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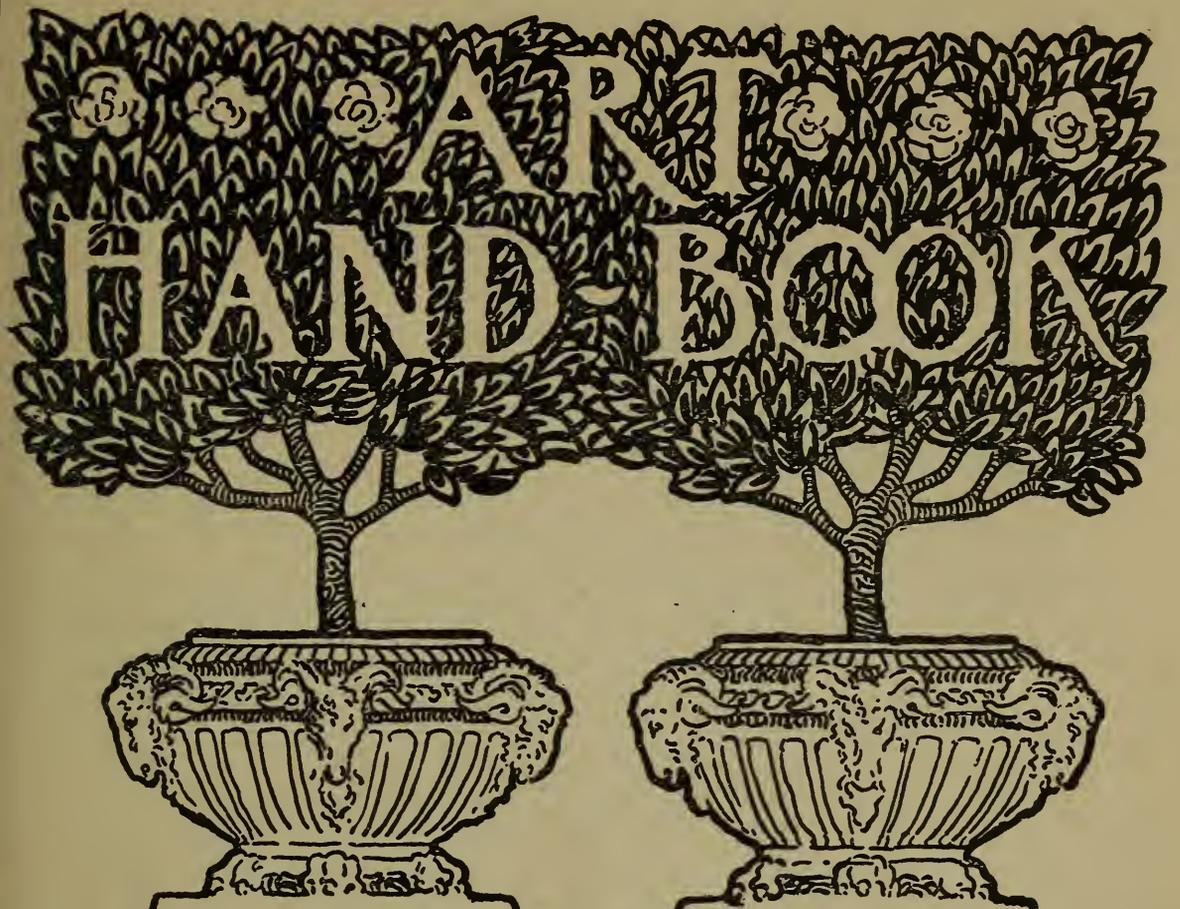












• Sculpture • Architecture • Painting •

OFFICIAL *HANDBOOK* of ARCHITECTURE  
*and* SCULPTURE *and*  
ART CATALOGUE *TO THE*  
Pan-American Exposition

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BUFFALO, NEW YORK, U. S. A., *MAY FIRST*  
*TO NOVEMBER FIRST, M. CM. & I.*

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PAN-AMERICAN EXPOSITION, 1901.  
Buffalo, N. Y., U. S. A.

Office of Director-General.

March 30, 1901.

To whom it may concern:—

Mr. David Gray of this City has been granted by the Exposition a concession to publish the Art Catalogue of the Exposition, which will be a book in reality a memorial of the ideals of the Exposition in Architecture, Sculpture and Fine Arts.

WILLIAM I. BUCHANAN,  
Director-General.

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# P R E F A C E

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In the Pan-American Exposition, American Architects, Sculptors and Painters have had an opportunity rarely accorded the artists of any nation in any period. The wise and liberal policy of the officers of the Exposition has enabled them to attempt the most beautiful composition which the artistic genius and mechanical skill of the United States could create. The result surpasses not only everything which this country has produced, but in many respects all the world's previous efforts, when the scale of the plan, its perfection and beauty of detail are considered. The sight-seer who views the Exposition as the expression of what is best in American civilization will feel a new confidence that American ideals are not merely commercial ideals, and that a national sense of beauty is not lacking but only waiting to be developed.

The purpose of this little book is to help to explain the purpose of the men who have made the Exposition beautiful. The architecture, sculpture and color, as well as the pictures, have a meaning which must be appreciated if the best enjoyment is to be derived from the Exposition. The men who have made or directed the making of all these things have consented themselves to tell about their work, and it is their words which give the Art Hand Book a claim to the attention of the public.

The Editor wishes here to express acknowledgment of his debt to all those who have rendered assistance at a time when it could only be done at great sacrifice. Particularly to Messrs. Coffin, Carrère, Turner, Bitter and Bosworth are due whatever merits the book may have as a source of accurate information. Great assistance was rendered also by Messrs. Bennitt and Brush, of the Bureau of Publicity, and by Mr. F. W. Taylor, and other Exposition Officials. To Mr. C. D. Arnold, the official photographer, are due the thanks of the Editor for permission to publish the remarkable pen and ink drawings of Exposition Architecture and Sculpture made by Mr. D. Urqhart Wilcox. It is seldom that a book made with the haste which the conditions of such a publication impose is so creditable to the printer's art as this. Acknowledgment is made with pleasure to the Blanchard Press, and to the proprietor thereof, Mr. Isaac H. Blanchard, for his untiring efforts. To the personal friends who have assisted the Editor in his undertaking with their talent, time, advice and encouragement there has accrued a debt which cannot be paid.

THE EDITOR.

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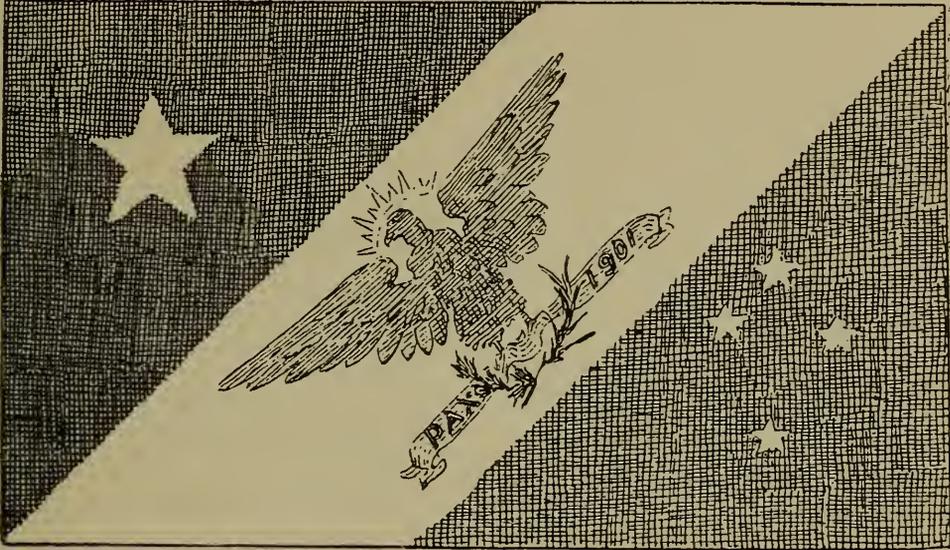
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# THE PAN-AMERICAN EX- POSITION FLAG

BY PROFESSOR EDWARD S. HOLDEN

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Designed by Miss Adelaide J. Thorpe.

