmounting ranges of galleries and porticoes. The restorations of the Villa of Hadrian, by Rossini, and, finally, the late elaborate reproduction of Rome with a Triumph of Constantine, by Professors Bühlman and Wagner, of Munich, aided the imposing realization.

We borrow from classic Greece its splendid architecture that it may challenge all criticism.

FRANKLIN W. SMITH.

VILLA ZORAYDA,
ST. AUGUSTINE, April 13, 1891.



PREFATORY
TO A
PROSPECTUS FOR A NATIONAL GALLERY,
BY
FRANKLIN W. SMITH, OF BOSTON.

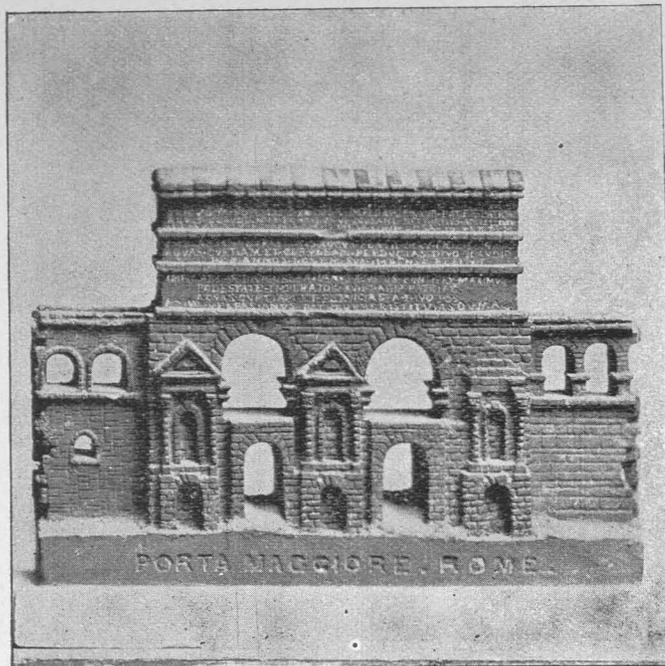
THE following paper is an imaginative consummation of what modern philosophy would name a mental evolution. Its substance is by no means an impulsive vision nor the exaggeration of a dream. Its inception and development have been through a period of forty years of considerable study, travel, and practical (*amateur*) experience in architectural design, modelling, and construction.

In warrant for the prominence now given to it, the appearance of a personalty is unavoidable. It involves a sketch somewhat autobiographical to show the origin and growth of a conception which has now taken shape in the magnificent drawing herein reproduced, and the details of an institution described.

In 1851 the writer made his first tour of European travel after examination of the first World's Exposition in London. Returning home, impressions of places and objects revived with covetous yearnings for their more substantial resemblance than the poor pictures of the time. It was before the application of Daguerre's invention to the modern treasure of photography. This desire was satisfied in good degree by the pleasure of construction of models, in the intervals of leisure from mercantile life. For instance: Topographical, of Jerusalem; of localities in Wittenberg, hallowed by the history of Luther, Melancthon, and Frederick the Elector; of feudal architecture, in the Mickelgate Bar of York; of classic, in the Porta Maggiore, Rome; of historical structures: Queen Mary's Palace of Holyrood; the Castle of Wartburg (Luther's Patmos); Kenilworth Hall; the Campanile of Giotto; a Chinese Pagoda, &c.

Meanwhile, to this date, during sixteen visits, some sufficiently prolonged to admit of a general conception and comparison of foreign museums and galleries, he has craved for his

countrymen and himself the transfer to our land of thousands of reproductions that could be immediately commanded at comparative trifling cost if halls were ready to receive them.



F. W. SMITH MOD. 1851.

No. 9.—PHOTOGRAPH OF MODEL OF THE PORTA MAGGIORE, ROME, SHOWING THE AQUEDUCTS OF CLAUDIUS ABOVE THE GATEWAYS WITH INSCRIPTIONS OF THEIR RESTORATION BY VESPASIAN AND TITUS. R.



F. W. SMITH, MOD. 1851.

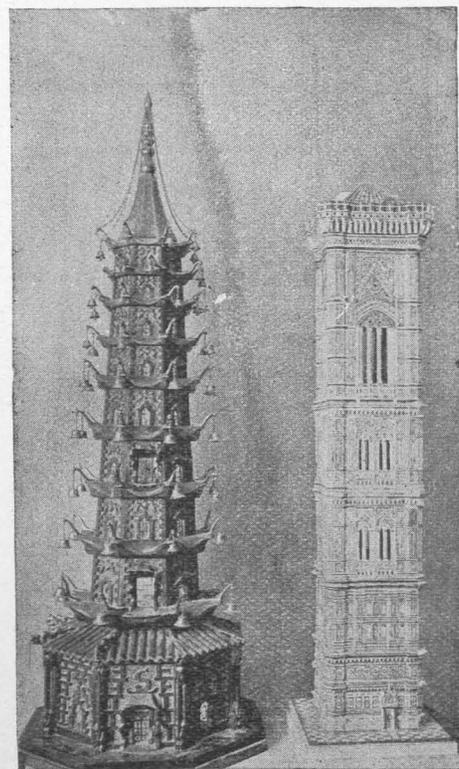
No. 10.—PHOTOGRAPH OF MODEL OF MICKLEGATE BAR, YORK, ENGLAND, WITH NO. 9, A CONTRAST OF CLASSIC AND FEUDAL ARCHITECTURE. R.

In the models mentioned he anticipated by a generation, the idea now richly initiated by the Metropolitan Museum in New York through the beneficence of the Willard bequest.

But miniature models only stimulated an impatience for architectural reproduction on a full scale. This was intensified in Spain, within the Alhambra, and subsequently gratified by the application of some of its forms and traceries to a Moorish Court in St. Augustine.

The enjoyment to himself and others resulting from this surrounding, suggested another indulgence, in the reproduction of a Roman house—the house of Pansa, in Pompeii—at Saratoga Springs.

In two years this has been accomplished successfully upon full scale, about 200 feet by 75 feet—15,000 square feet; much larger and far more completely than the two illustrations previously attempted at Sydenham and Aschaffenburg; that of King Ludwig, of Bavaria, measuring only 7,000 square feet. The Chateau of Prince Napoleon, in Paris, can only be called Pompeian for its decorations.



F. W. SMITH, MOD. 1860-1873.

No. 11.—PHOTOGRAPHS OF MODELS OF CHINESE PAGODA AND THE CAMPANILE OF GIOTTO, FLORENCE. M.

The success of this Archæological Museum is evidence of the educational value of such reproductions and of their popular interest.

It has demonstrated the feasibility of their creation. It stimulated courage for this advocacy of their extensive multiplication under National supervision.

Several illustrations of the interiors and ornamentation of "The Pompeia" are inserted with the following statements in support of the above opinions.

During eight months since its completion, without any previous announcement, and with ignorance on the part of many of "what is a Pompeian House," it has been visited by over 24,000 people, whose stay has averaged between two and three hours. The most intelligent; classic professors and other scholars, have made it a daily resort.

Over 700 teachers of the American Institute of Instruction and the New York State Teachers' Association found edifying entertainment therein. It was a memorable gratification when the young ladies of Vassar College, with their zealous Professors, came for a day's study by a special train of the N. Y. Central Railroad.

The Presbyterian Convention gave an evening to the Pompeia. Some of its clergy were interested to read a silent lesson from history, in the *replica* of the exquisite bronze tripod found before the Temple of Isis, whereon Greek ornamentation combined with the Egyptian Sphinx; showing that pagan faiths were in dissolution and coalescence at the dawn of Christianity, that a century previous had been in deadly antagonism.

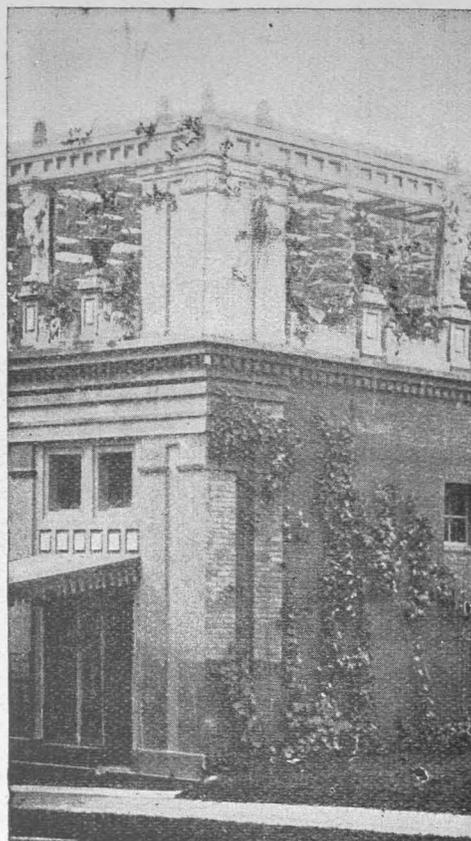
But these instances are of the scholarly class. The curiosity, if not the comprehension, of less intelligent observers has been as intently awakened.

A young lady came with an excursion from a western town in New York State to Saratoga. She stayed the entire day in the Pompeia, remarking as she left: "If I never come again to Saratoga I shall not regret this time, for I can see other large hotels, but not again a Pompeia."

A foreigner, evidently a workman, as he departed, said to the janitor: "I have bought the book" (Bulwer's *Last Days of Pompeii*); "my boy will read to me the story and then I will know all about it."

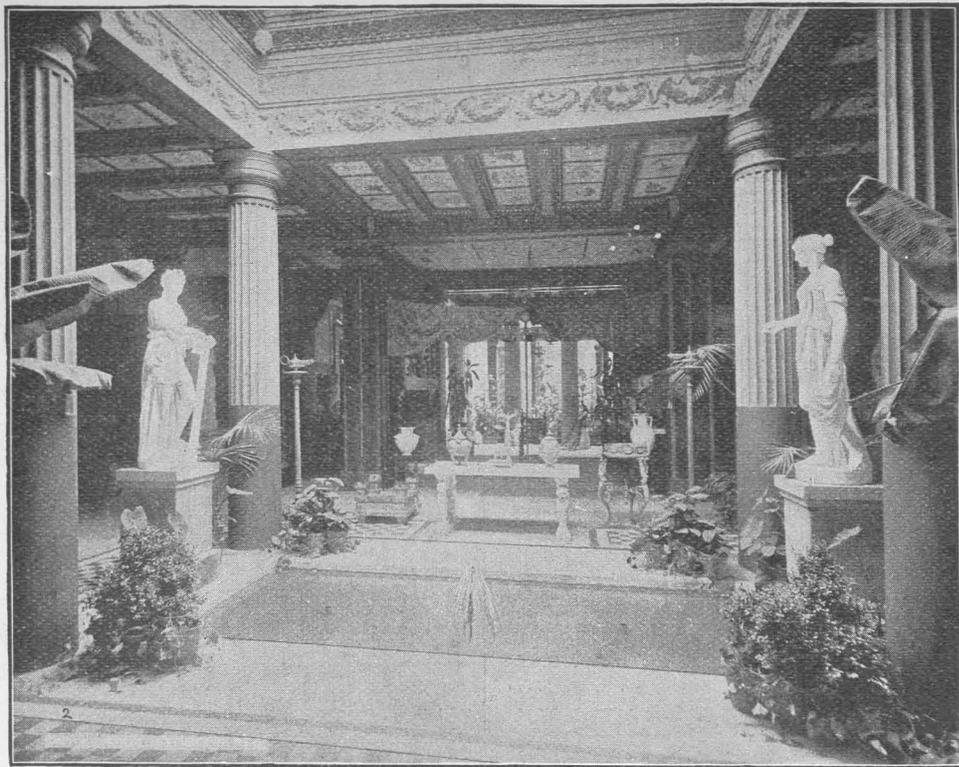
These relations will be kindly accepted for their purpose, as has been said, to demonstrate the benefits, inestimable and innumerable, to flow forth upon the nation, were a grand system of illustration, realistic and beautiful, supplied to the people at the Capital.

There are few more impressive instances of a conscientious and self-denying struggle for knowledge, in preparation for a service of supreme importance to the American people, than the



FRANKLIN W. SMITH, ARCHITECT.
No. 12.—FROM THE "POMPEIA," SARATOGA SPRINGS, U. S. A.; A REPRODUCTION OF THE HOUSE OF PANSÀ, AT POMPEII, BURIED BY VESUVIUS, A. D. 79; AN ANGLE OF THE SOLARIUM, OR ROOF-GARDEN. R.

economical travel of teachers to Europe. When an excursion party jostles the costumes of the



NO. 14.—INTERIOR OF THE POMPEIA. VIEW FROM THE ATRIUM. R.

FRANKLIN W. SMITH, ARCHT.

wealthy in foreign palaces, among them will be seen the intelligent faces of earnest women seizing with all their souls the memorable but fitting impressions of the moment. My sympathies have been moved as I have seen *the teacher's glance* wrested from the most thrilling and instructive object-lessons in existence by the summons of the guide to "*pass on!*" What economies and computations secured that brief visit after years of hope and anticipation!

A sad story is related that two sisters, teachers, some years since, were on a European round



NO. 15.—THE POMPEIA. VIEW OF HORTUS AND SUMMER TRICLINIUM. R.

FRANKLIN W. SMITH, ARCHT.

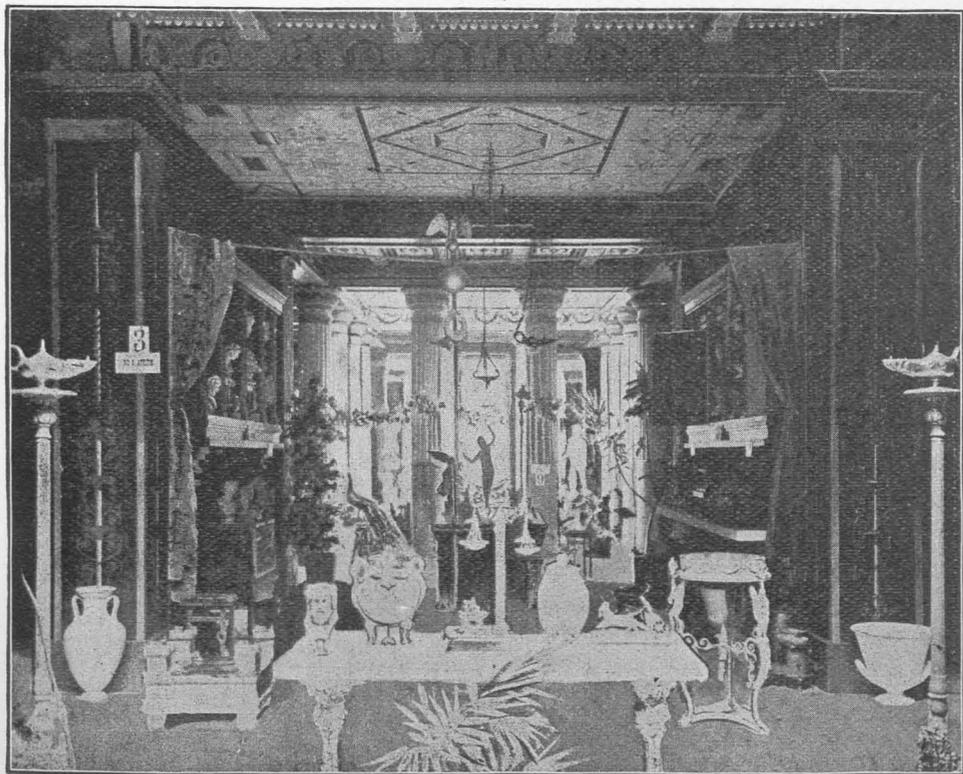
when the insolvency of their banker left them strangers, with but money enough to take a second-class passage homeward immediately. From the anxiety and sorrow, added to undue effort of a delicate constitution, one sister died on the passage and was buried at sea.

Few communities in the United States, rejoicing in the mental acquisitions of their children, realize their indebtedness to those hardly-earned travels of their teachers. Were their reflex benefits appreciated, towns would, by subscription, send teachers, and parishes, preachers abroad. An inspiration from monuments of past civilizations would henceforth vivify their conceptions, to be transferred to a new generation. Yet, returned from the one grand travel experience of their lives, they thirst for farther study of such treasures, and deplore the barrenness of their country of all like material.

It is, therefore, from both experience and



No. 16.—THE POMPEIA. VIEW OF BIBLIOTHECA, WITH SCRINIA, ETC. R. F. W. SMITH, ARCHT.



No. 17.—THE POMPEIA. VIEW OF THE TABLINUM. R.

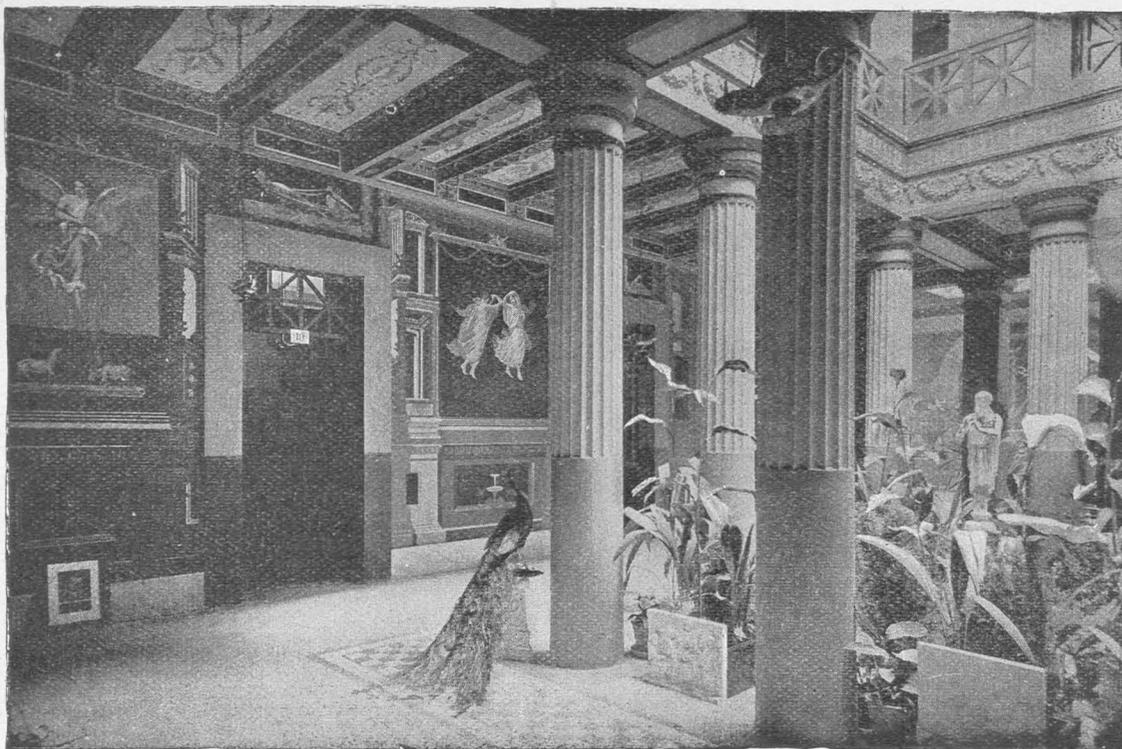
F. W. SMITH ARCHT.

observation at home and abroad, that I have craved for my country the immediate inauguration of a Grand National Institute of Illustration. It would be a boon of priceless satisfaction to the graduates of colleges and seminaries; to youths, graduates of high schools, in Boston, Chicago, and San Francisco, in their aim toward farther learning. The want is now described by one who has keenly realized it, having been taught in a day when no lessons in drawing were given in

the Boston High School; when there was no Lawrence Scientific School in Harvard University; no Massachusetts Institute of Technology; no school of Architecture in Columbia College.

It is time that, upon a scale worthy the greatness of our country and the vast aggregate of its wealth, the pursuit of knowledge and the patronage of art shall be facilitated.

The new fleet of our Navy could be loaded rapidly and cheaply with simulations of archeological and architectural treasures, such as are listed in the following pages. Reproductions and models, topographical, antiquarian, and architectural, can be made on the spot. Buildings, counterparts of ancient and modern national styles, are readily constructed. They have been repeatedly built and destroyed in successive International Expositions.



NO. 18.—THE POMPEIA. VIEW OF PINACOTHECA AND PERISTYLUM. R. FRANKLIN W. SMITH, ARCHT.

The prediction is here confidently recorded, that if Government shall begin such constructions and acquisitions, not a decade will pass before buildings as extensive as those depicted, will overflow with their treasures, and the institution will be the object of national pride and support.

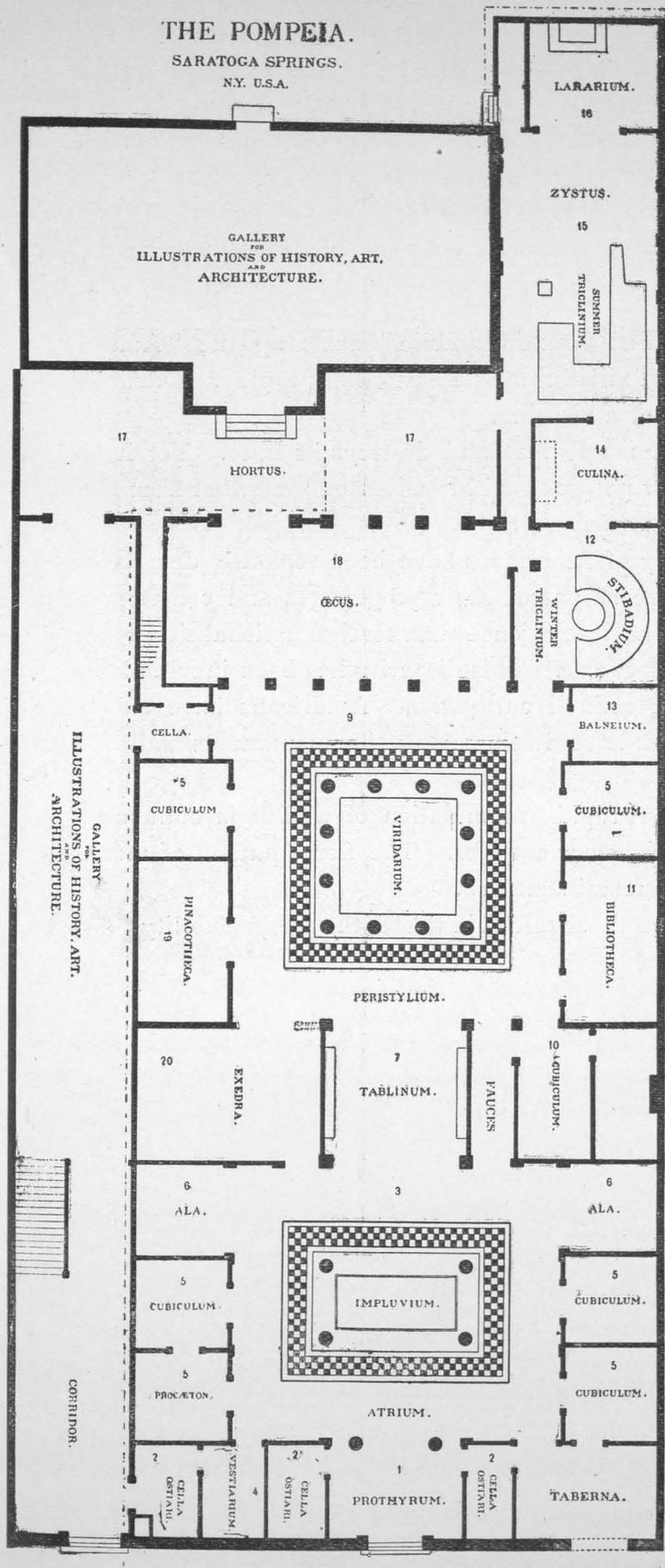
Finally, not in apology, but in satisfaction, a farther reason is given for this agitation of a new and important sphere of governmental responsibility and beneficence.

The first exhibition of the grand drawing was to a gentleman in New York eminent in the promotion of art by personal labor and liberality. At the first glance he said, "You are a hundred years before your time!" The reply was, "Wait for a conference and you will alter your judgment." After explanation of the scheme, he was asked: "If the Roman Court, as represented in the drawing, could be supplied and filled as proposed, do you not believe that all the others would follow?" He replied, "Yes, I believe they would—quite rapidly." He

No. 13.—GROUND PLAN OF R.

THE POMPEIA.

SARATOGA SPRINGS.
N.Y. U.S.A.



Plans of the Pompeian

FRANKLIN W. SMITH ARCHT.

added, "But this enterprise hangs upon your life." This remark has impressively followed the writer. In the possibility that his suggestions may be somewhat in advance of old institutions, and in consciousness that they may die at any time with their possessor, he resolved upon this published record.

While it invites discussion of the practical expedients, it pretends to no precise knowledge of the *technique* in art.

In a rapid survey of the course of human intellect through the ages, it can give but a glance at some of its relics left upon the highways. A balloonist, in his flight over Washington, could not accurately measure the distance of its Monument from the Capitol, nor could the artist, from free-hand sketches along the Atlantic coast, supply precise charts of its shores.

A NATIONAL GALLERY A NATIONAL NECESSITY.

Promote, as an object of primary importance, institutions for the general diffusion of knowledge. In proportion as the structure of a Government gives force to public opinion, it should be enlightened.—WASHINGTON.

Knowledge is the only fountain, both of the love and the principles of human liberty.—WEBSTER.

A RECENT British Tory critic of "The Great Republic," sums up the "America of to-day" as "the apotheosis of Philistinism; where the people are drunk with materialism, and wealth is a curse instead of a blessing."

The malevolence of such an utterance is apparent and destroys its force. Yet it will be admitted that the genius and energy of our people should be diverted somewhat from financial to mental acquisition.

Hitherto the brain power and industry of Americans have been zealously devoted to the gain of material riches, in which they have surpassed their progenitors and contemporaries; but although at an average of greater general intelligence than foreign nationalities, yet in the finer and artistic intuitions we are not their equals. This disparity has been inevitable in the lack of environment to stimulate a more refined cultivation. Americans have subdued a wilderness from its wilds, while Europeans have dwelt among the monuments and treasures of former civilizations.

It is rightfully argued that the present rapid accumulation of wealth is ominous of the luxurious dissipation that sapped the life of former empires. The fierce pursuit of mercenary gain undermines integrity and debases the moral standard.

Americans, as "heirs of all the ages," should vindicate the responsibility of their inheritance.

What constitutes a State?
Not high-raised battlement or labour'd mound,
Thick wall or moated Gate;
Not cities proud with spires and turrets crown'd;
Not bays and broad-arm'd ports,
Where laughing at the storm, rich Navies ride;
Not starred and spangled courts,
Where low-brow'd baseness wafts perfume to pride,
No:—Men, high-minded MEN,
With powers as far above dull brutes endued,
In forest, brake or den,
As beasts excel cold rocks and brambles rude.

—SIR W. JONES.

The present aggregate of our National wealth is admitted by statisticians* to be the

* See Addenda 1.

greatest in the world. It will prove to have been an unhealthy growth without equal mental and moral elevation; a disastrous prosperity, if "while wealth accumulates, men decay."

To counteract such tendencies, there must be enterprising, wise and grand instrumentalities.

To the measureless storage capacity for merchandise through the land, there is needed one extensive addition at the Capital for the world's educational objects. Hitherto we have had only reports of their silent lessons to travellers, instead of the fulness of their inspiration and revelation in actual presence.

An institution to cover this deficit is the only one of like corresponding importance that has not been initiated by our Government. It is an impressive fact, in proof of its necessity, that we are the only power, great or minor, like even Sweden and Denmark, that has not long since created its National Gallery, and supported it by liberal expenditure.

The indifference and inaction of the people of the United States in this matter, in contrast with the zeal of other nations, are powerfully set forth in the report of Mr. W. W. Story (the American-sculptor-artist-author, at Rome), as U. S. Commissioner to the Paris Exposition of 1878. Extracts therefrom are annexed, as a fitting prelude upon the importance of the matter herein discussed.

A NATIONAL GALLERY A NATIONAL NECESSITY.

Extracts from the Report of the U. S. Commissioner W. W. Story, Resident at Rome, on the French Exposition of 1878.

* * * America is the only nation which, as a nation, has done nothing to acknowledge the claims of art. Earnest efforts have been made in some of the principal cities of the United States, and Museums have been founded by private munificence, which, as far as their funds will allow, are endeavoring to supply the absence of all action by the nation. But these are all local in their character. They are not national institutions. No great national academy or museum of art exists to confer honors and rewards, to educate students, or to improve the public tastes. The American artist therefore is forced to expatriate himself for study. * * *

* * * If we are a great country, as justly we claim to be, let us behave like a great country. Is it creditable for us, with all our wealth and prosperity, to be without a great national museum and academy of art, such as is to be found in every great capital in Europe? How can we expect to take rank with the great nations of Europe when neither our nation itself nor any State or city in the Union possesses a gallery of art of which any second-rate government in Europe would not be ashamed? While we have nothing, can we without mortification look at the magnificent collections abroad and consider the munificent

manner in which they are supported and constantly enriched by public grants? In England, besides the treasures of private collections, there is the National Gallery, rich in the most splendid works of the greatest painters; the British Museum, adorned with the noblest relics of antique sculpture, vases, gems, terra-cotta ornaments, bronzes; the Kensington Museum, a storehouse of treasures of the mediæval world and of the Renaissance. Costly as these collections are, they are constantly enlarged by munificent grants from Parliament. Not a year passes that conspicuous sums are not paid to secure still additional treasures. It suffices that England knows that anything of real value and excellence is to be procured, and her purse-strings are liberally opened to obtain it. Not only this, large sums of money are constantly granted to explore the soil of ancient Greece and to unearth the masterpieces of antique sculpture and architecture. There is no corner of the world where she is not prying, regardless of cost, to discover valuable relics of the ancient world of art. Under her auspices the soil of Halicarnassus yielded up the last sculpture of the famous Mausoleum. The Parthenon conceded to her its glorious but defaced works. To her

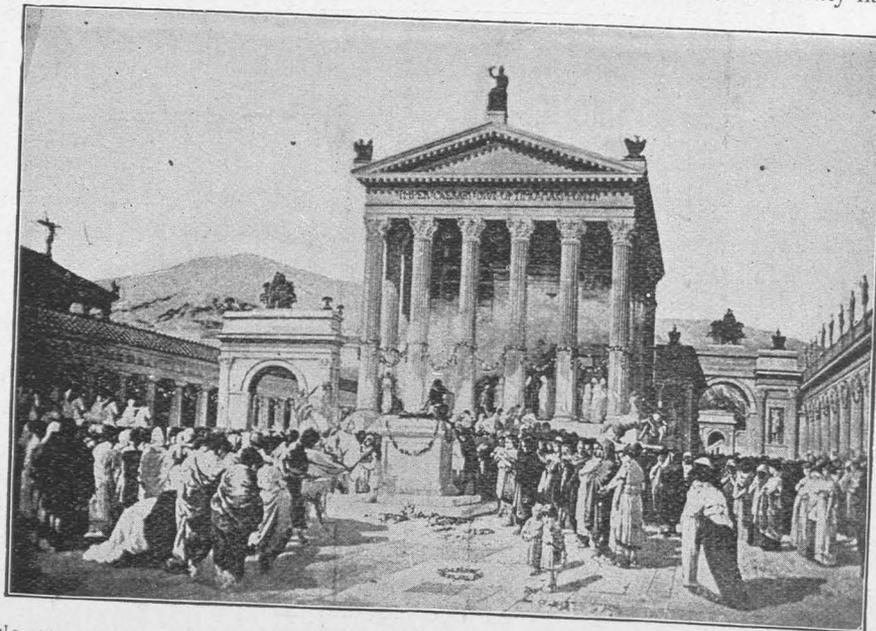
liberality, enterprise, and determination we owe it that we still have the massive sculpture and cuneiform inscriptions of Nineveh—the Phigalean marbles. Besides these great museums, it was under her patronage that the Royal Academy was founded as a national institution.

Not far behind her is France, with her magnificent galleries of sculpture and painting, covering acres of ground; with her academies of art, science, and literature, whose hard-won honors are coveted throughout the world; with her annual *prizes* to those who distinguish themselves in art, her golden medals of merit, her “Prix de Rome.” In no grudging spirit she expends from the public purse large annual sums to add to her already rich collections of art, and has built the great palace of the Trocadero as a permanent gallery of retrospective art. *This she has done to show the world that the Republic does not intend to be behind the Empire in the liberal fostering of art.* Nor can it be said that all the galleries of Europe are the accumulations of the past only, and that it would be impossible for us even to attempt a rivalry in this regard with the nations of Europe. The Kensington Museum and this very palace of the Trocadero, among others, are a proof of the contrary; and still more have we an example in Munich of what a large and generous spirit can do in our day. It is within our own recent memory that King

Louis founded the Glytothek and Pinacothek there, and created and developed a new school of art. This at least is certain, that we never shall make any progress towards having a great national museum or academy or school of art until we begin in earnest. Up to the present day we have not begun. How, then, can we expect to have a national character in our art? * * *

As I lingered in the Trocadero day after day I could not but sigh to think how utterly America is wanting in all these ancient spoils of time and art. How slight is the national interest in all such treasures? * * *

We as a nation have built our house. It is useful. It is commodious. To its practical departments we have given much thought. But art, as yet, has no place in it. * * * We talk perpetually of our being a new country. * * * A new country forsooth! as if any people of Anglo-Saxon origin—with all of its world of inherited literature behind it; with all its history stretching back in direct line two thousand years; with all its religion and law derived from the past—could possibly be called young. We are one of the most luxurious nations in the world; one of the most developed in all that relates to convenience and the practical requirements of life; one of the most accomplished in all the so-called useful and mechanical arts; but in art we have accomplished little, because we have desired little. Use has its buildings and habitations, but beauty has not yet its temple.



No. 19.—FROM A COPY OF A RESTORATION (PAINTING) OF THE TEMPLE OF JUPITER, POMPEII, WITH A ROMAN SACRIFICE. ORIGINAL BY PROF. FISCHETTI, OF NAPLES. R.

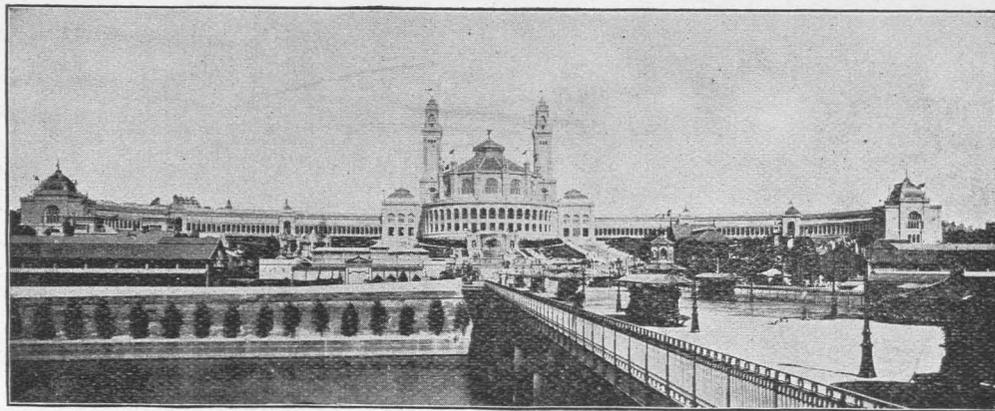
FOREIGN GALLERIES AND MUSEUMS.

By the disposition of a stupendous wisdom, moulding together the great, mysterious incorporation of the human race, the whole, at one time, is never old, or middle-aged, or young; but, in a condition of unchangeable constancy, moves on through the varied tenor of perpetual Decay, Fall, Renovation, and Progression.—BURKE.

A BRIEF analysis of the contents of foreign galleries and museums will more clearly reveal our National destitution. It will also indicate the elimination desirable for a new, systematic institution in a utilitarian age, the extent and kind of accommodation demanded, and the adaptation thereto of the design submitted.

Those treasures are the accumulation of centuries by conquest, purchase, bequest, or pillage. They are, therefore, the result of no prior selection or pre-conceived arrangement. They

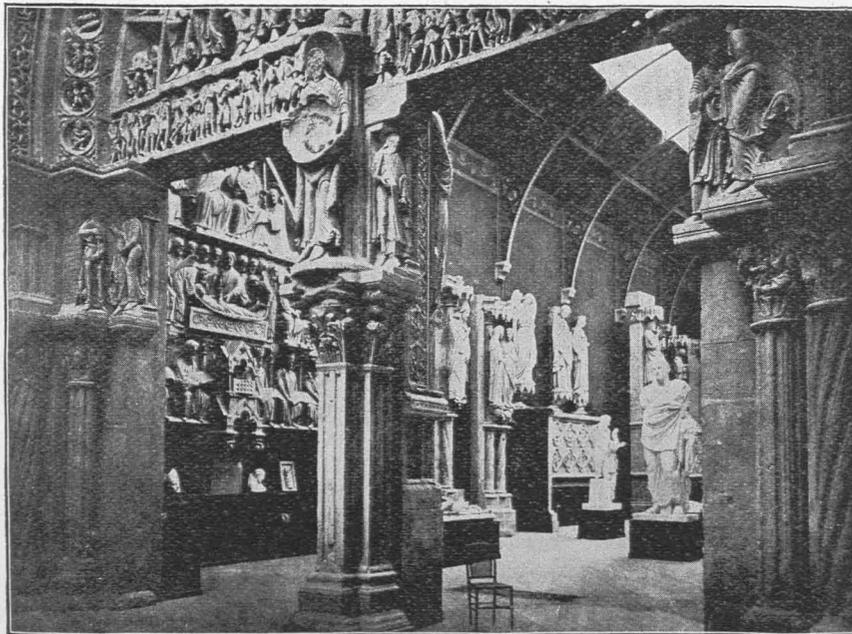
present no broad generalization of the progress of history and art, such as is practicable by



NO. 20.—EXTERIOR OF THE TROCADERO GALLERIES, PARIS.

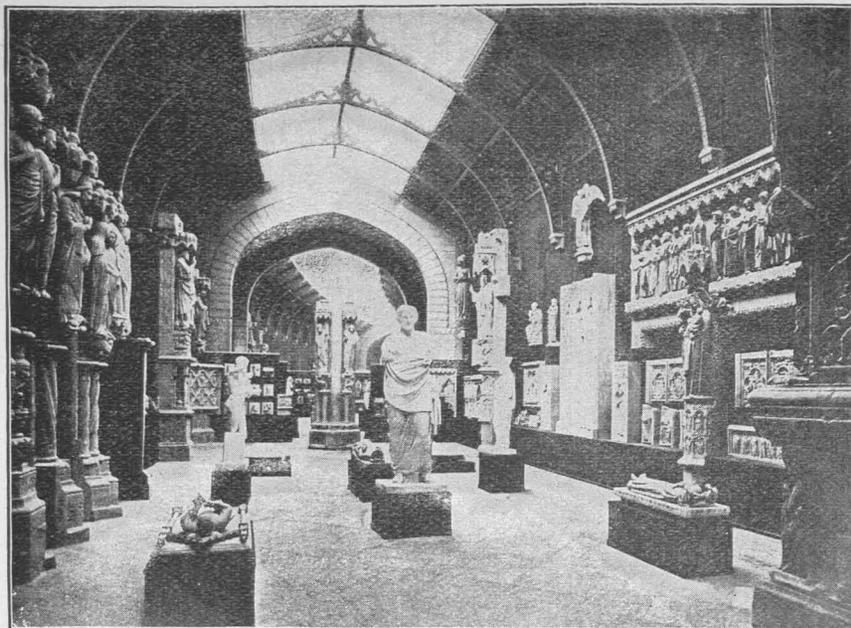
commencement *de novo*. With a vast multiplicity of objects, it will be seen they are incomplete and disjointed, for facile object lessons of their story of the past in its continuity.

In order of extent and value foreign galleries may for our purpose take the following rank: The Vatican; the Pitti and Uffizi Galleries; the Louvre; the Galleries of Munich, Dresden, St. Petersburg, Berlin, London, Naples, and Versailles; the halls of the British Museum; the School of Fine Arts, in Paris; the Cluny; the hemicycle of the Trocadero;



NO. 21.—INTERIOR OF THE TROCADERO GALLERY OF RETROSPECTIVE ARCHITECTURE, WITH FULL SIZE PORTAL OF CATHEDRAL OF AMIENS.

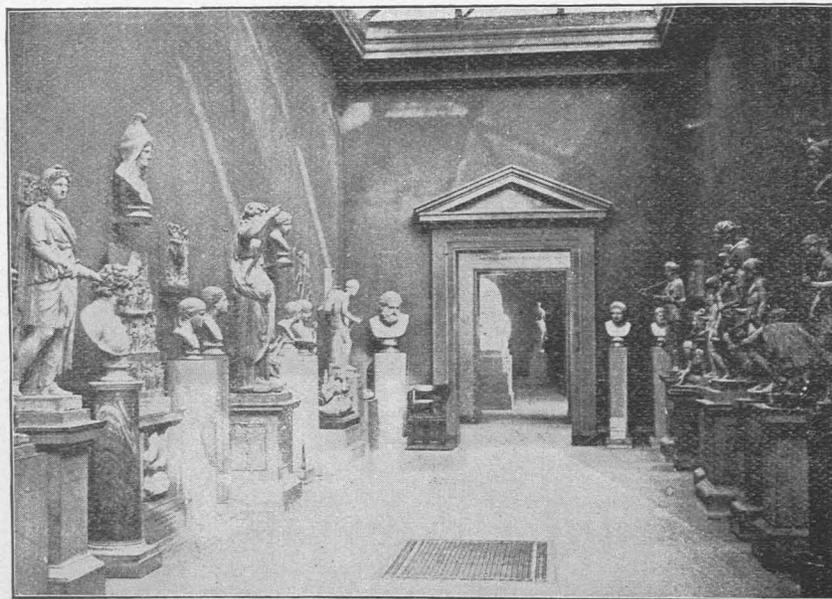
the Bavarian National Museum; and lastly, yet pre-eminently, the South Kensington Museum, of London, as the most modern, practical, and progressive, and therefore most analogous to the scheme advised.



No. 22.—TROCADERO GALLERY. ARCHITECTURAL CASTS.

the Loggie of Raphael; an aggregation of pagan and Christian symbolism, enriched with Greek ornamentation, mostly original in the Baths of Titus.

These treasures offer unequalled material for the study of classic life, history, and art, though in the fragmentary manner of a museum; not in order of subject or of age. The paintings are revered as masterpieces—a reverence that perhaps has exaggerated their merit—through the halo of sacred corona. They are unsatisfactory in color, especially the frescoes, which are too faded for distinct recognition.* The magnificent



No. 23.—GRÆCO-ROMAN ROOM, BRITISH MUSEUM.

* "There can be no doubt that while these frescoes continued in their perfection there was nothing else to be compared with the magnificent and solemn beauty of this (the Sistine) Chapel. But methinks I have seen hardly anything else so forlorn and depressing as it is now—all dusty, dusky, and dim; even the very lights having passed into darkness, and shadows into utter blackness."—*Hawthorne*.

reproductions of the latter on copper, under the patronage of Popes Clement XII, XIII, and XIV, are of more practical value in study of design.

The Pitti and Uffizi Galleries, of Florence, are immense collections of paintings, covering all subjects and periods from the dawn of mediæval art. The same is true of the picture galleries of Paris, Munich, Dresden, and Berlin. From these many canvasses would be rejected in choice of a practical working gallery for modern work.* Thousands of pictures have places simply by right of possession, as items in collections purchased entire, or else for the sole interest of age.

