



Views of Harvard to 1860: An Iconographic Study - Part VII

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Views of Harvard to 1860

An Iconographic Study

PART VII

53. Quincy Bicentennial View 1840

(Plate LIV)

Inscriptions:

(in lower margin)

(1) G. G. Smith, Sc. [at right]

(2) Harvard University.

(3) with the procession of the Alumni from the Church to the Pavillion,
September 8, 1836.

Rectangular steel engraving; size 7.8 x 4.4 inches; size of plate 8.3 x 5.1 inches;
size of leaf 9.8 x 6.0 inches.

Drawn by Eliza Susan Quincy; engraved by George Girdler Smith.

Issued in 1840 depicting the Bicentennial Celebration of 1836.

Provenance: Josiah Quincy, *The History of Harvard University* (Cambridge, Mass., 1840), I, frontispiece.

PERHAPS the most interesting part of this view is the alumni procession on its way to the Pavilion from the First Church where, for the first time, 'Fair Harvard' had just been sung, on the day of the Bicentennial Celebration of the founding of the College. The top of the Pavilion may be seen in the distance between University and Massachusetts Halls on the western slope of the rise of ground now occupied by the new Lamont Library. Over it is flying the flag bearing for the first time the seal of the University as it is now known — that flag of which Josiah Quincy, Jr, the last speaker at the exercises of that day, said:

It will be deposited among the archives of the university. Our hope is, that a century hence it will collect under its folds the Alumni of Harvard. Over what a scene will it on that day display its blazonry! What a feeling of relationship will it establish between that age and the present!

I will propose as a sentiment,

The flag that waves over us. May it a century hence see a more wise, a more virtuous, a more prosperous generation than the present. . . .¹

¹Quincy, *History of Harvard University*, II, 706.

Even if there is grave doubt as to the realization of Quincy's sentiment, at least the unfolding of that old flag on 17 September 1936 was a dramatic occasion which those who attended the Tercentenary Celebration will long remember.

The two-hour address given by President Quincy at the Bicentennial Celebration presaged the famous *History* which appeared four years later and for a century remained the standard account of the earlier development of the University. Quincy donated his work to the University, including plates and blocks.

In addition to this large view, Eliza S. Quincy, the President's daughter, drew most of the small vignettes which appeared in the work (see No. 55 below). George Girdler Smith, the engraver of this and the following view, received his training under that great teacher, Abel Bowen, for whom he was working as early as 1815. He formed a partnership with William B. Annin about 1823 (which terminated about 1835), perhaps the first work of which was Alvan Fisher's South View (No. 36 preceding). Other Harvard work executed by Smith included two bookplates, one for the Porcellian Club (perhaps about 1835) from a drawing by F. Mitchell, and another in 1843, after a drawing by H. Billings, for the College Library for books bought from the Donation Fund of 1842. In 1845 an inscription, 'From the bequest of Hon. William Prescott . . . ,' was added to the latter plate.

In April, 1851, Miss Quincy presented 'to the Library of the University in Gore Hall' a bound volume (now in the University Archives) of proof prints of all the engravings executed for the *History*. The plate of the Bicentennial View was used about 1850 for a letterhead (see No. 61 below), and in 1860 for a new issue of the *History*, which was printed on slightly larger paper than was the first impression.

The Bicentennial View has been reproduced in *Causes and Effects in American History*, by Edwin W. Morse (New York, 1912) — with the caption 'Commencement Day at Harvard in Holmes's Time, 1825-1829!'; in *Tarry at Home Travels*, by Edward Everett Hale (New York, 1906); and in the Senior Class Album of 1937.

The Quincy Bicentennial View is shown in Plate LIV, reproduced from the proof print mentioned above and preserved in the University Archives.

References

Harry T. Peters, *America on Stone* (New York, 1931), pp. 75-76.

David McNeely Stauffer, *American Engravers upon Copper and Steel* (New York, 1907), I, 250-251.

54. Quincy View of Gore Hall 1840

(Plate LV)

Inscriptions:

(in lower margin)

- (1) W. Croome, Del. from the Design by R. Bond, Architect.
G. G. Smith, Sc.
- (2) Gore Hall.
- (3) Erected A. D. 1838.

Rectangular steel engraving; size 7.8 x 4.4 inches; size of leaf 9.8 x 6.0 inches. Drawn by William Croome after the design of Richard Bond; engraved by George Girdler Smith.

Issued in 1840.

Providence: Josiah Quincy, *The History of Harvard University* (Cambridge, Mass., 1840), II, frontispiece.

THE drawing for this view was made from the architect's sketch before the building was erected and not from the building itself. In the preface to the *History* Quincy says, "The sketch of "Gore Hall," which forms the frontispiece to the second volume, was kindly contributed by Mr. Richard Bond, the architect of the building."

As with the preceding view, the plate for the Gore Hall View was used about 1850 for a letterhead (see No. 61 below) and in 1860 for the second issue of Quincy's *History*; as already noted, a proof print is to be found in the University Archives. A lithograph based on the engraving, 5.9 x 3.13 inches, appears as one of several ornamental views on a map of Cambridge by H. F. Walling, engraved on stone by Friend & Aub of Philadelphia, and published by George L. Dix, Boston, 1854. The same map contains lithographic views of Dane Hall and the first part of the Little Block (see Nos. 64 and 66 below).

According to William Coolidge Lane,¹ the earliest photographs of college buildings were apparently several Talbotypes taken in 1844 by Josiah Parsons Cooke, then a Harvard freshman but later Professor of

¹ *Harvard Graduates' Magazine*, XII, 358.

Chemistry. The negatives (on paper) are still in the College Library. One of them is a view of Gore Hall.

William Croome, another pupil of Abel Bowen, drew well on wood and is also said to have done good work in water-colors. He was one of the artists who, in the eighteen-forties, was responsible for the movement toward freer and more artistic drawing on the wood block. In his later life he gave much of his time to designing bank-notes. He was one of the founders of the Boston Bewick Company (see No. 48 preceding). A few words about George Girdler Smith appear in connection with the preceding view.

For many years the value and exposed state of the College Library housed in Harvard Hall, as well as its almost geometric growth, had made new accommodations essential. Applications to successive sessions of the General Court for this purpose had met with no response. In 1834, however, the College received the then extraordinary unrestricted bequest of the entire residuary estate of Christopher Gore, amounting to approximately \$100,000 subject to certain life interests. Although these funds were sorely required for general income producing endowment, the need for a library building seemed so urgent that the Corporation on 11 October 1834 voted 'That the President, the Treasurer, Mr. Walker and Ebenezer Francis Esquire be a Committee to consider the expediency of providing a new Library, with authority to procure plans & estimates.'¹ On 31 December 1834 it was 'Voted That the Committee on the Library be authorized to have a suitable Building constructed of rough stone, if it can be done at an expense not exceeding 5000 dollars more than the cost of a similar building of Brick.'² There the matter officially rested for over a year, until on 18 February 1836 the committee was instructed to consider the expediency of making the building fireproof. A month later, on March 17, the Corporation went so far as to vote that the new library be erected on the lot in front of Dr Holmes's house (the site subsequently of the Hemenway Gymnasium and of the present Littauer Center) — and again a long period of waiting ensued, although in September Professors Jacob Bigelow and Daniel Treadwell were added to the committee. On 19 January 1837 the enlarged committee made a lengthy report to the Corporation with new plans and a model of the proposed building. It was pointed out that in May, 1836, it had

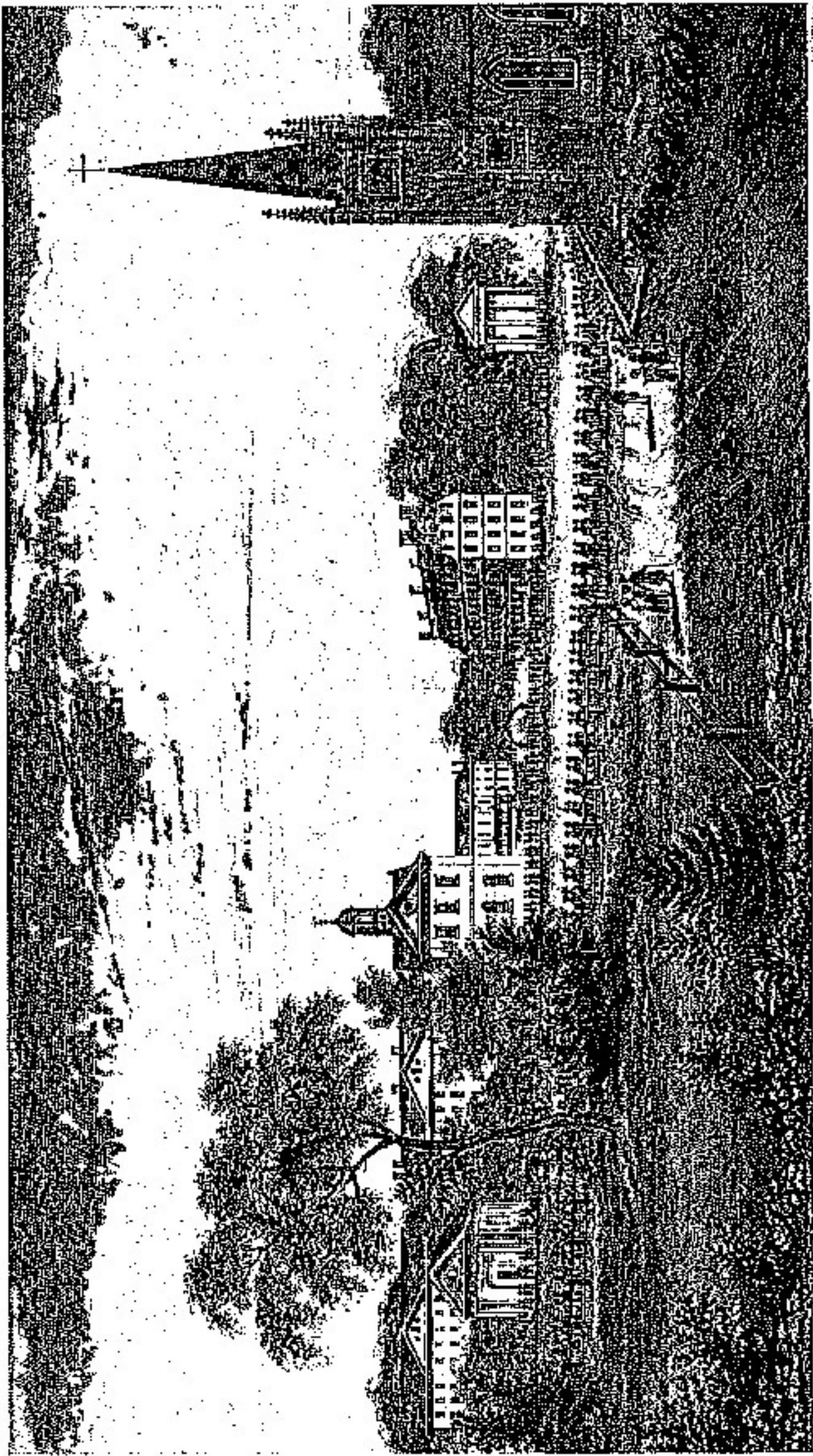
¹ College Records, VII, 374.

² *Ibid.*, p. 383.

been voted not to build in front of Dr Holmes's and in September it had been voted to build south of University Hall; that the original estimate of \$35,000 for a stone structure had now become \$52,500 because of the rise in the cost of materials and labor; that brick construction would be \$10,000 less; and that extras for fire prevention would add \$8,600 to this estimate. The question of waiting for a fall in prices was discussed, it being felt that a month or two would give light on this matter by showing the state of things in England. Whereupon the Corporation voted that stone construction be used with fire security added as might thereafter be deemed expedient, contracts to be made as early as should be deemed proper. It was also voted that the Library be erected on the site selected the previous September, south of University Hall, with such changes as the committee should direct. Professor Treadwell, Rumford Professor of the Application of Science to the Useful Arts, who had previously refused to accept any extra compensation for his services, was put in charge of the work. A revamped committee was appointed consisting of President Quincy, Ebenzer Francis, John A. Lowell, Professor Treadwell, Professor Bigelow, and the Treasurer, Thomas W. Ward.¹ There was a further delay of six months before the committee actually reported to the Corporation on 15 June 1837 that they had caused the digging of the cellar to be commenced. But at the same time they also had to report that the stone which had been received was found to be of a bad quality and had to be changed. Four months later the cellar and foundation were still proceeding satisfactorily, but not until 25 April 1838 was the corner-stone ready to be laid. On that occasion a silver plate was set in the stone on which was engraved the following inscription written by President Quincy and Joseph Story:

HUJUS ÆDIFICII,
PECUNIA, QUAM
CHRISTOPHORUS GORE, LL. D.,
UNIVERSITATI HARVARDIANÆ MUNIFICE LEGAVERAT,
EXTRUCTI,
FUNDAMENTUM JACTUM EST
A.D. VII. KAL. MAI. ANNI MDCCCXXXVIII.;
EDVARDO EVERETT, LL. D.,
REIPUBLICÆ MASSACHUSETTENSIS GUBERNATORE,
CURATORUM PRÆSIDE;

¹ College Records, VIII, 9-11.

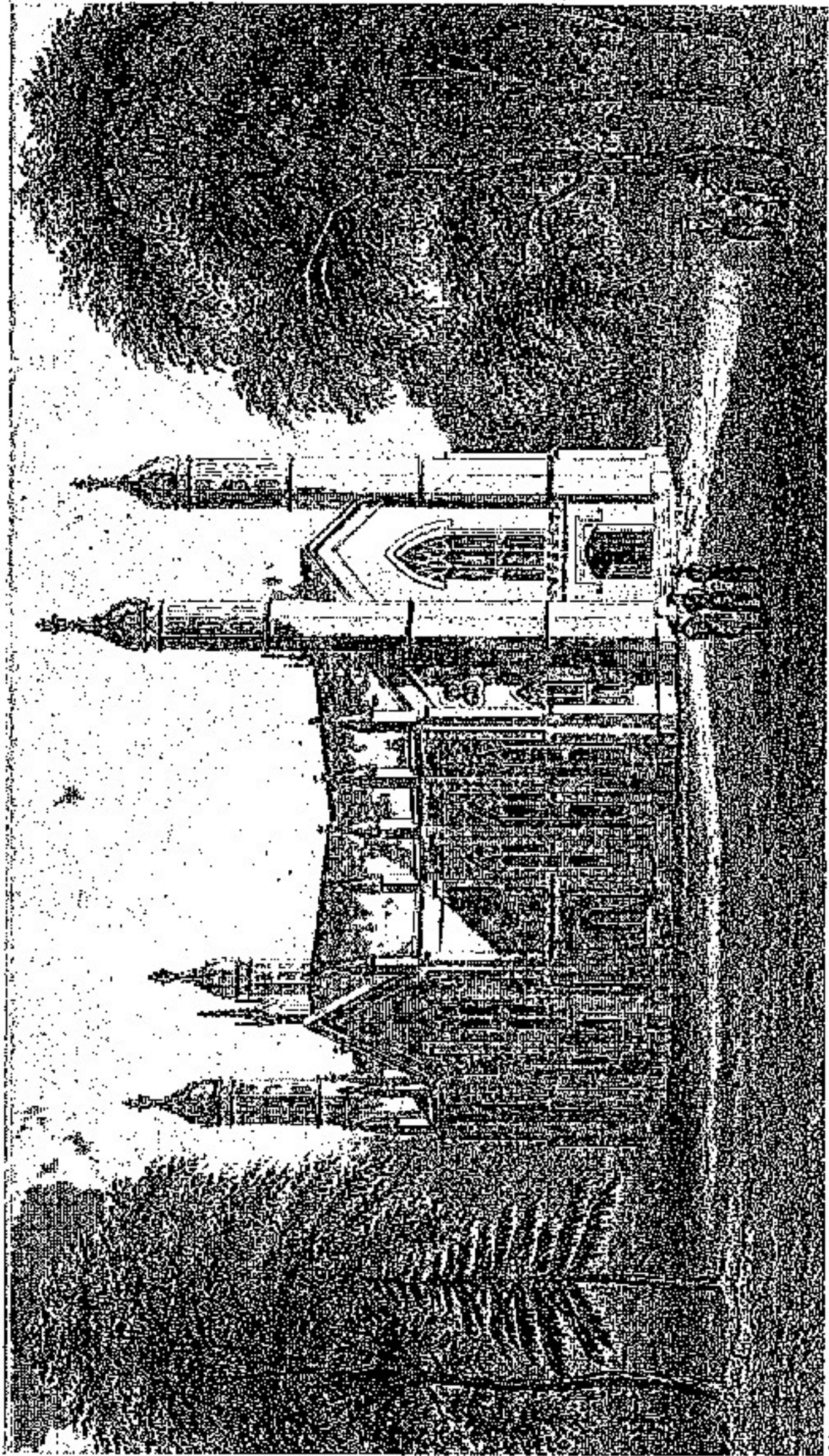


REPRODUCED FROM THE ORIGINAL

Engraving of the Town from the Mount about the Church to the Eastward, September 8, 1840.