[The Pan-American flag is quadrangular and is divided into three sections. The triangle nearest the staff is blue, with the North Star upon it in white. The triangle at the opposite corner is red, on which the four stars of the Southern Cross are set in white. The parallelogram between the triangles is white, on which an eagle in gold is depicted. Professor Edward S. Holden of Columbia University, who is the leading authority on the symbolism of flags, has written the following explanation of the Pan-American flag for the ART HAND-BOOK.]

A FLAG is an emblem, a symbol, and like all symbols should summarize and express a history. The national flag of the United States, for example, expresses a history of thirteen colonies originally banded together to resist tyranny, and afterward joined in a Federal Union, which now includes forty-five sovereign States — a star for each State, a stripe for each colony, a blue union to hold new stars for new States as they shall be created and admitted.

The colors red, white, and blue are the revolutionary colors. Our independence was founded on revolution.

In the French tricolor, adopted in 1794, the revolutionary colors appear in three broad vertical stripes. The independence of all the States of North and South America was founded on revolution against the rule of Europe; therefore the colors red, white, and blue have been adopted for the inclined bands of the brilliant flag of the Pan-American Exposition of 1901. The red and the blue bands are triangles. The revolutionary flag of Puerto Rico bore a blue triangle with a single silver star; a red triangle with a silver star forms a prominent part of the flag of Cuba; red, white, and blue stripes

distinguish the flag of Hawaii; also every State and dependency of the United States of America is symbolized and expressed in the Exposition flag.

The red ensign of Great Britain, marked with a coat of arms, is the flag of Canada. All of the northern countries of the American continents collectively are symbolized by the cool blue segment which bears the single star — the North Star — *Polaris*. All of the southern countries collectively are symbolized by the warm red segment charged with the four stars of the Southern Cross (which is itself an emblem of the vast Republic of Brazil). The white band between these segments is the white band of Peace. It bears the eagle of liberty, and the eagle forms a part of the arms of the United States, of Mexico, and of Colombia.

Over the head of the eagle is the

rising Sun, which is found on the flags of the Argentine Republic, Uruguay, Bolivia, Peru, Costa Rica, and the Greater Republic of Central America. The intertwined palm-branch and pine again express the union of the North and South. Stars are found, either singly or in groups, on the flags of Samoa (a dependency of the United States), Chile, Paraguay, and Venezuela.

The colors of the flags of all the Pan-American countries are combinations of red, white, blue, yellow, and green, and every one of these colors is represented in the Exposition Flag. The simple motto *Pax* (Peace) symbolizes a relation that the Exposition itself will greatly foster. In this flag we find the expression of the policy of a great group of powerful and enlightened nations.

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## “WHAT SHALL WE NAME IT?”

BY RICHARD WATSON GILDER

(Written after seeing the Exposition lighted on the night of May 18, 1901.)

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WHAT shall we name it,  
As is our bounden duty—  
This new, swift-builded, faery city of beauty?  
What name that shall not shame it—  
Shall make it live beyond its too short living  
With praises and thanksgiving?

Its name? How shall we doubt it?  
We who have seen, when the blue darkness falls,  
Leap into lines of light its domes and spires and walls,  
Pylons and colonnades and towers,  
All garlanded with starry flowers!  
Its name—what heart that did not shout it,  
When from afar flamed sudden against the night  
THE CITY OF LIGHT!

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# THE PURPOSES OF THE EXPOSITION

BY JOHN G. MILBURN, President

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THE act of Congress providing for a federal building and exhibit at the Pan-American Exposition states that it is desirable to encourage the holding of the Exposition "to fittingly illustrate the marvelous development of the western hemisphere during the nineteenth century by a display of the arts, industries, manufactures, and products of the soil, mines, and sea." The joint resolution of Congress previously adopted declared that this development was to be illustrated by a "demonstration of the reciprocal relations existing between the American Republics and Colonies." In these declarations the real object of the Exposition was comprehensively expressed at the outset, and it has been kept steadily in view. It is clearly revealed in every feature of the Exposition: in the architectural scheme, suggestive of the history of so much of this hemisphere; in the restriction of the exhibits to its "resources, industries, products, inventions, arts, and ideas"; and in the active participation of practically all of its peoples and countries. To have brought all of those peoples together for the first time in the accomplishment of such an object is the crowning achievement of the Exposition.

Originating in this clear and definite conception, the scheme of the Exposition has been carefully and intelligently evolved. From the first there has been a firm determination that it should be commensurate in its scope, plan, dignity, and execution with the aim in

view. That was the spirit of the commission to the men intrusted with its creation in all of its departments. They were left free to produce the best results, and it is under such conditions that they have produced them. They have received from the management the fullest sympathy and support at every turn. As a consequence there has been thorough coöperation and harmony in the elaboration and execution of the scheme of the Exposition — a scheme of impressive originality, beauty, and completeness, probably unexcelled in the history of expositions.

So much could not have been accomplished but for the association of the Exposition with a grand idea — the bringing closer together of the peoples of this hemisphere in their social, political, and commercial relations. That aspect of it has been the inspiration of the enterprise and the source of the enthusiasm which has carried it forward to completion. It is assured of permanent results in the new and closer ties of amity, interest, and sympathy between those peoples which are bound to spring from it and to stamp it as an historical event. And in it is the fairest promise that the hope will be realized so nobly expressed in the inscription on the Propylæa, "that the century now begun may unite in the bonds of peace, knowledge, good will, friendship, and noble emulation all the dwellers on the continents and islands of the New World."



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# A SKETCH *of* EXPOSITION HISTORY

BY HON. CONRAD DIEHL, Mayor of Buffalo

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THE Pan-American Exposition is not the conception of a single mind. It is not the result of the effort of any one man. It is the result of systematic, vigorous, and effective work on the part of the people of Buffalo, animated by public spirit and a feeling of pride in their city. The subscriptions to its stock and bonds have come alike from the abundance of the capitalist and the savings of the wage-earner. It required for its successful accomplishment persistent and long-sustained effort.

The Banquet given to the Mayor at the Iroquois Hotel in January, 1898, may be said to be a turning-point in the history of Buffalo. There was awakened on that occasion a spirit of energy, confidence, and progress in the community which had hitherto lain dormant. A public courage, a civic patriotism and pride, sprang up, with the result of changing almost in a few months the character of this community. Every industry has felt a new and stimulating impetus, and the municipality has gained a new standing in the world's eyes. Rising up out of a long period of industrial depression and hard times, Buffalo has contributed over five millions of dollars toward the construction of this wonderful and beautiful Exposition.

The idea of a Pan-American Exposition to be held upon the Niagara frontier was first suggested in 1895. The expression "Pan-American" was probably first used by the late James G. Blaine in urging his policy of commercial reciprocity with the South American Republics.

In June, 1897, the Pan-American Exposition Company was incorporated, and in the following July President McKinley drove a memorial stake upon

the then projected site on Cayuga Island, near the Village of La Salle.

In the Spring of 1898, the Ways and Means Committee of the National House of Representatives said in its report :

"A Pan-American Exposition on the scale and plan proposed will stimulate trade and encourage commercial and social relations between the United States and the Republics of South and Central America and also with the Dominion of Canada.

"The suitability of the Niagara frontier for the purpose of such an Exposition is peculiar and emphatic, as it presents, in a remarkably complete manner, all the requirements and advantages desirable for such an enterprise. The Niagara frontier is the centre of the largest population on the North American continent. Within a radius of 500 miles there is a population of over 38,000,000 having unparalleled railroad and like communication with the very best passenger and shipping facilities connecting with all parts of the Western Hemisphere.

"The Niagara frontier, intersected by the famous Niagara River flowing from Lake Erie over the still more famous Falls, through the picturesque gorge to Lake Ontario, is a location of vast historical importance and great natural interest. At the outlet of Niagara River is the thriving city of Buffalo, the gateway through which ebbs and flows a vast tide of traffic by land and water between the Far West, the Northwest, the Dominion of Canada, the Atlantic Seaboard, the great mining and industrial territory of Ohio and Pennsylvania, and the New England States."