Even if all were of high execution, they are in cumbersome superfluity of religious themes. They are the remains of dark ages, when church dogmas and traditions held entire sway over the human mind; when the religious sentiment could find no expression other than architecture, sculpture, and painting.

Victor Hugo, in "Notre Dame de Paris," makes the archdeacon of the abbey turn from an open bible, fresh from the new press of Guttenberg, to the spires of the cathedral, and utter the knell of that form of religious expression and power, "*Ceci tuera cela.*" With the printing press passed away the sacredness of countless rude representations that had served their purpose in a darkened age.

The Louvre is like the galleries of Florence, an enormous aggregate of paintings without order of subject or date, and also a very considerable collection of architectural fragments and curios in all departments of knowledge. But these also are by no means as complete as they might be in their delineation of the great historic periods.

Incongruity of subjects results inevitably from the arrangement by schools, as generally in European galleries. For instance, the Salon Carré has the "Marriage at Cana," by Paul Veronese; introducing Francis I, Charles V, the Court Jester, etc.; with two works of Titian; his mistress and The Entombment.

An attempted historical series—The Rubens; of Marie de Medicis—23 pictures, illustrative



NO. 24.—HALLS OF THE CLUNY MUSEUM, PARIS.

* 507 paintings in the Pitti Gallery, of Florence, including ten ceilings mythological, are in subject as follows:

Portraits, unknown, 94; Portraits, known, 78,	172
Scriptural, 73; Holy Families, 45; Saints, 68; Virgins, 55,	241
Fanciful, or Landscape, 59; Allegorical, 17; Mythological, 15,	91
HISTORICAL, only 3 (viz: Oath of Cataline, Cleopatra, Death of Lucretius),	3
	507

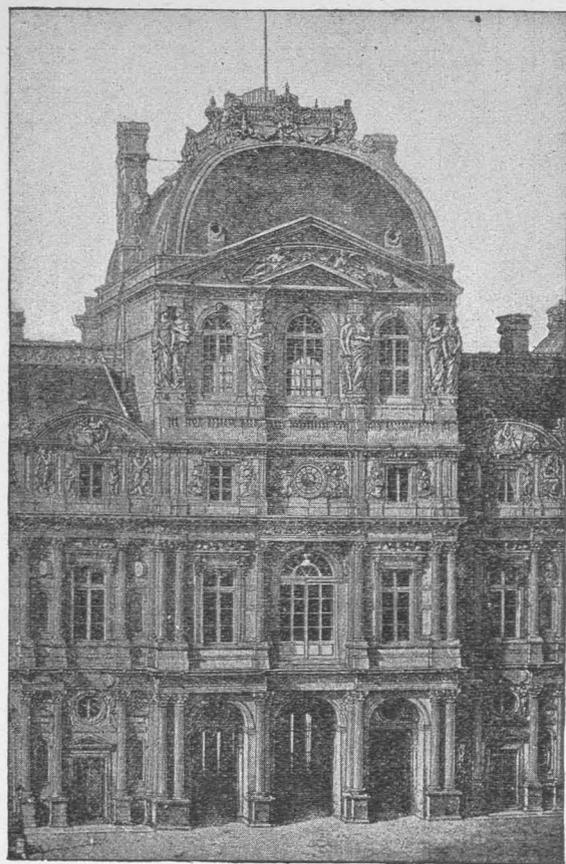
of her life and reign, are an aggregation of mythology and allegory. Thus, No. 440, "The Marriage at Lyons;"—The city of Lyons seated in a car drawn by two lions;—Henry and Marie represented as Jupiter and Juno.

The Glyptothek (for sculptures), and the Old and New Pinakothek, of Munich, are exceptionally choice collections of art of different periods; the sculpture being in halls apart for distinct periods of the history of art. It is vain to seek realistic history depicted in series. A grand work, "The Triumph of Germanicus," and Kaulbach's "Destruction of Jerusalem," are the only historical subjects among 150 masterpieces.

The Dresden Gallery, one of the finest and largest in Europe (about 2,500 paintings), has a proportion of religious subjects like that enumerated from the Pitti Gallery. They are of exceeding value; by old masters whose themes were exclusively sacred.

The Madrid Gallery is a noted exception to those above cited, as a selection of the greatest masters, surpassing all others in rarity, variety, and richness, for the number on its catalogue. It is unrivalled in treasures, exclusive of mediocrity.

The picture galleries of Versailles may well bear upon their pediments "To the glorification of France." Therein are ranged miles of panoramic paintings of the military triumphs of France; and in exaltation of its rulers. Tiresome in their repetitions of armies and war paraphernalia in collision and confusion; a few would suffice for all, except



No. 25.—A PAVILION OF THE LOUVRE, PARIS.

for divers names of the many claimed fields of glory. The style of these works, however, is a model for the scheme proposed for our country, as will be further particularized. One essential element for permanent approbation they lack—truthfulness. When the surrender at Yorktown is set forth as General Rochambeau giving final orders for attack, while Washington stands aside humbly in the door of his tent, the license of art has been transgressed.

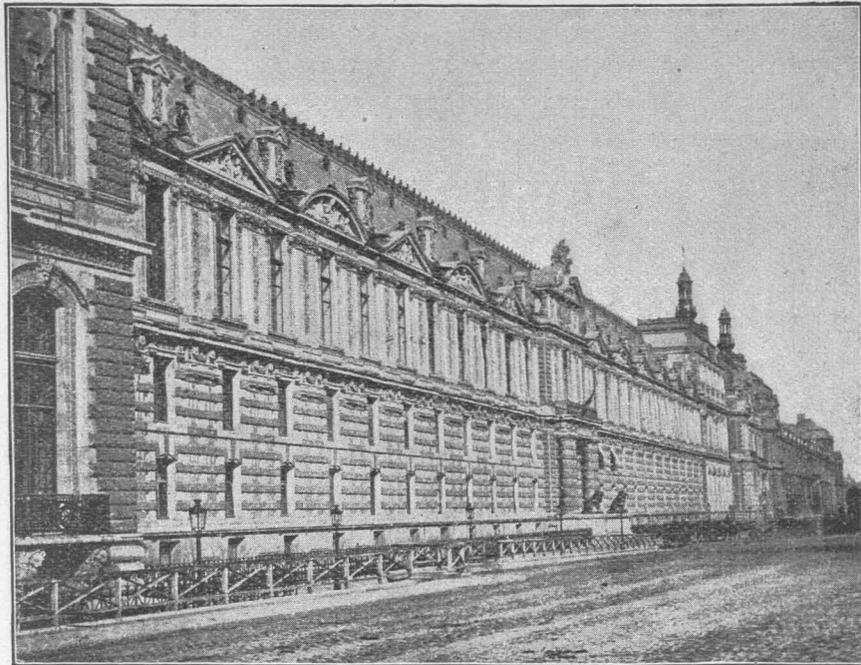
In the academies of Sweden and Denmark are found model institutions for the encouragement of art in select specimens of all schools; but above all for commendation, their provision for free education of talented applicants at the expense of the State. Not only do the governments train them to highest proficiency, but they afterwards patronize them in purchases for the galleries. The national purse also sends pupils abroad for study. Hence, Swedes and Danes have taken highest rank on the continent in decorative departments of art, and fill many continental professorships. Prof. Nordenberg, at the head of the Dusseldorf Academy, is a Swede. These facts will furnish suggestions in the latter details of our subject.

The Bavarian National Museum, the hemicycle of the Trocadero, and the Cluny of Paris, have enviable material for elimination.

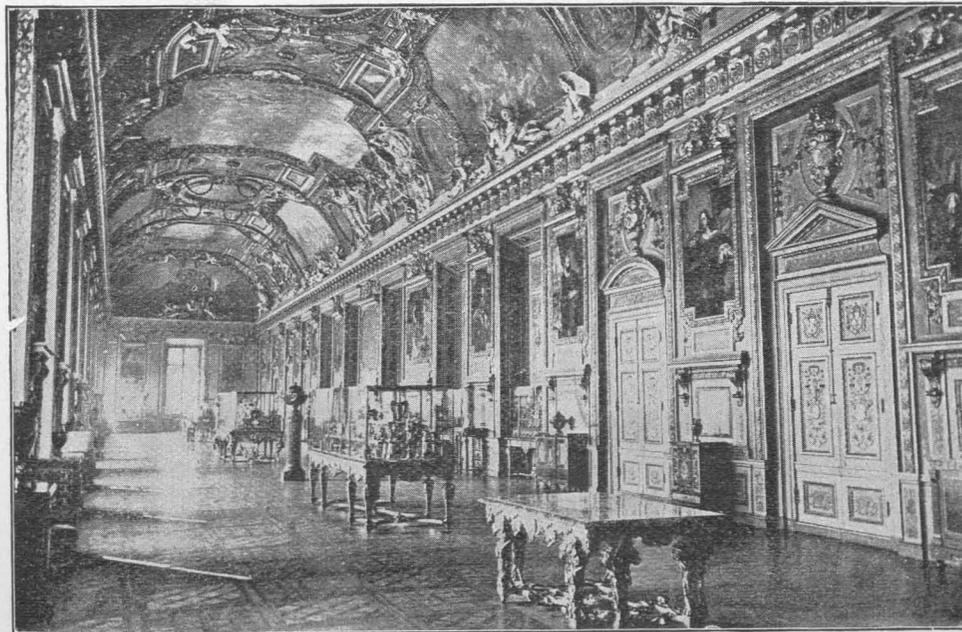
The first of these contains objects of art and mechanism in great variety from the Roman period to the present day, systematically and chronologically arranged. The halls have frescoes illustrative of Bavarian history, and are filled with wares, implements, casts, tapestries, furniture, architectural fragments, glass, reproductions, carvings, weapons, costumes, armor, musical instruments, models of ships, buildings, fortifications, and cities, ceramics, textiles, laces, bronzes, vessels in silver, cabinets, mosaics, ivories, forgings, reliquaries, enamels, charts, parchments, altars, bas-reliefs, coins, medals, locks, toys.

The mention of toys in this connection savors of burlesque. Yet the lead toys found in the

foundations of Roman houses indicate the forms of Roman armor. Jewelry in the Roman Museum at Homburg, from the Prætorian camp on the Saalburg, betokens the national symbolism.



NO. 26.—EXTERIOR OF THE LOUVRE, PARIS.



NO. 27.—GALLERY OF APOLLO, IN THE LOUVRE, PARIS.

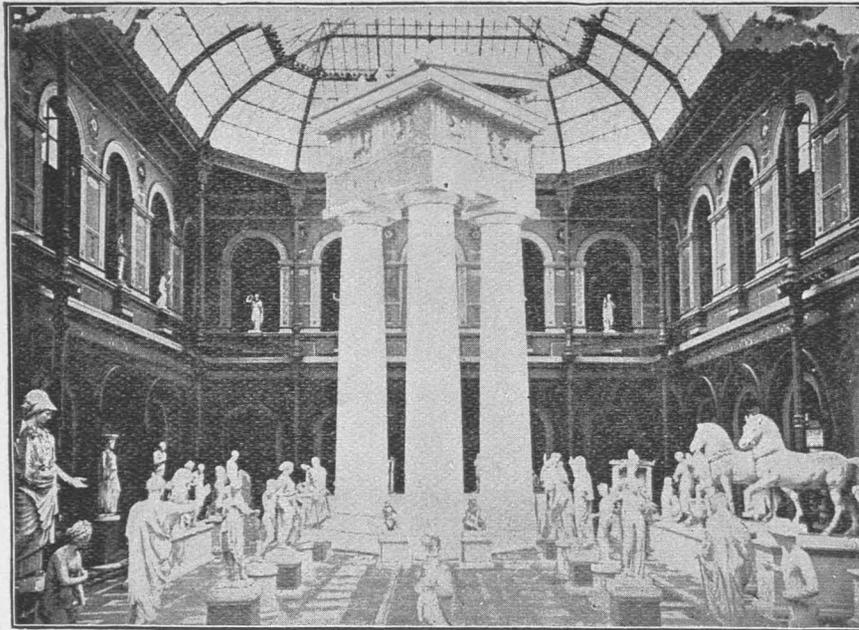
Such valuables are constantly brought to light; and are in the market by reliable antiquaries. In this Institution we have one of the most admirable examples for some departments of the proposed Institute.

The British Museum is, in the first place, a library of unrivalled value. Its invaluable collection of marbles and casts is very incomplete in chronological arrangement for lack of area.

Its caves have been packed for a quarter of a century with original remains; stored for want of room. Casts of these have been exhibited for the first time in other countries, as was the fact with bas-reliefs for a Roman altar in the Pompeian House at Saratoga.

The Trocadero has an exhibit hitherto unequalled of architectural ornament of the middle ages; comprising, in full proportion and detail, casts of portals, columns, pulpits, capitals, screens, caryatides, gargoyles, etc., etc., of the most elaborate execution.

Finally, the Kensington Museum in London surpasses all others for its object lessons in art.



No. 28.—SCHOOL OF FINE ARTS, PARIS. HALL OF CASTS.

It is a magnificent creation; commenced with the profits of the World's Fair, in Hyde Park, in 1851, of 150,000 pounds sterling. Its benefits have been so conspicuous that it commands the unanimous support of the kingdom. Even in such lavish outlay as majolica plates at 2,000 to 3,000 guineas: 10,000 to 15,000 dollars each. It is the grandest triumph of the intellectual enterprise of the British Nation. It is steadily enlarged by the demands upon it. Vast piles are succeeding each other to receive the overflow of its acquisitions.

Its entire scheme may well be

adopted by our country, and as we shall argue, enlarged; perhaps with greater economy in some departments of costly curios and greater expenditure in others, demanded by the industrious status of our people. Its predominance is in its objects of ornamental art as applicable to manufactures. Wide as is its scope, and marvelously rich and extensive as are its collections, it is yet short of the facilities demanded.

It is to be supplemented by the Imperial Institute, in honor of the Victorian Jubilee, the specialties of which have not yet been declared.

As the Kensington Museum is the most modern, most extensive and prosperous of institutions with its purposes, and therefore supplies the most valuable example for repetition, I sent to London for the best publication upon its history and development. It was a pleasant surprise to receive from the bookseller "Travels in South Kensington," by M. D. Conway, a familiar American name. It is an instructive and elegant *resumé* of the origin and present wealth of the Museum. The author will be gratified to know that his work may aid in preparation for like "travels" by his countrymen through their National Gallery.

To Mr. Conway is due acknowledgment for additional details, as follows:

The buildings resulting from the appropriation of \$5,000,000 now contain collections worth

at least \$20,000,000. Added to purchases by the Government there have been unceasing donations of invaluable private collections, which "gravitate to it, and the buildings are constantly expanding." At this point it is impressive to place the ground plan of the present constructions. It shows a prospective embarrassment for space in an early future, beyond all possibility of permanent order and system; as anticipated in the plan for the National Gallery.

More than 1,000,000 people visit the Museum annually.

In 1844 there were but three Museums of like character in Great Britain; now they are in every large town. Roman remains are being uncovered and preserved throughout England.

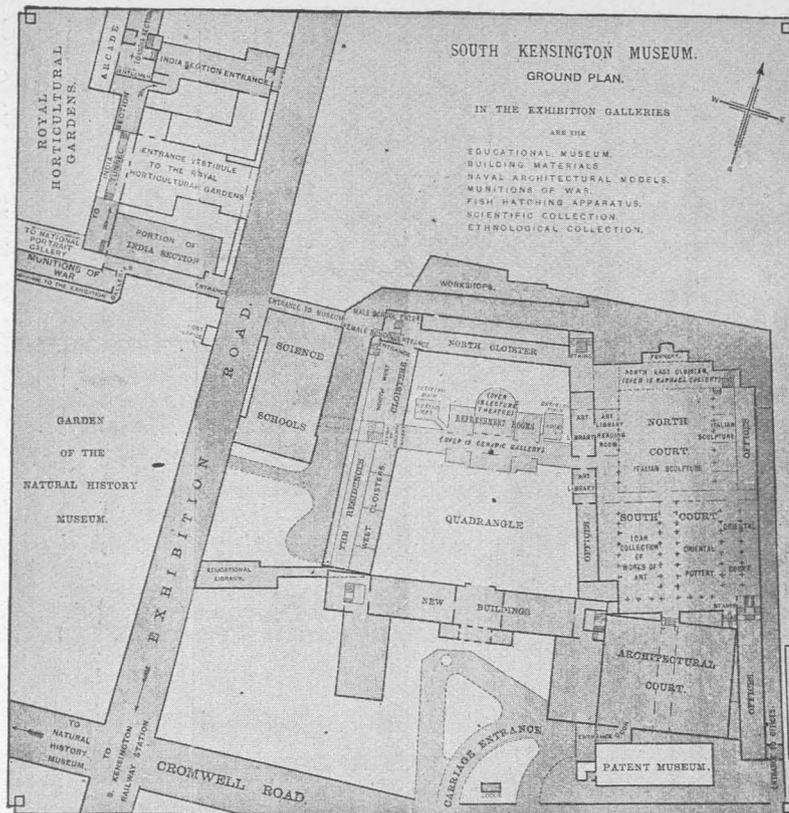
The Museum received a donation of 4,854 engravings from the Louvre.

A novel and enterprising provision is of *Circulating Museums from the Kensington*: collections being sent abroad in the country to awaken curiosity and study. In responsive return, the Museum has constantly *Loan Collections on Exhibition*, bringing perpetual variety and novelty that secure repeated visitation.

Mr. Conway makes this interesting record for encouragement in this beginning: "I remarked to a gentleman connected with the Museum at its origin, that I had heard various American gentlemen inquiring whether such an institution might not exist in their own country, and he said: 'Let them plant the thing and it can't help growing, and most likely beyond their powers—as it has been almost beyond ours—to keep up with it.'" Farther valuable encouraging and advisory statements are given that will be important for future reference.

Sir Sydney Waterlow* remarked last winter in St. Augustine, that Mr. Cole (now Sir Henry Cole, K. C. B.) was thought visionary, as doubtless he anticipated, when first he agitated his conception for the Museum, as a wise departure and complement beyond the British Museum, then assumed to be the *ne plus ultra*. Afterwards there were reports of competition by the latter in purchases. Now, as the result of the increased craving for knowledge, both institutions are struggling with the vastness of their accretions and activities. The National History Department of the British Museum has been removed to a new and immense structure in South Kensington.

The grand system of the service and Art Department of the Kensington Museum for the



No. 29.—GROUND PLAN OF KENSINGTON MUSEUM.

* The recent munificent donor of Waterlow Park to London.

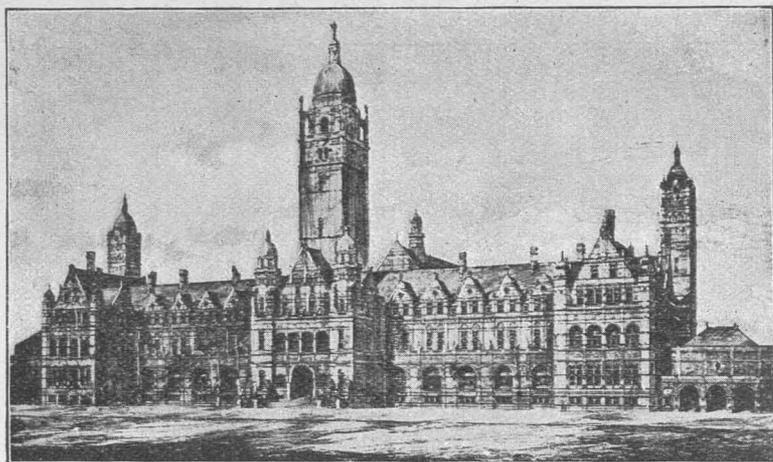
promotion of instruction therein throughout the kingdom by monetary grants in aid of "local efforts for founding scholarships and exhibitions," or "in aid of a new building or the adaptation of any existing building," will ultimately be imitated in our country. The Museum disburses the principal part of the \$1,500,000, annually appropriated by the British Government for its support, in these subsidies for instruction.

It is a confident prediction that our nation will rapidly awaken to its interests, and with such

energy in execution that not another generation will pass until all that is herein cited shall be in active beneficence, to keep pace henceforth with incessant progress.

Its citation as an example is emphasized; for its inception, its rapid expansion and present magnitude demonstrate that in the vastness of the Institution herein advocated, from the wealth, progress, intelligence and promise of our nation, there is nothing chimerical.

From the above review of foreign art and antiquarian collections abroad, it is



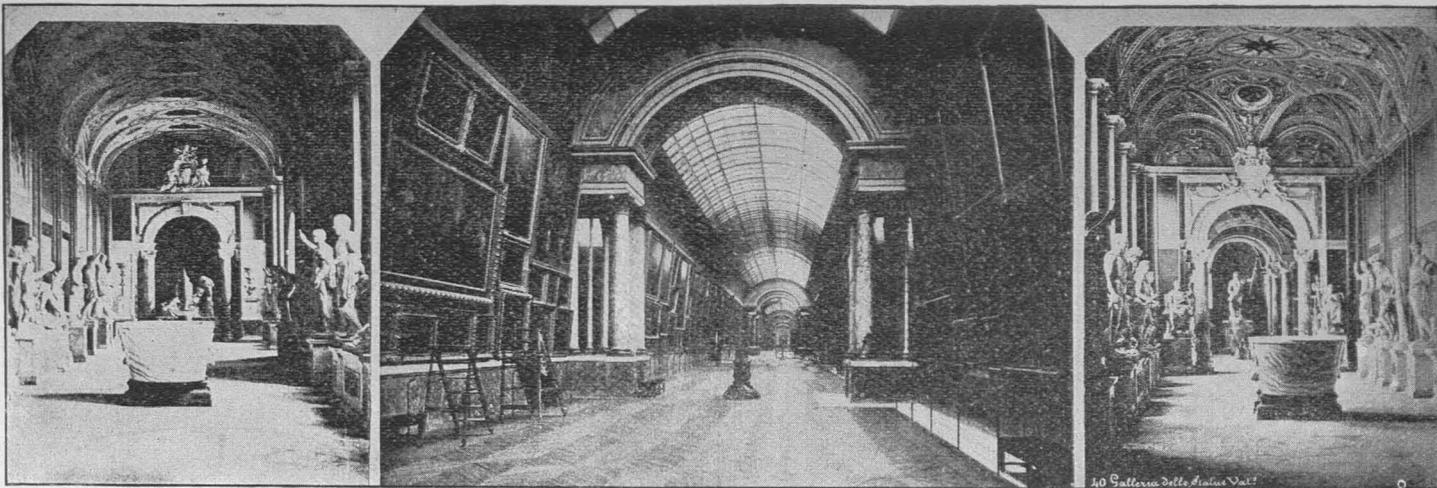
No. 30.—DESIGN FOR NEW BRITISH IMPERIAL INSTITUTE.

seen that none of them supply illustrations of the historic periods of the human race, *seriatim*. One only attempts it for a single nation, and almost exclusively in the line of military glory, that of Versailles. The etchings of its paintings are properly styled "*Gallerie Historique de Versailles*."

A survey of material in Europe makes apparent the impossibility of duplication. If therefore there can be no substitution, Americans must forever be deprived of educational facilities common to European communities.

Upon study of this contingency, the writer believes that the deprivation can be practically compensated, and that by practical employment of art; by liberal importation of casts and models and especially by ingenuity in restoration of monuments and structures, the illustration of the past, may be amplified and enlivened in the New World to a grandeur and usefulness beyond all precedents.

We will now in imagination construct American National Galleries, and then by its further aid forecast their occupation.



No. 31.—TRIPLE RANGES OF GALLERIES PROPOSED: THE CENTRAL, LIKE THE LOUVRE, FOR PICTURES; THE CORRIDORS, LIKE THE VATICAN, FOR SCULPTURE, MODELS, SLABS, ETC., ETC.

DESCRIPTION OF THE DESIGN AND PLAN.

I shall . . . straight conduct ye to a hill-side, where I will point ye out the right path of a virtuous and noble education; laborious, indeed, at the first ascent, but else so smooth, so green, so full of goodly prospect, and melodious sounds on every side, that the harp of Orpheus was not more charming.—MILTON.

Earth proudly wears the Parthenon as the best gem upon her zone.—EMERSON.

Since it (architecture) is music in space, as it were a frozen music.—SCHELLING.

THE National Gallery of the American Republic, it is proposed, shall surpass in architectural grandeur and extent all similar constructions; but while grandly monumental in effect it shall be thoroughly utilitarian as an educational institution. All expenditure in its creation will be in economical use for intellectual elevation of the people.

Crowning a height is represented the Parthenon, one-half greater than the original at Athens, surrounded by ranges of Temples* of the same pure and stately order, all for commemoration of the discovery and history of the Western Hemisphere, and of the United States of America.

Upon the terrace in front should stand a colossal statue of Columbus, as did the great "Chryselphantine" statue of Athena upon the Acropolis.†

Stretching away at the right and the left of this commemorative temple will be vast colonnades for the promenade of the people, that they may look down upon the "marble population" of the great and good of the nation, as did the Greeks upon their gods and heroes.

The irregular constructions that covered the steep hills of Rome are herein replaced by galleries and porticoes, as systematic and beautiful in aspect as they will have been unsurpassed in extent.‡

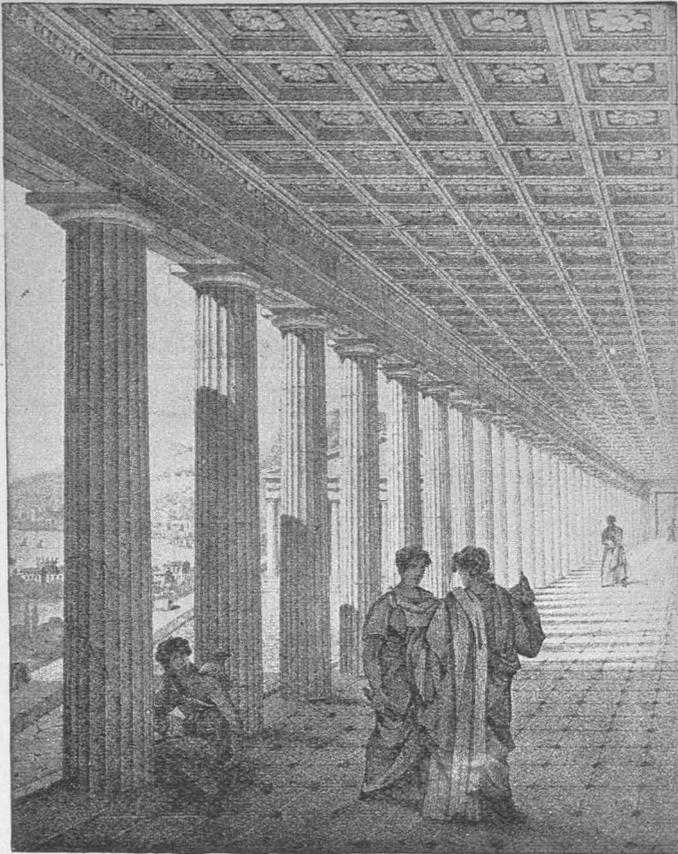
* At the angle of vision from Pennsylvania Avenue, if upon the site of the Observatory, the façade will be a continuous colonnade of 750 feet; precisely that of the entire front of the Capitol.

† The Acropolis was the museum of art of the Athenian people.

The Parthenon was finished 436 B. C. It was 230 by 100 feet wide. The columns were 6 feet 2 inches in diameter at the base and 34 feet high.

‡ See Addenda 2.

Descending from the esplanade of the Pantheon, successive terraces support galleries and



No. 32.—THE COLONNADE OF THE FORUM OF POMPEII, RESTORED; AN ILLUSTRATION OF THOSE OF THE PARTHENONIC TEMPLES.

courts proportioned to the extent and importance of historic periods and races, for orderly delineation of life and art through the ages—Egyptian, Greek, Assyrian, Persian, Roman, Byzantine, Renaissance, Arabic, Gothic, Moorish, Spanish, and East Indian.

These will present the amazing grandeur that arose from the Forum of Rome to the summit of the Capitoline Hill. From their base extends a *Via Sacra*, through memorial columns and arches.

This sketch limners a vision of the splendor of Athens in the Periclean age; for it is an appropriate fact to recall that the structures which were the glory of all antiquity, which have been models for all subsequent ages as combining “a perfection of solemn and wondrous harmony,” were from the impulsion of a democracy, conceived and wrought under one master, Phidias, in the time of Pericles, in a period of thirteen years.

It will be a transcendent honor for our Republic if it shall celebrate a century of progress

by creations which shall win from posterity the tribute of Demosthenes to the Athenians:

Our ancestors were inspired not by the desire of wealth, but by the love of glory; and, therefore, they have left us immortal possessions—the memory of illustrious deeds and the beauty of the works consecrated to them.

Five centuries later Plutarch wrote:

These works appear at the present time fresh and newly wrought; they seem to wear the bloom of perpetual youth; its glow untouched by time, as if they breathed the breath of immortality and had a soul that age could never reach.

A Park, “Istoria,” outside the walls of the historical group should receive liberally examples of modern dwellings of mankind. Thus the idea of Monsieur Garnier of recreating actually the “Habitations of men in all ages,” imagined by Viollet le Duc, the chief attraction of the late French Exposition, will be far more completely and permanently developed.

In these courts should be reproduced structures typical of the highest development in the respective styles. The Byzantine of St. Sophia, the Gothic of the Campo Santo, the tracery of the Alhambra, and the pierced screen-work of the Taj, will be grouped in superb proximity, and with effective contrast to the overshadowing dignity and grandeur of the classic orders.*

* This variety may suggest incongruities of mixed architecture. The proposed height of the galleries with their basements will screen the contents of each court, in the *silhouette* of the sky line, except with domes, towers, and columns, which can be selected to enhance the general effect.

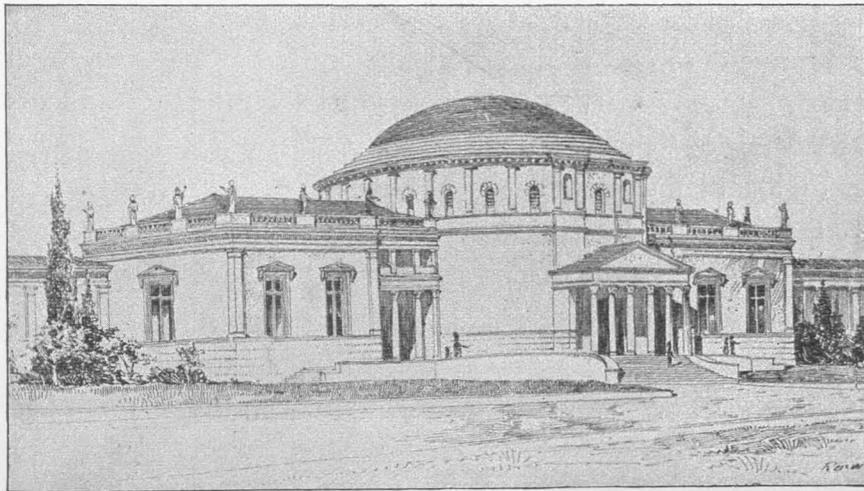
In the enclosures of the galleries should be placed reproductions herein described, and casts in *concrete* of antiquarian remains. For instance, the early Christian crosses of Iona and other places in England and Ireland, full-sized specimens of rich fountains, cloisters, the gorgeous portals of Spain, etc., etc. The effect may be superb, mingled with verdure and herbage.

Reproductions of the divers nationalities should serve as museums of their life, manners, industries, etc.

Houses of the ancients should be reproduced, like the Pompeian home at Pansa, at Saratoga, with apartments revealing their domestic life, manners, religious symbolism, art industries, etc.

Instead of a house of Pansa, a dwelling from a small provincial city, there should be recreated the House of Glaucus, as elaborated by

Mazois, a Roman palace of great extent and grandeur that would moderate our estimate of modern attainments. It would reveal the excellence of art and the splendor even of domestic architecture that were annihilated by the deluge of Northern Barbarians upon the Roman world, as was Pompeii entombed by Vesuvius. Such realistic revelations would be tangible to those ignorant of the glowing pages of Gibbon, and waken curiosity to hunt the facts of history.

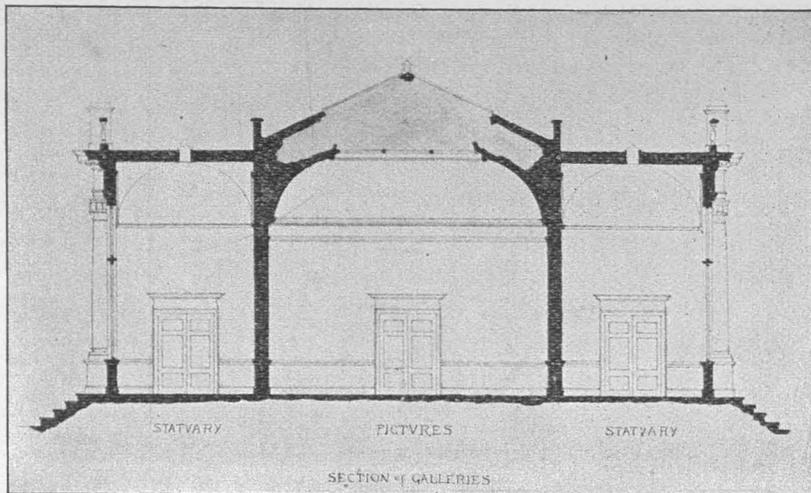


No. 34.—ROMAN PANTHEON AND LECTURE HALLS.

R., A. AND R., ARCHTS.

miserably placed in a dark, low, narrow, and crowded hall. Instead of two rooms, the National Gallery of the United States should have a house of full proportions, with all the elaboration of oriental handiwork, and the gorgeousness of the harem.

In such details Europe would have no advantage. By proper juxtaposition of articles only



No. 33.—A CONSTRUCTIONAL SECTION OF THE GALLERIES.

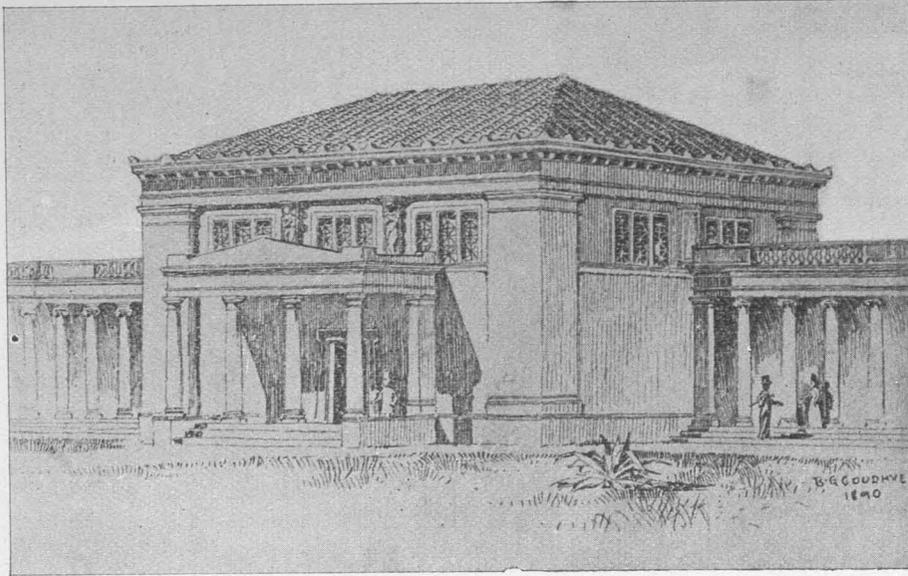
R., A. AND P., ARCHTS.

A mediæval castle should have its banqueting hall, and gather the arms, furniture, metal work, etc., of its age. Indian gorgeousness should be shown with the traceried ornamentation of the Orient, and the Pacific Isles should be revealed in the barbarism which is rapidly becoming extinct.

The Kensington Museum has original interiors of rooms from Cairo and Damascus, with their jalousies and lattices, but

is their purpose revealed. The *Moucharabieh*, that screens the women of the East, may as well be bought in Cairo for Washington as for London. In the show-case of a museum objects are often meaningless that would have great interest in proper environment.

These creations would be the utmost possible compensation to the great majority of the people, who in the limits of economy cannot range the earth for either study or pastime.



No. 35.—GREEK THEATRE.

R., A. AND R., ARCHTS.

They would be substitutions for the monuments of the old world, which are themes for admiration and romance. By their combination in respective surroundings they would outweigh all existing works for the inspiration and stimulus of genius.

For the accommodation of the constructions above

proposed 220 acres of land should be provided. It is believed that the expediency of such appropriation is clearly vindicated by the facts, comparisons, and statistics appended.

It is seen that the constructions, with the courts they enclose, require large area. Yet they are of simple and uniform design, of economical form, and cheap, yet enduring, material; and are without external ornamentation.

The plan provides for 20,000 feet range of picture galleries, and 40,000 feet range of corridors for statuary, casts, models, etc.,—a surface of 110 acres; 40 acres of which within the boundary walls are left for gardens, fountains, etc., until demanded for illustrative buildings from time to time as means may be provided, or individual generosity create them.

The area under roof proposed is,	35 acres.
The area of open courts for historical reproductions,	40 "
The area external to the Temples for American prehistoric reproductions, for surrounding avenues, etc., say,	35 "
	<hr/>
	110 "
For the Park, ISTORIA, through which should be a noble avenue to the galleries, and in which should be placed topographical models in full size (like the Roman Baths at Badenweiler, as hereinafter described in detail of reproductions proposed), and the Habitations of Man in modern days,	110 "
	<hr/>
Area of the block indicated on plan,	220 "

The galleries are of one story (v. p. 29), with basements.

The central, or picture galleries, have top light, and may be the counterpart of the Louvre; the corridors would have side light as in the Vatican.

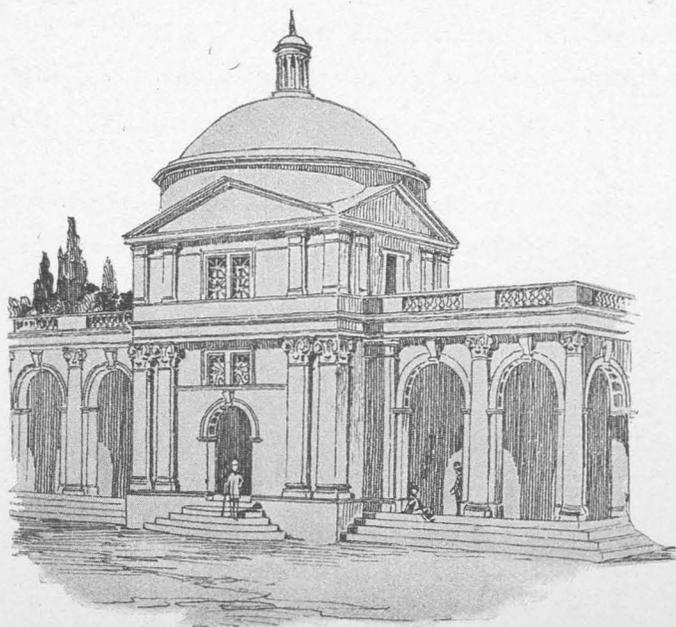
When the 20,000 feet range of picture galleries is divided among twelve periods or nationalities, an average of about 1,000 feet to each, with allowances for entrances, alcoves for seats, etc., it will be seen to be a minimum estimate, especially for the historical series of paintings and other pictorial object lessons hereinafter proposed.

The corridors (halls for casts, models, and the field covered by the Bavarian National Museum above cited) will rapidly overflow in accord with all precedents.

The basement stories throughout the structures will be indispensable. Extensive shops would be required for the multiplication of all objects practicable for distribution to local institutions throughout the land, as now such treasures are distributed by England and France.*

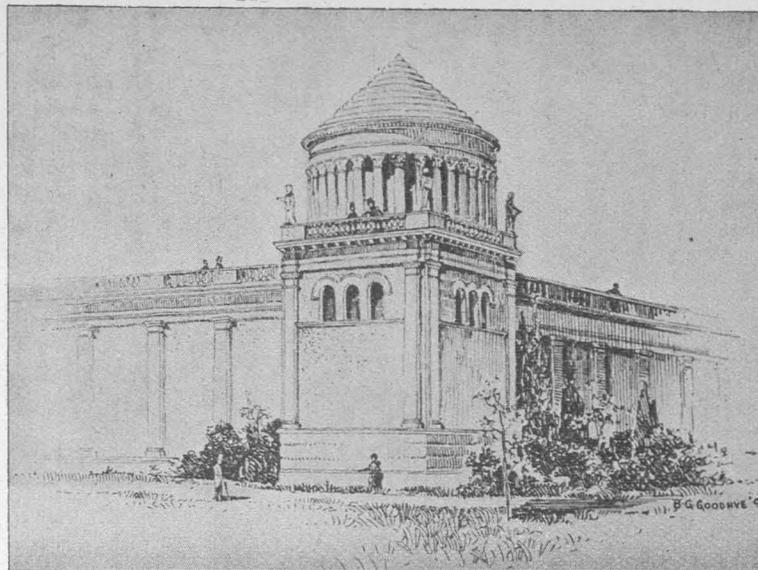
There would be a chief moulder and staff, as at the Louvre; potteries and kilns for terra cotta; photograph and electrotype departments; modellers in clay, plaster, and wood; receiving and shipping offices, store rooms, guardians' quarters, etc., etc.

It is claimed as a special merit of the present design that it provides for future enlargement in harmony, both architectural and practical, with the existing buildings, and without disturbance of all previous material for rearrangement with accessions.



No. 37.—ENTRANCE PAVILION IN COLONNADE.

R., A. & R., ARCHTS.

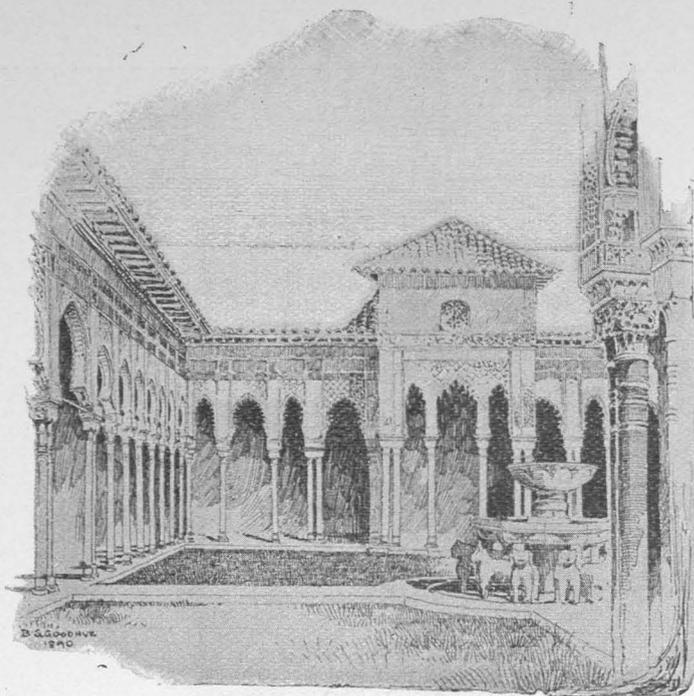


No. 36.—AN EXTERIOR ANGLE TOWER.

R., A. & R., ARCHTS.

