

SUGGESTIONS FOR THE NEXT WORLD'S FAIR.

BY THE DIRECTOR-GENERAL OF THE PARIS EXHIBITION.



THE Paris Universal Exhibition of 1889 has just scored a success so brilliant and so immense that the question must needs be asked whether it would be wholly prudent, apart from any consideration of utility, to attempt to repeat, anywhere, before the lapse of a long interval, an international enterprise of this nature. Many years must pass before the ineffaceable souvenir of what has just been accomplished can become dimmed; and there is reason to fear that the sumptuous and unexampled setting of the celebration of 1889 would in itself be an obstacle to the success of any other exhibition that it might be sought to organize sooner than the beginning of the coming century. No country of Europe, at least, displays any disposition to try the experiment.

But here we have the United States of America apparently resolved to set at once at defiance and at rest the doubt which I have expressed as to the fate of any exhibition which might be decided upon in the near future. Discussion is warm as to a universal and international exhibition to be opened in 1892 either at New York or at Chicago. I acknowledge that the Americans are the only people who could find justification for making an attempt so audacious, for the position of America is exceptional.

The Americans are a youthful people; they possess neither an art of their own nor a history. Yet they have won for themselves a rank and an influence so great that every one of us desires to learn to know them better, despite the ocean and distance. Already I hear numbers of my compatriots express their intention to cross the Atlantic upon the occasion of the exhibition in the United States—a journey to which their business affairs and their normal humor for traveling would never have persuaded them. And what people are saying in France they will soon be saying everywhere.

The first piece of advice that I take the liberty of giving to the organizers of the exhibition of 1892 is, that they shall aim at novelty and at the extraordinary, but without neglecting due order and method. They will thus keep themselves in accord with the characteristics of their nation, which is a new one in the company of civilized nations—a nation which is extraordinary in the development, so swift

as to make the brain reel, which it has succeeded in giving to its economic and social progress; a nation which proves that it possesses a practical spirit by the implacable logic of its conceptions and its acts.

Exhibitions, as they were conceived forty years ago by those great thinkers and great utilitarians, Michel Chevalier, Prince Albert, Cobden, Henry Cole, and Le Play, had as their object the bringing together of men and of things, whereby it was held that they would reveal the chief industrial and scientific gains made throughout the world, and would enable men of action and friends of progress everywhere to understand one another better than mere correspondence or the reciprocal notoriety of their achievements could render possible. At that time the great avenues of communication by rail and by steam navigation were not yet open under such conditions of speed and of cheapness as we enjoy to-day; the philosophic programme of these creators and organizers of the first great universal exhibitions had thus an immediate and direct application.

Little by little, and in proportion to the gradual obliteration of distance, the true character of such exhibitions became modified; they no longer abounded in revelations; it became their object to supply an effective, a palpable, an eclectic compendium of all the manipulations recognized as truly useful and in the spirit of progress which had been accomplished, whether in the domain of the arts or in that of pure or applied science, during the interval between two exhibitions. These gatherings nevertheless continued to compose their chief display of the implements and materials used in the practice and support of the industries of the world, arranged in classes of objects of similar nature or complementary to one another.

DISPLAYS OF IDEAS.

It became necessary to do more than this, and to give to the exhibition a form less baldly material. From this on, it was no longer deemed enough to heap together masses of people and things; it became the aim to realize what I have termed *displays of ideas*. The primary conception of such an organization of exhibitions, more absolutely complete than the old, came to me at the time when I was intrusted, in 1881, with the direction of the International Electrical Exhibition, held in the Palace of the Champs Élysées. It occurred to me that an exhibition

of this nature could not attain fully the ends sought if it were so restricted as to appeal only to the eyes of the public—that is, if it were merely to display *results* to visitors in general still ignorant of this newest branch of physical science, without giving them the means of appreciating at least some of the causes and of the researches which had brought these results into being. Actuated by this reasoning, I induced the government to call together an International Congress of Electricians, for whom the exhibition became a masterful laboratory; and the crowds of visitors to the exhibition manifested a redoubled interest in the apparatus and the experiments displayed, when these were explained to them through the published accounts of the sittings of the Congress, with all the prestige attending the foremost electrical authorities of the world.

