



THE SCULPTURE PLAN

BY KARL BITTER, DIRECTOR OF SCULPTURE

In considering the problem of a scheme of sculpture for the Pan-American Exposition, it seemed that a truly artistic decoration should first of all have a clear, distinct, and well-defined meaning; that the ideas to be expressed and the subjects to be represented should be selected with care and regard for their appropriateness even before questions as to the manner of rendering were considered.

A study of the Exposition itself, of the various ideas which it aims to express, of the varied character of its exhibits and buildings, supplies the natural basis for a scheme of sculpture. The exhibits are housed in buildings which serve not simply as shelters, but are in themselves examples of the conditions of our people and our times. They are intended to be of an educating influence, in a measure perhaps as great as the exhibits themselves. Their artistic attributes may be considered as the phraseology of the sermon that is to be delivered, and the sculpture bears a similar relation. In order to make this sermon effective its scope and principal lines are questions of primary importance.

Happily, in our case, the grouping of the buildings suggests those principal lines. We observe that to the left, on the Esplanade, buildings are situated containing, in a measure, the

examples of our natural resources. We find there buildings devoted to forestry, mining, and horticulture. We show with pride the natural wealth of our continent; we impress the visitor with the magnitude and abundance of the trees of our forests—their great varieties; we point to the unparalleled deposits of coal, iron, and other minerals. All these things Nature only can provide. This fact and the thoughts of pride and gratitude to Nature which it inspires should be crystallized in the things that clothe and cover our exhibits. The simple facts demonstrated inside of the buildings should find ideal and elevating expression not only in the architecture, but in the paintings and sculptures about the buildings. It is needless to elaborate on the field that opens before the eyes of the artist when we speak of the gratitude we owe to Nature, that has given us all those things which grow and form the fundamental conditions of life.

The other side of the Esplanade, surrounded principally by Government Buildings, invites us to speak of our people and our institutions. We know that the natural wealth of our country means comfort and wealth to the people only if they are the kind which make a right use of it and if their institutions are such as to insure a liberal and peaceable enjoyment of such wealth. The institutions of our coun-

try form a worthy parallel to our resources. Again, the expressions of the artist in color and form must give inspiration to the mind and assist the reason which has been appealed to by the contents of the buildings. Not a mere shell, beautiful and glittering but empty, is the work that the sculptor should give us here; not merely a scheme with here and there a spark of an idea: but, instead, a conception which, step by step and link by link, should lead the receptive mind to grasp one big idea and ignite a fire of true and lasting enthusiasm.

In distinct separation from the above two groups, we find another group of buildings devoted to Machinery and Transportation, Electricity, Manufacture, and the Liberal Arts. What is shown therein is neither a direct product of nature nor attributable to institutions, but solely to the genius of man, though on the basis of what material nature has given him and what freedom and liberty the institutions of his country allow him. Those buildings and the Court of Fountains, as well as the Mall, around which they are located, are therefore devoted to the allegorization of that idea. There is the wheel of progress, advancement, and civilization that is revolved and moved by the mighty brain and the sturdy arms of the nation. Our invention, industry, and ingenuity are here the motives for the painter and the sculptor.

Next in order is the group of buildings surrounding the Plaza. We find the gateways, on one side, to the Stadium; on the other, to the Midway. We have left the practical side of life and come to the more poetical, which shows us the temperament of the people, their games and sports and their varied amusements. Again the subjects for decorations suggest themselves. It is not necessary to point them out in detail, but I will repeat that all the decorations here should reflect in an ideal light and in elaborate and distinct form the characteristics of the people.

In many respects the most prominent features at the Exhibition are the Electrical Tower and its Colonnade. The display of water about this tower suggests an interesting treatment of its sculptural effects. Buffalo's importance, growth, and prosperity are chiefly due to the Great Lake System and the waterways on which it is located. Its commerce and wealth are the direct offspring of the "Great Waters," as the Indians called them. They connect this city with the many other cities that dot the shores of those inland seas. This leads us to an allegorization of the "Great Waters," expressed already in the display of cascades and fountains, but now assisted by figures and groups, in which reference is made to the gigantic rôle which the lakes, the rivers, the Erie Canal, and the eleven railroads play in inland commerce.

On approaching the Exposition, the main causeway, as perhaps the most ornate feature, was given over to an apotheosis of the United States, an allegorization of national pride.

In the main it has been possible to carry out this proposition. Being governed by the groups which the buildings formed, I classified the sculptors' work in three great groups: The court formed by the left wing of the Esplanade, and surrounded by Forestry, Mining, etc., buildings, I devoted to the subject of "Nature." The opposite right wing, surrounded by the Government Buildings I devoted to "Man" and his institutions. The main court, called "Court of Fountains," flanked by Machinery, Electricity, Transportation, and other buildings, formed the third group, the "Genius of Man" and his development in the fields of art, science, and industry.

While the arrangement, as said before, was left to the Director of Sculpture, the numbers of groups and statues and fountains, their location, relative size, and proportions, formed part of the architects' plans. Those plans provided for a number of pedestals,

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basins, and other features, which were to be decorated by the sculpture.

Beginning with the east wing of the Esplanade, for which I selected the subject of "Nature," I found that it contained a large basin, forming in its outlines a cross. At the head a large fountain was provided, the cross-bar emphasized by two subordinate fountains, while pedestals for six large groups, three on either side, marked the corners of the basin. These were the main features which the architect desired to be decorated, and which were shown on his plans, in their size and proportions. To the large fountain at the head I gave the name "Fountain of Nature," and George T. Brewster was commissioned to execute it. In carrying out his work he introduced allegorizations of the Sun, and the Stars below her; the Globe, on which figures are placed representing the four elements; further below, River and Brook, Mountain and Dale, etc. For the two subordinate fountains, which were to be composed of fewer figures, I selected "Kronos" and "Ceres," to indicate the eternity of Nature on one side, the fruit-spreading goddess on the other to personify its yearly revival. F. E. Elwell, the sculptor, represented "Kronos" as a winged figure,—the swiftness of time,—and placed him on a turtle—the slowness of time. "Ceres" he has shown with outstretched arms, holding symbols dating back to heathen times, and speaking of the birth that Nature gives to all that exists.

The subjects for the six groups which were to be placed on the pedestals mentioned before, I arranged in three series: the first two, and nearest to the Fountain of Nature, to express "Mineral Wealth," executed by Charles H. Nichaus; the following two, "Floral Wealth," by Bela L. Pratt; the remaining two, "Animal Wealth," by E. C. Potter. In "Mineral Wealth" we find the Nymph of Opportunity calling Man to unearth the hidden

treasures; in "Floral Wealth" the bloom and withering of the floral creations; in "Animal Wealth" the wild beast on one side and the domesticated on the other.

The same architectural disposition of the pedestals and bases for fountains and groups just mentioned we find in the other wing of the Esplanade, which is formed, as stated before, by the Government Buildings. Corresponding with the Fountain of Nature in the center of the semicircle, and right in front of the imposing dome of the Government Building, which balances the dome of the Horticulture Building on the other side of the Esplanade, is the principal feature of this beautiful court. It is the Fountain of Man, by Charles Grafly of Philadelphia. It is surrounded by two figures, joined into one and veiled. The two sides of man's nature are thus indicated, and by the veil the mystery of his soul. Below, the Five Senses join hands in a circle and support Man. The waters in this fountain fall into an elevated basin which is supported by groups of crouching figures representing characteristics of humanity, as love and hatred, courage and cowardice, etc.

As I selected mythological subjects at either side of the Fountain of Nature, I have chosen for the corresponding positions on either side of the Fountain of Man subjects also mythological in character, the Fountain of Hercules, and the Fountain of Prometheus, which Hinton R. Perry has executed.¹ Furthermore, to correspond with "Mineral," "Floral," and "Animal Wealth," I have chosen for the six important pedestals on this side the subjects, the "Savage Age," the "Age of Despotism," and the "Age of Enlightenment."

John J. Boyle shows in the groups of the "Savage Age" on the one side the Rape of the Sabines; on the other side the subject is entirely modern,

¹ Mr. Perry's sculpture has been damaged.

representing the war-dance of an uncivilized tribe.

The "Age of Despotism" was treated by two different artists, and in two entirely different ways. One group, by Isidore Konti, has the Chariot of State drawn by four men representing the mass of the people, the peasant, the artisan, etc. On the chariot is seated the Despot, whose governing power is being represented by a Fury, scourge in hand, forcing the people in the yoke to draw the heavy burden; in the rear of the chariot are chained Justice and Truth. Different again is H. A. McNeil's conception of "Despotism." He shows the despotism of conscience that will give no rest to the guilty; he shows the despotism of a fanatical idea that may possess alike the aged and the innocent child.

The two groups representing the "Age of Enlightenment," by Herbert Adams, show the blessings, in a modern sense, of religion, education, and the family.

Again, arriving at the axis of the Esplanade, we have to the left "Nature," to the right "Man" and his institutions, and before us the large open Court of Fountains. We find this court surrounded by a group of buildings devoted to machinery, electricity, transportation, manufacture, and liberal arts, and we find at its head the principal feature of the Exposition, the colossal Electric Tower.

I said before that I have selected as the subject for this court the "Genius of Man." Again, this court contains a basin, but larger than those of the Esplanade, and grander in its fountain effects. Piling up against the semicircular wall which forms the upper end of the basin in front of the Electric Tower is sculpture of heroic size and composed of many figures — sea-horses and other creatures. The central composition will bear the title, the "Genius of Man." On either side we will have two subordinate groups, the one "Human Emotions" and the other

"Human Intellect." Paul W. Bartlett has executed this important work. Since this basin again recalls in the ground-plan the basins of the Esplanade and is also provided with two wings such as have been devoted to mythological subjects, I have again put the main subject in a frame of mythology. The "Birth of Venus" will be placed on the side of "Human Emotions," the "Birth of Athena" on the side of "Human Intellect." We also find in this court the pedestals which mark the architectural design and emphasize the corners of the basin. To bring the ideas expressed in these fountains to a culminating point, a group representing "Art" will decorate the pedestal nearest to "Human Emotions" and the "Birth of Venus," while "Science" will occupy a corresponding position with regard to "Human Intellect" and the "Birth of Athena." The two groups are executed by Charles Lopez, and the two fountains by Mr. and Mrs. Michael Tonetti.

The pedestals on the other end of the Court of Fountains will support two groups by A. Phimister Proctor, "Agriculture" and "Manufacture" being the subjects.

Marking the center of the Exposition grounds, where the Esplanade and the Court of Fountains join, the architect has provided a circular basin, to be embellished by a fountain. For this I chose the subject of "Abundance" — the Exposition is to show what abundance prevails in the domains of Nature and in man's resources. Philip Martiny is the sculptor of this fountain.