* It was a mortification to find the *ateliers* of the *mouleur-en-chef* of the Louvre, and even the half-underground passages thereto, crowded with cases for American institutions and citizens of casts to be imported at an expense of 100 per cent. with the tariff tax. These long since should have been supplied from our National Institutions. It was a greater aggravation to the writer to be taxed forty and sixty per centum upon bronzes, terra cottas, etc., for importation of *replica* from Pompeii, and to be assessed likewise upon architectural models for the Pompeia from the British Museum, the Louvre, and Ecole des Beaux Arts, of Paris. It is to be hoped that such fines upon artistic and educational work for our country will soon be relieved, and that *art will be free*.

The ground plan of the Kensington Museum—crowded, awkward, irregular—is already obstructive by its limits, as stated in its publications.



No. 38.—COURT OF THE LIONS, ALHAMBRA, FOR ARABIC COURT.

Extracts from "The Preface" of a "Catalogue of the Casts from the Antique in the South Kensington Museum:"—

The principal objects aimed at in the formation of the historically arranged-Museum of Casts from the antique are:—

I. To give the artist the opportunity of studying the best representatives of the different periods of Greek Art.

II. To provide the Archæologist with the indispensable means of studying his science and of illustrating his lectures.

III. Relates to advantages afforded to students.

IV. To inform Amateurs who *are about to visit foreign Museums where the best remains of ancient plastic art are to be found.* (*We would bring casts of all these "best remains" at once to our National Gallery.*)

V. Relates to the educational influence upon the public.

But an explanatory note adds an important caution. Although the catalogue numbers but 271 specimens of the thousands that can be cheaply commanded, and refers students to foreign Museums for others, yet the area is confusedly crowded. It is said:

The arrangement is in the main chronological. We say in the main, because the gallery assigned to the collection does not admit of this arrangement being rigidly adhered to. The larger reliefs have had to be placed out of their proper sequence on the walls as suitable space, considerations of light, etc., determined.

The government of the British Museum is embarrassed with its riches in the Townley marbles and other accumulations. The building that was supposed ample for the library and natural history collection and museum must be given only to books.

The museums of Boston and New York have made their moderate growth in about 30 years for the lack of space. Immediately that an addition is obtained it is filled. The contents of the Cluny and the Trocadero Museums crowd their premises.

Versailles, almost exclusively a gallery of paintings, has a range of 1,300 feet, repeated probably ten times, say 13,000 feet on different floors, and by the side walls of apartments built for bed-chambers, ball-rooms, and banqueting halls; yet it is compactly filled. Its historical series numbers 1,204 paintings, probably requiring two miles in range for proper exhibition. The National Library of France covers $3\frac{1}{2}$ acres, demanded for books and their use. The new National Library at Washington covers 4 acres in a plot of 6 acres of ground.

The School of Fine Arts, in Paris, has its dark attics packed under rafters to the eaves with

valuable casts, that can only be selected by the crouching of the purchaser with the dim light of a candle.

The catalogue of the Louvre objects, moulded for sale, numbers 1,169 specimens, and includes Egyptian, Assyrian, Ninevite, and Phœnician relics, as well as classic and modern. In the latter it is rich of the French School, Jean Goujon, German Pilon, etc.

Brucciani, of London, offers 1,489 specimens upon sale, beside the catalogue of the British Museum of reproductions of ancient marbles, bronzes, etc., Egyptian, Assyrian,

and the famous fragments of the Parthenon, the Mausoleum of Halicarnassus, etc., etc.

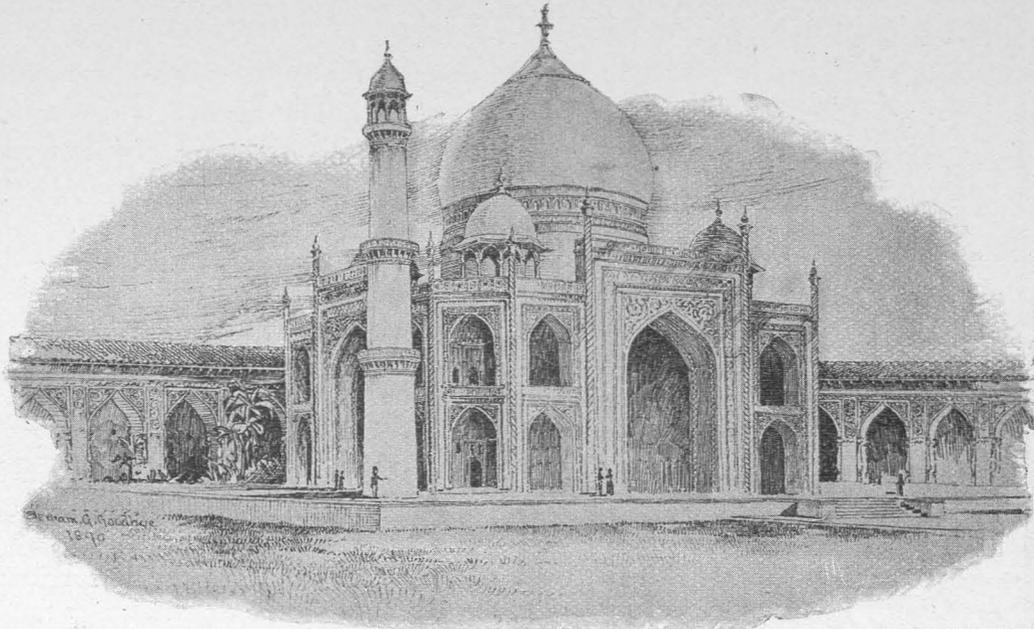
The Assyrian sculptures number 60 slabs, averaging about 30 square feet each of surface. These figures illustrate the capacity demanded for such exhibitions, even in fragments.

These 60 bas-reliefs, many of them 7 to 8 feet in length, are offered for 308 pounds, \$1,540, packed for shipment.

The Vatican contains a museum of 20 courts. It is an irregular mass of buildings, covering a space 1,200 feet long by 1,000 feet broad, of several stories. The buildings enlarged in emergency are very irregular in plan.

Its galleries of vast extent are filled with but one class of archaeological remains. Before reaching the main entrance a corridor 2,000 feet in

length is walled, with ancient Pagan and Christian inscriptions. This exceeds in length the



No. 39.—TAJ MEHAL FOR MOGUL COURT.

B. W. GOODHUE, DEL.

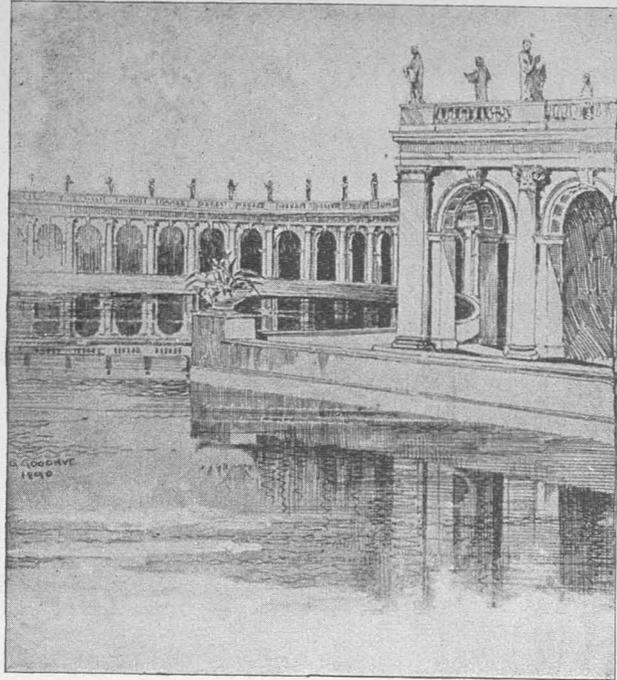


No. 40.—GOTHIC HALL IN GOTHIC COURT.

RENWICK, ASPINWALL & RUSSELL, ARCHTS.

entire range of galleries proposed for the illustration of Roman history; but the plan provides on either side the same range for the casts of statuary and divers objects.

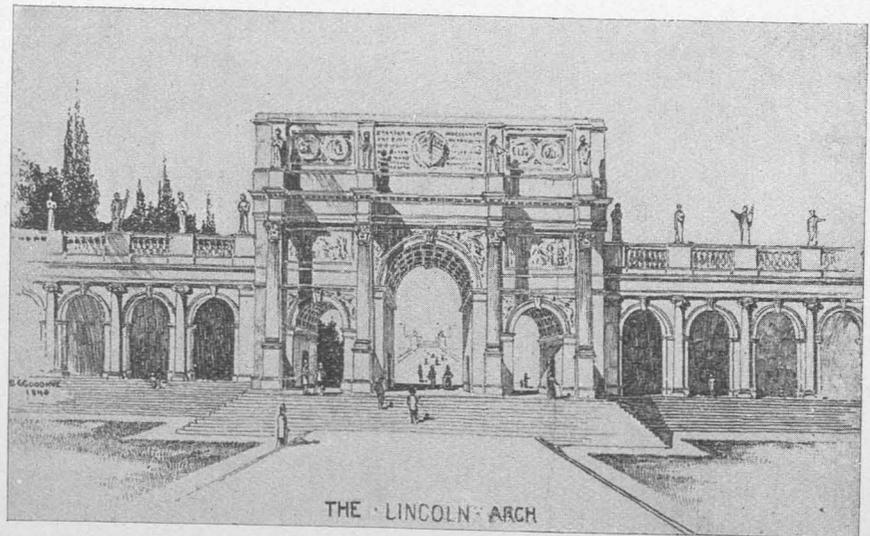
The galleries should also be utilized extensively for topographical models of the Acropolis, the Forum, etc., etc. These are the most tangible realizations possible of the relative size and position of objects.



No. 41.—PART OF ENTRANCE COLONNADE, WITH ARTIFICIAL LAKE.
R., A. & R., ARCHTS.

5th centuries; its inscriptions and paintings from the catacombs. Pictures of these in books give no such vivid impressions as exact counterparts in size, color, and perspective. Such thrilling memorials of eras from which flowed and widened the tides of modern civilizations should be precisely duplicated.

Systematic search for inscriptions, etc., is now made with great zeal throughout the territory of ancient Greece. Cyrene, Halicarnassus, Rhodes, and Ephesus, and other places, have been explored by the English; Athens by Greeks and English; Olympia by Greeks and Germans; Cyprus by Genl. Cesnola, and other sites by French and Germans.



THE LINCOLN ARCH

No. 42.—THE LINCOLN ARCH.
RENWICK, ASPINWALL & RUSSELL, ARCHTS.

The American School at Athens, it was expected, would secure the concession of an explora-

tion of Delphos. Unfortunately, the subscription of 80,000 dollars was too late, and the French secured the opportunity.

There are now preserved from 20,000 to 30,000 Greek inscriptions, from which most valuable literary and archæological data have been secured. It is, indeed, to be desired that Americans may yet secure a share of these scholastic records and relics.

In farther vindication of the scale for the National Gallery, comparative measurements and areas are given.

The Capitol of the United States has a frontage of 751 feet by 324 feet; covering with porticoes and steps 153,112 square feet, or $3\frac{1}{2}$ acres.

The American Parthenon (upon the plan) covers with its porticoes 200 feet		
by 450 feet,		90,000 square feet.
The American Galleries surrounding it at their base, with porticoes, cover	165,000	"
	<hr/>	
	255,000	"

But the walls of these buildings enclose only 132,125 square feet, or less than three (3) acres.

The parallelogram of the old and new Louvre of Paris covers 2,640 feet (more than half a mile) by 1,008 feet in width. With the Tuileries, the buildings covered 24 acres—an area repeated more than four times in different floors—that is, there must have been more than 100 acres of flooring. Deducting the portions used for Governmental Departments there must be a much larger area of gallery and museum space occupied than in the American Institute designed. Yet its halls are packed; its basements crowded with its *ateliers* and storage.

And this, it should be remembered, is but one of the French museums, beside Versailles, the Cluny, the Luxembourg, etc., etc.

Part of the American galleries and corridors will be demanded for the extraordinary remains of Aztec and pre-historic races. Already a lady of scholarly interests in Boston is filling a private store-house with antiquities from Arizona.

The illustrations of Roman History, proposed for a historical series of paintings, would need a range of 800 feet; yet they descend only to the death of Antony, B. C. 30.

The Art Gallery of The Hermitage, St. Petersburg, measures 515 feet by 375 feet. Its two floors, therefore, equal 5,150 feet of range of galleries, 75 feet in width. The Palais de l'Industrie, Paris, for exhibition of works of art, is 800 feet long and 115 feet high.

It is not expected that the entire range of buildings would be immediately completed. But the above facts prove *that the vast galleries proposed are no exaggeration for the inevitable demand. The experience of all existing similar institutions vindicates their necessity.*

It is not necessary to detail designs and contents for the Modern Dwellings of Mankind, which should have place in the Park ISTORIA. Their attractions and instructive interest have been demonstrated in successive Expositions. They should be constructed more grandly and substantially than the cheap imitations built only for a season. Selections of appropriate subjects are illustrated with the statement that follows, upon the educational facilities of the Institute.

ANCIENT AND MODERN CONCRETE CONSTRUCTION—ITS ADVANTAGES.

In strength and durability no masonry, however hard the stone or large the blocks, could ever equal these Roman walls of concrete; for each wall was one perfect coherent mass, and could only be destroyed by a laborious process like that of quarrying hard stone from its native bed.—*Encyclopædia Britannica*.

IT is self-evident that the structures of a National Gallery should be:—

First. Imperishable by fire or decay.

Second. Impervious to moisture or vermin.

Third. Independent of external repairs.

These are essentials.

Most desirable for permanent satisfaction is an architecture of standard purity in design; of dignity* and beauty in effect.

These essential requirements must be found in the nature of the material. Alone to be named for these qualities are: 1. Stone or marble; 2. Brick; 3. Concrete.

They are named in the order of general popularity, but in the reverse order of real value.

Experience has demonstrated that their order of merit for the above requirements is: 1. Concrete; 2. Brick; 3. Stone or marble.

After the fire in Chicago, a commission investigated the comparative fire-proof qualities of material in the ruins, and reported their order as: 1. Concrete; 2. Brick; 3. Stone. The Boston fire swept streets of granite blocks into ruins, even more quickly than if they had been of wood. Sheets of flame spread over ranges of granite warehouses; slates flew into fragments; the iron beams and girders warped and bent, while the stone blocks cracked, tumbling the so-called fire-proof piles into heaps of ruins before the wooden floor beams were half consumed.

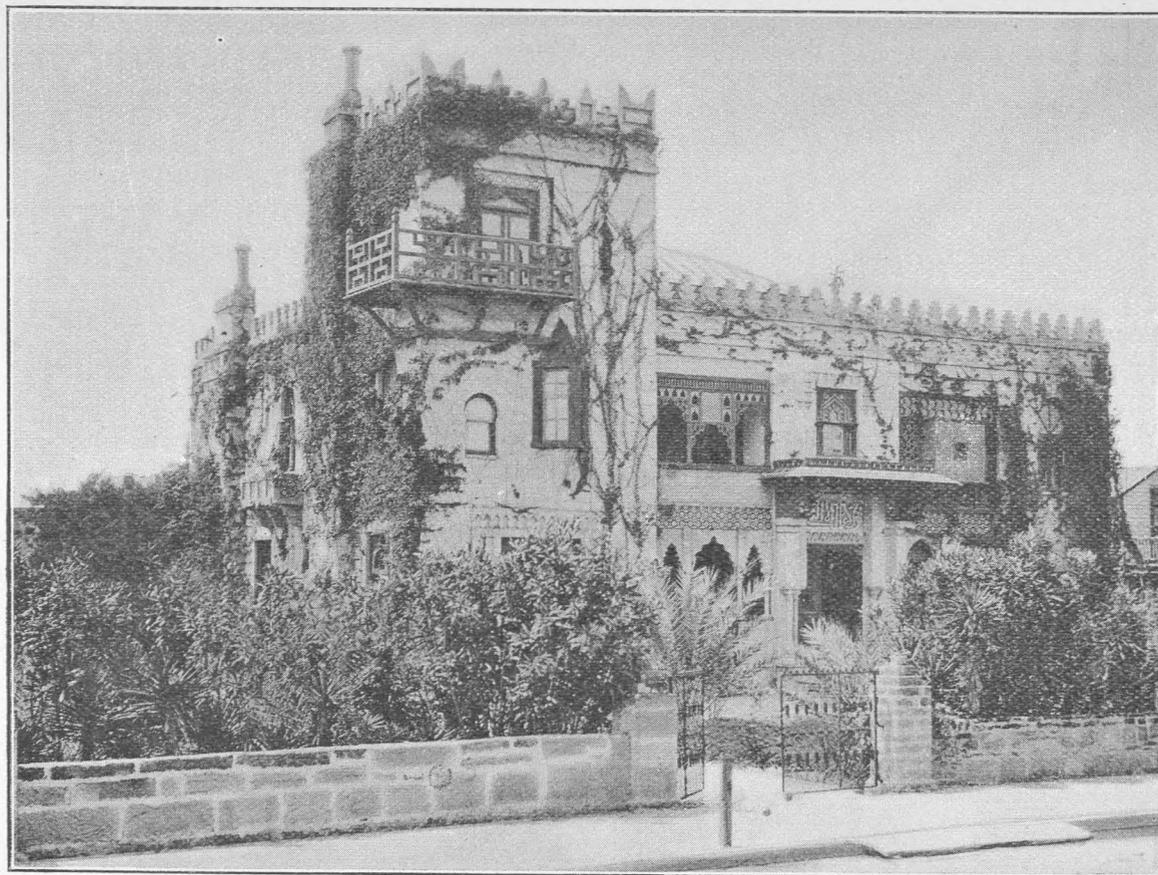
By concrete is commonly understood a conglomerate of broken stone or gravel, sand, and cement, according to the formulas of Gen. Gilmore and other authorities. For the use herein debated for constructions above ground, is intended a *finer concrete of sand only with Portland cement*, as more dense, therefore less porous, and presenting a finer and more uniform surface and tint than the coarser mixture. Facts are appended in demonstration of the values in ordinary concretes both in ancient and modern use. For foundations it is universally accepted as of greatest value. Fortifications and large structures of the highest class, the Washington Monument, the Bartholdi Statue, etc., are based on concrete. The Hotel Metropole, London, has a foundation of concrete, re-enforced by "sixty-five miles of band iron."

* "Sublimity is nearly impossible in brickwork. The smallness of the material is such a manifest incongruity with largeness of parts that even the Romans, though they tried hard, could never quite overcome the difficulty."—FERGUSON.

"The ancients used brick, cased over with plaster as smooth as glass."—ROLLIN. Such was the construction of the Baths of Caracalla, etc.: vast and magnificent piles. It is to be regretted that the late national buildings along the future Park, from the Capitol to the Potomac, do not rise in grandeur above the factories of Lowell in the poverty of their brick walls.

But in walls above ground there is less familiarity with its use and custom excites timidity in its adoption.

The sand and Portland cement concrete proposed was the material used in the construction of the Villa Zorayda and the Hotel Casa-Monica,* in St. Augustine, there with a fraction of "coquina" or shell. It was employed in the Pompeia at Saratoga Springs, on the exterior wall and for pavement, and in the interior for columns, architraves, etc. It has been used suffi-



No. 43.—VILLA ZORAYDA. THE FIRST CONCRETE BUILDING IN ST. AUGUSTINE. 1882.

FRANKLIN W. SMITH, ARCHITECT.

ciently to demonstrate its solidity and strength; its increasing hardness beyond any natural stone; its resistance to cold at 16 degrees below zero; its capability to receive any required tint in color except white, and its cheapness against brickwork.

This use of concrete has lately been familiar in cities for pavements, which are exposed to the most severe action of frost.† Fortunately the latitude of Washington, with its gentle climate, dispenses with much expense against this risk.

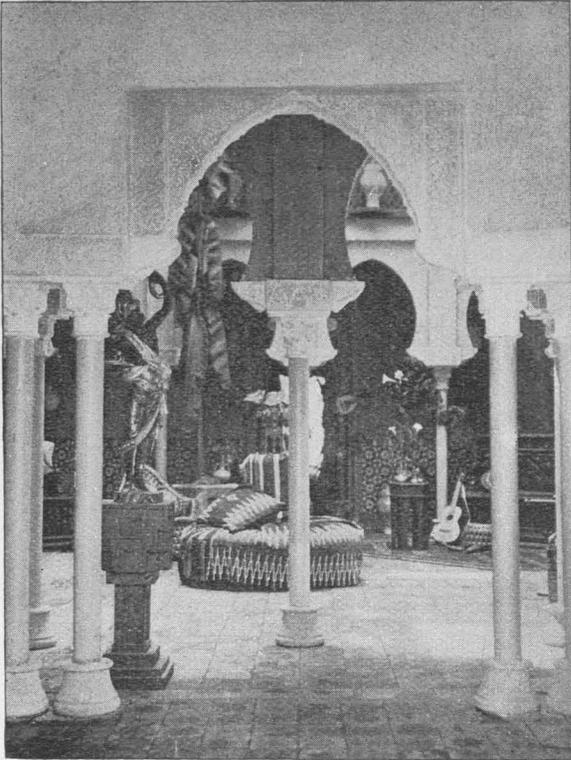
* The original name of this construction is recalled for its significance and tender historical associations. "Casa"—house; "Monica"—the name of the mother of St. Augustine. Vide "*The Confessions of St. Augustine*," in allusion to her death.

† Washington and other cities are being paved largely with a coarse concrete, in place of granite and North River slate.

The approaches to the new Armory at Saratoga Springs, the terrace rail and terminal posts, the curbing and twelve-inch waterway will be constructed of the best Portland cement and gravel; i. e., concrete. The same material is used in the construction of over 200 miles of sidewalks in Minneapolis, and stands the temperature of 40 degrees below zero without cracking or springing. But as above stated, the concrete for walls above ground would be of much finer and stronger components.

In its adoption we are returning not only to the examples of the ancients but of modern Europe, where dwellings, bridges, and aqueducts are entirely built thereof.

The New Mausoleum Company, of Brooklyn, have plans prepared for a structure of marble



No. 44.—VESTIBULE, ZORAYDA.

and concrete 350 feet square, three stories below ground, and two or three stories above ground, with a tower 160 feet in height and on the main floor a memorial hall.

Concrete was the most important of all the materials used by the Romans.

* * * Large spaces were covered with vaults and domes, cast in a semi-fluid concrete. * * * The enormous vaults of the great thermæ, and the like, cover their spaces with one solid mass like a metal lid, giving the form but not the principle of the arch, and thus allowing the vault to be set on walls, which would have been at once thrust apart, had they been subjected to the immense leverage which a true arched vault constantly exerts on its impost. * * *

Massive walls were cast in a mould; a sort of box of planks held by upright timbers into which the semi-fluid mass was poured. When this was set, the timbers were removed and refixed on the top of the concrete wall; then fresh concrete was poured in, and this process was repeated till the wall was raised to the required height. In some cases the whole wall to the top was cast in this way and the brick facing was omitted; *i. e.*, the building was wholly of concrete. * * * About 3 feet high

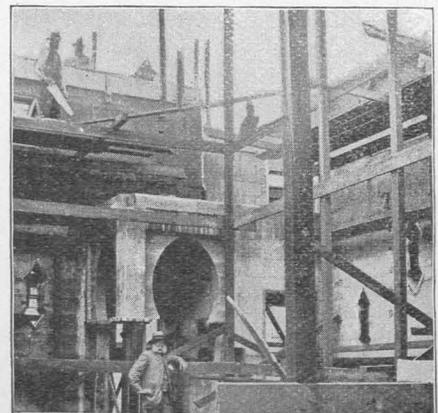
appears to have been the average amount of wall raised in a day.

A reference to Fig. 51 of the Casa-Monica in construction, will show how precisely Roman concrete methods, as above described, were illustrated upon a large scale in 1887.

The enormous dome of the Pantheon, 142' 6" in space, is cast in concrete; being one solid mass, it covers the building like a shell; free from any lateral thrust at the haunches. The walls of the Pantheon are of concrete, with a facing of bricks. Steps in the Forum had concrete coves, which remain. Pedestal coves of concrete also remain. The circular podium around the temple of Vesta, about ten feet high, of concrete, still exists. The great platform in Nero's palace and the pyramid of Cestius are other of the many remains of concrete in ancient Rome.—*Encyclopædia Britannica*, last edition.

In the recent extension of the Via Nazionale in Rome, the concrete foundations of the house of Sallust were encountered, and it was necessary to blast them with dynamite.

The opinion of Mr. James Renwick upon the expediency of the use of concrete for the National Gallery is stated, as follows:



F. W. B., ARCHT.

No. 45.—ZORAYDA. THE FIRST CONCRETE ARCH IN ST. AUGUSTINE.

RENWICK, ASPINWALL & RUSSELL, ARCHITECTS,

71 BROADWAY, NEW YORK, *January 21, 1891.*

FRANKLIN W. SMITH, Esq.

MY DEAR SIR: In answer to yours of the 10th, in which you desire me to give an opinion as to the value of concrete, or Béton, as it is called by the French, as a building material, and a history of its use, I would state that concrete was used by the Romans, and also in small quantities by the architects of the Middle Ages. In modern times, owing to the discovery of cements and hydraulic limes and the perfection of these manufactures, it has been used much more than previously, and this is due to its great value in moist as well as dry foundations, and also to the fact that it will set under water, and for building purposes because it is more durable than sandstones, and as durable as marble or granite. Concrete is composed either of a mixture of hydraulic lime, cement, and sand, or of cement and sand and broken stone, or broken bricks or gravel.

Its use for foundations is now almost universal. For superstructures it has also been largely used. The Béton Coignet has been extensively used in France in the great aqueduct which supplies Paris, in which it is carried across the depression in the woods at Fontainebleau by arches of Béton, one of which, of 80 or more feet in span, crosses the public highway. A church has also been built of it from foundation to the top of the spire, and houses, pavements of streets, and the cavalry barracks at Paris are also made of this material.

In Germany many houses are built of it entirely, with the steps of the same material. The great breakwaters in the Mediterranean at Alexandria and Port Said are of concrete, which is made in the form of a cube of about 6 feet 6 inches and thrown into the sea.

In this country Béton Coignet was used by me for all the interior walls of the Cathedral of New York, except the columns and traceries, which are of marble, and was exposed for years to the action of the weather without damage. Many houses, also, are faced with this material, colored to resemble brown stone. The arch in Prospect Park, in Brooklyn, is also of this material, and the underpinning of many of the bridges on the Erie Railroad, the masonry of which has been damaged by floods, in which it was very successful.

The material of which it is proposed to build the galleries of Isteria is better than this, as it is made of Portland cement and not of hydraulic lime and sand. It will stand a very great pressure and is stronger than many building stones; it can be made in any color, except white. It has been used with great success in St. Augustine, where there is not other material easily procurable which is durable, and it ought to be used much more largely, as it is, in addition to its durability, the cheapest known material. If mixed by machinery, the walls of a building can be built for 22 cents a cubic foot; more than ten cents less than common brickwork. For columns, cornices, doors, windows, and all mouldings and ornaments, its relative expense is at least from $\frac{1}{3}$ to $\frac{1}{2}$ that of cut stone, as after the moulds are made, the whole work can be done by unskilled labor. For a great public building, such as the National Gallery, it is, therefore, the most economical material that can be used.

With regard to the height and dimensions of the galleries, I would advise a basement from 10 to 15 feet high, depending upon the position chosen for the building, with the galleries above it, which should be from 30 to 40 feet in width. As the plan is drawn with colonnades for statuary, etc., on each side of the galleries, this will keep all objects of interest on the same level. The basements can be used for workshops and apartments for the officers and employés of the institution, and in some cases may be omitted if the ground on which the building is placed requires it. I have no doubt, in my own mind, that this plan is the most convenient and best adapted to the purposes for which the building is to be used. * * *

Yours truly,

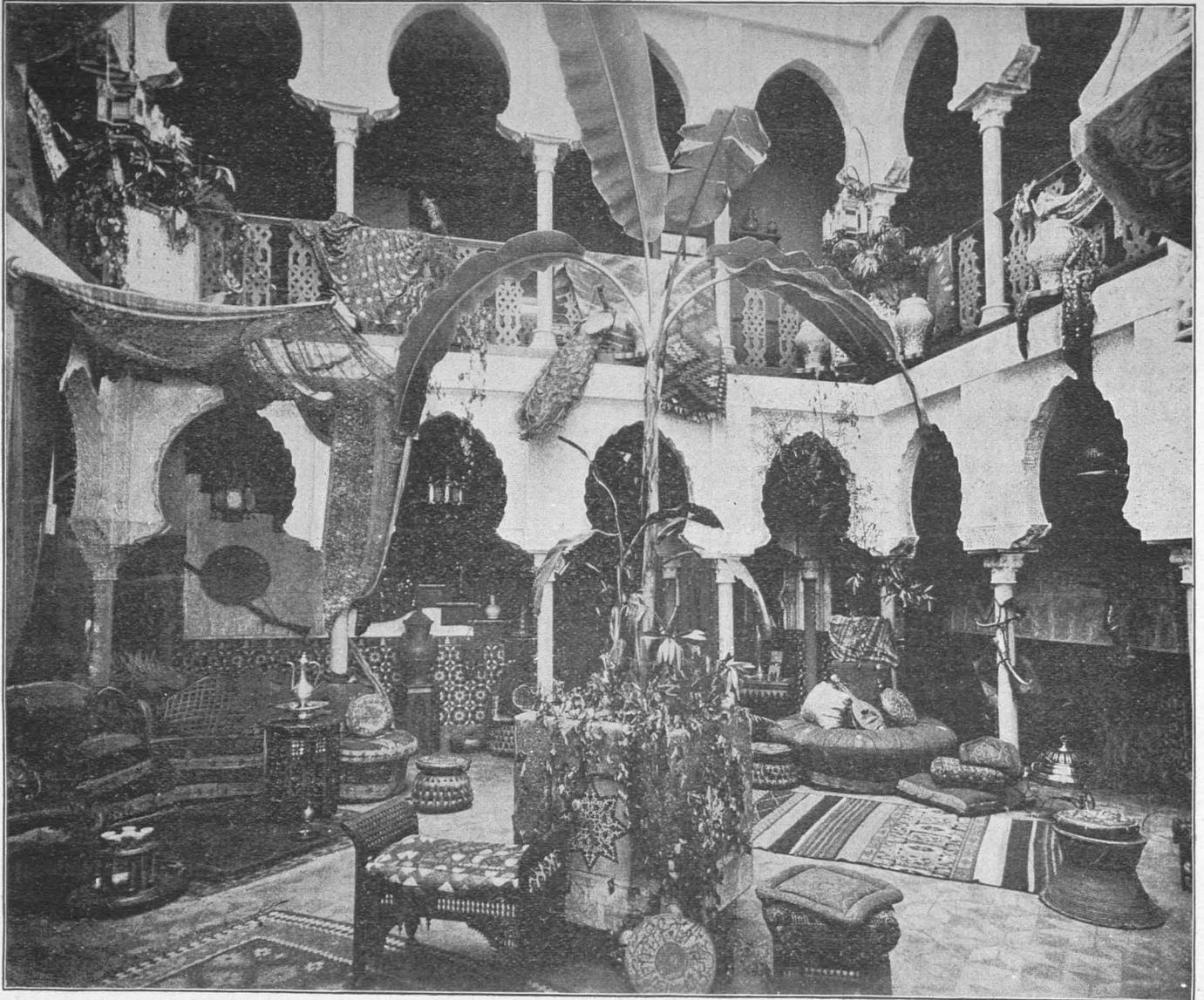
* [Signed]

JAMES RENWICK.

The massive and extensive concrete residence of Mr. W. E. Ward, of the iron manufacturing firm, Russell, Burdsall & Ward, Port Chester, N. Y., of which illustrations are annexed, is a scientific and practical proof of the adaptation of the material to general construction.

* A farther extract from the letter of Mr. Renwick is placed with the consideration of cost.

Before the commencement of the work, Mr. Ward made tests and experiments with the material at large expenditure of thought, time, and money. These investigations were made



No. 46.—ZORAYDA, INTERIOR. A MONOLITH OF CONCRETE. WALLS AND GALLERIES OF CONCRETE. ARCHES FACED WITH TRACERIES OF THE ALHAMBRA.

FRANKLIN W. SMITH, ARCHT.

in 1871-1872, and published in "Transactions of the American Society of Mechanical Engineers," at the regular meeting in Cleveland, O., 1883. The following is an extract from the report:

When all doubts were removed concerning the reliability of the several combinations of materials required in the construction, a building, embracing the following radical, new features, was erected (during four years, 1873-1877), for dwelling purposes, near Port Chester, N. Y.: *Not only the external and internal walls, cornices, and towers of the building were constructed of béton, but all of the beams, floors, and roofs were exclusively made of béton, re-enforced with light iron beams and rods.*

Furthermore, *all the closets, stairs, balconies, and porticoes, with their supporting columns, were moulded from the same material.* The only wood in the whole structure being window-sashes and doors, with their frames, moss boards, and the stair rails, thus excluding everything of a combustible nature from the main construction.

Béton can be used in any form of construction, and is able to serve the requirements of any architectural or decorative effects, etc., etc.

On the 26th of January last, I wrote Mr. Ward asking whether he had discovered any cause for qualifying his judgment as to the value of béton for a reliable building material.

He replied February 3, as follows:

No, sir. I have not found through experience and close observation any reason for qualifying my opinions of the superior excellence of béton as a first-class building material; and only wonder that after the complete success of my big experiment, the building public are so slow in adopting it more generally.

In a subsequent letter (March 7, 1891), Mr. Ward wrote:

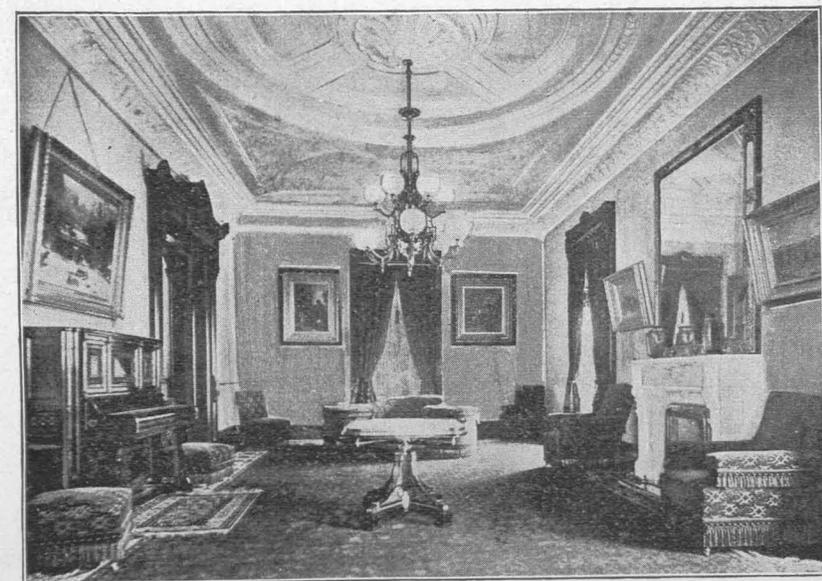
I am unable to emphasize its merits as strongly as it deserves.

For such a structure as you propose to build, and as you aim to realize equal duration in all parts, I would certainly construct the roof out of the same material.

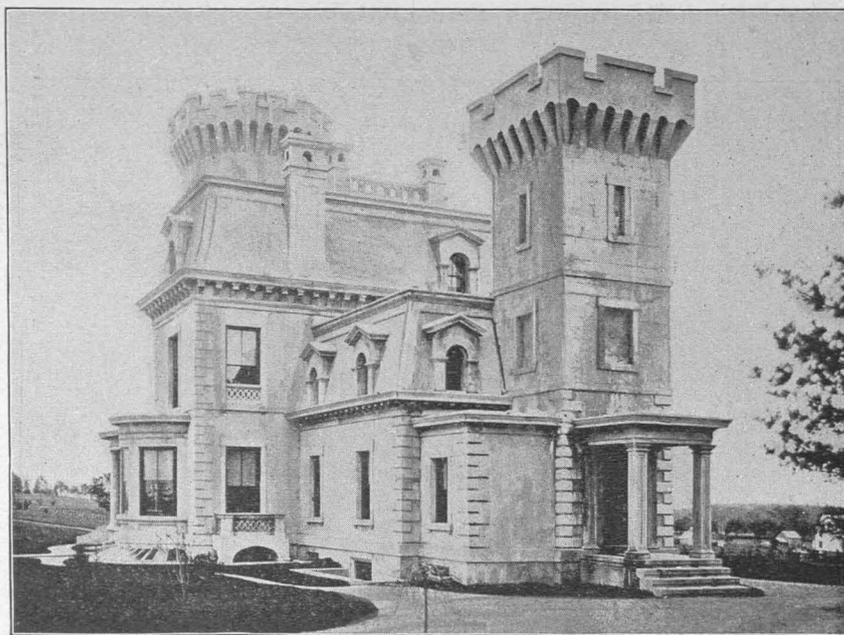
Mr. Ward made his roof of large slabs of concrete resting on the supporting walls with paper (slip) joints, to admit of expansion and contraction.

The history of the extensive concrete constructions in St. Augustine is interesting, and the facts involved therein are conclusive as to the expediency of its use for the National Gallery. In the winter of 1882, while in Spain, I decided to build a winter home in St. Augustine after the model which the experience of centuries had proved desirable in semi-tropical countries.

An oriental house of wood would be an anachronism; yet there was no stone in Florida. To freight it from the North would be an extravagance.



No. 48.—INTERIOR OF MR. WARD'S HOUSE. FLOOR, WALLS, AND CEILING OF CONCRETE.



No. 47.—CONCRETE RESIDENCE OF MR. W. E. WARD, PORT CHESTER, N. Y. 1873-1877.

At Vevay, on Lake Geneva, subsequently, the dilemma of material was relieved. In

the neighborhood a chateau was in construction. Concrete partition walls four inches thick were being cast of the rubbish, bricks, etc., left from the main walls, in a wooden boxing.* Near by Grecian balusters were being cast of fine sand and cement in iron moulds, very rapidly, with unskilled and cheap labor. The problem was solved. I saw henceforth an age of stone for St. Augustine instead of pitch-pine wood.



FRANKLIN W. SMITH, ARCHITECT

No. 49.—THE "CASA-MONICA," ST. AUGUSTINE. CONCRETE OF SEA SAND WITH PORTLAND CEMENT.

In the following December, with a Boston mason, experiments were made, and the first concrete blocks of Coquina sand and Portland cement were cast in St. Augustine for the Villa Zorayda. They are preserved as valuable relics. Then the first course around the lines of the dwelling herein depicted was laid in planks 10 inches high, and filled with the mixture. In two days a range of handsome smooth stone was revealed. It was followed by another immediately, and these layers hardened sufficiently to allow the raising of the walls a course every other day. The partition walls were cast in with the main walls in even courses, also the arches of the court, so that the building is practically a monolith. Arches like the first cast, as seen in the illustration (pl. 45), were re-enforced and anchored to the walls by round iron rods. The outer walls were cored with an air-chamber, by a board buried in the boxing and then raised, like a boat's centre-

* "Even party walls of small rooms" (of Roman houses) "are not built solid, but have a concrete core faced with brick triangles about three inches long."—*Encyclopædia Britannica*.

board, before the concrete hardened. In thirty days the walls were as hard as any building stone, and in a year as defiant of a drill as granite.

The result is a building that can hardly be excelled for durability, solidity, and richness in effect, dryness, and fire-proof qualities. Fireplaces cast in concrete have withstood to the date of this writing occasional fires, during eight winters, of live-oak wood, without as much impression as would have been made upon fire-brick.

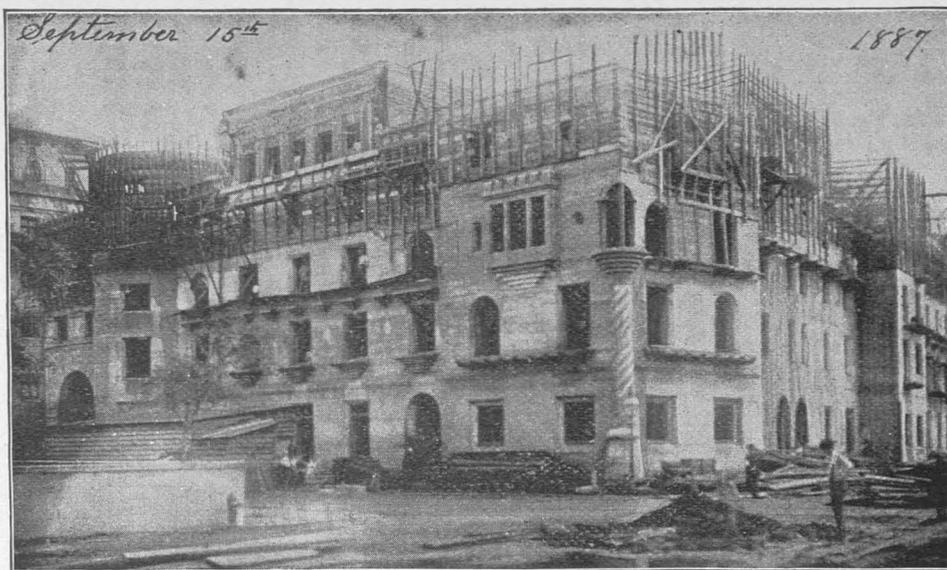
The famous and extensive constructions of concrete in St. Augustine followed, and now it is in universal use, not only for first-class and rich buildings, but for fence posts, sidewalks, chimney flues, etc., etc.; and the piers beneath the poor man's cottage, formerly built of bricks from the North at double the cost.

The Casa-Monica, of which illustrations are annexed, stands as a superb illustration of concrete. A façade of above 400 feet, a tower of 100 feet in height, balconies, arches, cornices, battlements, etc., etc., are a homogeneous mass of solid and elegant stone. It was a new departure in this building to use the sea sand simply dredged from the flats of the harbor, having not more than one-tenth of the coquina. It was found that the finer the material the more dense and uniform in color the result. This building challenges comparison with any in the United States for the *desiderata* of a first-class stone construction, and especially with its ornamentation and impressive grandeur, illustrating the Spanish castellated and the Hispano-Moresque forms—for its cost.

The MUSEUM of the Stanford University, California, next to the Memorial Chapel, will be the most important edifice on the grounds. It will be 300 feet in length, three stories in height, and the entire structure from foundation up—walls, floors, and roof—is to be of concrete and twisted iron. The whole edifice to be moulded into a single monolithic structure, without seam, break, or joint. The bars of iron embedded in the concrete are immovably held at every point by the enveloping material, and thus impart their own tensile strength to the concrete, which obviates the necessity for great thickness or heavy weight, especially since it is found that bars of iron, subjected to cold twisting, gain largely in tensile strength.

☞ THUS A PRECURSOR OF WHAT IS PROPOSED FOR THE NATIONAL GALLERY IS PRECISELY TO ILLUSTRATE THE PRESENT THEORY IN ADVANCE, BY THE LIBERALITY AND INDEPENDENT ENTERPRISE OF SENATOR STANFORD.

Stones placed in contact with merely joints of mortar have no bond, such as exists in concrete held throughout an entire range by embedded iron. The former will not resist settle-



F. W. SMITH, ARCHT.

No. 50.—THE "CASA-MONICA" IN CONSTRUCTION.

ment of sections or the shocks of earthquakes; the latter, better than any known material or expedient, will resist both. Doubtless this was one reason for the adoption of *concrete, re-enforced by iron*, for the Stanford Museum.