The war with Spain, however, compelled the indefinite postponement of the

# A SKETCH of EXPOSITION HISTORY

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enterprise. On December 5, 1898; I sent a special message to the Common Council which recommended a reorganization of the project upon a larger basis with a new charter, and urged prompt and vigorous action. The public and the Press of Buffalo responded with great enthusiasm, and a provisional committee upon organization was appointed. In January, 1898, the new charter was approved by Governor Roosevelt, and the banquet was held at which nearly half a million dollars was subscribed. In March, 1898, there were bills approved by both State and National executives authorizing exhibits on the part of the State and Nation at the proposed Exposition, and in the same month the organization of the Exposition Company was perfected. A Board of Directors was elected by the incorporators, which in turn elected officers of the Company. On May 13, 1899, the site upon which the Exposition stands was selected, but the lease for it was not signed until the 5th of the following September. On May 1st, 1901, the gates were opened to the public. Thus in less than twenty months from the signing of the lease the Pan-American Exposition was created.

The industrial growth and benefit to the

City which will accrue from this Exposition and the civic effort which it has engendered are difficult to estimate. It has already drawn the attention of capitalists to Buffalo's great manufacturing possibilities, to its electric power, and the industrial advantages of its geographical situation; to its great harbor and its delightful and beautiful residential character. If the Exposition did nothing for Buffalo but give work to its wage-earners, it would be well worth the effort; if it does no more than to unite the business community, it has served a great purpose; if it does no more than stimulate in a healthy way industry and commerce, it would be of the highest importance and well worth the lavish expenditure of brains and energy which it has involved.

To the Women of Buffalo, whose enthusiastic co-operation has been of so much assistance to the Exposition, the thanks of the citizens of Buffalo are especially due. The gentlemen who have labored untiringly and unceasingly, with no hope of reward other than a share in the common good, have won the grateful appreciation of their fellow-citizens, and their best memorial will be the success of the beautiful project which they have realized.



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# A SHORT SERMON FOR SIGHT-SEERS

BY EDWARD S. MARTIN

Author of "Windfalls of Observation," etc.

[Mr. Martin's wise and gentle philosophy is familiar to those who read "The Busy World" department in "Harper's Weekly" and to those who have enjoyed his published essays. His advice to sight-seers at the Pan-American Exposition written for the Art Hand-Book is recommended not only as being pleasant to read but profitable to follow.—EDITOR.]

LIFE is worth living, but you won't think so unless you live it well. The Pan-American is worth seeing, but not for you unless you see it right. To the process of seeing a fair there are two factors. One is the fair; the other is yourself. If the fair is not well devised and managed it will not give you what you ought to get; and if your consideration of it is not well ordered and conducted you will not get out of it what you should. Due attention has been paid and pains taken and money lavished to make the Pan-American worth your trouble to look at. Be so good, in your turn, to take pains to see it wisely.

Give it time. Don't try to bolt it. You can't digest all you see at a great fair at the time you take it in. To gather impressions that will lie in your mind until you have time to bring them out and think about them is part of the lawful business of fair-going. But get your impressions as distinctly as you may. Dwell on what appeals to you until it takes form in your mind. The means of comparison is one important thing that great fairs afford. Try to get out of the Pan-American as large an equipment of that sort as it will yield. One comparison will force itself upon you from the start. If you went to the Chicago Fair, you will say, "This fair is not so big as that." It is not, but it is even more beautiful. It has not aimed to be very big, but it has aimed to be as beautiful as contemporary art and labor can make a fair. Take in its beauty. Don't leave that behind, but carry it away with

you. There is education in it, and at the same time there is delight.

Don't neglect delight. The impressions that stick best and last longest are those that please us while we are forming them. By all means get pleasure out of the fair. Unless you do, your experience of it will be imperfectly successful. Don't drive yourself to do more than your strength is equal to. Don't tire yourself out with overmuch gadding; for a tired body means a tired mind, and the tired mind is not receptive. If you are pressed for time make your inspection general and neglect particulars. But even so, make it as leisurely as you can, so that what you do see you may assimilate.

Be considerate of yourself and of any one who may be your companion. Feed yourself considerately at proper intervals. Rest yourself and be kind to yourself generally. If any one is getting ahead of you and covering more ground than you are in the same time, let him get ahead. What counts in the end is not so much what one is able to see as what he is able to think about it. Perhaps you will get more thoughts out of what you see than that other will whose pace is hotter. Anyhow, fairing is a holiday occupation, and if you make too much of a workaday job of it you may miss more than you gain.

It is a mistake to be one of too large a company in going the rounds of a fair. Stick to one or two persons whose energies match yours, who are willing to neglect some of the things

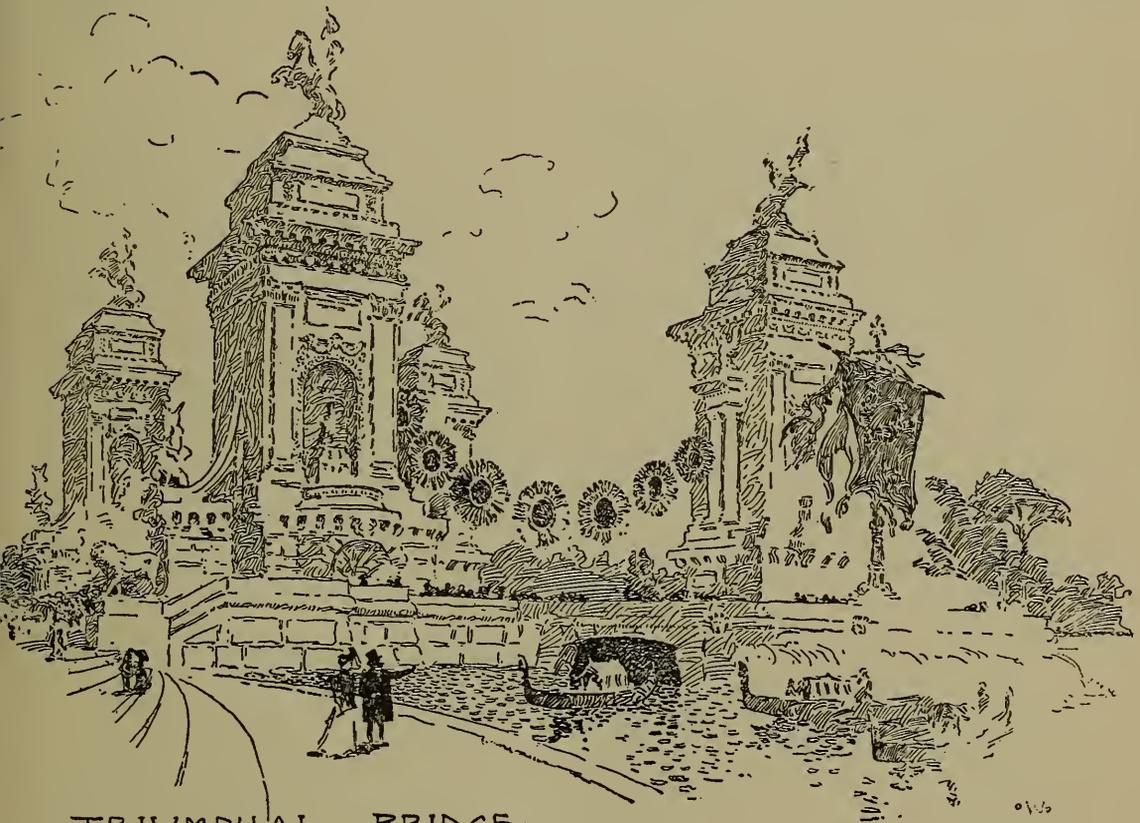
# A SHORT SERMON FOR SIGHT-SEERS

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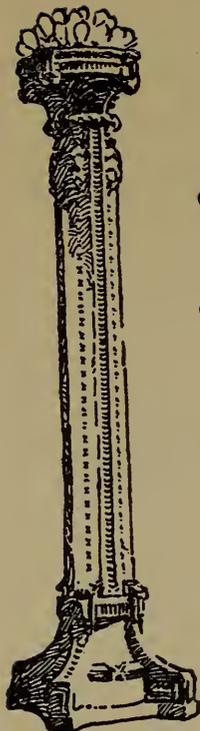
you don't care for to dwell on the sights you want to dwell on, to sit down when you do, and to rest or go home when you are tired. If you find it necessary to yield your preferences to theirs in some details, that may be your gain and save you from passing by some things that you ought to look at. Take with you daily to the fair whatever store of good manners, courtesy, and good humor the experiences of life may have left at your command. After financiers, architects, managers,

collectors, exhibitors, and advertisers have done their utmost to make a fair glorious, it may still fail to be pleasant unless pleasant people go to it. Nothing does quite so much to make a fair "go off" as lots of pleasant people. Nothing shown at a fair is more interesting or more generally observed than the fair-goers.