Back of the Electric Tower and surrounded by the entrance to "Vanity Fair" on the one side, to the Stadium on the other, and by the Propylæa on the third side, we have a large open square called the Plaza. While before we have been confronted with things appealing to our intellect and to the practical side of life, we may see here and study the temperament of the

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people, their sports and games and their varied amusements. To carry out this idea, famous works of art have been used of which replicas could be procured, such as antique figures and works of the later Renaissance period. The Achilles Borghese, and other athletic subjects familiar to us all, will be seen flanking the Stadium entrance. Nymphs, fauns, and bacchantes ornament the pedestals near the entrance to the Midway. Groups of children, copies of those at Versailles, are distributed among the flower-beds and the paths surrounding the Music Pavilion, which is located in the center of the Plaza, and around which it is expected that music-loving people will gather.

It now remains to speak of the Triumphant Causeway, which forms the great introduction into the architectural charms of the Exposition. Here the host welcomes the visitor—the United States greets the nations of this hemisphere. The adornments of the Causeway are an apotheosis of national pride and quality. Four "Mounted Standard-Bearers"¹ will crown the pylons, expressing peace and power. Below them will be heaped "Trophies," modeled by Augustus Lukeman, and embodying the same subjects in different form. In addition, the pylons have eight niches which contain statues expressive of "Courage," "Patriotism," "Truth," "Benevolence," and other characteristics of our people. Large semicircular bays extend on either side from this bridge into the canal, and these bays support the colossal flagpoles, the bases of which are richly ornamented by figures and sea-horses, the one having as its subject the "Atlantic," the other the "Pacific," by Philip Martiny. At some distance in front of the Causeway the two guard-houses are situated, which are surmounted by two colossal groups of "Fighting Eagles," by Maximilian Schwarzott.

¹ The Mounted Standard-Bearers are the work of Mr. Bitter.

In placing the sculpture on the buildings the same system has been followed as with the sculpture of the fountains and grounds. The Temple of Music is adorned by groups representing Sacred, Lyric, Heroic, and Gay Music by Isidore Konti. The Electric Tower is crowned by the "Goddess of Light," by Herbert Adams, while around the water display which is so prominent a feature of this structure we have the "Six Lakes," and groups with further subjects suggestive of water, by George Gray Barnard. The Ethnology Building has a pediment showing the study of the races, by H. A. MacNeil.

Thus far I have made no mention of anything but the subjects that were to be expressed by the sculptor. Certainly whether sculpture is successful does not depend entirely upon the selection of subjects, but for obvious reasons the manner in which the subjects are treated, the arrangement and composition of the figures, has been left absolutely to the individual sculptors. No doubt a strictly uniform result is not obtained in such a way. As much as character and the training and education differ, so much will conception and execution vary. Still I believe the result is, nevertheless, interesting and pleasing. While one artist is gifted by nature with an imagination full of ideas and resources, in some cases supported by considerable knowledge of history, mythology, and literature, the other has a fine sense for the real, a keen observation of Nature and the life that immediately surrounds him.

Whatever will be the verdict of time upon the result, the sculpture at this Exposition will demonstrate, perhaps more clearly than has yet been demonstrated, the condition and standing, the ideals and direction, of contemporary sculpture in America.

In addition to the principal courts and buildings, there are the bridges leading over the canal, the sunken gardens in the Mall, and various other

features of the Exposition which offer excellent opportunity for sculptural decoration. For this purpose I purchased from the museums of the Trocadéro, the Louvre, and the École des Beaux Arts at Paris, a number of plaster casts of vases, gables, figures, and groups. The originals of a majority of them may be known to those who have visited the gardens of Versailles. While it would scarcely be proper for me to praise the work which our modern school has given to the Exposition, I feel free to say that these nymphs and satyrs and river-gods on bridge piers and among flowers and green are delightful to the eye; and although they symbolize the rivers of France, and depict ideas of by-gone days and of a foreign land, they are nevertheless of a great educational value. Though these pieces have a place in the history of art, many among us are not acquainted with that particular period. Others, having seen them in museums only, have not been impressed by the charm of this period of art, which demands surroundings of a kind which will be found in the flowers and fountains, the stairways and balustrades, of our Exposition.

Of course, to these objects of art my original scheme does not apply, and to carry out my scheme even in its limited form would have been impossible, had we proceeded in the usual manner and by such methods as have been pursued, for instance, at the Chicago Exposition. An exposition studio was therefore established at Weehawken, across the Hudson from New York, and there the small models of the sculptors were enlarged by the most improved appliances. Special

credit is due to the invention of a young American sculptor, Mr. Robert T. Payne, whose pointing-machine proved a great success. It was for the first time that this new device of making an enlarged copy of the artist's small original model was experimented with, and the result was greater precision and faithfulness in the reproduction, and a considerable saving in the cost of purely mechanical labor.

On the other hand, this great common studio, in which during the period of five months over five hundred figures were produced and sent to Buffalo in fifty large railroad cars, was a school of training for so many young American sculptors, who found there an opportunity for study on large and ambitious objects which art schools cannot ordinarily afford. I am certain that the visitors to this studio will remember the busy scene. The interest which the young men took in their work was apparent and will speak for itself in the result they accomplished in an astonishingly short space of time. Many of them saw little rest during those five months, and particularly their superintendent, Gustave Gerlach, who set them such an example of disinterested devotion to purpose as only a true artist can.

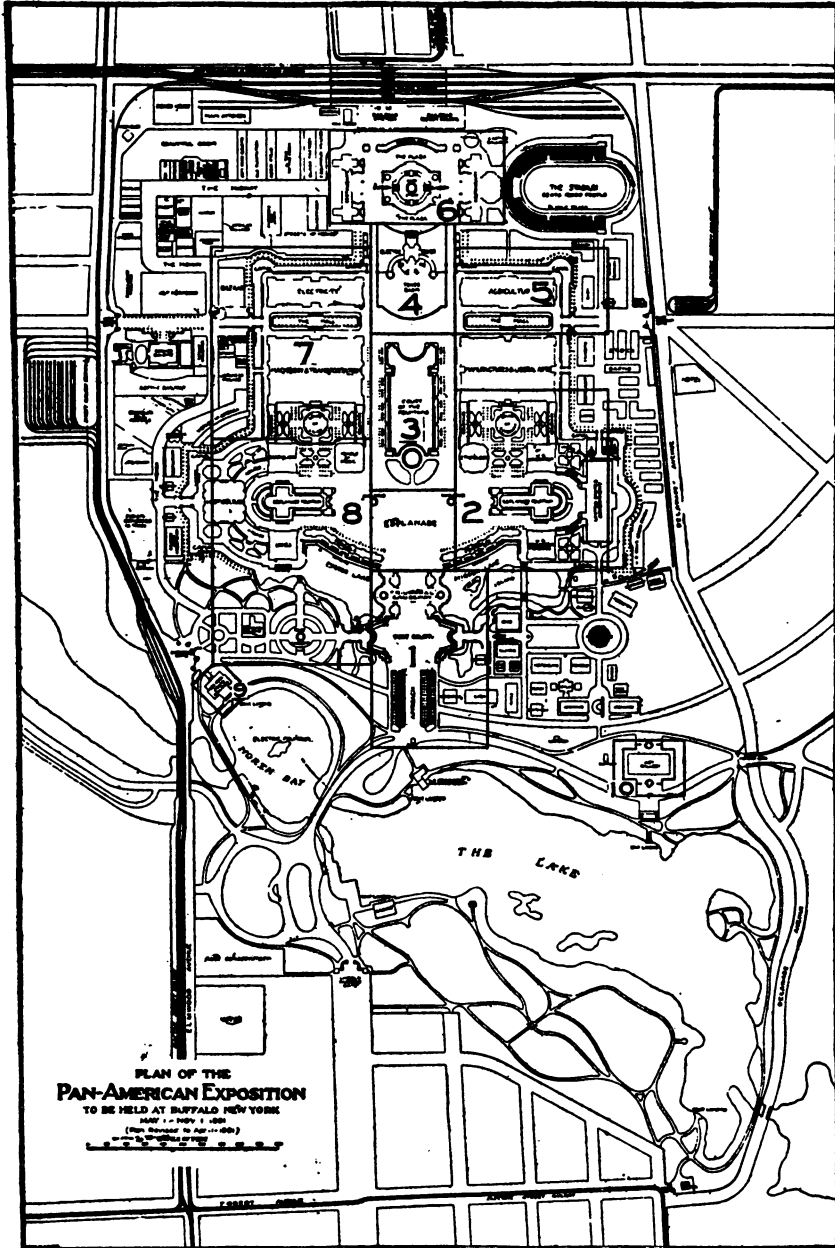
Apart from the gigantic proportions of the undertaking, the names of those who were engaged therein make it important and representative of contemporary American art, and though disciples of many beliefs in art had to meet on the same grounds and often compromise, harmony prevailed from beginning to end. May success crown their efforts and reward them for their indulgence!



CATALOGUE *of* SCULPTURE

(The following plan of the Exposition is divided into ten sections)

Enlargements of each of these sections, with the sculpture numbered thereon, will be found with the text to which they have reference.



CATALOGUE of SCULPTURE

(THE numbers and description of the sculpture begin with the statue of General Washington at the entrance to the Main Approach to the Triumphal Causeway. The plan adopted assumes that the visitor proceeds north through the Pylons, and turning to the right (east) makes the circuit of the Exposition, eventually reaching the New York State Building in the southwest corner of the grounds. The course is then due east to the Art Building, which is in the extreme southeast corner of the rectangle occupied by the Exposition buildings north of the Park lake. As set forth in Mr. Karl Bitter's article on the Sculpture Scheme, not only the individual sculptures are symbolic but symbolism also pervades the entire plan of arrangement. This should be kept clearly in mind if the visitor wishes to understand and appreciate it.)

1. GENERAL WASHINGTON, equestrian statue by Danie. Chester French of New York. Washington is represented standing in his stirrups, his sword lifted high in air, his left hand holding the reins and his three-cornered hat. This statue stands in the Place d'Jena, Paris. It was unveiled July 3, 1900, and is shown here for the first time in America.

MAIN APPROACH

2. EAGLES, surmounting the four corner columns.
3. VICTORIES, from the Dewey Arch, New York, by Herbert Adams of New York. These pieces also flank the gateway at the Lincoln Parkway entrance.

FORE COURT

4. RESTING BUFFALOS, by Frederic G. Roth of Buffalo. The buffalo groups are called by the sculptor, "Idyls of the Prairie." One shows the bull in a characteristic pose chewing the cud, expressive of rest and comfort, while the cow, in sympathy with her companion, rubs her neck on his mighty shoulders. The other group is similar in idea.

5. FIGHTING EAGLES, by Maximilian Schwarzott of New York. Two groups of fighting eagles surmount the guard-houses on the approach to the Fore Court. Mr. Schwarzott depicts two eagles in battle over the carcass of a deer. The group on the east (to the right as one enters upon the Triumphal Causeway) represents the battle at its height. The group on the west shows the victor stretching his wings over his dying foe. The birds which served as models for these groups were

SCHWARZOTT . . .
~ SCULPT ~



captured on the sculptor's place in the Catskills.

EAST AND WEST CANAL BRIDGES

6. BUFFALO, by Henry Merwin Shrady of New York. This figure and its companion piece, the "Moose," ornament several of the bridges over the Grand Canal. The "Buffalo" represents the last of a great race, the former monarch of the American prairie, now almost extinct. Mr. Shrady is under thirty years of age and graduated from Columbia College in 1894. His first piece of sculpture was "The Charge of the Light Battery."