It may be observed that the façade of the Villa Zorayda (Fig. 44) is nearly in three detached sections. If really separate, the least jar of earthquake or the slightest settlement would be made apparent. For security against either, the sections are bound by imbedded railroad bars through the entire width of the building. Considering that earthquakes have shattered a city as near to Washington as Charleston, this contingency, not anticipated at the commencement of the Capitol, is worth consideration. The writer hopes to set up in Washington within a few months, specimen columns, cast in concrete, that will be their own evidence of the qualities asserted, viz., that such construction is monolithic, homogeneous; that it increases its tensile and crushing strength continuously with time, and that it can take readily, cheaply, and permanently, any precise tint demanded for beauty, except white.

It will be said that such material is an imitation of stone. It is, in fact, a stone, although of artificial creation.

Unquestionably, as Ferguson has stated, value enters into our conception of greatness and richness. The semblance of the Koh-i-noor, be it absolutely indistinguishable in its precision, cannot satiate our curiosity to look upon the great original diamond. But in wise use of our capital we shall not rival monarchical ambition.

Fortunately the essential elements desired—sublimity and duration as its complement—are both supplied by the modern perfection of cement in its chemical affinity, producing rock.

In all great imitative creations we satisfy ourselves with slight semblances compulsively. A painting is but a thin and perishable phantom of the everlasting hill or the ocean that rollest now, "Such as creation's dawn beheld."

The Dome of the Invalides is only a film of gold in thickness; but Dr. Holmes overheard Sirius mistaking the gilded Dome of the Capitol of Massachusetts, in Boston, as a stranded satellite that had lost its way.

The Athenians were content with a plating of real substance for the colossal ivory and gold statue of Athena in the front chamber of the Parthenon; yet that and the Olympian Jupiter have ranked as the grandest human conceptions realized in art.

The Warrior Goddess was made of plates of ivory upon a core of wood or stone for the flesh parts, on which was laid the drapery, etc., of gold. Previous to Phidias, colossal statues, when not of bronze, had head, hands, and feet of marble, while the body was of wood. Yet to the great masters of Greece "doth mankind owe its knowledge of the beautiful."

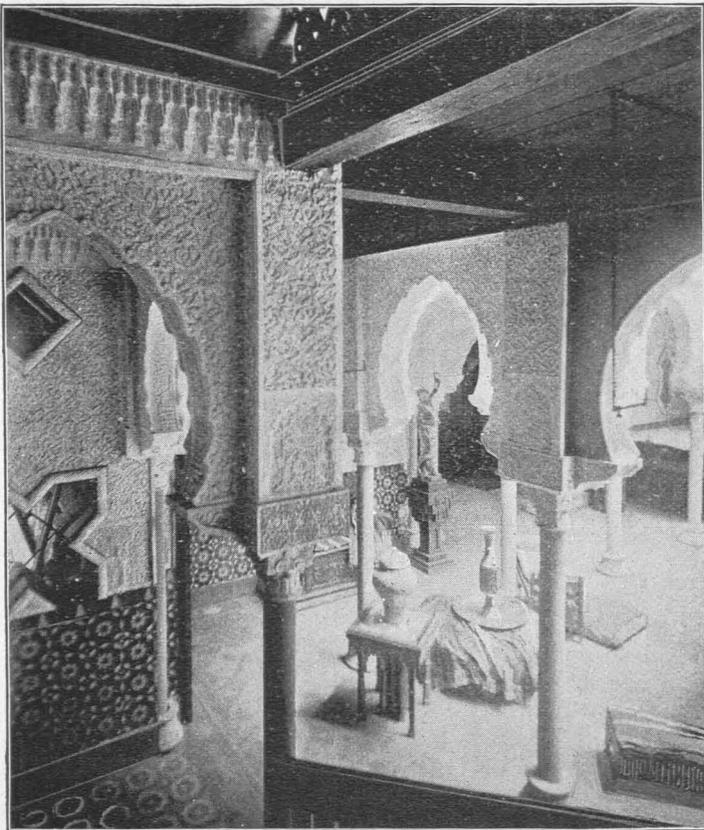
Terra Cotta is a moulded material, but is now an established artistic resource, and has gained general acceptance since its first prominent use of late years in the exterior bas-reliefs of the Boston Art Museum. To the æsthetic sense a moulded bas-relief is a greater contrariety in sculpture than a moulded brick or moulded plinth in architecture.

The magnificence of Rome, enduring through the ages, even in its ruins, was original in brick and concrete to a great extent. Augustus, it is written, found Rome of stone, and left it in marble. Its stone was principally artificial; its marble was a plating upon walls of brick or concrete.

“Even marble buildings were usually coated with a thin layer of fine white stucco, nearly as hard and durable as the marble itself—a practice also employed in the finest buildings of the Greeks—probably because it formed a more absorbent ground for decoration.

“Stone columns coated in this way were called *columnæ dealbatæ*.”

The exterior of the Taj at Agra and the interior of the Alhambra at Granada are generally admitted to be the most fascinatingly beautiful in the world. The latter has exhausted superlatives of admiration from Irving to Amicis. Its exquisite traceries have stood in full relief for more than five centuries (the Court of the Lions in the open air), yet it is of stucco. Exact counterparts of the “glories” of art can be had only for the world in substitutes of plaster. Assuming that the above evidence demonstrates that concrete supplies, better than stone, the essentials for constructions required, the economical result is extraordinary.



No. 52.—MOORISH ARCHES IN THE COURT OF VILLA ZORAYDA, SHOWING THE ALHAMBRESQUE TRACERY.

Brickwork in Washington has advanced in cost to \$9.72, say \$10.00 per cubic yard, owing to the exhaustion of good clay in the vicinity. Mr. Renwick’s estimate of the cost of concrete (22 cents per cubic foot) is \$5.94, say \$6.00 per cubic yard.

A comparison of the cost of cut stone or marble, especially in large blocks, will show an enormous saving. The marble columns of the Capitol, including base and capital, are 30 feet 4½ inches in height. The shafts are 24 feet 10 inches by 3 feet in diameter, in one block.

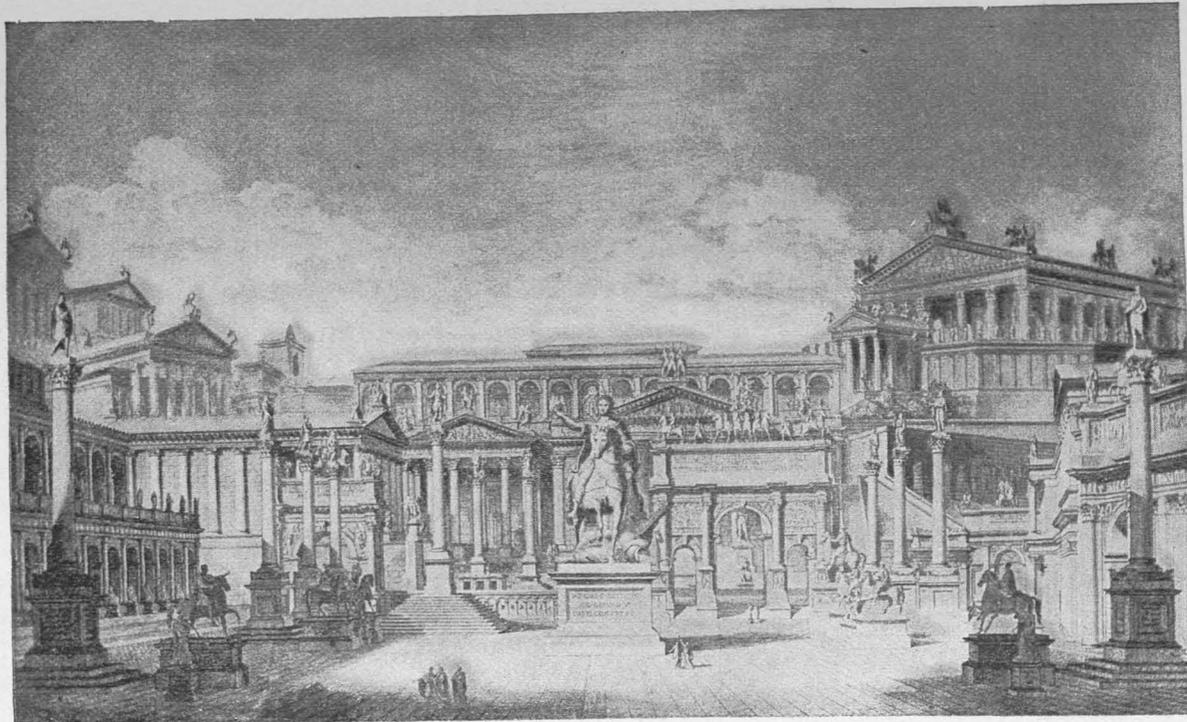
Mr. Edward Clark, Architect of the Capitol, writes: “According to my recollection the cost of each column, including cap and base, was, approximately, \$3,000.00.”

The Roman Doric order would be, consistently, cast in concrete by sections. After the expense of the mould \$100 each would be a liberal estimate for the cost of columns of the dimensions above stated.

Granite columns, one-half the size of those required for the Columbian Parthenon, would cost at Westerly, R. I., \$996.50, say, \$1,000.00. These would be about 3 feet in diameter and should not cost, as above stated, over \$100.00 in concrete.

An approximate estimate, without calculation of details from experience and the above data, for the group of buildings of the Historical Galleries would be—

In concrete,	\$10,000,000.00
In marble or granite	\$40,000,000.00.



No. 53. —THE ENRICHMENT OF THE ROMAN FORUM FROM THE RESTORATION BY CANINA; TYPICAL OF FUTURE COMMEMORATION BY THE PEOPLE OF AMERICAN PATRIOTISM AND PATRONAGE OF ART.

THE CONTENTS OF THE NATIONAL GALLERIES AND THEIR COURTS.

Diffused knowledge immortalizes itself.—SIR JAMES MACKINTOSH.

Knowledge is of two kinds. We know a subject ourselves, or we know where we can find information upon it.
—SAMUEL JOHNSON.

History hath triumphed over time, which, besides it, nothing but eternity hath triumphed over.
—SIR WALTER RALEIGH.

WE have in imagination provided commemorative Temples of History, and Galleries for illustration of the highest attainments of art. No institution upon a system as comprehensive at the outset has hitherto been attempted. It is claimed to be a new departure in accord with the progressive and utilitarian spirit of the age.

Such advance is demanded in these days in all intellectual as well as material interests.

Old University systems have yielded to the eclectic demands of a practical era.* Technologi-

*Thoroughly in sympathy with these ideas is the present University extension movement; a new, broad, and promising educational instrumentality by which the latest results in the fields of art, science, and philosophy are to be carried to the general public. In this as in other enterprises of high scholarship, America cannot claim priority. For fifteen years it has been promoted in England under the lead of Dr. Moulton, of Cambridge.

Lately, lectures have been given by Professors of Princeton, Columbia, Yale, and Harvard, on various subjects, in New York and Brooklyn; Professor Marquand, of Princeton, lecturing on Archæology. These valuable services are stimulating a demand for the grand Institute of Illustration, herein proposed, as essential to inquiry.

In the same direction of zeal for diffusion of knowledge is the plan of the new University of Chicago, for work throughout the year, by lectures in and about the city.

cal institutions supplant, for special vocations, the old classic routine, that the student may go directly to the goal. We seek to arrange collateral information along his path. The advantage for America is, that in her youth and wealth she is not encumbered by custom and routine. The Kensington Museum, as we have shown, is proof of the possibility of modern improvements in aid of archæology and art.

The proposed National Gallery of History and Art,* it is believed, would excel both in materials and methods any existing institution.

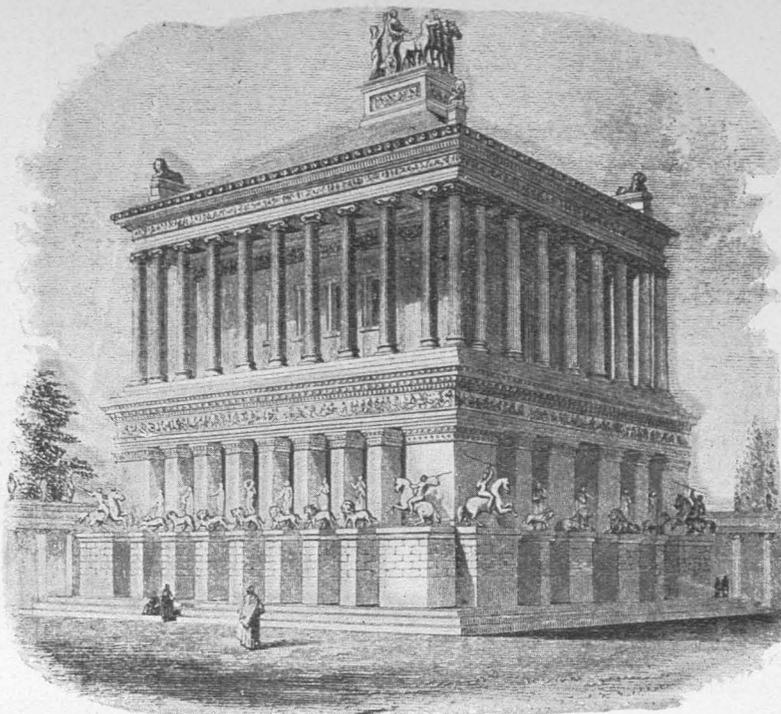
It would draw from analogous organizations of the Old World all details applicable to its purposes, and it would add others of special value to Americans, as a new nation in a new world, isolated from all original remains.

The system of illustration advised is claimed also to be comparatively, with its attractions, its promised influences and results, more economical than previous historical and artistic collections.

For apprehension of the scheme, the reader is invited to enter the structures, in imagination completed, and forecast their occupation and use.

Like the Parthenon on the Acropolis, and the Temple of Jove on the Capitoline Hill, the monument to Columbus dominates a height before the American Capitol; its counterpart in prominent magnificence.

This grand temple we devote to commemoration of the discovery of the Western Hemisphere as a Columbian memorial.† Its central hall should be walled with frescoes representing the enterprise of Columbus—from his beggary at the gate of the monastery, through his vicissitudes of disappointment, heroism, danger, triumph, persecution, and death.‡



No. 54.—GREEK MAUSOLEUM OF HALICARNASSUS. RESTORATION. M.

The extraordinary Chautauqua educational organizations and assemblies have preceded these movements, in facilitating popular education, not only of youth but the people.

On the 16th of June, an amphitheatre of massive stone, 200 feet in diameter, with capacity for an audience of 7,000, and a Hall of Philosophy, are to be dedicated by "The National Glen Echo Chautauqua," on the banks of the Potomac, four miles from Washington, to "Educational opportunities for all, everywhere, through all of life."

The promotion of a National Gallery simultaneously therewith is an "Echo" of its broad and beneficent announcement.

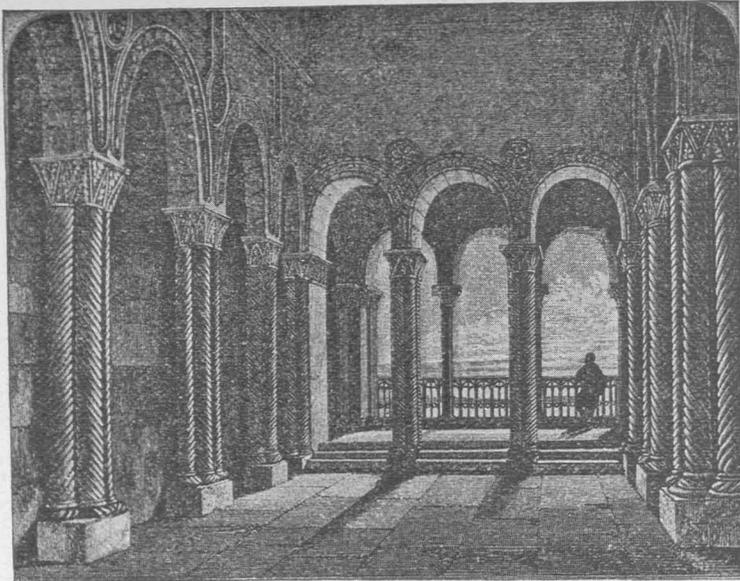
* The idea of congregating the two objects of history and art is a good one, for many of our people who are crude in art matters are earnest and appreciative on matters of history.—"GATH," in the *Philadelphia Inquirer*.

† See Addenda 4.

‡ The Columbian series described is typical of the general result, which it is the aim of this paper to describe, viz :

AN INSTITUTE OF ILLUSTRATION, BY PAINTINGS IN CHRONOLOGICAL SERIES, ACCURATELY REVEALING HISTORICAL EVENTS. AND BY OTHER COLLATERAL OBJECTS AND DEVICES.

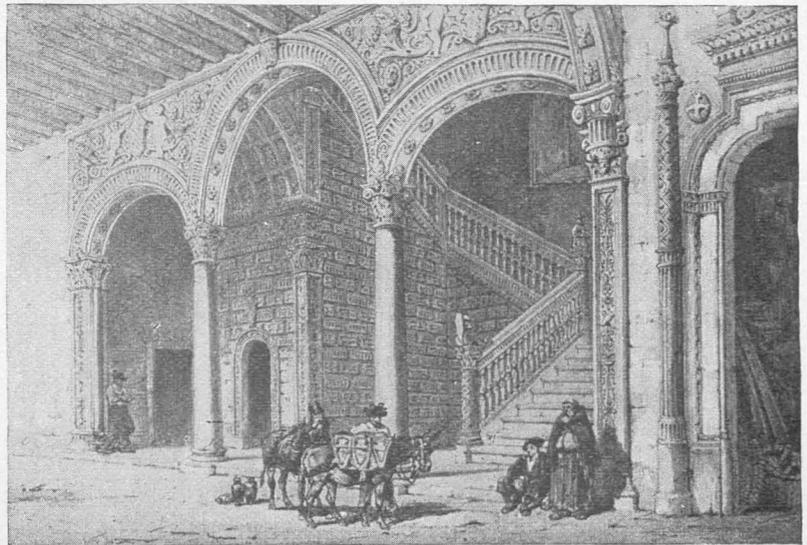
We place there with the portrayals of his history, portraits of his sovereigns, of his friend the Monk Marchéna, his companions, and others of early navigators. There should be models of his ships, the *Santa Maria*, the *Pinta*, and the *Nina*; resemblances of memorial objects from Spain, and reproductions of the implements and scientific appliances of his age.



No. 55.—CLOISTER NARANCO. SPANISH COURT. R.

But an event of such surpassing heroism, and of more vast historical range and result than any ever wrought by one of the human race, should claim colossal, not miniature, representation.*

There is no such distinct and realistic presentation of a great historical cycle in all the galleries of Europe. If the compartments of ceilings in the Vatican or the Louvre be cited to the contrary, it will be remembered that the details are in such distant positions, and in such subjection to adjacent ornamentation that the observer abandons the effort even to identify the subject from his



No. 56.—STAIRCASE, TOLEDO. SPANISH COURT. R.

* I confess discontent with dwarfed ideals in sculpture of great souls and great events. The Rogers bronze doors are in imitation of the Ghiberti panels in Florence. When Michael Angelo said that "the gates of the Baptistery were fit for the gates of Paradise," he must have rated their detail of execution, not their dignity of dimension. He wrought "the grand, the terrible, and bold," in the "Armory of Nature." His creations—Day and Night, Night and Morning—are giants, and yet more colossal were his David and Moses.

At the risk of heresy to old-time admiration, I acknowledge impatience with toy-like representations of the Creation and Fall; of Moses receiving the law from Jehovah; of the history of the Saviour of mankind and His Apostles.

I cannot, without disclaimer of irreverence, stoop to find Columbus with his globe debating with the Dominicans the balance of Creation—a figure of twelve inches, down, down to nearly the level and dust of the pavement—with features utterly indistinguishable.

A Colossus at the junction of the Missouri with the Mississippi, in the heart of the American continent, would be in more consistent proportion.

guide-book. There are none but fragmentary efforts at continuity except at Versailles. Generally, facts are overlaid with allegory for ornament, in indifference to their importance, from which it is difficult to extricate them.

Thus an Institute would have a clear field for the consecration of art, in a revival of the past, more vivid, intelligible, and impressive to the people than has yet been developed. Let the stories of history be tangibly set forth in truthfulness, not in poetic ideality; in actual continuity, not in fragmentary fancies; in satisfaction of curiosity (the only true stimulus to intelligence), not in isolation, that is discouraging to the ignorant, revealing to him no end from a beginning.

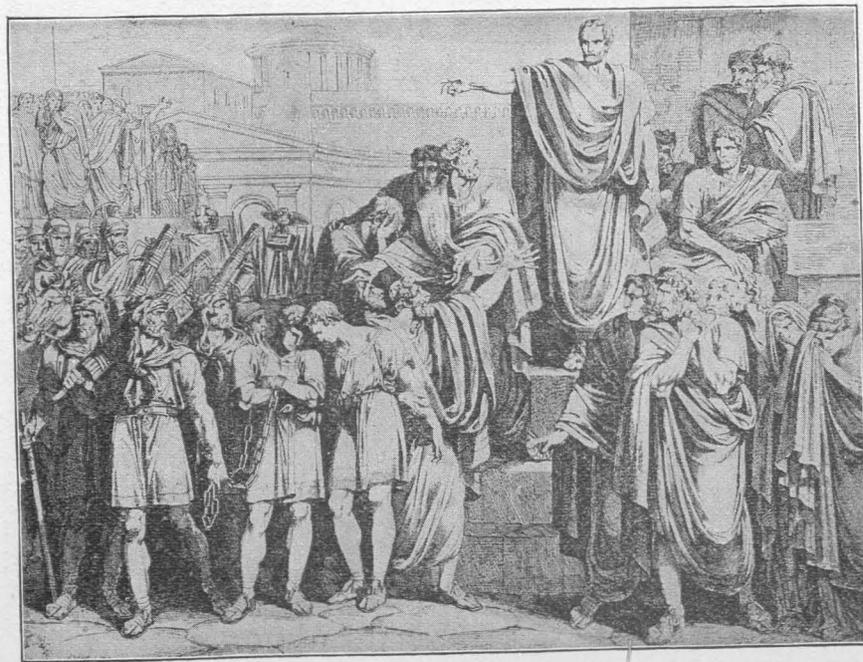
For this consummation the subject must be grasped as a whole. Given an area for

representation, and a subject, the historian must mark the salient, critical, objective, and final data; must recreate the characters and their surroundings by all written and antiquarian material; then the artist must give them life and power in semblance of form and color.

Since the above was written I have received from London, Pinelli's "Istoria Romana," giving 102 engravings of Roman History in illustration of Rollin,* from the time of Romulus and Remus to the Emperors. These could be enlarged by the camera, and would need only the



No. 57.—TRIUMPH OF ROMULUS, B. C. 740. R.



No. 58.—LUCIUS JUNIUS BRUTUS CONDEMNS HIS SONS TO DEATH FOR CONSPIRACY TO RESTORE TARIQUIN TO THE THRONE, B. C. 500. R.

* The edition of Rollin, illustrated by these powerful drawings, is in the Library of Congress. *Histoire Romaine, Depuis la Fondation de Rome, Jusqu'à la Bataille d'Actium.* Paris, 1748. 16 vols.

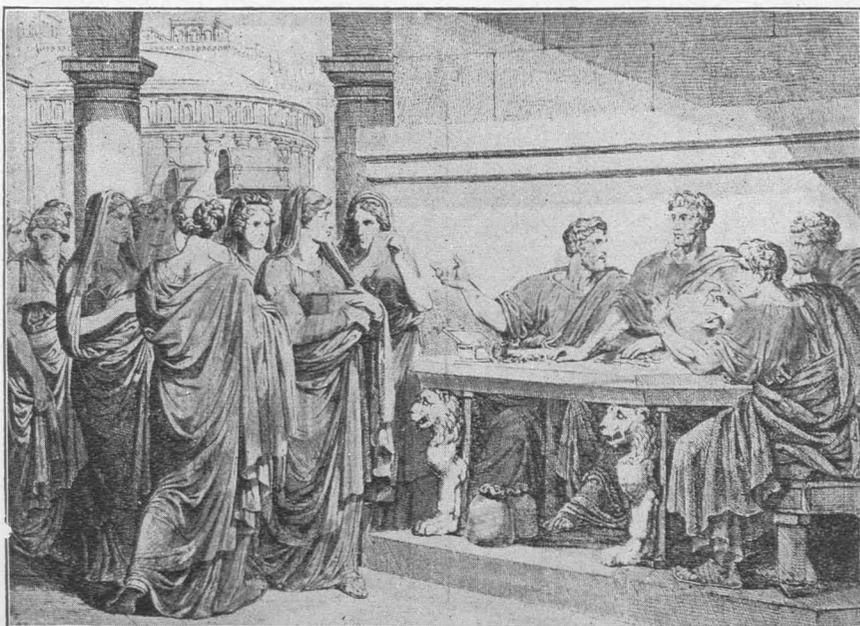
colorist to complete an attractive and vivid series for popular study. Six of the series are here given in illustration of the whole.



No. 59.—M. CORIOLANUS, CONDEMNED TO EXILE, PLEADS AGAINST THE SENTENCE BY WOUNDS IN WAR FOR HIS COUNTRY, B. C. 470. R.

tions of the critical and crucial experiences of their nationalities, that marked their transitions to conquest and defeat, greatness and decay! Thus more effective object-lessons than have ever before been devised would be scattered broadcast from the Capital of the nation to the homes of its people. The Gallery would issue text-books to the adults of the nation.

This practical, unpoetic employment of art, rather than for the play of imagination, may invite criticism from connoisseurs whose ideal demands perfection, and who are hypercritical of all but recognized masters.



No. 60.—ROMAN WOMEN GIVE THEIR JEWELS FOR DEFENCE OF ROME AGAINST THE GAULS, B. C. 350. R.

* Extensive ranges of paintings may recall to many the exhaustive prostration of the round through Versailles, where fatigue dissipates all pleasure before half the course is made, and from which there is no retreat.

When Americans have their own galleries, far excelling in interest and instruction those of Europe, as they may, they will not be limited to a day's visit in a continuous drive; and they will utilize elevators, automatic tramways, and perambulators; and study as they travel in luxury and ease.

Such æstheticism is incompatible with the aim of the proposed Institute. It is apparent that the world can never paint its history at the cost of "The Angelus," nor would it be desirable in the microscopic detail of Meissonier's Napoleon in 1814—30 inches by 20 inches—sold for 170,000 dollars, or 283 dollars per square inch.

It is vain to expect that our Government will in this generation purchase such treasures; that the agent of the American National Gallery will appear in competition with Emperors of Russia and France for a Murillo Madonna, sold for 315,000 francs. The great majority of the people cannot appreciate such values.

Fortunately, the small minority who can indulge a limitless enthusiasm are increasing the private

ownership of masterpieces from their surplus of wealth.

Thence they will gravitate to public possession by gifts such as those from the late Mr. Corcoran, Messrs. Marquand and Walters, and bequests like that of Miss Catherine Wolfe. Thus the Corcoran Gallery* and other Metropolitan collections will hold the costly gems of art. They will be to the great practical institution herein advised what the gems of the Green Vaults of Dresden† are to casts in the Trocadero or the Kensington, or to the instructive potteries of Egypt and Etruria, which are

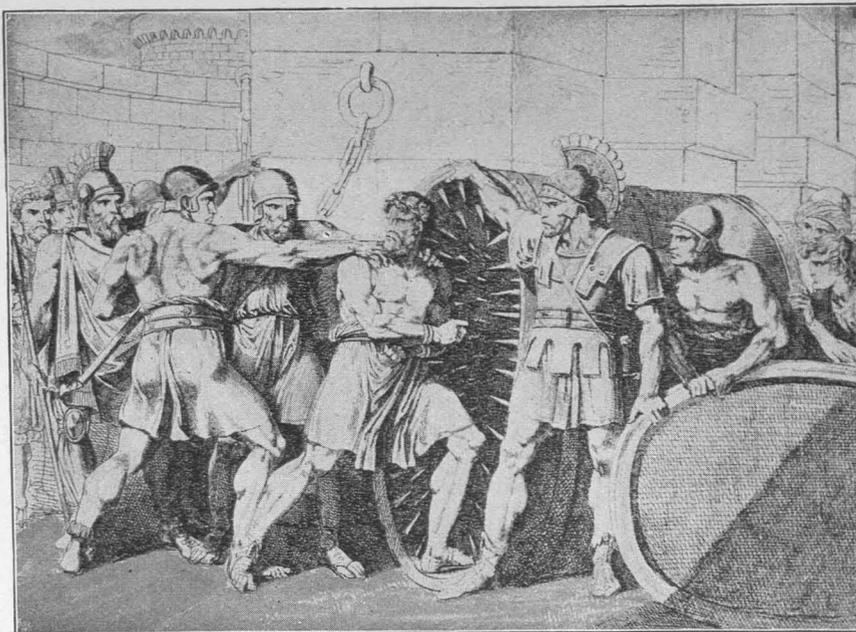


NO. 62.—HAMILCAR, THE CARTHAGENIAN GENERAL, DEMANDS OF HIS SON, HANNIBAL, AN OATH OF PERPETUAL ENMITY TO ROME, B. C. 238. R.

far more important as models of design or for interpretation of history.

* The Corcoran Gallery, in Washington, is a most attractive popular selection of works of meritorious art, in the variety and interest of its subjects, as well as for beauties brought from nature and life to fascinate the eye.

† The Green Vaults of Dresden contain an immense collection of precious stones, pearls, works of art in gold, silver, amber, ivory, and rock crystal. It has the largest known onyx, valued at 30,000 dollars.



NO. 61.—THE DEATH OF REGULUS BY TORTURE UPON HIS RETURN AS PRISONER FROM HIS EMBASSY TO ROME, WHERE HE URGED WAR WITH CARTHAGE, B. C. 256. R.

The genius of art as adapted to this age cannot be more clearly set forth than in the comments of Monsieur Phillippe Gillé on the exhibit of the late French Exposition.*

He writes thus :

The 19th century is insatiable in the matter of knowledge, comparison, and generalization in all things. The taste for art is, in these days, merely one special branch of universal curiosity. In the eyes of the thoughtful public, a figure or a picture, a statue or a group, has gradually lost its subjective interest, which has become secondary to its value as an ethnological or historical record. Landscape, for instance, English, French, German, African, or Asiatic, takes the place of descriptive geography.

Genre, finding its subjects in the most dis-

similar countries, represents with the charm of relief and color the manners and customs of the human race.

This realism, in accord with the practical spirit of the age, must be the standard for historical art work of a popular—that is, a people's—institution.

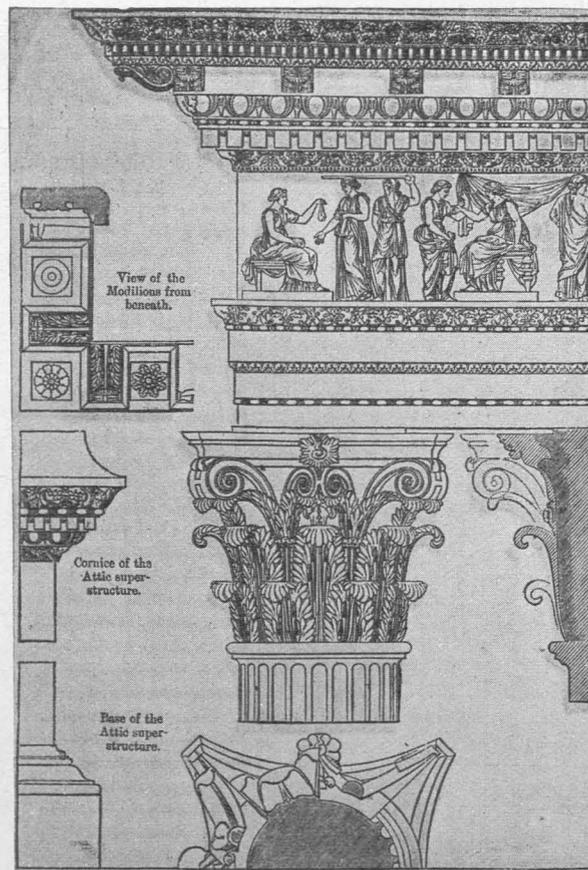
Accuracy and beauty in execution are not less to be demanded than in the creations of idealists. The frescoes, lavished in German galleries, should be exemplars for the manipulation in distemper, and for oil work, the panoramic force and literalness of Horace Vernet.

The sensible conclusions of Monsieur Gillé may be extended to all the technical subdivisions of knowledge.† The artist has no need to resort to the creations of his fancy for his highest inspirations. Realism in subject, through fidelity to nature in accessories, are not less the charm of Claude; Corot, or Millet, than their success with atmosphere and color. In fact, it is the pathos in realism—the worship of the peasant—the unison of the soul with the imaginary bell-strokes of the Angelus, that has won for the latter pre-eminent admiration.

The learned Professors of the Institute who shall prescribe the incidents of history to be delineated *seriatim* must inevitably utilize every department of art.



No. 63.—EGYPTIAN TEMPLE AT PHILÆ. R. IN PART.



No. 64.—CORINTHIAN DETAILS. R.

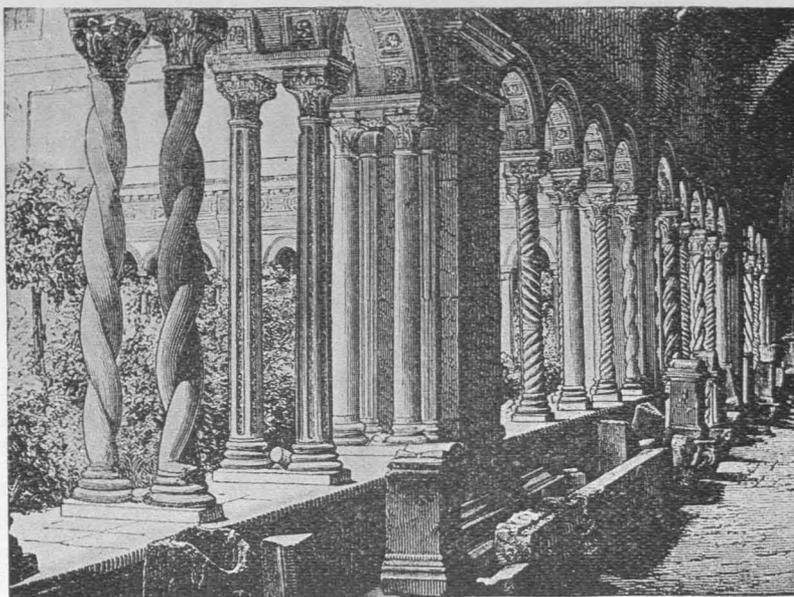
* See Addenda 3.

† For farther discussion of the literal utilization of art for educational use, see Addenda 3.

The human figure in perfection of form and action takes early position in subjects of the Greek and Roman periods.

Nor will the Muse of History dwell only on the spiritual or the stern and powerful elements that have wrought or warred through the mythology or conquests of the ancients. Coming downward from the iron-disciplined Spartans, we shall meet the religious inspiration of saints; the romance and chivalry of Minnesingers and Troubadours.

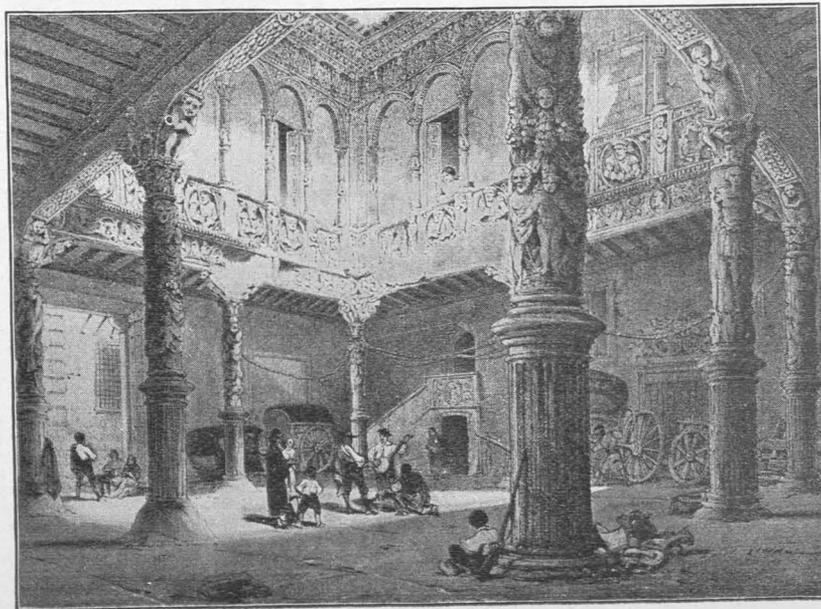
The theory for the Institute would not be a rigid and dry exhibit of facts by schoolmen, but to command all resources of art, to clothe them with beauty and enchant attention in study.



No. 65.—CLOISTERS OF SAN PAOLO, ROME. MEDIEVAL COURT. R.

It is an age of illumination and object teaching, that may be applied with unequalled facility in a national agency for dissemination of knowledge.

These frescoes and canvasses should be the works of American artists under guidance of the highest existing talent. Europe should supply its ability for preceptors, as Switzerland gave Agassiz to Harvard University.



No. 66.—CAZA ZAPORTA. SPANISH COURT. R.

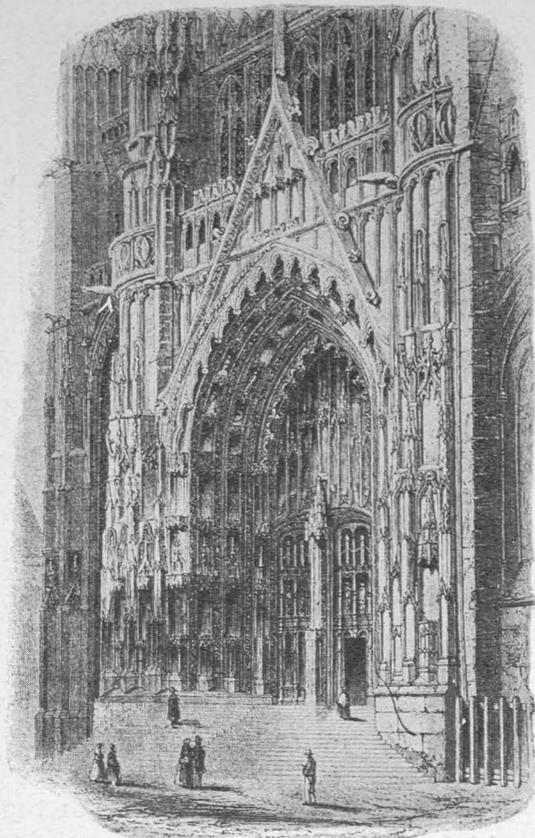
emblazoned on its tablets of fame.

The American Galleries would receive the full series in portraiture of Presidents of the

In our imaginary assignment of the Columbian Temple to its commemorative use, we behold it filled with graphic pictures and tokens of events which it would forever freshen to succeeding generations.

The surrounding ranges of temples we appropriate, in like manner, to the history and archæology of the American Republic; to the portraiture of its founders, patriots, defenders, and all who should be

United States. Beneath or around them should be panels illustrative of their rise to their great distinction. This should be a grand saloon—to be known as THE HALL OF THE PRESIDENTS.*



No. 67.—GOTHIC PORTAL, BEAUVAIS. R. AS ABOVE FOR GOTHIC COURT.

Upon the terraces that cover the hillsides are ranged picture galleries, with corridors on either side, proportioned in extent to the importance of historic periods and races. The galleries will receive chronological series of paintings, like that of Roman history described, and the corridors all collateral illustration possible from the plastic art. These enclose courts for reproduction of monuments and structures to complete the delineation of human life and development by all available material. Egyptian, Greek, Roman, Persian, Byzantine, Assyrian, Renaissance, Mediæval, Arabic, Gothic, Moorish, Spanish, and East Indian Courts should contain monuments or relics of the highest attainment of their civilizations.

This picture may appear too grand for realization. Its entire practicability will be argued under the specialty of ARCHITECTURAL REPRODUCTIONS *proposed*, as the most effective and progressive feature for our *National Gallery*.

We have assigned our central ranges of galleries to historical and commemorative paintings.

These should be supplemented by collections to utmost extent of all illustration by engraving, photography, etc.; † that would perfect the scheme of Pictorial, Historic, and Art Illustration, if thoroughly indexed.

This suggestion I would strongly emphasize as the conviction of considerable observation and experience. The material abounds in all European collections; yet in practical uselessness because nowhere catalogued by subjects. The National Library of Paris holds 1,320,000 engravings, arranged under the names of the designers. In like manner the Louvre Museum has 36,000 specimens of engravings, and the Vatican as many, that can only be approached with difficulty.

*In the year of the Victorian Jubilee, after witnessing the pageant in London, the author was, with fellow-passengers from the coach, walking up hills in the Lake region. In the company were two persons of East Indian complexion; an Indian Prince and his servant. The former had been one of the gorgeous oriental escort of the Queen. In conversation that followed, he said: "I am greatly disappointed that my associate will not return with me across the United States to India. I want, above all, to visit the people who have chosen good rulers by popular vote for 100 years."

†Mr. Spofford, Librarian of Congress, states that "by the silent operation of the copyright law for twenty years past, the Library of Congress has accumulated, without a dollar of expense to the Government, over 500,000 works of graphic art, embracing line engravings, mezzotints, lithographs, etc., etc. It is proposed to have in the new Library Building an Art Gallery, 250 feet by 35 feet, for exhibition of the progress of art in this direction since 1870."

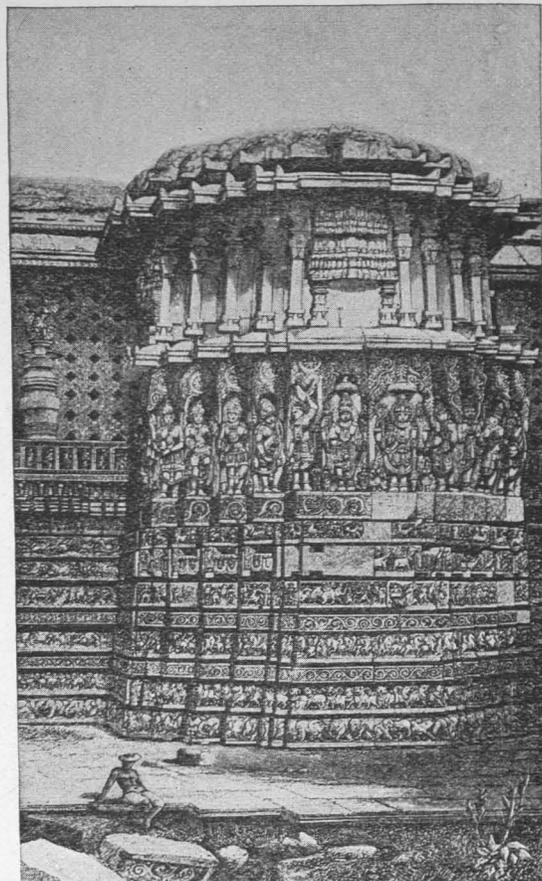
This is most interesting and desirable, but has no relation to the above plan of reproduction of foreign and antiquarian art.

The British Museum has commenced publication of Catalogues of its Engravings, by three royal octavo volumes on Caricature. The details are fully described of each picture; for instance, by Hogarth, of the persons, motives, etc., etc., of the scene; but there is no index to subjects, as political, domestic, etc., or as of jurisprudence, religion, etc. Thus these vast collections are of less practical utility than a tithe of their number, made facile to examination.