PLATE LIV

QUINCY BICENTENNIAL VIEW 1840



HUGHTON TENNANT

PLATE LV
QUINCY VIEW OF GORE HALL 1840

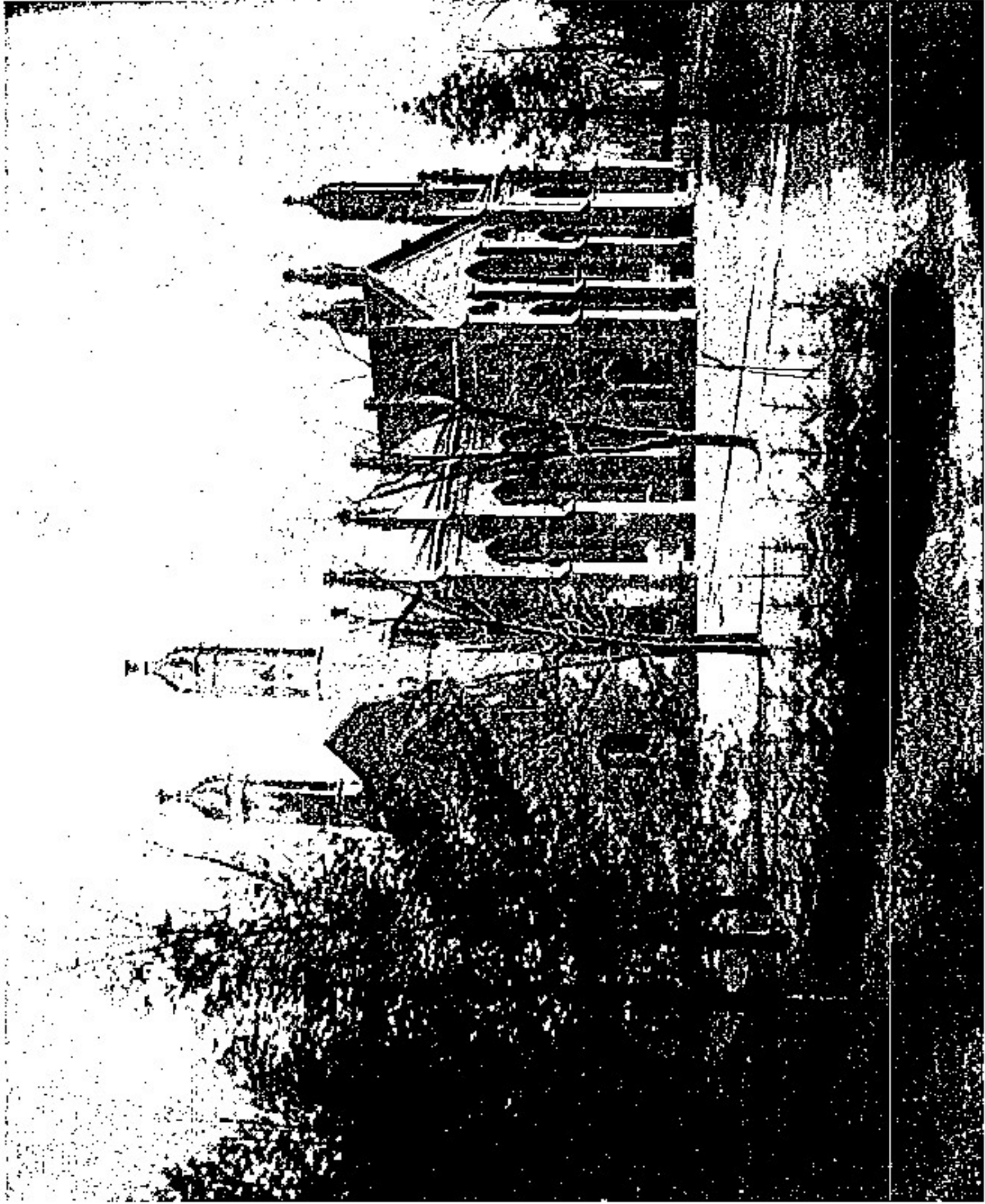


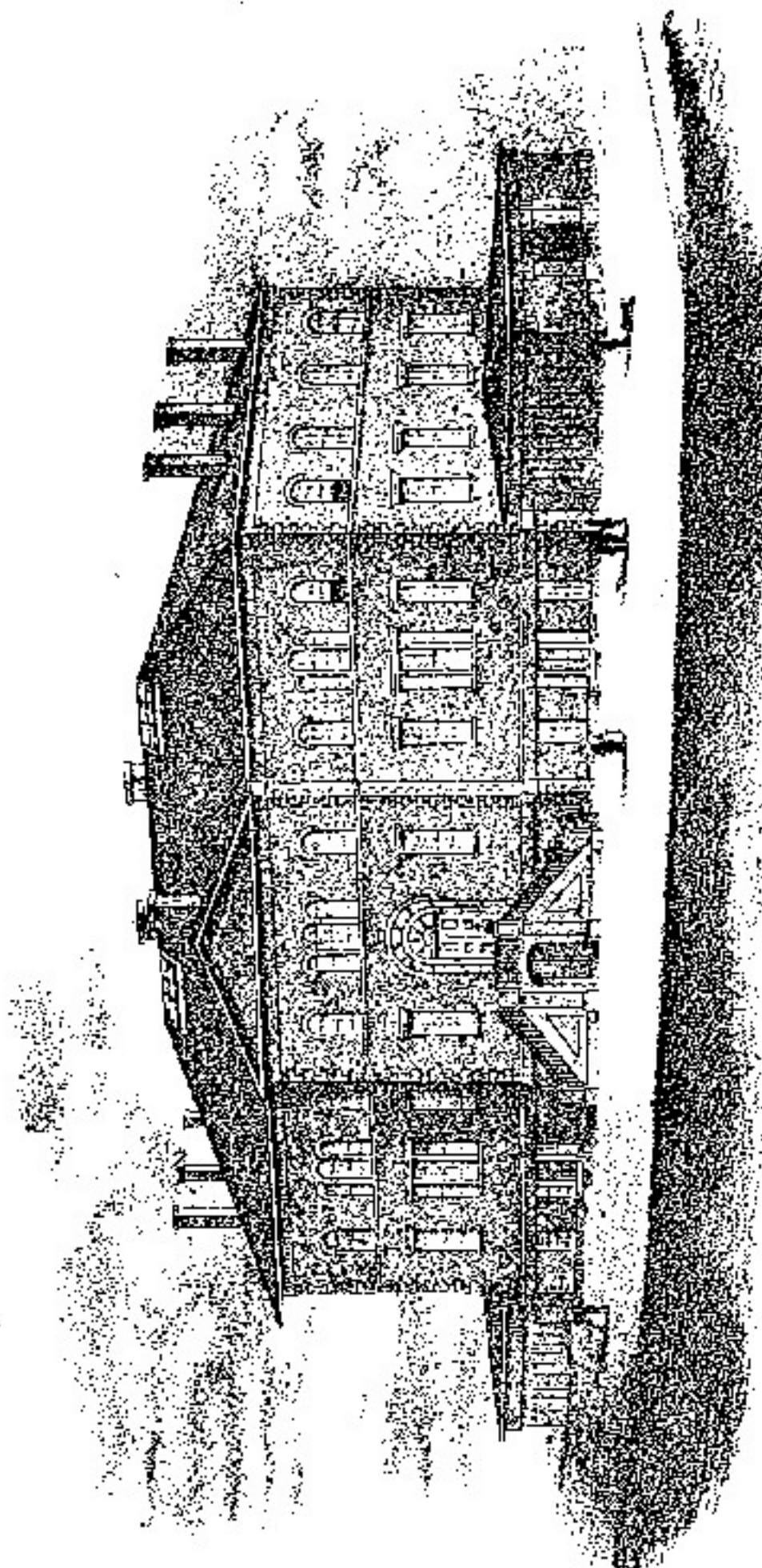
PLATE LVI

GORE HALL 1844

(from Talbotype taken by Josiah Parsons Cooke)



PLATE LVII
GORE HALL 1878



W. Sharp del

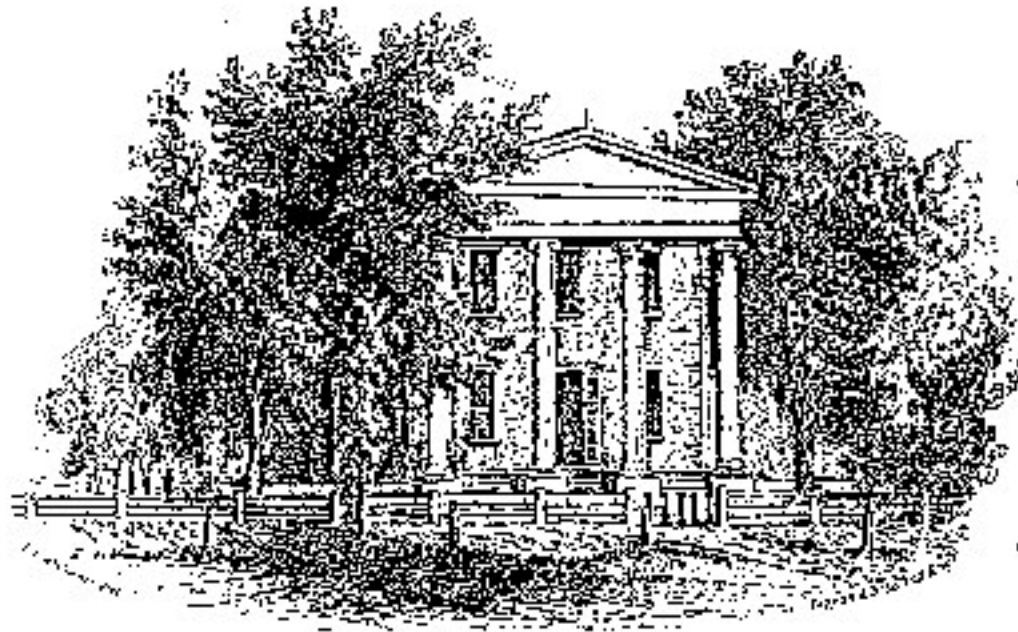
G. W. Deyout Archt

W. Sharp & C^o Lith

THE NEW MASSACHUSETTS MEDICAL COLLEGE ON GROVE ST
BOSTON.

PLATE LVIII

MEDICAL SCHOOL VIEW 1846



DANE HALL.—CAMBRIDGE

a. DANE HALL VIEW



WEST VIEW OF HARVARD COLLEGE

b. WEST VIEW OF HARVARD COLLEGE

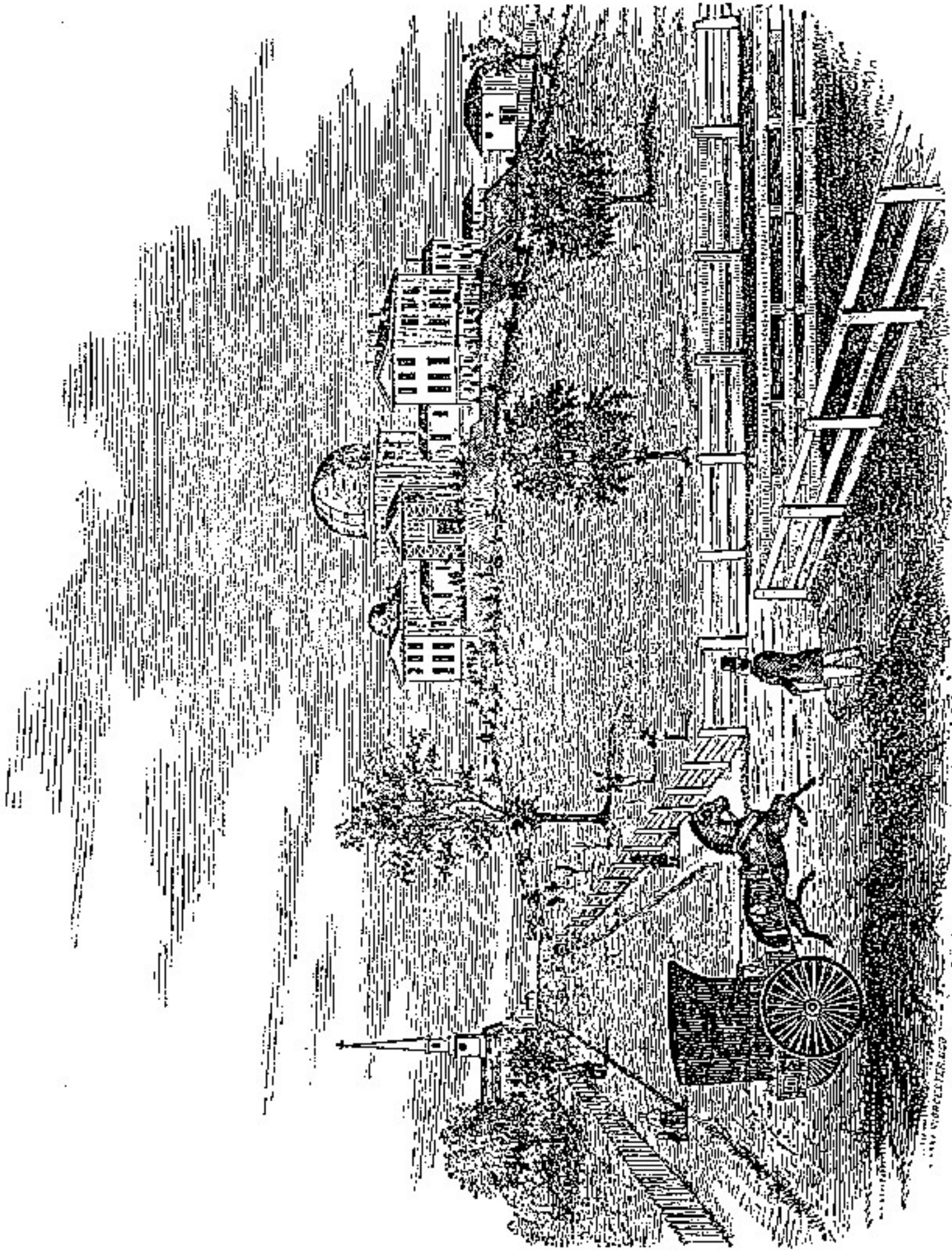


East view of Harvard College.

c. EAST VIEW OF HARVARD COLLEGE

PLATE LIX

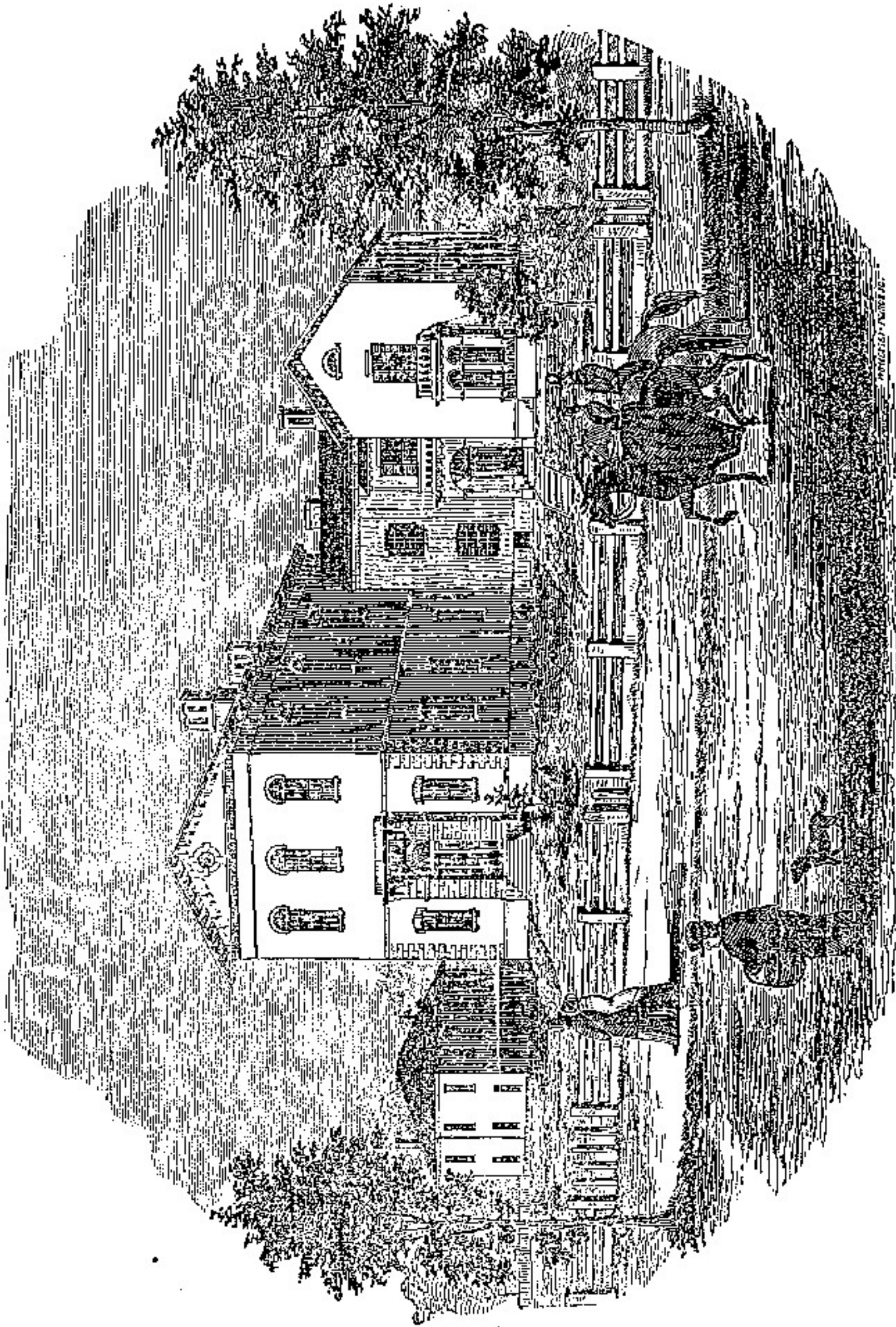
LETTERHEAD VIEWS ca. 1850



ASTRONOMICAL OBSERVATORY, CAMBRIDGE, MASS.