GRAND
CANAL
BRIDGE.

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7. MOOSE, by Henry Merwin Shrady of New York. This is the companion piece to the "Buffalo," No. 6. The "Moose" is represented in the act of "whistling," this animal's call to the cows and its challenge to other bulls.

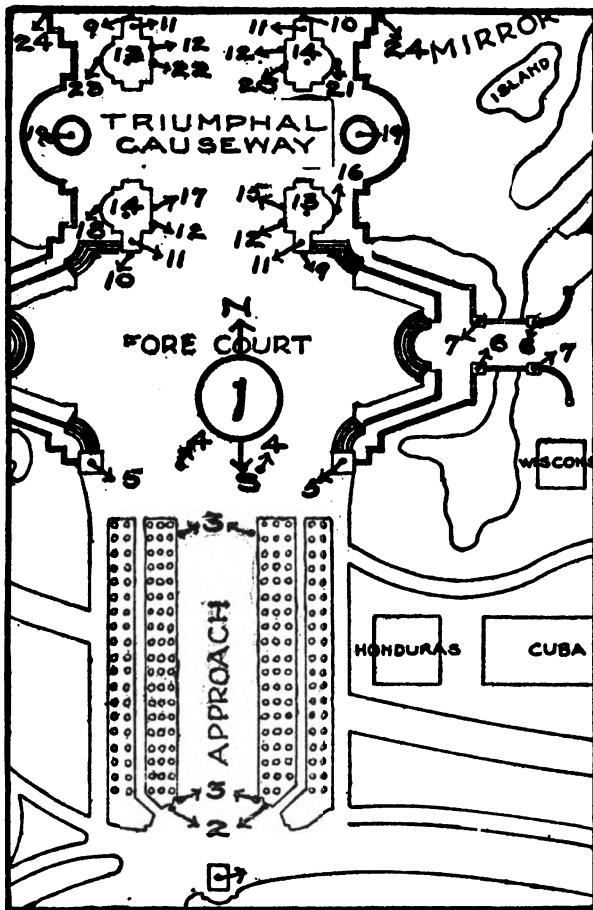
Accessory Sculpture—Vase Cratère. See Vases and Caryatides.

BETWEEN OHIO AND ILLINOIS STATE BUILDINGS

8. BELLONA, by Philip Martiny of New York. Bellona in Roman mythology was the Goddess of War and was regarded sometimes as the wife and sometimes as the sister of Mars. She sits on a throne and wears helmet and breastplate. She is usually represented by the ancient sculptors as armed with spear and shield.

TRIUMPHAL CAUSEWAY—SOUTH PYLONS

(The sculpture on the Triumphal Causeway is symbolic of the national attributes of the United States and is intended also to represent the idea of national welcome to all the visiting nations.)



9. **TROPHIES OF POWER**, by Augustus Lukeman of New York. On the pedestal in front of the East Pylon of the Causeway the figure of a youth in the attitude of sovereignty is seated between a lion and a cowering slave. Behind and above him are banners, shields, and the helmet and cuirass of a warrior, the trophies of power.

10. **TROPHIES OF PEACE**, by Augustus Lukeman of New York. On the pedestal before the West Pylon sits a female figure, emblematic of peace. On one side is a calf and on the other a child with its arm across the back of a ram.

11. **FIGURES HOLDING SHIELD OF UNITED STATES**, by Karl Bitter of New York. Over the Trophies of Power and of Peace two female figures, emblematic of North and South America, hold the shield of the United States.

12. **THE DEPARTURE FOR WAR**, bas-relief panel by Oscar Lenz of New York. A band of Greek warriors are setting off for battle. Victory urges them on, and a venerable priest blesses them as they set out. This panel is used on each of the four Pylons.

13 and 14. **PEACE AND POWER**, colossal equestrian figures by Karl Bitter of New York.



Each of the four Pylons of the Triumphal Causeway is surmounted by a youth on the back of a horse thirty feet in height which rears above a mass of trophies symbolic of feudalism, slavery, and subordination to tyrannical power, the whole expressing the triumphant struggle of the people of the United States to free themselves from the institutions of despotic ages and governments. Peace, with a lyre in one hand and a banner in the other, is emblematic of the peace which is the fruit of such a victory. Power, with a shield and standard is emblematic of the power which such a struggle engenders. The horses in these groups are the largest ever executed. They are thirty-three feet high. The height of the group to the top of the standards is forty-six feet.

15. **CIVIC VIRTUE**, by H. K. Bush-Brown of New York. A female figure is leading a child, the two typifying the virtue of Maturity and the virtue of Childhood, the virtue of Wisdom and the virtue of Innocence. The woman holds aloft a mirror, that all the world may see the reflection of Truth. Beside her is an altar on which burns the eternal flame of Truth. Mr. Bush-Brown was the author of a colossal group at the World's Fair called the "Indian Buffalo Hunt."

16. **COURAGE**, by Jonathan S. Hartley of New York. An armored warrior stands upon the body of a slain lion, in an attitude of defiance.

17. **BENEVOLENCE**, by Albert Jaegers of New York. Jove as the father and well-wisher of men is represented with his eagle on his right hand, emblematic of power. In his left he holds the hand of the child that is sitting at his feet, typifying his gentleness and benevolence.

18. **PATRIOTISM**, by Gustave Gerlich of Hoboken, N. J. A male figure stands in a posture of resolute defiance and grasps the banner of his native land.

THE EAST AND WEST FLAG POLES

19. **THE ATLANTIC AND PACIFIC OCEANS (East and West Flag Poles)**, by Philip Martiny of New York. On the right (east) a graceful female figure

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holds a conventionalized rudder in one hand and with the other pours from an urn, emblematic of the Pacific. On the other side of the group is the figure of a hoary sea god with a trident. Spirited sea horses surround the two figures. The boy and swan used in the spill-ways of the Fountain of Abundance (No. 58) are placed on the north and south sides of each flag pole. On the left (west) the group is reversed, the sea god facing the avenue.

TRIUMPHAL CAUSEWAY—NORTH PYLONS

20. **JUSTICE**, by C. F. Hamann of New York. A heroic female figure stands with a naked sword in one hand and scales in the other, emblematic of Justice.

21. **TOLERANCE**, by Herman N. Matzen of New York. A draped female figure stands with a cross in her hand, emblematic of the charity and tolerance of the Christian religion.

22. **LIBERTY**, by John Gellert of New York. A draped female figure stands with arms uplifted holding her mantle above her head. The emblems of Liberty surround her.

23. **BROTHERHOOD**, by George Edwin Bissell of Mt. Vernon, N. Y. A female figure, symbolic of Hospitality, stands with arms extended in welcome to the millions of the Old World and the people of the South American Republics. The hawser at her feet reaches out to incoming vessels. She is surrounded by the products of American countries and the emblems of their governments.

CORNERS OF LAKE BALUSTRADES

24. **LIONS**, enlarged from Italian model of Renaissance period.

PERGOLA SCULPTURES

Terms with male and female heads at entrances—Vase Amphitrite. See Vases and Caryatides.

ISLAND IN EAST LAKE

25. Not placed.

EAST ESPLANADE FOUNTAIN

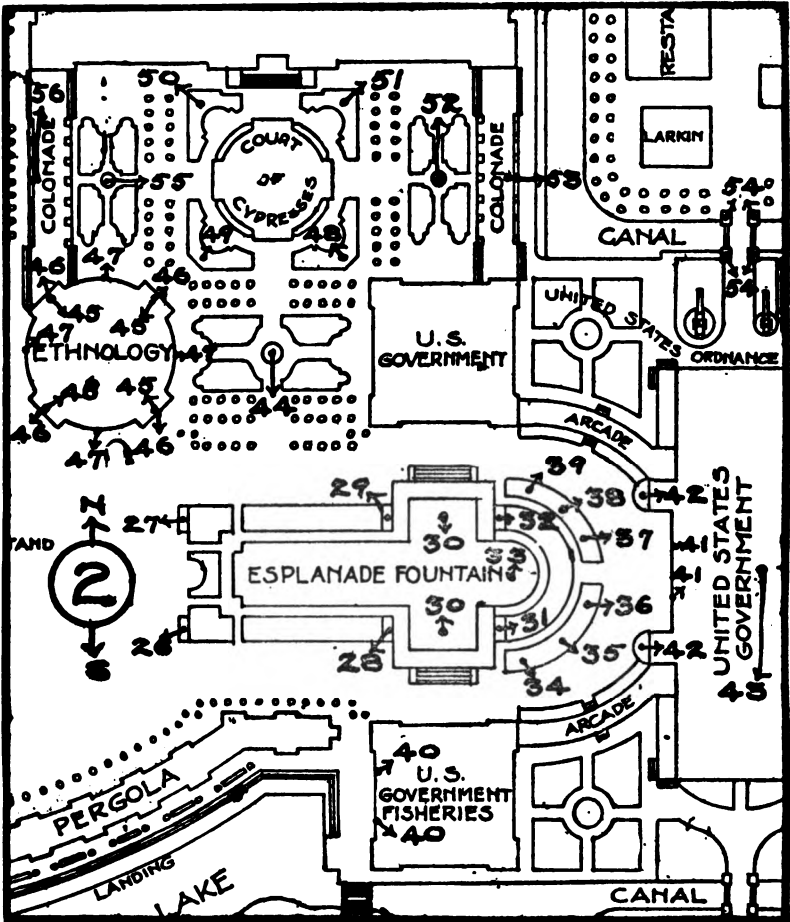
(The theme of the sculpture in front of the U. S. Government Buildings is symbolic of Man and the development of his institutions as opposed to the corresponding glorification of Nature in the opposite esplanade in front of the Horticultural Building.)



MAN'S AGE OF ENLIGHTENMENT (No. 26, South group), by Herbert Adams of New York. This group symbolizes the intellectual character of an enlightened age. A female figure representing Learning sits with an open scroll on her knee and instructs a boy and girl. On one side is a figure with a lyre, representing the Arts. A palette and the masks of Comedy and Tragedy are at her feet. In her left hand she holds a laurel wreath. On the other side is Science with one hand resting on a globe and the other on a book.

27. **THE AGE OF ENLIGHTENMENT** (North group), by Herbert Adams of New York. This group represents the security and happiness of the family relation in an age of enlightenment. A laurel-crowned figure, symbolic of Peace and Social Order, holds a baby in her lap while the young mother bends over it from one

side and the father from the other. On the steps of the pedestal sits a female figure, symbolic of the Church, and a male figure, symbolic of Law.



28. THE DESPOTIC AGE (South group), by Isidore Konti of New York. A



AGE OF DESPOTISM
BY I. KONTI.

despot is forcing his subjects to pull the Chariot of State. The four figures pulling represent the different ages of man, childhood, youth, maturity and old age, and show that there is no consideration for any under the rule of the tyrant. They also represent the diverse characters of man: Youth protesting against Slavery, typifying the intelligence of the liberty-seeking class; Old Age more submissive. Cruelty, the companion spirit of Tyranny, is shown in a figure holding the reins with one hand, and with the other applying the lash, thus intensifying

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the humiliation of the oppressed. The female figures, gagged and bound by the tyrant and dragged behind the chariot, symbolize the ideals of humanity.