Please remember that when you get inside the gates you are part of the show and should take due pride in doing it credit.



• TRIUMPHAL • BRIDGE •



# • ARCH- . . . • -ITECTURE •

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## THE ARCHITECTURAL SCHEME

BY JOHN M. CARRÈRE  
Chairman Board of Architects



It is interesting, in comparing the last great exposition, held in Paris, with the first exposition, held in the Crystal Palace, Hyde Park, just fifty years ago, to note the marked development of the exposition idea in all its features. The growing importance of expositions is apparent in their size and in the number of their exhibits, which can now be assembled with comparative ease from all parts of the world. It has also been possible, as demonstrated in Paris, to develop the educational idea to the highest extent, and to illustrate very completely in each branch of exhibits the historical sequence of the development of the special industry, craft, or art in all countries.

Notwithstanding the magnificence and far-reaching industrial and commercial results of recent expositions, no feature has assumed greater importance or is now better recognized as an essential factor in the success of every exposition than the development of the artistic treatment of the grounds and buildings, that is the architectural setting of the Exposition. The great extent of expositions and the rapidity with which the buildings must be erected has led to the use of inexpensive materials, such as wood and plaster, which can be readily handled and made to express the artist's conception without regard to permanency.

### THE POINT OF VIEW OF EXPOSITION ARCHITECTS

The question of permanency in scheme and treatment has been an interesting one, and the great pliability of the materials used has led the designers of expositions in Europe and in America to work from totally different points of view. The European has invariably attempted to express the temporary character of the Exposition in his designs. The American, on the contrary, has made every endeavor to impress his expositions with the character of permanency and reality. Both points of view are interesting and reasonable when properly applied, and undoubtedly the object-lesson of the Chicago Exposition was timely and beneficial.

The European, surrounded as he is by many fine examples of great architectural compositions and with many opportunities of executing extensive permanent schemes even to-day, would hardly be interested in producing in temporary materials, on a larger scale, perhaps, compositions of the character of Versailles, the Place de la Concorde, and other great monumental ensembles, as was done in Chicago. He could never expect to equal, much less surpass, the beauty of these permanent structures, built with great care and after much deliberation and study, the interest of which has been

enhanced by the mellowing effect of time and the development and growth of their surroundings. He looks upon an exposition as an opportunity for artistic experiment and the execution, in temporary materials, of every dream of his imagination, no matter how fantastic. The fact that these experiments are temporary encourages him to dare, and one single great success justifies, in his eyes, the entire experiment. He dares to do in an exposition, and is allowed to do, what no sensible person would think of attempting in permanent form. In the American's case the conditions are entirely different—he must educate his artists and the public. He must create permanent works of art before he can afford such flights of imagination as the French indulge in.

The importance of the architectural setting of expositions becomes even greater when the matter is considered from the American's point of view. The Philadelphia Exposition, though it taught no special lesson, exercised, perhaps, in a general way as great an influence upon the arts and manufactures of the country as did the Chicago Exposition; but it did not make the same impression upon the public mind, because its setting was much less impressive than that at Chicago, which presented a magnificent ensemble of monumental buildings of classic style, severe and imposing, almost solemn in their appearance and at a most impressive scale. To most visitors this impression was entirely novel and lasting. It was a lesson which has already awakened in this country a better understanding and appreciation of monumental architecture and a broader interest in art.

At Buffalo, the Board of Architects of the Pan-American Exposition, with a full realization of the importance of the task imposed upon them and with the desire to avoid reminiscences of the Chicago Exposition, decided that the purpose of the setting of this Exposition should be to develop a picturesque ensemble on a formal ground plan, introducing architecture, sculpture, and painting as allied

arts. They did not wish to go as far as the French in expressing the temporary character of their buildings, nor, on the other hand, to the other extreme as in Chicago, and yet it seemed essential to retain the balance and sympathy which are necessary in all artistic compositions. The adoption of a scheme entirely formal in its plan with well-balanced masses, but with absolute freedom in the development of the individual feature within these given lines, seemed not only a reasonable compromise with the two points of view previously mentioned, but also full of possibilities, for, without restraining the imagination it would tend to keep it within reasonable bounds and to make the Exposition more real in its application to the conditions of design in real life.

The very spirit of American planning on a large scale has heretofore been not only symmetrical, but even monotonously so, as is illustrated in almost every city of this country. The work of the future must be influenced by existing conditions which are beyond our control except in so far as we may modify or improve them—for we cannot eliminate them. It was therefore hoped that the attempt to combine the picturesque with the formal and to introduce decorative sculpture and color as factors of the design might be as suggestive in its way and as far reaching in its influence as the lesson taught at Chicago.

It would have been even finer if the Board of Architects could have gone a step farther in their object-lesson and designed a scheme of which at least the main features of the architectural composition could have remained as a permanent improvement in the locality. A few detached features or buildings always remain to testify to the beauty of an exposition, the greater part of which passes away and becomes but a memory. How much finer if the whole scheme could remain so that when the temporary buildings are removed their places might be taken gradually by permanent buildings, different in character, it is true, but with

the proper setting. One can almost conceive the growth of an American Champs Elysees, with its Triumphal Arch at one end and its Place de la Concorde and the Tuileries at the other ! Could anything be finer than to use an exposition as a means of obtaining permanent improvements of this magnitude ; and is not, after all, an exhibition the only way in which we can ever expect to obtain any such results ? Let us hope that it will be possible to conceive the next one on these lines.

### THE METHOD EMPLOYED IN BUFFALO

The designing of the Pan-American Exposition was intrusted to a Board of eight architects, who, after examining the site and studying the problem in all of its bearings, decided on the general features of the block plan in joint conference, and determined, in a general way, the character of the Exposition and the un-

derlying principles which should influence its development. The subdivision of the work and the allotment to the individual architects was reserved until all matters of general interest had been determined and agreed upon. The main points decided by the Board, as already stated, were that the Exposition should be formal in plan and picturesque in development, and that the style of the buildings should be of the Free Renaissance ; that apparent roofs with overhanging eaves should be used in preference to flat roofs with cornices and balustrades ; that color and decorative sculpture should be introduced freely into the treatment of the buildings, and that the character of the Exposition should be as gay and festive as possible, so that it would be a holiday affair.

The work was then subdivided into eight parcels and allotted to the different architects constituting the Board, as follows :

R. S. Peabody,	Peabody & Stearns, Boston, Mass.	Horticultural Building, Forestry Building and Graphic Arts Building.
James Knox Taylor,	Supervising Architect United States, ex-officio member of Board.	United States Government Building.
George Cary,	Buffalo, N. Y.	Ethnological Building.
August Esenwein,	Esenwein & Johnson, Buffalo, N. Y.	Temple of Music.
Edward B. Green,	Green & Wicks, Buffalo, N. Y.	Electricity Building and Machinery Building.
George F. Shepley,	Shepley, Rutan & Coolidge, Boston, Mass.	Liberal Arts Building and Agricultural Building.
John G. Howard,	New York.	Electric Tower.
Walter Cook,	Babb, Cook & Willard, New York.	Treatment of Plaza and the entrance to the Midway, the Propylæa, entrance to the Stadium, and the Stadium.
John M. Carrère, Chairman, Board of Architects, and William Welles Bosworth, Associated,	Carrère & Hastings, New York.	Development of the Block Plan and the complete treatment of the grounds and all features thereof other than the buildings above referred to.