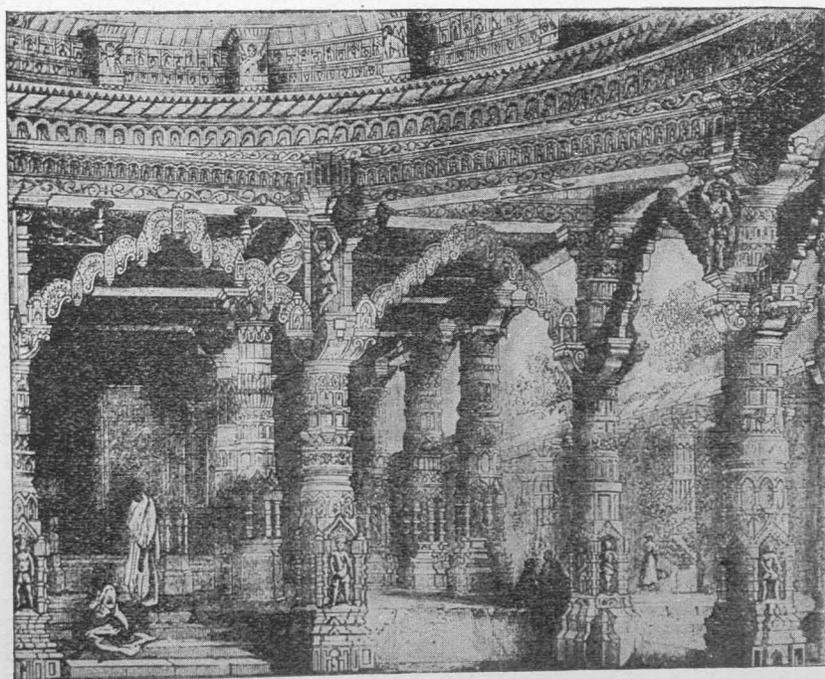
By photography these selections from the great European accumulations can be duplicated. If then indexed by their subject, author and date, as are modern libraries, all previous artistic conceptions of a period, or a race, or a biography, would be immediately available to the scholar, the author, architect, and artist.

Such an index of the Institute would more than parallel that of Dr. Poole to Periodical Literature; a life work of inestimable value in modern study; a guide in a labyrinth; an evolution of order out of chaos. By such an accomplishment the Institute would surpass in usefulness all other collections, that might hold a greater aggregate of material.

As collateral to the above pictorial lessons from history, there should be wall charts of the progress of civilization; and its geographical demarcations at divers



No. 68.—PAVILION, HULLABEED. INDIAN COURT. M.



No. 69.—JAINA TEMPLE OF VINALA SALE, 12TH CENTURY. R.

periods. For instance, we should define the contemporary bounds of Latin, Greek, and Oriental civilization. The large painting of the Kensington Museum in comparison of the dimensions and architecture of the grandest buildings of the world, is an excellent specimen of such illustration. This expedient of placing statistics in diagrams has been actively applied in a late Census of the United States.

The history of the migration, increase and improvement of earth's population; the rise and decline of Empires, might be thus graphically delineated, giv-



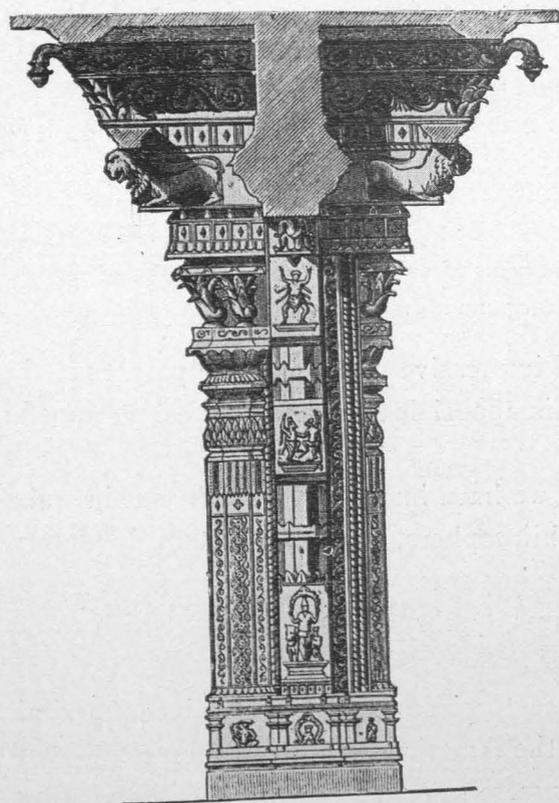
3	9	10	11	17	18	29	33	39	A	41	47	49	52	57	58	60	64	67	70	73	77																																																									
A. The Washington Monument (added to original drawing), 555 feet high. Completed 1884.																																																																														
1. Porcelain Tower, Nankin, China	2. St. George's Hall, Liverpool	3. Tomb of Theodoric, Ravenna, abt.	4. Chichester Cathedral	5. Victoria Tower, Westminster	6. Boston Church, Lincolnshire	7. Taj Mahal, Agra	8. York Cathedral	9. Temple of Bacchus, Taos	10. Alexandrian Column, St. Petersburg	11. Column of July, Paris	12. Torre Asinelli, Bologna	13. Bell Tower, St. Mark's, Venice	14. Colosseum, Rome (584 ft. in length)	15. Friburg Cathedral	16. Temple of the Sun, Baalbec	17. Temple on the Ilissus, Athens, abt.	18. Erechtheum, Athens	19. Chartres Cathedral	20. Church of Ste. Geneviève, Paris	21. The Monument, London	22. Amiens Cathedral	23. Church of St. Theobald, Thann, abt.	24. Royal Albert Hall, London	25. St. Stephen's Cathedral, Vienna	26. Torazzo of Cremona	27. Hôtel des Invalides, Paris	28. Temple of the Giants, Agrigentum	29. Parthenon, Athens	30. Second Pyramid, Gheezeh	31. Strasburg Cathedral	32. Rouen Cathedral	33. Eleanor Cross, Waltham	34. Cologne Cathedral	35. Great Pyramid	36. St. Peter's, Rome	37. St. Paul's, London	38. Albert Memorial	39. { Obelisk, Luxor	{ Prophyllon	40. Bow Church, London	41. Cleopatra's Needle	42. Old St. Paul's, London	43. Church of St. Mary, Lübeck	44. Abbey of St. Stephen, Caen	45. Church of St. Martin, Landshut, about	46. The Baptistry, Pisa	47. Tomb at Mylasa, Caria	48. Church of St. Peter, Hamburg	49. Obelisk in Piazz di San Giovanni in Laterano, Rome	50. Antwerp Cathedral	51. "Bell Harry" Tower, Canterbury	52. Tower of the Winds, Athens	53. The Cathedral, Florence	54. Hôtel de Ville, Brussels	55. Mosque of St. Sophia, Constantinople	56. Pantheon, Rome	57. Chapel of St. Pietro Montorio, Rome	58. Choric Monument of Lysicrates, Athens	59. Salisbury Cathedral	60. Trajan Column, Rome	61. Cathedral, Frankfort-on-Main	62. Pyramids of Mycerinus	63. Church of St. Nicholas, Newcastle	64. Temple of Jupiter, Strator, Rome, about	65. Mechlin Cathedral	66. Bell Tower, Florence	67. Tomb of Absalom, Jerusalem	68. Norwich Cathedral	69. Leaning Tower, Pisa	70. Pompey's Pillar, Alexandria	71. Church of St. Isaac, St. Petersburg	72. { Central Spire, Lichfield	{ Western "	73. Arch of Constantine, Rome	74. Tower of Ivan Veliki, Moscow	75. Central Transept, Crystal Palace	76. Science Schools, S. Kensington	77. Temple of Vesta, Tivoli

No. 70.—CHART OF COMPARATIVE ARCHITECTURE AND HEIGHTS OF THE WORLD'S MONUMENTS. ORIGINAL IN THE KENSINGTON MUSEUM. R.

ing life to dry statistics and elucidating to the eye historical events. These themes present a field for prize competitions in ingenuity and scholarship.

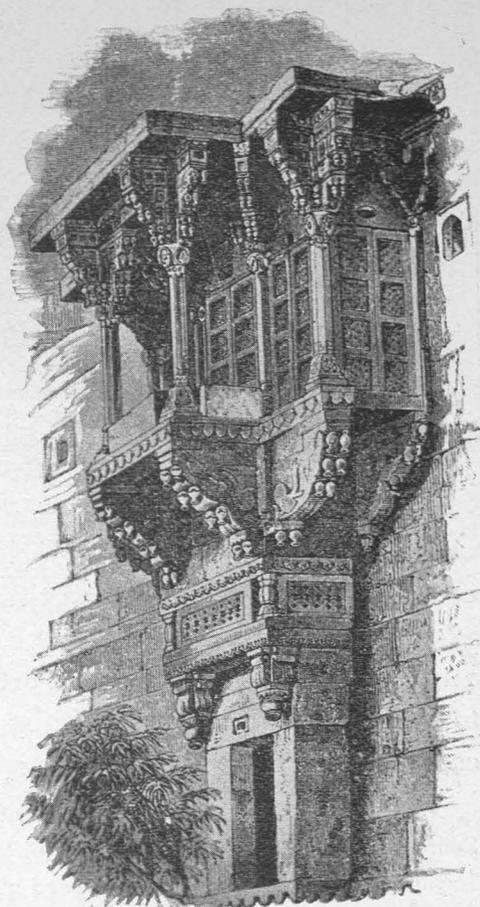
Collateral with painting, the plastic art is an indispensable appliance for illustrative objects and examples. Its facility, perfection and cheapness are unsurpassed by any process of human skill that relates to the refinements of life. It will produce with absolute truthfulness the features of a colossal sphinx, or the microscopic lineaments upon a coin. No expenditure for the objects sought in these papers will yield more tangible and remunerative results than purchases of casts.

The great museums of Europe allow no vacancies in their collections of all desirable specimens. Within a few years the School of Fine Arts of Paris has added a grand hall for models; some of enormous proportions. Its catalogue has 2,943 numbers for sale. The collection includes Statues, Busts, Masks, Anatomical Fragments, Bas-reliefs, Animals, Arms and Armor, Altars, Cameos, Candelabra, In-



No. 72.—PILLAR, TSHULTRIE. R.

Ecclesiastical Stalls, etc., etc., in the Greek, Roman, Byzantine, Gothic, Renaissance and Modern styles.



No. 71.—BALCONY, BENARES. R.

Beside these are architectural models in full proportion as seen in Fig. 28, p. 26. The values appended show the cheapness with which art-casts may be lavishly supplied.

Prices are as follows: For 10 Statues, 4 feet 2 inches and upward, 26 francs, average; 236 Busts and Heads, assorted sizes, 9 francs. Bas-reliefs are of great importance, not only as models, for design, but for their historical records and illustration. The collection numbers 578 specimens at a cost of 40 francs each on the average. To this is added 60 per cent. for packing and shipping expenses. For all educational use casts are absolutely as good as originals. An eminent Professor of Architecture in one of our chief Universities remarked, in accordance with these recommendations, that he would restrict a National Institution to casts of

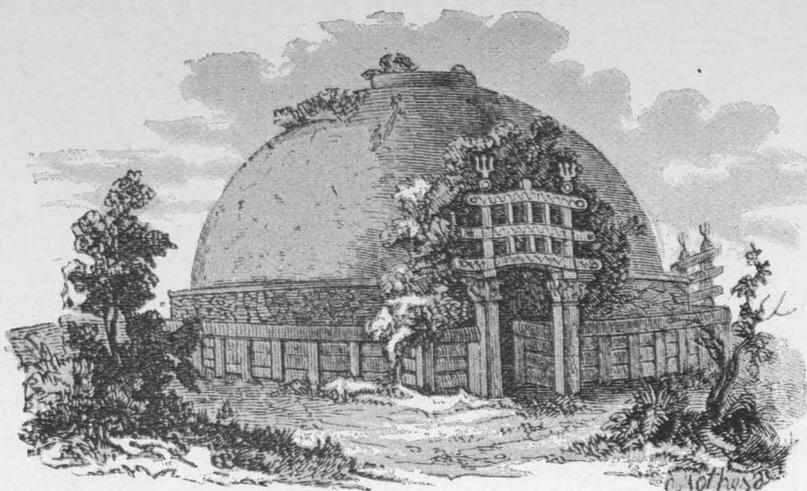
antiquarian remains, considering the fictitious value of originals in comparison.

The Royal Museum of Berlin, in the impossibility of purchase of originals, decided to obtain

casts of all the masterpieces of sculpture in the world. It has 2,271 specimens.

In nine years the Museum of the Trocadero in Paris has gathered its splendid exhibit in casts of architectural styles.

The Louvre and the British Museum, in aid of art universally, offer extensive lists of objects for sale in replication. The English people having supplied money without stint for the acquisition of ancient remains, now offer



No. 73.—TOPE OF SANCHI, BUDDHIST SHRINE, 6TH CENTURY. M.

counterparts to the world at a title of their cost.

The Parthenon Sculptures cost, in 1816, \$175,000. The Phigalian marbles cost, in 1815-1816, \$95,000. In sculpture of archaic interest the Museum is unrivalled. The wonderful gain to human knowledge revealed by its acquisitions is impressively stated in the introduction to its catalogue, thus :

The colossal bulls and long extent of sculptured slabs covered with inscriptions, which ornamented the palace of Sennacherib, the records of Assyrian history inscribed in cuneiform character on sun-dried bricks, unearthed by Mr. Layard, with ivories, bronze vases, and numerous other objects, brought together within the Museum walls, have been the means, in a great measure, of restoring the history and realizing the grandeur and advanced civilization of an ancient empire, the memory of which had been almost lost.

Again it says :

Here are stored rather than exhibited very interesting monuments of antiquity, Indian sculptures, Mexican antiquities, many Roman sepulchres, Greek and other inscriptions in large numbers, and other precious remains.

It is in view of such abundance of instructive and impressive records of the past, that the design provides a large area for its reception, and that this appeal is made for its early transfer to our shores.

Over against the pictured events of history which we have imagined, brought out in train, should be all existing busts of the rulers, scholars, philosophers, poets, navigators, inventors, artists, and others who impressed themselves upon the passing eras.

Adjacent should be replica of inscriptions, sculptures, tombs, altars, etc., etc., which throw light upon the dim traces of time.

To facilitate modern art and architecture, all the masterpieces of ancient sculpture and all examples of ancient orders should be placed in sight of the American student at home. A hall would be grandly beautiful and inspiring if the orders were ranged in accuracy of detail from base to apex of pediment, with good extent of entablature. An avenue of such re-creations of full proportions would indicate the transitions from race to race; the Egyptian to the Greek—the

Greek to the Roman. (See Fig. 63, p. 54.) Models to scale, of course, must suffice for the generality of notable constructions; such as are now being gained, of exquisite workmanship, to the Metropolitan Museum of Art, New York, from the Willard bequest; but for the full inspiration of their greatness and force, some great monuments should be revived in the dignity of original stature or proportion.

In comparison with Europe the poverty of such material in our country is deplorable. The recent addition to the Boston Art Museum of Casts, to a total of 777, valued at \$50,000, is a welcome gain; and it is cheering to learn of a subscription of \$100,000 to raise the New York list from 168 specimens; but the Nation should at once command for its Capital all of such available object-lessons from the past, to be re-distributed thence to local centres of learning throughout the land.

There is no need to enumerate in detail other archæological material of Museums essential to the National Gallery—coins, ceramics, armor, furniture, bronzes, metal work, etc., etc.

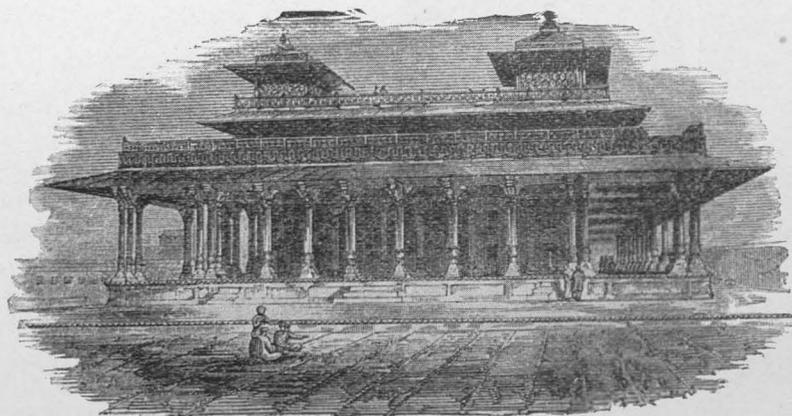
Our country will reap the advantages of late inventive skill in all mechanical processes for their reproduction.

The electrotype process in its high development will supply not only the coinage of all periods and nations extant in the vast collection of the British Museum, a service to knowledge greatly enjoyed by its venerable numismatist, Mr. Ready; but by the same application of chemistry and galvanism, Messrs. Elkington & Co., of London, will supply large reproductions, such as The Regalia from the Tower of London; of Gold and Silver services from Windsor Castle; of Old English plate from Knole. The Corcoran Catalogue now has 139 specimens of electrotype reproductions by Christofle & Co., of Paris, and Elkington & Co., of London, including the Treasures of Hildesheim, the Pompeian Toilet, and Monument to Frederick the Great.

The South Kensington Museum and the Arundel Society of London have contracted with Elkington & Co. for reproductions, in fictile ivory, of all their carved ivory objects, in aggregate of immense value. These *replica* are for all uses as good as the originals. The catalogue contains hundreds of articles dating through the past eighteen centuries—caskets, panels, book-covers, tablets, shrines, diptichs, etc., etc.

The recital made of abundant material that is at once available vindicates the scale herein advocated in immediate constructions for a National Gallery of History and Art, to be an Institute of Illustration.

The following design could be admirably utilized as a pavilion in the park ISTORIA.



NO. 74.—HALL, PALACE OF ALLAHABAD. INDIAN COURT. R.

No. 75.

No. 76

No. 77

No. 78



No. 79.

No. 80.

No. 81.

No. 82.



No. 83.

No. 84.

THE
UNITED STATES
HAD
NO PLACE
IN THE SYMBOLIC
ILLUSTRATIONS
OF THE
CERAMIC ARTS.
THE REPORT OF
THE
EXPOSITION, 1878,
MENTIONS
BUT
THREE CONTRIBUTIONS
FROM THE U. S.

THIS EXHIBIT
WAS
WHOLLY DISPROPORTIONED
TO THE
EXTENT OF POTTERY
INTERESTS IN THE U. S.
AT
PHILADELPHIA, IN 1876,
THERE WERE
SIXTY EXHIBITORS.
AMERICAN CERAMIC
MANUFACTURES
ARE NOW
EXPANDING WITH
GREAT
RAPIDITY AND SKILL.



No. 85.—PARIS IN THE TIME OF FRANCIS FIRST.

NOTE.—It will be observed that several illustrations preceding are of reproductions advised in the next division of the subject, it being impossible to place them always with the descriptive text.

Fig. 85 is an admirable example for panoramic painting of the architectural aspect of cities in different ages. This remarkable restoration is photographed from a large drawing (12 in. by 42 in.) published by *The Builder*, London, 1889, with a key plate to 102 objects. These will be revealed by a magnifying glass. In 1888 a similar plate was published of London in the time of Henry VIII. The port, "St. Bernard," an illustration for the Mediæval Court, is above the title in the foreground.

The Third of the novel and important provisions for this scheme of a National Gallery is described in the Introduction as follows:

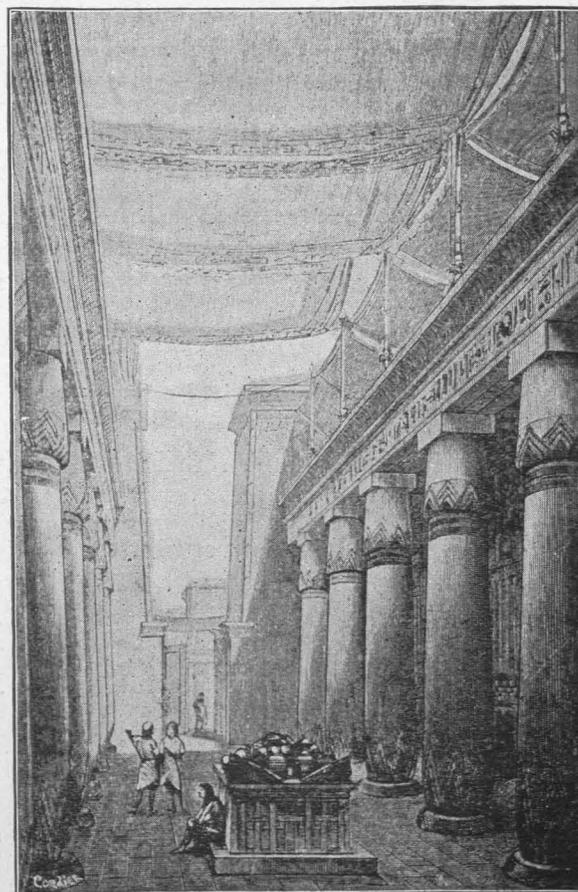
REPRODUCTIONS IN FULL SIZE in the Courts of the respective Galleries of Historic Nationalities of their remaining monuments; and reproductions of temples, dwellings, tombs, etc., typical of their religion, life, manners and art.

I believe this recommendation, if realized, will prove the most popular and impressive feature of the institution.

The reconstructions in the first Crystal Palace at Sydenham of small courts of various styles, Egyptian, Pompeian, Moorish, Mediæval and Italian, by Wm. Owen Jones, Architect, were unquestionably the most attractive and effective impressions from the past upon observers, of all the material exhibited.

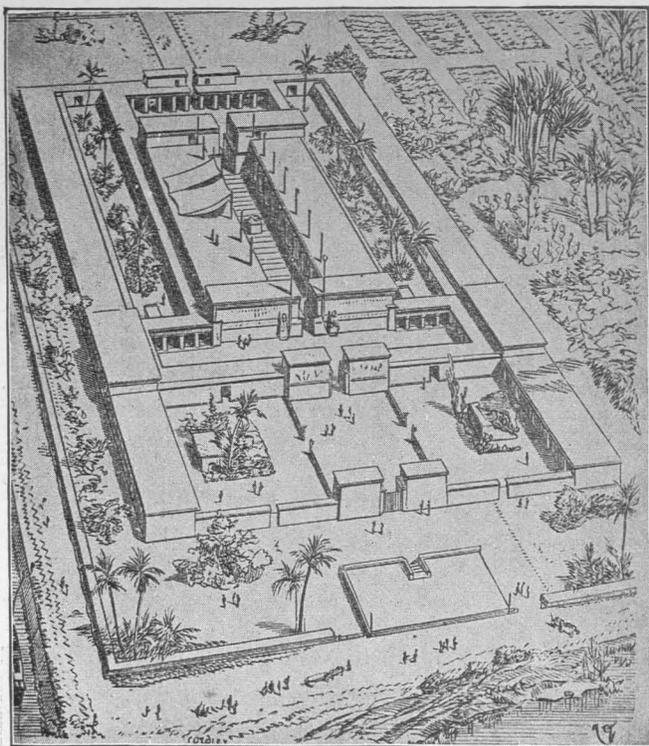
The houses of all nations, by Monsieur Garnier, in the late French Exposition, are reported in all accounts therefrom as of the same superlative interest.

The success of the Pompeia as an object-lesson of Roman Art, Architecture, Mythology, Life and Manners, is a precedent for an extensive elaboration of the idea, through the fields of archæology. Hitherto Museums and Galleries have attempted only the elucidation of fragments exhumed from antiquity; exhibiting the bones,



No. 86.—INTERIOR OF AN EGYPTIAN PALACE. R.

rarely even a skeleton, of ancient life. With the light of modern investigation thrown upon monuments of past ages; by the interpretation of their records, unlocked from mystery on the clay cylinders of Nimroud, and the Rosetta Stone, the environment of former races has been revealed to the scholar and detailed in books.



No. 87.—BIRD'S-EYE VIEW OF AN EGYPTIAN PALACE. R.

By these data fractured ruins may be readjusted; the voids supplied; the walls raised; the roof or dome, towers, spire or pinnacle restored; the altars placed; pictured worship or conflict; domestic pursuit or luxury; the joys of life, the ceremonies of death; may be re-created and we move among the forerunners of civilization.

It has been the general opinion of travelled visitors to the Pompeia, that they received a more vivid conception of Roman life and its surroundings from this reconstruction, than had ever been gained from the ruins of Pompeii, or the multiplied objects therefrom in the show-cases of the Naples Museum. Antiquaries and scholars also have said that their

imaginings of the reality, vividly described in the romance of Bulwer and the critical textbook of Becker, had never given a comprehension, such as was obtained from a circuit through the halls, apartments and gardens of the house of Pansa; in which Jove and Melpomene, Victory and Ariadne, Bacchantes and Genii, the household gods and family *scrinia*, the pool of the Atrium and the foliage of the Peristylum; the altar for the Lares, and the reclining couch of the Triclinium, are all in juxtaposition, amid their imposing surroundings of stately columns and gorgeous decorations.

This last allusion recalls an incident apposite to this argument. Among the 378 visitors of the Presbyterian Convention, was an eminent President of a Seminary, and Professor in Theology. He greatly enjoyed the practical experiment with the writer of reclining at a feast, like a Roman, on the couch of the Triclinium. The description of the posture from Classical Dictionaries was more clearly indicated by a painting of a Feast of Genii, from Herculaneum, reproduced on the walls by Pascal, of Paris, who went to Pompeii for study of the subject, and by a copy of Boulanger's Feast of Lucullus.

Others of the company personated the servitors. The final impression was to this effect: "For twenty years I have taught what has been dimly apprehended by me—the luxury of the Roman Feast, in recumbent positions of the guests. I have hardly conceived them as comfortable, but now I realize all the ease, luxury, and revelry of a symposium."*

* The illustration from Viollet le Duc of a Greek symposium (Fig. 89) is awkwardly defective in the absence of the round pillows on which the guests rested upon the elbow. Monsieur le Duc was as rapid in execution as Doré, and in this instance he overlooked an essential appliance. In the Pompeia they are simulated from the picture above mentioned from Herculaneum. (See page 65.)

LIST FROM KENSINGTON MUSEUM.

Annexed is a partial list of the casts and models of the Kensington Museum. They are extremely interesting and valuable. They should all be provided, and very many in addition to stimulate the genius of our people.

PARTIAL LIST OF CASTS AND MODELS IN THE ARCHITECTURAL COURT OF THE KENSINGTON MUSEUM.

- | | |
|---|--|
| <p>The Rood Loft from the Cathedral of Bois-le-Duc.
Doorways of Rochester and Norwich Cathedrals.
The Prentice Pillar—Rosslyn Chapel.
Recumbent Figures of Henry VII and Queen Eleanor.
Cloister at Toledo.
The Tabernacle of St. Leonard at Leau.
Baptismal Font, from Hal, Belgium (A. D. 1444).
Borgnival Monument.
Font at Liege.
Spanish-Moorish Arch from Toledo.
Arabesque Cupboard from Toledo.
Monument of Frederick the Great, Berlin.
The Puerta Della Gloria of the Cathedral of Santiago.
Choir Stalls at Ulm.
Minstrels' Gallery—Exeter Cathedral.
Chimney-pieces from Tattershall Castle.
Chimney-piece from France; by Germain Pilon.
The Schreyer Monument at Nuremberg.
Lion of Brunswick.
The Trajan Column at Rome (in two portions).</p> | <p>Chimney-piece from the Palais de Justice, Bruges.
Doors of Augsburg and Hildesheim Cathedrals.
Corona, or Chandelier, from the Cathedral of Hildesheim.
Fountain, with Perseus and Medusa, from Munich.
Candlestick at Milan Cathedral.
Shrine of St. Sebald, by Peter Vischer.
Tomb of Count Hennenberg, by Peter Vischer.
Font at Hildesheim.
Wrought-iron Screens, from Hampton Court.
Florentine and Venetian Fountains.
Chapel, Reredos, and Arched Recess, from Church of Santa Chiara (Florence).
Doorways from a Church at Genoa.
Terra-Cotta Busts of 15th Century.
Doorway of a Palace at Genoa.
The Gherardini Models.
Stone Chimney-pieces.
Altar-piece and Tabernacle from San Girolamo at Fiesole.
The Ghiberti Gates.
Panels from the Campo Santo.</p> |
|---|--|

Following this list I give a selection of structures and objects recommended for full reproduction, like the Pompeia; in confidence that it can all be accomplished with equal facility



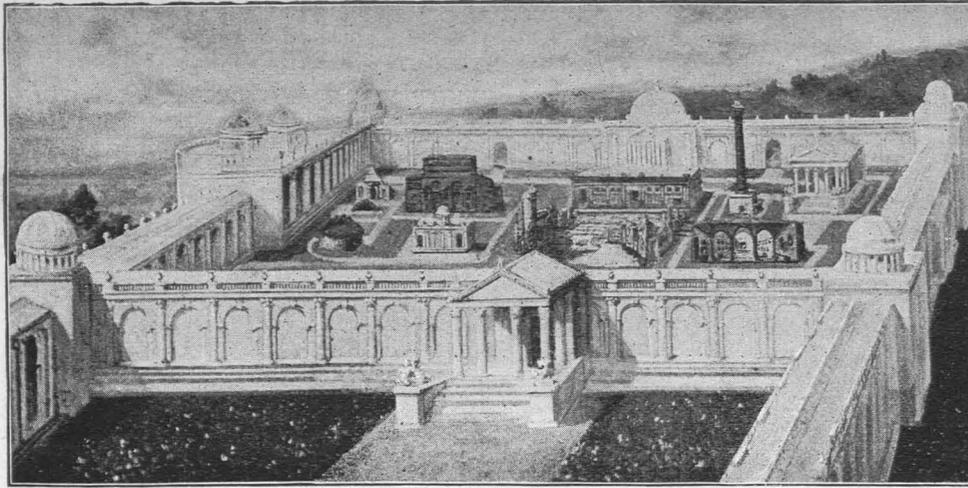
No. 88.—ATRIUM OF A GREEK HOUSE. R.



No. 89.—TRICLINIUM OF A GREEK HOUSE. R.

and thoroughness, and comparatively, with the advantageous results, at very moderate expense.

For architectural grandeur; as an inspiring ideal; as pre-eminently commemorative of the most powerful impulsive action of man since the Christian era:—let the Parthenon, as



NO. 90.—THE ROMAN COURT OF THE NATIONAL GALLERY. A FREE-HAND SKETCH; NOT IN ACCURATE SCALE OR PERSPECTIVE, SIMPLY TO ILLUSTRATE REPRODUCTIONS THEREIN OF A POMPEIAN HOUSE, COLUMBARIUM, ETC., ETC.

Let it be surrounded by like constructions. The Greek Federation of States centered their reverence and admiration about their common Temple. The American Union should raise a grander votive shrine to those who conceived its origin and guided its growth, and greater temples for the perpetuation of its history; as the Republic of the United States is vaster than the Achaian League.

One of the principal functions of Greek art was to adorn the earthly habitation of the immortal gods—the Greek Temple, whose grandeur and harmonious beauty make it one of the greatest achievements of the human intellect, the glory of all succeeding ages.†

It is, therefore, because it is an expression of the highest aspiration of the human soul toward “The Unknown God,” that I can not enjoy a miniature of the Parthenon. Models are invaluable for realism of examples in architectural study.

But, however exact the imitation of details, I can not with pleasure look downward, beneath my stature, upon a dwarfed Parthenon; rather, heavenward along its massive, but uplifting lines, for the attributes of power and beauty that it was created to express. We should range its colonnade against the western horizon of the National Capital as a counterpart to the stately dome upon the east: the one expressive of the highest legislative wisdom, the other of the resultant intellectual development of a nation.

REPRODUCTIONS PROPOSED.

In the ROMAN COURT, as seen in the illustration Fig. 90.‡

1. The Cabin of the Aboriginal Latians, modeled from the examples on cinerary urns found near Alba.

* The Pantheon at Athens brings before our eyes the age of Pericles more clearly in all its perfection than any written page.—FERGUSSON. (See Addenda No. 5.)

† The introduction to the Catalogue of Casts from the Antique in the South Kensington Museum by Mr. Walter C. Perry, from which I quote, offers great temptation to extended extracts from its clear exposition of the inspiration, beauty, and perfection of Greek art.

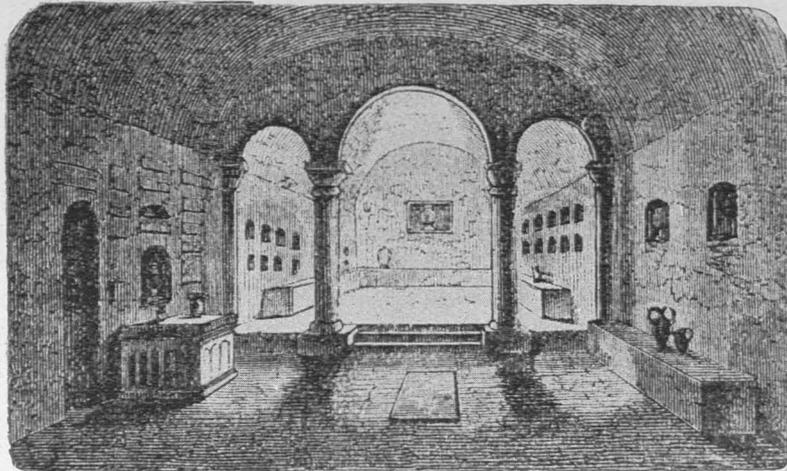
‡ The two illustrations of the Roman and Arabic Courts, it will be observed, are not in exact perspective. They are photographed from free-hand sketches by Pascal, hurriedly made for this publication. They are merely for illustration, like a blackboard figure in chalk of a geometrical diagram.

2. Specimens of the Cloacæ Maxima and other Roman masonry.
3. A replication of a section in the catacombs, with burial niches and altar, with inscriptions.
4. The Porta Maggiore, full size. (See Fig. 9, p. 12).
5. A specimen of the ruins of Pompeii, with a portion of lava road-bed, a fountain, etc.

6. The Roman Palace of Scaurus, see pages 31 and 68.

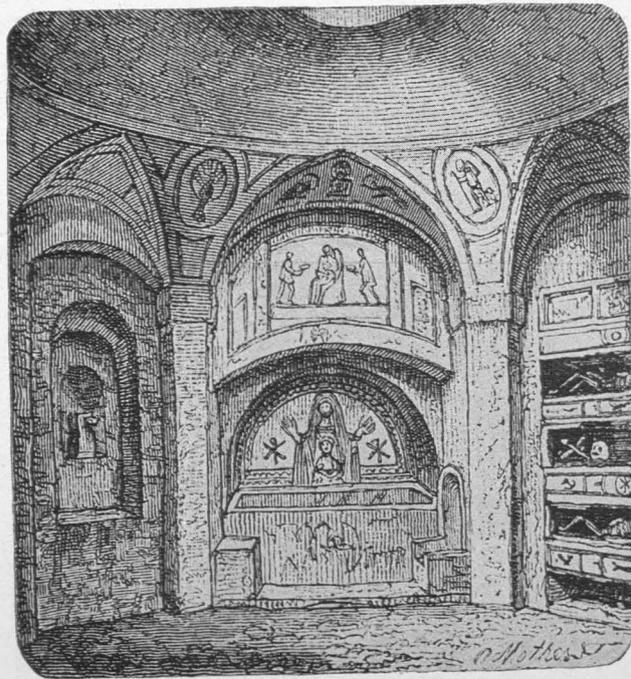
7. Trajan's Column —full size.

The cast in the Kensington Museum is in plaster, in halves. The Roman Court in our plan can receive it in full size and grandeur in the open air. It can be readily constructed of concrete, a core being cast for the shaft and the sections of relief work cemented thereto.



No. 91.—A ROMAN COLUMBARIUM. R.

8. Restoration of the Temple of Jupiter in Pompeii, see illustration, page 20.
9. Two or more Tombs from the Appian Way, with its pavements precisely imitated.
10. A Columbarium;—the receptacle for the cinerary urns containing the ashes of the dead (Fig. 91). Casts from many of the ornate originals in the British Museum, to fill the niches in the walls, will be beautiful art-models, and interesting for their memorial inscriptions.



No. 92.—THE CATACOMBS, ROME. R.

of these realistic images—*in memoriam* of the Rise, Greatness and Ruin of Rome.

The six acres enclosed by the galleries would contain these and others that might be desirable.

Among these suggestive re-creations there should be—

11. A Rostra; its columns adorned with beaks of galleys and Roman standards;—their proud initials S. P. Q. R.; their Eagles and triumphal wreaths.

Bunsen considered that the Rostra of the forum was a "circular building, raised on arches, with a platform on top bordered by a parapet, the access to it being by two flights of steps, one on each side."

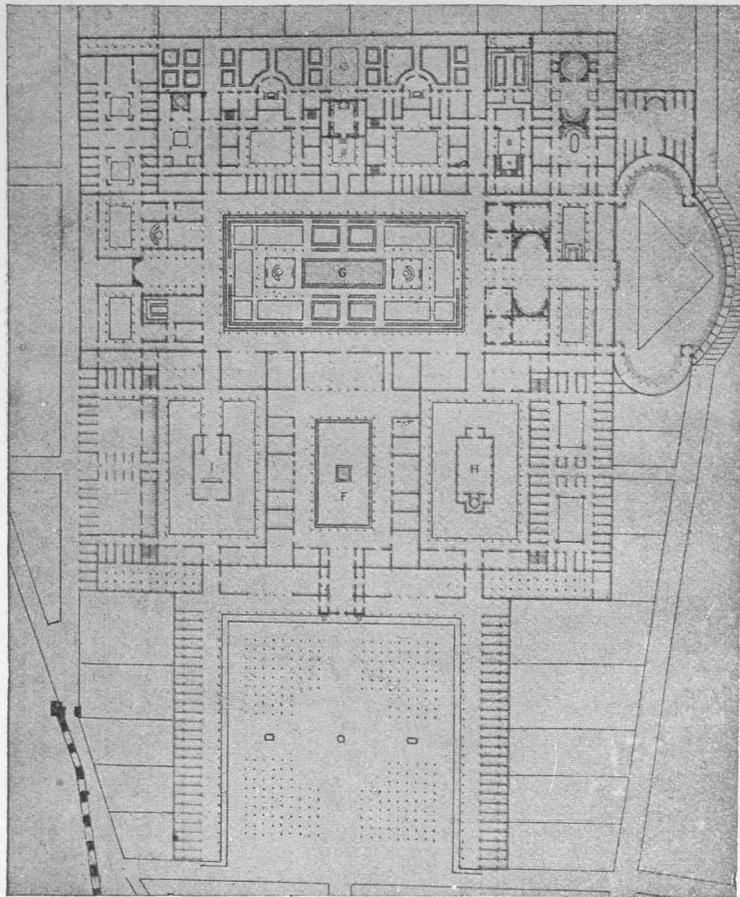
I can imagine the inspiration to the Professor, speaking to the thousand excursionists, educators from the East or the West, in sight

From experience with the Pompeia, I estimate that the above could be reproduced entirely for \$650,000. The Roman House will be the most costly object of the list.

I would add to these in the park "ISTORIA," outside the walls of the Historical Galleries (if there were not sufficient area in the Roman Court), two other important reproductions, viz:

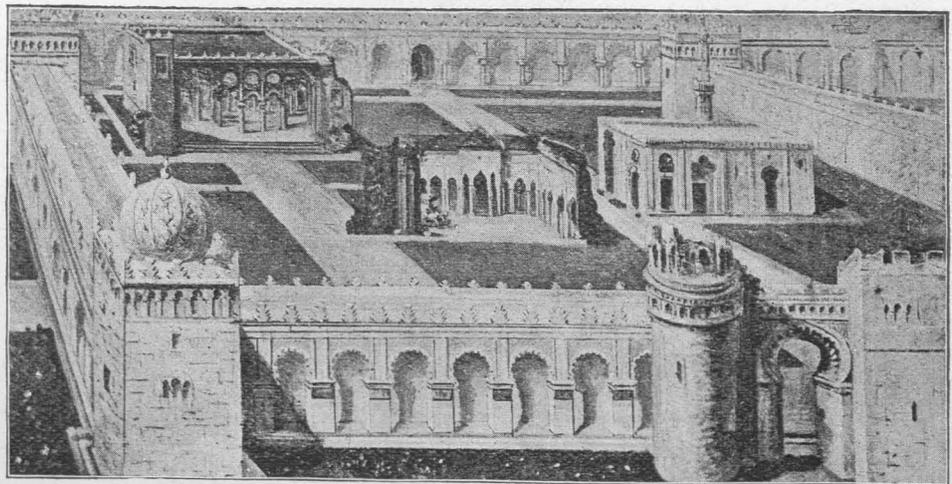
1. A portion of the remains of the Prætorian Camp of the Romans, now carefully preserved on the heights of the Saalburg in Germany.

2. A full reconstruction of the Roman Baths, at Badenweiler, in the Black Forest. The Prætorian Camp could be laid out on half scale. It would be built of brick of Roman pattern; about 10 in. x 10 in. x 1¼. It would give insight of the strength of Roman fortifications on the line of the Taunus range, against northern barbarians; of the discipline of their armies, and the mathematical prevision of movement which then, as in modern times, made legions invincible.



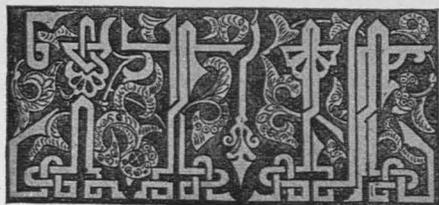
No. 93.—GROUND PLAN OF THE ROMAN PALACE OF SCAURUS. M.

The Baths at Badenweiler, discovered in 1784, are the most complete that remain from the Roman domain, although smaller than the ruins of those of Diocletian, Caracalla, and Titus at Rome. In a rich edition of Vitruvius, the authoritative Roman architect, whose works are extant, there is a full plan of these baths. Their length is 345 feet; breadth 106. Partitions, floors, steps, etc., are well preserved. Canina also (*Architectura Romana*, V. 3) gives the ground plan. In concrete they could be reproduced cheaply and with



No. 94.—SKETCH LIKE NO. 90 FOR ILLUSTRATION OF MOORISH COURT, WITH REPRODUCTIONS: COURT OF THE LIONS, ALHAMBRA, MOSQUE OF CORDOVA, MOSQUE AT CAIRO, ETC., ETC., ETC.