29. **THE DESPOTIC AGE** (North group), by H. A. McNeil of New York. The spirit of despotism with relentless cruelty spreads her wings over the people of the Despotic Age, crushing them with the burden of war and conquest and dragging along the victims of rapine. A half-savage figure sounds a spiral horn in a spirit of wild exultation.

30. **CHILD PLAYING WITH FISHES AND BLOWING ON A SHELL**, by Paul W. Bartlett of New York (two groups). An adaptation of his treatment of the same subject in the Court of Fountains. It was intended to erect on the south side the Fountain of Hercules, typifying man's physical strength, and in the corresponding position on the north side of the Court, the Fountain of Prometheus, typifying man's intellectual power. Mr. Roland Hinton Perry executed these groups, but they were so badly damaged by a regrettable accident that it was impossible to put them in place.

31. **THE SAVAGE AGE** (South group), by John J. Boyle of Philadelphia. A group of aboriginal warriors armed with rude weapons and surrounding a female captive are depicted in an attitude of attack. A savage woman with a head-dress of feathers is beating a drum while a child lies dead behind her.

32. **THE SAVAGE AGE** (North group), by John J. Boyle of Philadelphia. A band of Goths are bearing away the captive woman whose protectors they have slain, symbolizing the lawless and brutal customs of the Savage Age.

33. **FOUNTAIN OF MAN** (main fountain), by Charles Grafly of Philadelphia.

The theme of the sculpture on the East Esplanade in front of the United States Government Building is the progress of man, his institutions and his development from the savage state up to the Age of Enlightenment. The central feature, the

Fountain of Man, is composed of a number of groups surmounted by the single figure "Man the Mysterious," portrayed with two faces and two bodies, emblematic of the two natures of man. It

is partly veiled, creating the impression of mysterious dignity.

The pedestal upon which the figure stands is borne by a striking group typifying the Five Senses. Below this is a large lower basin, and outlined against its cavernous shadows may be discerned through the dripping waters the writhing forms of the virtues struggling with the vices. The whole rises to a height of fifty-three feet.

Accessory Sculpture — Vase des Tuileries (a) used on corners

SCULPTURE



MAN



THE FOUNTAIN



THE FOUNTAIN

of fountain basin ; Vase des Tuileries (b) used on sides of basin ; Turtle in basin by Charles Gaffy.



HALF CIRCLE OF SHRINES

34. **VULCAN**, a modern sculpture. Author unknown (?). In Roman mythology Vulcan was the god of fire and metal working, and the patron of all artificers. He was the divine workman and artist of the gods. Vulcan was usually represented by the ancients as lame. The myths attribute this to his fall from heaven on

the occasion when he stumbled while filling Jupiter's cup, and was thrown from Olympus by that irritated deity.

35. **VENUS GENETRIX**, a reproduction of the antique Greek copy in the Louvre, Paris, of a celebrated Greek type by Alcamenes. The figure of the Goddess is clad in a light Ionian tunic. The raised right arm lifts her himation from behind toward her head, forming the Greek gesture symbolic of marriage. The left hand extends the apple, also emblematic of marriage.

36. **NARCISUS**, an enlarged reproduction of the original Greek statuette found at Pompeii, now in the Museo Nazionale at Naples. In Greek mythology Narcissus was a beautiful young man who was insensible to the charms of love and beauty until he saw his own reflection in a pool. Unable to gratify his passion he pined away and was changed into the flower which bears his name. Echo, the nymph who vainly loved him, died of grief.

37. **VENUS COMING FROM BATH**, a reproduction of Perraud's famous statue in the Louvre. A graceful and undraped female figure is represented as just coming from the waters of a pool.

38. **ANTINOUS**, a reproduction of the original Roman sculpture in the Vatican, Rome. Antinous was a page and favorite of the Roman Emperor Hadrian. He drowned himself in the Nile, as tradition has it, from melancholy.

39. **VENUS WITH PHIAL**, a reproduction of a modern sculpture, author unknown (?). A graceful figure stands holding a Greek phial.

SCULPTURE ON U. S. GOVERNMENT BUILDINGS

40. **PEACE**, by Maximilian Schwarzott of New York. A draped female figure holding a palm. This is used as niche figure on the pavilions.

41. **LAW**, by William Ordway Partridge of New York. A draped female figure holds an open book above her head. At her feet sit armed male figures, symbolic of the power which executes the law's mandates. This is used twice on façade of main building.

42. **FOUNTAINS** (two on main façade), by William Cowper of New York. A female figure with a trident, symbolic of rule, and a cornucopia, symbolic of abundance, stands upon a conch shell. At her feet a mermaid sits upon a dolphin and a merman blows a horn.

43. **QUADRIGA** (surmounting blue dome), by F. Wellington Rukstuhl of New York. A chariot driver stands in his chariot holding in one hand a branch of palm and in the other a wreath of laurel. Quadriga means "Four horsed chariot."

Accessory Sculpture—Medallions on frieze across façade of Indian and white man ; Vase Borghese. See Vases and Caryatides.

CATALOGUE of SCULPTURE

COURT BETWEEN GOVERNMENT AND ETHNOLOGY BUILDINGS

44. **THE THREE GRACES**, an enlarged reproduction of the original group by the French sculptor Pilon. Three female figures, Faith, Hope and Charity, stand back to back upon a triangular pedestal and support a vase upon their heads.

Accessory Sculpture—Caryatides Hercule and Bacchante from Versailles. See Vases and Caryatides.

SCULPTURE ON ETHNOLOGY BUILDING

45. **QUADRIGA**, by A. Phimister Proctor of New York. This group surmounts each of the four pediments of the Ethnology Building. Four spirited horses draw a Roman Chariot in which stands a symbolic female figure. Torch bearers attend on either side. The group was designed for, and placed upon, the United States Government Building at Paris Exposition of 1900.

46. **TYMPANUM**, in relief, by H. A. McNeil of New York. A reproduction of the Sculptures in the tympanum of the United States Government Building at the Paris Exposition of 1900. In each of the pediments is a female figure with a vase, and a male figure gazing at a skull, symbolic of man's history.

47. **HISTORY**, by George T. Brewster of New York. Between the pediments is a group in which a sphinx is the central figure. On one side a male figure with a skull is studying Man's past; on the other side a youth looks up at the sphinx, seeking the secret of yet unwritten history.

Accessory Sculpture—Torch bearers on the balustrade, by Philip Martiny of New York.

COURT OF CYPRESSES

48. **WATER NYMPH AND CHILD**, a reproduction of the group at Versailles by Magnier. A reclining nymph holds a cluster of corals and sea fruits in her hand. By her side a child with a stick is playing with a lizard.

49. **WATER NYMPH AND CHILD**, a reproduction of the group at Versailles by Magnier. The subject of this group is the same as of the preceding one though it differs in treatment. The reclining nymph holds in her right hand a scroll on which a chart is drawn. Her left rests on a child who is riding a dolphin and blowing on a shell.

50. **LA DORDOGNE**, a reproduction of the original group at Versailles by Coyzevoix, symbolic of the river Dordogne (see No. 51). A river god reclines on an urn which lies upon its side. In his right hand he grasps a rudder and between his legs stands a cupid with a cornucopia.

51. **LA GARONNE**, a reproduction of the original group at Versailles by the famous French sculptor Coyzevoix, symbolic of the river Garonne. At Versailles is a series of sculptures representative of all the rivers of France. A river goddess reclines on two urns which lie upon their sides, pouring forth water, emblematic of the two sources of the Garonne. A cupid is at her feet with a cornucopia overflowing with fruits and flowers.

Accessory Sculpture—Vase Louis XIV and Vase Borghese. See Vases and Caryatides.

COLONNADE EAST OF COURT OF CYPRESSES

52. Not placed.

53. **MINERVA (on Terrace)**, a reproduction of a recently discovered antique bronze. She is represented with helmet but without a spear. In Roman mythology Minerva was the daughter of Jupiter. She was Goddess of Wisdom and of the Liberal Arts. She was also the Goddess of War. She is usually repre-

sented with flowing draperies, armed with shield, spear and helmet and wearing the Aegis on her breast. She never married but was the Virgin Goddess. She was the same deity as the Greek Athene.

Accessory Sculpture—Caryatides Hercule and Bacchante; Vase Amphitrite; Caryatides by Amateis on trellis. See Vases and Caryatides.

CANAL BRIDGE NORTH OF U. S. GOVERNMENT BUILDING

54. CHILD ON DRAGON (used on the four piers), a reproduction of a French piece of the period of Louis XV. A boy is riding a winged sea dragon and guiding it with a rope which passes through its mouth.

COLONNADE WEST OF COURT OF CYPRESSES

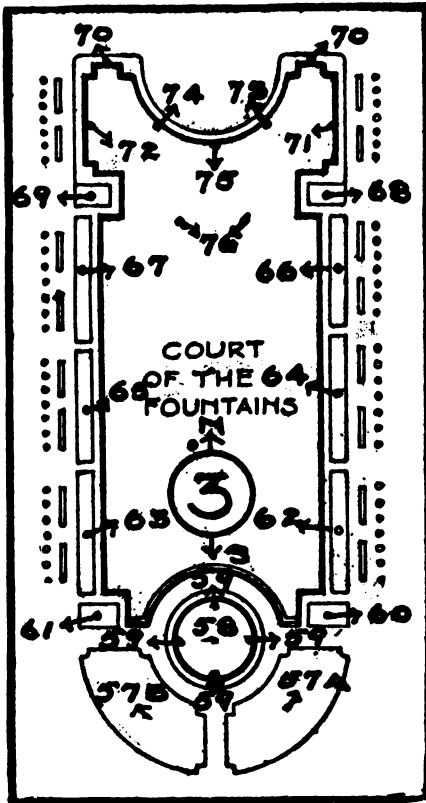
55. NATHAN HALE, by Frederic MacMonnies. The bronze of this statue is in City Hall Park, New York.

56. Jupiter (on Terrace), an enlarged reproduction of a Greek bronze. In Roman mythology Jupiter was the chief of the gods and the embodiment of the power and sovereignty of the Romans. His weapon was the lightning.

Accessory Sculpture—Caryatides Hercule and Bacchante; Vase Amphitrite; Caryatides by Amateis on trellis. See Vases and Caryatides.

COURT OF FOUNTAINS

(The development of man's genius and his adaptation of nature's gifts is the theme of the symbolic sculpture in this court. At the south end, between the East and West Esplanades devoted respectively to Man and to Nature, is the Fountain of Abundance. At the north end is the main fountain, The Genius of Man.)



57a and b. GROUPS OF CHILDREN, reproductions from the original groups on the Terraces at Versailles. There are four groups in all. Two are used here: *a*, on the east, in which the central figure is a child on a swan; *b*, on the west, in which the central figure is a child blowing on a shell. In group *c* one of the children carries a dove. In group *d* one of the children carries a wreath and torch.