It was decided to resume the meetings of the Board from time to time in order to harmonize the work of the different architects and in order that all important questions should be decided by the whole Board, and not by any individual. Later Mr. Karl Bitter, as Director of Sculpture, and Mr. C. Y. Turner, as Director of Color, were made members of the Board, each having charge of his special department in consultation with the Board ; the Building and Grounds Committee and, at

times, the Executive Committee participated in these deliberations.

In selecting the Board of Architects the Building Committee evidently had in mind the record of the architects and their ability to perform this particular work ; but they were specially fortunate in selecting eight men whose views could be harmonized and who could work together in a spirit of emulation rather than of competition. This was an important factor to be considered in the success of the scheme, because, having

# THE ARCHITECTURAL SCHEME

decided on the formal plan picturesquely developed, the difficulty of maintaining the general harmony in the execution of the design was greater than at Chicago, for instance, where the formality was carried into the buildings as well as into the scheme.

In passing judgment upon the work of the Board it is necessary to bear in mind that the object throughout has been to develop the greatest possible harmony in the general effect at the expense, when necessary, of individual preferences or even of the excellence of any single work. Each individual work must, of course, be judged on its own merits, but it must be considered first of all in its relation to the whole, because no man was allowed entire freedom and every one was more or less obliged to curb his imagination and to hold himself in hand for the sake of the general result.

## THE SCHEME

The site had been selected by a Special Committee, and when the Board of Architects came into existence they found the general conditions already established. The site in itself offered no features which were characteristic of the city of Buffalo or of the locality, such as a site along the lake-front might have given, and there was the danger, on this account, that the Exposition might be lacking in local individuality. The plateau was perfectly level, virtually a vacant lot, without any commanding feature excepting a solitary row of poplars along Amherst Street and proximity to the Park, one of the most beautiful creations of Frederick Law Olmsted, and approached from the city through Delaware Avenue, which thus brought the city and the site together in a most attractive manner.

It was apparent that the Exposition must be strongly influenced by its proximity to the Park; but, as it was out of the question to alter the Park, even to the extent of removing any great number of its beautiful trees, and it was

therefore impossible to extend the Exposition into the Park, it was decided to extend the Park into the Exposition, and to obtain a gradual transition from the natural scenery of the Park, which was not to be disturbed, into the formal setting of the Exposition, and thus to make them part of each other.

The relatively limited area of the grounds made it practicable to avoid the difficulty encountered in the designing of most expositions where a beautiful setting or picture, which should have a principal point of view from which it is intended to be first seen, is approached from other sides so that the intended first impression, which is always the most lasting, is frequently entirely missed. It was possible to paint this picture at Buffalo with a definite view point, placed at the Triumphal Bridge, and to make the principal approach through the Park, so that the spectator, as he approaches the Exposition, will see it develop gradually until he reaches the Bridge, when the entire picture will appear before him and almost burst upon him.

Other minor entrances had to be provided, the most important one at the north for the railroad, and yet the view of the Exposition as the visitor approaches it from the north will be nearly as complete as the main view from the causeway. The travel by street-cars necessitated an entrance at Elmwood Avenue, but every inducement is here offered the visitor to travel along the Park line to the Bridge, rather than in other directions, so that it can be said that this Exposition has but one entrance, and that the great majority of visitors will certainly approach it for the first time through that entrance. This important feature having been determined, the scheme developed gradually on very simple lines. The main axis had to be north and south; around this axis were grouped the secondary axes. The first important one, the Axis of the Esplanade, with its curved ends and its background of buildings, its Pergola on the

south facing the lake gradually leading into the natural landscape of the Park ; farther north, Amherst Street with the row of poplars, which has been maintained and made a part of the scheme. The buildings were grouped around this main axis on secondary axes, but in each instance the symmetry was preserved, not only in the ground plan, but in the importance of the buildings and their corresponding masses.

The Electric Tower was placed at the apex of the composition, and early in the proceedings it was decided that it should be the most conspicuous and highest feature. The general height of the other buildings in their relation to each other and to the Electric Tower was also determined on symmetrical lines, and here the visitor will see what is meant by "formality picturesquely developed" when looking at the attempt to balance two buildings as totally different in character, purpose, and design as the Horticultural Building on the one side of the Esplanade and the Government Building on the other, or the Electricity and Manufactures Buildings on the one side of the main axis and the Liberal Arts and the Agricultural Buildings on the other.

In order clearly to define the importance of this architectural setting, and also to make room for the numerous secondary buildings and side-shows, which could not well be brought into harmony with this main part of the composition, the very interesting feature of the canal was adopted at the suggestion of the laymen of the Board. This canal places the main part of the scheme within well-defined and formal limits and permits of all the more freedom beyond its boundaries. It is the means of separating the discordant elements of the scheme and yet of harmonizing them.

It was necessary on arriving by rail on the north, to approach the composition somewhat gradually, and, for this reason, the Plaza was introduced and treated as a small Court of Honor. Being such a distinctive feature of the

Exposition, when looked at as a whole, it was thought advisable that its development with the Stadium on one side, the Midway Plaisance on the other, and the Propylæa as the final line of demarcation of the Exposition, should be treated as a whole ; for this reason the Plaza, with its surrounding buildings, was allotted to one architect. It is the only feature of the grounds which was thus treated independently from the general development of the grounds and landscape work.

#### THE LANDSCAPE SCHEME

The detailed treatment of the grounds should be considered not only as individual features which may interest the visitor, but in its relation to the general scheme and to each building. It is intended to harmonize the ensemble and to bring the buildings into proper relation with each other. Each part of the landscape work is studied not only as a setting for the building adjacent to it, but also to form a continuous and uninterrupted scheme, tying the whole composition together, accentuating its principal features, enhancing the salient characteristics of the individual buildings, giving accent and adding color to the perspective, and maintaining the scale of the whole scheme.

#### THE RELATION OF THE SCULPTURE TO THE PLAN

The sculpture, which is a most important feature of the grounds, cannot be properly judged and appreciated unless it is considered not only as individual works of art, but also as a decorative feature forming a part of the entire artistic scheme of the composition. In the study of the landscape work, the placing of the sculpture, its general character and mass, were carefully considered from its very inception, and it was in no case purely accidental. It was intended that the general treatment of the grounds should suggest the necessity for sculpture at the

different points where it has been placed, and that, in turn, the sculpture should be so designed as to belong clearly to the place where it is set. This has been carried so far that the story which the sculpture tells is intended to be a continuous tale in itself; nevertheless the special subject of each piece has direct relation to its immediate surroundings.

## THE COLOR TREATMENT

The color treatment of the Pan-American Exposition does not mean only the paint which is applied to the surfaces of the buildings, the bunting, and other brilliant spots, but it means what the artist calls color, the play of light and shade, form, outline, proportion, as well as actual color, all blending or contrasting with each other, as the case may require, and producing an artistic effect from whatever point one may look at the Exposition, like a well-composed landscape, of which, in this case, architecture, sculpture, and painting, as well as nature, are component parts.

## THE SCALE

In conclusion, one of the most important factors in the harmony of the entire artistic composition, which are generally felt but not understood by the layman, is what the artist calls "scale," by which is meant the proper proportion of detail to the masses, and the proper relation of these masses to each other and of the whole to the human stature, so that each building may look its actual size, and each part of the building may in turn bear its proper relation to that size. It must be apparent to anyone that to maintain the scale in a composition of this character, conceived, studied, and executed in a very short space of time, under the most difficult conditions and by different architects, constitutes a real difficulty, and yet the entire harmony of the composition, from the artistic point of view, would suffer in no case more than in the lack of scale. For this reason the main effort of the Board of Architects has been to maintain this scale in every part of the composition, whether in the buildings, the grounds, the sculpture, or the color.



