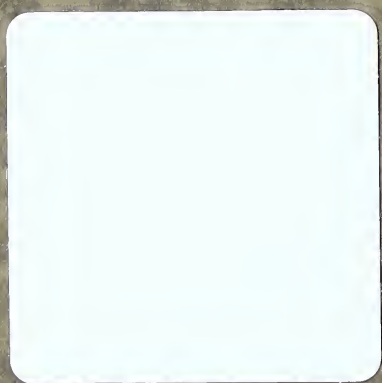


THE SCULPTURE &
MURAL DECORATIONS
of
THE EXPOSITION

A STIRLING CALDER





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THE MOTHER OF TOMORROW
DETAIL FROM "THE NATIONS OF THE WEST"
A. STIRLING CALDER, SCULPTOR

The SCULPTURE *and*
MURAL DECORATIONS
of the EXPOSITION

A PICTORIAL SURVEY OF
THE ART OF THE PANAMA-PACIFIC
INTERNATIONAL EXPOSITION

DESCRIBED BY
STELLA G. S. PERRY

WITH AN INTRODUCTION BY
A. STIRLING CALDER, N. A.
ACTING CHIEF OF SCULPTURE
OF THE EXPOSITION

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PUBLISHERS · SAN FRANCISCO

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To the MEMORY of
KARL BITTER



*When I have fears that I may cease to be
Before my pen has glean'd my teeming brain,
Before high-piled books, in character,
Hold like rich garners the full ripen'd grain;
When I behold, upon the night's starr'd face,
Huge cloudy symbols of a high romance,
And think that I may never live to trace
Their shadows, with the magic hand of chance;
And when I feel, fair creature of an hour,
That I shall never look upon thee more,
Never have relish in the faery power
Of unreflecting love; then on the shore
Of the wide world I stand alone, and think
Till love and fame to nothingness do sink.*

—Keats



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THE SCULPTURE
AND MURAL DECORATIONS
OF THE EXPOSITION

THE SCULPTURE AND MURAL DECORATIONS

*"In this fair world of dreams and vagary,
Where all is weak and clothed in failing forms,
Where skies and trees and beauties speak of change,
And always wear a garb that's like our minds,
We hear a cry from those who are about
And from within we hear a quiet voice
That drives us on to do, and do, and do."*

THE persistent necessity for creation is strikingly proved by the prolific output of the Arts. Year after year, as we whirl through space on our mysterious destiny, undeterred by apparent futility, the primal instinct for the visualization of dreams steadily persists. Good or bad, useful or useless, it must be satisfied. It amounts to a law, like the attraction of the sexes. Discouraged in some directions, it will out in others, never permanently satisfied. Each age and people must have its own art as well as what remains of the arts of past ages and peoples—in spite of scant patronage, commercial limitation, and critics' hostility. The philosopher tells us that everything has been done, yet we must do it again—personally.

Art is so much a part of life that to discourage it is to discourage life itself—as if one would say: "Others have lived; all imaginable kinds of life have been lived. Therefore it is unnecessary for you to experience life."

The plastic and pictorial decoration of an Exposition offer unusual opportunity to the Artist, at the same time imposing handicaps—the briefness of time, the poverty of material. It affords chances for experiment, invention, and originality only limited by the necessary formal settings of the architecture, out of proportion to the initiative of the artists, a majority of whom prefer, either from inclination or necessity, to take the safe course, the beaten path of precedent. Artists are of two kinds—the Imitators and the Innovators. The public also is of two corresponding kinds—those who accept only what they have learned to regard as good, preferring imitations of it to anything requiring the acquisition of a new viewpoint; and that other kind, receptive to new sensations. The first class is the more numerous, which explains why most of our art, in fact most of all art, is imitative—that is, imitative of the works of other artists.

The sculpture and mural decorations of the buildings and grounds of the Exposition adequately represent the output of American art today. It is the best possible collection under existent conditions.

Its many sources of inspiration—all European, like the sources of our racial origin—are clothed in outward resemblances of the styles and tinged with the thought of the masters, old and new, who constitute Precedent. Thus, in sculpture we have imitations, conscious or unconscious, of the Greek, of Michael Angelo, Donatello, Rodin, Barye, Meunier, Saint Gaudens; in painting, of Besnard, Merson, Monet, *et cetera*, as well as some more complex personal

notes, more difficult to relate, although they too are related in the main, adding only another variation of character to the great mass of human ideality. As in nature, there is nothing absolutely pure—nothing that can exist totally unrelated to the whole—so it is in art. Its works should be judged, not by their absolute adherence to any so-called standard, but finally by the appeal they make to the receptive and unprejudiced mind.

Be brave, Mr. Critic—Madame Public, think for yourself, at the risk of ridicule. Be not ashamed to admire what appeals, before learning its author, and when it no longer appeals leave it without remorse.

In this introduction to the sculpture of the Exposition, it is unusually fitting that grateful recognition be accorded the memory of the sculptor whose lively faith in our growth, and tireless energy first launched the enterprise. Karl Bitter possessed more than any other American sculptor that breadth of vision that enabled him to discern talent—that generosity that enabled him to give praise where he believed it due—that suppleness of mind that could comprehend new concepts—and that sense of justice that avoided no obligation. Such an unusual combination of faculties defined a man broader and more profound than his broad achievement—one of the rare personalities in our Art, the most helpful exponent that sculpture has known in this land. In the initial stages of planning, his fiery initiative and amazing grasp of detail commanded attention, speedily resulting in the first general plan of the sculpture of the build-

ings and grounds; while later his tenacity and generosity assured the completed unity as it now stands. Forty-four sculptors contributed designs, the subjects of which were assigned to the number of seventy-eight items, some of which comprise compositions involving a score of figures. The number of replicas used as repeated architectural motifs in order to create an effect of richness necessitated by the styles of architecture, is very numerous.

Vitality and exuberance, guided by a distinct sense of order, are the dominant notes of the Arts of the Exposition and pre-eminently of the sculpture. It proclaims with no uncertain voice that "all is right with this Western world"—it is not too much to claim that it supplies the humanized ideality for which the Exposition stands—the daring, boasting masterful spirits of enterprise and imagination—the frank enjoyment of physical beauty and effort—the fascination of danger; as well as the gentler, more reverent of our attitudes, to this mysterious problem that is Life.

One of the strongest influences the sculpture will have will be in the direction of a new impulse to inventive decoration. This field has remained relatively undeveloped, partly owing to our fondness for the portrait idea, but the direction is legitimate and worthy. Architecture, which is the growth of a selective precedence, must be continually supplied with new impulses—new blood to re-energize, rehumanize its conventions—and on the other hand, all such new impulses must be trained into order with architecture. Within the last few years a school de-

voted to the development of this, as it might be styled, applied sculpture, has been maintained by a group of public-spirited architects under the management of the Society of Beaux Arts Architects and the National Sculpture Society of the United States of America.

The Star Goddess on the colonnades of the Court of the Universe amounts to a definite creation of a new type of repeated architectural finial—a human figure conventionalized to be come architecturally static—yet not so devitalized as to be inert. Based on another style of architecture the finials of the cloister of the Court of Ages serve a correspondingly related purpose, and the crouching figures on columns in this court are excellent examples of decorative crestings.

The groups of the Nations of the East and the Nations of the West are new types in motif and composition of arch-crowning groups—to be seen in silhouette against the sky at all points.

Both of these are grandly successful solutions of problems never before attempted since the ancients imposed the quadriga form of composition. They were first of all made possible by the receptive attitude of the distinguished architects, Messrs. McKim, Mead and White—which proves conclusively to me that those who are most versed in the various forms of antique arts are also those who are most capable of accepting the application of new motifs when sufficiently proven, and of quickly assimilating genuine contributions to the growth of progressive art. By so doing they lend to them all that wealth of refined elegance that has come down through the ages. This acceptance in

itself is fraught with much encouragement to the growing school of public sculpture that aims to understand the principles of co-operation and to weld them to an ideal.

The above is true also of the Column of Progress, which was again made possible by the instant comprehension of the architect, Mr. W. Symmes Richardson. The Column illustrates a new use for an ancient motif. A type of monument which while distinctly architectural in mass has been humanized by the use of sculpture embodying a modern poetic idea. Now, Mr. Critic, it does not matter in the least whether you care for this idea or not. The fact remains, and is all important, that as a type of sculptured column it is new and fills architectural and aesthetic requirements, so that other columns of the same or kindred types will be designed.

The Fountain of Energy and the Fountain of the Earth are the two original fountain compositions. By which is meant that while there are many other very charming fountains on the grounds they are distinctly conceived within the rules of precedent and offer no new suggestion of type. An exposition is the proper place to offer new types in design and execution and happy are they who accept the challenge.

The fountains in the Court of the Universe are examples of how the charm of sculpture can vitalize architectural conventions. The crowning figures of these fountains, representations of the Rising and the Setting Suns, have achieved great popularity.

The still potent charm of archaic methods applied to modern uses is well illustrated in the

groups of the "Dance" and of "Music" on the terraces of the Court of the Universe. Again on the rotunda of the Fine Arts Palace and elsewhere this tendency crops out and always with the assurance of pleasing. The group representing the "Genius of Creation" lends a modifying note of refinement against the vigorous Western facade of Machinery Building, and adds much to the interest of the vistas north and south of the Avenue of Progress.

There are figures and reliefs of genuine feeling that do not gain by resemblances to the mannerisms of Rodin and Meunier, that are not in harmony with the surrounding architecture. The original figures in the south portal of the Palace of Varied Industries and the panel over the entrance to the Palace of Liberal Arts are quite successful inserts of new thought in old frames in spite of a touch of this influence. Rodin, the emancipator of modern sculpture, and a notorious anarchist as regards architecture, is not always applicable. The imitation of his style induces a negation of modelling only in evidence in one of his manners of execution.

There is a vague tendency voiced by some critics to advance the theory that the real future democracy of art depends on the verdict of the man in the street. This is ridiculous. The future of art depends on no one class of men, aristocratic or democratic. It depends on all men. Art is neither democratic nor aristocratic. It knows no class—it is concerned with life at large—elemental life. *Art is praise and all things in life are its subjects.*

The group "Harvest" surmounting the great niche in the Court of the Seasons is a fine placid thing—and the bull groups on the pylons are time-honored, virile conceptions strikingly placed.

The three-tiered sculpture groupings of the Tower of Ages make rich appeal in relation to the romantic architecture.

There are groups in niches in the west walls that will remain caviar to the general, but which are conceived with a fine sense of decoration, and need only a touch of relation to reconcile them to the observer. To him they are too strange. Yet strangeness exists and if sufficiently medicated is even admired. It is strange when one thinks of it, to have had an Exposition.

"The End of the Trail" is perhaps the most popular work on the grounds—the symbolism is simple and reaches many, with just the right note of sentiment. On the other hand, there are those who have gone beyond the obvious and prefer less realistic subjects particularly in relation to architecture. Of this kind may be found many inserts and details making no particular claim for attention except that of delightful enrichment. The details of the Exposition are excellent and sometimes brilliant.

"The Pioneer" is not well understood. The trappings here puzzle the realists who insist on a portrait of a certain personage—Joaquin Miller. The sculptor, I know, intended nothing of the sort. It is his vision of an aged pioneer living over again for a moment his prime. Astride his ancient pony hung with chance trappings, symbols of association, with axe and rifle with which he conquered the wilderness, he broods the past.

A mural decoration should be fitting for the place which it embellishes—both in color and composition. The subject, also, should be relatively interesting, but not the first consideration as is the color, the line, the chiaroscuro. At a glance the decoration should be the jewel for the surrounding space. The murals at the Exposition are rather unusual in their settings, where every building and every court is so replete with Mr. Guerin's splendid coloring.

Mr. Brangwyn's decorations are by far the most interesting in their free joyous use of color and amusing composition. From about the middle of the cloister under the arches one turns to the right or left and is greeted with a pleasant surprise of color. Then the story appears and is buoyant and rich in execution. One is rather shocked when standing directly near or underneath by the big patches of color and coarse drawing, the vulgar types not well enough drawn to move our admiration. The cloister looked poor to have such rich notes in each corner, but one glance without the arches into the rich and teeming court, and we were reconciled to their placing.

Mr. Simmons' color note is pleasant, seen across the great court. How much more pleasant it is than to have adopted the blue of the heavens as the dominating note—all the blue decorations in spite of their many excellences look dull and grey and weary—the painters have not been able to play up to and dominate the brilliant blue of the sky. In the Court of the Four Seasons one finds color notes that are fitting, though lacking in imaginative interest.

From the Avenue of Palms one looks across the Court of Flowers and sees over an opening what appears to be a crucifixion. On nearer view one is undeceived. The rich orange coloring and darker contrast is very handsome. It is to be regretted that the lunettes over the other doors are again that watery blue from heaven. Though brilliant in themselves and clear in coloring, none of the three decorations in this court are sufficiently naive in design for the space—much too smart and knowing, they might be easel picture motifs used for the occasion. The American public is so quick and clever that it is difficult to find in the painters the simplicity of mind necessary for such work. Again we find good composition and brilliant coloring in the two wall paintings in the Pennsylvania Building.

The Italians have given us an imitation of their frescoing—the doing of it in this manner illustrates the simplicity of the Italian mind, but does not convey to one who has not been to Italy the absolute grandness of Italian fresco.

This is not a detailed review nor can justice here be done to all that honest, earnest, hopeful effort of the world-loving artist—he who delights in the myriad phases of our lovely-terrible life, who naively labors to bring forth his sonnet of praise. Be kind to him all ye who contemplate, and remember how much easier it is to criticise than to—be intelligently sympathetic. It is all for you. Take what you like, and leave the rest without pollution. It may serve to comfort and to joy thy fellow-man.

A. STIRLING CALDER.

ILLUSTRATIONS *and* DESCRIPTIVE
NOTES *of the* SCULPTURE *and*
MURAL DECORATIONS
of the EXPOSITION

FOUNTAIN OF ENERGY CENTRAL GROUP, SOUTH GARDENS

The Fountain of Energy in the place of honor within the main entrance gives the keynote of the Exposition—a mood of triumphant rejoicing. The proud bearing of the equestrian group, the wide sweep of water when the fountain is in play, the sportive movement of the figures in the basin, all express the joy of achievement. In the conception of the sculptor, A. Stirling Calder, this was fitting tribute to the completion of the Panama Canal which the Exposition celebrates.

The fountain has a double significance. In the first aspect it records the conquest by Energy of the labors of the Canal. In the second it proclaims the approach of the Super-Energy of the future. Both interpretations are detailed upon the following pages. On the globe supporting the horse-man are indicated the sun's course North and South and the evolution of mankind from lower to higher forms of life. That of the strenuous Western hemisphere is connoted by a bull-man; the quiet East by a cat-human. Great oceans and lesser waters revel in the fountain-bowl. A garland of merfolk join globe to base with great sculptural beauty.



EQUESTRIAN GROUP DETAIL, FOUNTAIN OF ENERGY

In the more obvious phase of the fountain's meaning, Energy, the Lord of the Isthmian Way, rides grandly upon the earth, triumphing because of the Canal so well achieved. His outstretched arms have severed the lands and let the waters pass. Upon his mighty shoulders stand Fame and Glory, heralding the coming of a conqueror. The second and more subtle intention is nobly prophetic. Energy, the Power of the Future, the Superman, approaches. Twin inspirations—of two sexes to denote the dual nature of man—urge him onward. His hands point upward, contacting human energy with Divine. It is interesting to note the steadiness of the central figure, the sense of firmness, security, in spite of the feeling of motion in the whole. This is largely due to the hold of the feet upon the stirrups and the weight of the
body in the saddle.



NORTH SEA—ATLANTIC OCEAN DETAILS, FOUNTAIN OF ENERGY

The basin of the Fountain of Energy is devoted to the revel of the waters. The genii of the four great oceans dominate the scene. They are mounted upon cavorting marine monsters and surrounded by the smaller waters, fearlessly playing, head-downwards, upon dolphins about to dive. The Atlantic Ocean faces East; the Pacific, West; the North and South Seas their appropriate quarters. The symbolic figures are designed to interpret the spirit of the oceans they represent—the Atlantic, fine and bright, upon her armored sword-fish; the Pacific, a beautiful, graceful, happily brooding Oriental; the North Sea, finned and glistening, strange and eerie; the South Sea, savage and tempestuous, blowing a fitful blast. The lesser waters have a lighter quality. The hair of the sea-spirits suggests seaweed and coral. From the mouths of of the sea-chargers jets of water rise to meet the nimbus and rainbows of the semi-spherical downpour of
the main fountain.



MERMAID FOUNTAIN FESTIVAL HALL, SOUTH GARDENS

Long, quiet mirror pools flank the great Fountain of Energy, giving balance and calm to the entrance plaza, or South Gardens. They are oblong in shape with the farther ends curving into a graceful convex. The pools are surrounded by formal flowerbeds planted to correspond to the beds surrounding the central fountain, thus giving continuity to the whole. These beds are enclosed by a decorative fence which follows the outline of the pools; the entering paths, emphasized at the outer ends by flower urns, at the inner by sculptural light standards.

The curved ends of the pools are marked by Arthur Putnam's beautiful Mermaid Fountain, in duplicate. The crowning figure is by no means the conventional mermaid. She is free, full of grace, charmingly poised. The bifurcated tail is original and gives sculptural distinction as well as greater human appeal. The figure is instinct with a spirit of play but is not boisterous. Arthur Putnam is a Californian who has greatly influenced the development of art in the West.