58. FOUNTAIN OF ABUNDANCE. Sculpture by Philip Martiny of New York. On a tall pedestal at the south end of the Court of Fountains stands the light and graceful figure of the Goddess of Abundance. She holds a garland of flowers above her head and at her feet a circle of cupids are tossing flowers, emblematic of profusion. In each of the four spill-ways of the fountain stands the Love

CATALOGUE of SCULPTURE

Riding on a Snail by Miss Janet Scudder (see No. 59) and a boy mounted on a swan by Mr. Martiny. Dolphins and mythological sea monsters are used to complete the composition. The main basin of the fountain is 100 feet in diameter.

59. LOVE RIDING ON SNAIL, by Miss Janet Scudder of Terre Haute, Indiana. This group is placed in each of the four spill-ways leading down from the centre of the Fountain of Abundance. Love with a dart in one hand is astride a gigantic snail. The group is noticeable for style and finish. Miss Scudder is a pupil of Frederic MacMonnies, and exhibited a bas relief called the "Dancing Girl" at the Paris Exposition of



1900, which attracted favorable comment.

She has also executed several remarkable portrait reliefs.

60 and 61. PUMAS, by A. Phimister Proctor of New York. The groups Agriculture and Manufacture were originally placed here, but were too large and were removed to the garden south of the stadium. See Nos. 91a and 92b.

62. VULCAN (east side of basin), same as No. 34.

63. VENUS COMING FROM BATH (west side of basin), same as No. 37.

64. SIR HARRY VANE (east side of basin), by Frederic MacMonnies of New York. The bronze of this statue is in the public library at Boston, Mass.

65. MICHAEL ANGELO (west side of basin), by Paul W. Bartlett of New York. The bronze of this statue is in the Congressional Library at Washington.

66. ORPHEUS (east side of basin), by Bela L. Pratt of Boston. A graceful, seated figure with a lyre. Orpheus, according to the Greek mythology, was the greatest of musicians. His playing on the lyre gained him permission to descend to Hades to bring back his wife Eurydice from the dead.

67. BACCHANTE (west side of basin), by Frederic MacMonnies of New York. The bronze of this statue was made for the Boston Public Library, and is now in the Metropolitan

Museum, New York. A graceful undraped figure holds a child on one arm and a bunch of grapes over its head. In Greek mythology the women who took part in the wild rites and processions of Bacchus, the god of wine, were called

MICHAEL ANGELO



B Y • B A R T L E T T

ART H A N D - B O O K

Bacchantes. They are usually represented in sculpture with heads thrown back, hair disordered and playing cymbals or carrying thyrsus staffs.

68. **ART** (east pedestal), by Charles A. Lopez of New York. A female figure symbolic of Art is surrounded by accessory figures representing Poetry, Music, Painting and the Drama.

69. **SCIENCE** (west pedestal), by Charles A. Lopez of New York. A female figure, Science, holds a ball, emblematic of power and knowledge. At her left is a youth with a book. A woman with a child holds a cup of medicine, emblematic of the relief to human suffering which Science affords. A man on his knees studies a skull. Beside him are a mortar and pestle.

70. **GROUPS OF CHILDREN**, by Isadore Konti of New York. There are four different groups used repeatedly and resembling one another in spirit and treatment. In one a winged cupid and a little girl are springing away from a lizard. In the second an angry swan is pursuing a boy who has one of her cygnets. In the third a winged boy is drawing back from a snail. In the fourth a winged boy is playing with a turtle with his toe.

71. **BIRTH OF VENUS** (fountain east side of basin), by Mr. and Mrs. Michael Tonetti. The undraped figure of Venus is seated in a shell, having just risen from the sea. The infant God of Love is at her side. A merman and mermaid attend her and three tritons herald her appearance, blowing on shells. The group is symbolic of the part which love plays in the life of modern man.

72. **BIRTH OF ATHENE** (fountain west side of basin), by Mr. and Mrs. Michael Tonetti. The goddess is represented seated with her spear in her left hand around which twines a serpent, emblematic in Greek mythology of scientific wisdom. A child, symbolical of Modern Science, is at her knee with electricity in its hands. On her left she is guarded by Hercules, emblematic of brute force. On her right is a female figure, emblematic of Life. Tritons on either side and in front announce the birth of the goddess. For attributes of Athene (Minerva) see No. 53.

73. **HUMAN EMOTIONS** (north end of basin, east of middle group), by Paul W. Bartlett of Boston. A woman caresses the head of a poor faun, illustrating Sympathy, and at the same time is indifferent to the sufferings of the man who writhes at her feet in a hopeless passion.

74. **HUMAN INTELLECT** (north end of basin, west of middle group), by Paul W. Bartlett. A winged female figure is seated gazing off into the distance while Love, symbolized by a cupid, weeps unnoticed on her knee. At her feet, on her right, is seated Poetry with a lyre. On her left is Science with a skull.

75. **THE GENIUS OF MAN** (main fountain), by Paul W. Bartlett of Boston. A male figure, emblematic of Man, stands on the car of Progress driving the sea horses which draw it. Behind him is the winged Genius of Man inspiring his progress. Before him is a torch bearer, Truth, guiding the path. On either side are groups symbolic of human achievement. That on the right, in which there is a male figure with a scythe, is emblematic of Agriculture; that on the left, in which there is a male figure with a cog wheel, is emblematic of Manufacture. In each of the auxiliary groups the central figure is a woman announcing man's achievement with a herald's horn.

76. **SEA HORSES** (two groups accessory to the main fountain No. 75 and placed in front of it), by Paul W. Bartlett.

CATALOGUE of SCULPTURE

Accessory Sculpture—Vase Borghese, Vase des Tuileries b, Vase Louis XIV, ornamenting balustrades and stairways. See Vases and Caryatides.

EAST MALL

77. FLEUVE (the river), by Daniel Chester French of New York. An impressive male figure is seated emptying a water jar, symbolizing the river source.

78. MERCURY SEATED, a reproduction of Pigalli's statue. The god is seated and about to bind on his winged sandals. He wears his winged cap. Mercury in Roman mythology corresponds with the Greek Hermes.

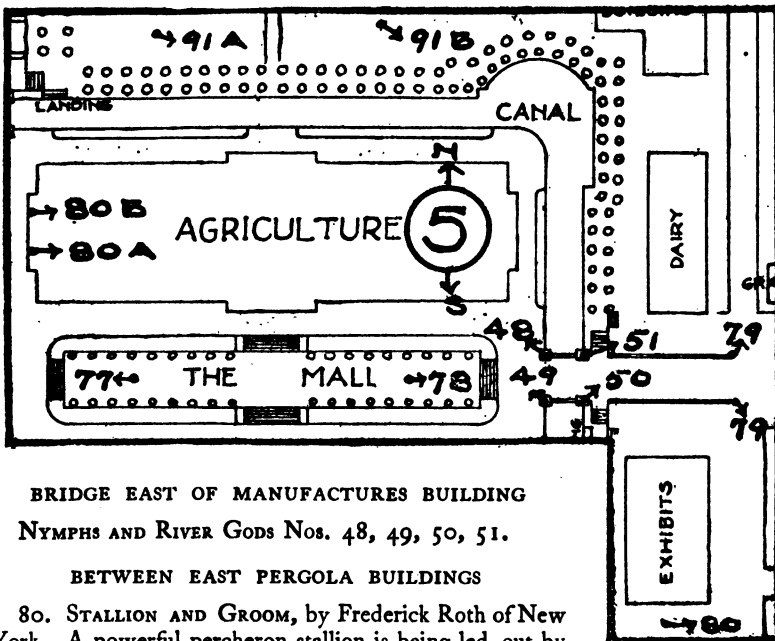
Accessory Sculpture—Vase supported by Terms used at the east and west entrances to Mall; at north and south entrances, Resting Buffalo groups (No. 4); in bed of Mall, Caryatides Hercule and Bacchante. See Vases and Caryatides.

BRIDGE EAST OF EAST MALL

NYPHS AND RIVER GODS Nos. 48, 49, 50, 51.

RAMP. EAST OF BRIDGE

79. CHIEN MOLOSSE, reproduction of an antique sculpture of a dog in the Vatican at Rome.



BRIDGE EAST OF MANUFACTURES BUILDING

NYPHS AND RIVER GODS Nos. 48, 49, 50, 51.

BETWEEN EAST PERGOLA BUILDINGS

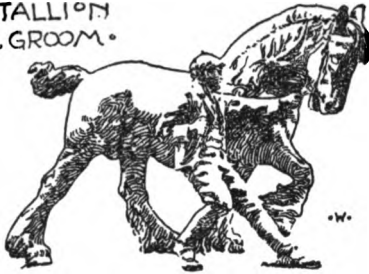
80. STALLION AND GROOM, by Frederick Roth of New York. A powerful percheron stallion is being led out by a groom.

PEDIMENT OF AGRICULTURE BUILDING

80a. THE SOWER (south side of pediment).

80b. THE REAPER (north side of pediment).

STALLION
& GROOM.



Accessory Sculpture—A decorative group of children, emblematic of the fruitful character of Agriculture, is between the two main figures.

TOWER BASIN

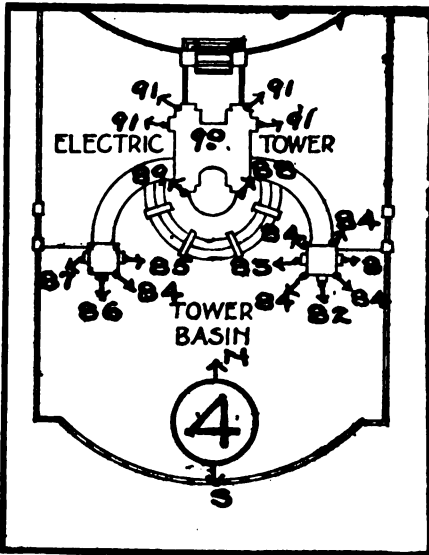
(The theme of the sculpture here and on the Tower is man's relation to the waters of the Great Lakes, and his mastery and use of them and of the cataract of Niagara which turns the wheels of

the Exposition.)

La Garonne (No. 51), on southeast corner of the basin balustrade; La Dordogne (No. 50), on southwest corner.

EAST COLONNADE OF TOWER

81. LAKE SUPERIOR (in east niche), by Charles E. Taft of New York. A



vigorous male figure, undraped, bends over a dolphin which he appears to control by a rein held in his left hand. Under his right arm he holds an upturned water jar, symbolic of Lake Superior as the head waters of the chain of great lakes. A line of fishes follow one another over his left shoulder as if leaping to join the dolphin at his feet.

82. LAKE MICHIGAN (in south niche), by Philip Martiny of New York. A graceful female figure sits upon the prow of a conventionalized boat. She holds in her left hand the steering oar, emblematic of command. Her draperies sweep out behind as if borne on a fresh wind.

83. LAKE ST. CLAIR (in west niche), by Henry Baerer of New York. A lightly draped female

figure sits upon a seat of rocks and rushes. In her left hand she holds a slender staff; with her right she empties a jar of water, emblematic of Lake St. Clair pouring the waters of the upper lakes into the lower.