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# HOW THE PLAN WAS CARRIED OUT

BY WILLIAM WELLES BOSWORTH

[During the construction of the Exposition Mr. Bosworth acted as Mr. J. M. Carrère's personal representative and was also the chief of the Exposition Company's Architectural Bureau.—EDITOR.]

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THE general axis-lines having been determined, and the relations of the buildings to each other and to the courts, it immediately became necessary to consider the very important subject of grades. The point determined on for the chief effect, i.e., the Electric Tower, was found from the survey to be two feet lower than the grade-level in the Esplanade. Imagine going down steps to approach a throne! All dignity as well as impressiveness would have been irretrievably lost. The Bureau of Works was therefore obliged to face the colossal task of filling all the ground on a gradually rising incline from the Esplanade to the rear of the Electric Tower (a distance of 1000 feet) to a height of 10 feet at the high level.

It was voted necessary by the Board of Architects to effect at least an 8-foot rise in order to obtain any sense of elevation, since it is a well-understood principle in architectural composition that any lofty and slender structure such as a tower seems to depress the ground on which it stands. This could not have been accomplished because of restrictions in the land lease, had it not been that so much of the ground surface was covered by the buildings, whose footings, of course, were set upon the natural grade, with the floor-levels raised to the premeditated grade of the ground outside. It is interesting to know that all the high grades around the Electric Tower and north of the Mall were of necessity built of wooden trestlework on account of a shortage in available earth, so that even the huge basin of water rests upon wooden spiles.

The ground-levels being determined, the architects in charge of the landscape work then proceeded to make a huge plan of the *ensemble* sufficiently large in scale to enable them to give detailed study to each little corner of the grounds, determining steps and balustrades, terraces and planting-plots, as well as the larger and primal relations of fountain basins and sunken gardens, covered shelters and resting-places, in opposition to open spaces for the crowds, free ways for "circulation," as it is called, and retired, picturesque corners. This plan also showed where trees were to be planted and the number of them, where permanent seats were to be placed, and where every pedestal for sculpture was to stand, as well as all the innumerable vases for flowers and tree-boxes and even lamp-posts.

These were listed and numbered, every one with as much care as an army receives in the numbering of every common soldier in his separate company. This done, the detailed study of the separate features began. Each bridge, each fountain, each separate feature, whether rustic or formal, was studied out and drawn with as much minutiae as though it were the façade of a building, while models in wax were made of the Grand Basin in the Main Court and of the Esplanade fountain basins, to enable the architect to determine, as he could from no flat drawing, the exact effect of every part. Even the water-jets in their height and volume were studied by means of wire and spun glass, and the lily-planting was indicated, as were the spots for flower-beds, by painting on the models.

## HOW THE PLAN WAS CARRIED OUT

It is not commonly appreciated how difficult and subtle a work it is to design the lay-out of a great fountain basin. Its laws of composition are far less understood than are those of a building, yet are even more exacting, and the main axis-lines are unchangeably fixed by the axes of the buildings round about.

Thus the center of the Fountain of Abundance could not play free of the axis-line of the Temple of Music and the Ethnology Building. Nor could the semicircular heads of the Esplanade fountains vary in their relations to the axes of the transeptal arms of these basins determined by the buildings, all of which greatly increased the difficulties of composition. From these models, with all their pedestals and separate fountain features shown, Mr. Bitter arranged his sculptural themes or list of appropriate subjects, and a fact which is not at all apparent but even more remarkable is that in perfecting his plan not one pedestal or sculpture feature was added to or omitted from the architect's plan, composed purely from the architect's point of view.

Mr. Bitter's scheme adopted, lists were made of the names of those sculptors who were available, and men deemed by the architects and the sculptors' jury as especially fitted for the nature of each subject were selected for the various works. These gentlemen were then invited, after a general talk on the scope of the Exposition by Mr. Carrère and Mr. Bitter before the Sculptors' Society, to call at the office of the various architects, where they were made familiar with the subjects allotted to them, and the relations that must be maintained be-

tween these subjects and those that should balance and compose architecturally with them, and were requested to make small wax sketches for approval before proceeding with the work at a larger scale. This was coöperation to a point never dreamed of by most of the sculptors, and some of them were obliged to submit numerous sketches before falling into line.

The planting and flower-bed treatment had also to be studied at large scale, and the exact position of each cypress-tree or bay-tree or palm had to be determined and located by figured dimensions on the plans of the separate courts, so that stakes could be placed by the engineers.

The flower-beds were drawn with equal elaboration, and lists of plants were made out by the supervising landscape architect, Mr. Rudolph Ulrich of World's Fair fame, for the whole term of the Exposition, so that the fading ones might be replaced overnight by fresh flowering plants which were in the meantime being prepared or propagated in the greenhouses.

Cypress-trees were brought a year in advance from New Jersey and set out of doors to become acclimated, while car-loads of palms and orange-trees and tropical plants were brought from California, and hundreds of bay-trees were imported from Belgium.

Space does not admit more than the mentioning of these endless details, yet each was necessary to the unified completeness of the whole; and the observant and thoughtful visitor will experience an enriched sense of pleasure in his walks about the grounds, being somewhat acquainted with the modus operandi by which such a giant undertaking is necessarily carried to completion.

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# THE COLOR SCHEME

BY C. Y. TURNER, Director of Color

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IN considering a scheme of color treatment for the Pan-American Exposition, the Architecture, Sculpture, the purpose and character of the Exposition each had to be taken into account. The plan of Mr. Karl Bitter, Director of Sculpture, set forth in his article in another part of this book, seemed to me a very logical and proper treatment of the Exposition, and it seemed wise for me to pursue a similar course in the color treatment, so that I might, in this way, carry out the general scheme which was indicated in the plan of the grounds, buildings, and sculptural arrangements. Taking it for granted, then, that as we enter the grounds from the Park through the forecourt, the causeway bids welcome to the visitors and the countries taking part in the Exposition, we would come upon the elementary conditions, that is, the earliest state of man suggested on one side, and primitive nature on the other. I concluded that the strongest primary colors should be applied here, and that as we advance up the grounds the colors should be more refined and less contrasting, and that the Tower, which is to suggest the triumph of man's achievement, should be the lightest and most delicate in color.

It seemed to me very wise and necessary to supplement Mr. Bitter's idea and try to carry out in color the same thought. I therefore began at the entrance to the grounds with primitive or primary colors, and as I advanced up the Court and into the Exposition, the colors became more refined and grayer, reaching a climax at the Tower, which was to be the lightest and brightest in color.

Since I wished in some way to emphasize the great power which was being used to run the Exposition, the beautiful emerald-green hue of the water as it curls over the crest of Niagara Falls seemed to be a most fitting note to carry through the Exposition, and I therefore

adopted it and have endeavored to carry this color on some portion of every building.

In the Tower I have given it marked emphasis and have made the general scheme here ivory-white, green, and gold.

This, then, is my general plan or scheme, and my wish has been to do all that was possible for me to do to express this idea and be in harmony with what I believed the Architects and Sculptors wished to say through their respective arts.

A model of the various buildings made to scale was executed and erected in my studio, which covered a space of 12 feet by 16 feet. This model was made on a scale of one-sixteenth of an inch to the foot, and all the buildings were then colored and changed as was deemed necessary until a harmonious result was arrived at.

The small model which I had built as colored could give only the tints of the body of the buildings and the roofs with some slight suggestion of towers and pinnacles. It was necessary, therefore, to be more explicit, and the drawings of each building were then taken up and colored in detail. First the elevations of the buildings, and then the great doorways, towers, corner pavilions, entrances, finials, and all parts which might be treated.

From various conversations which I had had with the Architects, Painters, and others who were interested in the Pan-American Exposition, I had gained the impression that the style of Architecture was Spanish-American and that it was the desire of the Board of Architects as well as of the Exposition Company that the buildings should be treated with bright, brilliant colors, and that a suggestion of Spanish treatment of Architecture in coloring should be given. I

therefore studied this matter in the various works at my disposal and tried to familiarize myself with the manner of their treatment, and as far as possible produce a result which should resemble, as near as might be, work of that period.

