

ture, adding to the striking resemblance early Belmont shared with Polk Place.

Belmont's Palladio inspired additions brought the mass of the structure forward beyond the original building line. The two story recess created by these additions became the porch an' antis seen today. Two monumental fluted columns topped by Corinthian capitals are centered within that recess. Pilasters flank both the interior and exterior corners of the additions bringing the entire façade into an architectural harmony of classical details. A balcony runs at the second story level from one wall to another just to the rear of the columns. The balconies' cast iron railing features classical motifs of repeating lyres and acanthus leaves.

From a distance this new assemblage of brick masses would not have presented an imposing profile from any direction. Alleviating this problem during the same building campaign (1850–1853), it appears the first Acklen wings made an appearance, expanding the house to both east and west, visually reducing the vertical bulk of the main block, while balancing the whole.

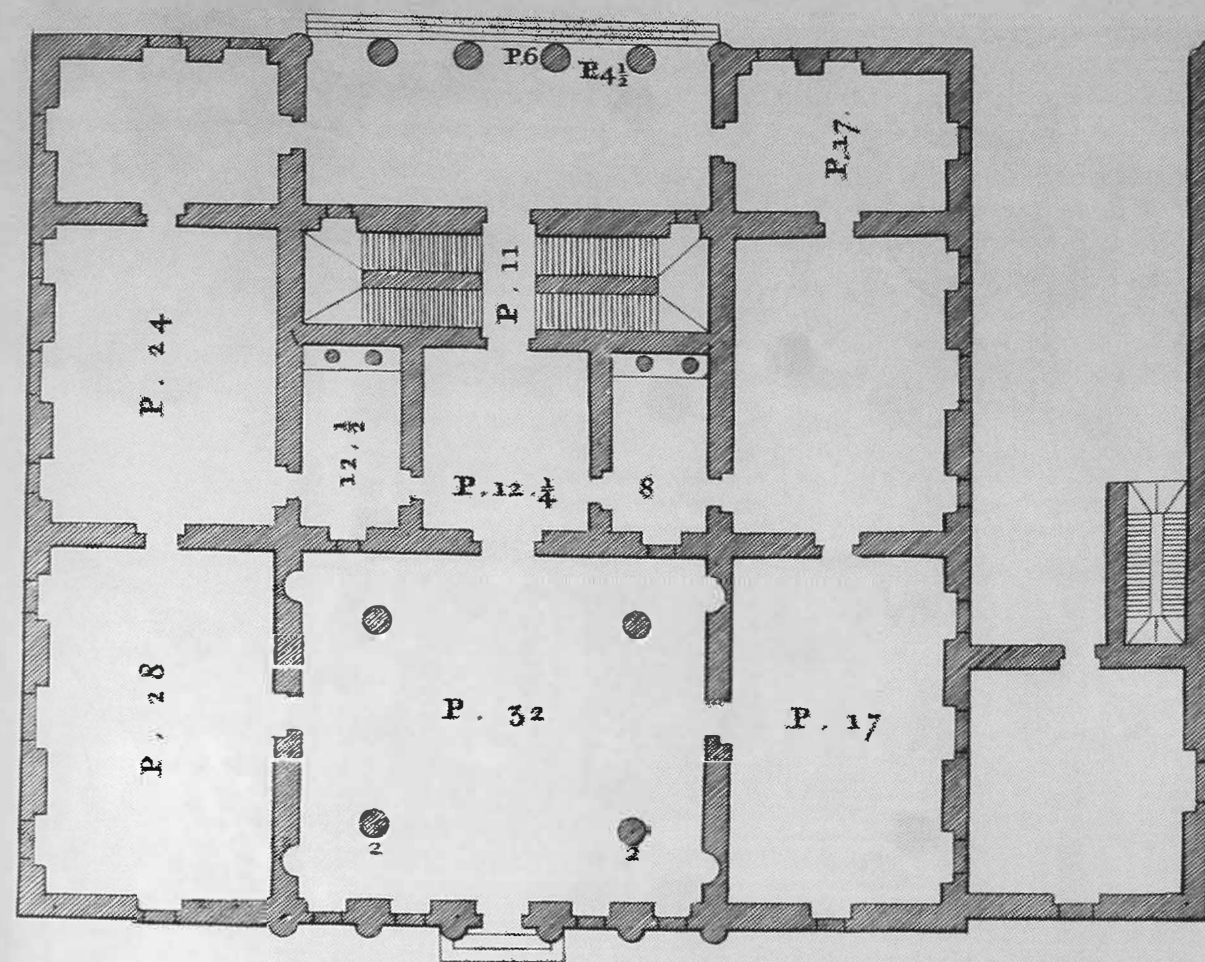
Structural evidence suggests these one story wings were added to the main block during the same construction period as the two story cabinet room additions. Both the "Tête-à-Tête" room and the winter parlor feature a flat inset panel below the double-hung sash windows. These window panels exhibit identical trims indicating a shared construction date. When

complete the west wing likely became what is today interpreted as the winter parlor, while the east wing we believe was utilized as a dining room.

Across the rear gallery, in line with the newly added wings, stood two small outbuildings believed to date from the Browning era. Architectural evidence suggests one structure to the east, directly across from the probable 1850 dining room, functioned as a kitchen building before and during the Acklen era. On the lower level an enclosed deep, wide chimney breast is located. In the pre-Acklen era cooking would have been done on an open fire at this location, while the Acklens likely purchased a newly designed cast iron kitchen range.

Social obligations often lie at the root of multiple building projects and additions. This is where the Acklens found themselves as their wealth and standing expanded exponentially during the 1850s. The 1850 dining room was double the size of many conventional dining rooms in pre-war Nashville, but in time it proved too small for the Acklens. The city as Belmont's construction began was filled with narrow, deep, brick houses dating from the 1820s to the 1840s, as viewed in historic photos of the city.²⁵ Entertainments of large groups simply were not possible in such restricted quarters.

A ready and logical solution for Belmont became the enlargement of the kitchen building, with the addition of a



Belmont incorporated cabinet rooms similar to those developed by Andrea Palladio in the 1500s. The individual specialized rooms were becoming fashionable in America in the 1850s. (Book 2, Plate 1, from *The Four Books of Andrea Palladio's Architecture*)

spacious second story aligned with the gallery floor and then out, adding approximately six feet to the structure's width. By raising the ceiling, and increasing the width of the room, Adelia Acklen gained abundant space to utilize the room for larger groups, making it one of the most sizable formal dining rooms in Nashville prior to the war, measuring 33'6" x 20'6."

The transition from outbuilding to dining room with kitchen below worked well from a service standpoint. A service stair, (now removed), directly outside the room on the gallery, linked the lower level with the gallery, offering easy access to both dining rooms.

Evidence located during the 1990s restoration of the "new" dining room