PLATE LX

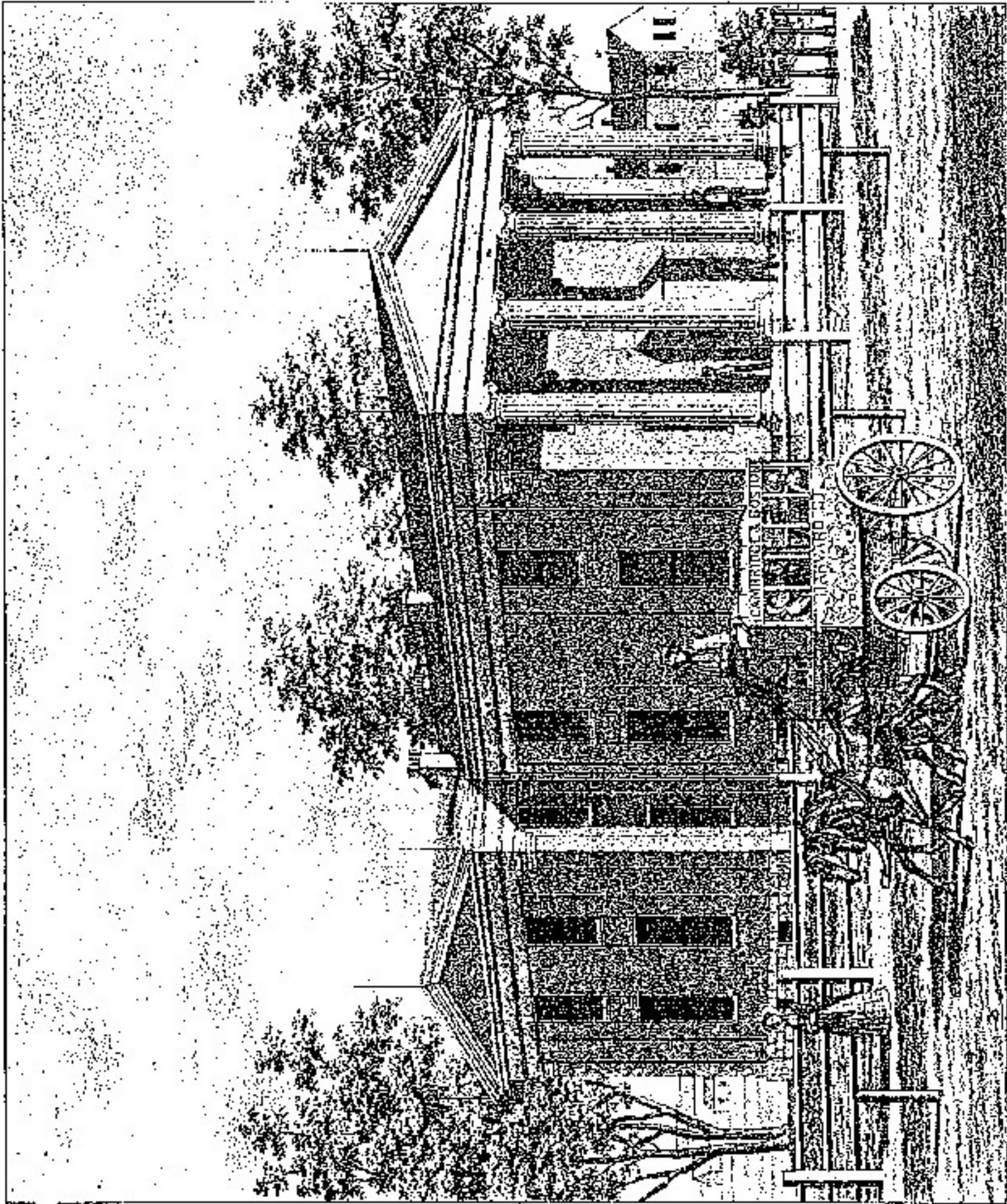
GLEASON VIEW OF THE ASTRONOMICAL OBSERVATORY 1851



LAWRENCE SCIENTIFIC SCHOOL, CAMBRIDGE.

PLATE LXI

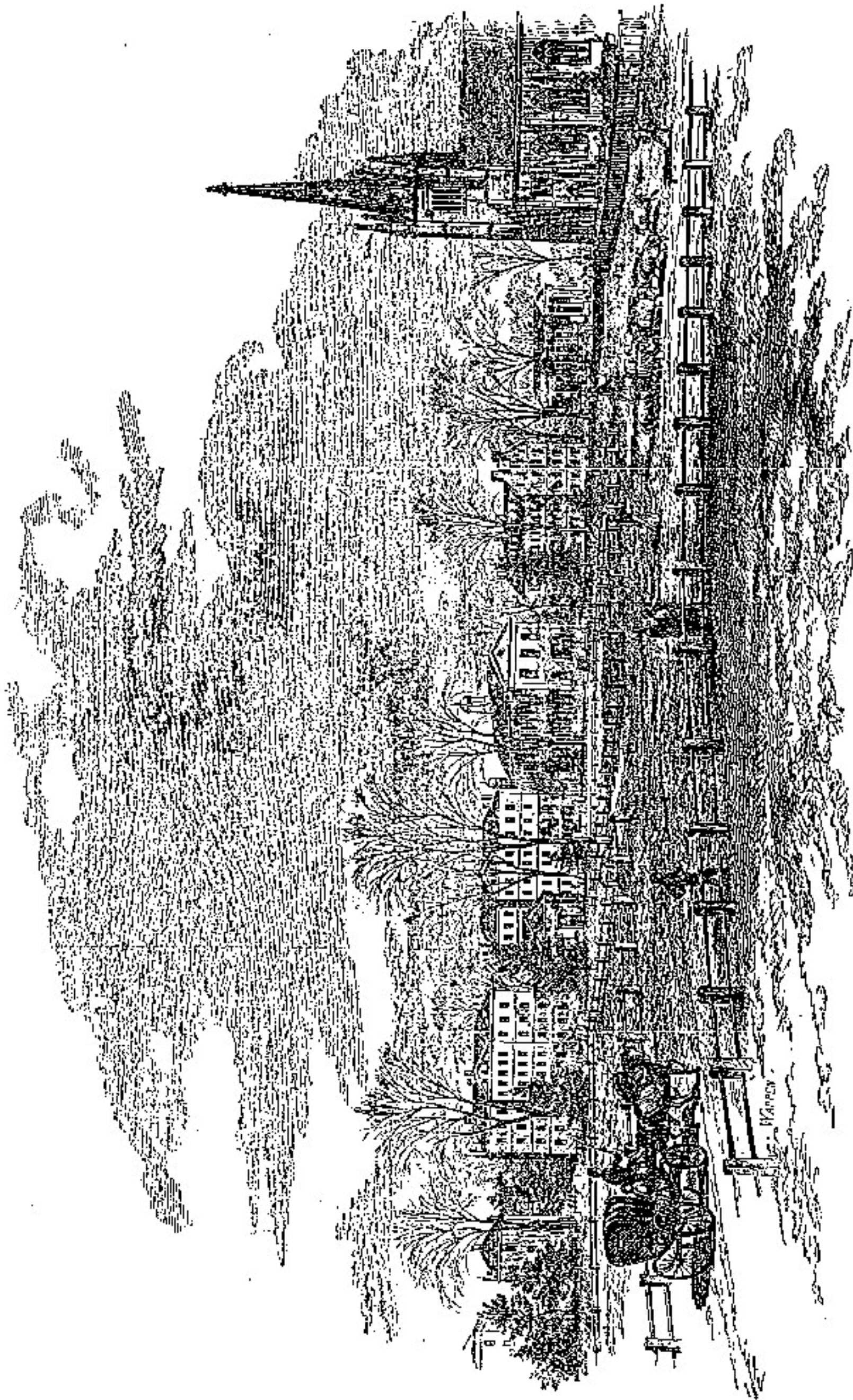
GLEASON VIEW OF THE LAWRENCE SCIENTIFIC SCHOOL 1851



DANE LAW-SCHOOL. CAMBRIDGE, MASS.

PLATE LXII

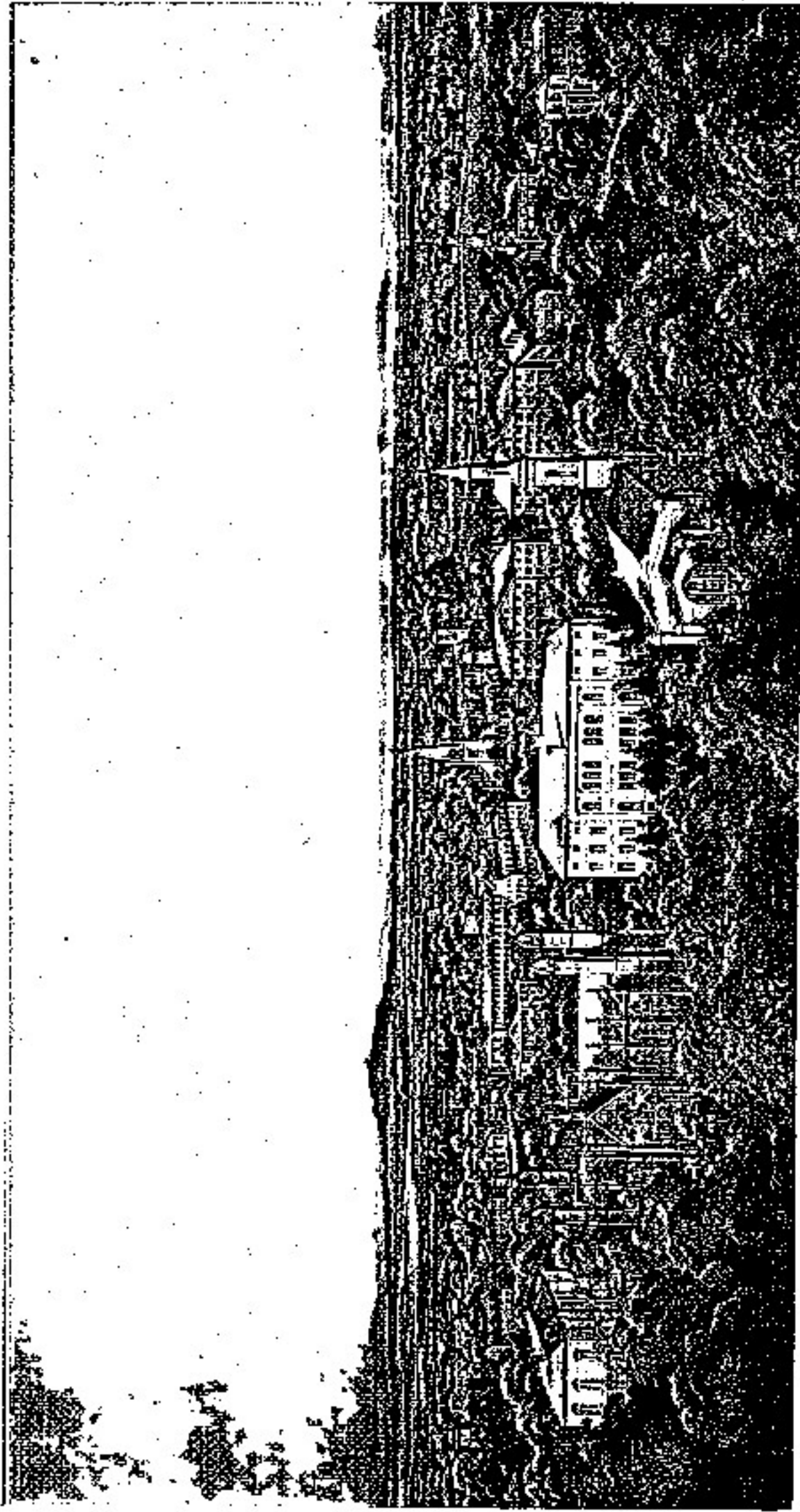
VIEW OF DANE HALL, ca. 1852



HARVARD UNIVERSITY, CAMBRIDGE, MASS.

PLATE LXIII

BALLOU VIEW 1855



UNIVERSITY OF HARVARD

PLATE LXIV
 PRANG & MAYER VIEW 1858

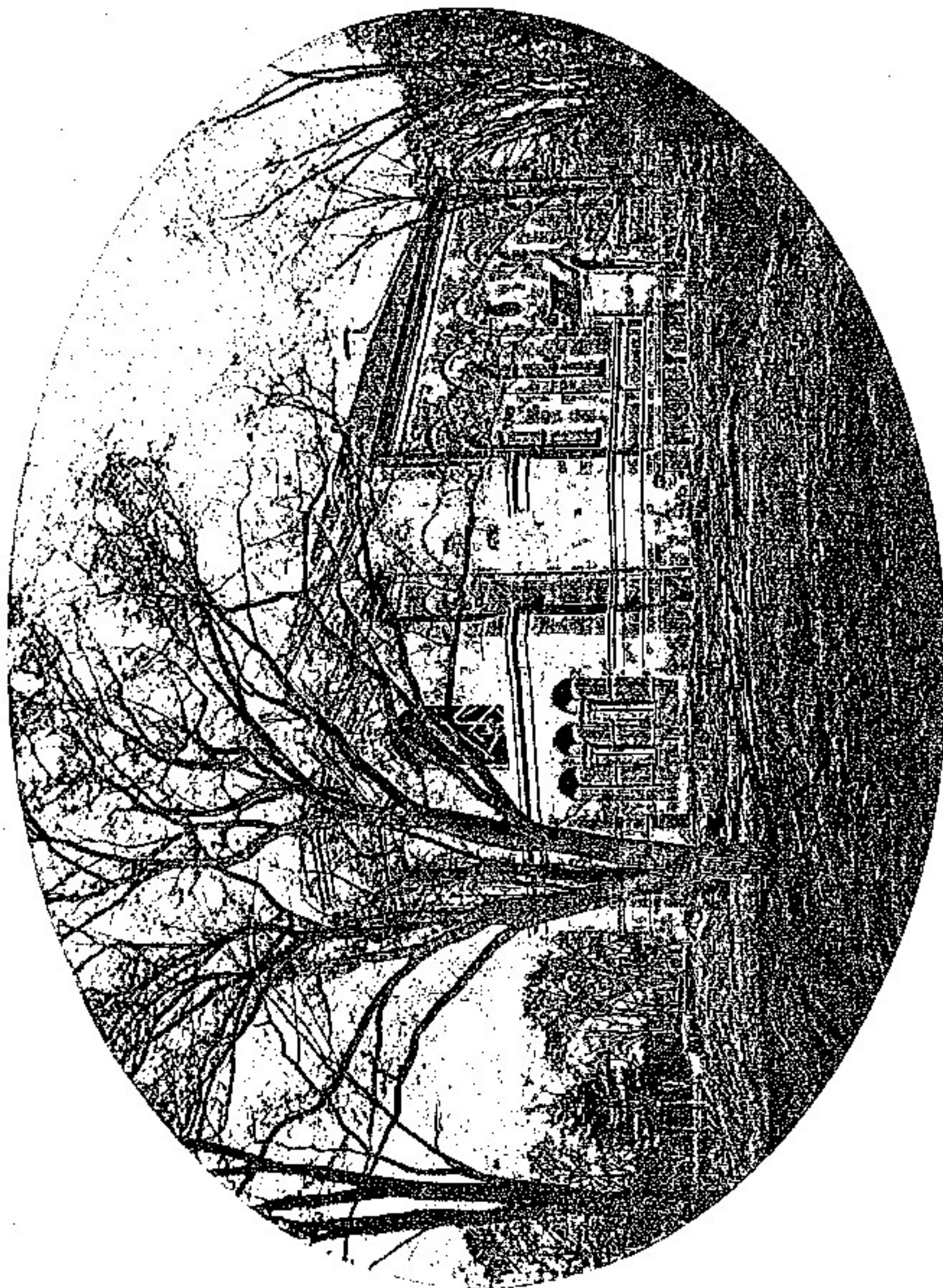


PLATE LXXV
APPLETON CHAPEL. MAY 1858
(under construction)