I had the good fortune to secure the adoption of an analogous method in the organization of the Exhibition of 1889. To consider this organization on the material side, I had, in a pamphlet published in 1885, demonstrated that what I styled a *disseminated* or *scattered arrangement* should be substituted for the former compact arrangement—that is, that it was best to form as many independent aggregations, separate one from the other, as there should be distinct groups in whatever system of general classification of exhibits should be adopted. I perceived that in this way there would be secured not only greater facility of circulation for the visitors and convenience in the examination of the exhibits, and this with enhanced picturesqueness and monumental variety, but also a subdivision of the vast exhibition of products, as a whole, into veritable laboratories, distinct from one another and corresponding to the most characteristic branches of industry and commerce. These laboratories would be fitted to supply economic and scientific data to the international congresses which it was my intention to organize, and which I actually succeeded in instituting; and the reports of the sittings of these congresses will contribute to the immortalization of the ideal side of the exhibition which has just closed in Paris. The congresses were in every way successful, because their programmes had been carefully studied and drawn up in advance by committees of specialists appointed for the purpose. With the object of giving still further encouragement to the expression and interchange of thought, I supplemented the group of congresses by the arrangement of courses of lectures, which afforded to the speakers invited an opportunity to treat their subjects in such detail and

under such form as they judged best. I most earnestly advise the commissioners of the exhibition of 1892 not to separate in their preliminary labors the preparation of the material side of their work from that of its economic and ideal conception. I suggest that they secure at once the coöperation of some person of mark to hold the office of secretary-general of the congresses and lecture-courses, with a seat in the council of organization of the exhibition.

The directors of the exhibition of 1889 did not rest satisfied with having arranged side by side with their exhibition of things the exhibition of ideas which had its being in the congresses and the lectures. They sought further to show, by the agency of data, of documents, of striking object-lessons, what is being done everywhere and by all peoples to better the lot of man. It was essential to demonstrate how the advance of moral and physical hygiene must contribute to guide the destiny of the laboring-classes into smoother channels, and to guarantee to them an easier life and a comfortable old age; to show how the community, quite apart from charity, can, by social measures intelligently ordered, attain to mutual assistance and to the most assured provision for the future. To this end we provided a section of social economy, of which the success surpassed all expectation. In this section the United States of America took an important and conspicuous place.

CLASSIFICATION.

THE general plan of an exhibition depends, as follows from what I have said, upon the system of general classification adopted. This classification has to deal, first of all, with the productions of the fine arts, of manufactures and other industries, of the farmer, and with alimentary supplies. A second and independent classification should include the sections of the retrospective arts, of social economy, and the organization of congresses and lectures.

I judge that the system of general classification of products which was followed in 1878 and 1889, after having been first put into execution in 1867, must be considered for the future as the necessary code of any well-arranged exhibition. This system is conceived in accordance with the most invulnerable logic and the most natural synthesis. Three groups, food, clothing, and habitation, with their respective accessories, are devoted to the products which supply the primordial and inevitable needs of man; three groups subordinate to these have to do with research as to the nature, with the theoretic elaboration, and finally with the industrial supply, of these prod-

ucts. Industry is provided for: first, by the group of raw materials, with the industries of extraction concerned with them; secondly, by the group of liberal arts, that is, of the material and processes of intellectual work; and thirdly, by the group of machinery and mechanics in general. In addition to these the group of agriculture, including horticulture, and the group of the fine arts, complete the number of eight essential main divisions. These main divisions are then subdivided into classes, of which the number and the denominations can have sufficient elasticity to take in all the rubrics of the practice of the arts and trades, of agriculture, of commerce, and of the arts of design.

It is self-evident that the march of time is unceasing and productive of uncertain effects, and that this forbids us to look upon any human conception as immutable. Nevertheless, the fundamental lines of a system elaborated in accordance with the natural order of things may be considered as permanent as the laws of nature themselves. I judge, therefore, that it would be a grave error to abandon or to alter the main divisions of the classification which I have just explained, although I concede that this classification can be rigidly carried out only on paper and for the purposes of cataloguing the exhibits. I recognize, nevertheless, that modifications or perhaps simplifications may be made in the subdivision of the classes; some may to advantage be consolidated with others. For instance, the class of painted and stamped yarns and tissues might well be abolished, so that the several classes established, every one for a distinct variety of yarn or of fabric according to the material,—flax, wool, cotton, or silk,—should include every one all that has to do with its particular variety of yarn or of fabric. The class of agricultural machinery, again, might be removed from the main group of machinery and placed under the group of agriculture. But the American commissioners of 1892 will be thoroughly competent so to remodel the plan which I have roughly sketched that it may provide such secondary subdivisions as will correspond most perfectly to the genius and the habits of their people.