TORCH BEARER FINIAL FIGURE, FESTIVAL HALL

As Festival Hall is the seat of the Exposition's musical life, all the sculpture on and about the building expresses a lyrical mood. The sculptor has contrived to give this feeling great variety; but, on the whole, the large reclining figures—the beautiful, relaxed Reclining Nymph and the Listening God over the great pylons—seem to be meditatively listening, the seated figures have a fanciful, lighter suggestion and those standing give a gentle effect of rhythm. The great arches are marked by a cartouche emphasizing this intention.

“The Torch Bearer” here pictured is lightly yet firmly poised above the minor domes. Exquisitely silhouetted against the sky, she has a spiral beauty, and the grace of one posed in the midst of a dance. The work of Sherry Edmundsen Fry, who made all the sculpture on Festival Hall, is generally characterized by a classic correctness combined with a modern robustness. It lends itself well to this French Renaissance building—a type that depends upon its sculptured embellishments.



THE MUSE AND PAN PYLON GROUP, FESTIVAL HALL

At the base of the great pylons that flank the columnar entrance court of Festival Hall, are low pyramidal masses of foliage and flowering shrubs. An interesting group by Sherry E. Fry is set in the midst of each. The more evident figure, mounted upon a decorative pedestal, is identical in both groups—a classic, flower-bearing Muse, who seems to step softly forward. But though the Muse is repeated, the groups vary in the smaller seated figures at the base of the pedestals. This variation is not felt architecturally, for the figures balance perfectly and are nestled in a mass of leafage. At the feet of the Muse before the northern pylon a Boy Pan sits among the flowers, balanced in the southern group by a Young Nymph or Dryad.

The gentle dignity of the standing Muse and the reality and softness of her draperies recall the same sculptor's figure, Peace, exhibited in the department of Fine Arts and awarded a medal by the jury. The architectural beauty of these groups, in relation to the arched panels of the pylons forming their background, is worthy of study. It will be seen that the group, in spite of its statuesque quality, is actually part of the wall surface. The beauty of the ensemble is greatly enhanced by
the sympathetic planting.



BOY PAN DETAIL, PYLON GROUP, FESTIVAL HALL

Without doubt the most popular, if not the most admired, of the statues that adorn Festival Hall is the "Boy Pan," nestled in the foliage at the base of the pedestal in the group just described. This roguish little god of woodland music has, besides his traditional attributes, a certain urchin quality that is very appealing. He has just taken his pipe from his lips, momentarily diverted by the presence of an alert lizard his melody has attracted. The lizard is here hidden in the leafage. The arch amusement of the whole figure, the mischievous, boyish smile upon his face, have allurements, just lifted from the normal by the quaint suggestion of small horns still in velvet. Here in his youth is the wholesome, simple, poetic Pan of the earlier myths, he who grew into the "Great God Pan," rather than the hero of the more subtle and diversified later legends. His pertness is contrasted with the shy modesty of the Young Nymph, the companion figure at the foot of the opposite pylon.



DETAIL, SPIRE BASE PALACE OF HORTICULTURE

The Palace of Horticulture, a combination of French Renaissance with the Byzantine, is consistently flowery in decoration. It has been given a carnival expression. The general sculptured adornments are heavy garlands and overflowing baskets, and profuse ornamentations of flowers. Large flower-decked jars stand in niches; the cartouches bear the flower motif. Suggestions of lattices and arbors appear in the low domes on the porches surrounding the great greenhouses, reminiscent of French garden architecture of the Great Age.

The superb central glass dome that gives the building distinction is crowned by a huge flower basket and draped at its base by a long garland. At the foot of the sharply ascending spires—the slender shafts of which are carved with conventionalized vines and bear tapering flower urns as finials—stand graceful garlands of girls. These pleasing spire bases, the attendants of Flora, are by Ernest Louis Boutier, a Parisian. They carry small baskets of flowers on their heads, a chain of flowers binds them. The same feeling is continued in the caryatides on this building, by John Bateman. These, also flower-capped, are repeated on the Press and Y. W. C. A. buildings, smaller structures in the South Gardens adjoining the Horticultural Palace, thus unifying the buildings in the plaza.



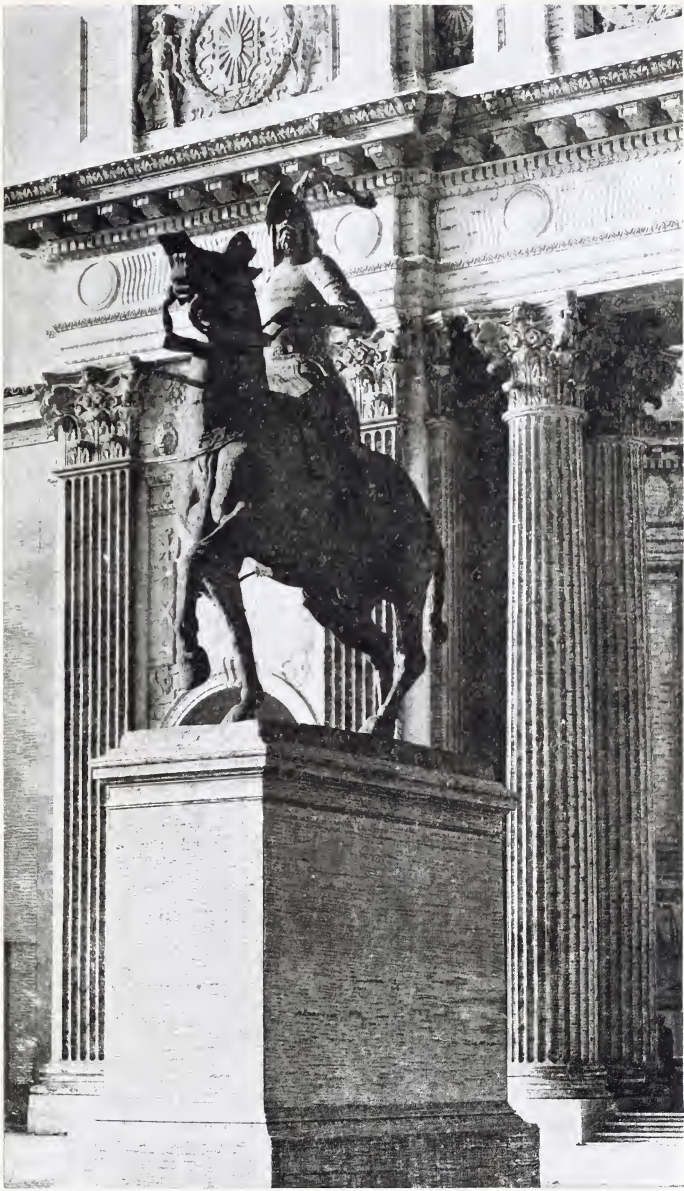
CORTEZ IN FRONT OF TOWER OF JEWELS

Equestrian statues of Cortez and Pizarro stand in the Avenue of Palms at the base of the Tower of Jewels to suggest the early history of the South and West of this hemisphere as a background to the present achievements at Panama and, indeed, at San Francisco. This spirited and romantic presentation of the fearless conquistador, Hernando Cortez, shows him at the very height of his proud successes. Charles Niehaus, whose work is always direct and convincing, has made us feel the Spanish conqueror's own sense of victory. We know that now Mexico, the Tlascalans and the Emperor Montezuma have been vanquished, that the victor's ruthless ambition is already dreaming of the conquest of New Spain and the navigation of the Pacific. There are infused into the work a brilliancy and dash that fill the imagination with the glamor of that picturesque period of history. The perfect horsemanship, the restrained but vigorous motion, the whole bearing, have a stirring beauty. There is also intended and expressed in the countenance a sense of vision, as if Cortez had here a prophetic moment in which he saw the future of
the continent he claimed.



PIZARRO IN FRONT OF TOWER OF JEWELS

Pizarro, the companion equestrian to Cortez, is the work of Charles Cary Rumsey. The grim, stern and epic history of the bold, arrogant adventurer who was merciless in success and dauntless in failure is ruggedly suggested by this figure, mounted upon a heavily armored charger and advancing with drawn sword. The fact that Pizarro was a member of Balboa's party when that explorer discovered the Pacific and that he himself was in charge of a Spanish colony at Darien in 1510, makes his appearance at this Exposition appropriate. But it is, after all, the conqueror of the Incas, the indomitable, who spared neither his men nor his enemy until the rich cities of the Southern Empire had been pillaged of their gold and destroyed, who is here portrayed. After achieving wealth and honors Pizarro was slain by the followers of a rival conquistador. The position of these two equestrians is well chosen; the colonnade of the Tower makes an impressive background.



THE PIONEER AVENUE OF PALMS

History of a later period, nearer to the heart of Westerners, is embodied in Solon Borglum's lusty and venerable Pioneer. This impressive equestrian stands on the Avenue of Palms at the entrance to the Court of Flowers. It is interesting to note that, in this rugged and commanding figure, fineness, dignity and nobility are emphasized as well as the more customary endurance and hardihood conventionally associated with the character. On the leather trappings of the old Pioneer's horse, the tepee, the canoe and other symbols of Indian life are marked. The sculptor is himself the son of pioneers and has treated this subject with sincerity and affectionate insight. The Pioneer has been greatly appreciated and has received special notice in a number of addresses delivered by distinguished guests of the Exposition. Its veracity is attested by the fact that resemblance to several famous pioneers has been imagined in it by their admirers.



THE END OF THE TRAIL AVENUE OF PALMS

Still further back into the historical records of American stamina goes *The End of the Trail* by James Earle Fraser. No single work of art at the Exposition has attracted more popular applause than this. It has a gripping, manly pathos that makes a direct appeal. The physical vigor of the rider, over-tried but sound, saves it from mere sentiment. An Indian brave, utterly exhausted, his strong endurance worn through by the long, hard ride, storm-spent, bowed in the abandon of helpless exhaustion, upon a horse as weary as he, has come to the end of the trail, beyond which there is no clear path. It is easy to apply the message of this statue to the tragedy of the American Indian's decline upon the continent he once possessed. The sculptor acknowledges as his text these words of Marian Manville Pope: *The trail is lost, the path is hid and winds that blow from out the ages sweep me on to that chill borderland where Time's spent sands engulf lost peoples and lost trails.*



HISTORIC TYPES FINIAL FIGURES, TOWER OF JEWELS

As repeated alternating figures on the top of corner pedestals on the first stage of the Tower of Jewels, stand The Four Agents of Civilization, the historic influences that have developed our American life. These, the Adventurer, the Soldier, the Priest and the Philosopher, have been presented with vivid simplicity by John Flanagan.

He has given us, first, the Adventurous Explorer, romantic, courageous, he who crossed the uncharted seas and found new worlds; then the formidable conquering Soldier, he who founded settlements and held them with his sword or fought with natives for empire or riches for European monarchs; then the Missionary Priest, inspired with a holy zeal to spread the divine message to strange peoples; and, last, the Philosopher, the Thinker, whose great influence is but now beginning. The treatment of these figures is quiet, restful and architectural in feeling, as becomes their position. They supply the serious note to the gala Tower.



FOUNTAIN OF YOUTH COLONNADE, TOWER OF JEWELS

Within the colonnades of the Tower are two wall-fountains by American women. The Fountain of Youth in the eastern colonnade is the work of Edith Woodman Burroughs. She has given us the eternally desired fountain in a new aspect, not as the legendary restorative that changes age to adolescence, but as the fount of perpetual youth that keeps inspiring and vivifying the race and every stage of our life.

An exquisite nude girl stands in a beautifully balanced archway rising like a flower from a pedestal on which are seen, like roots, vaguely outlined, the faces of her ancestors. She is Youth, the center of life, for which the world, its dreams and its rewards are made. The side panels show the ships of life laden with the aged and manned by infants, off on the sea of time on the endless quests upon which youth and desire for its fulfilments keep the world launched. However, the enduring charm of the fountain certainly comes from the little-girlhood of the central figure, the gentle, expectant sweetness of waning childhood and the perfect purity of the emotion it produces.



FOUNTAIN OF EL DORADO COLONNADE, TOWER OF JEWELS

Within the West colonnade of the Tower of Jewels is the other fountain desired by all the world—the Fountain of El Dorado. Like the Fountain of Youth it is connected by legend with early Spanish exploration in America. Long ago, the story goes, there lived in Mexico or South America a golden king who scattered treasures along his path. El Dorado and his realm have long been symbols of the elusive gold sought by mankind in all ages and every clime.

In this fountain by Gertrude Vanderbilt Whitney, it is not the mere possession of wealth that is so sought, but those joys of which our mistaken imaginings make gold the symbol. In the central composition here pictured, the Gilded One has vanished through the portals. Impersonal, unresponsive attendants in Aztec garb guard the door from suppliant followers. With subtle symbolism they give no sign as to whether or not they will relent and give entrance. But the fact that branches of trees have grown close across the opening seems to imply that
hope is slight.



FRIEZE

DETAILS, FOUNTAIN OF EL DORADO

Two long curving panels supplement the main archway of the Fountain of El Dorado. They represent the striving of humankind for Power and Possession. Some by prowess, some by thought; some gaily, some sorrowfully; some urgent, some patient; some rushing, some lingering—all press onward toward the longed-for goal. Here and there one falls fainting; another halts for love or pleasure or indifference. Some stop to lift or help the fallen, others press by unheeding. The certain sad fatality of the concept is relieved of its pang by the light and fluent beauty of treatment. The idea is perhaps a little grim, but the handling is pleasant and the impression agreeable. The beauty of both the colonnade fountains is enhanced by the lines of the water in the cascade stairway. In the Fountain of El Dorado this effect is increased by a line of balanced jets flowing from dolphin heads in
the lower panel.



NATIONS OF THE EAST GROUP, ARCH OF THE RISING SUN

Across the great Court of the Universe, the Court of Honor of the Exposition, the Nations of the East and West face each other from the summits of their triumphal arches. They express the coming brotherhood of man, the nations brought closer by Canal and Exposition, and the fact that civilization has girdled the earth. Inscriptions characteristic of Eastern and Western wisdom are engraved beneath them. These heroic groups are the result of the successful collaboration of A. Stirling Calder, Frederick G. R. Roth, and Leo Lentelli.

In the Eastern group here pictured, about a richly caparisoned elephant stand the camel drivers, Egypt and Assyria; the equestrians, Arabian and Mongolian; two Negro Servitors; the Bedouin Falconer and the Chinese Llama. The pyramidal composition is massive and the Eastern spirit nobly sustained. On pylons before both arches, Leo Lentelli's Guardian Genii—calm, impressive, winged spirits—guard the universe. The unity of men and nature are denoted by the Rising and Setting Sun fountains, the row of Stars, the Zodiac friezes and the Elements. Of these, "Air and Earth" appear in the foreground of the picture. In the distance is "Music," one of the classic groups contacting the Court with the carnival spirit. All these are described on later pages.



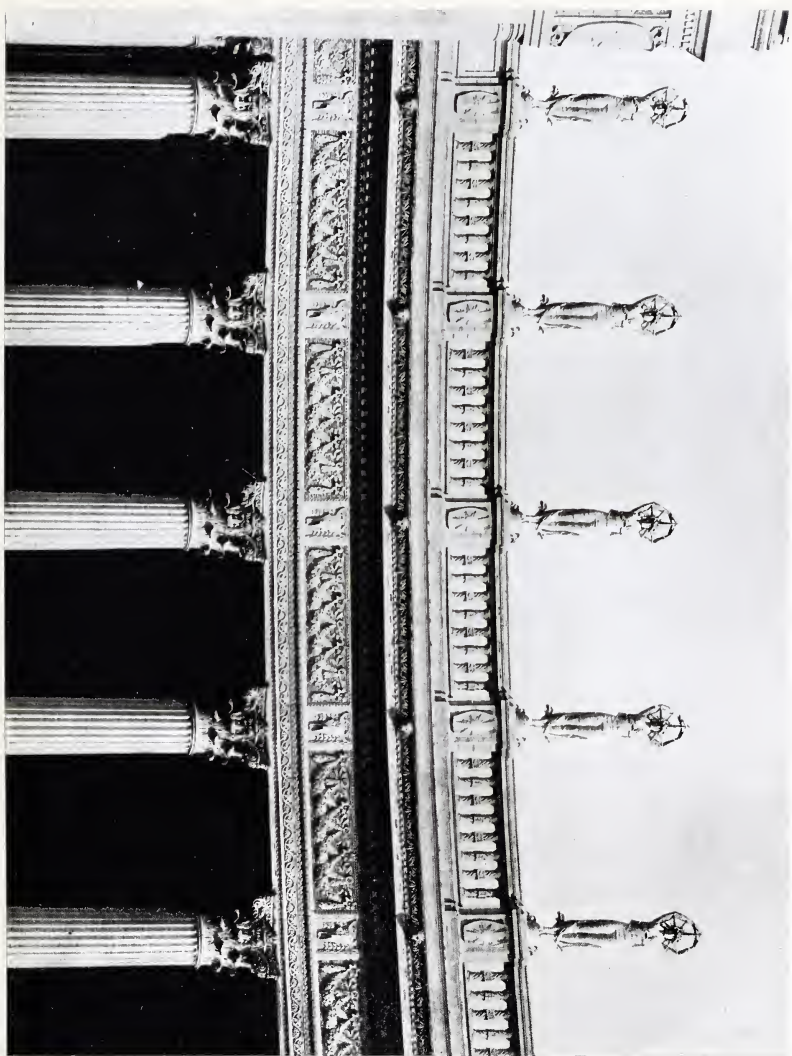
PEGASUS SPANDRELS, EAST AND WEST ARCHES

These spandrels, by Frederick G. R. Roth, are interesting artistically, not only for the eager sweep and sense of bigness not usual in the narrow scope of a spandrel, but especially for their warm decorative value to the wall surface and the aspiring way in which they follow the rising line of the archway over which they are placed. The spandrels are made in very vigorous low relief. They express the place of poetry in the Universe. For, in this court that celebrates man's achievements in the East and West, and Nature's gifts to all, the poet on his winged horse appears to inspire the one and interpret the other. The spandrels throughout the Exposition are noteworthy. It is significant of the artistic conscientiousness in detail of those who planned the sculpture that these and other smaller pieces are so uniformly beautiful. Notable among them are August Jaegers' spandrels in the Court of the Four Seasons and Albert Weinert's in the Court of Palms.