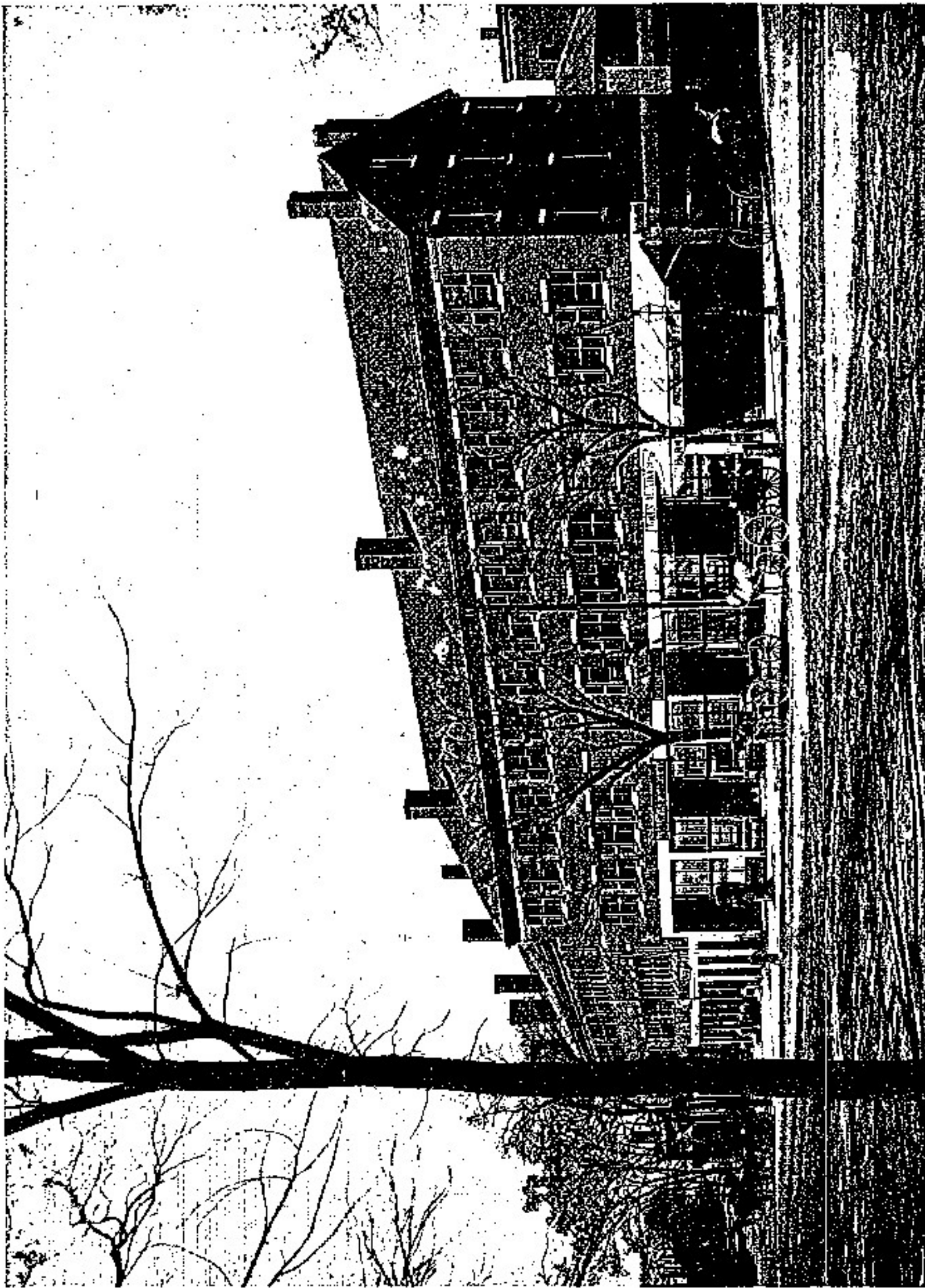


PLATE LXXVI
COLLEGE HOUSE 1867

JOSIA QUINCY, LL. D.,

UNIVERSITATIS PRÆSIDE;

JOSEPHO STORY, LL. D., LEMUELE SHAW, LL. D.,

CAROLO GREELY LORING, A.M., JACOBO WALKER, S.T.D.,

JOANNE AMORY LOWELL, A.M., THOMA WREN WARD, ZERARI PRÆFECTO,
SOCIS.

THADDÆO GULIELMO HARRIS
BIBLIOTHECARIO.

RICARDO BOND
ARCHITECTO.¹

Even then, however, it was over three years before the edifice was complete, and it was not until the summer of 1841 that books were moved into it from Harvard Hall. The reaction to these long delays on the part of the students and others interested in the College may well be imagined, and it is not surprising to find James Russell Lowell, when a senior in 1838, writing the following lines in the form of a prophetic newspaper article of 9 September 1936:

The state of the university was never more flourishing than at present. The corner stone of the new library (Gore Hall) will be laid next month with appropriate ceremonies. It will be gratifying to our readers to learn that this important work is progressing rapidly. Two men are engaged in the work, besides a boy who is kept constantly employed running to and from the President's study, to carry him intelligence of the progress of the building.²

Gore Hall, described by Quincy as 'a very pure specimen of the Gothic style of the fourteenth century in its form and proportions,' was designed by Richard Bond, the exterior being taken from King's College Chapel of Cambridge, England, although in size and finish it did not approach that splendid building. The use of hard Quincy granite made it necessary to omit elaborate ornaments. The building was in the form of a Latin cross, the main body being 140 feet long and the transepts 81 ½ feet. Octagonal towers rose from the ends of the main body to a height originally of 83 feet.³

In many respects Gore Hall was a pioneer in building construction. It was an early example of fireproofing, no timber being used on the

¹ Quincy, *History of Harvard University*, II, 601.

² 'Skillygoliana. No. IV,' *Harvardiana*, IV (1838), 276-277.

³ As originally constructed, these towers and the pinnacles on the buttresses were found to be unsafe; about 1850, after a number of stones had fallen from them (fortunately always outward rather than through the roof), they were rebuilt, sustaining some loss in altitude in the process (Eliot, *Harvard Memories*, pp. 134-135).

main floor or roof and with wrought iron trusses replacing rafters. It also had a steam heating plant — at that time almost unheard of — devised by Professor Treadwell.

Although President Eliot wrote that University Hall represented the great architectural effort of the College, Gore Hall was regarded with much greater pride when it was built. It was considered the chief distinction of the College and the community; so much so that, when the City of Cambridge was incorporated in 1846, it was adopted as the center of the City's new official seal, on which it is still seen. President Quincy concluded his story of the building with these words: 'As none of the other halls of the University present any claims to excellence in architecture, the attention of strangers will probably be directed to Gore Hall, when completed, as the principal ornament of the College square.'¹

Gore Hall was never very satisfactory as a library, even if it was an architectural achievement. For one thing, although 'fireproofed' it was never entirely free from danger of fire — and at no time of the year was it entirely free from dampness. Thanks to the assiduity of John Langdon Sibley as Librarian, this building which was to serve the needs of the College for the rest of the century became in some thirty years so crowded that additional space was imperative. In 1875-77 an eastern wing was added which contained the country's first installation of modern book stacks, planned by the architects Ware and Van Brunt. Again in 1895 the building received extensive internal alterations which added considerably more stack space. In 1907 a further two-story concrete addition was made to it from the gift of W. Amory Gardner and funds collected by the Overseers' Visiting Committee. Finally, when it seemed that further expansion was impossible, Mrs Eleanor Elkins Widener came forward with her munificent gift, and Gore Hall was torn down in 1913 to make way for the great Harry Elkins Widener Memorial Library which arose on its site.

Christopher Gore, born in Boston in September, 1758, was graduated from Harvard with the Class of 1776 after having prepared at the Boston Latin School. He studied law in the office of Judge John Lowell and then began practice on his own account, entering on that career of public service which was to bring him such eminence. He was successively delegate to the Massachusetts Convention on the adoption of the Federal Constitution in 1788, Federal Attorney for

¹ *History of Harvard University*, II, 601.

Massachusetts in 1790, for eight years one of the commissioners under the Jay treaty for settling the indemnification for British spoliation, a member of the Massachusetts House of Representatives and Senate, Governor of the State in 1809, and United States Senator from 1814 to 1816. From 1810 to 1815 he served as an Overseer of the College, the first person to hold such office by election, and from 1812 to 1820 he was a member of the Corporation. In addition to his notable bequest which made possible Harvard's first separate library building, he presented many books to the library of the Law School during his life. Although Gore Hall no longer stands as a memorial to his generosity, his name was perpetuated in the Gore Hall built in 1914 as a freshman dormitory and now forming part of Winthrop House.

The Quincy View of Gore Hall, shown in Plate LV, is reproduced from a proof print presented by Eliza S. Quincy and preserved in the University Archives (see the preceding view). Plate LVI has been reproduced directly from the Talbotype negative made by Josiah Parsons Cooke in 1844 and preserved in the College Library. Plate LVII shows Gore Hall from the southeast with the eastern wing added in 1877, and is taken from a photograph of 1878 in the Archives.

References

- Charles W. Eliot, *Harvard Memories* (Cambridge, Mass., 1923), pp. 134-141.
Gore Hall, the Library of Harvard College 1838-1913 (Cambridge, Mass., 1917).
 Harvard University Archives, *College Buildings*, pp. 39-48.
 William Coolidge Lane, 'Early Views of Harvard College,' *The Harvard Graduates' Magazine*, XII (1903-04), 358.
 William Coolidge Lane, 'The Harvard College Library,' *The Development of Harvard University*, ed. Samuel Eliot Morison (Cambridge, Mass., 1930), pp. 623-628.
 William James Linton, *The History of Wood-Engraving in America* (Boston, 1882), p. 18 (Croome).
 Alfred Claghorn Potter, *The Library of Harvard University: Descriptive and Historical Notes* (4th ed., Cambridge, Mass., 1934), pp. 20-24.
 Josiah Quincy, *The History of Harvard University* (Cambridge, Mass., 1840), II, 430-435 and 599-601.
 John Langdon Sibley, 'Gore Hall and the College Library,' *The Harvard Book* (Cambridge, Mass., 1875), I, 112-121.
 Frank Weitenkampf, *American Graphic Art* (2nd ed., New York, 1924), p. 78, *et. al.* (Croome).

55. Quincy Woodcut Views 1840

SCATTERED through the text of the two volumes of Quincy's *History* are fourteen vignettes or small wood engravings showing Harvard buildings, the fourth Meetinghouse of the First Church, and the Bicentennial Pavilion. In his preface Quincy states, 'To his eldest daughter (Eliza S. Quincy), the Author is indebted for the design and original sketch of the frontispiece to the first volume, and also for the original sketches of all the vignettes, with the exception of the first three College Halls, (which are reduced copies from an ancient engraving), the Medical College, and the Pavilion.' He also states that all the wood engravings, except that of the Pavilion, were executed by J. A. Adams of New York.

Joseph Alexander Adams is called by Linton the first in talent of all American wood engravers. He was born in New Germantown, New Jersey, in 1803, and at an early age was apprenticed to the printing business. As an engraver he was self-taught, like Anderson and Bowen, although the former helped him after he came to New York in 1824. His art was further advanced by a trip to England in 1831. Linton regarded 'Jacob's Dream,' done for the *Cottage Bible* in 1833, and the famous 'Last Arrow' of the *New York Mirror*, 1837, as his best productions, and stated that his work was 'yet unequalled in this country, and worthy to rank beside the best of the great old time in England.'¹ Disastrous fires in 1835 and 1837 destroyed most of his earlier prints and blocks, and he is best known today for the 1,600 engravings he made for Harper's great *Illuminated Bible* of 1843, most of them after designs by John Gadsby Chapman. Adams died in New Jersey in 1880.

As already noted, proof prints of all the engravings appearing in the *History* were presented to the College by Miss Quincy in 1851. The proofs of the vignettes are on india paper, and an inscription by Miss Quincy in the volume containing them states that they were the only copies taken before the work was stereotyped. However, in August, 1872, Miss Quincy sent Charles Deane 'a proof-print of the President's house, from the block, before stereotyping for the *History*.'² The blocks for all the vignettes were used in *The Harvard Book* (Cam-

¹ Linton, *History of Wood-Engraving in America*, p. 12.

² *Proceedings of the Massachusetts Historical Society*, XII (1871-73), 262.

bridge, Mass., 1875), and many of them (as noted hereafter) in *The Cambridge of 1776*, edited by Arthur Gilman (Cambridge, Mass., 1876), as well as in various later publications.

The vignettes are as follows:

a) OLD HARVARD HALL

Inscription:

Harvard Hall, built in 1682; destroyed by fire in 1764.

Vol. I, p. 43. Size 3.2 x 2.5 inches.

Engraved by J. A. Adams.

Probably adapted from the *Columbian Magazine View* (No. 13 preceding). Reproduced in *Bits of Harvard History*, by Samuel F. Batchelder (Cambridge, Mass., 1924), opposite p. 86.

b) STOUGHTON HALL

Inscription:

Stoughton Hall, built in 1700; taken down in 1780.

Vol. I, p. 194. Size 3.8 x 2.0 inches.

Engraved by J. A. Adams.

Probably adapted from the *Columbian Magazine View*. Reissued from the original block in *The Cambridge of 1776*, p. 81.

c) MASSACHUSETTS HALL

Inscriptions:

(1) Harvard Hall. Stoughton Hall. Massachusetts Hall.

(2) Massachusetts Hall; built in 1720.

Vol. I, p. 347. Size 3.9 x 1.14 inches.

Engraved by J. A. Adams.

Based on the *Columbian Magazine View*.

d) WADSWORTH HOUSE

Inscription:

President's house, built in 1726.

Vol. I, p. 404. Size 4.2 x 2.4 inches.

Drawn by Eliza S. Quincy; engraved by J. A. Adams.

This is the first view of Wadsworth House which gives any idea of the appearance of the famous building, although it was first seen in

the Warren View of about 1780 (No. 7 preceding) and may be seen dimly in several subsequent views. It should be noted that the vignette does not show the brick annex to the west erected by President Webber in 1810. Reissued from the original block in *The Cambridge of 1776*, p. 16. Reproduced, probably from the proof print given Charles Deane, in *Proceedings of the Massachusetts Historical Society*, XII (1871-73), 262.

c) HOLDEN CHAPEL

Inscription:

Holden Chapel, erected in 1744.

Vol. II, p. 38. Size 3.14 x 2.7 inches.

Drawn by Eliza S. Quincy; engraved by J. A. Adams.

Reissued from the original block in *The Cambridge of 1776*, p. 76.

f) FOURTH MEETINGHOUSE OF THE FIRST CHURCH

Inscription:

Congregational Church in Cambridge, erected in 1756; taken down, 1833.

Vol. II, p. 86. Size 3.8 x 3.2 inches.

Drawn by Eliza S. Quincy; engraved by J. A. Adams.

Reissued from the original block in *The Cambridge of 1776*, p. 11.

g) HOLLIS HALL

Inscription:

Hollis Hall, erected in 1763.

Vol. II, p. 102. Size 3.13 x 2.4 inches.

Drawn by Eliza S. Quincy; engraved by J. A. Adams.

h) NEW HARVARD HALL

Inscription:

Harvard Hall, erected in 1766.

Vol. II, p. 122. Size 4.2 x 2.14 inches.

Drawn by Eliza S. Quincy; engraved by J. A. Adams.

Reissued from the original block in *The Cambridge of 1776*, p. 54.

Reproduced in *Harvard of Today*, by J. Brett Langstaff (Cambridge, Mass., 1913), p. 69, and in *Bits of Harvard History*, opposite

p. 100.

i) HOLWORTHY HALL

Inscription:

Holworthy Hall, erected in 1812.

Vol. II, p. 299. Size 3.7 x 1.14 inches.

Drawn by Eliza S. Quincy; engraved by J. A. Adams.

j) UNIVERSITY HALL

Inscription:

University Hall, erected in 1814.

Vol. II, p. 319. Size 3.9 x 1.14 inches.

Drawn by Eliza S. Quincy; engraved by J. A. Adams.

Reproduced in *Bits of Harvard History*, opposite p. 142.

k) DIVINITY HALL

Inscription:

Divinity Hall, erected in 1826.

Vol. II, p. 361. Size 3.13 x 2.1 inches.

Drawn by Eliza S. Quincy; engraved by J. A. Adams.

- This would appear to be the earliest recorded view of this building. Some few remarks about it will be found under the Prang & Mayer View (No. 66 following).

l) MASSACHUSETTS MEDICAL COLLEGE

Inscription:

Massachusetts Medical College; erected in 1815.

Vol. II, p. 393. Size 3.10 x 2.6 inches.

Engraved by J. A. Adams.

Based on the Medical College View of 1816 or 1824 (No. 34 or No. 37 preceding; reproductions of the vignette are listed under No. 34).

m) DANE HALL

Inscription:

Dane Hall, erected in 1832.

Vol. II, p. 441. Size 3.10 x 2.9 inches.

Drawn by Eliza S. Quincy; engraved by J. A. Adams.

Reproduced in *Bits of Harvard History*, opposite p. 210; in *History of the Harvard Law School*, by Charles Warren (New York, 1908),

I, 476; and in *The Centennial History of the Harvard Law School 1817-1917* (Cambridge, Mass., 1918), opposite p. 16.

II) PAVILION FOR THE BICENTENNIAL CELEBRATION

Inscription:

Pavilion, erected for the Centennial Celebration in 1836.

Vol. II, p. 708. Size 3.15 x 2.12 inches.

Artist and engraver unknown.

References

William Dunlap, *A History of the Rise and Progress of the Arts of Design in the United States* (new ed., New York, 1908), II, 136.

William James Linton, *The History of Wood-Engraving in America* (Boston, 1882), pp. 12-16.

Ralph C. Smith, 'Joseph Alexander Adams,' *Dictionary of American Biography*, I (New York, 1928), 93.

Frank Weitenkampf, *American Graphic Art* (2nd ed., New York, 1924), pp. 74, 117-119.

56. Bromme View ca. 1840

Inscription:

Harvard Universität, Cambridge.

Steel engraving of irregular dimensions; size approximately 3.14 x 2.5 inches; size of leaf at least 5.10 x 8.12 inches.

Artist and engraver unknown.

Issued about 1840 depicting the College in 1828.