As we have said, it was our object in Paris to scatter, even to separate as completely as possible from one another, the various buildings, differing in size and in architecture, which, as convenience dictated, were appropriated to as many groups of products. In order to put such a plan into execution it is necessary to have at hand a sufficient area of unencumbered ground. The Champ de Mars, the Esplanade of the Invalides, the Park of the Trocadéro, the Quai d'Orsay, and the embankments of the Seine, together furnished

us an area of about 900,000 square meters, of which about a third, or 300,000 square meters, was taken up by the chief buildings of the exhibition. It is my opinion that the coming exhibition in the United States should dispose of an area still more considerable, so far as possible in one piece, and of regular form. It would not be necessary to roof in more than 300,000 or 350,000 square meters; but it is important to have open spaces of sufficient extent to permit the laying out of parks and gardens on a liberal scale. These provide for agreeable repose, with the possibility of walking in the open air, amid the beauties prepared by the gardener's art and fine effects of verdure, all of which will be appreciated by the visitor who is affected by the lassitude of mind and body which must necessarily result from his passage through the buildings and galleries of the exhibition.

BUILDINGS.

It is to be desired that at once upon entering the inclosure of the exhibition, by a monumental gateway, the visitor should have before him a prospect of the exhibition as a whole, such as lay before our guests in 1889, while traversing the Pont d'Iéna, or in their descent of the slope of the Trocadéro. The fine arts and machinery buildings could appropriately balance each other on the right and on the left—the one devoted to the most lofty expression of the conception of the ideal, the other to the most highly developed realization of the practical genius of man. The visitor would thus be dominated, at the moment he entered the inclosure, by the sentiment of the splendor to which can equally attain the application on the one hand of the esthetic principle, and on the other of the mathematical principle—those two great principles between which has always oscillated the glory of nations.

Two other buildings should in like manner form pendants one to the other—that devoted to industrial products and that for agricultural products; and in relation to both these could appropriately be placed the department of alimentary products. Agriculture is the great mother of all things; its fruits nourish the world. Industry, on the other hand, perfects, ameliorates, and disseminates the artificial conditions of that life of which agriculture maintains the vitality. It would be in the spirit of a wise and instructive philosophy to set thus face to face nature aided by man as he is impelled by his primary needs, and nature caused to promote the requirements of industrial production by the same man, who by the aid of science penetrates her secrets, and undertakes to obtain from her, whether she will or no, the

conditions necessary for an easy, comfortable, and brilliant life, such as the simple products of the earth could not of themselves give him. In the midst of these four or five chief buildings should rise the pavilion of liberal arts—the temple of intellectual activity which dominates all, the fine arts as well as the industrial arts. Intellectual work, or, to give it a simpler name, study, is at the foundation of all progress; the apparatus which it has evolved for itself promotes and facilitates the numberless applications of science in all their forms, useful or agreeable, modest or imposing. It is in study that the modern world has its being; to study belongs the place of honor.

As to the styles of architecture to be adopted for these various buildings,—palaces, galleries, and pavilions, as we in France should style them,—I have no counsel to offer. The American commissioners of 1892 do not need to be told that the fundamental law of architecture is that the conception of the lines, proportions, forms, construction, and decoration of any edifice ought to be such that it shall as a whole correspond to and reveal its purpose. It is because of this fundamental law that never yet has success been attained in the attempt to house a universal exhibition in a single building and at the same time to make this building architecturally good. It is needful that the various buildings requisite for the exhibition of 1892 shall be themselves exhibits, displaying at once the art, the science, and the inventive genius of the architects and engineers of America. In working out the plans, all harassing thoughts of the economy which might be realized by making merely temporary buildings must be put aside. The architect must forget that the exhibition is to be a festival of limited duration; otherwise, he will build nothing intellectually satisfying, and will fall short of the beauty which every type of edifice ought to possess; and, in fine, he will lessen greatly the chance of making afterward remunerative sales of the building materials or of organic parts of his structures.