THE STARS A DETAIL OF THE COLONNADE

A sense of eternal spaces, the feeling of calm and elemental tranquillity, is given to the Court of the Universe by the surrounding Colonnade of Stars. The quiet stars look down upon the activities of men. The semi-conventionalized Star figure, light and firm, repeated about the Colonnade is a highly important factor in the architectural beauty of the Court. She stands a-tiptoe on the globe that forms her pedestal; the circle of her arms about the starry head-dress implies the endlessness of space. The pointed head-dress is hung with jewels of the kind that decorate the tower. These carry the jubilant idea of the tower around the Court. They twinkle brilliantly where the sun strikes them and are illuminated by thin shafts of searchlight at night. This Star figure by A. Stirling Calder has been reproduced in the insignia of the Exposition on a number of its official engravings and is the central design of the gold badges of the Directors and the silver badges of the Chiefs of Departments.



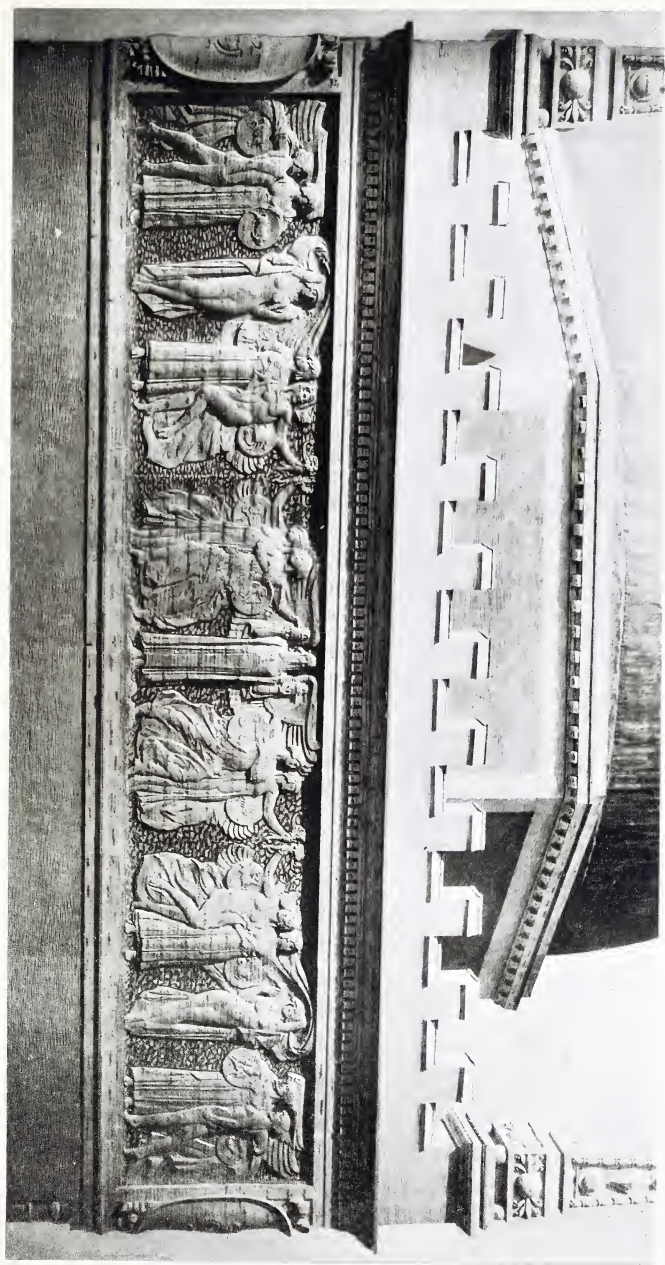
EARTH DETAIL, ONE OF "THE ELEMENTS"

The Four Elements, heroic pieces by Robert I. Aitken, are placed at the top of the main stairways leading down into the sunken gardens of the Court of the Universe. In spite of their imaginative themes, these massive works have the same gripping reality that characterizes all the later method of this sculptor. He has treated the elements, especially "Earth" and "Air," in their relation to man. As here pictured, "Earth," the quiet mother, sleeps on her rocks, over which little human beings struggle and toil. The rear view of "Air," the group on the opposite side of the same stairway, may be seen in the foreground of the plate illustrating The Nations of the East. "Air" holds a star in her hair; she has great wings and is attended by floating sea-gulls. Behind her, a man has strapped his arms to her mighty pinions, signifying the effort of the present age to ride the winds. "Fire" and "Water," across the gardens, are shown in vivid action; "Fire" roaring with his salamander, and "Water" blowing a stormy gust across the waves.



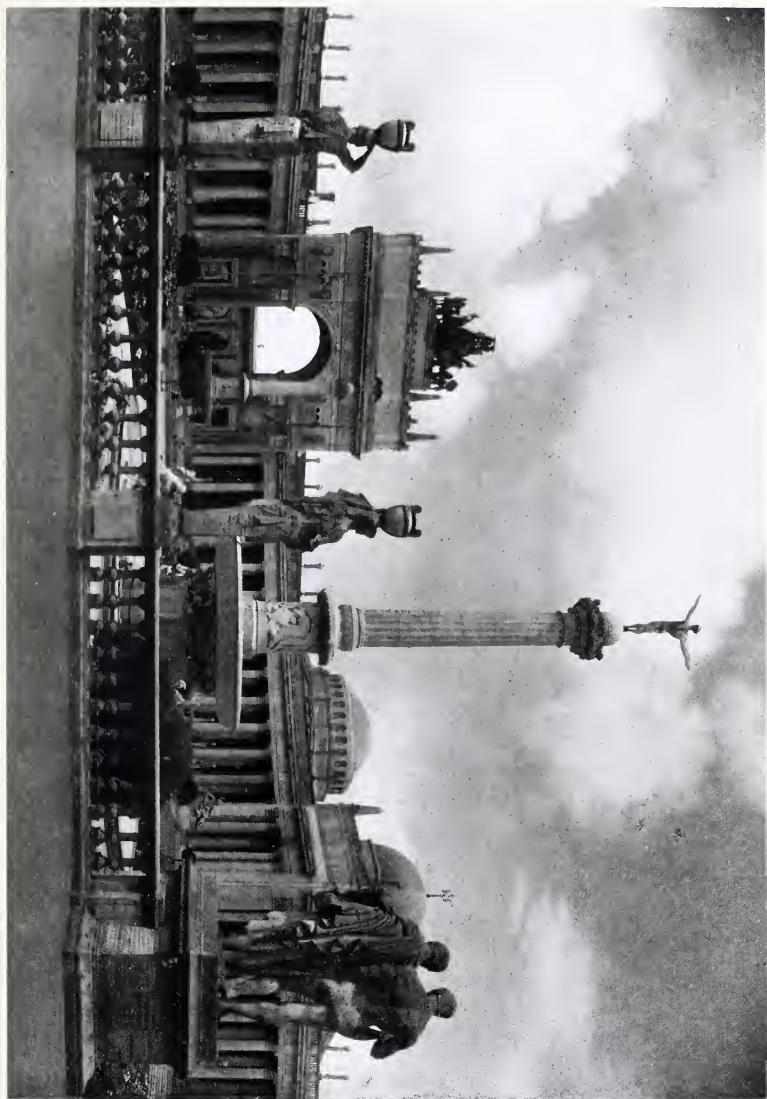
THE SIGNS OF THE ZODIAC FRIEZE ON THE CORNER PAVILIONS

Low relief, the form that is so difficult and so beautiful and satisfying when perfectly achieved, is at its finest in the sculptured mural panels that crown the corner pavilions of the Court of the Universe and the Forecourt of the Stars. These are the panels of "The Signs of the Zodiac," by Hermon A. MacNeil, who is better known to Exposition visitors by his final group, "The Adventurous Bowman," on the Column of Progress. The idea of the overhanging, serene heavens, expressed by the Star Colonnade, is extended by these panels. About the central figure of Atlas or Time, his heavenly daughters move, bearing the Zodiacal symbols, to indicate the sweep of the constellations and the onward march of time. This impression of the steady, slow passage of our days is increased by the gentle motion of the figures, so slight as to be felt rather than seen. The frieze has a clean-cut effect almost cameo-like in its precision and the harmony and grace of the whole composition have frequently been found suggestive of the decorations on an Attic urn.



NATIONS OF THE WEST GROUP, ARCH OF THE SETTING SUN

As we look across the Court of the Universe towards the Nations of the West, the vastness of the Court and the commanding effect of these great groups of the nations impress us. The high columns of the Rising and Setting Sun fountains, the monumental groups of the "Elements," the classic "Music" and "Dance" of heroic size, are merged in the splendid sweep of the Court; the dignified circle of sculptured light-standards is dwarfed by the perspective. But these mighty processional masses of the Nations still dominate the whole. This western group, companion to the Nations of the East, centers about the prairie schooner, which balances the elephant in the opposing composition, and the girlish figure of a young pioneer mother, poetically called "The Mother of Tomorrow." Accompanying her are represented the nations that have contributed to our American civilization. The group is by the same sculptors in collaboration who made the group of eastern nations. The four equestrians, the Latin-American, the French-Canadian, the Anglo-American, the Indian and the trudging Squaw are by Leo Lentelli; the pedestrian figures, the bowed Alaskan women, the German and the Italian are by F. G. R. Roth, who made also the oxen and the prairie schooner. The Mother and the crowning symbolic group of "Enterprise" and the "Hopes of the Future" are by A. Stirling Calder, who is responsible for the general composition.



ENTERPRISE DETAIL, NATIONS OF THE WEST

The prairie schooner that forms the axis of the Nations of the West is crowned by an animated, imaginative group so perfectly co-ordinated with the realistic main composition that it causes no sense of discord. This group of "Enterprise" and the "Hopes of the Future" by A. Stirling Calder, forms the apex of the pyramidal construction. It gives the required height and balances the howdah on the elephant in the companion group, the Nations of the East, on the opposite archway. The spirit of Enterprise, a kneeling figure whose encircling wings carry the rewards of the world, calls aloud to summon initiative, encouragement and perseverance to the brave and adventurous who advance our progress. This Enterprise is the pioneer spirit that discovered and developed America. At the feet of Enterprise sit the Hopes of the Future; two boys, one white, the other, negro. These sound the note of deep humanity that underlies the poetry of the conception. This group of the Western nations has an appropriate sub-title, "The Pioneers."



DANCE

BALUSTRADE, COURT OF THE UNIVERSE

At the top of the longitudinal stairways in the Court of the Universe are Paul Manship's "Music" and "Dance." These are typical examples of that sculptor's power to combine classic restraint, sculptural dignity and grace of line with complete freedom and untrammelled ease of method. They express a musical mood, supplying the honor of musical art to the otherwise incomplete celebration of man's achievements. In "Dance," here reproduced, the beautiful movement of the figures and the garlands, full in volume but light in weight, are superlatively well presented. A glimpse of the companion group, "Music," can be had in the plate devoted to the Nations of the East. In this are two classic male figures, the Composer and the Musician. One holds an open scroll from which the other reads as he pauses in touching the strings of a lyre. A number of distinguished exhibits by Mr. Manship, showing all phases of his art, appear in the Palace of Fine Arts where he has been awarded the honor of a gold medal.



THE RISING SUN FOUNTAIN, COURT OF THE UNIVERSE

“The Rising” and “The Setting Sun,” by Adolph A. Weinman, stand high against the heavens on tall shafts that rise from fountain bowls. They are inspired with a sort of rapturous imagery and they so inspire the beholder. “The Rising Sun,” a youth with outstretched wings, a figure suggestive of gladness, hope and the dawn of high adventure, is a fitting symbol of the sunrise. He seems “a-tiptoe for a flight” on the summit of his column; his profile against the sky is superb. On the opposite column “The Setting Sun,” a young woman with pensive face, shaded by her hair and drooping wings, sinks to rest. These figures stand on translucent shafts that are pillars of light in the evening. They bear garlanded capitals and rise from double fountain bowls bound together by rising and falling jets and sheets of water. The column bases are finished with beautiful friezes, one symbolic of the Sun of Truth, the other of the Peace of Night. Winged mermen support the upper basin; sea-creatures gambol
in the lower.



COLUMN OF PROGRESS IN THE FORECOURT OF THE STARS

One of the most serious and thoughtful works of the Exposition sculpture is the Column of Progress which faces the bay at the end of the Forecourt of Stars. This column represents with direct imagery the upward progress of man. The shaft itself is sculptured with conventionalized waves in a gradually ascending spiral, upon which a repeated vessel, the Ship of Life, sails upward, indicating the slow upward rise of our life. The lower panels, significant of man's endeavors, are described on the following page. The crowning group, "The Adventurous Bowman," noble in intent and in sculptural power, is from the hand of Hermon A. MacNeil. At the highest point of man's achievement, stands this Adventurous Bowman, the super-hero, the leader, the man with insight into the future, who shoots his arrow into the Sun of Truth. Behind him the next man supports and is protected by him. Beside him kneels the woman with his reward in her hands. The frieze beneath the group shows the Burden-Bearers on whose shoulders the hero stands—
an arresting thought; reminder of
the true values in modern life.



FRIEZE

BASE, COLUMN OF PROGRESS

The four panels at the base of the Column of Progress sympathetically express its exalted idealism. They are by Isadore Konti, in richly wrought high relief. The play of color values, the planes of light and shade, are handled with mastery. These four panels indicate that the thought, the dream, the aspiration, the dutiful devotion underlying all the labors of the common day are the source of their progress. One panel shows the higher toils of the mind, as in the arts and statesmanship. In the center of this stands the inventor or leader of thought with the eagle of aspiration above him. Another shows the motives of love and pain and prayer and the central power of labor as movers of the world. Still another, which is shown here, expresses the humbler toils of mankind; even they, it says, progress upward through the thinker who pauses in their midst to dream. The other panel here pictured represents the triumph of man's endeavors, and the successes that spur to greater achievements.



PRIMITIVE AGES ALTAR TOWER, COURT OF AGES

The Tower of Ages, in the Court of Ages, represents Evolution. The lower group, here illustrated, presents "The Early Ages." This shows the development of man from his physical beginnings among the creatures of the ooze up through the cave man and the Stone Age to the growth of the family ideal out of which sprang a higher civilization. The second group shows "The Middle Ages." Its three figures are the Monk, the Armored Bowman, and, at the apex, the Crusader, the highest expression of idealism of that period. "The Present Age" crowns the whole, upon an altar sits the Woman Enthroned and Enshrined. Her children, the future, are at her feet. Their finger-tips touch a symbol, the Cosmos. One bears a book, the other the wheel of a machine. Figures of Mutation flank the central composition. The sculpture on the Tower of Ages is by Chester A. Beach, whose emancipated and vigorous manner is exactly suited to the presentment of these strong ideas.



PRIMITIVE MAN ARCADE FINIAL, COURT OF AGES

In accord with the basic idea of the beginning, change and upward growth of the human race and its emotional life that are emphasized in this eastern court, rough, plastic figures of "Primitive Man" and "Primitive Woman" surmount the elaborate arcade. They harmonize with the conception and treatment of the group on the Tower of Ages. They are the work of Albert Weinert, the sculptor who made the much-admired "Miner" in the portal niches of the Palace of Mines and Metallurgy, and "Philosophy" on Administration Avenue. He presents these parents of civilization at the transition stage when they are still savage but have become physically upright and begun to develop the elementary glimmering of intellectual and emotional consciousness. They stand as finials on the continued columns that pierce the arcade wall and emphasize the arches. Dividing the spaces above them, on a higher level, are repeated finials of a pert chanticleer, emblem of the east, the dawn and
immortality.