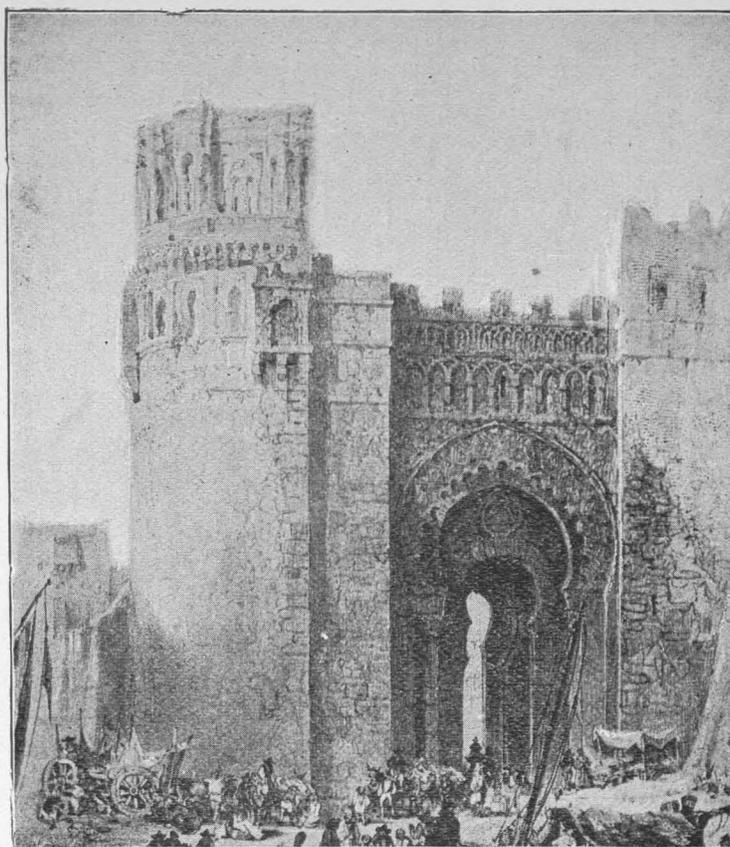
facility. By photographs of the walls and apartments with a scale; and by specimens of



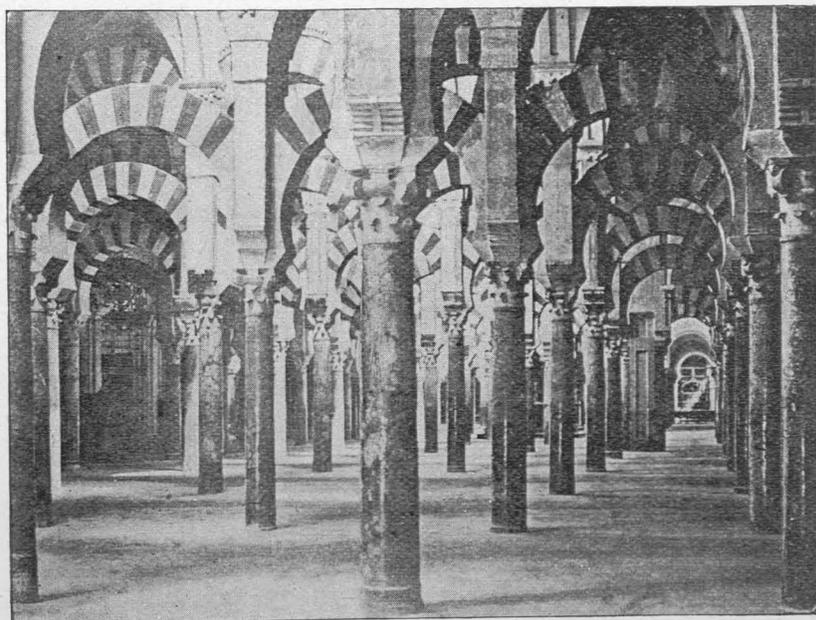
No. 95.—INSCRIPTIONS FROM THE ALHAMBRA: "THERE IS NO CONQUEROR BUT GOD." R.

brick, stone, and mortar from the ruins to match the colors, all details could be accurately depicted.

These constructions, with the symbols, objects, weapons, utensils, and ornaments which would appropriately find place therein, would impressively reveal the actualities of Roman worship, war, domestic life, art, and manufacture.



No. 96.—PUERTO DEL SOL. GATE OF THE SUN. TOLEDO, SPAIN.



No. 97.—MOSQUE OF CORDOVA. R. IN PART.

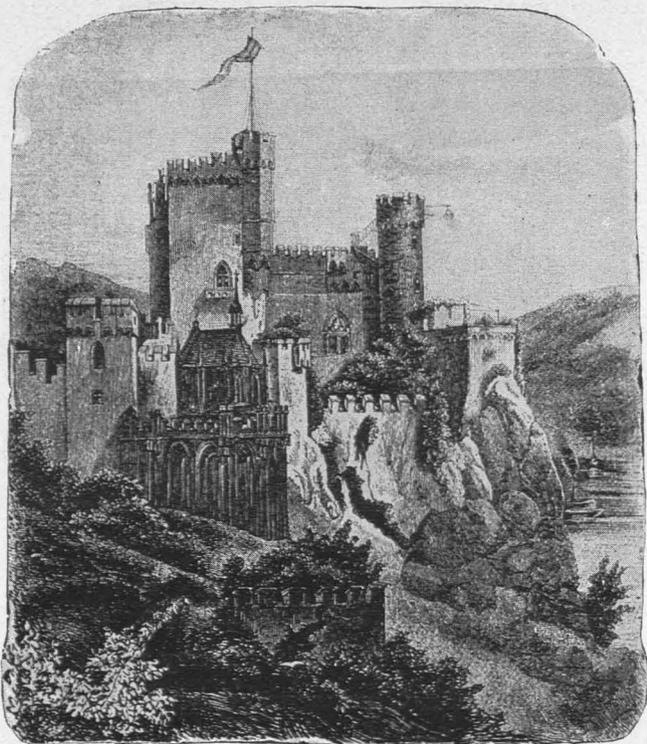
Thus would history be verified, and art resuscitated with the meaning and beauty of their origin. The utilization of the Roman Court as described, is an example for others indicated upon the Ground Plan.

The GREEK COURT should enclose an *Agora*, according to Vitruvius, with its double colonnades, its Curia (Senate House), Basilica, altars, and statues. Its Doric style would be in harmonious effect with the surmounting Parthenon and its Roman modification in the opposite Court.

Such surroundings would be an inspiration to archæological and classic research, and stimulate zeal for American participation in present Greek explorations, which are yielding splendid results.*

The wonderful Mausoleum of Halicarnassus (page 49) may yet reappear as a monument to an American Mausolus—Cræsus. The Caryatides of the Erechtheum; indeed, the triple temples that composed that structure, illustrating the freedom and picturesqueness with which the Greeks applied their exact and stately architecture, should be added entire.

The MOORISH COURT (Fig. 94), should contain, as represented, a fraction of the Mosque of Cordova; the Court of the Lions, from the Alhambra, with the Puerto del Sol (Gate of the Sun), at Toledo, for its entrance. (See pages 34, 69.)



NO. 98.—MEDIÆVAL CASTLE OF RHEINSTEIN FOR THE SOUTHERN ANGLE OF LINE OF GALLERY ON THE POTOMAC. R.

It is proposed that the angle towers (Fig. 36) at the boundaries of the Courts, which by the scale will be about 75 feet square, shall contain casts or reconstructions of famous monuments or fragments of the richest constructions of the adjacent styles. Thus the wonderfully rich piers of Burgos Cathedral (Fig. 99), the Gothic Portal of Beauvais (Fig. 67), and the Norman Gate at Bristol (Fig. 112), would make superb terminals for vistas of the galleries.

THE MEDIÆVAL and RENAISSANCE COURTS will inherit an embarrassment of riches from the monuments, dwellings and relics remaining unharmed by time or human despoilers.

The abundance of superb material is a perplexity of choice. *That the illustrations of these eras may be apart and continuous, they are placed throughout the next division of the subject.*

In the Castle from the Rhine (Fig. 98), which we have placed upon the banks of the Potomac, there must be the Baronial Hall (see illustrations of the time of Francis First), which should contain the actualities of interiors portrayed on pages 76, 77, and 78. The Gate of St. Bernard, with its conical *tourelles*, should be entered across its moat under a portcullis.

Fragmentary illustrations of ancient art are of the highest importance in suggestion of forms to students, and in aid of architectural design; but they tell no story, suggest no idea, give substance to no imagination, or reality to any description of the history or purpose of the structures from which they are detached.

* See first vol. of "Antike Denkmäler." Berlin: 63 plates.

It is entirely practicable to effect thorough representation of the environment of historic personages and incidents, so that the force of those characters and the consequences of those occurrences shall be vividly imprinted upon the observer.

In such precise faithfulness and for such intellectual results, there should be re-created from time to time actualities, exterior and interior of monuments, houses, rooms, etc., associated with events that were greatly consequential to the human race. The field is the wide range of historic association; but those of pre-eminent importance, of which the original relics remain as patterns, are not very numerous.

There might be reconstructed after the originals—

1. Luther's Home in the Castle on the Heights of the Wartburg, his Patmos, where he was concealed for years as the Knight George.

2. The Hall of the Girondins, and the cell of Marie Antoinette in the round towers of the Conciergerie.

3. The cell of Savonarola.

4. The chamber of Mary, Queen of Scots, as left in Holyrood Castle.

5. The House of Peter the Great, at Saardam, in Holland, where he wrought at shipbuilding.

6. The House of Shakespeare.

7. The House of Mozart.

8. The House of Michael Angelo.

9. The House of Melancthon.

10. Rooms in London Tower.

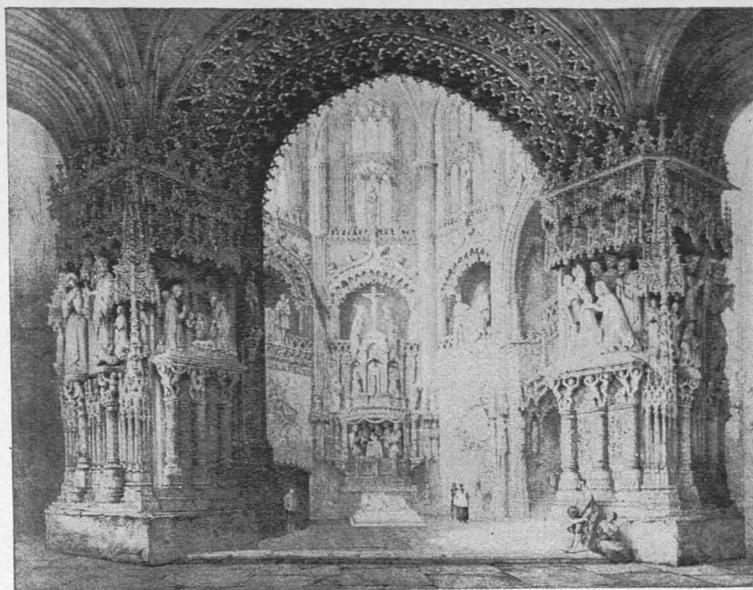
11. The Room of Philip II, in the Escorial.

12. The Mamertine Prison at Rome, etc., etc., etc.

The buildings identified with the personages would receive the special illustrations of their history and deeds. Herein would be a splendid and exhaustless field for future individual liberality, wherein the wealthy and cultured could rear their monuments of personal interest and bequests of materialized knowledge to posterity.

Let it be remembered that the outlay and construction herein described have been repeatedly equalled at late world's expositions.

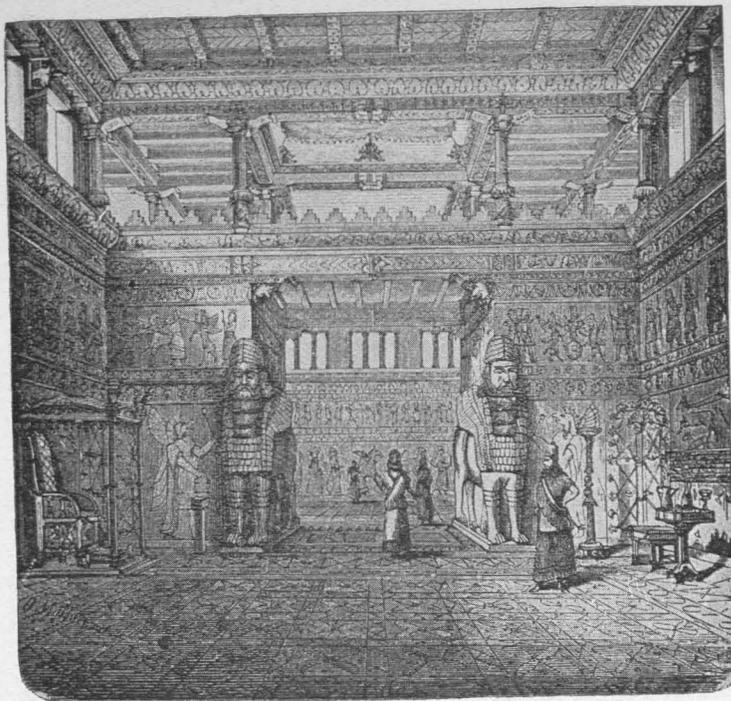
The Ground Plan assigns celebrated buildings, St. Sophia, Byzantine; San Salute, Renaissance, etc., to their respective courts. The buildings that will be demanded for the lecture halls, competitive exhibitions, etc., may as well be in typical as imaginary forms.



No. 99.—PIERS IN BURGOS CATHEDRAL. SUCH REPRODUCTIONS SHOULD FILL THE ANGLE TOWERS, 75 FEET BY 75 FEET, MAKING SUPERB TERMINATION OF THE VISTAS THROUGH THE GALLERIES. R.

It is hardly necessary to explain that the plan proposed is simply suggestive—illustrative of

the wide scope of illustration—not the fixed details or objects. These would be controlled by various considerations, the grade and contour of ground, etc., etc. *But the system described, of Courts, for the great divisions of history to contain their respective architectural styles or remains, is advocated strongly as far in advance for instruction and entertainment all exhibits yet devised.*



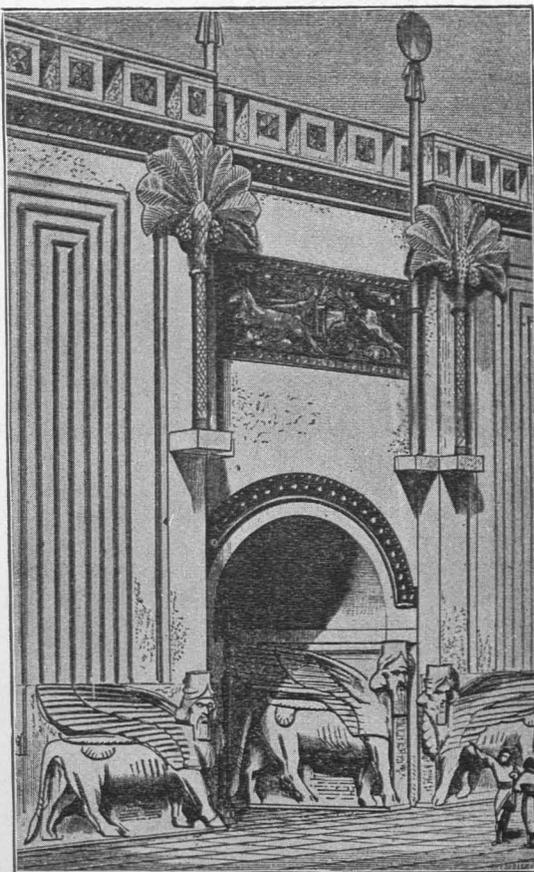
NO. 100.—ASSYRIAN INTERIOR. A THRONE ROOM. R.

ental architecture had not the expression of the classic; nor the perfection of form, which is the consummation of beauty. Its marvelous handiwork is the result mainly of continuous labor still miserably paid, so that with the present facilities of intercourse, rich and extensive fragmentary specimens could be commanded.

The GOTHIC COURT should reproduce cloisters in beauty and variety. The Campo Santo, of Pisa, the window of Melrose Abbey, etc., etc., could enhance the verdure enclosed with exquisite effect.

In a review of the fragmentary remains of the ancient world for these imaginary reconstructions, I have found none that might be undertaken with greater zest and confidence of success than the ASSYRIAN.

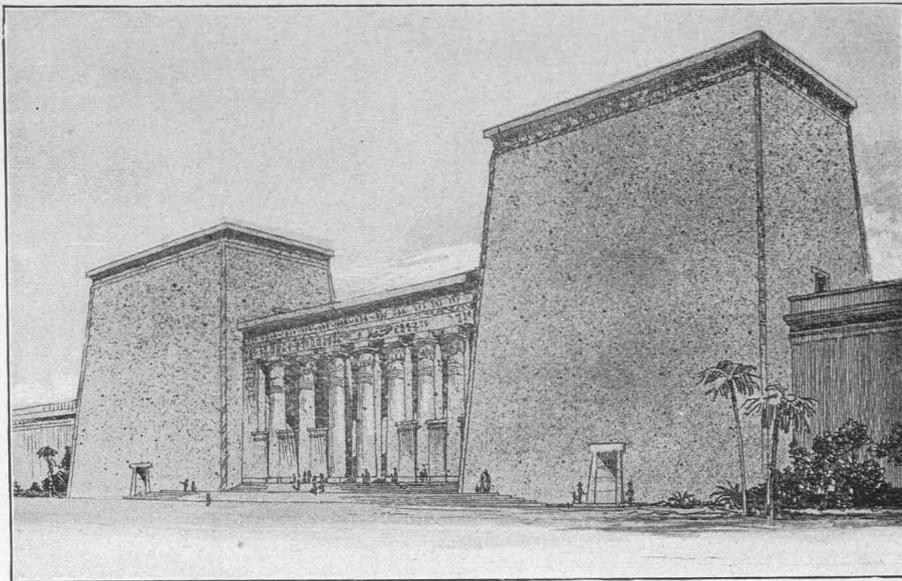
The exterior (Fig. 101), and the interior of an Assyrian Throne-Room (Fig. 100), would be imposing subjects. "The Assyrian architecture," says Fergusson, "was palatial, while that of the Greeks was templar. It was gay with color, and of such dazzling magnificence that the inhabitants of Athens were led into hyperbole in records of its splendor. Remains have now been recovered to such an extent as enables us to



NO. 101.—EXTERIOR OF AN ASSYRIAN PALACE. R.

restore their buildings almost as certainly as we can those of the temples of Greece and Rome or any of the great nations of antiquity."

The huge sculptures exhumed by Layard and Botta and brought at enormous cost to the British Museum are cheaply available by its liberality. Sixty slabs, reproductions, measuring seven feet in length on an average, that would cover an area 300 feet long by 6 feet high, are offered in the catalogue of Brucciani for £308, costing, probably, in Washington, \$3,000. Their interest would be vastly enhanced if surrounding the grand hall depicted, crested with the *giraffa* or an architectural symbol of flame (descended through the ages of fire-worship) and covered with its roof of cedar.



NO. 102.—PROPYLÆUM-PYLONS.

In our imaginary reproductions thus far, examples of Egyptian architecture, the earliest and most sublime

works of man, are unapproached. Their vastness of scale would conflict with the moderate classic elevations of the Historical Galleries, and therefore no area can be assigned to them within the Courts.

Fortunately, on the reclaimed marshes, joining the desired site for the Gallery, there is an appropriate site and a superb opportunity for these colossal monuments.

Substituting the Potomac for the Nile we would rear upon its banks an EGYPTIAN PROPYLÆUM flanked by PYLONS. (See Fig. 102.) These should be approached by an AVENUE OF SPHINXES from the base of the Washington Monument. Its exit through the gateway upon the river would be a magnificent entrance to the proposed ornamental bridge to the Arlington shore. This conception can be powerfully and cheaply realized in concrete. The columns and pylons would be hollow. The latter, having a sunken glass roof, could be fitted in its interior as a gallery of Egyptian illustration.

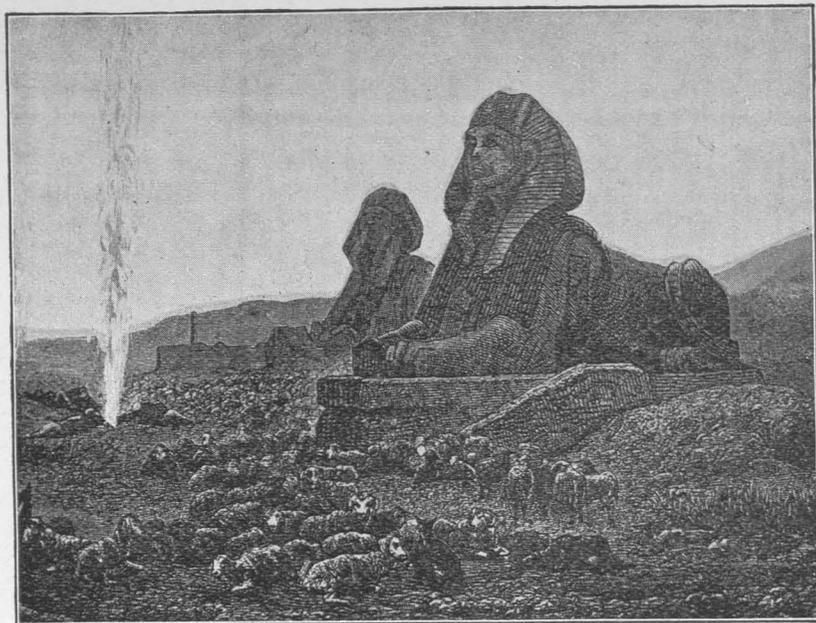
The sphinxes can also be readily reproduced.

This design probably embodies the most sublime architectural effect possible to be created at the base of the Washington obelisk; in itself a pure Egyptian form that would make a fitting and harmonious terminal opposite the Propylæum.

The Egyptians built, not for exquisite detail but for duration.

They understood better than any other nation how to make their colossi and avenues of sphinxes group themselves into parts of one grand design. With the most brilliant coloring they thus harmonized sculpture, painting, and architecture into one great whole, unsurpassed by anything the world has seen during the thirty centuries of struggle and aspiration that have elapsed since the brilliant days of the great kingdom of the Pharaohs.

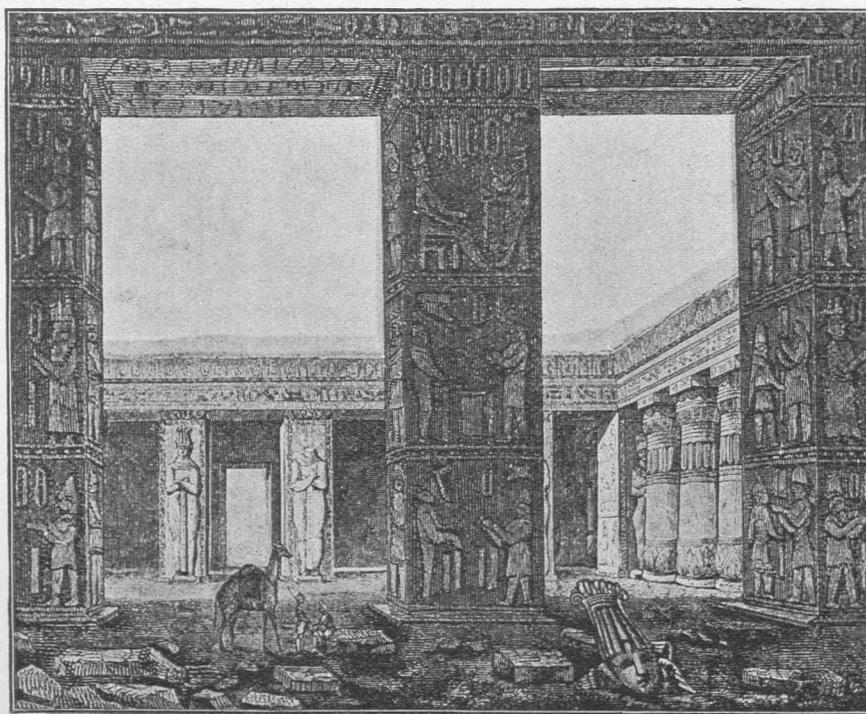
We have borrowed their commemorative form, the obelisk, "simple, erect, sublime," for a



No. 103.—THE SPHINXES OF WADI SEBUA.

Eastward, they "linger and play upon the summit" that inspires faith in a long future for the work of Washington.

Midway on the line of the Avenue of Sphinxes should open, at right angles, an approach to the Propylon and Court of the Temple of Medinet-Habou, Thebes (Fig. 104). Front of the Propylon should be placed the two Colossi of Rhamses the Great, which were reproduced full size in the Crystal Palace in 1851. The Propylon is seen on the right of the picture. It is 107 feet wide. The Caryatides on the rear wall are 26 feet 4 inches in height, the base 2 feet 3 inches, the entablature 8 feet 9 inches, making the height of the structure 37 feet 6 inches. All this could readily be done, true in color, exact in relief, indestructibly and cheaply, in concrete.



No. 104.—EGYPTIAN TEMPLE OF MEDINET. R. IN PART.

memorial to the Father of our Country. At its base may be effectively and appropriately added their material expression of duration—the sphinx—placidly immobile as the Olympian God; dreamingly observant of its own existence, passing onward through 30 centuries, but as a mote upon the current of an eternity "without beginning of days or end of years."

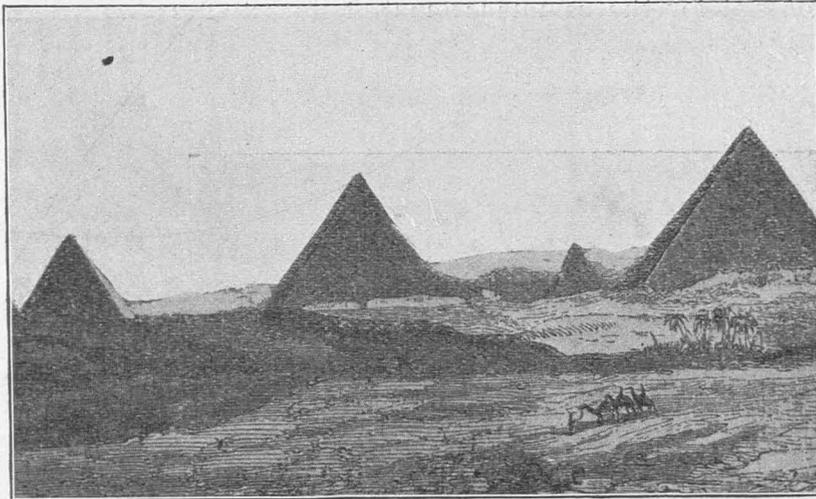
Imagination may picture glowingly to the eye of the mind this vast pile, darkening by its stately mass the setting sun, whose rays gleam upon the rippling river through the majestic portals, while

On the opposite side of the Avenue should open an approach to a topographical reconstruction of the three great pyramids of Gizeh, on a scale of dignity, but altogether subsidiary to the effect of the Washington obelisk.

There could not be devised, I believe, a more impressive and ornamental use of the uninteresting flats recovered from the Potomac, than the elevation thereupon of the simple, but exquisite, upward lines of the pyramids; those "mighty royal tombs;" "eternal dwellings of the dead;" "the oldest, largest, and most mysterious of all the monuments of man's art now existing."

The models would be hollow, to save needless material. By electric light, this interior space could be thoroughly utilized. In one, the King's Chamber (34 feet 3 inches by 17 feet 1 inch) and passage thereto should be accurately illustrated, with their walls and roofs of splendid slabs of polished granite, but this would not at all necessitate a solid construction of the remaining mass.

One pyramid should show the exterior surface in its pristine beauty, *revetted* with polished stones; the others in their present spoliated condition, with courses of steps. In concrete, the exact proportion of the enormous blocks in the pyramids, and the vast blocks which formed the avenue of approach exciting the wonder of Herodotus, could be precisely duplicated. Near by the model of the Pyramid of Cheops* should be cast a full model (hollow) in concrete, of the largest quarried stone in the world, at Baalbec, 71 feet long by 14 feet high by 13 feet wide. Among these objects, and fringing the banks of the Potomac, should wave masses of the reedy lotus with its superb lilies. The plantation of Mr. Sturtevant at Bordentown, N. J., should be repeated, with appropriate surroundings.



NO. 105.—PYRAMIDS OF GIZEH.

Does this seem chimerical? On the contrary, let it be remembered that the cubical contents required for an imposing scale has many a time been buried in concrete and forgotten beneath fortifications, the Bartholdi Statue, etc., etc. Precisely this method of illustration in more complex forms has been applied to geological illustrations in the grounds of Sydenham Palace, reproducing the scenery of ante-Silurian ages, with mammoth forms of animal life.

In Rome we visit the Pyramid of Caius Cestius, the tomb of a tribune of the people, built, according to its record, in 330 days. It is 116 feet high, 98 feet square at base, faced with marble. The cost of this tomb of an individual to-day, would be more than that of the three effective models of the Pyramids of Gizeh above described, of larger dimensions in concrete.

* The largest was 760 feet square, 484 feet high, covering more than 13 acres, twice the area of St. Peter's.

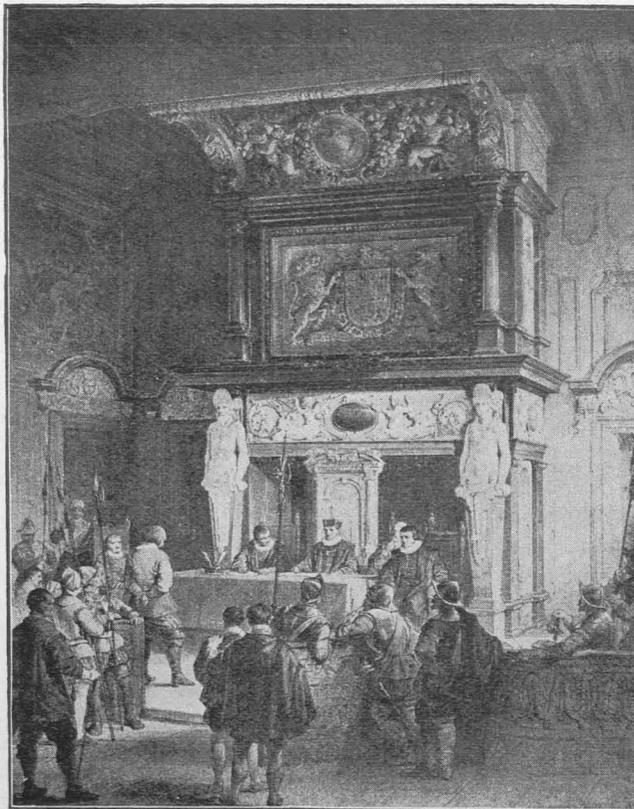
THE ADMINISTRATION OF THE NATIONAL GALLERY: ITS METHODS AND FACILITIES FOR THE DISSEMINATION OF KNOWLEDGE.

The only freedom worth possessing is that which gives enlargement to a people's energy, intellect, and virtues. The savage boasts of his freedom; but what is it worth?—CHANNING.

AS ultimately to constitute one of the most extensive and useful departments under governmental control, the direction of the National Gallery should be secured forever to a Regency corresponding to that of the Smithsonian Institution. Its "establishment" consists of the President and Vice-President of the United States, the members of the Cabinet, the Chief Justice of the United States, an official of Washington, and "honorary members, as they may elect." The third section names the officials and designates the sections of the country from which the Regents shall be chosen. For the National Gallery the latter class should include Presidents of Universities in the District of Columbia, the Chancellor of the Smithsonian Institution, and other prominent educators from the States.

In supposition that the Galleries have been provided, and that they have received sufficient material for the commencement of its activities, we will anticipate its beneficent and expansive results.

First.—LECTURES: *There would be employment for a staff of able professors in history, art, and archaeology.*



No. 106.—TOWN HALL, ANTWERP. R.

Intelligent students of the silent relics and restorations from the past, to interpret the lessons they reveal, to unite facts in the chain of evidence, to explain the wide scope of their revelations;— would be demanded. Therefore the plan provides lecture halls for each section of historical material.

Our country may find some compensation for its long and utter deprivation of such facilities, in its opportunity to begin with all the appliances which experience has proved to be expedient. No foreign institution covering the whole field of exhibits has any such provision for their public and scholarly elucidation. When the Institute is organized lectures upon the various historical courts should be delivered constantly throughout the year; so that excursionists from the entire country could always find instructors at their posts.

In 1882 Mr. Edward A. Bond, Principal

Librarian of the British Museum, reported as follows:

NOTE.—Through this paper are inserted illustrations of appropriate objects and structures for reproductions, and interesting subjects for historical paintings of the Mediæval and Renaissance periods.

Educational Uses of the Museum.—In concluding this general review of the gradual formation of the different collections, it may be held excusable to point out that they are exhibited not as mere objects of curiosity or of passing interest, but as means of direct instruction in art, archæology, and natural science. It would seem, however, that this truth is far from being recognized. As yet, but few are the occasions when a lecture or a demonstration is offered to a school or class brought to a particular gallery for instruction.

If lessons could be given to students from the visible objects and specimens exhibited in the Museum, it cannot be doubted that a more living interest in the sciences they illustrate would be awakened, than can be excited by the more usual modes of teaching from the book.

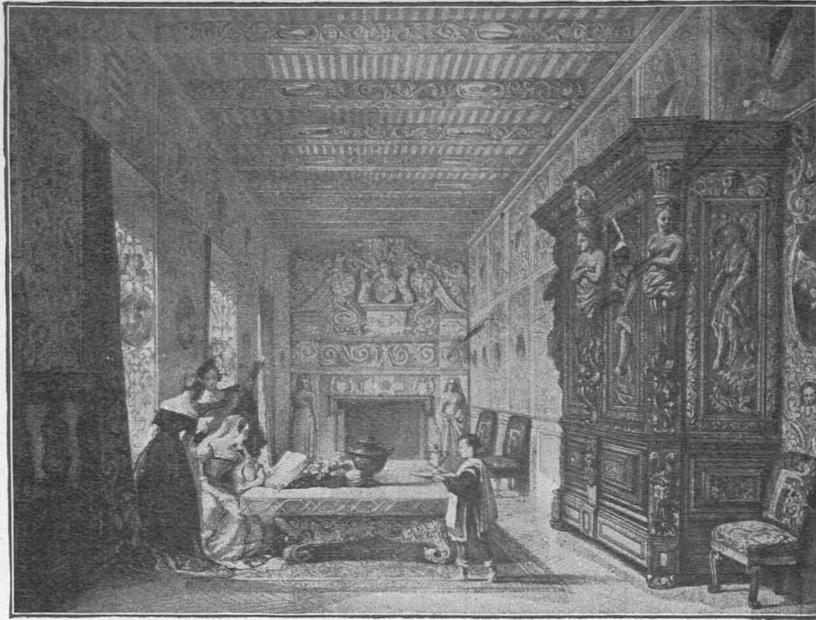
Until this method is generally followed it cannot be said that the British Museum or other kindred institutions are properly appreciated, or made to assist as they ought the progress of education.

In 1888 the Librarian enforced the importance of Lectures thus: * * * “The Trustees have not the power to institute a system of teaching from the collections further than by means of printed catalogues and guides. A few very valuable lectures have of late been given on Antiquities, * * * and it may be hoped that increased attention to the study will lead to an extension of this method of utilizing the collections.”

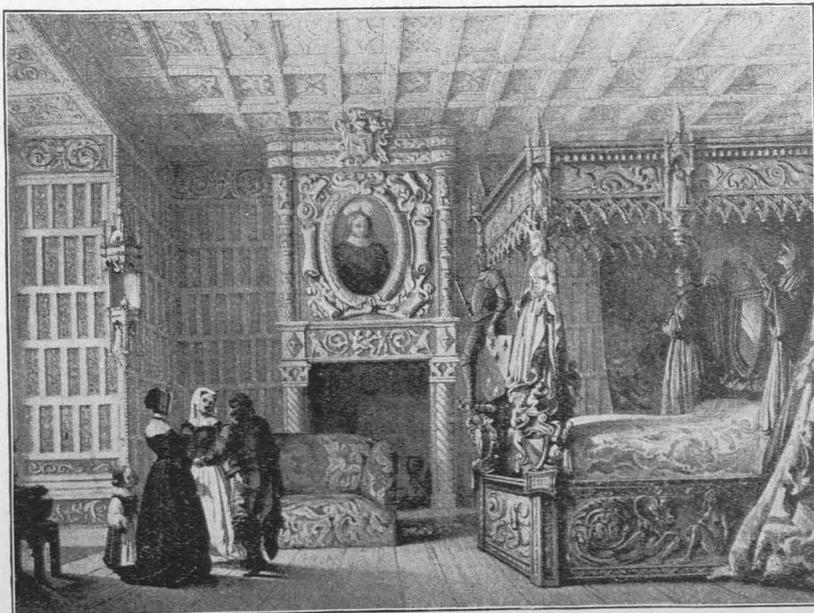
It would be difficult to write more appositely in commendation of the scheme herein set forth. Unhappily for the Librarian's recommendation at home, the cold, crowded halls of the

British Museum are insufficient for the material they have to exhibit. The sentence previous to the above extracts deploras the crowded state of “the basement” “from want of exhibiting space,” where are “stored, rather than exhibited, very interesting monuments of antiquity — Roman sepulchres, Greek inscriptions, etc., etc.” There can be no accommodation for lectures in connection with the present exhibition halls.

The following is an announcement of Lectures at South Kensington:



No. 107.—SALON, FONTAINEBLEAU. R.



No. 108.—CHAMBER AT AIZREY. R.

A course of twelve lectures on anatomy as applicable to the arts is given in each term. The Spring course may be attended by ladies. Fee for the course, 6s.; for a single lecture, 1s. A course of forty lectures on the "Historical Development of Ornamental Art" is given each year. The public is admitted on payment of 15s. for the complete annual course; 10s. for the course of twenty lectures each term; or 1s. each lecture. Other lectures will be delivered occasionally and duly announced.

Application for admission, prospectuses, or other information should be made at the schools.

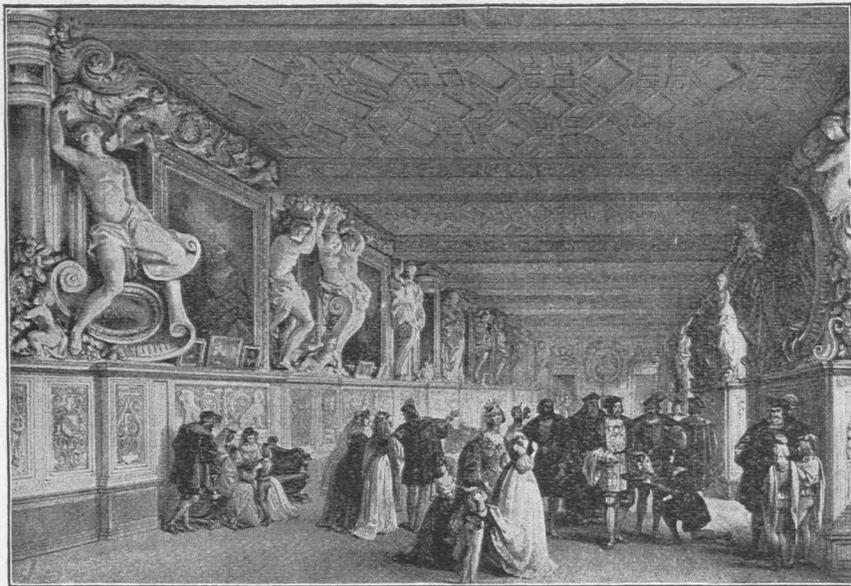
There is an annual examination for prizes in all schools of art, and a national competition.

Second.—PUBLICATIONS: *Illustrated, instructive.*

The Gallery, as it practically develops into an Institute of Illustration, will publish handbooks, critical and explanatory of each department, like those of the Kensington Museum on Spanish art, Persian art, on Furniture, etc., etc.

The following is an entry in the Guide to the South Kensington Museum on the copious list of its publications:

Handbooks.—Handbooks of Industrial Art, edited by William Maskell, M. A. Textile fabrics, ivories, majolica, furniture, musical instruments, bronzes, glass, gold- and silversmiths' work. With numerous illustrations. Compiled from the introductions to the larger works on the same subjects named above. 1s. each; in cloth, 1s. 6d.



No. 109.—GALLERY OF FRANCIS FIRST, FONTAINEBLEAU. R.

This is a specimen announcement of a list of sixty publications "for sale at the Catalogue stall." Other titles are, "The Trojan Column as reproduced in the Museum," "Fictile Ivories," "Monuments of Early Christian Art," "Manual of Design," etc., etc.

All the material thus made available to the people could be quickly supplied from our National Gallery; and, moreover, the novel expedients above provided will supply matter more attractive for such publications than any existing institution, viz.: the full reproductions of buildings and contents proposed, and the consecutive series of historical pictures.



No. 110.—CHAMBER OF MARIE DE MEDICIS. R.

Each restoration of an ancient or modern building would demand its illustrated catalogue like that of The Pompeia, of which 75,000 have been circulated in a year, and which is now called for as a text-book in colleges.

What more effective historical lessons can be suggested than a book with photogravures of the 102 illustrations of Roman History, by Pinelli, each with sufficient text to explain its meaning; and these representations imprinted on the memory from paintings, with the characters to life in size and with their original accessories?

These text-books, catalogues, and all essays, treatises, etc., emanating from the professors of the institute would be sold at the lowest minimum of cost for widest possible circulation.

PHOTOGRAPHS in like manner would be for sale of all interesting objects, as in the museums of Europe. These would furnish to all minor collections *fac similes* of the objects in the National Gallery to the extent of their financial resources. Incidentally, publications and photographs would supply exchanges with other institutions upon the plan advocated by Monsieur Vattemare a generation ago.

The King of the Belgians commanded an historical painting of great value, upon an incident of national history, and the engraving of it in best execution; then impressions were sold at a nominal price, that lowly homes of his subjects could be adorned with a work elevating in influence toward patriotism and culture.

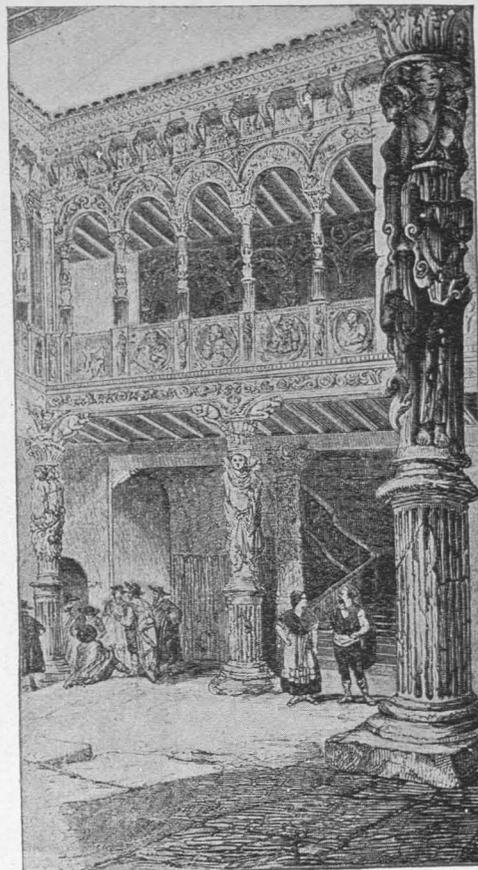
In like manner from the National Capital there may issue to distant hamlets portrayals of the national history, impressing the youth of the nation with its crises and triumphs, from Washington at Trenton to Lincoln at Gettysburg.

This suggestion of publications for other institutions indicates another result of the greatest importance to the entire country, viz.:

Third.—*Reproductions of all objects practicable by casts, electrotypes, etc., etc.*

The facilities offered by foreign institutions for the distribution of counterparts of their objects have been already recited. Our country is to this date entirely dependent upon them. The art museums of our cities and colleges, trifling as are the largest of them in comparison with the material available, are all now dependent upon foreign importations at excessive extra expense. Why should this continue? Why should not our Government establish its central depository of models from which should be supplied to all applicants *replica* at minimum cost?