The Horticultural group has orange as a basis for the color of the body of the building. On the Government Building a warm yellow is used for the plain surfaces. For the Music Hall, I have used red, quite pure, as the foundation color. On the Ethnology Building, golden orange. On the Machinery and Transportation Building green as the basis. Opposite it, across the Court, the Liberal Arts Building is a warm gray color. The Electricity and Agricultural Buildings are different shades of light yellow, while the Restaurant and entrances to the Stadium have a French gray as the basis, with a lighter shade of the same tint on the Propylæa. For the Electric Tower I reserved a light ivory. The buildings of the Sunken Gardens are of a darker shade of ivory. In the Horticultural group I have used blue and white largely in the ornamental portions of the panels, pilasters, spandrils, etc., relieved now and again by brighter shades of rose and deep yellow. The Government Buildings have a mild gray for the structural portions to relieve the yellow, and in this building, where it is possible, the green note is introduced in the sashes and doors; blue on the dome, and gold on the smaller domes. Blue-green is on the dome of the Temple of Music, and is repeated again on the Ethnology Building. On the Machinery and Transportation Building red, yellow, and green are introduced in the great doorways, and corner pavilions, and also are distributed through the towers, while blue and gold play a large part in the detail work of Liberal Arts Building, especially on the ceilings of the colonnades and east and west entrances, and in the great pediments of the north and south entrances. The yellow of the Electricity Building is relieved by gray trimmings and green doorways which

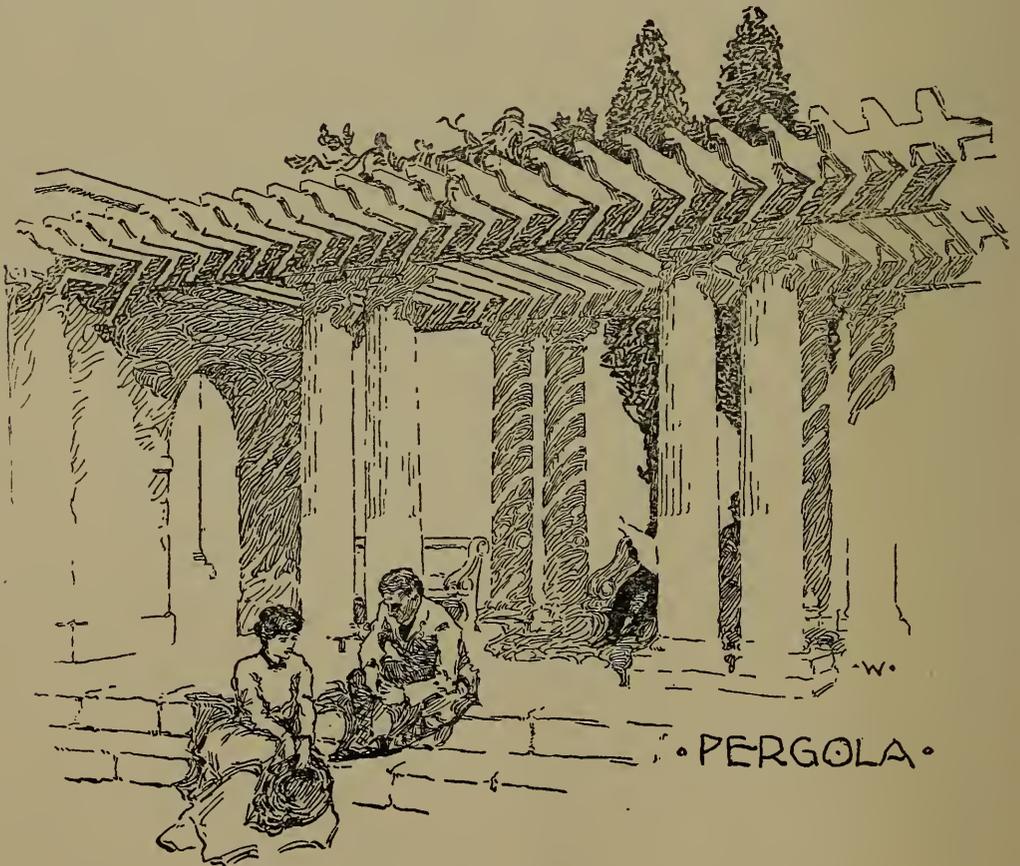
are elaborately enriched in their ornament by delicate shades of the prevailing tones used throughout the Exposition. The Agricultural Building is warmer, and there are blue, yellow, and ivory, and stronger notes of red and green in the entrances. The Restaurants are ivory and French gray. The sashes and doors are painted green, and the minarets and pinnacles are tipped with gold. The Propylæan which curves across the north end of the grounds has a wide open arcade, the panels of which are enriched with brilliant red where white statues are placed, while the panels above are a bright yellow. The ceilings are blue, and the trellis above is made a strong violet hue. Violet occurs again at the entrances from the Railway Station through the great Arch. The Railway Transportation Building is in a French gray with green roof and ivory and gold trimmings, while the Stadium, one of the most imposing buildings of the Exposition, will be a light ivory-gray, with pale blue-green sashes and doors. The Tower, as I have said before, is a very light ivory, and is enriched in the capitols, brackets, finials, stars, pinnacles, etc., with gold and is crowned with a gilded figure of the Goddess of Light. The panels have the brightest fresh blue-green we could make, and is intended to suggest the water as it curves over the crest at Niagara. The statuary throughout the grounds will be treated in white, and it is my belief it will be a pleasant contrast and make the color more apparent. Lamps and urns are treated as green bronze, *verte antique*. Flag-staffs are treated in a similar manner, except the greater ones, which are made to harmonize with the buildings in their immediate neighborhood, cool at the north end of the grounds in ivory and green, and warmer in red, yellow, and blue at the south. The great piers at the causeway are a soft, warm gray, suggesting limestone or some kindred material. Pergolas are treated in bright colors, the lower third of the columns being orange or red, and the upper two-thirds a light stone

color with brown beams, blue ceiling, and green roofs. The notes of green, gold, ivory, blue, and red are distributed throughout all the buildings, so that it can be said, as someone remarked to me, "I see you are using the Pan-American Colors on the buildings, red, white, blue, green, and yellow." The buildings in the Midway are treated with more liberty, but in the same general tone of color as the main portion of the Exposition. The State Buildings and other concessions about the grounds have considerable latitude in treatment. The Woman's Building, which is a remodelled country club-house, has been treated in soft, quiet green. It is a frame building and is among the foliage. All the canal banks, bridges, and embankments have a soft gray stone color, with little or no enrichment other than the architectural design. Many flags and banners are to

be distributed on the buildings of various colors suggestive of the countries taking part in the Exposition and adding gayety and liveliness to the scene. Awnings over the landings and peplos are treated to harmonize with the adjoining buildings.

This is the first time to my knowledge that a general scheme of color has been undertaken and carried out in any exposition, and it is our sincere hope and belief that the result will warrant the time, labor, and expense expended upon it, and give great pleasure and possibly influence the art of our country in the future.

The interior decorations, which are being carried on under the direction of Miss A. J. Thorpe, Assistant Director of Interior Decoration, will conform in general plan to the exterior coloring of the buildings, and relate as far as possible to the exhibits contained therein.



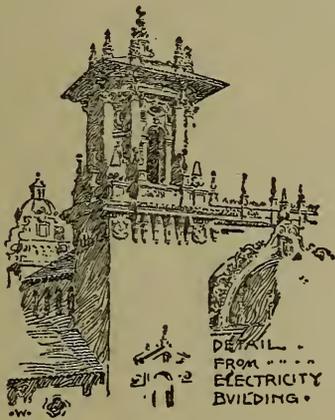
# THE EXPOSITION ILLUMINATED

BY HENRY RUSTIN

*Chief of Mechanical and Electrical Bureau*

[Beautiful as is the Exposition by day, the visitor has seen but half its beauty until he has seen it at night. By a novel apparatus the electric current is turned on by degrees. The Tower, the buildings, the long lines of lamp-pillars, seem to pulse with a thrill of life before the eye becomes sensible to what is taking place. Then a faint flush comes, like the flush which church spires catch from the dawn. This deepens for an instant to pink, then grows red, and mellows into luminous yellow, and as if by magic the exposition of beams and staff has vanished and has become the glorified spirit of the thing. It is the most marvelous effect of artificial light which the world has ever seen. Less than thirty years ago tourists gathered to see the illumination of the dome of St. Peter's at Rome, effected by men setting off Bengal lights in spiders. It was considered almost a miracle. Beside the Tower of white flame at the Exposition St. Peter's would have seemed dingy and almost in darkness. The article which follows on the lighting of the Exposition is by Henry Rustin, the man under whose direction these wonderful effects have been produced.—EDITOR.]