I will not enter upon the organization of the accessories of the exhibition of 1892, such as places of amusement, the refreshment service, and divers other public services. Everything will depend upon the scheme adopted for the chief divisions of the enterprise. The exhibition must be full of gaiety and liveliness, yet it must avoid anything that might impress upon it a trivial character—anything that savors of the circus or variety-show. This danger is to be overcome by exercise of administrative firmness and judgment in the allotment of privileges or licenses. It is essential to seek out among such attractions as may be admissible without compromising the dig-

nity of the administration and of the American people such as shall have, so far as possible, the quality of absolute novelty, even, if it may be, to the extent of approaching the marvelous. In the realization of this programme it may be expected that electricity will play a conspicuous part. But under this head I have nothing to teach to the people among whose citizens are enrolled the illustrious names of Edison and Elihu Thomson.

CATALOGUE.

THERE are two matters which should have the particular attention of the American commissioners of 1892—the catalogue, and the recompenses to be offered. A good general catalogue is absolutely necessary: it must be complete or its usefulness will be impaired, and in like manner it must be absolutely correct and exact; it must be portable and convenient to use with reference to the number, shape, and size of its volumes. From this it is plain that the question of the catalogue has always been and probably always will be, to the administrators of a great exhibition, one of troublesome difficulty and responsibility. There is but one way to succeed in getting together the subject-matter for such a catalogue within the proper time—that is, in season for the catalogue to be ready on the very day of the opening of the exhibition. This way consists in requiring artists and other possible exhibitors to give early notice of their intention whether to take part in the exhibition or to remain aloof; and upon the allotment of space to intending exhibitors, they must be required to send in a detailed list of their exhibits a full year before the opening. In order to constrain them to respect this time limit, which, everything considered, is to their own advantage, it is necessary to enforce a penalty in the event of infringement; and this penalty can be applied best in the making of a moderate charge per line for all insertions in the catalogue, which charge should be doubled, tripled, quadrupled, quintupled, sextupled, according to the number of months of delay. Beyond six months after the time, no further entry for the catalogue should be accepted. Every exhibitor should be permitted to dispose, at the rate fixed, of two lines for his name and address, and of a maximum of ten lines for a summary description of his exhibits in the respective classes in which they belong. I suggest as the normal rate per line, forty cents, or two francs. The American commission would be immediately responsible only for that part of the general catalogue having to do with the sections of its own nation. Every country taking part in the exhibition

would be called upon to prepare its own portion of the general catalogue, and to print it in English in the same size and type adopted for the American catalogue. The collection of all these national catalogues, all printed in English, and in the same size and style, would constitute the general catalogue. Every country would be at liberty to publish separately a special catalogue in its native tongue, and to offer it for sale at its own risk, as well as the volumes of the general catalogue having to do with its own sections. This arrangement would cause the general catalogue to be divided into a great number of fascicles, which would be distinguished by numbers allotted in advance. Under no other arrangement could the sale of such a catalogue be made a success, for by this method the visitor would be able to purchase separately whatever fascicle or fascicles might be needful for the portion of the exhibition which might at any time have particular interest for him. No exhibitor, surely, would complain of the small payment asked for his place in the catalogue—a charge which could not be burdensome, while the mention in the catalogue would be greatly to his profit. The income from the charges would be applied to the expenses of the respective committees intrusted with the catalogues of the different nations, and in like manner would be applied whatever might come in from the advertisements, which could be permitted on the covers and at the end of every fascicle.

NO PRIZES.

THE question of recompenses calls for a considerable simplification of the practice in former exhibitions. It is my deliberate opinion that there should be no more international juries to judge the products on exhibition and to award prizes. About all exhibitors of standing have already received premiums at one or other of the many universal exhibitions which have followed one another during the past forty years. The fear of not securing awards equal or superior to past successes, or of failing to be ranked as beyond competition owing to service as members of the jury, would have the effect of keeping away many producers without whose presence the United States exhibition would fall short of the brilliancy and the interest which ought by good right to characterize it. It is my judgment that the juries of admission to the exhibition, in the United States and in all the other countries taking part, should be so organized as to assure their action at once with great strictness and with perfect impartiality. The principle must then be established that the admission itself to exhibit is in the very beginning a

recompense, or at least an acknowledgment of merit, to the exhibitor, who will afterward receive further recompense in the appreciation of his products by the public, as well as in the business which will accrue, and the orders that will come to him. I may add that the terms of the general report of the exhibition, which might be drawn up by an international committee of men representing all specialties and taking the place of former juries, will place in their proper light any industrial or artistic excellences to which the admiration of the public, founded, as it is, often on mere appearances, may not have rendered full justice. It is not practicable that future exhibitions should offer to manufacturers, artists, agriculturists, anything more than an opportunity to bring forward their works for comparison with those of their fellows in foreign lands—a comparison platonian, indeed, in theory, but in practice full of instruction, of warning, and of revelation. I cannot urge the American commissioners too strongly to weigh carefully my opinion in this, shaped as it is by experience. I advise, however, that a diploma of admission and a commemorative medal be awarded to every exhibitor.

