

halls of modern sculpture, north to the great central gallery. The Willard collection crystallizes here about four typical buildings, reproduced on the scale 1-20. Egyptian architecture is represented by the hypostyle temple of Ramses II, the Pharaoh of the Exodus, at Karnak, in all its tropical coloring; Greek architecture is represented by the Parthenon; the Pantheon stands for the best thought of Roman builders; and Notre Dame de Paris is selected as the Gothic type. It will give an idea of the minute care with which the least detail of ornament is rendered to say that the cost of these four models, executed in Paris and set up here by French workmen, ranges from ten to twenty thousand dollars each.

The central gallery is surrounded by alcoves, and on entering it a person should go first to the alcove at his right in order to take the casts in chronological order. Assyrian and Egyptian architecture are meagerly represented; but the Marquand collection, now emerging from the cellar where it has been stored so long, will cover the lack so far as Egypt is concerned. One wall of the first alcove is covered by casts from Cairo and the Alhambra of Mohammedan style.

Near by this first alcove is the Egyptian temple of Ramses II. Within, behold him offering oblations to Amen. Almost the entire decoration of the building is composed of cartouches repeating "Ramses," "Ramses," some five thousand times in the portion of the building shown here. This pious man does leave space among his cartouches for a picture belt about each pillar, in which he, with Amen, Hathor, Horus and Ptah, figures twice in the circuit.

From the Egyptian temple one should pass to the eastern end of the hall and review what he knows of the Athenian Acropolis by the aid of a plaster reproduction of that famous hill before looking at the model of the Parthenon. See how the Parthenon is flanked by the Erechtheum and (below the hill and cut into its side) by the Theater of Dionysos (Bacchus), and see how the little temple of Niké Apteros (Wingless Victory) lay at the right at the ascent of the hill: for casts from all of these historic buildings are about us. Above the relief map are the charming caryatids of the Erechtheum; one of its capitals is in the center of the Greek alcove at the right. Nearer is a priest's seat in the Theater of Bacchus, and on the left his altar wreathed with vine and ivy. Victory unlacing her sandals, one of the most beautiful bits of antique sculpture (altho the head is gone, the body expresses the instant of action under most graceful drapery), is over the south entrance of the hall, in company with sculptures from the Parthenon, which make nearly the circuit of the gallery.

The model of the Parthenon shows that perfect structure as it existed from the fifth century B. C., down to the seventeenth century, A. D., when, turned into a shrine of Mary, it was ruthlessly shattered by a Venetian bomb. The sculptures are softly tinted and projected against a red background. Gold and blue are also freely used in the upper portions of the building. Within, one catches a glimpse of the great gold and ivory statue by Phidias of Minerva in the midst of her temple.

Near the South Entrance of the hall is a small model and a full-sized facsimile of the famous monument to Lysistrates, a winner in a musical contest, and hung upon its base is that most affecting of mortuary tablets representing Eurydice at the moment when a backward glance from Orpheus gave Hermes the right to lead her back among the dead.

Great was Diana of the Ephesians, and one of her capitals stands in the center of the northeast alcove, with two dissimilar bases from the same line of pillars at Miletus.

The next, a Roman alcove, begins with two little cinerary urns in the forms of round huts with doors, found at Alba Longa, undoubted copies of the habitations of those whose ashes they hold. There is also an Etruscan urn showing their form of house, very Japanesque in style. Some reproductions of Etruscan capitals and ornaments show a crisp, hard modeling which came from the habit of metal working.

Those who have wondered how the Romans handled their immense building stones will be interested in a bas-relief representing a gay scene at the completion of a great building—an enormous mast which has just dropped the last stone in place is decorated with palm. The motive power is furnished by an immense wheel, like a water-wheel, wherein men are confined who turn it by their weight.

On "pay days"—Mondays and Fridays—the gates are opened of the wooden base of the Pantheon, and the visitor may stand under the dome and see the inner sculptures. The outside of the building is finished with the greatest care, exactly representing the Pantheon. The Arch of Constantine is chosen to represent Roman monumental work, because it really shows both the great and the decadent period of Roman architecture. All the lower portion finished during the life of Constantine, is covered with miserable, childish sculpture, for art had relapsed greatly toward barbarism; but under the arch and on the upper portion there are noble sculptures of the best epoch, probably filched from the Arch of Trajan. The inscription is made in raised letters by the plaster worker, whom one who has seen the original monument with its incised lettering, may accuse of ignorance until he reflects that this robbing arch has been robbed in turn, and the original lettering was in bronze.

Space fails to speak of full half the collection centered about Notre Dame, which is perhaps the more interesting half; but enough may have been said to suggest what lovers of architecture will owe to the Willard bequest. Everywhere the casts are supplemented by the finest photographs, which help one to know the origin and setting of the objects reproduced.

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A GLIMPSE AT THE WILLARD COLLECTION.

BY SOPHIA ANTOINETTE WALKER.

THE Metropolitan Museum is in a chaotic condition just at present, and it is difficult to go directly to what one wishes to see and see it in the way most economical of time. It is growing so fast that, like an awkward boy, it does not know what to do with its hands and feet; yea, with its torsos and other appurtenances. The north wing, just completed, which will be opened to the public by the first of May, will barely give room for collections already owned by the Museum, so that another addition to the building is projected for the near future.

A catalog of the Cypriote collections has been delayed for the appearance of the second and third volumes of General di Cesnola's descriptive text, just now in press, and a *catalogue raisonné* of the Willard collection is being prepared; and it is hoped that May 1st will find the Museum arranged, cataloged, labeled and complete.

In the mean time a few suggestions regarding the Willard collection may make one little portion of the riches of the Museum more readily appreciated by persons who have a few hours to spend, and who wish to go away with a definite impression of some one class of things seen reasonably well. It will be remembered that Mr. Willard left a bequest of \$75,000, which was allowed to accumulate to about \$100,000. This sum covers the expense of a unique collection, suggestive of the great epochs and transition periods of architecture from the days of the Pyramids to the present time.

The visitor passes from the South Entrance through the