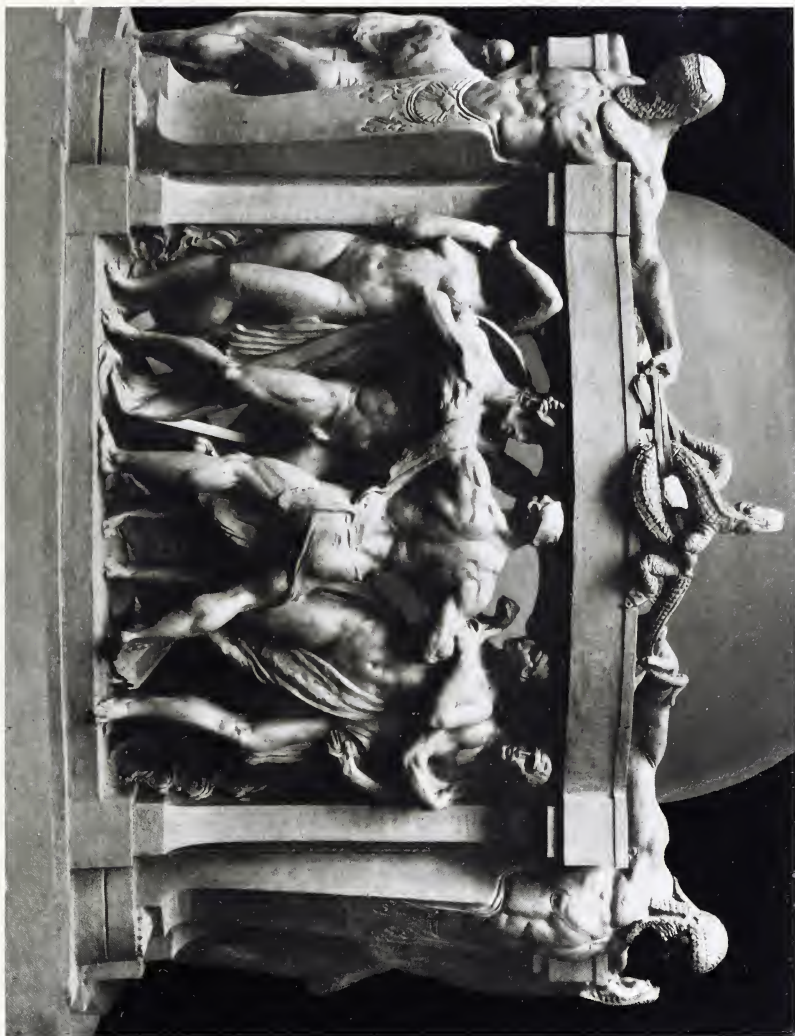
FOUNTAIN OF EARTH CENTRAL GROUP, COURT OF AGES

Here is one of the most majestic and imposing enrichments of contemporary art developed by the Exposition. The Fountain of Earth by Robert I. Aitken has compelled the attention of the world of art and won the gold medal for sculpture of the year offered by the Architectural League. In this fountain the idea of man's evolution takes a subtler and more profound significance. In general, it shows the development and growth of love from its lower to higher forms and the upward effect of that spiritualization upon the life of the earth. In the secondary group, a prelude and epilogue to the main composition, on the prow of the Ship of Earth are grouped the loves, greeds, passions, griefs and spiritual cravings of man and woman, who come and go from the Unknown to the Unknowable. The great arms of Destiny, pushing and pointing, giving and taking, guide the way. Between the four panels of Life on the Earth, stand the Hermes, milestones of ancient Rome, here used as milestones upon the road of Time. Sea-creatures indicate our origin in the waters. The description of the panels follows on succeeding pages.



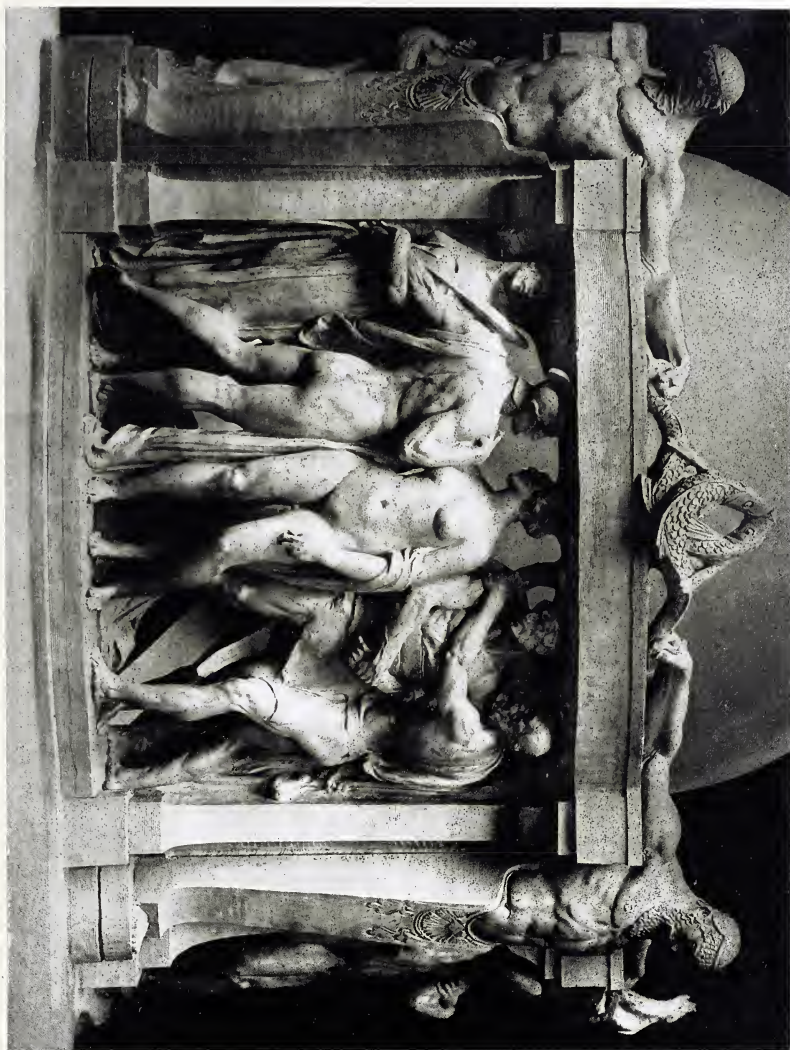
SURVIVAL OF THE FITTEST A PANEL, FOUNTAIN OF EARTH

The central fountain shows the globe of Earth revolving in the Infinite. Streams of water by day, clouds of luminous steam by night, give it the effect of swimming out of chaos. The powerful panels of Earth are boldly modeled in pierced relief, giving statuesque realism as well as the picturesque demanded of a panel. They follow in a natural sequence as regards their deep and arresting symbolism. The order is, first, the Southern, then the Western, Northern and Eastern panels as the fountain lies. The panel here illustrated is third in the sequence. In the first panel are shown the motive Elemental Emotions—Vanity, Sexual Love and mere Physical Parenthood without enlightenment. After the next milestone is the second panel called "Natural Selection." This presents the approach of the Strong Man; little wings beside his head indicate the dawn of Intellect. Women turn to him attracted by his qualities. Of the men whom they have deserted, one resigns in sorrow; the other prepares to contend the issue. In the next phase, here illustrated, "The Survival of the Fittest," the struggle has begun. The following pages resume the story.



LESSON OF LIFE A PANEL, FOUNTAIN OF EARTH

In the panel of "The Survival of the Fittest" the battle of life is at its height. The men are in a furious struggle of strength and prowess. The interplay of human passions, the contests of wills and capacities, has developed. The women, too, are taking a conscious part in life, one weeping and shrinking from the fray, the other extending a restraining hand. In the last and noblest panel, called "The Lesson of Life," we see the spiritualized and intellect-guided emotions. A helmeted man and pure-browed woman gaze tenderly in each other's eyes. Youth, full of impulse and fire, stays to listen to the voice of Reason. The lover keeps in touch with the guiding memory of the Mother. And the cycle is completed from animal to mental toward the higher foundation of life upon the earth. Seldom has more exaltation of thought or intensity of feeling been infused, without mawkishness or exaggeration, into a work of art. The Fountain of Earth, is deeply interpretive of the trend of modern thought.



HELIOS

SEPARATE GROUP, FOUNTAIN OF EARTH

On the wall of the basin of the Fountain of Earth, is a subsidiary group called "Helios, the Sun." It is a decorative point of finish and is also symbolic. The Sun is taken as the symbol of the Cosmos, the enduring, the Day, the source of life. Man is pictured as clinging to it, in the hope of being freed from the encircling coils of his baser self and the old earthy entanglements that hold him down, and destroy him. This group and the main fountain, as well as the sides of the beautiful court, are mirrored in the long still pool in which the fountain stands—a pool properly free from splashes or springs as befits the setting of this intricate and massive work. The rapid and stable growth of Robert I. Aitken, sculptor of the Fountain of Earth, is of particular interest to San Francisco, the city of his birth, and the site of several of his earlier efforts.



WATER SPRITES BASE OF COLUMN, COURT OF AGES

The "Water Sprite Columns" in the Court of Ages bring the somber symbolism of this court back to the gay spirit of festival. The sprites are the work of Leo Lentelli; they have a quaint elfin quality that is very engaging. The amusing and lovely group seated about the base of the column have a certain *chic* habit of pointing elbows, wrists and ankles that lends an unworldly attraction. Their sister sprite at the top of the slender decorated shaft is mischievously aiming an arrow downwards. These Sprite Columns express the gay, frolicsome mood of the waters. Their feeling harmonizes more with the sea-weed and shell decorations of the court itself and its falling-water motif than with the weightier sculpture it contains. They create a pleasing ripple of merriment. Their light and airy modeling has the beauty of unconscious and unforced artistry. The columns stand just within the northern entrance of the court, guarding a vista of
the bay.



A DAUGHTER OF THE SEA NORTH AISLE, COURT OF AGES

In this "Daughter of the Sea," Sherry E. Fry has given us a nymph who typifies the life within the watery sphere where it is deep and broad. She has the robustness, volume and vigor of the great high seas. She is deep-bosomed and broad of thigh and stands as though storms and monsters had no terrors, as one accustomed to breast and conquer the waves. Water creatures supplement her, but she seems made on too goddess-like a scale to disport herself with them. It is interesting to contrast this nymph of the fathomless trough of the sea with the arch and playful Water Sprites of the froth and ripple, on the columns within the Court of Ages. This statue is placed in the Forecourt of Ages, facing the Marina, the court that is designed to graduate the richness of the larger court toward the more severe facades on the Marina.

Sherry E. Fry's work, in a less rugged vein, appears upon Festival Hall.



THE FAIRY FINIAL FIGURE, ITALIAN TOWERS

The gay and gracefully ethereal towers on corner pavilions at the entrance to the Court of Palms and the Court of Flowers, sometimes called The Kelham Towers for their architect, are pointed by a long and pleasing slope of wings. Carl Gruppe's slender Fairy stands upon them, poised, as though just alighted. This finial figure has a pretty wistfulness that suggests the whimsical firefly fairies of Peter Pan more than the conventional gauzy creatures of ordinary fairy tale, and is more like a female counterpart of Shakespeare's "delicate Ariel" who sucks "where the bee sucks" than any other creature of fancy. The curving antennæ increase this impression. She carries in her hand a whirling star. The silhouette of the figure is attractive and the halo of sky behind the head framed within the circle of the wings, lends a distinct charm. It is pleasant to have this symbol of imagination over the Exhibit palaces, especially in the Courts of Palms and Flowers, more suited to the fairy feeling than, perhaps, any other spot upon the grounds.



FLOWER GIRL NICHE, COURT OF FLOWERS

The perfect balance of this "Flower Girl" by A. Stirling Calder, saved from any hint of rigidity by the graceful curves of its extended lines, makes it an admirable wall decoration. Harmony with the wall-niche in which it appears is part of its allurements. The sculptor has modestly sought to merge the figure's loveliness into that of the Court and has succeeded in increasing both. "The Flower Girl" appears in outer niches of the attic cloister of the court bearing her name, the Court of Flowers. A light garlanded mantle falls like a petal from her shoulders, the floating edge following the line of the nymph's divided hair, so that the maiden seems more like a flower itself than a flower-bearer. However, she has the sculptural solidity necessary for her location and resembles not some frail, wind-blown blossom, but the robust and buxom California blooms that flourish in the court below her.



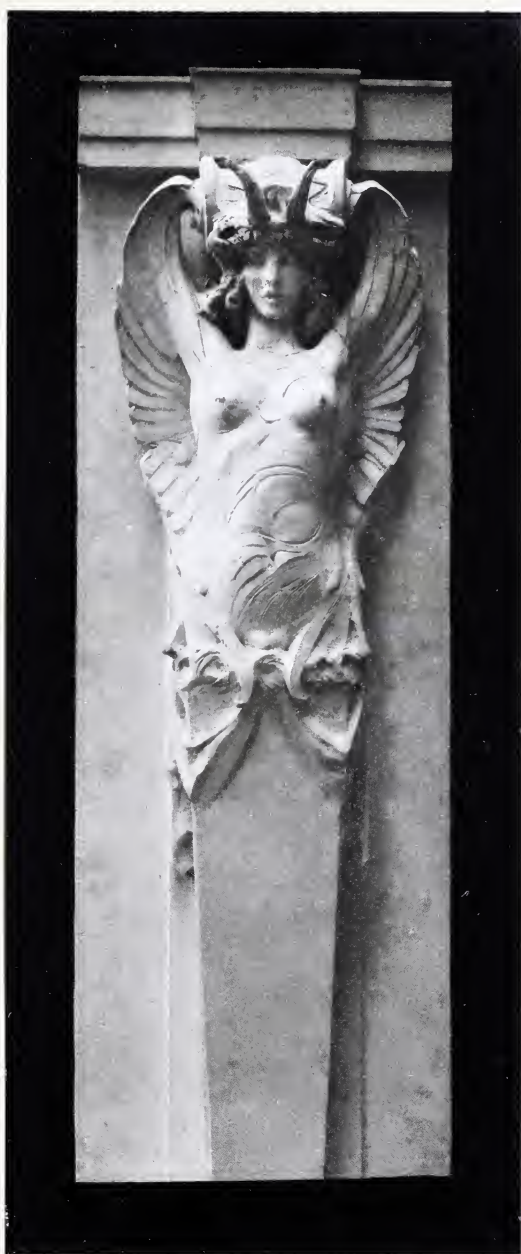
BEAUTY AND THE BEAST FOUNTAIN DETAIL, COURT OF FLOWERS

The Fountain of Beauty and the Beast in the Court of Flowers accentuates the feeling of gentle fancy and the spirit of the fairy-tale that are the mood of this and its companion court. It is by Edgar Walter, a distinguished San Franciscan; he has given us a delightful, playful and tender rendition of the old tale that has held the imagination of the world since it first appeared in Straparola's "Piacevoli Notti" in 1550. Since it was popularized by Madame le Prince de Beaumont in 1757, the story has been translated into every language. The fountain shows, with great restraint and refinement of handling, one of Beauty's ministrations to the sick monster shortly before his transformation. It is subject to the symbolism that may be read into the story itself; but the note of fairy magic is the essential theme of the fountain. Quaint fairy pipers, the unseen musicians of the Monster's Palace, stand about the pedestal. The lower basin bears a frieze of charmed or enchanted beasts, very lightly handled and not insistent. Their idea is continued in the court by the gryphon decorations and Albert Laessle's wreath-bearing Friendly Lions, at the entrances to the palaces.



CARYATID COURT OF PALMS

The Court of Palms is restful, meditative, a place where the feeling of magical allure takes a deeper, more subjective character. It might well be called the Court of Pools, for two, quiet pools, one circular, one oblong except for its concave side to hold the other, fill the floor of its sunken garden and reflect its pensive as well as its physical charms. The Caryatides repeated throughout this court are the joint work of John Bateman and A. Stirling Calder. They inject into the court its fairy spirit without disturbing its repose. They are Puckish, bat-winged, goblin-horned fairy creatures of an eerie beauty, elfin, roguish and quaint. Their quality is enhanced by the beautiful color that has been applied to them, to the garlanded panels between them, to the car-touches over the archways and, indeed, to all the decorations on the walls and columns of this court. This richness and depth of color leads the eye to the three splendid mural lunettes in the arches. These are Childe Hassam's "Fruit and Flowers" and Charles Holloway's "Pursuit of Pleasure," at the entrances to the palaces, and Arthur Mathews' "Victory of Culture Over Force" in the portal that leads to the Court of the Four Seasons and frames a vista of the bay.



THE HARVEST COURT OF THE FOUR SEASONS

The Court of the Four Seasons, classic in spirit, finished and chaste in execution, required a perfect harmony of mass, line and feeling in the sculpture that was to embellish it. It was the further task of the sculptors and mural painters to give the court its meaning, to illustrate the idea of the earth's abundance and the fruitful beneficence of the seasons that is implied in the title of the court. That they have nobly succeeded in this difficult double achievement is an actual triumph. "The Harvest," by Albert Jaegers, crowning the half-dome, is a magnificent bit of architectural sculpture. It seems a faithful part of the surface it enriches; its outlines are faultlessly balanced; although its sides are varied, its mass is superbly centered. The Goddess of the Plentiful Harvest sits in the slope of an overflowing cornucopia; a sheaf of ripe wheat rests in her supporting arm; she is attended by a lad who can scarcely lift the weight of fruit he bears. The group is bound more closely to the half-dome by a graceful garland applied to the wall-surface. Mr. Jaegers has further illustrated the traditional idea of Harvest Home festivals by the vigorous groups, "The Feast of Sacrifice," which adorn the huge pylons of this court.



RAIN

COURT OF THE FOUR SEASONS

On separate columns flanking the Half-Dome of the Harvest, Albert Jaegers has given us classic presentations of the two great resources of nature that bring the blessing of rich harvest. These are symbolic figures, "Rain," here pictured, and "Sunshine." In "Rain," the nymph of the Earth, holds upward a shell, her cup, in grateful expectation of the beneficent rainfall, while she shields her head from the storm with a cloud-like mantle. On the other column, that of "Sunshine," the nymph shades her head with an arching palm-branch, though she looks up in happy appreciation to the welcome glow of the sun. As in his "Harvest" and "The Feast of Sacrifice," Mr. Jaegers has here given with perfect restraint a sense of generous weight, of richness, profusion and mass that are highly satisfying in their artistic aspect and are valuable interpreters of the message of the Court. August Jaegers, a younger brother of this sculptor, has embellished the arcade of this court with an attractive repeated attic figure. In voluminous, decorative draperies this female figure stands between two young orange trees, her arms about them—significant of the harvest of California.