In treating of the matter of recompenses, I have just used the word "comparison." A comparison of objects of similar nature and use is the grand end sought in all international exhibitions. In order that this end may be perfectly attained, reform is necessary in some of the methods consecrated by preceding exhibitions. The formation of national sections should be abandoned, separated one from the other in so-called national departments, in which the exhibits are arranged more or less exactly according to the general system of classification. The ideal would be to secure the arrangement of all exhibits according to kind, however foreign to one another their place of production, in international galleries appropriated to groups or to classes. In this way it would be possible for the visitor, for example, to examine and to make a comparative study of the art of the worker in bronze or of that of the cabinet-maker, by means of specimens in juxtaposition representing the work of all the different nationalities, in each class. I admit that I put forward with some timidity an innovation so radical as this. How shall we ever be able to persuade all the national commissions to renounce the privilege of having every one its own quarters, to forego the collective display of the productive energy of every people for the spectacle in every group of a uniform whole, and no longer to seek to form within the general exhibition a lesser exhibition, often in itself imposing, displaying the arts and industries of the fatherland? What an increase of difficulty, on the other hand, would

attend the making of the catalogue and the determination of the space to be attributed to the different classes!

COURTESY TO FOREIGNERS.

We are not informed of the plans which have been considered, or which are likely to be adopted, beyond the Atlantic, for the financial organization of the coming exhibition. I shall begin by asking that the foreign guests of the United States in 1892 may be protected from all fiscal annoyances. Upon the occasion of the Centennial Exhibition at Philadelphia the burdens imposed by the custom house were so heavy, and the service of inspectors was maintained in a form so harsh and so exasperating, that numbers of Frenchmen are afraid of encountering in 1892 such treatment as international courtesy never fails to avoid. The announcement should be made now, without loss of time, that the grounds of the exhibition will be considered as assimilated to a bonded warehouse; that duties will be imposed only upon such objects subject to them as may be actually consumed or sold in America; in a word, that only articles which are not re-exported shall pay the duties in force upon objects of their kind. In addition it is to be desired that the supervision of the inspectors of the American customs be exercised with that patience, moderation, and freedom from undue suspicion which guests from abroad have the right to expect. We have reason to hope that the commissioners and the authorities of the United States have already taken the necessary precautions to prevent the recurrence of a state of things that was deplored even by their fellow-citizens.

In my opinion, the whole cost of the projected exhibition of 1892 ought to be shared between the National Government and the city in which the exhibition is held. The Americans are a rich people; they can afford to pay roundly for the glory which awaits them. They would be tying their hands to a regrettable extent if they were to limit themselves to a fund to be furnished by a guarantee association.

THE SUM REQUIRED.

Now as to the sum required.

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| The cost of the official buildings, taking for their area 400,000 square meters, can be put at an average of \$30 per square meter, or | \$12,000,000 |
| Cost of 500,000 square meters of parks and gardens, at \$5 per square meter, | 2,500,000 |
| Running expenses. | 1,600,000 |
| Salaries and expenses of the general administration. | 1,000,000 |
| Total | \$17,100,000 |

This, considering the estimated difference in the purchasing power of money, may be taken as about equivalent to eleven or twelve millions in France—the actual cost of our exhibition of 1878. The exhibition of 1889 cost us less, because the palace and park of the Trocadéro were already made to our hands, and because a portion of its park area was in existence beforehand in that part of the Champ de Mars abutting on the Seine. My rough estimate of cost for the new exhibition is made with reference to a site where it would be necessary to create everything, as was the case in the Champ de Mars in Paris in 1867 and again in 1878.

NO RENTALS.