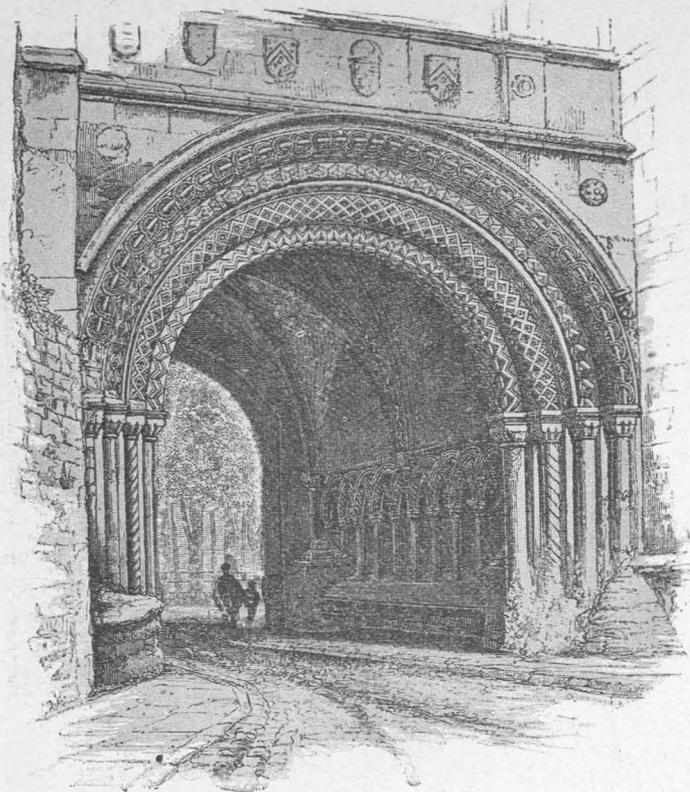
The plan of the National Gallery provides for basement shops beneath all the halls for such purposes. The plastic establishments for casts, potteries and kilns for terra cottas, laboratories for electrotypes, etc., etc., mentioned as to be provided, should cheapen to the utmost art products



NO. 111.—COURT IN THE PALACE OF THE INFANTA, ZARAGOSSA, SPAIN. R.

for the nation. At this writing I read of a visit of Directors of the New York Museum to the Slater Museum for examination of an importation by the latter, in view of an expenditure of 50,000 dollars for casts.

Considering their cheapness the nation should at once supply all that are desirable to itself at



NO 112.—NORMAN GATE, COLLEGE GREEN, BRISTOL, ENGLAND. R.

its Capital, and then establish facilities by which communities throughout the land may have the choice of all for their use at the least expense.

An illustration of the zeal with which the British Government seeks its antiquarian materials is a published "minute" of correspondence of Earl Granville, 1864, of the Com. of Council on Education, with the Secretary of State for Foreign Affairs, soliciting his official aid through Her Majesty's representatives at Dresden, Paris, Rome, etc., in procuring information as to objects of fine art or art workmanship, that copies may be obtained. The vigor of the search which was "instructed" by Lord John Russell is indicated by this schedule:

A. The private collections of the Sovereign and in Royal Palaces.

B. The state or public collections.

C. The collections of the church, in the treasuries of cathedrals, churches, monasteries, etc.

D. The collections of towns, guilds, municipalities, in their halls.

E. Well-known collections of private individuals which are heirlooms of permanent collections.

In the report of the Kensington Museum of 1864 it is stated "Arrangements now exist by which every object of the art collections may be copied by some one of the many processes."

The United States cannot claim equality in intellectual enterprise with the European powers until they enter the competition for its rewards.

Fourth.—*The Institute would maintain an efficient Bureau of Information and Correspondence.*

This department would not only facilitate the examination of the collections, but it would answer inquiries and obtain models or drawings, as desired, of other relevant objects. It would investigate for parties at a distance by its *indexed catalogue of engravings above proposed*, illustrations in the lines of their designs or investigations, besides the catalogues of specimens held by the Gallery; returning descriptions thereof, or photographs if desired.

Those who have had the tedious and unsatisfactory experience of a search in the large libraries of our cities and colleges for art illustrations of a special theme will appreciate the superlative usefulness of such collateral aid. *If the duplicates or photographs of foreign collections are largely*

obtained, and thoroughly indexed, as is essential to their use, this Bureau of Information would be easily organized; and it would be a help to scholarly and artistic labors unequalled of its kind.

The liberal system of the Boston Public Library in these regards is, in many details, a model for all literary institutions.

It issues not only catalogues, but bulletins upon various subjects as guides to readers and investigators.

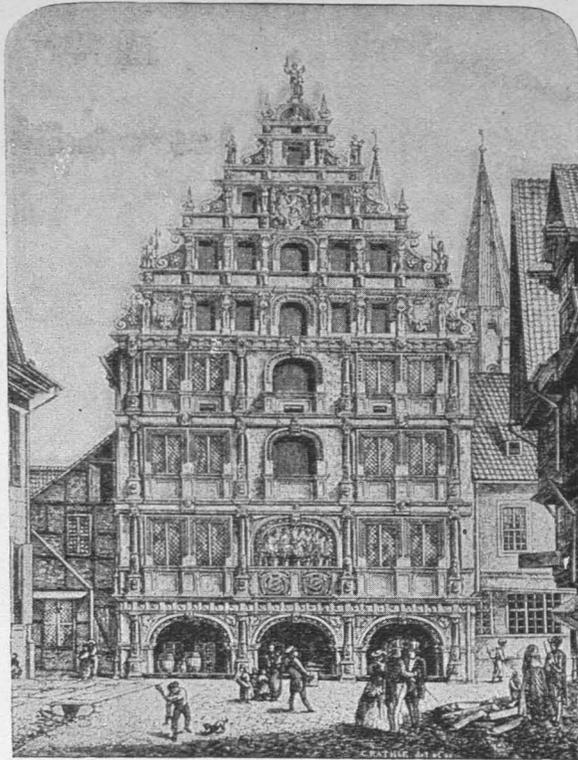
It employs assistants to answer literary inquiries, either in person or by correspondence. It invites requests for the purchase of books—new, rare, or for special use. It maintains its agents in Europe to answer requisitions. The poor student may apply for foreign volumes upon his special topic, and upon their receipt a notification will be sent to him. It places its catalogues and an express service at branch offices for the few leisure hours of the mechanic. Above all, it trusts the people. From its beginning, despite predictions of robbery and damage, it has loaned its books to them in their homes. For thirty years they have demonstrated their integrity; the annual loss and injury having been trifling. Its staff numbers nearly one hundred and fifty persons; its annual expense is something over one hundred thousand dollars. No tax upon the citizens is more cheerfully accepted.

These details are appropriate to the prospectus here discussed. By similar methods the Institute should spread forth its facilities and multiply its benefits. It should be the servant, diligent and painstaking, of the most distant American citizen.

Fifth.—*Grandly beneficent and stimulating to the culture of the nation would be the patronage of art by the National Gallery.*

This would result first by its orders for the series of historical paintings described. The method for their acquisition has already been indicated. It involves the employment of preceptors, both of general scholarship and artistic manipulation; the one to supply the *data*, the other to direct their acceptable artistic representation.

Naturally from this demand would follow competitions in design. These should be an annual incident of the Institute of the greatest public interest. They would necessitate a *Salon* of public exhibition of cartoons and an award of prizes. Art would be consecrated to patriotism; its works would be diverted to heroic inspirations, rather than as at present, almost entirely to fanciful, romantic, airy, and intangible creations.*



No. 113.—GERMAN CLOTH, HALL BRUNSWICK. R.

*I cut from the issue of the *N. Y. Times*, of the date of this writing (April 26), a report of the exhibits at the next *Salon*:

“The list of pictures opens with Bougereau’s ‘Cupid in a Storm;’ ‘Love as a child, shivering in the rain,’ etc., etc. We must pity him and hasten on! We proceed to read: Pelouse, ‘The Morning Dew;’ Fleury, ‘A Billet-doux;’ Marquan, ‘A Siren’s Sleeping-place;’ ‘Birth of the Pearl;’ and ‘Toilet of Ganswinthe.’”

Of 58 pictures recited but 3 have any relation to History or Knowledge, viz., Lauren’s Visit of Louis XVI to the Hotel de Ville,

This comment would in no wise disparage sentiment and imagination in art. Delicacy and spirituality everywhere environ us in Nature.



NO. 114.—GARDEN, CHATEAU CAILLON. R.

The zephyr that fans us, the sun-rays and clouds, make the glory and beauty of the heavens; the ethereal world of artist life, and of his imitative ambition. In the spiritual and poetic impulses of his nature, he animates that airy creation with angels and fairies, and would fain bring them down to earth and enliven haunts of Nature for their Paradise.

These are the fields and the only fields for some artistic souls, that may well be styled "impressionists," and when they can seize upon and fix their visions, art is in its most fascinating realm.

But there is prose as well as poetry in life; there is conflict as well as romance; there is the clash of arms as well as the sigh of the lover; and for the strength of the race, mental and moral, art should be somewhat diverted from sentimental to actual relations.

Our country needs its aid in reproducing actualities of its past history, that shall imprint

upon the national character integrity, patriotism, and the heroic virtues upon which its existence depends.

Sixth.—Aid to mechanical and decorative arts will be one of the most practical and valuable functions of the Gallery and Institute.

When as completely organized and equipped as the South Kensington Museum, the American National Gallery will accomplish for the people of the United States, the incalculable benefits of the former to the British nation. The mere recital of its administrative appliances will indicate their scope and influence.

Its Science and Art Department issues its "Science Directory" of instruction in twenty-four branches.

a painting 30 feet by 12 feet, and Roy's pictures of "The Reveille of Solferino" and "The Infantry of 1835." The latter reveal a successor in subjects to Meissonier.

The exhibits of American artists number 54. The subjects are almost entirely fanciful and imaginary, save a few portraits and landscapes. Mr. Weeks exhibits his realistic and beautiful Oriental scenes; Mr. Humphrey Moore, of New York, a scene in the Alhambra, and Mr. Clinton Peters, "A twilight scene in the streets of Paris, 15th Century." These clothe facts in beauty and truth, and are contributions to knowledge, for which they have this expression of indebtedness.

In the same issue it is stated that the art-dealer Gill, of Springfield, Mass., has sold, from his last collection of American pictures, 60 canvasses. The first named is Warren Shepard's "Kearsarge and Alabama," for \$1,200. The others named are all fanciful: "Snow-Flakes," "Coming," etc.

Mr. Shepard's patriotic choice of subject merited this appreciative notice.

It gives grants of money in aid of local efforts to establish schools.

It aids students also by money rewards for high attainments.

It grants in aid of new buildings for Schools of Science at the rate of 2s. 6d. per square foot of internal area, and toward laboratories, etc., etc.

It maintains Elementary Day-Schools.

It instructs in Art at the National Art Training School.

It aids local Art Classes by grants to Local Art Committees.

Its Loan Collections in London, and Circulating Museums through the Kingdom, previously cited, have stimulated public interest until now permanent galleries are established in the principal cities.

The result of its forty years operations has been such an impetus to British decorative art and architecture that the nation is now the peer of Germany and France in many departments in which, previously, it was an inferior.

European nations, not content with their accumulations of past centuries, have followed the example of the Kensington Museum. The Austrian Museum of Art, founded 1863, and the Germanic Museum, at Nuremberg, for promotion of German historical research, greatly enlarged since 1865, are evidences of their zeal.

Paris, in addition to its famous galleries, has its Musée des Arts Decoratifs, with corresponding and interchanging museums in the larger cities. Eight thousand students attend lectures in Paris. In the Ecole des Beaux Arts there are twenty-one professors of the highest rank.

It is unpleasant to contrast with these facts that, in these lines of investigation, our country has at its Capital attempted nothing.

To the beneficence of an Englishman we are indebted for an institution of which we may be proud—the Smithsonian. It has won position for ability and efficiency equal to all other scientific organizations of the world.

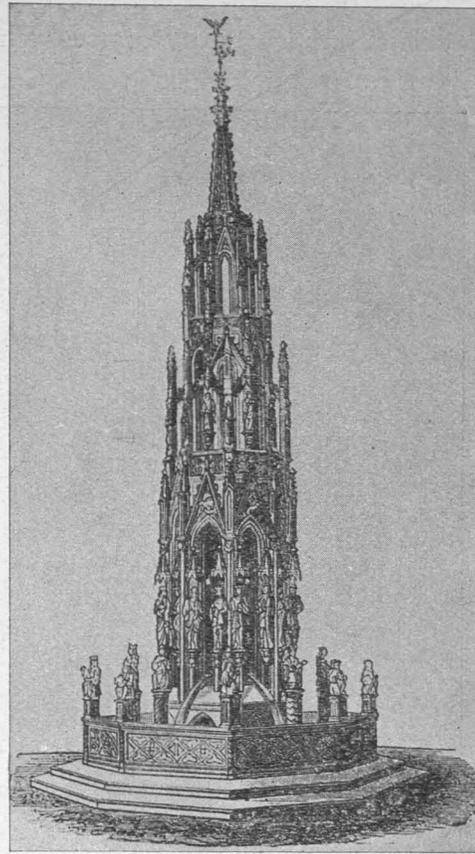
But its labor, in its technical and philosophical nature, is in distinct demarcation from the field designated for the proposed institution.*

* It covers the ethnology, ornithology, geology, etc.; the entire natural history of our territory. It explores, analyzes, and reveals the mineral treasures of our land. It pursues with the keenest scientific observation the animalculæ that may infect the air, the water, or the products of our country. It is now crowded with material gathered in the exploration and development of our territories.

It should have the proposed New National Museum to receive collections that have of late been refused; and large appropriations of money for its worthy uses.

In enthusiasm for the purpose of its organization, its Regency will eagerly endorse this proposed institution, as a complement to their own for the "dissemination of knowledge among men."

The National Museum at Washington covers 2.35 acres, and is one of the best structures in the world for its purposes. The

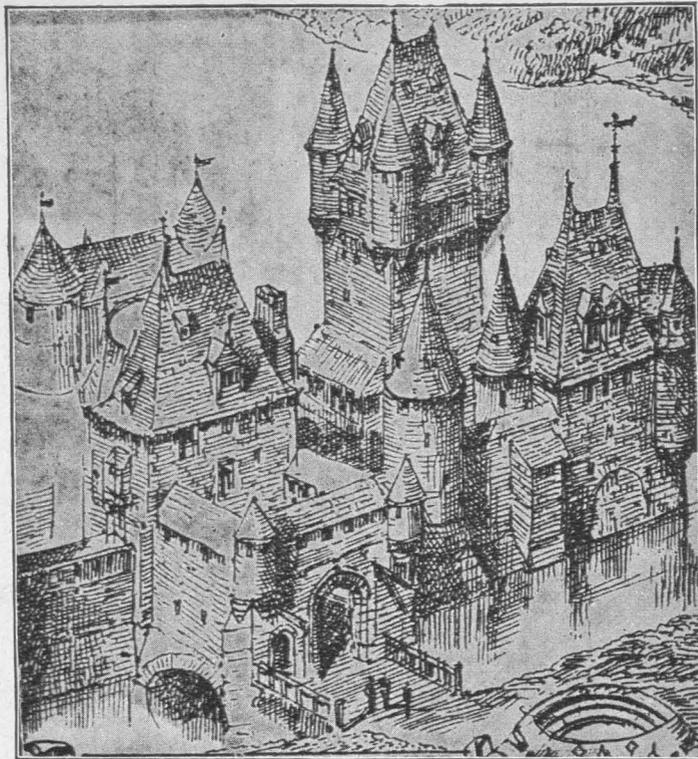


No. 115.—SCHÖNER BRUNNEN, NUREMBERG. R.

Seventh.—*Employment of a refined and educational nature for men and women would result upon a large scale from the activities of the Institute.*

At the outset, the constructions would employ ordinary and mechanical labor.

In the operation and expansion of its educational work, thousands would be demanded, in various pursuits: antiquaries, curators, artists, sculptors, photographers, electrotypers, printers,



No. 116.—GATE OF ST. BERNARD, FROM "PARIS IN THE TIME OF FRANCIS FIRST."
FOR NORTHERN ANGLE ON THE POTOMAC. R.

binders, moulders in cement, plaster, clay and wax, attendants, clerks, guides, gardeners, joiners, watchmen, pages, janitors, laborers, etc., etc., these for various spheres to aid the highest administrative ability in art and scholarship.

his royal domain at Versailles. It is a direful necessity that the nation must now appropriate \$30,000,000 to warlike defences; although a satisfaction that the disbursement gives employment to artisans, and that war ships may also continue to others a support. What greater return would flow from an expenditure that maintained a proportionate establishment for the mental elevation of the people!

If the Boston Public Library employs 150 persons, in stimulating knowledge from its one resource—books—the material herein pre-supposed would demand thousands, in the care, increase, and utilization of its material, and in efficient service of its 10,000,000 clients. Such a pay-roll would be unsurpassed, in compensating beneficence, in the files of the National Treasury. What contrast to the oppressive and exhaustive burdens upon European nations for the maintenance of armies in idleness!

accumulations of material for its purposes now awaiting space for exhibition demand a duplicate of the present building, for which plans are prepared. But to show how completely distinct its useful fields of study and illustration are from the proposed National Gallery, the following statement is quoted from President J. C. Welling, LL. D., of the Columbian University, Washington:

"The National Museum has twenty-two distinct scientific departments under its jurisdiction: The departments of comparative anatomy, of mammals, of birds, of reptiles, of fishes, of mollusks, of insects, of marine invertebrates, of plants, of fossil vertebrates, of paleozoic fossil invertebrates, of mesozoic fossil invertebrates, of cenozoic fossil invertebrates, of fossil plants, of geology and petrology, of mineralogy, of metallurgy and mining, of prehistoric archæology, of ethnology, of oriental antiquities, of American aboriginal pottery, of arts and industries, comprising under these last-named heads numismatics, graphic arts, foods, textiles, fisheries, historical relics, materia medica, naval architecture, history of transportation, etc., etc., etc.

"Each of these departments is placed under a curator, and is provided with the necessary appliances for original research; and these appliances are yearly increasing in completeness and efficiency."

It is related that Louis XVI employed 30,000 soldiers upon the pleasure parks of

ESTIMATED COST OF THE GALLERIES—A CENTRAL AND MOST ADVANTAGEOUS SITE IN WASHINGTON; NOW UNIMPROVED AND CHEAPLY AVAILABLE—
THE FUTURE OF WASHINGTON.

In America, literature and the elegant arts must grow up side by side with the coarser plants of daily necessity. —IRVING.

Young America will soon be what Athens was.—WENDELL PHILLIPS.

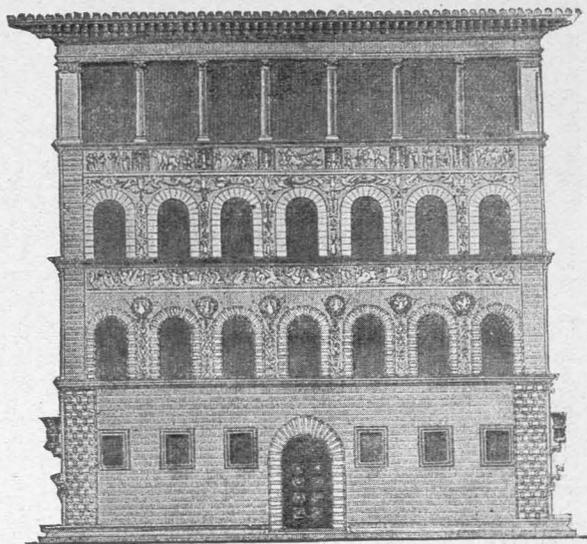
The true grandeur of humanity is in moral elevation, sustained, enlightened, and decorated by the intellect of man.—CHARLES SUMNER.

THE building of the Casa-Monica involved all the data pertaining to the cost of concrete construction. That structure has now stood four years with increase of solidity and enhancement of beauty in color.

The Pompeia has supplied an example, in a finer mixture of sand and concrete only, upon the lines of the Roman Doric order; precisely the material and forms proposed in the design herewith submitted.*

The cost at Washington will be considerably less than at St. Augustine by the saving in shipment of cement the long distance to Florida. For sand, there would be a water transportation directly to a site upon the Potomac. These are the cheapest possible conditions.

As authoritative from an architect of fifty years' practice, and in the practical use of *béton* (concrete) in the Cathedral of New York, the estimated cost of Mr. James Renwick from his above-quoted letter is appended:



No. 117.—ITALIAN PALACE (GANDAGNI), FLORENCE. R.

With regard to the cost of the galleries and corner towers, it will of course be dependent on the favorable or unfavorable position on which the building is located.

I have made the following estimate for 100 feet of the Gallery with a basement ten feet high and foundations carried five feet below the surface of the ground. The galleries are thirty-two feet high and thirty-five feet wide, and the colonnades twenty-five feet high and thirteen feet broad each, and the building is supposed to stand on level ground:

The estimate is as follows:

Excavation, 1,700 cubic yards	\$800 00
Concrete in whole building, 48,650 cubic feet, at 25 cents,	12,163 00
Models of columns, etc.,	2,000 00
Iron beams, 34,250 pounds, at 5 cents,	1,800 00
7,600 feet of roof and skylight,	7,600 00
20 windows in basement,	500 00
$\frac{1}{8}$ of corner towers, estimated at,	6,000 00
Heating by steam,	500 00

Total cost of 100 feet of Gallery, \$31,363 00

This is probably a safe estimate within 7 per cent.

Yours truly,

(Signed)

JAMES RENWICK.

* Addenda No. 6, as to concrete.

NOTE.—Through this paper illustrations of various temples and dwellings of mankind are inserted, which are imagined gradually to find place with others in the Park ISTORIA, or be modelled for the galleries.

The item of models in the above estimate may be averaged over 1,000 feet of galleries, but the



No. 118.—JAPANESE PAVILION AND DWELLINGS. R.

above figures make the cost of 20,000 feet range of galleries; that is, all upon the ground plan, angle towers included, complete, about \$6,000,000.

It is estimated that \$4,000,000 additional would construct the Parthenonic Temples and many other historical buildings and objects.

One million dollars (\$1,000,000) will construct the Roman and Greek Galleries, and another will richly supply them with illustrative material of the greatest educational value. Could this specimen be accomplished, public interest would quickly demand the entirety.

Mr. Conway quotes encouragement for such a beginning. "I re-

marked," he writes, "to a gentleman connected with the Kensington Museum at its origin, that I had heard various American gentlemen inquiring whether such an institution might not exist in their own country," and he said: "Let them plant the thing and it can't help growing, and most likely beyond their powers—as it has been almost beyond ours—to keep up with it."

It seems almost needless to argue as to the ability of the country to command at once the entire work, and hasten to the present generation its resultant benefits.

It would be less than the cost of the United States Capitol, of the Brooklyn Bridge, of the State House of New York, or of the City Hall of Philadelphia.*

The above estimate, as is seen, is for buildings only. The cost of land can be merely supposed, as it is contingent upon location.

When the first paper in behalf of the National Gallery was prepared, it was assumed, in ignorance of the contrary, that the institution must be placed in the suburbs of Washington. It was suggested that a land syndicate would give 250 acres from a tract of, say, 1,000 acres, for

*The Grand Opera House, Paris, cost \$9,000,000.

The Capitol has cost \$17,000,000.

The new State, War and Navy Buildings, \$10,000,000.

The new building for the Congressional Library is to cost \$6,000,000.

Chicago spent last year \$59,000,000 on buildings that on one side of a street would extend over fifty miles. New York spent \$74,900,812.

The combined expenditure of the United States and foreign countries for the Columbian Exposition is estimated at \$40,000,000.

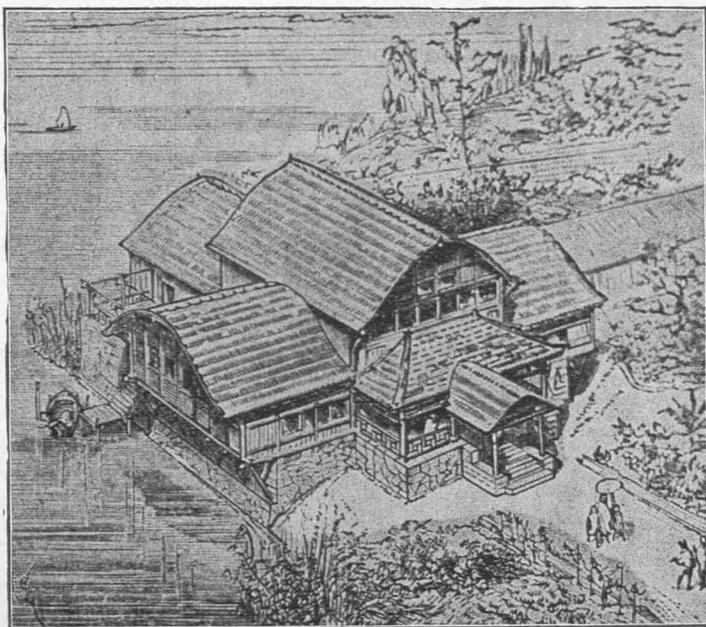
The appropriations of the last Congress will amount to \$1,000,000,000 for two years.

The cost of the ship of war, the *Ohio*, for one year of service, was \$220,000; of Harvard College, \$47,935. In other words, the annual sum lavished on a single ship of the line equals that paid for four institutions like Harvard University.—*The True Grandeur of Nations, Sumner's Oration, July 4, 1850.*

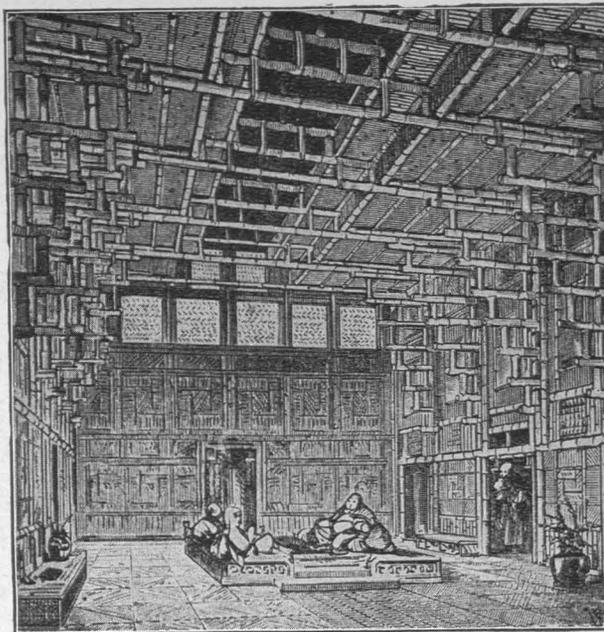
the enhancement in value of the remainder. Inquiry at Washington of owners of extensive tracts emphatically confirmed the opinion.*

This anticipated provision of land *gratis* was stated in the "Brief" upon the National Gallery prepared for the press at its first presentation in Washington in December, 1890. It brought a gratifying surprise from Col. Anderson, secretary of the Washington Board of Trade, viz: that the best possible site was available in the premises of the National Observatory upon the Potomac, and the adjacent block, as indicated upon the plans of Washington. This site was described as follows, in his argument before the Senate Committee upon a World's Exposition, January 10, 1890:

One of the most important features is an easily accessible site, and to illustrate the wonderful advantages Washington has in this respect over all other cities, I invite your attention to the accompanying diagram illustrating the last-mentioned site. (This was the plan, Fig. 7.)



No. 120.—CHINESE DWELLING. EXTERIOR. R.



No. 119.—CHINESE DWELLING. INTERIOR. R.

The existing park extending from the Capitol to the Monument and Executive Mansion contains three hundred acres. Over seven hundred more acres will soon be added by the reclamation of the Potomac Flats, and two hundred and twenty more can be added by using the grounds of the Observatory, which is soon to be removed, and by condemning the adjoining and comparatively unimproved property between F and B streets, and the State Department and Observatory. These two hundred and twenty acres are above the flood line, well adapted to drainage and most desirable for permanent buildings. All street-car lines converge toward or run parallel with it. All steam lines from the North, South, and West enter it, except the B. & O. R.R., and that adjoins it. The Potomac River faces it. All of the principal hotels (indicated upon the diagram by the round dots) are so near this park that not even a street car is needed to reach it. It is within five

minutes' walk, not only of these hotels, but of the principal boarding-houses.

* The author is advised by prominent residents of Washington to make the following statement, in consideration of the speculative interest frequently associated with enterprises affecting values of adjacent real estate, viz: That he does not own a foot of land in the city of Washington or its neighborhood, nor has he any intention of such ownership, and that he is not acquainted with the proprietor of any land west of the Treasury Department. Fortunately, the Observatory tract, if condemned at once by the Government, is beyond speculative monopoly, while its boundaries prevent any realization of increased value except along F street on the north; all which line is now held by many individual owners in homestead. The tract is bounded on the west by the Potomac river; on the east and south by Government Parks.

Attention is invited to the important fact that vessels can land and unload their freights at wharves immediately adjoining the grounds.

The Observatory occupies, I am told, about 25 acres of this tract, which are now being vacated. It rises to 96 feet above the Potomac; six feet above the level of the floor of the Rotunda of the Capitol. From this it slopes to the Potomac on the west, and the Presidential grounds on the east. Topographically, the tract is all that could be desired for a realization of the design for the Gallery.



No. 121.—NORWEGIAN CHURCH, HITTERDAL. 12TH CENTURY. M.

It is of the highest importance that the Gallery should be centrally located in the National Metropolis. Its attractions would invite the longest stay possible by the people who would come from afar to study and enjoy them, and who would suffer both in time and money, by travel to it, if at a distance in the suburbs.

The British Museum and the Kensington are in the heart of London; and the Louvre, Luxemburg, Ecole des Beaux Arts, Luxemburg and Cluny Museums are likewise in the centre of Paris. A University may well be located in retirement, but a Museum should be directly in the public pathway. Nothing more could be desired in this regard for the Gallery, than the Observatory site, adjoining the Executive and Departmental Buildings.

The remainder of the tract eastward to 17th street, described by the Secretary of the Board of Trade in the note appended, is now in the unsightly condition pictured from photographs herewith. A portion of it is the common *dumping ground* of the city. The tract is held by very many owners, and can never be redeemed from its present shabbiness except by a general condemnation. Since it adjoins the grounds of the Executive Mansion and the Washington Monument, such action seems inevitable, and the more speedily it is accomplished, the less will be the draft upon the National Treasury.

It is a remarkably encouraging fact toward this enterprise, that the site of the Observatory Buildings is now graded and terraced, precisely as wanted for the Columbian and American



No. 122.—RUSSIAN CATHEDRAL, VASSILI BLANKSKENCY, MOSCOW. 16TH CENTURY. M.

Temples. The area within the walls is about 19 acres, with 1,100 feet range north and south, ample to contain the dominant structures. In a twelvemonth, their magnificent elevation might be added to the architectural grandeur of the National Capital.*

Such a result would stimulate the patriotic pride of the nation in the seat of its representative authority.

The location of the Capital was originally in compromise of competition between States for its possession. Situated on the midway line of the North and the South, its improvement was retarded for three-quarters of a century by the sectional conflicts which culminated in civil war. The final adjustment re-established a faith in the permanency of the Union, that was expressed in the immediate aggrandizement of Washington.

The original magnificent scale of the French Engineer, L'Enfant, the friend of General Washington, after the general plan of Versailles, as proportionate to the future of the Republic, was found to be none too grand, but only commensurate with its promise.

The Capitol was enlarged in grandeur, rivalling all governmental structures of the world. Secretary Seward pronounced it unequalled, after his tour around the world. Its classic style, appropriate for the dignity of legislative uses, accords with that of its counterpart advocated.

The shaft of the monumental obelisk that had stayed incomplete for 21 years, as if uncertain of its story of success or failure to posterity, was carried to its apex, above all human constructions.

Executive departments were established in stateliness of constructions and extent of capacity, prophetic of the expansion of the nation, whose will and power they administered.

Liberal appropriations were applied to the transformation of Washington from its previous forlorn aspect of indifference and neglect.

When the representatives of States that had been at war reassembled for restoration of their legislative halls to service of peace and good-will, social reconciliation and amenities replaced personal animosities and assaults. A cordiality in private life ensued that has made Washington exceptional for hospitality.



NO. 123.—EGYPTIAN MOSQUE OF KAILBEY. R.

* Since the above was prepared for the press, the following gratifying announcement is made:

“The Corcoran Art Gallery has bought a large piece of land in Washington on New York avenue and Seventeenth street, running through to E street. It is an irregular plot, having 340 feet on the Avenue, 260 on Seventeenth street, and 292 on E street. The cost of this land was \$154,022, and only the absolute need of the gallery for a larger building would have induced the trustees to spend so much on a new site. The constant rise of price in real estate at the Capital is another reason for immediate action.”

The property described is in the front, easterly line of the block suggested for the National Gallery; opposite the extension of the grounds of the Executive Mansion (v. Plans, Figs. 6 and 7). The Corcoran Gallery, to continue for generations, as we hope, to gather the gems of art, will thus be located at the entrance of our supposed Park Istoria. If the Government secures, as it ought, the block of 220 acres, then the Corcoran Gallery will be provided for future expansion without further expenditure for land.

It is an opportune encouragement that the trustees have located precisely where the theory of the present scheme would have chosen.

Increased expenditure for scientific and literary interests attracted hither appreciative patrons to enjoy them. Washington became the centre of American historical material, to which rich accessions were made by purchase of the Force and other private collections. These increasing intellectual resources have drawn to it a residential class of affluent and scholarly people, who find it more congenial than any other American city.

It is now assured to be a continental focus of refined, intelligent society, secure from the turmoil and obstructions of commerce and the discords of manufacturing communities.

These influences have combined to stimulate the growth and adornment of the Capital at an unprecedented rate. Washington is rapidly centralizing within itself both the federal and popular sentiment of the American people. Its *forty-four* allied sovereignties consolidate therein the great functions which they have delegated for common weal and defence. The

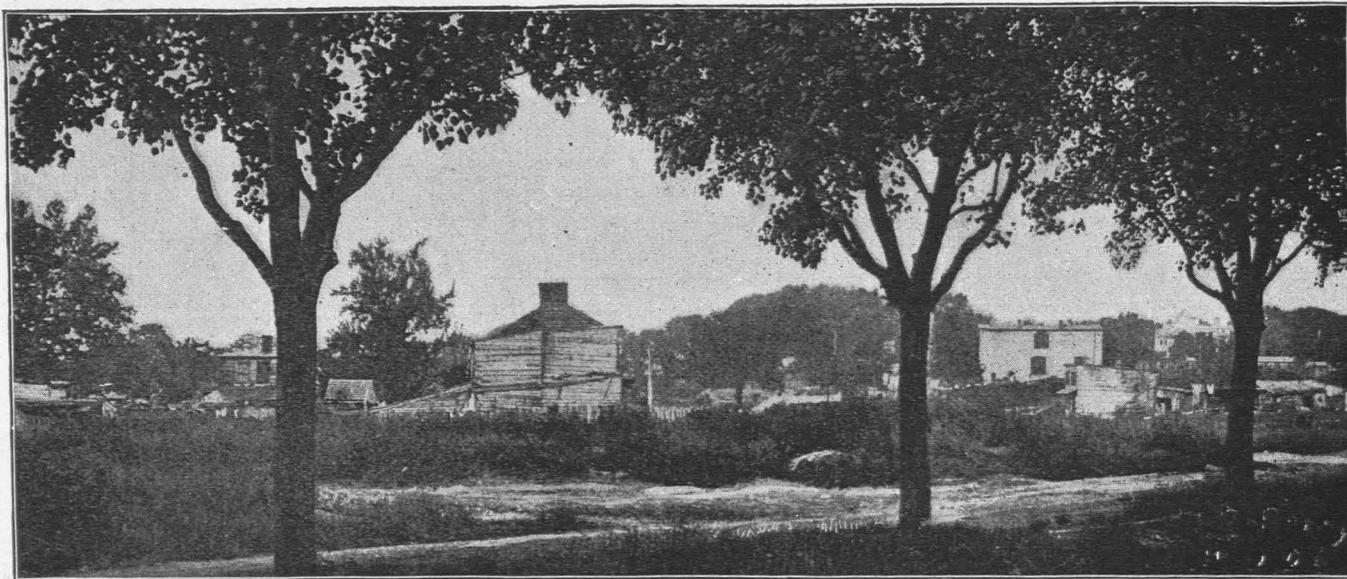


PHOTO. BY M. B. BRADY, WASHINGTON, MAY, 1891.

No. 124.—VIEW OF LAND EASTWARD FROM NAVAL OBSERVATORY.

constituents of these States recognize that the incidents of their local history and ancestral pride, the crises of Bunker Hill, Yorktown, and New Orleans, aggregate in an example of world-wide beneficence beneath the dome of their National Legislature.

Never in the history of mankind has a city been favored with a fairer and more potential promise.

Founded upon the popular devotion of 65,000,000 people, the material exponent of their union in liberty and fraternity, it will inevitably reflect their interest and liberality. They are proud of its elevation upon the common foundation of their political system:—a universal elementary education; as the sanctuary of their charter of freedom, a national constitution;—of its multiplied charms of rural beauty; its facilities for rational enjoyment of social life. This legitimate pride will constitute an important element in the patriotism that must defend the national life. It will be wise to stimulate such national ambition; to foster rivalry with the old nations in all intellectual expedients that shall parallel an advance in the science of government.

Washington must become a glory of the Republic beyond its possession of national force; in its resources for knowledge, its grandeur of art and architecture. As the Hellenes materialized their intellectual conceptions and aspirations on the Acropolis, Americans will henceforth

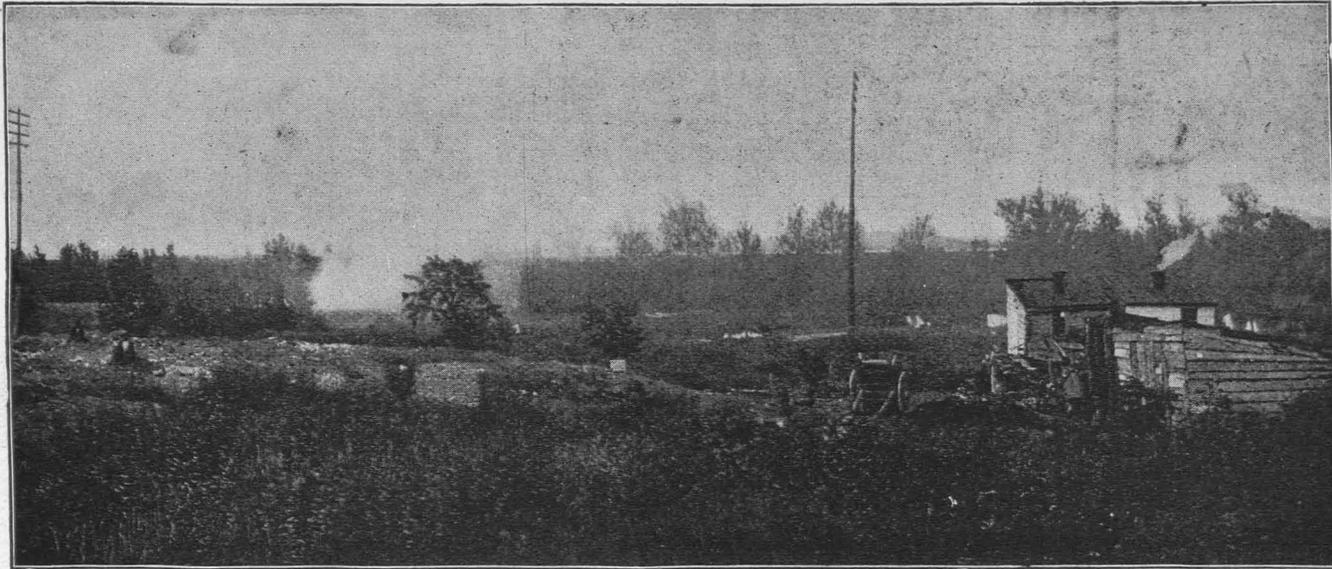


PHOTO. BY M. B. BRADY, WASHINGTON, MAY, 1891

No. 125.—VIEW OF THE CENTRAL PORTION OF LAND BETWEEN THE OBSERVATORY AND GROUNDS OF THE EXECUTIVE MANSION; AT PRESENT RECEIVING THE RUBBISH OF THE CITY.

centralize the illustration of their achievements and aims in the National Capital. They will rear its counterpart in a complete and harmonious temple of knowledge.

The time has come for its commencement. The desire for knowledge by the people waits for the use of their abundant wealth to aid its acquisition.*

* It is repellant to place in such connection the mercenary advantages that would result. We will leave to the financier and investor calculations as to the pecuniary result to real estate owners in Washington, and holders of securities upon railroads diverging therefrom, when Washington shall have become "both the Berlin and Paris of America," in its attraction thither of thousands of resident scholars and students by the unequalled advantages of its National Gallery. When many more thousands shall flow to it from all sections of the country, as the richest centre of the world for practical and diversified object-illustration.

Transportation companies, land holders, tradesmen, may readily figure that they will receive in return more than the interest of the investment.

The enormous advance in Washington real estate the last ten years is a basis for prophecy of the future.

In 1860 its population was 61,122. In 1890, 220,000.

WAYS AND MEANS FOR THE NATIONAL GALLERY.

If a man do not erect in this age his own tomb ere he dies, he shall live no longer in monument than the bell rings and the widow weeps.—SHAKESPEARE.

Who that surveys this span of earth we press,
This speck of life in Time's great wilderness,
This narrow isthmus 'twixt two boundless seas,
The past, the future, two eternities!
Would sully the bright spot, or leave it bare,
When he might build him a proud temple there,
A name, that long shall hallow all its space,
And be each purer soul's high resting-place!

—MOORE.

THE first announcement of this enterprise to the public was by a brief of this paper prepared for a meeting of Congressional Press Correspondents, at the Arlington Hotel, Washington, December 27, 1890. From that summary several of the largest journals of the country published copious details, with strong commendation of the object.

These articles caused mention of the matter from Maine to Shasta, California, and Oshkosh, Wisconsin, without unfavorable comment from seventy notices received, except in three or four instances. These few considered the extent of the constructions excessive, but with good reason, in misapprehension of the plan. They assumed that the whole area was to be covered by roofs, whereas the open courts of three to six acres each, require forty acres. This misconception suggested the evidence given, that all the floor-area upon the plan, if ultimately provided, will be less than that of single constructions in Europe.

One journal comments thus:

"The plan for a National Art Gallery * * * is altogether too ambitious for a Republican form of government."

Shall the richest nation of the world, claiming the highest average intelligence, supply themselves with less intellectual facilities than those of other nations—the legacies of monarchical institutions? The Periclean age of Greece and the Augustan age of Rome, the glory of one and the grandeur of the other, rose upon a basis of republican institutions.

The splendor and extent of the French Exposition of 1889, surpassing all its predecessors despite the non-concurrence of neighboring sovereigns, united the enthusiasm of the people. It wrought its richest result to the nation in the firm establishment and recognition of its republican government.

This argument is relevant to the problem of Ways and Means for the establishment and maintenance upon the largest scale of a National Gallery. History has demonstrated that an intelligent people, aspiring to intellectual elevation, will command all possible aid from their unstinted resources. When the people are "enflamed with the study of learning and the admiration of

virtue," when they seize upon the promise and crave the pleasure of mental cultivation, their legislators will voice their eagerness and supply the means. The aggregate voluntary expenditure of the nation—State, municipal and private—for educational purposes has steadily increased.

One year's interest on the appropriations of the 50th Congress, at $2\frac{1}{2}$ per cent., would supply 25,000,000 dollars: ample to build and equip the needed Institution. The appropriations of the 50th Congress for War and Navy purposes were over 100,000,000 dollars.

Were the entire cost of the National Gallery voted at the next session, not an individual in the nation would be conscious of the fact as affecting his property or income.

New York subscribed 5,000,000 for a Columbian Exposition. The appropriation of 20,000,000 dollars during five or ten years from the National Treasury is a trifle in comparison. The latter would be for an enduring result; the former was for the temporary show of a season.

Information of the Observatory site and the coincidence of its early abandonment for the new premises awaiting occupation, give great encouragement for its immediate appropriation to the National Gallery. It is intended that the first petition to the Committee on Public Buildings and Grounds of the next Congress, shall be for the assignment of that estate for the American temples.