FOUNTAIN OF SPRING COURT OF THE FOUR SEASONS

The seasons of the year are expressed in the Court that honors them by four wall-fountains, the work of Furio Piccirilli. The sculptured groups are set in colonnaded niches, against a warm background of deep pastel pink wall. The water flows over a cascade stairway. The floors of this and of the basin are painted pale Oriental green, giving a luminous beauty to the water, especially at night in the glow of hidden lighting. The planting about the niches and the trailing green on the walls are component parts of the fountains' beauty. The sculptor has felt the Seasons in their gradual changes, as found in California, rather than in the usual sharp divisions. He has infused them with a wistful sadness, however, as at the passing of time. In "Spring," here illustrated, for example, we feel something more than the Youth, Flowers, Love and Promise obvious in the composition—something tender and romantic but by no means gay.



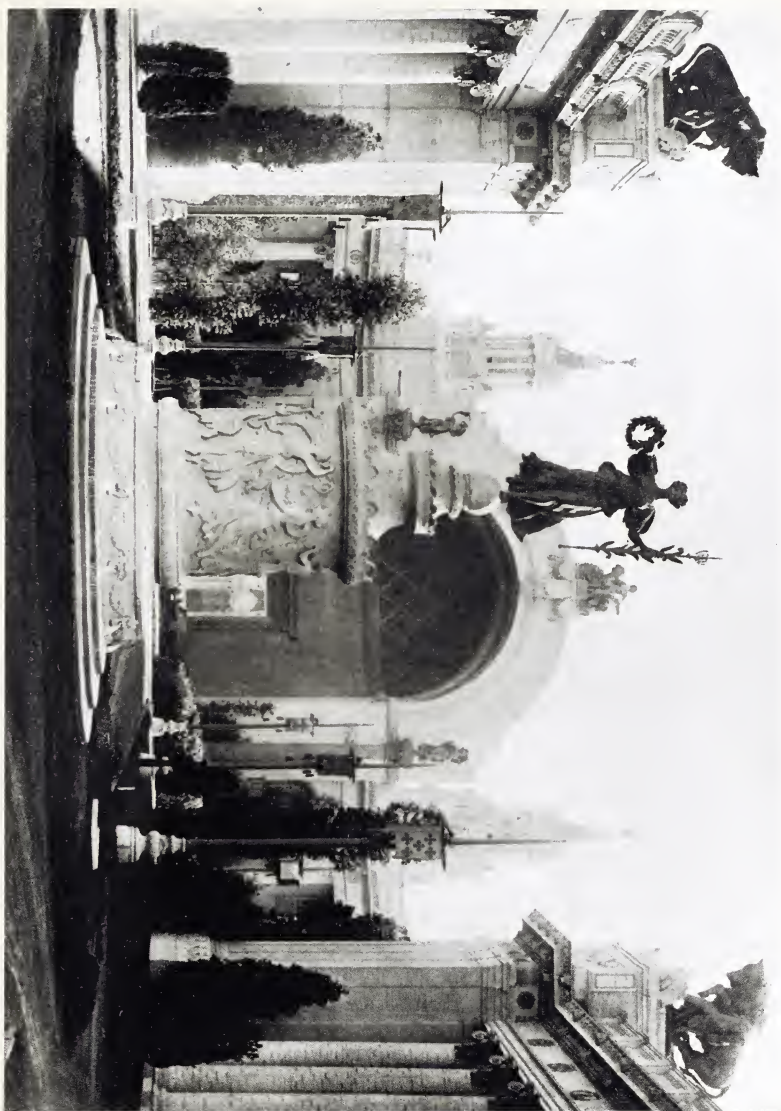
FOUNTAIN OF WINTER COURT OF THE FOUR SEASONS

Fountains of Summer, Autumn and Winter, by the same sculptor as Spring, just described, are similarly installed in their respective niches in the Court of Four Seasons. In "Summer" is represented the earth's early fruition. A young mother lifts her new-born babe for its father's kiss. A gleaner harvests the grain. Over all is a gentle solemnity. In "Autumn," probably the most admired of the four, against the background of a fruit-bearing tree, a superb nymph bears proudly the full jar of wine or oil. On one side a crouched figure gathers a richly-laden garland of the vine; on the other, a youthful, kneeling female figure plays with a lusty child. Even this period of completion is marked by the general pensive beauty. It is emphasized most, however, in "Winter," here illustrated. The bowed, worn toiler rests on his shovel, the spirit of the year waits, still and brooding. But, on the other hand, the sower is ready to cast the new seeds;
the cycle re-commences.



FOUNTAIN OF CERES FORECOURT OF THE FOUR SEASONS

The Forecourt of the Seasons, the continuation of the Court of the Four Seasons to the Marina, is officially called the Forecourt of Ceres, because of Evelyn Beatrice Longman's Fountain of Ceres which commands it. Ceres, or Demeter, the goddess of Agriculture, presided over the Earth's abundance. By her favor, came the good harvest; she it was who first instructed man in the use of the plough. In the loveliest of antique myths she is the mother of Prosperine, the Spring. Miss Longman has expressed her as exultant, regal, young—far less matronly than as conventionally pictured—glorying in her power to bless the co-operative labors of man and nature. She holds as her sceptre the stalk of corn, and offers the crown of summer to the world. The central figure is not more lovely than the pedestal base on which she stands. A frieze of dancing maidens, wrought in clean-cut low relief, Greek in manner, celebrate the Harvest feast. In the accompanying illustration, the groups on pylons, by Albert Jaegers, already described, may be seen in the background.



THE GENIUS OF CREATION CENTRAL GROUP, AVENUE OF PROGRESS

“The Genius of Creation,” by Daniel Chester French, has the superb simplicity of all works of that master of sculptural calm, intellectual power and straightforward sincerity. Mr. French is said to make no mistakes in composition; his precision is not dryness but technical ease and infallibility; his classical quality is not obedience to tradition but insight into the underlying laws that made tradition. Here we have a splendid example of his perfection of mass, balance and finish and of quiet, inspiring depth and directness of feeling. Creation extends life-giving arms over the universe. Serene, brooding, blessing, the noble face emerges from mysterious shadows of the enveloping mantle. The sculptural quality of the draperies, their weight and texture and grace are notable. At the foot of the pedestal rock, man and woman stand—facing different sides, but their hands are clasped at the back of the group. The Serpent surrounds all, inevitably suggestive of the story of Genesis, but symbolic of the waters from which life emerged and the encircling oneness of the universe.



THE GENIUS OF MECHANICS COLUMN FRIEZES, MACHINERY HALL

All of the sculpture about the Palace of Machinery partakes appropriately of the size and strength of that huge building which houses the world's progress in mechanical arts. The sculpture, like the building, is Roman rather than Greek in type and modern American in vigor and expression, as are the chief contents of the Palace. The sculptor, Haig Patigian of San Francisco, has expressed this combination with power and virility. The frieze here illustrated appears at the base of massive columns, interestingly made of simulated Sienna marble, the warm tones truly reproduced. The frieze is extremely energetic, although well restrained, and supports the great column as a basic frieze should do, especially when its subject is so appropriate to the purpose. Two winged Genii, one holding a pulley, one upholding the column upon his hands, alternate with two Disciples, for whom their extended wings create a background. One of these is complemented by hammer and anvil, the other by furnace and tongs. Both share the column's weight on powerful arms. The imaginary figures show potential strength in repose, the human figures potent strength in action.

The frieze in low relief is colorful
and decorative.



THE POWERS

COLUMN FINIALS, MACHINERY HALL

High upon the mighty columns that surround, relieve and give color to the immense facades of Machinery Palace, are Haig Patigian's masculine and trenchant figures "The Four Powers." These are of heroic height, and create an impression of super-human size and strength even when raised so far above the ground. They have a simple robustness that accords well with their theme. Two of the Powers are abstract, the driving powers of thought; these are Invention and Imagination. Two are concrete, representing the mightiest powers of modern mechanics, Steam Power and Electric Power. Steam Power is forcing the driving arm of an engine; Electric Power, the world at his feet, handles the lightnings. He wears the winged cap of Mercury, messenger of the gods, for electricity is the messenger of modern days. Invention, crowned with the bays of achievement, holds in his hand a bird-man about to leave the earth; Imagination, accompanied by the eagle making ready to soar, dreams with closed eyes.



PIRATE DECK-HAND NICHES, NORTH FACADE OF PALACES

The northern facades of all the palaces along the Marina are beautifully embellished above the vestibules with an intricate plateresque decoration, modeled after portals in Old Spain. In the three ornate statue-niches—in the original probably devoted to saintly images—are romantic figures by Allen Newman. It is appropriate that these figures facing the water-front should represent, as they do, the Conquistador and the Pirate Deck-hand, who once were masters and terrors of the main. The Conquistador stands in the central canopied niche, the strong line from his helmet-point down his sword-hilt making a grimly decorative axis for the whole. The Deck-hand is repeated in the niches on each side. This ruthless minion of sea adventurers is here pictured beyond the urchin's dreams. The line of the rope he carries is a touch of excellently handled decoration. Both these figures are so well harmonized architecturally and sculpturally to their pedestals and location that the entire facade should be seen for their proper appreciation.



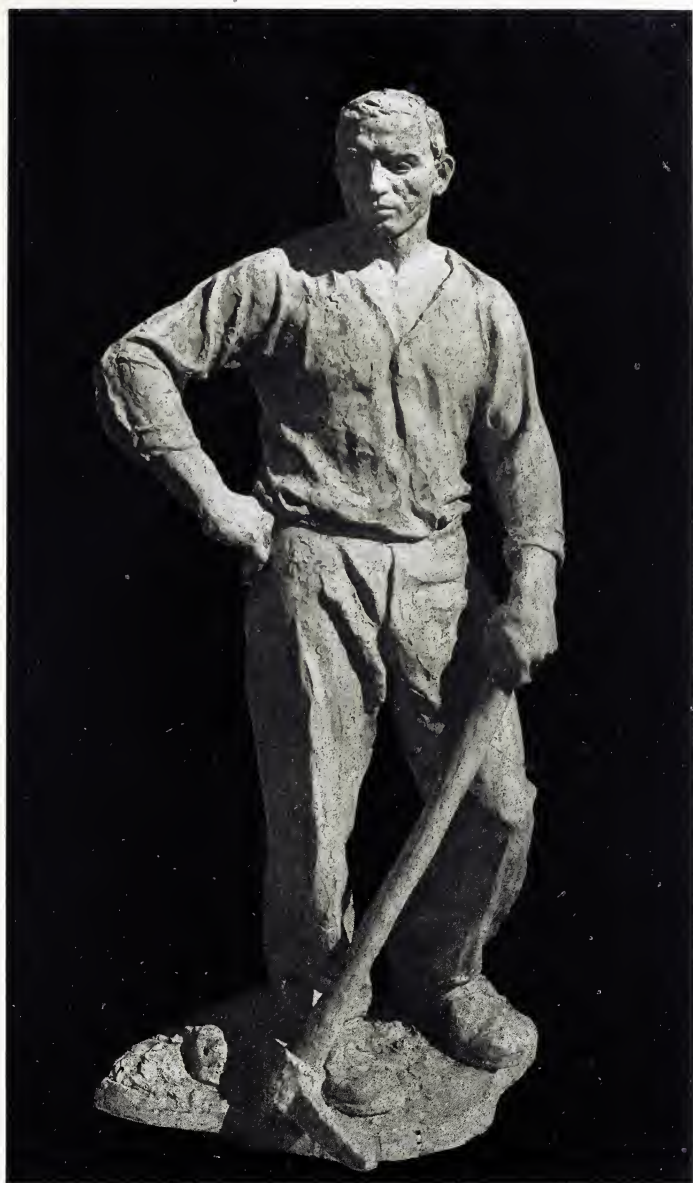
FROM GENERATION TO GENERATION PALACE OF VARIED INDUSTRIES

In the portals on the south side of the group of palaces, facing the Avenue of Palms, we have again the beautiful old Spanish doorways in plateresque design, with niches filled with modern sculpture. The portal of the Palace of Varied Industries, copied from a famous prototype in the old hospice of Santa Cruz, in Toledo, Spain, was assigned to Ralph Stackpole. He is a sculptor who delights to honor the laborer and the craftsman and has supplied the figures for niches and keystone space and the tympanum and secondary groups in the portal of Varied Industries with evident affection. He treats the subject of labor with dignity, according it respect and not sentimentality. In this secondary or crowning group, a strong young man is taking the burden of labor from the shoulders of the last generation—an old workman, bowed but still hale and vigorous. There is a sense of responsibility and earnestness in the group, but complete confidence and power. It might well have been feared that these rugged types of American life might ill accord with the ancient ornate doorway. But the decorative proprieties have been thoroughly sustained.



THE MAN WITH THE PICK PALACE OF VARIED INDUSTRIES

In the repeated niches following the line of the archway in the portal of Varied Industries, described in the foregoing page, appears Ralph Stackpole's "Man With the Pick," a manly tribute to the intelligent, self-respecting workman who is the basis of our national life. There is a frank and unaffected realism in the work that attracts by its uncapitulating sincerity. Its impression of rugged power and self-respect saves it from becoming merely photographic, and its plastic feeling is excellent. In this and the preceding group, as also in the keystone figure and the tympanum, the courageous employment of the actual commonplace garments of everyday labor instead of idealized draperies has met success. The tympanum group is called "Varied Industries." It appreciates the various daily labors of mankind through which civilization continues and is almost devotional in its expression—"in the handicraft of their work is their prayer."



THE USEFUL ARTS FRIEZE OVER SOUTH PORTALS

Another artist who appreciates the spirit and enterprise of our own day and finds inspiration in its humble labors is Mahonri Young. This feeling appears in much of his work and is notable in the panel of "Useful Arts," as also in the niche figures that flank it and are really part of the conception. These appear over the handsome portal arch of the Liberal Arts Palace. The beautiful grouping of the many figures in the panel is a delight; the planes of perspective are skilfully handled, without in the least marring the flat surface requisite in a mural panel. This panel of "Useful Arts" does honor to skilled labor. Men and women are shown busy with the spinning-wheel, the anvil, the forge and other implements of skilled craft. Satisfying figures in the niches, the Woman with the Distaff and the Man with the Sledge-Hammer, continue the same idea. Mr. Young's place in art is unique in that he has won distinguished consideration in three branches—painting, etching and sculpture. In the Palace of Fine Arts he exhibits twelve etchings and nine works of sculpture, several of each devoted to the phases of life expressed in this panel.



TRIUMPH OF THE FIELD NICHES WEST FACADE OF PALACES

In the western facade of the Palaces of Food Products and Education are examples of the new tendency in sculpture. These are "The Triumph of the Field" and "Abundance" by Charles R. Harley, the modernist. He has made them intricate and teeming with imagery, giving the beholder much food for study and personal interpretation. These works have been useful in arousing much artistic discussion. They endeavor to express a mood of richness, fullness and success and have the effect of laden chariots in a triumphant pageant. In "The Triumph of the Field," Man sits upon the skeleton head of a steer, surrounded by a multitude of symbols indicative of festivals of agricultural success in the past. Some are pagan, some Christian. Above his head is the wheel of an antique wagon; he holds crude farm implements of long-past days. In "Abundance," the companion piece, Nature, a female figure, sits in the prow of a ship, surrounded by the abundance of land and sea. Her hands are extended; one, in order to receive greatly; the other, that she may greatly give.



WORSHIP ALTAR OF FINE ARTS ROTUNDA

This lovely, adoring figure, pure, devoted, appealing, emblematic of Art Tending the Fires of Inspiration, is placed upon the Altar before the Palace of Fine Arts and can be seen only from across the waters of the lagoon. Her perfect self-surrender to her holy task of guarding inspiration's flame is a sermon and a poem. She is the worshipful spirit for whose reward the glow of genius is sent. She is an image of the perfect reverence for an ideal. It is interesting to note that she is by the same hand that fashioned those rugged laborers on the portals of the Palace of Varied Industries, that of Ralph Stackpole. The altar of Fine Arts, separated from the beholder by the whole width of the beautiful lagoon, set before the great rotunda and surrounded by sculptured barriers and growing green but-tress walls of flowers that quite shut it off from all access of the passerby, has the effect of a shrine. This sense of seclusion adds much to the impressiveness of the statue.



THE STRUGGLE FOR THE BEAUTIFUL FRIEZE, FINE ARTS ROTUNDA

A surpassingly beautiful contribution to the Exposition art has been made by Bruno Louis Zimm in his panels of Greek culture. These lovely panels in low relief, surely worthy of a permanent medium, are set in the attic of the Rotunda or Belvedere before the Palace of Fine Arts, used and known as the Temple of Sculpture. The panels express not so much the historical Greek tradition—though they are, indeed, produced in the purest Greek manner—as they do the high spirit and ideals of Greek art, the devoted seeking for divine fire, the determined opposition to the trivial and the base. Each of the panels is once repeated. The panel of “The Triumph of Apollo” shows the fiery god of Inspiration, Music and the Sun in a procession of worshipers; his flaming wings are the rays of the sun. The panel of “The Unattainable in Art” might well be called “The Struggle for the Beautiful.” It pictures the unending struggle with the gross and stupid, both objective and subjective, that confronts the champion of the beautiful. Art stands serene, aloof, unassailable in the center of the fray. The panel of “Pegasus” shows the winged steed of the poets controlled by a true aspirant, attended by Music, Literature and Art.