84. TORCH BEARERS, by Philip Martiny of New York. On the four corners of the pavilions which terminate the colonnades on the east and west of the Electric Tower stand four draped female figures. Each holds a torch aloft in her left hand, and in her right an object symbolic of electricity: one, a horse-shoe magnet; another, a coil of wire.

WEST WING OF TOWER

85. LAKE ERIE (in east niche), by Ralph Goddard of New York. A seated female figure holds an Indian paddle in her left hand. Her right rests on a shell. Her head is crowned with the crescent moon, and a quiver full of arrows is on her back.

CATALOGUE of SCULPTURE

86. LAKE ONTARIO (in south niche), by Philip Martiny of New York. A



draped female figure sits on a throne, with a trident that leans upon her left shoulder. In her right hand she holds a fish, emblematic of her rule over the denizens of the lakes.

LAKE ONTARIO



LAKE HURON

87. LAKE HURON (in west niche), by Louis A. Godebrod of New York. An

Indian with blanket across his shoulders and headdress of feathers is holding a spear in the attitude of a fish spearer.

On the four corners of the pavilionette are torch bearers (No. 84).

SOUTH SIDE OF ELECTRIC TOWER

88. THE GREAT WATERS IN THE TIME OF THE INDIAN (west group), by George Gray Barnard of New York. An Indian Medicine Man stands upright in the bow of bark canoe making incantation to the Spirit of the Great Waters. In his right hand he holds a sheaf of arrows, in his left the skin of a wolf. Beside the canoe stand accessory figures representing the spirits of the great waters.

89. THE GREAT WATERS IN THE TIME OF THE WHITE MAN (east group), by George Gray Barnard of New York. A youth, emblematic of the mastery which modern civilization has obtained over the Great Lakes, stands upon a conventionalized modern steamboat. His hands are held above his head; in the right is a hammer, in the left a sculptured figure which embraces the globe with its wings, emblematic of civilization's control of the world. By the side of the vessel are accessory figures, symbolic of the lakes and rivers.

Accessory Sculpture—In the spandrels over the central arch are two female figures in relief. The one on the east represents the Buffalo River, the one on the west the Niagara River. These are by A. Weimann of New York.

The sculptured keystone of the arch, a female head, is by Karl Bitter. The escutcheon above the keystone, representing the device of the Exposition, North and South America, is by Karl Bitter, as is the frieze composed of children, flanked at the corners with gilded eagles.



SURMOUNTING TOWER

On the tower is the "GODDESS OF LIGHT" (No. 90), by Herbert Adams of New York. On top of the Electric Tower is the gilded statue of the Goddess of Light. Her wings symbolize the swiftness of light; the torch which she holds aloft in her right hand, its brightness. The statue is eighteen feet in height. The model may be seen in the Horticulture Building.

NORTHWEST CORNER OF TOWER

91. THE GENIUS OF PROGRESS (used twice), by

ART H A N D - B O O K

Philip Martiny of New York. A spirited female figure in high relief, symbolic of Progress, heralds the new era with a trumpet.

NORTH SIDE OF TOWER

In the spandrel over the main arch the west figure executed in relief represents the River St. Lawrence; the east figure, the River St. Clair.

NORTHEAST CORNER OF TOWER

"The Genius of Progress" (No. 91) is used here twice as on the northwest corner.

EAST AND WEST BRIDGES LEADING TO PLAZA

"Child on Dragon" (No. 54).

NORTH OF AGRICULTURE BUILDING

91a. AGRICULTURE, by Charles A. Lopez of New York. A figure typical of the early American farmer is plowing with a steer and a horse.

91b. MANUFACTURE, by Charles A. Lopez of New York. A group of brawny mechanics are at work at a forge.

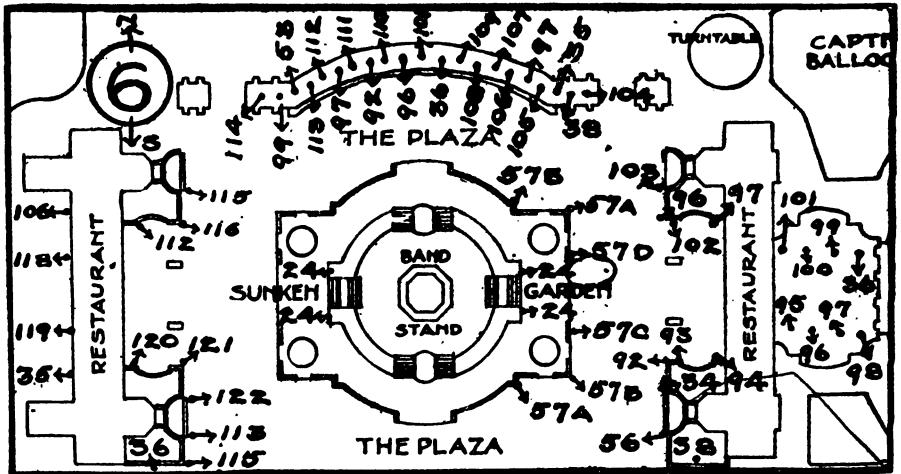
SUNKEN GARDEN IN PLAZA

On the balustrade around the sunken garden are a series of groups of children (see 57 a, b, c, d); flanking the east and west stairways are the bronzed lions (No. 24); Vase des Tuileries a and b.

EAST SIDE OF PLAZA

(South of entrance to Stadium.)

"Antinous" (No. 38), "Jupiter" (No. 56), "Vulcan" (No. 34).



92. GERMANICUS, a reproduction of a Roman original of the time of Tiberius; in the Vatican, Rome. Germanicus Cæsar was born 15 B. C., and died 19 A. D. He was a son of Nero Clodius Drusus and a nephew of the Roman Emperor Tiberius. He won great fame when about 30 years of age in three successful campaigns against the Germans. In 17 A. D. he was accorded a triumph at Rome and received the name "Germanicus."

93. JASON, a reproduction of a Greek antique. Jason in Greek mythology was reared by the Centaur Chiron and became the leader of the Argonauts in their expedition to Colchis after the Golden Fleece. He plowed with the fire-breathing bulls and sowed the dragon's teeth from which sprang up armed men.

94. HERCULES, a reproduction of a Greek antique. Hercules was the Greek demi-god of physical strength. A club and lion's skin are his usual attributes.

CATALOGUE of SCULPTURE

STADIUM ENTRANCE — SOUTH SIDE

95. **MERCURY** (called "l'Idole"), a reproduction of an antique bronze statue of a delicate youth in the Musée de Florence.

96. **ACHILLES** (called the Borghese Achilles), a reproduction of the antique Greek statue in the Louvre, Paris. Achilles was one of the Homeric heroes of the Trojan War. He slew Hector and was himself slain by Paris, who planted an arrow in his heel, his only vulnerable spot. His mother had dipped him in the River Styx, when a child, to make him invulnerable, but held him by the heel. Symonds, in "Studies of the Greek Poets," says, "In Achilles Homer summed up and fixed forever the ideal of the Greek character. He presented an imperishable picture of their national youthfulness and of their ardent genius to the Greeks."

97. **APOLLINO**, a reproduction of the statue in the Tribuna of the Uffizi Gallery, Florence, which is an antique copy of a Greek original supposed to belong to the fourth century B.C. It is a graceful but effeminate characterization of the youthful god Apollo. See No. 99.

98. **ÆSCHINES**, a reproduction of the Greek statue in the Museo Nazionale at Naples. Æschines was a great Athenian orator who lived between 389 and 314 B.C. He was the opponent and rival of Demosthenes.

STADIUM ENTRANCE — NORTH SIDE

99. **APOLLO**, a reproduction of a Greek original in the Vatican, Rome, known as the Apollo Belvidere. In Greek and later in Roman Mythology, Apollo was the sun-god, the leader of the Muses, the god of poetry, music, and the fine arts. He is usually represented with either the lyre, bow, oracular tripod, or the laurel. Apollo was supposed to be the divinity which inspired the oracle at Delphi.

100. **THE DISCOBOLUS OF NAUCYDES**, a reproduction of the antique Greek statue in the Vatican at Rome of an athlete, discus in hand, about to make a throw. Mentioned by Pliny as the work of the Argive sculptor Naucydes, B.C. 350-326. Found at Colombaro on the Via Appia eight miles from Rome. Few antiques have suffered so little injury. Scharf says: "Were it not that the statue is in places unfinished we might fairly conclude it to be the work of Naucydes, such is its superlative excellence."

101. **MINERVA GIUSTINIANI**, a reproduction of the Greek antique in the Vatican, Rome. The goddess is represented with spear, helmet, and ægis. For character and attributes see No. 53.

EAST SIDE OF PLAZA (North of Stadium Entrance)

Æschines, No. 98.

102. **FIGHTING GLADIATOR**, a reproduction of the original Greek antique in the Louvre, Paris.

103. **APOXYOMENOS**, a reproduction of the antique copy in the Vatican, Rome, of the celebrated bronze of Lysippus. The subject is a Greek athlete scraping himself with the strigil or scraper used after the customary rub-down with oil. Apoxyomenos merely means "scraping oneself." This statue is famous because it embodies the proportions which the great Greek sculptor Lysippus contended made the ideal of manly beauty.

PROPYLÆA

104. **PAN AND EROS**, by Isidore Konti of New York. Eros in Greek Mythology was the God of Love and the son of Venus. Pan, the God of

the Fields and Flocks, is represented as experiencing the divine passion, though rough and rugged in nature, and is clinging with one arm to Eros, God of Love, who seems to be eluding him and laughing.

Antinous, No. 38; Venus Genetrix, No. 35.

105. VENUS WITH APPLE, a reproduction of the famous original statue by Thorwaldsen at Copenhagen.

Æschines, No. 98.

106. VENUS OF ARLES, a reproduction of the antique statue found at Arles, France, in 1651, and now in the Louvre. The figure is draped from the waist. In one hand there is an apple.

107. CERES, a reproduction of a Roman antique. Ceres, in early Roman Mythology, was the goddess of the crops and the patron of all who tilled the soil. The Romans later identified her with the Greek divinity Demeter.

108. THE BATHER, a reproduction from the original statue in the Louvre, by Falconet. A graceful, undraped female figure stands with one foot extended as if about to step into the water.

109. DEMOSTHENES, a reproduction of the antique portrait-statue now in the Vatican, Rome. Demosthenes was an Athenian statesman, and the greatest of the Greek orators. He was born in 384 or 385 B.C. and died in 322 B.C.

Narcissus, No. 36; Minerva Giustiniani, No. 101; Achilles Borghese, No. 96.

110. SOPHOCLES, a reproduction of the antique portrait-statue in the Lateran Museum, Rome, probably made about 300 B.C. from a bronze original. Sophocles was one of the three great tragic poets of Greece. He was born in 495 or 496 B.C., and died 406 B.C.

Germanicus, No. 92.

111. AMAZON, a reproduction of an antique original in the Vatican. The Amazons, according to the Greek fable, were a nation of women who excluded men, and devoted themselves to hunting and war.

Apollino, No. 97.

112. DIANE CHASSEUSE (Diana the huntress), a reproduction of the statue at Versailles, and sometimes called the "Versailles Diana."