I do not favor the idea of requiring exhibitors to pay a rental for their space. Such a measure would be contrary to the precedent of all the great French exhibitions, to which I do not hesitate to refer as models; it would likewise be beneath the dignity of an enterprise supervised by the American Government; it would, in fine, be harassing, and yet not lucrative. An exhibitor who pays his rent takes the ground that everything he needs must be supplied him, and holds that he is chargeable with nothing but the transportation to the exhibition of his showcase and his articles. If his space is given to him gratuitously, on the other hand, he does not begrudge expenses of installation, which are often considerable; and he does not expect the administration to meet extraordinary expenses, which figure up, in general, to much more per square meter than the amount of rental of the same square meter.

I think, too, that the administration ought to furnish flooring without charge to the exhibitor, just as it gives him his roof, and that it should also give him, if it can be managed, his shades or awnings. My estimate of \$30 per square meter for construction ought to cover the flooring and the means of protection from the sun.

Water, gas, and steam power, too, should be supplied without charge; their cost, as well as that of electric lighting and of the provision of means of communication by rail, ought to be included in and covered by the estimate for running expenses.

The handling of packages upon arrival and departure, as well as transportation, unpacking, and repacking, are expenses which can properly be left to the exhibitors.

I do not advise an issue of bonds like that which was put on the market in France with the object of bringing in in advance the product of the admissions, which had been appropriated for the repayment of the guarantee fund, because I hold that the organizers of this

exhibition should have recourse to no other financial resources than the governmental and municipal appropriations. For that matter, I believe that prize-bearing obligations are not current in America. [M. Berger urges the organization of a lottery, chiefly for the partial reimbursement of the expenses of exhibitors. His argument as to this is omitted, as the suggestion is, of course, out of the question here.—EDITOR.]

All profits of the exhibition, derived from admissions, from the sale of privileges, and from the final sale of materials, should be divided between the Government and the city in which the exhibition is held, in the proportion of the contributions of each.

The admission fee might expediently be fixed, as it was last summer in France, at twenty cents for the daytime and forty cents for the evening after five or six o'clock. There should be no temporary closing of the exhibition, and no attempt to put out persons already within the inclosure at the hour of change in the price.

NO SALES.

I HAD a notion to permit at Paris, or at least to propose, the free sale of exhibits sufficiently portable to be taken away by the purchaser, under the conditions that the vacant places should at once be filled by objects of identical character, and that a percentage should be collected on such sales by the administration. I perceived, however, that this was impracticable, because the committees of admission would be overwhelmed by a horde of producers and tradesmen, who would give the exhibition the character of a mere bazar, and would deprive it of the academic quality

alone suitable to such an international gathering. I decided, therefore, to allow such a current sale only in the case of productions of the Orient and of the far East, where the manufacturers are without exception and above all traffickers, so that these classes of objects without this license would hardly have been represented on the Champ de Mars. In the light of this experience, I urge the directors of the United States exhibition to refuse all authorization to make sales during the exhibition, and to publish this decision everywhere and in advance, and to depart from their rule only in highly exceptional cases. If any other course is followed, unending confusion will be certain. The suppression of the customary jury of recompenses is an additional reason for rigid maintenance of the prohibition to sell, for it is sure that the suppression of this jury will bring together a vast and unparalleled number of exhibitors of high standing and merit, who will be glad of the chance to make their products known without having to submit them to the verdicts of judges who are too often their professional rivals; and such exhibitors as these would have good reason to complain if the mercantile spirit were allowed to dominate in a great celebration undertaken only as a masterly manifestation to the world of the supreme merits to be found in the domains of the fine arts, of agriculture, and of the industrial arts.

The United States will be well able to make a most magnificent display; and it will be a privilege to our old Europe to go to admire what a people of splendid energy has known how to accomplish during a century of freedom.

Georges Berger.



THE HARBOR OF DREAMS.

ONLY a whispering gale
 Flutters the wings of the boat;
 Only a bird in the vale
 Lends to the silence a note
 Mellow, subdued, and remote:
 This is the twilight of peace,
 This is the hour of release,
 Free of all worry and fret,
 Clean of all care and regret,
 When like a bird in its nest
 Fancy lies folded to rest.

This is the margin of sleep;
 Here let the anchor be cast;
 Here in forgetfulness deep,
 Now that the journey is past,
 Lower the sails from the mast.
 Here is the bay of content,
 Heaven and earth interblent;
 Here is the haven that lies
 Close to the gates of surprise;
 Here all like Paradise seems—
 Here is the harbor of dreams.

Frank Dempster Sherman.