Provenance: Traugott Bromme, *Gemaelde von Nord-Amerika in alle Beziehungen von der Entdeckung an bis auf die neueste Zeit* (Stuttgart, 1842), II, plate 5, lower half (the upper half containing a steel engraving of 'Hospital zu Boston').

THIS little view is of interest almost solely because of its foreign origin. It is not at all original, being merely a warped adaptation of the Hinton View, which of course in its turn is derived from the Davis-Pendleton View. Apparently the only other Harvard view produced in Germany is that in the German edition of Roux de Rochelle's volume in *L'Univers* series (see No. 49 above).

Broome's travelers' handbook of North America first appeared in parts from 1837 to about 1841. The first volume was issued alone

with an 1837 title-page, and later under an 1842 date in conjunction with the second volume. Also, in order to cause real complications, the work was issued in parts 1838-42 under the title *Des Universums neue Welt: Nord-Amerika, in allen Beziehungen geschildert*, and the first volume was published in 1839 under the title *Nordamerika's Bewohner, Schönheiten und Naturschätze in Allgemeinen und die brittischen Besitzungen insbesondere geschildert*. The *Gemaelde* in its various disguises was only one of a long series of travel books and guidebooks relating to North America published by this lesser Baedeker. In a preface Bromme recounts his wide experience of America, extending from the tropical islands of the West Indian archipelago to the murky forests of Canada, and from the eternally fog-bound banks of Newfoundland even to the shores of the Missouri and the Mississippi. In 1834-35 he published at Baltimore, Maryland, a three-volume work, in German, on his American travels; from this work were reprinted, also at Baltimore and also in German, surveys of Michigan, Illinois, Mississippi, Alabama, etc., apparently for the benefit of his countrymen emigrating to the United States.

57. Charcoal View ca. 1842-45

(A northwest view of Harvard College from the Common, without title or inscription).

Rectangular charcoal drawing on sandpaper; size 23.0 x 17.12 inches.

Artist unknown.

Painted between the years 1842 and 1845.

THIS crude view, with its vertically elongated buildings, was sold recently by The Old Print Shop of New York. Its unusual medium makes it interesting and not unattractive.

It is similar to the Learned and Quincy Bicentennial Views, showing Stoughton Hall, Holden Chapel, Hollis, Harvard, University, Gore, Massachusetts, and Dane Halls, with the First Church and Burying Ground at the extreme right. University Hall is without its original portico, removed in 1842; and Dane Hall is still evidently without its large transverse ell added in 1845. The view, therefore, was presumably drawn between these two dates.

On the back appears the name of the manufacturer of the paper: 'Manufactured by John Marsh Washington St. No 77. Boston.'

58. Miscellaneous Woodcut Views 1842-56

DURING the middle of the nineteenth century numerous crude and unimportant wood engravings of the College as a whole or of its individual buildings appeared in magazines, guidebooks, geographies, histories, quasi-histories, and similar publications. A representative selection of these is given below; no attempt at a complete listing has been made, because of the insignificance of the material.

- a) *The New Pictorial Family Magazine, Established for the Diffusion of Useful Knowledge: Containing a Description of Each State in the Union*, ed. Robert Sears, IV (New York, 1847).

Opposite page 306 is a roughly rectangular wood engraving entitled 'Harvard University,' 6.0 x 3.15 inches in size, taken from the Hinton View (see No. 61 following). The engraver is not indicated.

The same block was used for printing the view which appears on page 83 of Sears's *A New and Popular Pictorial Description of the United States* (New York, 1848). A revised edition of this work, entitled *A Pictorial Description of the United States* (New York, cop. 1852), contains, in addition, woodcut views of the Harvard Observatory (see No. 62 following), of the Observatory's 'grand refractor' telescope, and of the Lawrence Scientific School (see No. 63 following). The view of the Scientific School is signed 'S. F. Baker'. Both the cuts of the telescope and the Scientific School are very close to those in Homans's *Sketches of Boston, Past and Present* (No. 58c below), and may be from the same blocks, reworked. The general view of the College is reproduced, with removal of part of the sky, in *Old New England*, by June Barrows Mussey (New York, 1946), p. 46, where it is described as showing the College in 1854.

- b) *Journals of the Rev. Thomas Smith, and the Rev. Samuel Deane, Pastors of the First Church in Portland*, ed. William Willis (Portland, 1849).

On page 303 is a small wood engraving entitled 'Harvard Hall — Erected 1682 — Destroyed 1764.', adapted from the similar vignette in Quincy's *History* (see No. 55a preceding).

- c) Isaac Smith Homans, *Sketches of Boston Past and Present, and of Some Few Places in Its Vicinity* (Boston, 1851).

Opposite page 30 of the second section, in connection with a long article about Harvard, is a roughly rectangular wood engraving entitled 'Harvard University Buildings.', approximately 4.3 x 2.8 inches in size — an extended view from the Common showing the buildings from Holworthy to Dane.

Other Harvard views in this volume include Dane Hall (a close derivative of the Letterhead View described under No. 61a below), the Observatory (see No. 62), the 'grand refractor' telescope, the Lawrence Scientific School (see No. 63), and Gore Hall (signed 'Jocelyn & Purcell. sc N.Y'). For the cuts of the telescope and the Scientific School see also No. 58a above.

- d) Evert A. Duyckinck and George L. Duyckinck, *Cyclopædia of American Literature* (New York, 1855).

On page 11 of Volume I is a small wood engraving 2.6 x 2.4 inches of 'Harvard Hall, built 1682, destroyed 1764.', signed on the block 'Mombberger. Del' and 'Roberts. Sc'. It was adapted from the vignette in Quincy (see No. 55a preceding and b above).

On page 15 there is also a very small engraving of Gore Hall, also signed 'Mombberger. Del'.

There are india-paper proofs of both of these wood engravings in one of the two extra-illustrated copies, now in the New York Public Library, of the limited edition of the *Cyclopædia* issued in 1866.

- e) *United States Magazine of Science, Art, Manufactures, Agriculture, Commerce and Trade*, II (New York, 1855).

On page 113 is a rather well engraved view entitled 'Gore Hall, Harvard College Library.' (approximately 3.8 x 4.0 inches) accompanying an article on 'Public Libraries' (in which the Harvard College Library is ranked second, next to the Astor Library).

- f) R. L. Midgley, *Sights in Boston and Suburbs, or Guide to the Stranger* (Boston, 1856).

On page 130 is a wood engraving (approximately 4.14 x 2.14 inches) showing the buildings from Holworthy to Dane, with the First Church on the extreme right, and with horse cars, pedestrians, etc., in the road in the foreground. Its workmanship surpasses most

of these wood engravings. In certain later issues of the work (1860 and 1865, at least) the block is signed 'John Andrew'.

On page 132 is also a very small engraving of Gore Hall signed by A. Hill (approximately 2.6 x 1.14 inches).

The same blocks (the first with the signature 'John Andrew') were used for engraving the views which appeared at pages 132 and 134 of *Spectacles for Young Eyes. Boston*, by Sarah W. Lander (New York, 1862), and again for the views at pages 196 and 198 of *Guide to Boston and Vicinity, with Maps and Engravings*, by David Pulsifer (Boston, 1866).

Several wood engravings have been found of which the provenance has not been determined. One may be mentioned. It is a view 7.4 x 3.6 inches, signed on the block 'Quiz,' and captioned 'View of the College Buildings, Cambridge.' Drawn from Garden Street, it shows the College buildings from Stoughton to Dane, with the present Meetinghouse of the First Church on the extreme right. The appearance of University without its portico and of Harvard without its ell serve to fix the date as 1842, since the portico was removed and the ell added in that year. The copy seen (a colored one) hangs in the Parish House of the First Church and is currently reproduced as the heading of the *Meeting House News*, the Church's weekly leaflet.

59. Third Hinton View 1843

Inscriptions:

(in lower margin)

- (1) A. J. Davis del. Jas. Archer Sc.
- (2) Harvard University, Cambridge, Mass.
- (3) Vol. II, page 240.

Rectangular steel engraving; size 7.8 x 4.12 inches (excluding a border line about $\frac{1}{8}$ of an inch distant); size of plate 11.0 x 9.0 inches; size of leaf 11.14 x 9.8 inches.

Engraved by James Archer.

Issued in 1843 depicting the College in 1828.

Provenance: John Howard Hinton, ed., *The History and Topography of the United States of North America . . . With Additions and Corrections, by Samuel L. Knapp, Esq.; and a Continuation to the Present Time, by John O. Choules, A. M. Second Edition. Illustrated with Numerous Engravings* (Boston, 1844 [copyright 1843]), II, opposite p. 340.

IN the second American edition of Hinton's *History and Topography* the only plate to be newly engraved was apparently that for the view of Harvard; otherwise, the plates of the first American edition (No. 47 preceding) were used, with retouching to a greater or less extent. However, even in the new plate Archer followed the previous Kimberly plate in great detail.

Like its predecessors, this edition was published by subscription and issued in parts; with what part this Harvard plate originally appeared is not known. The plate is properly bound opposite page 340 of Volume I, as the instructions to the binder indicate (and as in the first American edition); the plate itself, however, reads 'page 240.' There were a number of later issues of this second American edition.

Archer's plate, with some slight retouching mainly in the clouds, was used again for the third American edition of Hinton, 1850, also first issued in parts. The plate originally accompanied Parts 7 and 8, consisting of pages 145-192 of Volume I. There were numerous issues of this edition also; this plate in the earliest ones has the same inscription as in the second edition; in later ones the names of the artist and engraver and the border line have been removed; in the latest 'Vol. II. page 240' has also been removed. All issues of this third American edition appeared in parts.

An engraving from the Archer plate, with the three lines of the inscription eliminated and a new title, 'Harvard College Buildings in 1840.', substituted, appeared opposite page 350 of Volume I of *History of Middlesex County*, by Samuel Adams Drake (Boston, 1880). The print was reproduced in the Senior Class Album of 1936 and in *A Prospect of the Colledges in Cambridge in New England*, by William Loring Andrews (New York, 1897). There is also a modern colored photo-mechanical enlargement. This is the print one finds on lamp shades and tea trays! A very pleasing small reproduction was made of it for a Christmas card by Alfred Claghorn Potter in 1933.

James Archer engraved the majority of the plates for the first American edition of Hinton in 1834, as well as this additional plate for the second and third editions. Most of them were signed 'Jas. Archer,' although a number are signed 'Archer & Boilly' and 'J. Archer.' Nothing more seems to be known of him but, as Stauffer points out, he may have been the English engraver of this name who was engraving landscapes for London publishers in 1832, coming to this country specifically for the Hinton job.

of Boylston and Exeter Streets, approximately halfway between the Massachusetts General and the Boston City Hospital established in 1864.

The title of the School officially remained 'The Massachusetts Medical College of Harvard University' until 1858, in honor of the grant made by the General Court in 1814; it then became 'Harvard University, Medical Department,' the term 'Medical School' not appearing until 1867. The Grove Street building was the scene on 23 November 1849 of the famous Harvard Murder, in which John W. Webster, the Ewing Professor of Chemistry and Mineralogy, took the life of Dr George Parkman, donor of the land for the building.

The present view was reproduced in *The Harvard Medical School, 1782-1906* (Boston? 1906). William Sharp, the artist, was active in Boston for many years from 1840 as a partner in a long series of lithographic firms. His particular contribution lay in the field of color lithography, in which he has been regarded as a pioneer.

The Medical School View of 1846, shown in Plate LVIII, is reproduced from a copy of the *Annual Circular of the Massachusetts Medical College* in the Library of the Harvard Medical School.

References

- Thomas F. Harrington, *The Harvard Medical School . . . 1782-1905* (New York, 1905), II, 509-511, 515-516, 639-647.
 Harry T. Peters, *America on Stone* (New York, 1931), pp. 363-365.

61. Letterhead Views ca. 1850

(Plate LIX)

DURING the late forties and early fifties there appeared a considerable amount of fancy stationery with attractive views of the College as letterheads. Of course then even as in later days such merchandise was primarily for the unsuspecting freshman (and his mother and sisters); as the editor of the *Harvard Magazine* wrote in the issue for April, 1858, 'There is the view on letter-paper which Bartlett publishes and Freshmen love.' The following list gives all of these Letterhead Views which have thus far been traced.

a) DANE HALL

Inscriptions:

- (1) F. D. Williams Del. Tappan & Bradford Eng^s
 (2) Dane Hall. — Cambridge.

Irregular steel engraving, without border line; size 3.4 x 2.0 inches; printed on the first page of a sheet folded to 5.0 x 8.0 inches (or to 6.10 x 8.10 inches).

Drawn by F. D. Williams; engraved by Tappan & Bradford.

This must have been issued between 1848 and 1853, during the life of the Tappan & Bradford firm. Some account of this firm will be found under the Kidder View (No. 44 preceding).

b) WEST VIEW OF HARVARD COLLEGE

Inscriptions:

- (1) Tappan & Bradford. Boston.
 (2) The West View of Harvard College.

Irregular steel engraving, without border line; size 3.15 x 1.6 inches; printed on the first page of a sheet folded to 4.15 x 8.0 inches.

Artist unknown; engraved by Tappan & Bradford.

As with the preceding view, this must have been issued between 1848 and 1853. Its most interesting feature is perhaps the four-horse 'bus' apparently about to leave the Common for Boston. The same view appears without title on a single unfolded quarto sheet employed for a letter dated 16 June 1851 in the possession of the Harvard Club of New York City, and also (again without title) on a sheet folded to 8.2 x 10.2 inches inserted in the bound volume of proof prints for Quincy's *History of Harvard University* presented to the College by Eliza Quincy in April, 1851 (see No. 53 preceding). The view was reproduced in reduced size on the title-page of *Exeter and Harvard Eighty Years Ago: Journals and Letters of F. O. French, '57*, edited by Amos Tuck French (Chester, N. H., 1932).

c) EAST VIEW OF HARVARD COLLEGE

Inscriptions:

- (1) Wright & Mallory del. et sc. [on the block]
 (2) East view of Harvard College.

Rectangular wood engraving; size 6.7 x 1.7 inches, printed on a quarto sheet.

This small woodcut, probably published about 1855, has the dis-

inction of being the first Harvard view taken directly from the east — albeit with some distortion to right and left in the orientation of the buildings. At the extreme right is seen an early representation of the Lawrence Scientific School erected in 1848 (discussed under No. 63 following), while at the rear of University appear the Nemora Musatum duly noted under the Sundelius Views above. This East View likewise was reproduced (this time full size) in *Exeter and Harvard Eighty Years Ago*, opposite p. 82.

d) QUINCY BICENTENNIAL VIEW

Inscriptions:

- (1) G. G. Smith, Sc.
- (2) Harvard University.
- (3) with the procession of the Alumni from the Church to the Pavillion, September 8, 1836.

Rectangular steel engraving; size 7.8 x 4.4 inches, printed on the first page of a sheet folded to 8.2 x 10.3 inches.

This is merely a restrike, issued about 1850, of the plate which appeared as the frontispiece of Volume I of Quincy's *History* (see No. 53 preceding). It has also been seen as a letterhead without the inscriptions.

e) QUINCY VIEW OF GORE HALL

Inscriptions:

- (1) W. Croome, Del. from the Design by R. Bond, Architect.
G. G. Smith, Sc.
- (2) Gore Hall.
- (3) Erected A. D. 1838.

Rectangular steel engraving; size 7.8 x 4.4 inches, printed on the first page of a sheet folded to 8.2 x 10.3 inches.

Again a restrike of about 1850 from a Quincy plate, this time from that for the frontispiece to Volume II of the *History*. It may also be found as a letterhead without inscriptions.

We may be thankful that styles in letterheads have changed; the receipt of a letter written on a sheet with this or the preceding view might well overwhelm the more delicate sensibilities of a present-day reader. However, any doubt that the views really did serve as letterheads must be dispelled by their appearance on folded quarto pale blue stationery of the period.

A most unusual Harvard view recently acquired by Mr David McCord may possibly have been used for a letterhead. It is a steel engraving, 4.14 x 2.2 inches, without inscription and by an unknown artist and engraver, showing Massachusetts Hall as seen from the west with the south end of University Hall to the left. The unusual feature is that to the right of Massachusetts, completely out of position, appears what is definitely the present building of the First Church. Perhaps the artist was merely drawing a picture with no intention or desire of being factually correct; perhaps his memory of the scene had become so dim that he simply transposed the location of the Meetinghouse and Gore Hall, each of which had corner pinnacles to confuse that hazy memory.

Another view which may have been used for a letterhead is a steel engraving of the College, 4.12 x 2.9 inches, presumably dating from the forties or fifties, and known only from a proof inserted at page 16 of the same extra-illustrated copy of the Duyckincks' *Cyclopædia of American Literature*, in the New York Public Library, which contains proofs of woodcut views of Old Harvard Hall and Gore Hall (see No. 58 preceding).

Reproductions of Letterhead Views shown in Plate LIX include Dane Hall (a above) from a proof in the University Archives, West View of Harvard College (b above) from a copy in the possession of the compiler, and East View of Harvard College (c above) again from a proof in the Archives.

62. Gleason View of the Astronomical Observatory 1851

(Plate LX)

First state

Inscriptions:

(on block)

(1) Mallory del

(2) Worcester & Co

(in lower margin)

Astronomical Observatory, Cambridge, Mass.

Irregular wood engraving, without border line; size 6.13 x 5.2 inches.

Drawn by Mallory; engraved by Worcester & Co.

Issued in 1851.