GUARDIAN OF THE ARTS ATTIC OF FINE ARTS ROTUNDA

Two stately "Guardians of the Arts," one male, one female, of godlike proportions and great dignity, are placed in the attic of the Fine Arts Rotunda, separating the panels of Greek culture. They are the work of Ulrich H. Ellerhusen, who has shown a keen perception of the structural necessities involved in these immense details. The Rotunda of Fine Arts, the temple of Sculpture, is one of the most interesting architectural features of the Exposition. It is the culminating beauty of the marvelous colonnade of Fine Arts Palace, its chief distinction. Within are some of the treasures of the exhibit sculpture. Under the arching dome are Robert Reid's mural paintings described in a later place. The Weeping Figures on top of the colonnade itself are also by Mr. Ellerhusen. They express the humility that ennobles the true artistic spirit and distinguishes it from the spurious. Instead of the self-satisfied Triumph or Victory that might be expected to crown this last of the Exposition palaces, these represent the spirit of Art weeping at the impossibility of achieving her dreams.



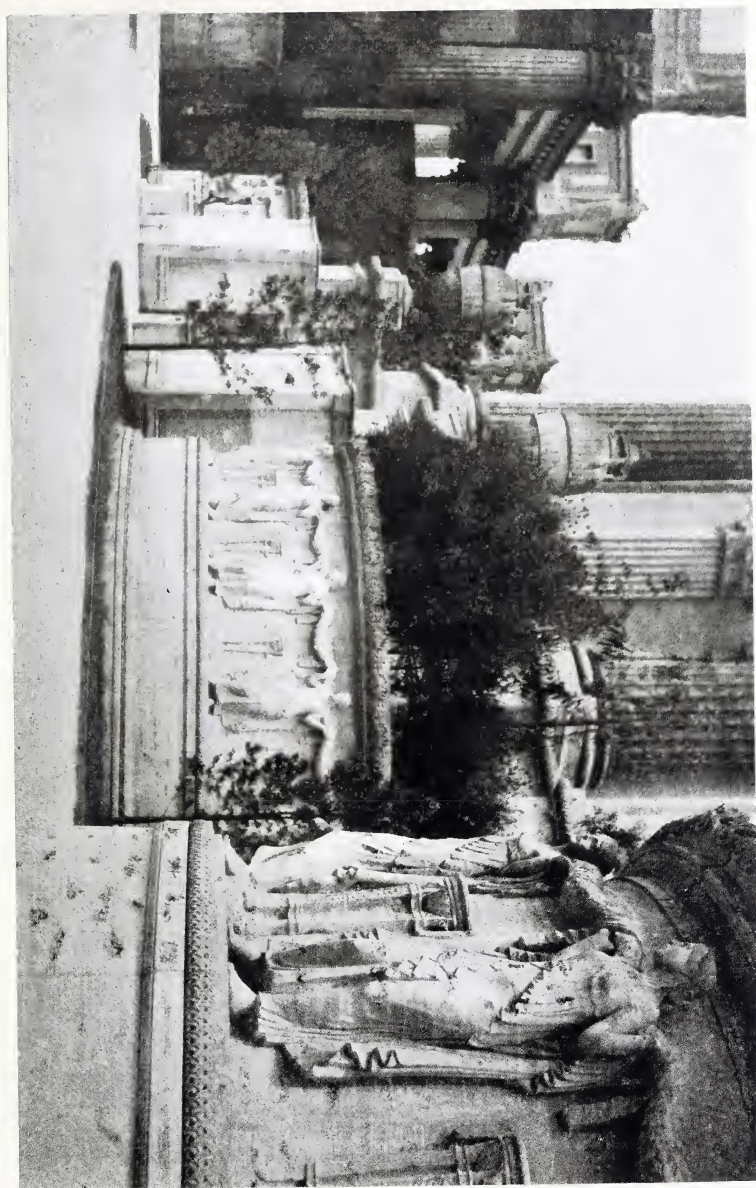
PRIESTESS OF CULTURE WITHIN THE FINE ARTS ROTUNDA

High on the decorative columns that mark the great arches within the beautiful Rotunda of Fine Arts, stand, repeated, the peaceful, dignified and serene "Priestess of Culture," by Herbert Adams, an angelic figure, modeled with the control and calm that fittingly express the mission of culture upon the earth. Indeed the work of Mr. Adams may be said generally to be characterized by that probity and intellectual beauty ministering to the purposes of culture. These figures are harmonious ornaments to the richly decorated ceiling which they touch and to which they give a certain tranquillity. The slope of their wings connects gracefully with that of the arches; this, with the quiet beauty of the drapery and its accord with the line of the cornucopia, creates a restful architectural effect. It is a pleasant coincidence that these Priestesses of Culture look down upon the statue of William Cullen Bryant by the same sculptor, an exhibit piece, charmingly installed at the entrance to the great Rotunda.



FRIEZE FLOWER BOXES, FINE ARTS COLONNADE

The very large flower boxes bearing masses of luxuriant California shrubs that mark the Peristyle Walk in the Fine Arts Colonnade are constantly admired for their own beauty, the beauty of their contents and their part in the general effectiveness of the delightful Colonnade they enrich. The friezes are by Ulric H. Ellerhusen, who made also the Weeping Figures and the heroic "Guardians of Arts" already described. It is interesting to note that the precision of handling has given this design, in spite of its size, an exquisite delicacy. Standing at charmingly balanced intervals, a circle of maidens bear a heavy rope-garland. This rope makes a gratifying line that has given pleasure to connoisseurs. The frieze is so successful largely because, though frankly decorative as suits its purpose, its personality and charm distinguish it from the pattern-like or conventional. The landscape planting in the boxes, in the flower beds and above, is one of the enduring attractions of this colonnade and walk. The green is architecturally massed and the relief of flowers bright and delicate, never intrusive.



THE PIONEER MOTHER EXHIBIT, FINE ARTS COLONNADE

The "Pioneer Mother" monument, by Charles Grafly, is a permanent bronze, a tribute by the people of the West to the women who laid the foundation of their welfare. It is to stand in the San Francisco Civic Center, where its masterful simplicity will be more impressive than in this colorful colonnade. It is a true addition to noteworthy American works of art and fully expresses the spirit of this courageous motherhood, tender but strong, adventurous but womanly, enduring but not humble. It has escaped every pitfall of mawkishness, stubbornly refused to descend to mere prettiness, and lived up to the noblest possibilities of its theme. The strong guiding hands, the firmly set feet, the clear, broad brow of the Mother and the uncompromisingly simple, sculpturally pure lines of figure and garments are honest and commanding in beauty. The children, too, are modeled with affectionate sincerity and are a realistic interpretation of childish charm. Oxen skulls, pine cones, leaves and cacti decorate the base; the panels show the old sailing vessel, the Golden Gate and the trans-continental trails. The inscription by Benjamin Ide Wheeler perfectly expresses what the sculptor has portrayed.



LAFAYETTE EXHIBIT, FINE ARTS ROTUNDA

Paul Wayland Bartlett's "Lafayette," of which this is a plaster copy, should be known and honored by every loyal American. It is considered by many the most successful equestrian statue of modern times and it was the gift of the school children of America to the Republic of France. The original bronze stands in the Court of the Louvre, the most coveted location in Paris. The position of honor among the sculpture exhibits accorded to this copy, as the central piece in the Temple of Sculpture, gives the impressive beauty of the "Lafayette" the distinction it deserves. Seen at a little distance, with the background of the lagoon, the superb bearing of both horse and rider get their full effect. This interpretation of Lafayette, commanding, heroic, graceful, unselfconscious, his Gallic dash and fire evident but restrained by military and aristocratic control, is stirring and convincing. The upheld sword is a touch of fine artistry. Mr. Bartlett was Chairman for Sculpture of the Exposition Jury of Fine Arts. He has just completed the pedestal heads for the House wing of the Capitol at Washington. His "Dying Lion," exhibited in plaster copy in the Fine Arts garden, has been coupled by critics with the "Wounded Lion" of Rodin.



THOMAS JEFFERSON EXHIBIT, FINE ARTS ROTUNDA

All the work of the late Karl Bitter bears a peculiar appeal at this time, since he was Chief of Sculpture of the Exposition, was so close personally to many of the men who made its beauty, was so valuable an influence to the art of our nation and left so ennobling a memory as man and as artist. His sustained, faithful and enduring works are well represented in the exhibit galleries by his "Signing of the Louisiana Purchase Treaty," made for the St. Louis Exposition and loaned by that city; his Tappan Memorial from the University of Michigan; his Rockefeller Fountain, and the appealing "Faded Flowers." A medal of honor was awarded to him. Thomas Jefferson was always a sympathetic study to Karl Bitter, who has interpreted that statesman, scholar and patriot in his several capacities. The original of the present statue was made for the University of Virginia; Jefferson said he preferred to be remembered as founder of that institution rather than as President of the United States. He is here represented in a moment of meditative
leisure.



LINCOLN EXHIBIT, SOUTH APPROACH

Two noble Lincolns by the great Augustus Saint-Gaudens do honor to the city of Chicago and are distinguished by the titles "The Standing Lincoln" and "The Seated Lincoln." Both have the homely beauty, greatness and dignity of character that are essential to the presentment of this national inspiration. "The Seated Lincoln" here shown is the original bronze, not a replica. It was loaned, under the protection of heavy insurance, to the Fine Arts Department, and will soon be installed in a Chicago park. It is the property of the Lincoln Memorial Fund, a foundation of \$100,000 left by the late John Crerar to commemorate Abraham Lincoln in Chicago. Saint-Gaudens, having made "The Standing Lincoln" with such success, was given the opportunity for a new presentation of this great theme. "The Seated Lincoln" has a soul-stirring expression of figure and countenance; the crumpled shirt, the square-toed shoes, the well-known shawl draped upon the chair, are not more real than the simple greatness of soul that somehow expresses itself throughout.



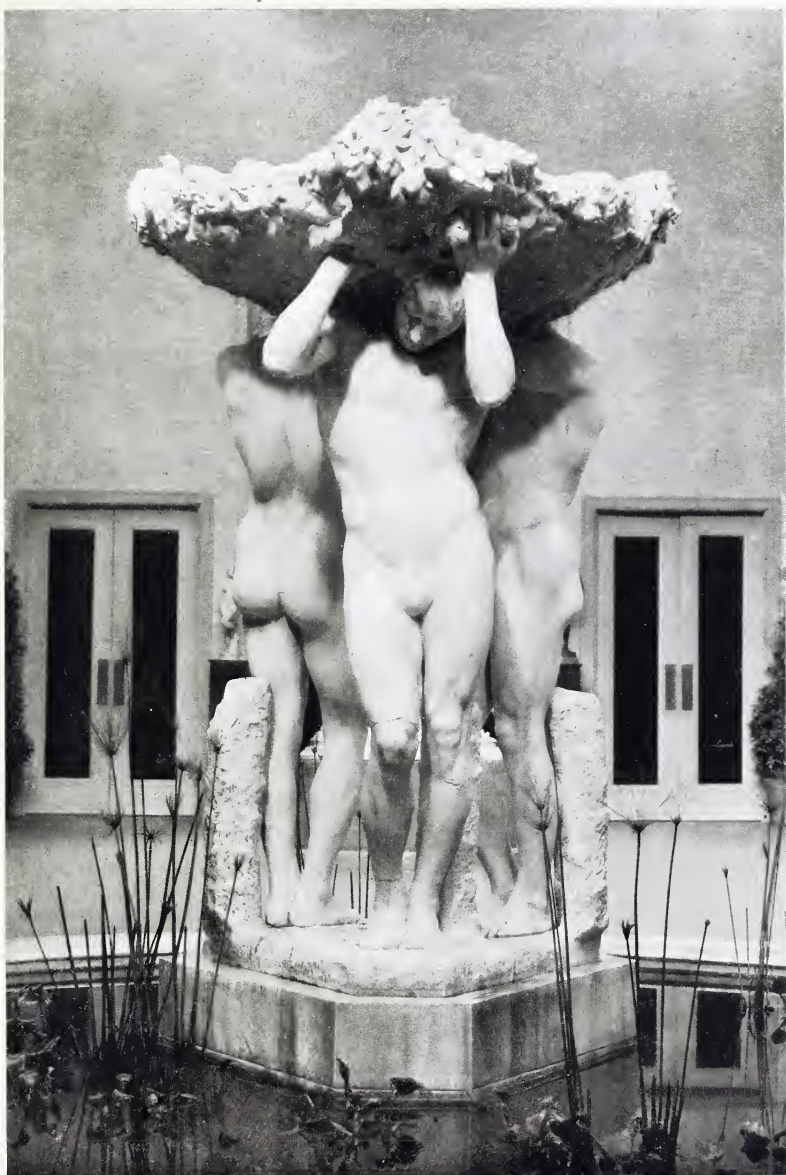
EARLE DODGE MEMORIAL EXHIBIT, FINE ARTS ROTUNDA

The "Princeton Student" made by Daniel Chester French as the Earle Dodge Memorial, is lent to the Exposition by the trustees of Princeton University. It is this master's expression of the type of young manhood that makes for the winning of respect and enthusiastic friendship and worthy leadership in our modern college life. Full of energy and spirit, the youth steps forward, physically rugged, of athletic prowess and sportsmanly character, intelligent, frank, clear-browed, fearless and straightforward of gaze, bearing his books with care and ease and draped with the academic gown, symbol of scholastic achievement. To give this figure of young manhood the solemnity of a memorial and still keep it true to the hearty and cheerful vigor it depicts was a notable achievement. The setting in one of the arches of the Rotunda, with the lagoon and the landscape-planting in the background, is admirable. Two great universities have in recent years been graced by Mr. French's work; his "Alma Mater" on the great stairway of the Columbia University Library is one of the art treasures of
New York City.



FOUNTAIN FOYER, PALACE OF FINE ARTS

This fountain, by Gertrude Vanderbilt Whitney, who made the Fountain of El Dorado for the Exposition, is strikingly different from that work in treatment and character, showing a notable versatility and responsiveness to change in motif. As that was poetically symbolic, this is a massive direct work in a more virile and vigorous manner. It shows three well-modeled nudes supporting a bowl heavy with richly laden vines. Its installation in the center of the entrance hall of the Fine Arts Palace is in itself a work of art. The white marble fountain—for this is the original work, loaned by the artist—is cleverly contrasted with vivid green water plants in the bowl; just enough of them and tastefully placed. And in the rim small trees are set, of well-chosen verdure, shape and size. The fountain was awarded a
bronze medal.



WILDFLOWER GARDEN EXHIBIT, COLONNADE

One of the most varied and interesting talents among the younger men of distinction who have exhibited in the Department of Fine Arts is that of Edward Berge of Baltimore. The entire originality and freedom from mannerism with which each subject is met, and the variety of the subjects themselves, are worthy of note, as are also Mr. Berge's singular lightness and fluidity of method. His correctness is apparently unlabored. No small piece has more admirers than this sweet and merry little "Wildflower." A secret of her appeal may lie in the fact that the artist is the father of the model. The little girl, crowned with a wildflower, posed with the pertness of a wayside blossom, her hands extended like pointed leaves, has a roguishness and playful grace that charm. With something of the same humorous whimsy Mr. Berge exhibits a Sundial showing a nude baby, buxom and cuddlesome, embracing a new doll while the old one lies discarded, illustrating the legend, "There is no Time like the Present."



THE BOY WITH THE FISH GARDEN EXHIBIT, COLONNADE

Bela Lyon Pratt, widely esteemed for his vital and imposing serious works, of which a splendid collection here exhibited has been awarded a gold medal, has amused himself and all of us with this jolly little garden piece, "The Boy With the Fish." It is a unique bronze, never to be reproduced or copied. Though hundreds of persons have wished to purchase replicas, no one can ever do so, for the owner stipulated with the sculptor never to allow reproduction. The moulds have been destroyed. But no one can stop the joyous memory in many minds of this spirited little elf, riding a turtle, struggling with his slippery fish and having so much fun about the difficult feat. One of Mr. Pratt's more serious works that is attracting the deserved attention of Exposition visitors is "The Whaleman," a detail of his noble Whaleman's Memorial. This sculptor has done much to encourage individuality and earnestness among the younger men, not only by example but also in his capacity of instructor in the Boston Museum of Fine Arts.



YOUNG DIANA GARDEN EXHIBIT, COLONNADE

Janet Scudder, an American artist whose work has been as highly honored in France as in her native land, is known chiefly for her poetic and happy expressions of the out-of-door spirit. Her fountains and garden pieces are small and sportive but intensely sincere and never trivial. She has a pagan sense of natural imagery and a deep feeling for childhood. Her finish is delicate and perfect. The "Young Diana," here illustrated, girlish, with singularly natural untrammled grace—slender, beautiful and novel in conception—was awarded honorable mention in the Paris Salon of 1911. The young goddess of the chase, the moon and of maidens, is presented as still more of a maid than a goddess, glad with the freedom of girlhood, unconscious of her Olympian inheritance. Miss Scudder has received the distinction of having one of her fountains purchased by the Metropolitan Museum in New York. This is the Frog Fountain which, loaned by that Museum, appears in the Palace of Fine Arts. Her "Little Lady of the Sea," also here exhibited, received notable consideration in the Paris Salon of 1913. She is the holder of a silver medal awarded by the present Exposition.