113. THE MARBLE FAUN, a reproduction of the antique marble copy in the Capitoline Museum, Rome, of the celebrated faun of Praxiteles. In this famous statue the faun is portrayed as a human youth save for the slightly pointed ears and the unusual hollow in the bridge of the nose. Hawthorne's novel has stamped this famous statue with the name "The Marble Faun" for the English-speaking world.

Minerva, No. 53; Apollo Belvidere, No. 99.

114. SATYR AND INFANT BACCHUS, a reproduction of the original in the Louvre, by Perraud. The Satyr is playing with the child God of Wine, whom he holds upon his shoulder.

WEST SIDE OF PLAZA

(North of Midway Entrance)

Bather, No. 108.

115. VENUS COMING FROM BATH, from the original in the Louvre, by Perraud.

116. DANCING FAUN, a reproduction of the famous Greek bronze statuette discovered at Pompeii and now in the Museo Nazionale, Naples. See No. 117.

117. FAUN WITH KID, a reproduction of an antique statue. According to the Roman fable, the fauns were a class of demigods with human bodies but

CATALOGUE of SCULPTURE

goats' legs and ears. They inhabited the woods and fields, and were later confounded with the Greek satyrs who were the attendants of Pan.

FACING ON MIDWAY (North Side of Entrance)

Venus of Arles, No. 106.

118. BACCHANTE, by John Gelert of New York. A partly draped female figure, dancing; holds a branch of grape clusters above her head. See No. 119.

(South Side of Entrance)

119. BACCHANT, by John Gelert of New York. A Greek youth excited with wine is shouting the cry of the Bacchant, "Io Bacchus!" A Bacchant was a priest or votary of Bacchus who took part in the wild revels held in honor of the wine-god.

Venus Genetrix, No. 35.

WEST SIDE OF PLAZA (South of Midway Entrance)

120. SILENUS CARRYING INFANT BACCHUS, a reproduction of the Greco-Roman antique in the Glyptothek, Munich. Silenus in Greek Mythology was an elderly satyr who was foster-father to Bacchus, the wine-god. He is usually represented as fat and sensual, and often with a wine-cup or bunch of grapes.

121. FAUN PLAYING THE SCABELLUM, a reproduction of an antique statue in the Uffizi Gallery at Florence, representing a faun dancing and playing the cymbals.

122. VENUS DE MEDICI, a reproduction of the famous antique statue now in the Tribuna of the Uffizi Palace, Florence. It is a graceful undraped figure of the goddess rising from the sea (Anadyomene). The arms are held before the body and a dolphin is to the left. The original was probably executed in the time of Augustus.

Marble Faun, No. 113; Thorwaldsen Venus, No. 105; Narcissus, No. 36.

WEST MALL

The sculpture here is the same as in the East Mall. See No. 77.

BRIDGE WEST OF WEST MALL

Nymphs and river-gods, Nos. 48, 49, 50, 51.

RAMP WEST OF BRIDGE

Chien Molosse (Watch Dog), No. 79.

BAZAAR BUILDING

122a. GROUPS OF CHILDREN, by Isidore Konti of New York, on the four corners of the Bazaar Building.

123 and 124. NICHE FIGURES, by Isidore Konti.

ACETYLENE BUILDING

125. ACETYLENE GENII, by M. Loester of New York. Groups of children holding acetylene lights are used on the four corners of the building.

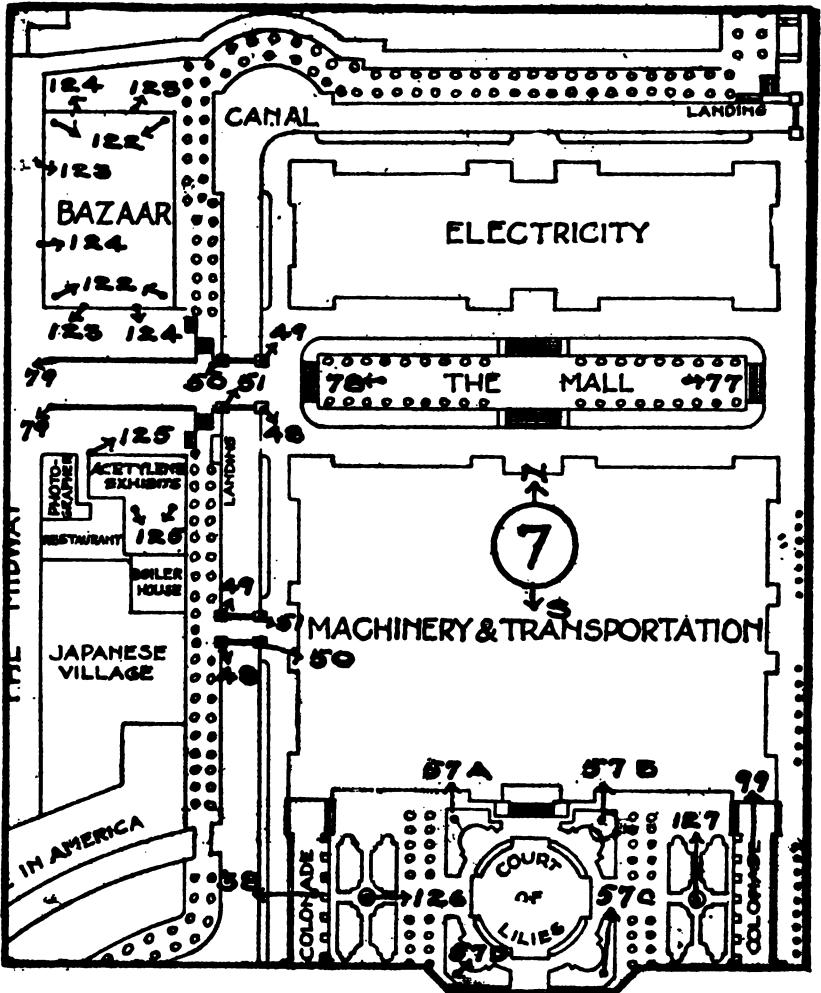
ART HANDBOOK

BRIDGE WEST OF MACHINERY BUILDING

Nymphs and river-gods, Nos. 48, 49, 50, 51.

COURT OF LILIES

Groups of children, No. 57 a, b, c, d. Accessory Sculpture is the same as in the Court of Cypresses. See No. 48.



COLONNADE WEST OF COURT OF LILIES

126. Not placed.

Venus Genetrix, No. 35 (on terrace). For Accessory Sculpture see No. 53.

COLONNADE EAST OF COURT OF LILIES

127. THE PILGRIM FATHER, by J. Q. A. Ward. The bronze statue is in Central Park, New York.

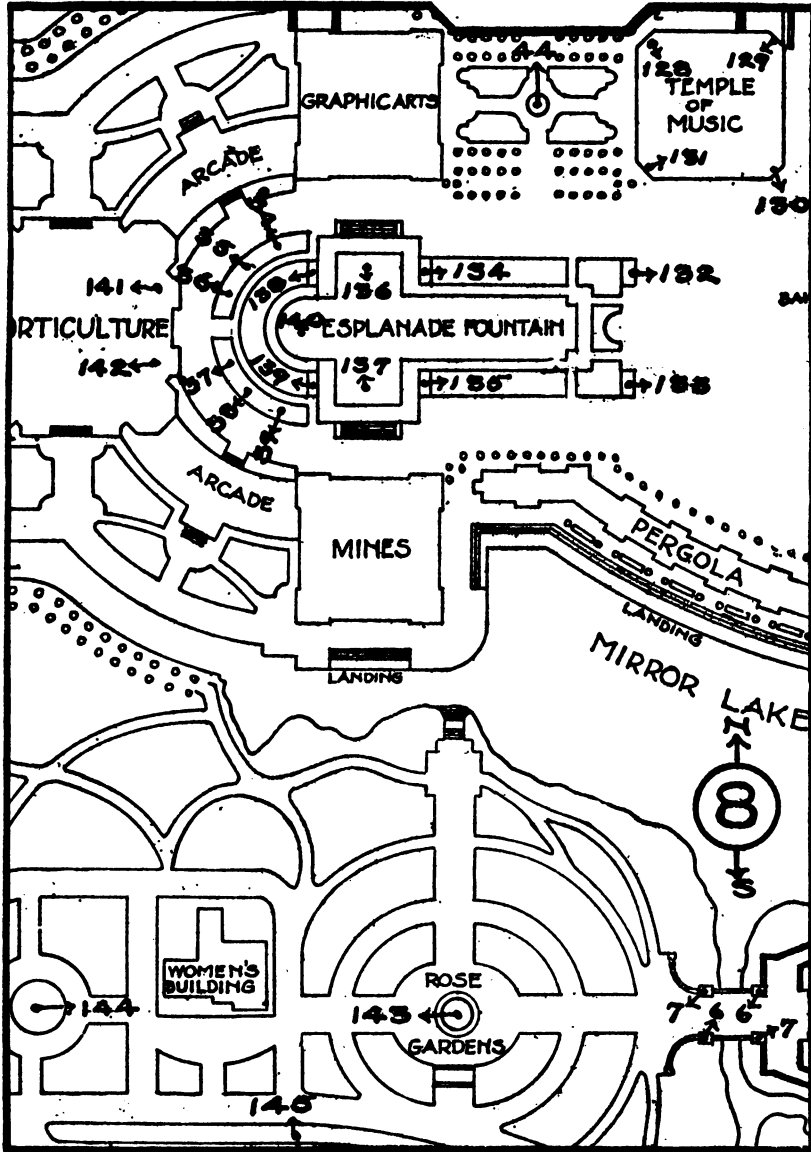
Apollo Belvidere, No. 99 (on terrace). For Accessory Sculpture see No. 56.

CATALOGUE of SCULPTURE

COURT BETWEEN GRAPHIC ARTS AND MUSIC BUILDINGS
The Three Graces, No. 44. For Accessory Sculpture see No. 44.

SCULPTURE ON TEMPLE OF MUSIC

128. HEROIC MUSIC (Northwest corner), by Isidore Konti of New York. A Bard is reciting his songs, inspired by a Muse who with one hand is uplifting her veil, indicating the past, while with the other she holds the wreath of laurels symbolic of the glorification of the hero.



129. **MUSIC OF THE DANCE** (Northeast corner), by Isidore Konti of New York. Bacchus, the God of Joy and Wine, is playing his flute, while a Bacchant personifying Gaiety and a boy representing Humor dance.

130. **SACRED MUSIC** (Southeast corner), by Isidore Konti of New York. St. Cecilia is playing a harp surrounded by angels who are playing and singing. This group symbolizes Religious Ecstasy and Emotion.

131. **LYRIC MUSIC** (Southwest corner), by Isidore Konti of New York. A youth inspired by Eros, the God of Love, is singing to a maiden.

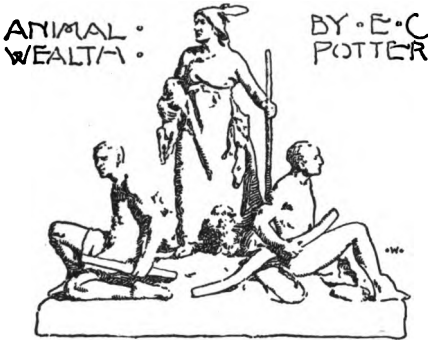
Accessory Sculpture — Above the four main groups are groups of children with musical instruments. A swan is the center of each group, symbolic of Harmony and Instrumentation. These sculptures also are by Konti.