Provenance: *Gleason's Pictorial Drawing-Room Companion*, I, 5 (31 May 1851), 80 (with accompanying text in three columns below the view).

Second state

Inscriptions:

(on block)

(1) Mallory del

(2) Worcester & Co

(in lower margin)

Astronomical Observatory, near Harvard University, Cambridge, Massachusetts.

Irregular wood engraving, without border line; size 6.13 x 5.2 inches.

Issued in 1853.

Provenance: *Gleason's Pictorial Drawing-Room Companion*, I, 4 (26 July 1851 [issued 1853]), 64 (with accompanying text in one column at the left of the view).

'THIS interesting building, given with such accuracy by our artist,' as the text accompanying the view states, is probably the earliest representation of the Astronomical Observatory on Garden Street, the left wing of which — with its small dome for magnetic and meteorological observations — had just been erected. Scars Tower in the center, with its dome, and the right wing, a dwelling for the Director, had been erected in 1844.

As a result of the early advocacy of John Quincy Adams, Nathaniel Bowditch, and others, supported by the remarks of ex-President Kirkland at the 1836 celebration in the Pavilion erected just below the former Dana House, and implemented by the activity of President Quincy, who anticipated that the move would eventually lead to the establishment of a real observatory, the Harvard Astronomical Department was organized in 1839 with the installation of small portable instruments in a dome erected on the Dana House. The College shortly proceeded to buy six acres of the Craigie estate on Summerhouse Hill. The sudden appearance of the Great Comet of 1843 so awakened interest that subscriptions for \$25,000 were quickly obtained for the necessary observatory, instruments, and buildings, David Scars personally giving \$5,000 for a tower for the instruments. The American Academy of Arts and Sciences, the Society for Diffusion of Useful Knowledge, the Massachusetts Humane Society, and many insurance

companies all made substantial contributions, in addition to various individuals.

The new Observatory or Sears Tower was built in 1844, as already noted, and the instruments were moved from the Dana House in September of that year. As the *Pictorial* has it, Summerhouse Hill¹ was an 'eminence' about fifty feet above the surrounding country and seventy-five feet above sea level. From the dome of Sears Tower in those days there was an almost uninterrupted horizon to within two or three degrees of altitude. In the Tower was housed the fifteen-inch 'grand refractor' made by Merz and Mahler of Munich at a cost of \$19,842, various parts of which arrived in 1846 and 1847. On the evening of 23 June 1847 the first sights of the heavens were taken with this telescope, in its day unsurpassed throughout the world.

By the time of this view William Cranch Bond, the Director of the Observatory, had already made some notable discoveries, including the eighth satellite of Saturn (16 September 1848, two days before its independent discovery by Lassell in England) and the crape ring of Saturn (11-15 November, a few days in advance of the Reverend W. R. Dawes, likewise in England). The installation of the 'grand refractor' immediately placed Harvard in the forefront of astronomical science. This position, almost immediately strengthened by the magnificent bequest of \$100,000 for operating expenses received under the will of Edward Bromfield Phillips in 1849, has ever since been steadily maintained.

At the left of the view may be seen Concord Avenue, with the recently established Church of St Peter, erected in 1848 as the second Catholic church in Cambridge. Mallory, the artist of the present view, has already appeared in connection with the letterhead East View of Harvard College (No. 61c preceding). The Gleason View is reproduced in *Old New England*, by June Barrows Mussey (New York, 1946), p. 100.

Gleason's Pictorial Drawing-Room Companion, the first of the American illustrated weeklies and modeled on the *London Illustrated News*, made its official appearance 3 May 1851, following five preliminary numbers. Profusely illustrated with woodcuts, it achieved a gratifying success for its publisher Frederick Gleason, reaching a circulation of 100,000 and bringing a return of \$25,000 a year. Non-

¹The summerhouse which gave its name to the hill can be seen in the Griffin Westerly View of about 1783 (No. 10 preceding).

theless, in 1854 Gleason sold the magazine to the editor, Maturin Murray Ballou, in the belief that he had 'realized an ample competency,' a belief that was destined for disproof at the hands of New York sharpers. Such well-known purveyors of popular literature as Sylvanus Cobb, Jr, Ben Perley Poore, and Mrs Caroline Orne were regular contributors to the *Pictorial*, and some of the earliest work of Horatio Alger is found in its pages.

The two states of the view are to be explained by a reprinting¹ of portions of the first volume of the *Pictorial*, done without acknowledgment presumably early in 1853 in order to supply what must have been a lively demand for full files of the magazine. In the interim, sections of the text and certain of the blocks had apparently become unavailable. In any case, the reprint, which begins its Volume I, Number 1, with 5 July 1851, contains only 416 pages as compared with the 560 of the first edition, and is arranged in three columns instead of four as in the original. Such text and illustrations as are used in the reprint appear in an order apparently arbitrarily scrambled in relation to the first edition. All issues of the reprint are to be sold for six cents, while in the first edition issues through Number 19, of September 6, sell for ten cents, decreased to six cents with Number 20, of September 13. Issue titles, title illustrations, mastheads, advertisements, volume title and index, and three-column arrangement in the reprint are all in agreement with Volume IV, 1853, and differ in all these particulars from the first edition of Volume I, as well as in most instances from Volumes II and III. The three-column arrangement, for example, does not appear until Volume IV. Finally, all issues of the reprint advertise bound sets of Volumes I, II, and III, with the exact advertisement used in Volume IV.

Other publications of this period contain wood engravings of the Observatory very similar to the Gleason View, as for example that in *A Pictorial Description of the United States*, by Robert Sears (New York, cop. 1852), p. 71 (already mentioned under No. 58a preceding), where the chief differences are the addition of a lady as company for the gentleman in the foreground and a marked diminution in the spirit of the horse. Another woodcut also previously mentioned (No. 58c) appears in *Sketches of Boston, Past and Present*, by Isaac Smith Homans (Boston, 1851), a view restricted to the Observatory and its grounds. Apparently derived from this latter view, but showing

¹ Apparently not previously recorded as such.

the buildings only, is a cut in *The Recent Progress of Astronomy; Especially in the United States*, by Elias Loomis (3rd ed., New York, 1856). All three volumes also contain cuts of the 'grand refractor' telescope, those in Sears and Homans being apparently from the same block, while that in Loomis, although very similar, is slightly larger and bears the signature 'Anderson'.

A common ancestor for the various wood engravings of the Observatory is perhaps to be found in a drawing recently acquired by the University Archives. This is a black and whitish-gray wash on very fine sandpaper, measuring 11.8 x 9.0 inches, and labeled on the back 'Cambridge Observatory'.

The first state of the Gleason View of the Astronomical Observatory is reproduced in Plate LX from a copy of the first edition of Volume I of *Gleason's Pictorial* in the College Library.

References

- Elias Loomis, *The Recent Progress in Astronomy, Especially in the United States* (3rd ed., New York, 1856), 96-99, 108-120, 244-256.
 Frank Luther Mott, *A History of American Magazines 1850-1865* (Cambridge, Mass., 1938), 409-412.
 Joseph Winlock, 'The Astronomical Observatory,' *The Harvard Book* (Cambridge, Mass., 1875), I, 303-308.

63. Gleason View of the Lawrence Scientific School 1851

(Plate LXI)

First state

Inscriptions:

(on block)

Worcester-Peirce sc.

(in lower margin)

Lawrence Scientific School, Cambridge.

Irregular wood engraving, without border line; size 8.15 x 6.1 inches.

Artist unknown; engraved by Worcester and Peirce.

Issued in 1851.

Provenance: *Gleason's Pictorial Drawing-Room Companion*, I, 7 (14 June 1851), 112 (with accompanying text in three columns below the view).

Second state

Inscriptions:

(on block)

Worcester-Peirce sc.

(in lower margin)

Lawrence Scientific School, situated on Harvard Square, Cambridge, Mass. [For description, see page 93.]

Irregular wood engraving, without border line; size 8.14 x 6.0 inches.

Issued in 1853.

Provenance: *Gleason's Pictorial Drawing-Room Companion*, I, 6 (9 August 1851 [issued 1853]), 96 (with accompanying text in a single column on p. 93).

As in the case of the Astronomical Observatory, *Gleason's Pictorial* view of the Lawrence Scientific School may well be the first to have been published. A similar though much smaller view appears in Homans's *Sketches of Boston, Past and Present*, which bears the same year date (see No. 58c preceding), but Homans's preface is dated September. The Homans woodcut is found also in Sears's *Pictorial History of the United States* (rev. ed., New York, 1853), as noted under No. 58a.

The brief accompanying text states that the view was 'sketched on the spot by our artist, and is a correct representation of the building.' Who this artist was we are not told. Both Worcester and Peirce were regularly employed by Gleason as engravers for the *Pictorial*, as the frequent appearance of their signatures on blocks suggests; Peirce likewise appears as the engraver of the Ballou view of Gore Hall (see No. 65 below). A discussion of the reprinting of Volume I of the *Pictorial*, which accounts for the second state of the view, will be found under the Observatory View just preceding. In the case of the present view, a crack which is apparent in the first state seems to be partially closed in the second state but also to extend farther toward the top of the block. Also, a comparison of dimensions indicates a shrinkage of the block in the second state.

A reproduction of the Gleason View appears in the *Harvard Alumni Bulletin* for 5 January 1928, in conjunction with a brief article by Herbert G. Espy on Lawrence Hall.

'The Scientific School of the University at Cambridge'¹ was estab-

¹ President Everett, reflecting European usage, substituted the term 'University at Cambridge' for 'Harvard University' during his administration. It was the retired Quincy who in 1849 rescued the traditional name with his pamphlet 'A Plea for Harvard' (Morison, *Three Centuries of Harvard*, p. 276, n. 1).

lished by vote of the Corporation on 13 February 1847 as 'an advanced School of Instruction in Theoretical and practical Science, and in the other usual branches of Academic Learning.'¹ The following June Abbott Lawrence in a long letter to the Corporation — spread in full upon the minutes of the meeting of June 7 — offered \$50,000 to carry out such a plan. It was immediately 'Voted: — That the Corporation receive with satisfaction, mingled with admiration, the gift this day presented to Harvard College, by the Honorable Abbott Lawrence, a donation rarely, if ever, equalled in magnitude, and unsurpassed for the utility of the object to which it is devoted.'² At the time this was the largest amount that had ever been given in one sum during the lifetime of the donor to any public institution in this country. On 19 July 1847 Lawrence wrote a second letter in which he offered to give his bond for \$50,000 to be payable 1 January 1848, requested that suitable buildings be erected for the Departments of Chemistry, Engineering, and Geology (but not residences for the professors), and specified that the remaining funds be invested, with the income to be devoted equally to the two Professorships of Engineering and Geology.³

The first definite result of this timely gift was the election on 25 September 1847 of Professor Louis Agassiz, late of Neuchâtel, Switzerland, as Professor of Zoology and Geology in the Lawrence Scientific School.

At the meeting of the Corporation on 9 October 1847 it was 'Voted: — That the plan drawn by Richard Bond, Architect, for the Laboratory to be erected for the Lawrence Scientific School, which was estimated to cost \$25,000, and was submitted to the Board at the last meeting, be adopted, and recommended to Mr Lawrence on the part of the Corporation; and that the lot of land belonging to the College lying east of the new Baptist Church be appropriated for this and such other buildings, as may be found necessary for the Scientific School, and can be accommodated on that Spot.'⁴ At the same meeting the Corporation took upon itself the erection of a dwelling house adjoining the new laboratory, for the Rumford Professor and Lecturer on the Application of Science to the Useful Arts, Eben Norton Horsford, who had just received the chair in succession to Daniel Treadwell.

¹ College Records, VIII, 339.

² *Ibid.*, VIII, 366.

³ *Ibid.*, VIII, 374-376.

⁴ College Records, IX, 7-8.

The School as seen in this view — consisting of the main laboratory and the Rumford Professor's residence, connected by an ell — was completed during the first term of the academic year 1848-49. As shown in the view, and as it still stands, the School represents only the eastern wing of the structure contemplated by Lawrence. The full project called for a central building running east and west with a western wing corresponding to this eastern one. However, a re-vamping of the financial basis of the School in 1849 left no funds for the carrying out of the original plan.

The larger building seen in the view was at first given over entirely to chemistry, but engineering received some space as early as 1853 and by 1871 occupied both the second and third floors (chemistry having moved to Boylston in 1858). There was extensive remodeling in 1872, a north wing was added for electrical engineering in 1892 through the gift of Mrs Benjamin Rotch, and about 1893 a laboratory for physiology and hygiene was established in the east wing.

But the building inevitably proved inadequate for the successive expansions of the Scientific School, which, as the parent of several of the great divisions of the University, such as the Museum of Comparative Zoology, the School of Engineering, and the School of Design, gradually came to be housed in more modern quarters. The School itself, after various mutations, was finally resolved into several separate graduate schools in 1914. Since the turn of the century Lawrence Hall has provided space for such diversified activities as the Department of Education, English A, and the Graduate School of Business Administration, Education (as the Graduate School of Education) taking over the entire building by 1927.

The small wooden building appearing in the view, erected in 1850, for a time housed on its first floor the Department of Engineering and on its second the natural history collections of Professor Agassiz. Following the completion of the first section of the Museum of Comparative Zoology in 1859-60, this structure experienced the first of the moves which was to give it the reputation of Harvard's most traveled building. Reestablished on Divinity Avenue, and known as 'Zoological Hall,' it served as a dormitory for the Museum staff until 1876, when it shifted ground once more, this time to Jarvis Street, becoming 'Society Hall' in the process, to be occupied in turn by the Hasty Pudding Club and other undergraduate organizations, the College hospital, the Department of Architecture, and finally (beginning

in 1903) the Students' Astronomical Observatory founded by Professor Robert Wheeler Willson. A wood engraving of this building in its Divinity Avenue period appears in *The Harvard Book*.

Plate LXI shows the first state of the Gleason View of the Lawrence Scientific School, reproduced from a copy of the first edition of Volume I of *Gleason's Pictorial* in the College Library.

References

- I. Bernard Cohen, 'Harvard and the Scientific Spirit,' *Harvard Alumni Bulletin*, I (1948), 393-398.
The Development of Harvard University 1869-1929, ed. Samuel Eliot Morison (Cambridge, Mass., 1930), pp. 304, n. 1, 401-402, 413-433.
 Henry Lawrence Eustis, 'The Lawrence Scientific School,' *The Harvard Book* (Cambridge, Mass., 1875), 279-293.
 Samuel Eliot Morison, *Three Centuries of Harvard 1636-1936* (Cambridge, Mass., 1936), pp. 279-280.

64. View of Dane Hall ca. 1852

(Plate LXII)

Inscription:

Dane Law-School. Cambridge, Mass.

Rectangular lithograph; size 7.0 x 5.13 inches.

Artist, lithographer, and publisher unknown.

Issued ca. 1852 (possibly a few years earlier).

THIS view, taken, from a point near the First Church, shows 'The Dane Law College' (as it was officially named) shortly after the addition of the long transverse ell in 1845. A general account of the history of the building will be found under the Peirce View (No. 45 preceding). Prominent in the foreground of the present view is the Cambridge and Boston 'bus,' heading in the wrong direction at a lively trot.

This view would appear to be scarce. There are two copies in the University Archives, and a third (apparently hand colored) was sold by The Old Print Shop some years ago (present location unknown). The view was reproduced at page 220 of *Bits of Harvard History*, by Samuel F. Batchelder (Cambridge, Mass., 1924), with the title 'Dane Hall about 1855.'

A very similar lithograph, 6.0 x 3.13 inches, forms one of the ornamental views on the map of Cambridge drawn by H. F. Walling, executed by Friend & Aub of Philadelphia, and published by George L. Dix, Boston, 1854 (see No. 54 preceding). This view lacks the 'bus' in the foreground, but shows what appears to be a brook flowing through Harvard Square, crossed by a footbridge in front of Dane.

The View of Dane Hall shown in Plate LXII is taken from one of the two copies in the University Archives mentioned above.

65. Ballou View 1855

(Plate LXIII)

Inscriptions:

(on block)

Warren

(in lower margin)

Harvard University, Cambridge, Mass.

Irregular wood engraving, without border line; size 9.3 x 5.9 inches.

Drawn by Warren.

Issued in 1855.

Provenance: *Ballou's Pictorial Drawing-Room Companion*, VIII, 1 (6 January 1855), 13 (the view extending across the top of the page; below the view a half-page of text, entitled 'Harvard University,' in three columns and enclosing a wood engraving of Gore Hall).

THIS wood engraving is singled out for separate treatment in spite of the relatively late date because it is the largest and best of the many which appeared. The view, taken from the eastern edge of the Common, shows the University buildings from the Lawrence Scientific School to Dane Hall, with the First Church and Burying Ground on the extreme right. Not the least interesting part of the picture is the flock of sheep about to proceed up Garden Street.

As was so often the case during this period, the block for this engraving was used subsequently at least once — in *Gleason's Pictorial Dollar Weekly*.

The view of Gore Hall, 5.6 x 4.10 inches and perhaps even more attractive than the main view, is signed by Warren and also by Peirce, the latter as engraver. Peirce has already been met in connection with the Gleason View of the Lawrence Scientific School (No. 63 preced-

ing). Gore Hall is shown from the south, as usual, with the southern end of University appearing at the left.