YOUNG PAN GARDEN EXHIBIT, COLONNADE

One of the charms of the Exposition lies in the fact that the long rainless summer and beautiful plant-life of California permit the garden pieces to be displayed out of doors in the setting desired for them by their sculptors. This little Pan of Janet Scudder's, for instance, is far happier in his appropriate mass of foliage than if he were inside of a gallery. "Young Pan," a garden figure, is witty, elfin, very engaging. He is a seaside Pan instead of the woodland dweller usually portrayed. His foot is—rather recklessly one would think, were this not a magical, superhuman being—placed heel-down upon the back of a great crab. A pretty pedestal base, with sea-shell decoration, supports the baby god. This base, by the way, Miss Scudder attributes as the work of Laurence Grant White. Pan is enjoying the music of the two long pipes he blows—playing one of the unplaced wild lilt of nature, we may be sure. This sense of enjoyment and his debonair little swagger are festive and delightful. His mischievous gaiety communicates itself to the beholder. This humorous quality appears in another merry little god by the same sculptor, her "Flying Cupid," close at hand.



FIGHTING BOYS GARDEN EXHIBIT, COLONNADE

Another evidence of the charm of outdoor installation is seen in Miss Scudder's Fountain of the Fighting Boys, so beautifully placed, with the waters in actual play, in the Peristyle Walk about the Fine Arts Palace. The original of this little fountain is owned by the Art Institute of Chicago. There can be no doubt that this fight is without rancor; the faces of the cherubic contestants are so gay and good-natured that only the determined little tug of the hair, the business-like pressure of chubby knee upon knee, the uncertain possession of the big fish that is the cause of contention, makes us see that a battle is raging. The boys fight merrily, evidently enjoying both the contest and the downpour of water that complicates it. An unexpected accidental beauty has been added to this and all the Exposition fountains. Some colorful substance in the water that plays upon them has given soft touches of the same rich ochre tone that appears in the columns. This increases the effectiveness and takes away the appearance of boldness or newness, substituting a weather-beaten and permanent aspect. When long spires of flowers are in bloom and reflect their beauty in this little fountain pool, the gayety and loveliness of the spot are entrancing.



DUCK BABY GARDEN EXHIBIT, COLONNADE

The contagious mirth of "The Duck Baby," a garden figure by Edith Barretto Parsons, is irresistible. This plump little image of good cheer conquers the most serious; every observer breaks into answering chuckles as this smile-compelling small person, holding fast her victims, beams upon them. The frieze of busy ducklings on the pedestal base adds to the amusing impression. This figure makes such a universal appeal that thousands of postal card pictures and amateur photographs by exposition visitors have been sent in a steady stream throughout the land, scattering the Duck Baby's good cheer far and wide ever since the Exposition opened. In the presence of so much that is weighty and powerful, this popularity of the "Duck Baby" is significant and touching indication of the world's hunger for what is cheerful and mirth-provoking. Another well-liked and winsome work with a chubby baby figure at its center is "The Bird Bath" by Caroline Risque, in which a lovable baby, with an expression of the tenderest sympathy, holds a little bird to his breast.



MUSE FINDING THE HEAD OF ORPHEUS GARDEN EXHIBIT, COLONNADE

Under the branches of a low tree the poetic group by Edward Berge, "Muse Finding the Head of Orpheus," a white marble group of superior elegance and texture, arrests the passerby. A Muse kneels, drooping in exquisite pathos over the head of Orpheus found in the waves. The sculptor has chosen the tragic side of the Orphean myth. The son of Apollo and the Muse Calliope, whose heaven-taught lyre charmed men and beasts, melted rocks and even opened the gates of Erebus, had failed to win from death his bride, Eurydice, lost to him for the second time. As he wandered disconsolate, the Thracian bacchantes wooed him in vain. Maddened by failure and by their bacchanal revels, they called upon Bacchus to avenge, and hurled a javelin upon him. But the music charmed the weapon, until the wild women drowned it with their cries. Then they dismembered the singer and threw him to the waves; but the very fragments were melodious and reached the Muses, who buried them where the nightingale still sings "Eurydice." So runs the allegory; even drowned by earthly clamors, slain and torn by wanton hands, the song of Poetry continues, the weeping Muses save.



DIANA GARDEN EXHIBIT, SOUTH LAGOON

In a setting of surpassing appropriateness and beauty, installed high amid the tall shrubbery as if emerging from the edge of one of her own forests, the huntress Diana points the arrow she is about to let fly. This rendering by Haig Patigian, who made the heroic Powers and other decorations on Machinery Hall, is simple, classic, pure, imaginative, poetic in purpose and in effect. He has softened the traditional coldness of the goddess by a warmer humanity without injuring the sense of proud aloofness. The Maiden goddess of the Hunt bears in her hand the crescent bow, its lines here strongly suggestive of those of the young moon, of which it is the symbol and this goddess the deity. Mr. Patigian exhibits in the Colonnade a companion piece, "Apollo, the Sun God," twin brother of Diana. A vivid figure of manly grace, Apollo is presented in the guise of the sun of the morning. He kneels and shoots an arrow upward; the long, pleasing curve of his bow suggests the outline of the sun above the horizon as
Apollo releases his first bright
shaft of light.



EURYDICE GARDEN EXHIBIT, COLONNADE

This "Eurydice," by Furio Piccirilli, pictures the nymph as standing against the background of an echoing rock, listening to the distant strains of the magic lyre of her lover, Orpheus. Orpheus had been taught to play by Apollo, his father, and could enchant the animate and inanimate world by his music. So he charmed the nymph, Eurydice; but Hymen, god of marriage, refused to prophesy happiness at their nuptials and soon Eurydice, in escaping from a pursuer, trod upon a snake, was bitten and died. Orpheus' sorrowful music moved all the earth to pity. Even Pluto and the keepers of Erebus relented, allowed the musician to descend into their forbidden realm and lead Eurydice back to life, provided he should not turn backward to gaze upon her until they reached the world of mortals. But the lover could not resist the desire to assure himself of her presence, looked, and lost her forever. Furio Piccirilli, who made this marble, is the sculptor who has graced the Exposition with the four Fountains of the Seasons in the Court of that name. For this "Eurydice" and his other small group, "Mother and Child," he has taken a silver medal.



WOOD NYMPH GARDEN EXHIBIT, COLONNADE

Isadore Konti, from whose hand came also the inspiring panels at the base of the Column of Progress, described in a preceding page, is the sculptor of this pretty "Hamadryad." The Dryads and Hamadryads lived, according to old legend, within the trunks of trees and perished with their homes. So it was an impious act to destroy a tree without cause. This nymph of the woods has emerged from the tree-trunk home or from some rocky fastness and taken the urn of a naiad, a sister nymph of brook and fountain, to give drink to the gentle, confident fawn that is her charge. The little animal is lapping the stream that flows from the overturned vase. This study in white marble follows tradition and is regarded chiefly for its gentle grace and careful tooling. It is harmoniously composed and has a beautiful surface. Mr. Konti's varying moods are represented in the Fine Arts collection by a number of works, each revealing a different intention—
from the pretty and restful, like this,
to the large and stirring.



L'AMOUR GARDEN EXHIBIT, COLONNADE

There are few more complete examples of delicacy of feeling and of refined, caressing perfection of tooling than this exquisite marble group, "L'Amour," by Evelyn Beatrice Longman. The purity of its emotion, the tenderness and fidelity of its poignant pose, are surpassed only by the marvel of surface finish. The surface has been gone over so lovingly, so painstakingly, so repeatedly that the marble has taken on the soft, warm impression of living flesh. And the gentle unstrained modeling has the plastic grace of the human body. Miss Longman, winner, by the way, of a silver medal for exhibits in the Fine Arts, is the maker of the Fountain of Ceres in the Forecourt of Seasons that has been described. She is an earnest and serious artist of abundant talent whose work is treated with ever-increasing respect and admiration. She won the competition for the doors of the Naval Academy at Annapolis, for which there were many distinguished aspirants. She presents Love in the group under discussion as a rarefied and inspiring emotion in which the physical and spiritual commingle and "sense helps soul" as well as "soul helps sense."



AN OUTCAST GARDEN EXHIBIT, COLONNADE

This epic figure, "An Outcast," compelling by its earnestness and the tragedy of its motive idea, is handled with firmness, assurance and a perfect sense of volume and sculptural mass values. It is exhibited by Attilio Piccirilli, the artist who designed the Maine Memorial in New York City. The appeal of "An Outcast" is too direct to need any illumination. Its frank bigness and physical power and tenseness, so suggestive and so desperate, are Rodinesque. But though the work is influenced by that master's school and thought, it is by no means a copy of his method. This sculptor has a number of interesting groups in the exhibit palaces and has been granted a gold medal. The dejected and desolate Outcast, so huge and so tragic, is in sharp contrast with the quaint and fanciful "Fawn's Toilet," by the same hand, at the entrance to the Colonnade. Attilio and Furio Piccirilli, whose work has been here noticed, are brothers, members of a family of sculptors.



THE SOWER GARDEN EXHIBIT, COLONNADE

One of the most useful services of a great Exposition, especially as it relates to the world of art, is its service in bringing to the attention of the public the power of new and rising stars on the horizon of achievement. Albin Polasek has made his work generally felt at this Exposition, where he received a silver medal. He is one of the most talented sculptors of the American Academy at Rome. He won honorable mention in the Paris Salon in 1913, and the Prix de Rome in 1910. He was the holder of the Cresson scholarship. His "Sower" was the culminating work of his early labors, the product of his final year at Rome, in which year a heroic figure is required of every student. It caused the critics to prophesy for this sculptor the future that is developing. Mr. Polasek's work has the same unassailable rigor of truth as that of Charles Grafly, who was his teacher. "The Sower" ennobles an humble theme. It has sweep and life and distinction of bearing. In "The Girl of the Roman Compagna," close at hand in this Colonnade, the sculptor shows his equal power in a softer theme. The Roman girl is a well-poised and beautiful expression of the spirit of old Rome in the days of her grand simplicity.



THE BISON GARDEN EXHIBIT, SOUTH APPROACH

These mighty monarchs of the plains, now disinherited by human progress, the American bisons, are here more than portrayed; they are realized. Their essential characteristics, their strong mass, bulky without clumsiness, are made present and convincing in these two statues by A. Phimister Proctor, a master of animal sculpture. There is good reason for the living and sharp aspect of these plaster models. They are not copies of the permanent statues; they are the sculptor's own original plasters from which the permanent pieces were cast. A number of Mr. Proctor's animal studies stand in the great zoological parks of our nation. He does not idealize or humanize the beasts he depicts; but he understands them and reverses the underlying life that gives them their racial and personal individuality. Partly his Canadian love of the wild, partly a technician's delight in mastering this difficult phase of art, has caused a lifelong devotion to animal studies. They are not photographic, but combine the qualities of sculptural beauty with rugged and imposing freedom. A varied and stimulating collection of Mr. Proctor's work, exhibited at the Exposition, has won a gold medal. It includes the famous "Princeton Tiger."



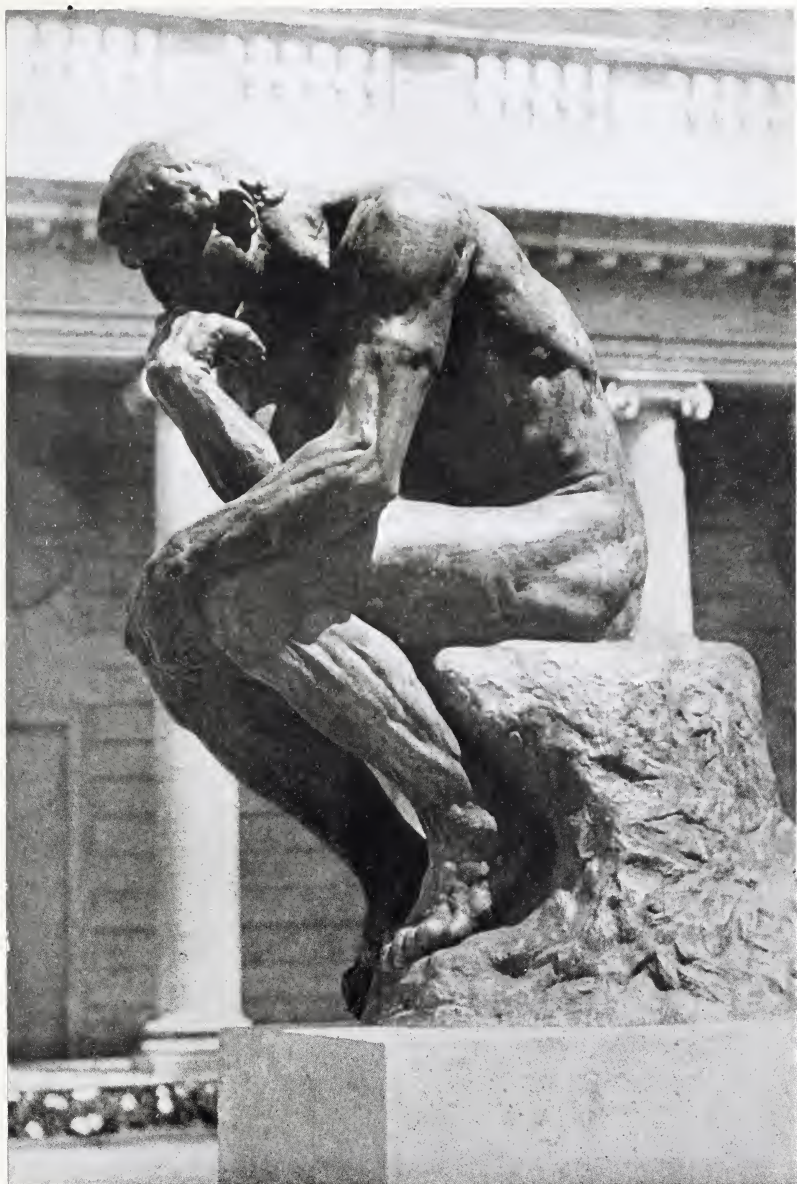
THE SCOUT GARDEN EXHIBIT, SOUTH LAGOON

Cyrus Edwin Dallin has devoted many years and much of his high talent to the poetry and beauty of the American Indian. He says that this Scout is to be the last of his long series of Indian studies, and he believes it to be the best of them all. Surely it has an exalted beauty and is a noble example of Mr. Dallin's firm, finished, accurate method, perfection of restraint and free grace of modeling. It has a clear and beautiful directness that is almost Greek in feeling. Those who do not believe in the picturesque and dignity of the Indian as celebrated in these bronzes, need only to have seen the photographs in the exhibit of the Indian Memorial booth in the Palace of Education. Some of the chiefs there shown have the dignity of Caesar and the knightly splendor of heroic periods. Copies of almost all the Dallin Indians and other of his notable works appear in the Palace of Fine Arts, where Mr. Dallin is a gold medalist. They include the famous "Appeal to the Great Spirit," which stands before the Boston Museum of Art.



THE THINKER EXHIBIT, COURT OF FRENCH PAVILION

It is a satisfaction that at the entrance to the Pavilion of France should stand this great work of the master sculptor of our age. This is a replica of "Le Penseur" (The Thinker), placed before the doors of the Pantheon in Paris. Paul Gsell says of it: "Before us, the Thinker, his fist beneath his chin, his toes clutching the rock upon which he sits, bends his back beneath the overpowering weight of a meditation that surpasses the endurance of the human spirit." Here, tremendous, rugged, primitive human strength at its highest power suffers under the first great grapple of the human mind with problems of the unknowable universe. It is majestic, true, an expression of our age; it is everlasting art. Rodin kept this replica outdoors for a long time, thinking the rigor of the elements helpful to its finish. "The Thinker" and other Rodins in the French Pavilion are loaned by Mrs. A. B. Spreckels of San Francisco. Americans and American museums have long appreciated this master of whom Octave Mirbeau says: "Not only is he the highest and most glorious artistic conscience of our time, but his name burns henceforth like a luminous date in the history of art."



EARTH

FRUIT PICKERS, COURT OF AGES

In the corners of the ambulatory about the Court of Ages, crystallizing the color and design of its long, arched ceiling, are the opulent, warm, vibrant murals by Frank Brangwyn. They introduce to the general public of America this Belgian-English artist who has long been esteemed among the great of the world. He has presented here the Elements, two interpretations of each, in relation to their service to simple human life. The paintings are neither allegorical nor photographic, but highly interpretative of the luxuriant picturesqueness of nature and the everyday labors of man. The luminosity of color, dash and daring of contrast, fairly crackle with life and yet have rich depths of quietness. The two panels of Earth glow with the earth's abundance. The first, the "Fruit Pickers," here shown, in which harvesters gather fruits from high trees and the laden ground, is notable for its marvelous massing of composition and color. The second, "Dancing the Grapes," is remarkable for its shimmering contrasts of light and shade. In both you get the tang of the harvest season.



FIRE

INDUSTRIAL FIRE, COURT OF AGES

The two Fire panels represent this element in its two phases of serviceability. The first shows its simplest use, that of giving warmth to man; the second, its more developed employment as an agent of manufacture. In the "Primitive Fire," a gray, woody plume of smoke rises to the autumn sky. A group of workers have made a fire at the edge of a grove; they surround it, some encouraging the growing blaze by blowing upon it, others leaning forward toward its warmth. The thin pillar of waving smoke is executed with such fidelity that it explains why this artist's admirers dwell upon his handling of fugitive surface tones, as smoke or clouds, as much as upon his more obvious excellences. In "Industrial Fire," here reproduced, the smoke rises not in fine line, but in heavy mass from a kiln. It is a rich cloud, colorful with iridescent metallic lustres. Workers feed the blaze, their warm flesh glowing in the mixed light. Whole vessels and broken bits of pottery are heaped and scattered upon
the ground.