At the same time it will be asked that the entire area between B and F streets, of about 220 acres, or between B and E streets, of about 190 acres, be condemned, as were the lands for the Zoölogical Park,* for the site of a National Gallery, according to this Prospectus.†

For the Government ownership of 220 acres it is necessary to buy only $105\frac{1}{2}$ acres, valued for taxation, with improvements, at \$1,421,345.00; $114\frac{1}{2}$ acres being covered by streets, reservations, and the Observatory site.

For the acquisition of the block to E street, 192 acres, there must be bought only $77\frac{1}{2}$ acres, valued at \$604,300.00. This tract is appraised at an average of 18 cents per square foot. The entire tract is appraised at an average of 31 cents per square foot.

As stated, it had been supposed impossible to obtain the large area demanded centrally located in Washington.

Although the land might be offered as a gift by a syndicate, the history of Congressional aid to patriotic or literary objects, until their usefulness and popularity had been established, was a discouragement.

The Washington Monument was 36 years in construction, at a cost of \$1,100,000; being untouched for 20 years.

The Smithsonian bequest was accepted in 1836. Eleven years passed before the buildings were commenced, and nine years before they were completed at a cost of \$450,000.

It required eight years to obtain a site for the Library of Congress, though the necessity was urgent.

* See Addenda 6. Condemnation of Zoölogical Park.

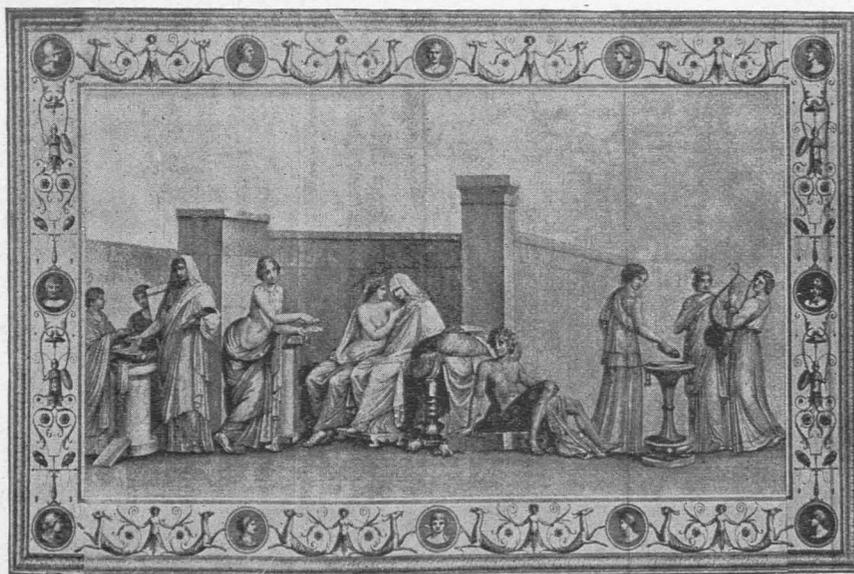
† Of course this would be with the exemption of the late purchase by the Corcoran trustees; but the Government would wisely "condemn" also their estate; refund to them the amount paid for it, and then give them their land with an addition, that the new buildings should not be upon the street line (17th). They should have more ample area for ornamental grounds and future enlargement; and that their architectural design could accord with the National Gallery. Government should give the Corcoran Gallery all the land it requires, and the 154,600 dollars paid from its endowment for land should be devoted to purchases of pictures.

From these examples this generation might despair of a National Gallery. Therefore it was proposed in the "Brief" to the press, that individual or popular contributions be solicited for the beginning.

This suggestion was misapprehended as intending a dependence of the National Gallery entirely upon popular support; which is plainly impracticable. It will doubtless be assumed by the Government as soon as its resultant benefits to the nation, from an experimental beginning, shall have been thoroughly demonstrated, and public desire for its completion shall be manifested.* Popular appreciation of such institutions has of late greatly advanced, and an approach to Congress in their behalf at present is more hopeful than in the past.

The last Congress made one record of prompt and unanimous action for the people's prospective satisfaction, greatly to its honor. It is a precedent quite unusual of patriotic suppression of partisanship that may be an example, illustrious in future imitation.

On the 23d of August, 1890, the Committee on Public Lands of the House of Representa-



No. 126.—MERCANTE'S BATHS OF TITUS. THE MARRIAGE.

The enterprise herein commended to legislative adoption and maintenance will plant "all manner of trees" of knowledge, in more than restoration of the classic groves of Hellenic philosophy, that shall yield the richest fruitage of ancient art and wisdom, enhanced in the light of modern development.

It will be a demonstration of the intelligence that underlies American institutions, if such beneficent aims can be as quickly promoted with zeal and unanimity by their representatives.

If the petition to Congress for the site of a National Gallery could be supplemented by the offer of citizens to contribute 500,000 or 1,000,000 dollars for construction of the Parthenonic temples or the Roman and Greek galleries, in illustration of the plan, there would be great assurance of its rapid completion.

tives reported a bill "to set apart a certain tract of land in California known as the Yosemite Valley forever as a public Park." It was passed the same day without a division. On the 25th of August the bill was referred to the Sen. Com. on Public Lands. It was returned to the Senate on the 8th September, and passed without debate in 14 days from its report to the House.

That bill preserved for the nation groves of the gigantic Sequoia trees from the axe of the woodmen.

* Addenda 8.

We may reasonably hope that when all the features of this desirable Institution shall be clearly set forth to the attention of the many of our countrymen who have now a surplus of wealth, that at least ten will be found who will contribute their \$100,000 each; thus supplying the million dollars demanded.

TO THEIR ENDURING HONOR THE COURTS WOULD CONTAIN MONUMENTS TO
TEN WISE MEN OF THE DAY.

But as the aim of this Institution is for the good of the people, their interest should be secured by contributory participation in its creation.

This Institute must have a National constituency :

First. FOUNDERS should have record;—those who give or bequeath \$100,000 or upwards.

Second. BENEFACTORS;—those who give or bequeath \$1,000 or upwards.*

Third. PATRONS;—those who give \$100 or upwards.

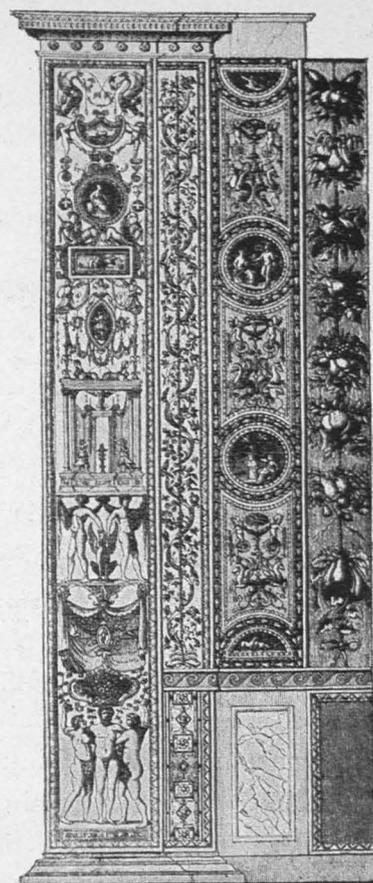
Fourth. MEMBERS;—those who contribute \$10 or upwards.

Fifth. DONORS;—those who give or bequeath paintings, or objects in furtherance of its aims.

All these should receive a copy of the Annual Report of the Institute, with attractive illustrations of its recent additions.

I am eager to follow these suggestions by a first appropriation to the Gallery of a manuscript portion of the Bible in Latin of the 14th century, bound in wood with heavy chain attached; such a Bible chained to a post, was read by Luther in his monastery. Secondly, of the models above mentioned, and thirdly, of 1,000 interesting historic and architectural engravings.

These shall include, first, the grand restorations of the Forum by Cockerill and Canina, which gave the conception of the building; also a rare series from copper of Mercante's frescoes in the baths of Titus, from which Raphael drew, to a great extent, his designs for the Loggie of the Vatican. Supplementing these shall be the superb plates from copper published by Popes Clement XIII and XIV, covering 200 square feet of engraving, showing all the details of the Loggie by Raphael and his pupils—a work of rarity and value. Also Roman engravings of Rossini and Piranesi, including the latter's *MAGNIFICENTIA ROMANORUM*.



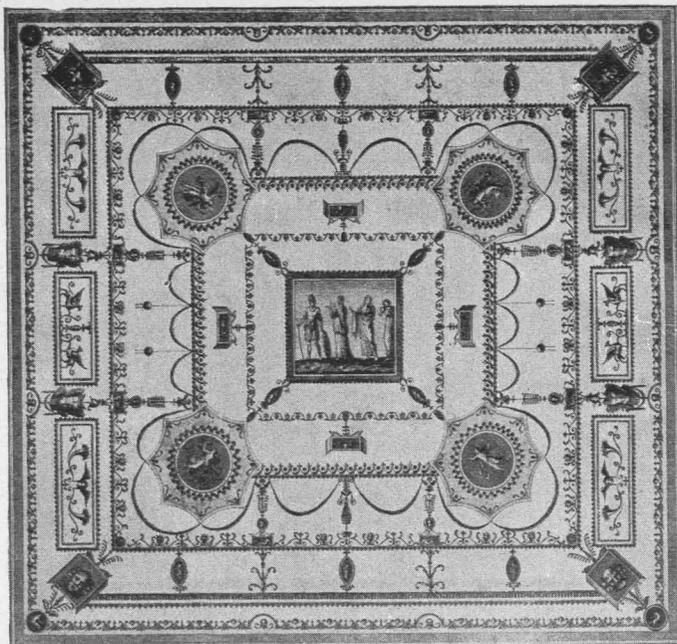
NO. 127.—FROM RAPHAEL'S DECORATIONS OF THE LOGGIE OF THE VATICAN.

* The Catalogue of the British Museum constantly rehearses the "List of Benefactors," beginning with 1753. Sir John Cotton, Bart. "The collection of Manuscripts and Charters formed by his grandfather." It includes mention of single articles, as—1885.—Lord Hillingdon, Marble figure of a Bull from Athens. 1885.—T. A. E. Addington, Esq., A large collection of rubbings from English monumental brasses. And, also, 1879.—William White, Esq. (by bequest), £65,411 stg. for building a Gallery for the Mausoleum Sculptures. The Marquise Viscont Arconati has lately willed to the Louvre and Cluny Museums 1,600,000 dollars, the interest to be expended for works of art. This is only one of many recent gifts made in republican France, the greatest being that of the park, palace, and art treasures of Chantilly, by the Count de Paris.

Pinelli's *ISTORIA ROMANA* above described awaits opportunity of use, in transfer to the walls of the Roman gallery as the first historical series.

In contrast to these will be the luxurious "Coronation of George IV." It includes a series of portraits in gorgeous costumes of the nobility of England.

Guizot has defined civilization "as the grand emporium of the people, in which all the wealth, all the elements of its life are stored up; something for nations to transmit from age to age."



NO. 128.—CEILING FROM MERCANTE'S DECORATIONS OF THE BATHS OF TITUS, ROME, 1774.

Such civilization demands that the people who will soon commemorate an era pre-eminent in human progress, and the natal fact of its existence, should mark the event by a national memorial—in magnificence unsurpassed, in practical usefulness unequalled.

Consider its moral grandeur! In the philosophy of history it is an epoch—at once the midway halt and the new, hopeful starting point of the human race; the lifting of the gates of the West for exit of crowded and contentious nations to another hemisphere, for their expansion and development. It opened a vista of infinitely greater intel-

lectual than material progress. Freed from bondage, with a printing press for universal and immortal utterance, the mind of man was to germinate in thought and magnify in power, for the continuous elevation of humanity.

The Institution herein advised should commemorate that era as a monumental aspiration of "good will to men." In the scope of its record of the history of mankind; in the breadth of its beneficence and the perpetuity of its results, it may stand as a monument unparalleled to the intelligence, refinement, enterprise, and force of a democracy.

If on the 14th of October, 1892, the corner-stone of a National Gallery of the United States "for the dissemination of knowledge among men" can be laid by Presidents of the oldest Colleges in each of the United States, simultaneously through electric signal, with the dedication of the World's Fair by the President at Chicago; in memorial of the blessings that have accumulated upon them as chief inheritors of the legacy of Columbus to the world; and in magnanimous purpose that these blessings shall be multiplied to posterity, then government by and for the people will have had new vindication for the hope of the nations who aspire to it.

The Institution will have thus a memorable and appropriate origin. It will mark the second century of the Republic as passing onward toward nobler aims than mere financial and material aggregation; its entrance upon a purer, happier, reflective life, that will calm unrest that now incites to anarchy.

The writer believes that if the enterprise above set forth shall become a reality, it will pro-

mote such progress; and perpetuate from generation to generation, the richest moral, mental, social and political benefit to the people.

If its prosecution may not be as rapid as appears to him practicable, he may at least have incited a primary motion toward an ultimate evolution.

Seventy years ago, the minister of a quiet country parish in Massachusetts made a Fourth of July oration, with the following exordium:

“Doubtless each mote that floats in the atmosphere does its part toward the maintainance of the balance of creation. It may be, therefore, that the effort of this occasion, despite the insignificance of the speaker, but considering the greatness of the theme, may not be wholly lost.”

In conclusion, it is hoped that an intense interest for the realization of this conception will induce a kindly judgment of the personal prominence that was inevitable for its full presentation.

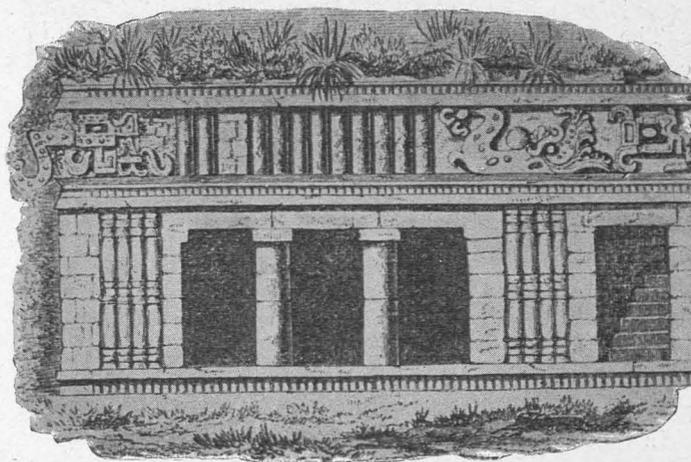
Suggestions in improvement will be welcomed.

Address—“THE POMPEIA,”
SARATOGA SPRINGS, N. Y.,
May to December.

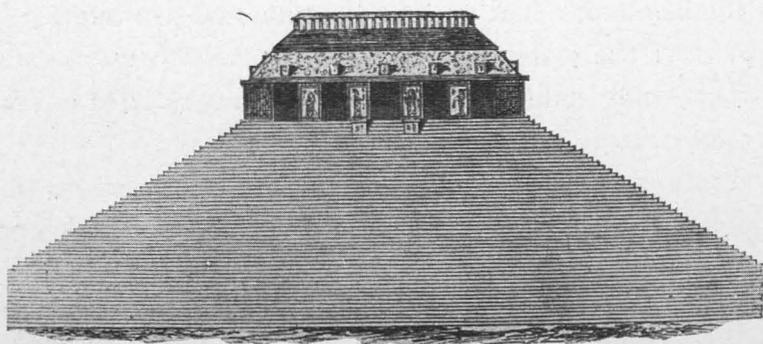
FRANKLIN W. SMITH,
ST. AUGUSTINE, FLA.,
December to May.

NOTE—

“The study of the ancient architectural remains of Central America,” says Fergusson, “is the only means we know of by which the ancient history of the country can be recovered from the darkness which now enshrouds it, and the connection of the Old World with the New—if any existed—can be traced.”



No. 129.—ELEVATION OF PART OF PALACE AT ZAYI, YUCATAN.



No. 130.—ELEVATION OF TEOCALLI (MOUND FOR SACRIFICE) AT PALENQUE, YUCATAN.

The Smithsonian Institution has prosecuted scientific investigation of this important subject, especially in its relation to American ethnology, and the National Museum has extensive collections of American archæological material waiting space for exhibition.

Therefore, in the above *résumé*, this field has had only brief consideration, v. p. 37.

ADDENDA.

No. 1.

The present aggregate of our national wealth is admitted by statisticians to be the greatest in the world (p. 18.)

“Mulhall estimates the accumulated wealth of Great Britain at 8,960,000,000 pounds in 1880, and that of the United States at 7,880,000,000 pounds in 1880.

“If he had followed the American census returns his value for 1880 would have been 25 per cent. larger (or 11,200,000,000 pounds). The country whose population has been developed within 280 years does already one-third of the world's mining, one-fourth of its manufacturing, and one-fifth of its agriculture; and at least one-sixth of the world's wealth is already concentrated in the strips of territory in Central North America, which is the home of the United States.”—*Encyclopædia Britannica*.

“The *per capita* indebtedness of the United States amounts to \$25.00; that of Great Britain to \$87.00; that of France to \$175.00; while that of Australia is no less than \$250.00.”

The reliability of Mulhall's statistics is debated, because largely based upon supposititious data; since Great Britain and no other powers enter into no such minute census details as the United States. There is, however, another basis of comparison that has been proven to be reliable.

Political economists have agreed with statisticians that the production of iron is a gauge of the material progress of a nation. England dates her rapid development of wealth from the working of her mines of coal and iron. Iron is “the source and badge of national power.” By this standard of greatness the prestige of Great Britain has passed to the United States.

In 1890 the production of pig iron in the United States was 1,200,000 tons gross larger than in Great Britain; and 60,000 tons greater than that of Great Britain in 1882, which was its year of largest production.

With such resources of wealth, the Republic should vie with the mother country in resources of intelligence.

No. 2.

The National Gallery of the American Republic, it is proposed, shall surpass in architectural grandeur all similar constructions (p. 29).

The constructions represented in the design probably cover a larger area than any previous group of buildings for a special use; and although their cost will be less than that of several palaces, Oriental and European, (if built of concrete), their architectural effect will never have been equalled.

“The palace temple of Karnac,” says Fergusson, “is probably the grandest effort for architectural magnificence ever produced by the hand of man.” Its area was 1,200

feet by 360 feet, about 10 acres; but a large portion of this was uncovered by buildings. Its great hypostyle hall is internally 340 feet by 170 feet, or 88,000 square feet.

The Moorish Palace of Zahra, near Cordova, described it is believed reliably by Moorish writers, enclosed an area of 4,000 feet by 2,200 feet; but the greater part of this was in gardens. It had 4,300 columns.

The Escorial, usually considered the largest of such constructions since its date, covers 740 feet by 580 feet externally, or nearly 10 acres; but there are interior open courts. The main building is of six stories, so that its acreage of flooring is immense, far surpassing that of the proposed galleries.

In architectural effect it expresses the repulsive and obdurate traits of its tyrant-projector, who proposed it to be a religious symbol of the gridiron of St. Lawrence.

No. 3.

The genius of Art adapted to this age cannot be more clearly set forth than in the comments of Monsieur Phillipe Gillé on the Exhibit of the late French Exposition (p. 54).

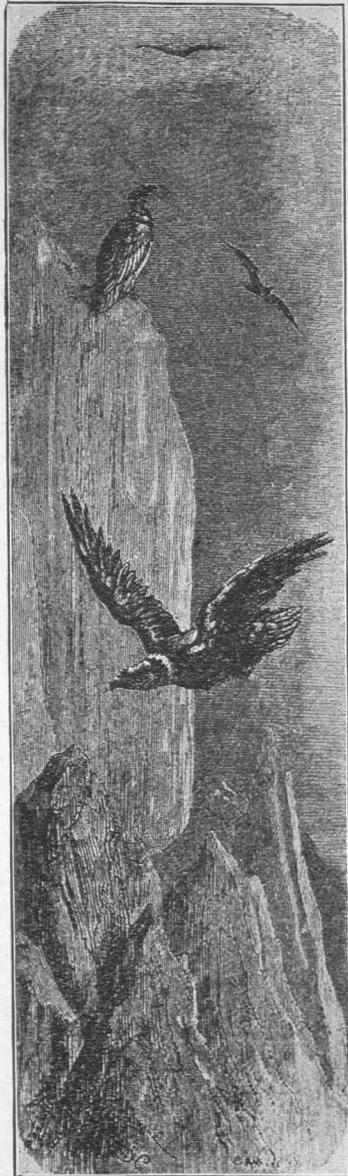
Upon reflection it may be seen that Nature offers utmost range of sentiment, under commonplace names of her creatures or the scientific divisions of her realm.

Michelet has invested “The Bird” with such poetry of life, both in description and delineation, that whoever has read his fascinating pages, illumined by the art of Giacomelli, almost recognizes henceforth the bird upon the wing as the messenger of the fairies. He finds all human characteristics and impulses; courage, tenderness; energy, patience; dignity, selfishness; intelligence, cunning; love, revenge, in full play from within the soul or instinct of the feathered tribe. Hence the varied power and beauty that he sees and portrays from their daily life: the eagle upon the mountain top challenging with fixed eye the blaze of the rising sun; the humming-bird, flitting from flower to flower; the vulture of the desert and the tender cooing of the dove. Thus, too, Chateaubriand, as he nestles the wild duck under the mossy bank, by the rippling stream, screened in her retreat by the drapery of the waving vines hung on “her distaffs of purple reeds.”

If, therefore, should be assigned to artists for the Institute, the cold stiff class—ornithology—awakening recollections of birds, packed closely in technical classification, as essential for the profound investigations of science, there might be an electric shock to artistic sensibilities.

But let us imagine a grand hall in the Institute devoted not to Ornithology, but to the Birds of the United States of America. It is with an arched ceiling for skies in sections of different tone, in accord with the regions of varied landscape beneath. In these sections are portrayed

truthfully their varied haunts. These would present the widest contrasts in Nature: the mountain top; the ocean shore; forests of oak and pine; jungles of the palmetto and magnolia; fruits and flowers of the North and South;



No. 131.—GIACOMELLI'S ILLUSTRATIONS.

UNITED STATES FOR THE NATIONAL GALLERY.

What scope, what contrast, what grandeur, what beauty, what titanic strength, what utmost attenuity; what icy death pulses, what rampant verdure, would be covered under this dry geographical title given as a theme to sensitive artists!

When they began their travels for the various regions for a congenial theme, they would realize that the commission offered them the range of the world for material in composition.

The Glaciers of Alaska; the peaks and ranges of the Rocky Mountains; the canyons of the Nevadas; the Geysers of the Yellowstone; the plains of Kansas; the

the rustic covert of the partridge; the shallow lakelet of the heron. What could be more fascinating to the eye than "The Bird" painted in life and airy motion in the verdant or wild surroundings that Nature has fitted for its Paradise?

In the villa of Diomed at Pompeii there remains on the walls of the bath-room a decoration of fish, disporting in the depths of the sea. It attracts especial admiration in the reproduction at Saratoga and has been noted for many repetitions.

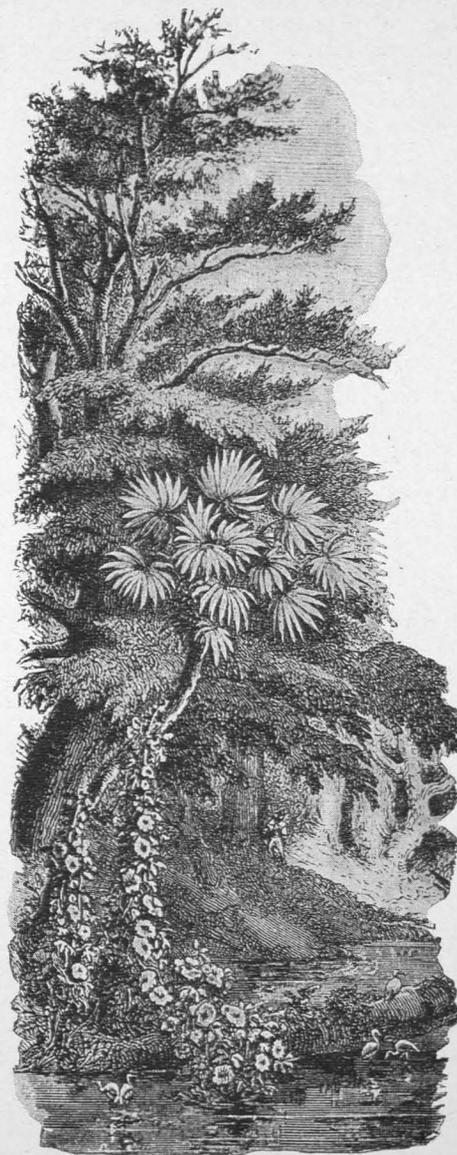
It is a hint in the line of these suggestions. The fish of America might thus be displayed in their waters, practically as well for general observation, as by the great cost of aquaria. A continuous series would be a brilliant decoration for a gallery.

Again, I imagine an assignment to artists for prize competitions in CARTOONS OF THE LATITUDES OF THE

cataract of Niagara; the hills of the Adirondacks; the valleys of the Mohawk; the forests of pine at the North; of oaks at the South; the farms of varied culture of New England; the cotton and rice plantations of Louisiana; from the apple tree to the palm tree; the home of the seal on the ice float to the haunt of the chamelion in thickets of perpetual summer.

All this may be realistic and truthful in illustration of the wonders of our domain, and yet challenge all the fancy and poetry of an artist in soul.

It may be said that these are merely the past and present universal subjects of art. This is true, with a differ-



No. 132.—GIACOMELLI'S ILLUSTRATIONS.

ence; the difference is in their orderly and illustrative combination. The theory of the Institute is an assignment for an ultimate series of representations that shall gradually yield a consecutive display of the resources of the national domain for educational use.

Our flight with the birds was an apparent diversion from the utilitarianism which is set forth as the basis for the Institute.

On the contrary, it illustrates that a National Gallery of Painting in progressive illustration of History, of American development or natural resources, covers all conceivable themes for inspiration in art.

Galleries of paintings thus described plainly cannot be of that high execution which is demanded (but rarely obtained) for *dilettanti* in Art. They cannot cost like the paintings in the Rotunda of the Capitol; for instance, the apotheosis of Washington on the canopy of the Dome, \$39,500; which is 205 feet from the pavement, almost beyond visual interpretation; or the eight very interesting historical panels—enjoyed by all visitors—which cost from \$10,000 to \$15,000 apiece. These are very large—18 feet by 12 feet—216 square feet. For a series 6 feet by 9 feet, or 54 square feet, would suffice. While there is not this disproportion in the cost of smaller canvasses, still there would be but one-fourth of the manipulation, and compositions would be less crowded with figures. There is at present a class of artists in Europe, German and French, most skilful in precisely the style of work demanded. They have won highest honors as exhibitors at Salons. The powerful execution of the series above mentioned of the "Triumph of Constantine" proves their ability. They have illustrated Bavarian history on the walls of their National Museum. They have re-decorated with great spirit and beauty the restored halls of the Wartburg. The work of Pascal, of Paris, in the Pompeia is an appropriate illustration of this style. Few would be so hypercritical as to say that such illustrations were not satisfactory and allowable for instructive representation. They are accepted for such use throughout Germany and France—centres of art criticism. The masses who in America are to enjoy them do not yet comprehend *chicaro-scuro* or identify pre-Raphaelitism; but, given one decade of influence from a National Gallery with ample resources, and a more general familiarity with the technicalities of art will be the evidence of its educational power. For high art the Corcoran and other select and costly selections would supply examples.

There are, it is said, in this country at present, foreign artists of great ability and experience in the style of work demanded for a National Gallery of Illustration, who could be admirable preceptors for American students.

The Germans and French to-day revel in art, and at an average of excellence. When 20,000 pictures are offered to the French Salon, and 6,000 found annually worthy of display, it proves that pictures average there less than the prices demanded in the United States.

This argument may be disparaged as a cheapening of artistic talent. It should not be so considered, for in the true mercantile relation (and that is the practical question) it favors ultimately the talent involved. Prices for art

work have risen to a factitious extent from the exaggerated figures obtained for famous deceased masters; but excessive prices for works of a practical character and meritorious but not superlative worth check the demand.

In failure to receive the costliest appreciation artists are discouraged and discontented.

It will be of invaluable service to them when a National collection has developed employment because of the interest and popularity of its subjects.

When the Galleries have received their series, illuminating the respective historical cycles, very many artists will be employed upon copies for other institutions that will multiply throughout the country.

Other topics than political history, art and architecture may be cited, of great interest to the people, that should be thus connectedly, pictorially and objectively illustrated.

A hall might contain THE STORY OF THE BOOK.

The paintings in series would commence with the initial efforts of man to record his mental action to the eye. They would exhibit the various material devised to receive the divers symbols and letters of the human race. Far backward would appear the papyri of Egypt, now freely reproduced in *fac simile* by the Louvre in Paris. The parchments and tablets of Romans, the palm-leaf books of the East Indians, would be intermediate to the appearance of the printed books. At this point will be recalled the Plantin Museum at Antwerp, in extent and interest unrivalled at present, for the orderly revelation of the arts of printing and engraving, down to the present wonderful development of lithography in colors and photogravure. All this could be quickly commanded if money, not to a great amount, was provided.

THE STORY OF THE PLOW; OR, PROGRESS IN PRODUCTIONS FOR THE SUBSISTENCE OF MAN, would furnish a varied, beautiful and attractive series of pictorial instruction. Beginning with the crooked root plow and herds of the patriarchal age, it would end with transcripts of agricultural scenes with the magical appliances of American invention, which by commercial intercourse are multiplying and distributing food products throughout the world.

No. 4.

The grand Temple we devote to the Commemoration of the Discovery of the Western Hemisphere as a Columbian Memorial (p. 49).

The classification of the Latin-American Department for the World's Columbian Exposition, by Mr. William E. Curtis, in charge, is an admirable detail of exhibits appropriate to the National Parthenon. It is too extensive for quotation, beyond the general captions, viz:—

A. Geological knowledge and the science of navigation at the time of Columbus. (Illustrated by maps, charts, instruments, models, etc.)

- B. The Court of Ferdinand and Isabella. Portraits of the principal personages and of those who aided Columbus.
- C. Illustrations of the life-history of Columbus, in paintings, models and photographs.
- D. Relics of Columbus and his family; in originals, or *fac simile* or replica, of armor, arms, letters, instruments, etc.
- E. The voyages of Columbus; by charts, models, engravings, etc.

Then follow consecutive illustrations of

1. Epoch of the Conquest of Mexico.
2. Epoch of the Conquest of Peru.
3. The Colonial Period under Spanish Rule.
4. The Liberation of the Provinces and the Establishment of the several Republics.

A few years since the writer selected in Spain photographs of thirteen paintings scattered in various galleries, illustrative of the history of the enterprise of Columbus. In Paris he commissioned two painters of recognized ability, who for several years had exhibited at the Salon: Pascal, for scenery and accessories, and Bernard for figures and portraits; to copy these photographs on large canvasses. Unfortunately, Bernard was summoned to the army and his work was incomplete. The drawing of the originals was precisely followed, although in two or three of the number it was crude. Yet the series as a whole was interesting and instructive, because historical; in part contemporaneous and illustrative. It is proposed now to have them finished and made a portion of the Columbian Exposition.

No. 5.

The annexed gratifying response from a scholarly friend, an ardent student of classic art and Egyptology in their ancient domains, suggests a brilliant and beautiful effect upon the Parthenonic temples:

MILWAUKIE, June 16, '91.

"The proof-sheets were of the greatest interest. The style of architecture is, in my opinion, the only one for so grand an institution. A great dome in the centre would not so readily convey the meaning of the institution.

"It is very beautiful that, in reverence, the true masterpiece of architecture should dominate your grand monument to culture, as from the Acropolis, learning, like the rays of the sun, was spread over the earth.

"The grandeur of the contour of the Greek temple upon a height will contrast superbly against the blue sky.

"The latest researches have revealed that the tinting of marble walls and pillars, the gilding of capitals and groups in pediments of temples, were common practices of the Greeks. The French have discovered that some of their greatest treasures of antique sculpture were tinted.

"A friend of mine, Prof. Otto, of Berlin, has made a beautiful marble piece—the Greek Slave—which is tinted, and has been accepted and now stands in the National Gallery of Berlin.

"A reproduction of color of your grand temples in light tints, and the gilding of the capitals, as lately successfully accomplished in the Sina Academy or National Pantheon at Athens, would greatly add to the grandeur of the whole.

"Yours, most truly,
"(Signed) FERDINAND MEINECKE."

A Memorandum from an Albanian.

Less than twenty years ago a Swede began in Stockholm a modest museum to contain only articles illustrating the past and present of Scandinavia. His devotion, followed by the enthusiastic support of his countrymen, have filled to overflowing five successive buildings.

The life-size groups, showing costumes and customs and historical events, the antiquities, curios, art products, and collections manifold, giving the life and manners of the northwest of Europe (and all brought together during these two decades), almost passes belief. There is nothing more unique or interesting in the Old World. It is an object-lesson to young and old, and all in an out-of-the-way corner of the world, with no constant current of tourists or rich government or nobility to back it.

Local pride and a wish to educate the rising generation did it all.

And what is true of Sweden is true of every other country—of almost every city and town—in Europe. The writer has visited museums in Japan and China, Burma, India, Persia, Turkey—even in Africa. The U. S. A. alone has little use for museums. What will the American public of 1991 say of this day and generation?
G. D. M.

No. 6.

"The Pompeia has supplied an example, in a finer mixture of sand and concrete only, upon the lines of the Roman Doric order, precisely the material and forms proposed in the design herewith submitted" (p. 85).

The Pompeia offers not one example only, but many illustrations of the use of concrete. Its pavement, in part; its columns; architraves; wall surfaces, in part, both exterior and interior, are of sand concrete.

These have withstood the severe frosts (20° to 25° below zero) of two winters in Saratoga absolutely unaffected, except to increased hardness. The façade is a concrete facing upon brick precisely upon the Roman method; and all its lines and angles are as perfect as when finished in 1889.

Blocks of the material left upon the ground since that date show no effect whatever by temperature or storms, more than granite or marble. In fact, many stones used for building purposes in the United States cleave by frosts. The steps upon the east front of the Capitol are wrecked by lateral cleavage in seams, and must soon be restored. Concrete staircases may be seen in Geneva, Switzerland, for ascents from the streets, as solid and homogeneous as flint.

The annexed illustration proves the availability of fine concrete for ornamental details. It shows a chimney and mantel with supporting brackets, all of fine, washed sand and cement.

The Caryatides are of Florentine carved walnut. The tiles (Spanish, from Valencia) are set in the concrete.

This material can claim no patent right. It is as old as Roman construction, and long familiar in our country

a general or special term, for an assessment of the value of such land, * * * and the said court is hereby authorized and required, upon such application, without delay, to notify the owners and occupants of the land and to ascertain and assess the value of the land so selected and condemned by appointing three commissioners to appraise the value or values thereof, and to return the appraisement to the court; and when the values of such land are thus ascertained, and the President shall deem



No. 133.—A CHIMNEY AND MANTEL-PIECE OF CONCRETE IN THE DRAWING-ROOM OF THE HOTEL CASA-MONICA, ST. AUGUSTINE.

in coarse work. But its use for fine details with a purpose of utmost endurance, has slight precedent previous to its introduction in St. Augustine.

No. 7.

Government will be asked to condemn the entire area between B and F streets, or between B and E streets, as were the lands for the Zoölogical Park (p. 93).

Extracts from act for the establishment of a Zoölogical Park (Approved March 2, 1889):

"SEC. 4. * * * That in order to establish a zoölogical park in the District of Columbia, * * * a commission shall be constituted.

That the said commission shall cause to be made a careful map of said zoölogical park; * * * and the several tracts and parcels of land embraced in such zoölogical park shall be held as condemned for public uses, subject to the payment of just compensation. * * *

That if the said commission shall be unable to purchase any portion of the land so selected and condemned within thirty days after such condemnation, by agreement with the respective owners, at the price approved by the President of the United States, it shall, at the expiration of such period of thirty days, make application to the supreme court of the District of Columbia, by petition, at

the same reasonable, said values shall be paid to the owner or owners, and the United States shall be deemed to have a valid title to said lands.

No. 8.

The National Gallery will "doubtless be assumed by the Government as soon as its resultant benefits from an experimental beginning shall be manifested." (p. 94.)

If the Greek, Roman, and Saracenic Galleries could be built, and some important reproductions with rich decorations, supplement in the Courts the series of historical paintings and casts, public satisfaction would ensure the rapid completion of the scheme.

The fascination of such systematic and complete object-lessons from history, especially with the present stimulus to a higher general education,* can be with difficulty imagined. Their efficiency would depend largely upon the tact as well as the talent of the profes-

* There is something intensely pathetic in the hunger for culture of tens of thousands of Americans, in summer schools all over the land, sitting patiently absorbing wisdom in hot weather from lectures on ethics and literature and science, etc.—*Boston Transcript, July, 1891.*

sors who should have in charge their elucidation. They should have an enthusiasm for their work; glowing in sympathy with the earnest, and attracting the indifferent to the delights of knowledge. The realism should be made as vivid as possible.

Intelligent visitors to the Pompeia have frequently advised that attendants should be in costume.* A lover of the classics, with whom Seneca is a daily companion, desires that it shall be occupied by Italians, who, in old Roman garb, shall move through its halls and dine in recumbency upon the couches of the Triclinium. At first the idea savored of the theatrical, but reflection is in favor of its expediency. The stage is claimed as an educational instrumentality for its presentations of ancient life. The surroundings herein proposed would far exceed in force and truthfulness the passing trivial effects of the modern stage, that must be seasoned with incongruous ballet.

Given a range of effective paintings of Roman development, grandeur, and decay; adjacent a temple and the grand house of a Senator, peopled with accurate impersonations of ancient occupants; these surrounded by other reconstructions illustrative of the genius and power which wrought their prototypes; through and among these halls and structures will pass crowds of comers from Maine, Ohio, California; excursions of teachers from Wisconsin and Virginia.† With illustrated textbooks in hand, they follow a speaker discoursing upon the facts illustrated and the deductions of political and moral philosophy. I pre-suppose this professor to be a rare man; grand in physique; able in knowledge; energetic and benevolent in impulse; of utterance effective with unction; not monotonous in the castanet tones of a showman. Robed in the inimitably graceful folds of the toga, he leads the crowd of eager listeners at length to the Rostra. From its platform he tells them that on such a standing place were debated the conquests and crises of the Roman Empire and Republic.

In sonorous Latin he quotes from Cicero against Cataline, and then translates to his hearers the magnificent patriotism and dignity of the oration:

"Long since, oh Cataline! ought the Consul to have doomed thy life a forfeit to thy country. * * * There was—there was

* During the ownership by Prince Napoleon of the Chateau in Paris (mis-named Pompeian—as it was Pompeian only in its decorations), the troupe of the Théâtre Français reproduced Roman tableaux in the Atrium before the Emperor Napoleon. The scene was perpetuated by an engraving with an enthusiastic description by Gautier. He wrote, in opening—"Antiquity is the eternal source of youth of the human soul;" and in closing—"That nocturnal fête was the horizon opened upon the past, the eloquent history of departed worlds."

† FAIR TEACHERS AT THE WHITE HOUSE.—The public reception of the President yesterday was attended by 2,000 people, principally school teachers from New York, New Jersey, and the New England States, on an excursion to Washington. The scene in the great East room was animated. The President shook each visitor by the hand.—*Washington Post, January 1, 1897.*

a time, when such was the spirit of Rome, that the resentment of her magnanimous sons more sternly crushed the Roman traitor than the most inveterate enemy."

Again, I follow a Greek professor through the Grecian Galleries and Courts. He talks before paintings of Marathon, of Thermopylæ, of the Acropolis. He courses with his hearers the Colonnades of the Agora to the Senate House.

He is a native Greek; a splendid scholar; a naturalized American citizen. His garb exhibits the *Amictus*;—the *chiton*, the *tunica*, and the graceful *chalmys*.* Proud of the name of his race as that of Pericles, of Socrates and Plato, he tells his hearers that in halls of such form the Greeks of old listened to their orators. In his native mellifluous tongue he recites—

Demosthenes against the Crown.

"Athens was never known to live in a slavish though secure obedience to unjust and arbitrary power. No! our whole history is one series of noble contests for pre-eminence." * * *

"No, my countrymen! it cannot be you have acted wrong, in encountering danger bravely for the liberty and safety of all Greece. * * * No! by all those illustrious sons of Athens whose remains lie deposited in the public monuments."

Lord Bolingbroke quotes Dyonisius, of Halicarnassus, that "History is philosophy teaching by examples." When philosophy is seated at the National Capital, drawing from history such stimulating examples from the past, the youth of the Republic will be advanced toward the noblest patriotism.

The annexed plate indicates the facility with which sections of the Alhambra could be reconstructed, in all the splendor of Arabesques blazoned in red, blue, and gold, with their oriental accessories of fountains and flowers, palms, and pomegranates. Therein Americans might read in thrilling reality Irving's sketch of Columbus, "taking his modest stand in a remote corner, the humble and neglected spectator of the pageant" of the thanksgiving mass of Ferdinand and Isabella and their conquering host; flaunting in triumph their crosses and croziers, with proud armorial ensigns and banners, in the Moslem halls. Despite the repulse of his appeal to the sovereigns in camps before Granada, the enthusiast dreamed of a conquest before which the capture of the Moorish stronghold should shrink to insignificance.

Again, in imagination, we enter the restored Saracenic Court. Its colonnades of light and graceful arches are enlaced in endless intricacy, yet without one hint of form from nature—obediently to the Koran—to make no imitation of the works of the Creator. It is mid-day, and the Muezzin is called in Arabic from the minaret.

Standing in the simulated pulpit of the Mosque of Cordova, or in the Court of the Alhambra, a lecturer sketches the rise of Islamism upon the plains of Arabia, "a little cloud like a man's hand;" its outburst into a cyclonic

* On the bronze Apollo of the British Museum, the *chalmys* (scarf) hangs gracefully from the arm.

deluge of turbaned Turks, that swept across Africa into Spain, and scaled the Pyrenees to the critical field of Poitiers. There the sword of Charles Martel saved the ancestry of modern Europe from extinction in butchery, or the imbecility of nothingness;—day-dreams of houris in the Mahomedan paradise;—a crisis only comparable to that of victory by the Spanish Armada, which would have eclipsed in darkness the *renaissance* of the human intellect.

This realism of historical facts would incite inquiry. Curiosity, the keenest stimulant of knowledge, would impatiently follow Islamism along the centuries. In the Mediæval Galleries students would join the crusaders before Jerusalem, Acre, and Damascus. They would eagerly study before the pictured surrender of Granada, and the last stand of the Moors at Malaga before their final merciless expulsion from Europe.

Such instruction, interest, and beauty the nation can speedily prepare in good measure for itself and for posterity.



No. 134.—COURT OF THE MOORISH VILLA ZORAYDA, WITH ALHAMBRESQUE TRACERY.

Science, capital, energy, inventive skill, have, for a century, been lavished upon material development.

Their creations are trans-continental railroads, factories, mines; mountains have been scaled; rivers have been spanned. A tunnel of the Hudson, at an estimate of 50,000,000 dollars, excites no surprise as chimerical; but is in competition for an investment.

Resultant gains are now lavished upon Babel-like structures for bankers; palaces for business, palaces for hotels, palaces for private luxury and display.

Now, may not a small fraction of this wealth be devoted with like ability and ingenuity, to

A NATIONAL TEMPLE OF KNOWLEDGE?

07006455

LIBRARY OF CONGRESS



0 020 597 463 5