As already explained under the Gleason View of the Observatory, *Ballou's Pictorial* succeeded *Gleason's Pictorial* in 1854, when Frederick Gleason sold the magazine to his editor, Maturin Murray Ballou. Volume numbers were made continuous with the previous magazine, and there were only minor changes in policy, yet *Ballou's Pictorial* failed to make as much money as its predecessor, partly because of the depression of 1857 and partly because of competition with later entrants in the field such as *Leslie's* and *Harper's*. However, by the time Ballou discontinued the *Pictorial* in 1859 he had developed a very profitable alternative in *Ballou's Dollar Monthly Magazine*, launched in 1855.

The Ballou View is shown in Plate LXIII, reproduced from a copy in the possession of the compiler.

Reference

Frank Luther Mott, *A History of American Magazines 1850-1865* (Cambridge, Mass., 1938), pp. 31, 411-412, 452-455, 469-473.

66. Prang & Mayer View 1858

(Plate LXIV)

First state

Inscriptions:

(in lower margin)

- (1) Residence. of Prof. Longfellow. Observatory. Law School. Divinity Hall. Residence of Prof. Agassiz. [respectively titles to five small views below the general view]
- (2) Bird's Eye View of Harvard College, and Old Cambridge.
- (3) Published by Prang & Mayer, Lithographers, 34 Merchants Row, Boston. [lower left] Julius Kummer del. and Lith. [lower right]

Rectangular lithograph, usually colored; size 25.9 x 18.7 inches (for the combined views); Bird's Eye View: 25.9 x 13.12 inches; Residence of Longfellow: 3.8 x 4.6 inches; Observatory: 3.11 x 4.6 inches; Law School: 10.3 x 4.6 inches; Divinity Hall: 3.12 x 4.6 inches; Residence of Agassiz: 3.7 x 4.6 inches; size of leaf 34.0 x 24.0 inches.

Drawn and lithographed by Julius Kummer.

Drawn in 1857; issued in 1858.

Second state

Inscriptions:

As above, with the addition of 'Formerly Genl Washington's headquarters.' added beneath 'Residence. of Prof. Longfellow.' under the small view of Craigie House at the left.

THIS largest of all Harvard views, and the most comprehensive in its sweep, serves as a fitting close to the present series. Taken from an easterly direction, and centering almost exactly on University Hall, the main view has in its foreground, from left to right, Boylston Hall, Gore Hall, University Hall, and Appleton Chapel; behind these are the first section of the Little Block (over Boylston), Wadsworth House (partly hidden by the southeast tower of Gore), the buildings along the south side of Harvard Square, Dane Hall, the Lyceum and College House, Massachusetts Hall, the First Parish Church, Christ Church, Harvard Hall, Hollis Hall, a corner of Holden Chapel, Stoughton Hall, Holworthy Hall, the Baptist Church, and the Lawrence Scientific School (with its frame annex). In the background are innumerable Cambridge dwellings and other buildings, including the tower of the First Congregational Church (among the trees at the extreme left), the hotel known as the Brattle House (southwest from Harvard Square), and St Peter's Church and the Astronomical Observatory (just to the right of the Appleton Chapel spire). The salt marshes of the Charles are seen stretching away in the left distance, while against the horizon loom Mount Auburn with its tower, the Belmont hills, and at the extreme right Arlington Heights.

The Prang & Mayer View was probably issued on 14 January 1858. A copy formerly in the Harvard College Library¹ presented to the Librarian was inscribed: 'John Langdon Sibley The Gift of Louis Prang, of the firm of Prang & Mayer, engravers, Boston 14 January 1858.' It is also probable that review copies went out about a week or so before this. There is in the Library an original blank book containing a list of subscribers to the print. Some time during the month the firm issued a one-page quarto printed circular reading as follows:

BOSTON, January, 1858.

Dear Sir:

The publication of a VIEW OF HARVARD COLLEGE, which we proposed

¹ Given by the Library in 1941 to the Society for the Preservation of New England Antiquities.

some time since, has been effected, the encouragement our project received having more than realized our expectations.

The subscription list will be closed by the 1st of April next, and as you may desire to avail yourself of the opportunity to secure a copy, we repeat our invitation for your subscription.

On the receipt of your name and address, with two dollars enclosed, one copy shall be printed for you, and forwarded, in due time, free of postage.

Our list of Subscribers includes already the names of Hon. EDWARD EVERETT, JOSIAH QUINCY, Prof. LONGFELLOW, Prof. AGASSIZ, Prof. FELTON, Prof. EUSTIS, and other eminent gentlemen and patrons of art, and to show you to what extent we have succeeded in meeting the expectation of the public, we give below an extract from the *Boston Evening Transcript*, which, in matters of art, is considered good authority.

Yours, most Respectfully,
PRANG & MAYER,
Publishers and Lithographers,
34 Merchants Row.

[*From the Boston Evening Transcript, January 7, 1858.*]

BIRD'S EYE VIEW OF HARVARD COLLEGE. — Some time ago we called the attention of our readers to a sketch of Harvard College, prepared for publication by MESSRS. PRANG & MAYER, No. 34 Merchants Row, in this city. To-day we received an early copy of the finished drawing, on stone, and we must acknowledge that never a promise was better fulfilled than that given by the publishers to their subscribers. As a production of art, it equals anything in the style which ever came under our notice, and the neatness of execution, in all respects, is very creditable to the young firm of lithographers. The bird's eye view is taken from some point over Quincy Street. The College-grounds, with all their new and old buildings, Old Cambridge, West Cambridge, Mount Auburn, and the far distant hills, form a picture at once comprehensive and satisfactory to the beholder; and the five smaller views, the "Observatory," "Divinity Hall," the "Residences of Prof. Longfellow and Prof. Agassiz," and of the "Law School," which are given underneath the principal picture, will be a welcome addition to many of the subscribers to the work. We understand that the subscription list will be open for three months longer, to give the most distant graduates of the College an opportunity to secure a copy of their Alma Mater. Part of the finished prints will be ready in about two weeks, and copies will be forwarded to any part of the United States, free of postage, by sending the name and \$2.00, which is the price of the picture, to the publishers.

The Daily Advertiser highly commends the work. We make the following extract from the notice:

"It is a bird's eye view of the College-grounds and their vicinity, taken from a point of view nearly over the residence of Prof. Felton, at the northeastern corner of the enclosure. Although the view from this point is not so familiar as others, the wisdom of the selection will be obvious, upon a careful examination of the picture. Mr. J. Kummer, the artist, from Dresden, who took the view

and made the drawing upon stone, accomplished his labors in a skillful and successful manner. The publishers have given the picture an artistic neatness of finish, which will be a high recommendation of them. They have labored zealously to issue the picture in spite of the discouraging aspect of the times, and have thereby given employment to a number of men who would otherwise be without work."

The editor of the contemporary volume of the *Harvard Magazine* was much more frank and satirically critical than his older confreres on the *Transcript* and *Advertiser*. The following paragraphs are a part of the 'Editor's Table' in the number of April, 1858:

We do our best to keep posted up on Art matters. We have put Ruskin on our term-bill, have subscribed to "The Crayon," and a friend of ours is a patron of that valuable æsthetic periodical, "The Cosmopolitan Art Journal." Still we have nowhere met with any notice of a recently published print entitled "A Bird's-eye View of Harvard College," though, in our opinion, the work is calculated to give critics, as such, the greatest satisfaction.

There have been and still are a vast number of "views of Harvard College," each possessing peculiarities of its own. There is the view on letter-paper which Bartlett publishes and Freshmen love. Then there is the one-sided view which the editors of the "Puritan Recorder" and the "New York Observer" are wont to take. The trouble with these is that in them the best points are thrown into the background, and the *chiaro-oscuro* is spoilt by a preponderance of shade. Again, there is the distant view which our friends at Amherst, Beloit, Dartmouth, etc. enjoy. Ah, well! they are doing their best to diminish the perspective; may they thrive! Moreover, there is the Tabular View, which we all dislike because of the undue importance given in it to a single building, University. To appreciate this, as indeed all other views, but this especially, it is necessary for the observer to *stand high*.

Lastly comes this new "Bird's-eye View," which requires the critic to suspend himself in imagination over Quincy Street, and survey with his mind's eye the scene below. Now very few possess such power of abstraction as may enable them to take the position mentioned, and fewer still would feel inclined to take it, if, as our lithograph would lead us to suppose, Harvard College thus viewed appears a mere conglomeration of foliage and roofs. The artist's great aim seems to have been to get everything in, and he has succeeded so far as enabling one to count the correct number of chimneys goes; but how could a stranger form a just conception of the beauties of the College Yard from an observation of its tree-tops and ridge-poles? The individual views which the photographers take for our class-books are much superior to those enjoyed by any bird whatever, and we shall do well to content ourselves with these.

But the publishers of the print seem to have been bent on making a bad matter worse. Underneath the main picture we find five little rectangular views of Cambridge celebrities outside of the College yard. Two of them the residences of Professor Agassiz and Longfellow, the rest consisting of the Observatory,

the City Scales, and an etherealized form of Divinity Hall. The effect of these appendages, these afterthoughts of the bird as it were, is extremely bad. They remind one of what may be seen any day in a second-rate daguerreotype shop, where a large picture, the pride of the collection, is set round with a frame of "twenty-five centers." On the whole, we cannot but regard the view in question as the poorest of all we have enumerated, and probably every one who feels attached to Alma Mater will, on seeing this portrait of her, appreciate the saying of an eminent authority, "If this be a bird's-eye view of Harvard College, how glad I am that I am not a bird!"¹

But the youthful editors of the *Harvard Magazine* were not yet through; in the May number appeared an article entitled 'High Art and Cambridge.' It is a diatribe not only against this 'Bird's-Eye View' but against the many poor illustrations and prints which were — comparatively speaking — beginning to fill the land (and which in the present generation can often only be acquired with the bank account of a millionaire!). A few excerpts may be interesting:

In these days, when all the fair words are given to "High Art," which accordingly languishes . . . , and all the money . . . is given to "low art," — when dead machinery, supplanting the artist's living hand, sends forth thousands of prints of every famous and infamous scene or personage that adorns or disfigures the earth, to be scattered broadcast over every land, — Cambridge of course has not escaped. The "artist for the million" (perhaps a pensioner and *garde du corps* of "the great pictorial"), going about with style in hand, seeking whom and what he may devour, has swallowed Cambridge at one fell gulp, and vomited it forth again "done" on white paper. Charity truly is a great virtue, and covereth a multitude of sins; but when it is made the screen of such a libel as the well-known Bird's-Eye View, when it uncovers so false a view, when it is made the excuse for many doubtful things which we have lately seen, does it not very much soil itself in touching the dingy deeds? Still, when you open the drawer, and, looking at the roll, think of the two dollars, think also of the poor artists and their families, and shut the drawer gently. . . . Mr. Ruskin, in his *Political Economy of Art*, complains that "we not only ask our workmen for bad art, but we make them put it into bad substance"; and he adds: "Your descendants, twitching the flimsy paintings contemptuously in fragments between finger and thumb, will mutter against you, half in scorn and half in anger, 'Those wretched nineteenth-century people! They kept vaporing and fuming about the world, doing what they called business, and they could n't make a sheet of paper that was n't rotten.'" But is not he mistaken and behind the age? Do we want them to last? Should not we, in

¹ The editor very possibly is here referring to Professor Louis Agassiz, who is reputed to have said to a salesman who called to sell him a copy of this view, 'Well, I thank Heaven that I am not a bird.' See the *Harvard Graduates' Magazine*, XIX (1910-11), 571.

particular, who sojourn in Cambridge, rejoice that the paper is rotten, that the colors will fade out? Ought we not to thank the paper-maker, because through his incompetence the Bird's-Eye View is destined to an early grave? Let us hope it will not outlive the memory of some who may bear witness to its inaccuracy and failure.

Leaving now these general questions which I have touched upon (intentionally presenting the darker side) . . . , I pass to the subject which called forth these remarks, which is the famous Bird's-Eye View. Lightly touching on the nearer objects which met this bird's eye, I must dwell longer on the strange visions he saw near the horizon. Fortunately for him, none can dispute the accuracy of the eye of this bird . . . For has not the bird actually seen the sight? And is not one positive witness to the fact better than a thousand theorists to the contrary? Yet he could scarcely have been a mathematical bird, for the angles of buildings are arbitrarily altered for effect, he being rather a bird of taste, and also desiring to get all the buildings at once within his ken. Trees also he has evidently formed after his bird-ideal, and very plentifully. I know that Cambridge seen from a height (Prospect Hill in Somerville, for example) seems embosomed in the trees; but he has laden each particular stump and stem with such an overpowering mass of foliage, that it would not know itself . . . Wherever the bird was at a loss, he stuck a tree. The Washington elm appears to have been his very *beau idéal*, the original plant which bore the name of Tree; but it was so ethereal, or so unlike the living tree under which Washington unsheathed his sword, that it faded away after the first copy for exhibition, or, it being cut up to furnish the other superfluous timber which adorns the picture, the City Scales were enlarged to fill its place. The bird had also evidently peculiar and private views on the subject of Old Cambridge, dotting down high gable roofs to suit his fancy, and ignoring the actual for the picturesque.

With reference to the trees in the Yard about this period the following letter written by James Russell Lowell to President Hill is of interest. Since Lowell also complains that there were too many trees perhaps the artist was more realistic than the remarks of our undergraduate editor would suggest.

Elmwood, 8th Decr, 1863

My dear Dr Hill,

I have been meaning to speak to you for some time about something which I believe you are interested in as well as myself, & not having spoken I make occasion to write this note. Something ought to be done about the trees in the College Yard. That is my thesis — & my corollary is that you are the man to do it.

They remind me always of a young author's first volume of poems — there are too many of 'em, & too many of one kind. If they were not planted in such formal rows they would typify very well John Bull's notion of our

democracy, where every tree is its neighbor's enemy & all turn out *scrubs* in the end because none can develop fairly. Then there is scarce anything but American elms. I have nothing to say against the tree in itself — I have some myself whose trunks I look on as the most precious luggage I am responsible for in the journey of life — but planted as they are in the Yard there's no chance for one in ten. If our buildings so nobly dispute architectural preëminence with Cotton-mills, perhaps it is all right that the trees should become *spindles*, but I think Hesiod (who knew something of country matters) was clearly right in his half being better than the whole, & nowhere more so than in the matter of trees. There are two English beeches in the Yard which would become noble trees, if the elms would let 'em alone. As it is, they are in danger of starving. Now, as you are our Kubernetes, I want you to take the 'elm in hand.

We want more variety, more grouping. We want to learn that one fine tree is worth more than any mob of secondrate ones. We want to take a leaf out of Chaucer's book & understand that in a stately grove every tree must "Stand well from his fellow apart. A doom hangs over us in the matter of architecture, but if we will only let a tree alone, it will build itself with a nobleness of proportion & a grace of detail that Giotto himself might have envied.

Nor should the pruning as now be trusted to men who get all they cut off & whose notion of pruning accordingly is "axe & it shall be given unto you." Do pray take this matter into your own hands — for you know how to love a tree — & give us a modern instance of a wise saw. Be remembered among your other good things as the President that planted the groups of evergreens for the wind to dream of the sea in all summer & for the snowflakes to roost on in winter & believe me (at the end of my sheet though not of my sermon) always cordially yours

J. R. Lowell.¹

President Hill.

As already stated in connection with the Alvan Fisher Views, most of the elms in the main Yard were laid out early in President Quincy's administration. By Lowell's time the foliage had probably not yet topped the surrounding buildings, so that their solid mass at a low height could well cause his criticism. In Eliot's *Harvard Memories* is a map of the Yard surveyed and drawn by his class in trigonometry in 1856-57 in which the location of each individual tree is shown. Of course, by the end of the century the effect was far different.

The existence of two states of the Prang & Mayer View has apparently not previously been noted. The relative brilliance of copies examined suggests priority of those without the second inscription,

¹From the original in the Harvard College Library, presented by Professor Chauncey Brewster Tinker of Yale in 1938.

and none of these copies shows signs of erasure. However, the order given with the data on the view should be regarded as tentative, for want of conclusive evidence.

The only reproduction of the Prang & Mayer View, that in *American Historical Prints*, by I. N. Phelps Stokes (New York, 1932), is from a copy with the second inscription.

The first mention of this firm is in 1857, when it is found located at 14 Kirby Street, Boston. Previously Louis Prang had been in Philadelphia, where about 1856 the firm Rosenthal, Duval & Prang was in business. Prang & Mayer occupied 34 Merchants Row, Boston, from 1858 to 1860, when the partnership dissolved, Prang forming Louis Prang & Co. and Mayer joining with Charles Stetfield for two years, after which he established the firm of J. Mayer & Co. Mayer disappears from sight in 1872, but Prang continued on into the eighties, active in chromo-lithography and bemoaning the decline of art in America. Of Julius Kummer, delineator and engraver of the 'Bird's-Eye View,' nothing seems to be known save that he was 'from Dresden.'

In spite of contemporary undergraduate comments, Peters singles out this view of Harvard as one of Prang & Mayer's best. The firm also issued one of the finest whaling prints of the period: 'Sperm Whaling — "The Conflict" . . . 1859.'