WATER

FOUNTAIN MOTIVE, COURT OF AGES

As the Earth panels are luxuriant, teeming with a sense of plentitude, and the Fire panels are moving with the grace of rising smoke, those that represent the phases of Water are moist and lush. In the one here shown, "The Fountain," people have come through the damp grasses, bearing their bright vessels to fill them with water that flows downward from a spring in a long, fine, curving bow. The beautiful grouping, the pose of the figures and the graceful lines of the vessels are unforgettable. The air is fluid; great white clouds stretch across the sky, which has the same liquid beauty as the water in the background. Water-birds and dewy flowers add life and color. The grateful use of water for man's thirst is beautifully told. In the other water panel, "The Net," hardy fishermen, standing in the water-reeds and blossoming flag-lilies, haul in the last catch of the brightly dying day. Others bear on their heads baskets heavy with the success of earlier castings.

Heavy sea-clouds are tinted by the
late afternoon sunshine.



AIR

THE WINDMILL, COURT OF AGES

The two panels of Air may well be thought of as the air that moves and the air that supports. In the first, "The Windmill," which is illustrated, the motion of the wind and of the world it blows is dazzling. The field of golden grain, bright in the glow of the sun that has just broken through the rain clouds, is quivering with graceful undulations. The great wings of the windmill turn, with flapping sails. The little kites are blown tempestuously. The garments of the workers wave forward as they walk, braced against the wind that blows from behind them. A brilliant rainbow and wind-blown dark rain-clouds tell the end of a passing storm. In the second Air panel, which is called "The Hunters," the air supports the arrows just shot from the bows of hunters who hide behind the last trees at the edge of a wood. It bears also flocks of homing birds and light clouds blown across a ruddy sunset sky.



HALF DOME COURT OF THE FOUR SEASONS

The murals in the Court of the Four Seasons are the work of Milton Herbert Bancroft. They are smooth, flat, highly decorative to the wall surfaces into which they blend with rare discretion and harmony. They have a soft beauty of coloring and a classic definiteness of outline that accord well with the pure feeling of this court. Mr. Bancroft has kept two ideas consistently throughout these murals. One is the abundance of rewards and delights brought by the changing seasons; the other, the fruitful honor is tendered to those who labor in the arts and artistic crafts. To these two ideals the sculptor has given the unifying title, "The Pleasures and Work of the Seasons." The panels of The Seasons appear in the walls of the fountain niches. In the place of honor is the beautiful Half Dome; beneath its colorful decorated roof are the great panels, "Man Receiving Instruction in Nature's Laws" and "Art Crowned by Time." In the former, Nature holds her child, Man, in her arms. She has summoned for him all the forces of the Universe, who attend in a group of calm dignity. She teaches him that by obedience to her laws all these forces, Earth, Fire, Water, Life, and even Death, will serve and never harm. The other panel is described on the following page.



ART CROWNED BY TIME COURT OF THE FOUR SEASONS

In this calm and classic panel, "Art Crowned by Time," the sculptor has done honor not only to the Fine Arts but also to those artistic crafts that fulfill the perfect combination of use and beauty. In the center of the panel stands Art, a superb, regal figure, serenely indifferent to the wreath of appreciation with which she is being crowned by the hand of Time. She is surrounded by her attendants, the Useful Crafts: Weaving, with her distaff; Glasswork, holding carefully a delicate example of her skill; Jewelry, a beautiful youth severely garbed, bearing an ornate casket; Pottery, with a finished vase upon her knee; Smithery, carrying in his strong arm a piece of armor; and Printing, cherishing in both hands a beautiful clasped book. The panel has a fine Olympian dignity and an ornateness that becomes simplicity through grace of handling, and does not mar the correct mural flatness of surface. In spite of the gracefully composed grouping each figure has individual, almost statuesque, distinction. The treatment of the draperies is interesting.



MILTON BANKOFT - 1914

THE SEASONS COURT OF THE FOUR SEASONS

The fountain niches of the Seasons in the Court of the Four Seasons are graced by Milton Herbert Bancroft's appropriate panels. Two of these, one on each wall of the fountain niche, are devoted to each season. One represents the pleasures that that period of the year brings forth for man; the other shows the duties it demands of him. In "Spring," we have the poet's conception of the time of blossoms and garlands, of young loves, piping shepherds and dancing maidens, while the goddess of the season dreams of coming glories. In the companion panel, "Seedtime," the waiting farmers attend her as she stands, sceptered with an Easter lily, and extends her benison on the land. "Summer" crowns the victors in athletic sports; while in "Fruition" the goddess of the season receives the tribute of the successful workers of the soil. The panel called "Autumn" is gay with the dance of the vineyard festival; three happy figures modeled with grace and much refinement are placed on a background divided into panels by a vine. But "Harvest" is quiet and serious; the goddess, bearing the torch of Indian Summer, receives the sheaves of the gleaners. So in "Winter," one panel shows Festivity, with the old bard, the Christmas garland and the gaieties of the home; the other, the distaff by the fireside, the huntsman and the wood-cutter.



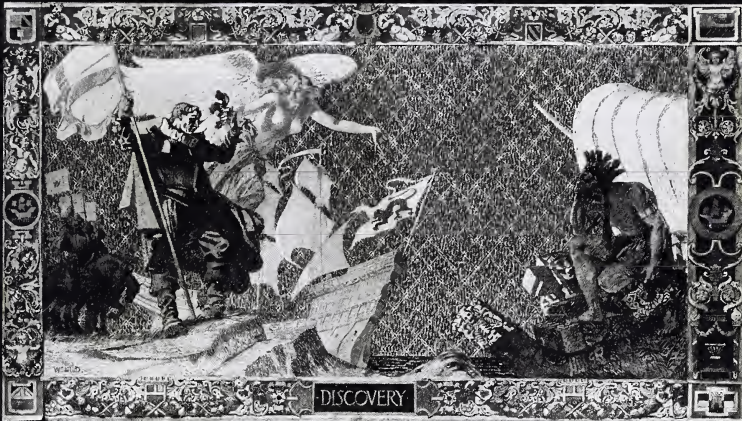
WESTWARD MARCH OF CIVILIZATION ARCH, NATIONS OF THE WEST

Decorating the inner walls of the Arch of the Setting Sun are two long, colorful panels by Frank Vincent Du Mond, inspired by the historical background of the West. They have refreshing vividness of color, clear precision of draughtsmanship and a bright enthusiasm for their subject. With a narrative quality unusual in a mural they commemorate the adventurous spirit that led a stable civilization in the march across the continent of America. In the panel, "Leaving the East," emigrants depart from a barren, snowy coast, upon which stands the meeting-house, source of so many national traditions. A youth bids farewell to his sorrowing friends; a group of adventurers bearing the bare necessities of life leads the way to the frontier. In the central group, surrounding the old Concord wagon laden with household goods, appear the Jurist, Preacher, Schoolmistress, the Child—Symbol of the Home—the Plains' Driver and the Trapper. A symbolic figure, "The Call of Fortune," accompanies them. Some of the characters are actual portraits, as are also the Artist, Writer, Scholar, Architect and Sculptor in the opposite panel, "The Arrival in the West." In this the lavishness and opulence of California welcome the pioneers. Mr. Du Mond is a member of the International Jury of Awards in the Fine Arts Department of the Exposition.



DISCOVERY—THE PURCHASE TOWER OF JEWELS

The murals in the great tower are properly dedicated to the Panama Canal. In them William de Leftwich Dodge admirably interprets its history, labors and triumphant achievement. Each of the long decorative bands is divided into three panels. The central panels, 96 feet long, are, on the west wall, "The Atlantic and the Pacific," celebrating the united nations face to face across the united waters, and on the east, "The Gateway of All Nations," an allegorical pageant of triumph. The "Gateway of All Nations" is flanked by "Achievement" and "Labor Crowned," noble and timely tributes to the Workers who made the canal. Those here reproduced, opposing them on the western wall, are historic. "Discovery" shows Balboa, "on a peak in Darien," in awe at his great moment of discovering the Pacific. The Spirit of Adventurous Fortune attends him. Watching him, sits the Indian guarding his treasures, a tragic prophecy in face and figure. "The Purchase" commemorates the part of France in this achievement. Columbia is purchasing the title from her sister republic. American workmen, led by Enterprise, take up the tools that French laborers have relinquished.



IDEALS OF EMIGRATION ARCH, NATIONS OF THE EAST

The mural panels in the Eastern arch are devoted to the ideals and motives that brought men across the sea. They are by Edward Simmons and show that fresh juvenility of touch, that exquisite lucid tenderness of color and gentle lightness of motion that give his work its delightful poetic quality. But Mr. Simmons' art has always a deep accent and the imagery in these panels touches fundamentals. "Visions of Exploration," the upper as here pictured, are Hope and Illusory Hope—she who casts bubbles behind her—Adventure, following the lure of the bubbles; then, in a dignified central group, Commerce, Imagination, Fine Arts and Religion; these, followed at a little distance by Wealth and The Family, potent motives of the immigrant of today. In the background, the Taj Mahal and a modern city indicate the ideal and the practical. On the opposite panel, called the "Lure of the Atlantic," the Call of the New World, a youth blowing a trumpet, summons the brave explorers, the man of Atlantis, of the Classic Age, of Northern and Southern Europe, the Missionary Priest, the Artist and the Modern Immigrant. They are followed by the Veiled Future, still hearkening to the onward call.



THE GOLDEN WHEAT ROTUNDA, PALACE OF FINE ARTS

The richly ornate ceiling of the Rotunda of Fine Arts is embellished by a double series of eight panels from the brush of Robert Reid, in the luminous, fervid, joyous vein that characterizes the method of this highly honored American artist. The task assigned him here was a test of skill. The arched effect, so beautifully achieved, and the great accomplishment of merging the huge, brilliant panels into the decorative plan, were not the only difficulties. He had also to calculate the scale of proportion to a mathematical nicety, to make the figures large enough to appear the proper size when viewed so high overhead. The panels are in two sequences, four of them devoted to each subject. The sequence of which an example is illustrated is the Four Golds of California: "The Golden Poppy," the "cup of gold" that makes the spring a glory on California hills; "The Golden Fruit," the citrus fruits that are her pride; "The Golden Metal" that called the world to her hill-sides, and "The Golden Wheat," here shown, the treasure of her fields, borne high in honor. These alternate with the sequence of the Golden Arts, described on the succeeding page.



ORIENTAL ART ROTUNDA, PALACE OF FINE ARTS

The great panels of the Golden Arts alternate, in the ceiling of the Rotunda of Fine Arts, with the Four Golds of California. All of these panels so tone their brilliancy into the great sweep of the ceiling that the beholder gets a sense of the beauty of the whole rather than that of any part. This arching, floating unity of the ceiling is an admirable example of the self-control of the muralist. The Golden Arts are interpreted by symbolic groups including a larger number of figures than The Four Golds. They are entitled "Inspirations of All Art," "Ideals in Art," "The Birth of European Art," and "Oriental Art," here illustrated as typical. In this, against the soft but sparkling background of bright sky and clouds that supports all of the panels, are set with much verve the historical, legendary and romantic inspirations of Oriental art. The group is dominated by a contest between an eagle and a knight mounted upon a dragon—based upon a legend of the Ming dynasty. Fugi, the sacred mountain, is in the distance; the sacred dog attends the Chinese hero in the foreground. A beautiful Japanese woman—indicating the inspiration of romance, East and West—sits among flowers. The space is filled in a manner appropriately and charmingly suggestive of Oriental composition.

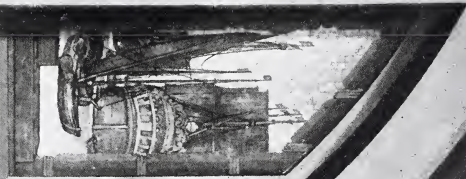
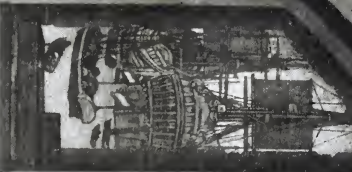


THE ARTS OF PEACE NETHERLANDS PAVILION

The Pavilion of The Netherlands is inevitably reminiscent of the Peace Palace of The Hague, by natural association of ideas and because of the spirit of its central mural painting, "The Arts of Peace." It is therefore an interesting fact that Hermann Rosse, the artist who painted this imposing work, and, indeed, designed the entire interior decoration of the pavilion, was also muralist and decorator of the Palace of Peace. The pavilion walls and hangings—steel blue, olive green and silver grey, relieved by quaint conventional stencils of orange trees and tulips and severe shields of the four divisions of the kingdom—has a broad, cool puritanism that lends itself well to the rich depth of the painting. Holland holds high the image of Peace, surrounded by the peace-nurtured arts and industries on whose support all human welfare rests. Among them stand not only representatives of trades and crafts, with their symbols and implements, but also the Art of Motherhood and the Art of Play shown by a happy child. Ships of all ages in side-panels and background tell of the maritime history of Holland which so largely and peacefully colonized the world. Beneath the painting is a comforting and inspiring legend.



- AGAINST THE SCROLL OF AN IMMORTAL PAST --
- ENRICHED BY ART AND COMMERCE OF THE WORLD --
- (WHOSE FEARLESS SAILS ON EVERY SHORE WERE FURLED
THE ARTS OF PEACE STAND, AND SHALL STAND AT LAST



PENN'S TREATY WITH THE INDIANS PENNSYLVANIA BUILDING

The Pennsylvania Building was designed with the patriotic purpose of enshrining the Liberty Bell. The Bell stands in a loggia between two wings, the architectural motif following that of Independence Hall. On the walls of the loggia are two mural lunettes of distinction by Edward Trumbull of Pittsburg. Their deep glowing color and massive grouping mark Mr. Trumbull a worthy pupil of his master, Frank Brangwyn. "Penn's Treaty with the Indians," here given, shows William Penn and the foremost of his shipmates on "The Welcome" making with Chief Tamanend and his braves the Treaty of Shackamaxon in 1683, the treaty that never was broken. The plainness of the kindly Friends, the barbaric splendor of the Indians, the deep green of the over-arching Treaty Elm and the lovely typical Pennsylvania landscape have enduring attraction. The panel is in contrast with Mr. Trumbull's vigorous and burning modern picture, "The Steel Workers," on the opposite wall. In the reception room of this building are seven delightful small panels by Charles J. Taylor, showing the early life of Pennsylvania villages. They are painted in the quaint style of old colonial decorations and have charm, humor, naivete and beauty too pleasing to be overlooked.



RETURN FROM THE CRUSADE COURT, ITALIAN PAVILION

The courts and palaces of Italy, with their appearance of age and their remote, sheltered calm, present an education in artistic reserve and decorative uses of space that all who linger may learn. They represent four centuries of architecture, of three historic types. The lovely piazzetta with its antique well is the center of beauty. On one of its walls is what appears to be an ancient mural, soft, flat, with that faded, velvety coloring associated with age. It was recently painted by Mathilde Festa-Piacentini, in the ancient manner to harmonize with the court. It represents "The Return from the Crusade" of one noble Pandolfo, and bears date and description in Latin. Quaint old-time stiffness and weather-worn coloring combine with modern correctness and fluency. The young artist is the wife of the architect of the pavilion and has won a silver medal in the Italian section of Fine Arts. Below this lunette stands a bronze copy of an antique David with the marble head of Goliath. Other interesting murals appear in Italy's pavilion, by Pierretto Banco and Bruno Ferrari, son of the sculptor, Ettore Ferrari.



Quando Pandolfo De Brincar Tornò Del tto Santo
1481. S. VINCENZO PERDAM CANTINUM MONTIS
P. P. A. P. P. C. C. A. R. C. C. T. I.



THE RICHES OF CALIFORNIA TEA ROOM, CALIFORNIA BUILDING

The tea-room of the Auxiliary to the Woman's Board, in the California Building, was decorated by Florence Lundborg, a Californian whose work has won consideration in this country and in France. In her large mural, "The Riches of California," one of the most extensive ever painted by a woman, and in the supplementary medallions she has expressed the generous abundance of California's fruitage. Feeling a similarity between copious California and Sicily, where she has lived and painted, the artist chose for her text a line from Theocritus describing that country: *All breathes the scent of the opulent summer, the season of fruits.* This inscription, in old Spanish lettering, surrounds the great canvas. Across a restful, soft-toned landscape, bright but tempered, the peaceful, happy harvesters bear homeward the plenteous fruit. A mood of quiet gladness is over all. The window arches, throughout the soft gray walls of the room, are marked by brilliant medallions of fruit and flowers, sumptuously composed upon a gold background.



HERE ENDS THE SCULPTURE AND MURAL
DECORATIONS OF THE EXPOSITION, WITH
AN INTRODUCTION BY A. STIRLING CALDER.
THE DESCRIPTIVE TITLES HAVE BEEN
WRITTEN BY STELLA G. S. PERRY. EDITED
BY PAUL ELDER. PUBLISHED BY PAUL
ELDER AND COMPANY AND SEEN THROUGH
THEIR TOMOYE PRESS UNDER THE TYPO-
GRAPHICAL DIRECTION OF H. A. FUNKE,
IN THE CITY OF SAN FRANCISCO DURING
THE MONTH OF OCTOBER, NINETEEN
HUNDRED AND FIFTEEN







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