WEST ESPLANADE FOUNTAIN

(The theme of the sculpture in front of the Horticulture Building is Nature and Man's use of Nature's wealth and resources. Note Mr. Bitter's article, "The Sculpture Scheme.")

132. **ANIMAL WEALTH** (North group), by E. C. Potter of New York. A bear stands on his hind legs and holds a slaughtered deer. On the left is an Indian hunter with bow and arrows, and on the right a white trapper with a trap beside him.

133. **ANIMAL WEALTH** (South group), by E. C. Potter of New York. An Indian stands with a lamb in his arms. At the left is a negro with a pole-yoke and horse-collar. On the right kneels a white man with an ox-yoke and a milking-stool.



134. **FLORAL WEALTH** (North group), by Bela L. Pratt of Boston. Flora stands in a chariot filled with flowers holding a garland above her head. The car is drawn by May and June, two female figures. Decay, an aged figure with a bony hand, follows the chariot. Two children precede it.

135. **FLORAL WEALTH** (South group), by Bela L. Pratt of Boston. A male figure emblematic of the Harvest stands in a chariot filled with fruits and holds a stalk of Indian corn. August and September, two male figures, draw the car. Time with a scythe follows and two children precede it.

136. **FOUNTAIN OF CERES** (North side of basin), by Edwin F. Elwell of New York. The goddess Ceres stands in a chariot with a scepter in her right hand, and in her left a staff the head of which is an ear of maize. Two groups of sea-horses are at her feet. Ceres in Roman Mythology was goddess of the harvest.

137. **FOUNTAIN OF KRONOS** (South side of basin), by Edwin F. Elwell of New York. Kronos or Time is represented as a winged figure



standing on a turtle, the wings being symbolical of the swiftness of Time and the turtle of the slowness of Time. A group of elk with fishes' tails is at his feet.

138. MINERAL WEALTH (North group), by Charles H. Niehaus of New York. A spirited female figure holds a pot of fire above her head, announcing the discovery of metal-working. Around are grouped male figures engaged in various phases of the craft, one carrying a molder's pot, one with an anvil, one with a retort, one crushing ore, one with a mortar and pestle, another with a blow-pipe.



139. MINERAL WEALTH (South group), by Charles H. Niehaus of New York. A standing female figure announces the discovery of mineral wealth to a group of male figures at her feet. Behind her one man is smelting ore, another has a gold-washer's pan, and a third sits with a pick between his knees.

140. FOUNTAIN OF NATURE (main fountain), by George T. Brewster of New York. Nature, personified by a nude female figure, stands on a pedestal, the base of which is the earth. Her hands are lifted above her head, holding the Sun. At her feet are two children, a boy and a girl, emblematic of the maternal character of Nature. Below these sit the four elements, Earth typified by a female figure with a cornucopia and a basket of fruits, the Sea by a bearded sea-god with a trident, Air by a female figure crowned with a crescent and holding a winged staff, Fire by a youth of Promethean type with a scepter. Below the basin rim and supporting it are



groups representing the Four Seasons and the Four Winds. A faun piping and a nymph gaily beating a triangle (on the Southwest quadrant of the fountain) typify Spring. Next (on the Northwest quadrant) a male figure is lifting the cover from a flower-filled cornucopia held by a female figure typifying the abundance of Summer. On the Northeast quadrant a female figure with sheaves of grain and a sickle, and a male figure with lightnings and a hammer, represent Autumn. Winter is symbolized by the group on the Southeast quadrant, a male figure with a squirrel who extends a branch of acorns and oak leaves to a mermaid with a bowl. Between the groups of the seasons on the North, East, South, and West are male figures representing the Four Winds. On the base which supports the fountain are sculptured in relief the twelve signs of the Zodiac, symbolical of the Twelve Months.

Accessory Sculpture. See No. 33.

CIRCLE OF SHRINES ON WEST ESPLANADE

Vulcan, No. 34; Venus Genetrix, No. 35; Narcissus, No. 36; Venus Coming from Bath, No. 37; Antinous, No. 38; Venus with Phial, No. 39.

SCULPTURE ON HORTICULTURE BUILDING

141 and 142. **HORTICULTURE**—Female figure draped with flowers (North pedestal). Same figure draped with garlands of fruits (South pedestal). Both statues are brilliantly colored.

Accessory Sculpture—Above the pedestals on the façade are two groups in relief of Horticulture in a chariot drawn by lions. In the North group she is scattering flowers; in the South group she is surrounded with fruits. On the columns on the façades of the North and South pavilions is a female figure with a palm.

THE ROSE GARDEN

143. **FOUNTAIN, STRUGGLE OF EXISTENCE**, by Miss Enid Yandell of Kentucky, designed for the Carrie Brown Memorial at Providence, R. I. The five figures which comprise the group represent the effort of the soul to free itself from earthly tendencies and the infirmities of the body. The struggle is symbolized by an angel with outstretched wings in the grasp of Human Passion, represented by a male figure. Duty hinders the flight of the Soul, clinging to it, and holding the figure of Life with the left hand. Avarice is represented by an old man, seated and holding the robes of the angel, while he clasps a bag of gold. Miss Yandell was the author of the heroic statue of Daniel Boone at the World's Fair.

WEST OF WOMAN'S BUILDING

144. **CHARIOT RACE**, by Frederic G. Roth of New York. This group depicts a Roman chariot swinging around one of the "meta," or boundary posts, of the arena. The curve is sharp, as the leaning of horses and chariot indicates. The driver, balancing himself, holds in the horses on the inner side of the circle while the horses on the outside are given free rein.

SOUTH OF WOMAN'S BUILDING

145. **THE CHALLENGE**, by Charles Cary Rumsey of Buffalo. A spirited equestrian statue of an American Indian astride a bare-backed pony. The Indian has checked his horse and brandishes his spear in challenge to some adventurous brave of a hostile war party. Mr. Rumsey is in the class of 1902 at Harvard University.

THE CHALLENGE

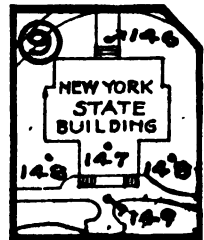


BY C. C. RUMSEY.

NEW YORK STATE BUILDING

146. **ASPIRATION** (on North side), by Mrs. Harry Payne Whitney of New York. The figure of a man stands with eyes lifted heavenwards and with upturned palms, expressive of human aspiration after divine ideals.

147. **INTELLIGENCE** (on South side), by Edwin F. Elwell of New York. A female figure sits on a throne. The ball in the left hand represents the divine and perfect law out of which crude man came. In order to receive this perfect divine law of intelligence, man must crucify his natural self. The open book in the lap of the statue represents natural intelligence among men. The feet of the Goddess Intelligence rest on a stool with swine's feet, representing the lowest forms of natural intelligence.



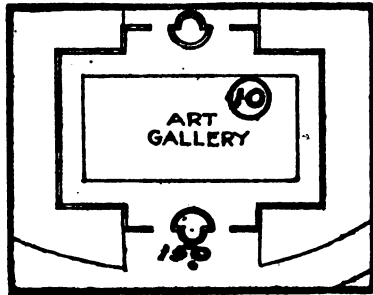
CATALOGUE of SCULPTURE

148. **PROGRESS** (used twice on South side), by Hendrick Christian Andersen of Newport, R. I. In this colossal group a naked youth bestrides a powerful horse, typifying Man's mastery and use of Nature. His eyes look forward into the future, and his hands on the reins control and regulate the impatience and restiveness of the huge brute which is bearing him onward.

149. Not placed.

ART BUILDING

150. **GENERAL SHERMAN**, by Augustus St.-Gaudens of New York. This equestrian statue was exhibited at the Paris Exposition of 1900, winning a grand prix for the sculptor, who was also made an officer of the Legion of Honor. A Winged Victory with a crown of laurel precedes the horse. This group is pronounced one of St.-Gaudens's greatest works. The horse was modeled from "Ontario," a horse belonging to Mrs. S. S. Howland of Washington, which once held the world's high-jump record.



151. **PAN**, by George Gray Barnard of New York.

VASES AND CARYATIDES

(In the decoration of the gardens, balustrades, and approaches a number of beautiful and famous vases and caryatides from Versailles and the Tuileries are used.)

A. **VASE CRATERE**, known in English as the "Krater with the Mask" from the Greek player's masks which decorate it. This is a reproduction of a famous antique Greek vase now in the Tuileries. The Greeks applied the name Krater to the vases with wide, bell-like mouths in which the wine was mixed with water at dinner.

B. **VASE AMPHITRITE**, a reproduction from the original at Versailles. The vase bears this name from the Amphitrite group which decorates it. Amphitrite in Greek Mythology was the Goddess of the Sea.

C. **VASE DES TUILERIES**, a reproduction of a noted vase in the Garden of the Tuileries. This, like "A," is a Krater in shape. Upon each handle just below the rim of the bowl is a female head.

D. **VASE DES TUILERIES No. 2**, a reproduction of a vase from the Tuileries Garden. The shape is that of the Greek Krater. It is decorated on either side with a medallion of a female head set between two palm branches.

E. **VASE LOUIS XIV**, a reproduction of the original marble vase in the Tuileries.

F. **VASE BORGHESE**, a reproduction of the celebrated antique Roman vase at the Villa Borghese, Rome. This is the largest of the vases used in the Exposition.

G. **VASE SUPPORTED BY TERMS**, a reproduction from the original in the Gardens of Versailles. Three children standing on the pedestal support a flat basin on their heads.

H. **VASE MEDICI, Forme Menodes**.

I. **TERM WITH MALE HEAD**, by Herbert Adams of New York. Statues of the God Terminus were merely pillars or posts used as landmarks, and were

crowned with garlands by the owners of the conterminous lands. According to the Roman Myth, Terminus was requested to give up his altar on the Tarpeian Rock by Tarquin to make room for a temple to Jupiter. He replied, "Cedo nulli" — "I give way to no one." This motto and the device of a Term were adopted by Erasmus. A Term in architecture means a pedestal or pillar of the character originally used for the God Terminus.

J. TERM WITH FEMALE HEAD, by Herbert Adams of New York. See I.

K. CARYATID HERCULE, a reproduction of the original in the Gardens of Versailles. Caryatid is the name given to the column made usually in the form of a draped female figure and used to support an entablature. In this case the sculpture is a body of Hercules represented with club in one hand, the golden apples of the Hesperides in the other, and the skin of the Nemean lion about his waist.

L. CARYATID BACCHANTE, a reproduction of the original in the Gardens of Versailles, of the period of Louis XIV. A Bacchante is represented playing a tambourine. See K.

M. and N. CARYATIDES, by Professor L. Amateis of Washington. These sculptures, one of a Bacchante and one of a Satyr, are used on the Pergola Buildings, and on the trellises on either side of the Court of Lilies and the Court of Cypresses.

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