Many new buildings appear in this view. Boylston Hall is seen while still under construction, and in its original state before it was ruined architecturally by the addition of its present third story and mansard roof. Ward Nicholas Boylston, from whom the building took its name, during his lifetime gave considerable funds to the College to accumulate, and on his death in 1828 left \$1,000 in his will 'to be added to the accumulating fund for building an Anatomical Museum and Library Room, together with a Lecture Room and Chemical Laboratory; said fund . . . to accumulate until it amounts to thirty-five thousand dollars, when said edifice is to be built of stone properly secured from fire both from within and from without.'¹

Chemistry had had a long history but slow growth at Harvard, chiefly under the auspices of the Medical School, until in the late forties a department of chemistry was established in the Lawrence Scientific School, followed in 1850 by the first undergraduate instruction, when Professor Cooke set up a laboratory, perforce without run-

¹ *The Harvard Book*, I, 125.

ning water or gas, in the basement of University Hall. This undergraduate work for a time carried no academic credit, but the trend of the times could not be denied, and the need for adequate facilities in the subject became more obvious yearly. In his report for 1855-56 President Walker stated that the Boylston fund then amounted to \$23,000 but as subscriptions had been obtained to bring it to \$40,000 it was proposed to proceed with the long projected building. Work was begun in the spring of 1857 from plans of Schultze & Schoen, a German firm which was also in charge of work on Appleton Chapel at this time. The building, 117 feet long by 70 deep, was first occupied at the opening of college in September, 1858, by the Physics, Chemistry, and Mineralogy Departments. It was built of Rockport granite, with all partition walls of brick without furring, at a cost of about \$50,000.

The development of the laboratory method of teaching the sciences soon made additional space necessary, and the present third story with mansard roof was added in 1871 at a cost of \$12,000, entirely distorting the appearance of a reasonably good looking building. Later changes included the addition in 1902 of a glass-covered annex to the south, which was removed in 1930 to make way for Wigglesworth Hall.

It was long before chemistry took over the entire building. First to depart was the Anatomical Museum, which went to the Medical School in 1874. The Peabody Museum, housed in Boylston from its founding in 1866, moved to its own building in 1877. The fine gift of T. Jefferson Coolidge made it possible to transfer the Physics Department to the Jefferson Laboratory in 1884. Finally, the departure of the Mineralogical Museum for the new section of the University Museum in 1891 left the Chemistry Department in sole possession. But even the entire building soon proved inadequate. In 1902, with the installation of laboratories in Dane Hall, began a series of partial removals which ended in 1928 when all activities in the chemical field were centralized in the group of modern buildings on Oxford Street. Since 1928 Boylston has been partly an adjunct of the University Library, providing space for the Chinese-Japanese Library, the History, Government, and Economics Tutorial Library, and (briefly) the Bindery, but has included also the offices of the Harvard-Yenching Institute, College classrooms, and a students' laboratory of animal psychology (of which the last section, that of rat psychology, departed for the basement of Memorial Hall as recently as the spring of 1947).

The building stands on part of the old Wigglesworth estate (see the Warren View, No. 7 preceding), and an inscription commemorating former residents on the site has been cut in four of the stones high in the wall on the southwest corner facing Massachusetts Avenue.

Gore Hall, now no more, is seen to advantage as it appeared before the additions to the east transept. Appleton Chapel likewise is now only a memory. The second building of the College devoted solely to religious worship, it was named in honor of Samuel Appleton, from whose general bequest of \$200,000 for religious and charitable purposes his executors gave \$50,000 to Harvard for a chapel in November, 1854. The need for such a building was by this time acute, the growth of the College having rendered the space in University Hall entirely inadequate, to say nothing of the disturbing environmental effects created by the proximity of lecture, recitation, and dining halls, chemical laboratory, and kitchen. The site selected was the apex of the right triangle formed with Holden and Gore. Ground was broken in July, 1856, the corner-stone was laid on 2 May 1857, and the building was dedicated on 17 October 1858, with a special prayer by President Walker and a sermon by Professor Frederic Dan Huntington, Preacher to the University and Plummer Professor of Christian Morals. It was built from plans by Schultze & Schoen, of light Pictou sandstone from Nova Scotia, at a final cost of some \$68,000.

It has been said of Appleton Chapel that it had no style and perhaps typified the spiritual unrest at Harvard at the time; even if the College was not uncertain what a church or a chapel ought to be, the architects evidently were. As the account in *The Harvard Book* states, its early history was one of prolonged disaster — the plans were inadequate, the work was poorly done, and the acoustics were bad. Money was constantly being spent to keep it from falling apart. In 1872–73 it was completely renovated through the liberality of the heirs of Nathan Appleton. Finally, in 1931, it was taken down to make way for the Memorial Church which was dedicated on Armistice Day, 1932; but its memory has been perpetuated in the choir of this Church, which retains the name and is used on week days for morning prayers.

At the time this view was drawn, in 1857, the building had only just been raised — in fact a photograph dated May, 1858, in the Senior Class Album of that year shows it still under construction, without the spire. If this photograph was taken after Kummer drew his view —

as the dates would indicate — he must have added the spire from the plans or from imagination.

Dane Hall is here seen on its original site, before it was moved some seventy feet to the south to make room for Matthews Hall in 1871. The other side of the building appears separately in one of the small views below, which, covering the entire southwest corner of the Yard, incidentally shows the ell of Wadsworth House in its original position¹ as well as the City Scales singled out for undergraduate sarcasm.

Between Dane Hall and Massachusetts Hall, on the farther side of the present Massachusetts Avenue, is seen the building called in 1858 Graduates' Hall but to be known after 1860 as College House. The original College House, the Den of early days, which stood near the corner of the present Church Street, has been seen in the Greene View (No. 22 preceding). It was used as a dormitory from 1774 to 1844. The Webber House, situated next to the Court House and seen in the Boyd View (No. 18 preceding), became known as College House No. 2 when it began to be used as a dormitory in 1817. The *College Catalogue* for 1833-34 shows it still so used, with two students living in it. College House No. 3, very fragmentarily seen in the Kidder View (No. 44 preceding), existed as such only from 1817 to 1823.

The first part of Graduates' Hall was built in 1832, and was first partially occupied at the beginning of the academic year that autumn, just as Dane Hall across the road was being opened. It evidently ran from the old Court House up to College House No. 2.

According to President Eliot, one motive of the Corporation in building the Hall was to provide shops for Cambridge tradesmen — who occupied the ground floor — as well as quarters for the new Charles River Bank at the southern end (for which \$150 per year was received), and later for the Cambridge Savings Bank next to it. Another reason was of course to provide for the large number of law students who were being attracted to Cambridge by Judge Story's prestige.

College House No. 2 (then known as the Russell House) was taken down in 1844 and College House No. 1 (or Wiswall House) early in 1845. On 31 May 1845 the Corporation voted that 'the Treasurer be authorized to erect an addition to the building known as Graduates Hall, for the purpose of procuring a greater number of suitable rooms

¹ Added by President Webber in 1810, and moved to the rear of the house in 1871 (see the Warren View, No. 7 preceding, and Plate XIII).

for the use of Law Students, another Store, and a room for the Omnibus Company, the whole to be in a similar style to the part of the building already erected.¹ This addition extended to the angle in the property line seen in the Kidder View and which is still apparent in the building today. These two sections make up Graduates' Hall as shown in the Prang & Mayer View.

The addition was ready for occupancy by the opening of the second term of 1845-46, and a year later undergraduates were allowed to room in the Hall. By 1849-50, however, law students were in sole possession, and remained so, with one or two exceptions, until 1857, when the Corporation voted that Graduates' Hall should be assigned exclusively to undergraduates and placed under the control of the College Faculty. As a belated recognition of this change in status, the name of the building officially became 'College House' in 1860. From 1863-64 on, however, a sprinkling of graduate students may be noted among the residents.

Meanwhile, the constant pressure for more dormitory space, arising from the ever-increasing enrollment, had resulted in a further addition to the building, the Corporation voting on 27 August 1859 that 'the President and Treasurer be a Committee to procure plans and estimates for an extension of Graduates Hall.'² Subsequent votes indicate an appropriation of at least \$17,000 for the purpose. This new extension, which was ready for occupancy by the opening of the academic year 1860-61, carried the building to the corner of Church Street, its present limit.

During the summer of 1870 a fourth story was added to the entire building, with a fifth story in the center, the whole finished with mansard roofs, as may be seen in the building today. This last addition was designed to compensate for the loss in dormitory space occasioned by the remodeling of Massachusetts.³

Including its various additions, the building had cost \$59,000. In 1916, however, the southern end was demolished and on the site a home for the bank (then known as the Charles River Trust Company) was erected. The same year the remainder of the building was sold and since then it has been used entirely for business purposes — no

¹ College Records, VIII, 265.

² College Records, X, 153.

³ *Annual Report of the President of Harvard College, 1869-70* (Cambridge, Mass., 1871), p. 24.

longer 'occupied by students who depend upon their exertions and economy to complete their course.'¹

The First Congregational Church, the tower of which appears among the trees above Boylston Hall at the left, had been built in 1831, on the corner of Mt Auburn and Holyoke Streets, to house the congregation which, under the name of the Shepard Congregational Society and led by Dr Abiel Holmes, had withdrawn from the First Parish in 1829, in consequence of the split over Unitarianism. Henceforth the First Church (Congregational) and the First Parish (Unitarian) were to go their separate ways. Until a meetinghouse could be built the congregation of the Shepard Society worshipped in the old Court House in Harvard Square. The building seen in the view served until 1872, when the present house at Garden and Museum Streets was dedicated. The First Parish, as has already been stated, erected its present building, the fifth Meetinghouse in succession from the original establishment, in 1833.

The first section of the Little (or Harvard) Block, seen in the view just over Boylston, was built in 1854 by Charles C. Little, at the eastern corner of Dunster Street and the present Massachusetts Avenue, on the site of the Borden house which had briefly served as College House No. 3. A second section, immediately to the west, was added by Little in 1869, both sections being designed to provide rooms for students. Remodeled in 1877, when the present upper story and façade were added, the block, together with its neighbor Holyoke House to the west (built by the College in 1871), long remained among the most popular of the student dormitories of the more luxurious type.

What purports to be a view of the first section of the Little Block appears with the lithographed map of Cambridge drawn by H. F. Walling and published in 1854 (see No. 54 preceding). This view measures 5.8 x 3.10 inches and bears the inscription 'Harvard Buildings, Old Cambridge.' The building, similarly labeled, is located on the map itself at the eastern corner of Dunster and Massachusetts. Both view and plot, however, show the building to be exactly double the length of that actually erected in the same year, 1854. Possibly the map indicates an intention with respect to the building which was only realized in 1869, when the second section was added, albeit in a different style. The Prang View shows the building as actually erected in 1854.

¹ Moses King, *Harvard and Its Surroundings*, p. 56.

In the background, southwest from Harvard Square, may be seen the large wooden building, with a tower, known as the Brattle House. It had been built as a hotel, not later than 1850, on the site of the present Brattle Square post office, but had never prospered. Just at the time of the Prang View, 1857-58, it began to be used, at least in part, for Harvard students, and it appears in the *University Catalogues* as a dormitory through 1863-64. The occupants were chiefly law students, although some undergraduates may be noted during the later years. In 1865, the building was acquired by the University Press, and served as its headquarters until the removal of the Press at the end of the century to its present location near the Charles River.

The building of the Old Cambridge Baptist Church, appearing prominently at the right of the view, stood at the corner of Kirkland Street and Holmes Place near the former site of the Hemenway Gymnasium and the present site of Littauer Center. The Church was organized on 20 August 1844 and the wooden meetinghouse here seen erected immediately thereafter. On 23 October 1866 the building was sold to the North Avenue Congregational Society and removed bodily to North Avenue and Roseland Street without even disturbing the steeple. The Baptist Society a few years later built the imposing Gothic structure just below the Harvard Union, opposite Prescott Street.

The lithograph of Divinity Hall which is found separately below the main view is one of the few existing views of this building, the earliest of which seems to be the vignette in Quincy's *History* (No. 55k preceding). Although the founding fathers of the College had had theological education in mind from the very beginning as one of their purposes, 'dreading to leave an illiterate Ministry to the Churches, when our present Ministers shall lie in the Dust,' it was not until 1816, with the organization of the Society for the Promotion of Theological Education in Harvard University, that a separate divinity school was projected. In due course the Society appealed for funds for a separate building for the school. Sufficient contributions at length having been received, work on such a building was started early in 1825 under the management of Stephen Higginson, Jr, the College steward and a director of the Society. The site selected was at that time pasture land in the rear of Professors' Row on Kirkland Street, far removed from the worldly temptations of the College Yard. The first building erected in that section of the University property, it is now completely over-

shadowed by the University Museum on one side of Divinity Avenue and the Biological Laboratories on the other.

The corner-stone of the new building was laid on 26 July 1825, with appropriate ceremonies. A plate bearing the following inscription was placed beneath the stone:

AUSPICE DEO.

HUJ. ÆD. FUND. IN USUM SCHOL. THEOL. CANT. POSUERUNT DIE
SEXTO JULII A. D. MDCCCXXV.

Curatores,

BENJ. PICKMAN.

DAN. A. WHITE.

JOS. TUCKERMAN.

STEPH. HIGGINSON, JR.

CAR. LOWELL.

HEN. WARE, JR.

JAC. WALKER.

SAM. A. ELIOT.

Professoribus,

HEN. WARE, SID. WILLARD, ANDREWS NORTON.

Univ. Harv. Præs.

JOH. T. KIRKLAND.¹

The building was completed and dedicated on 28 August 1826, again with the proper ceremonies. Dr W. E. Channing preached an eloquent sermon in the Meetinghouse of the First Church, following which the assemblage moved to the new building for additional exercises, including the bestowing of the name Divinity Hall. The total cost of the building, including furniture and a separate matron's house, was about \$37,000. It contained a chapel, library, reading room, and lecture room, as well as thirty-seven chambers for students.

In the small separate view of the Observatory the luxuriant display of foliage, whether based on reality or not, is in striking contrast to the bare hillside shown in the earlier woodcut views. Of the two professorial residences, Craigie House at the left may be regarded as helping to justify the 'Old Cambridge' portion of the view's title. Built by John Vassall on Tory Row in 1759, and owned by the Craigies from 1791 to 1841, it had been Longfellow's home since 1837 and his property since 1843. The Agassiz residence, on Quincy Street, had been built for Agassiz by the College in 1854; here Mrs Agassiz conducted her school for young ladies from 1855 to 1863. It is interesting that it should be Agassiz's house which was singled out to balance that of Longfellow on the other side of the view.

¹ *The Harvard Book*, I, 204.

The Prang & Mayer View is shown in Plate LXIV, reproduced from a copy of the so-called 'first state' belonging to the Harvard College Library and at present hanging in the offices of the Dean of the Harvard Medical School, 25 Shattuck Street, Boston. Appleton Chapel appears in Plate LXV, from the photograph of May, 1858, which shows the building still unfinished, lacking its tower. Plate LXVI, from a photograph of 1867, shows the latest College House as finally completed up to Church Street but before the addition of the fourth and fifth stories. The portion to the right is the block built in 1859-60, while to the left, extending down toward Harvard Square, may be seen the earlier sections erected in 1832 and 1845. Both photographs are from the collection in the University Archives.

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- Moses King, *Harvard and Its Surroundings* (3rd ed., Cambridge, Mass., 1880).
- Harry T. Peters, *America on Stone* (New York, 1931), pp. 259, 276, 327-328.
- Montgomery Schuyler, 'The Architecture of American Colleges: I — Harvard,' *The Architectural Record*, XXVI (1909), 243-269.
- Oliver Stearns, 'The Divinity School,' *The Harvard Book* (Cambridge, Mass., 1875), I, 197-211.
- I. N. Phelps Stokes, *American Historical Prints* (New York, 1932), pp. 200-201.
- Edward James Young, 'Appleton Chapel,' *The Harvard Book* (Cambridge, Mass., 1875), I, 122-124.

Conclusion

WITH the description of the Prang & Mayer View of 1858, this work is finished. An attempt has been made to treat all views of Harvard previous to 1860. By a fortunate chance it proved possible to include in their proper chronological order several views which first came to the writer's attention during the course of publication of the work over the past two years. However, there must yet remain other views which are generally unknown and yet fully deserving of notice. Information concerning them would be welcome, in order that they might appear as supplementary items in future issues of the HARVARD LIBRARY BULLETIN and also as addenda in the forthcoming publication of the work in book form.

Photographic views have been omitted except in the few cases where they have been used for explanatory purposes. They form a vast field in themselves, one practically without limit. A study could well be devoted not so much to their portrayal of individual buildings as to their presentation of the changing milieu in which the College has stood during the past century. The modern aerial photograph in addition offers a new method of presenting that scene.

The limiting date of 1860 — the reasons for which were given in the introduction — has resulted in the omission of two views which because of their size and interest would have been desirable additions. The first is the 'Bird's-Eye View of Harvard University' by Kyes and Woodbury, a water-color or wash drawing, which was reproduced by half-tone on the center spread of *Harper's Weekly* for 24 January 1894 with an accompanying article by Nathaniel Southgate Shaler. It appeared again the following year in *Four American Universities*, accompanying the article on Harvard by Charles Eliot Norton. The second is the 'Birdseye View of Harvard, America's First and Greatest University,' a pen and ink drawing by Harry Grant Dart, drawn in 1895 from a point down Boylston Street looking toward the north, and reproduced as a zinc-plate engraving by Charles H. Taylor of the *Boston Globe* in 1896 first in a special edition of one hundred copies and subsequently in the *Globe* itself.

It is hoped that these collected views, each with its history, will have served to capture for the reader some continuity in the changing scenes at Harvard. The prospect of a future with its relentless demands for accommodation to new conditions should lend enhanced value to the recollection of a past that knew simplicity, serenity, and beauty.

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