THE lighting of the Pan-American Exposition is considered to excel all



others in the quantity of lamps in operation as well as in their arrangement for decorative purposes. When the observer stands on the Triumphal Causeway and looks toward the Tower, it is not difficult to convince him that no artificially illuminated area ever before presented such a quantity of mellow, glowing points of light. The area of the Court of Fountains and the Esplanades is equal in extent to the combined

courts of former expositions all put together. Hence the problem presented to provide light for traffic alone was a considerable one, even if lights for decorative purposes had not been required. The lighting of these great areas is accomplished by placing clusters of lights on frequent ornamental staff supports, which were kept at as low a level as was consistent with the architectural conditions and scale, in order that the source of light might be as near as possible to the objects to be illuminated. These lights were placed along parallel lines, or in accordance with the arrangement of walks, and present a very gay appearance. They were intended to be arranged so as to distribute the light equally, and so carefully has this been worked out that one seeks in vain for a shadow.

The decorative lights are arranged with reference to the complete general effect and not with regard to the individual treatment of the buildings. The scheme adopted involved a gradual working up of the intensity of the

illumination from the southern part of the exposition grounds to the Electric Tower, where a climax of electrical effects is reached. The Tower itself, when lighted, stands out as a most attractive object and indescribable in its appearance. The volume of light on this Tower, when seen at a distance, takes on an appearance which suggests to the mind phosphorescence as well as the semi-incandescence of the structure itself. Observers at a distance of twenty miles or even more can easily pick out this object as a thing of beauty and almost awe.

All through the arrangement of the plan of lighting, the twofold advantage of placing lamps in such a position that they would serve both for decorative purposes as well as for the practical use of lighting traffic was kept in mind.

For the first time in the history of exposition lighting, the unit of light has been reduced to eight-candle-power lamps. This gives almost perfect diffusion. Heretofore methods were employed in illuminating large areas, which necessitated the use of arc-lamps, clusters of Welsbach, or large oil-burning lamps. Such methods produced an unpleasant sensation, due to the concentration of light, which blinded the eye to such an extent that objects behind the source of light were not clearly defined, and the eye in attempting to adjust itself to look at other objects was deceived. The eight-candle-power lamp does not blind or dazzle.

A novel method has also been introduced on a large scale to produce a rather spectacular effect. This is accomplished by passing the entire quantity of current used for lighting through a rheostat which can be manipulated so as to bring the lights from zero up

to full candle-power, and from full candle-power down to zero. This effect, when applied to so vast a quantity of incandescent lamps, is almost startling and at the same time pleasing. The uniformity of the light, since it is all of the same quality, gives an even tone of illumination to the eye throughout the Exposition grounds.



TOWERS OF  
MACHINERY  
& TRANS'N  
BUILDING.

The extensive fountain display in the basins enlivens the setting by day and furnishes a certain attraction which appeals to each beholder. At night this water display becomes part of a most pleasing ensemble, which adds its effect to the lighting. No known agents are capable of a more pleasing blending than a studied combination of water and light. The niche in the Electric Tower has been selected as a stage for a display of water and light effects in a greater quantity of each than ever before has been combined. The result is beyond a doubt the most impressive ever beheld.

# FROM AN ART CRITIC'S POINT OF VIEW

BY MRS. SCHUYLER VAN RENSSELAER

Author of "English Cathedrals," "Art Out of Doors," etc.

IN art, as in science, more may be learned from one good object-lesson than from the long preaching of theories. Yet never, perhaps, has a single example of success taught so much to so many people as did the Chicago Fair of 1893. And one of the results of its teachings is the artistic success of the Pan-American exhibition.

The White City showed a public which was greatly in need of such instruction that artistic excellence depends first and most of all upon artistic harmony. Nowhere else in the United States had the virtues of coherence and logic in a general plan and of concord in the buildings erected upon it been convincingly illustrated. A fine and comprehensive plan had, indeed, been devised for the national capital, but it had not been rightly carried out. In scarcely any part of any other American town had harmony of general effect even been thought of. Nor had it been considered when our first great exposition was built; and, in consequence, those who visited Philadelphia in 1876 carried home many memories of beautiful individual things, but were not impressed or interested by the aspect of the exhibition as a whole.

At Chicago the case was very different. Here the most impressive, interesting, and beautiful exhibit was the Fair itself—the White City as a whole. And the reason was plain: the three elements that composed it, architecture and verdure and water, had been so combined that each enhanced the effect of the others; and in its main portions—in and near the Court of Honor—the labor of many architects and sculptors had been guided by certain general

prescriptions. The result proved that a high degree of beauty may be produced on a vast scale by many allied hands as well as upon a small scale by a single hand. It proved that in the one case as in the other, harmony must be the fundamental and the dominant aim. And it proved that harmony means, not monotony, uniformity, but variety in unity. No two buildings on the Court of Honor were alike; but they were all placed in a right relationship to each other and to the space they encircled, and they were all concordant in size, style, and color. Therefore a magnificent general effect was achieved, while the merits of each individual structure were accentuated and its faults were minimized.

The lesson thus taught with triumphant force and clearness was generally apprehended and appreciated. The people at large realized why the White City was so beautiful; and, moreover, when it showed them, for the first time, beauty created on a great scale by the hand of man, they recognized it as a thing worth caring about, worth getting. They may have forgotten by this time whether the Chicago Fair was a commercial success or not; but they remember very well that it was a great work of art, and that, as such, it justified all the labor and all the money that it cost.

The seeds of knowledge in regard to the character of beauty and in regard to the value of beauty that were thus widely scattered are bearing good fruit. Everywhere in our country more desire for architectural excellence is manifested than was shown ten years ago, and the right way to achieve it is better

understood. Even in our large permanent cities, where material conditions are very complicated and pressing, the signs of a new desire for architectural harmony are visible. Where there has been a chance to work more freely they are more apparent. Where real freedom has been possible—as in the exhibitions held at Omaha, at Nashville, and at Atlanta—the example set at Chicago has been intelligently followed. And here at Buffalo in 1901 another transient city proves, in a way that must make every American proud, what we now demand when opportunity permits, and what our artists are able to give us.

The Pan-American Exposition was conceived, of course, as an industrial enterprise. It was not fathered by a body of artists, and it was not projected simply to please the eyes of the nation. But these facts double its interest from the artistic point of view. They prove that men of the most practical kind, engaged in the largest practical undertakings, now realize the value of art, and are convinced that the people as a whole do the same. The sensible, experienced business men who made themselves responsible for the material success of the Pan-American were certain that the best way to secure this was to make it an artistic success. They felt that an announcement that it would be a very beautiful place, a very beautiful thing to see, would “advertise” it better than any explanation of its individual features, any cataloguing of the myriads of useful and prosaically instructive objects it would contain. Therefore they did not tell their architects to build convenient structures for the display of exhibits of certain kinds and quantities, and to make them attractive if they could. They demanded first of all a splendid summer city, and trusted to its designers to make it practically convenient also.

No group of artists had ever before been asked to create such a city in so literal a sense of the term—with so little help from site and surroundings.

In Paris there has always been a beautiful permanent city of which the transitory one has formed a part, and which has largely prescribed the course that builders of the latter should follow. At Philadelphia the site was an extensive park. At Chicago, indeed, the permanent city was so ugly that the one desire was to get the Fair away from it, and to the general eye no suburban site seemed inspiring or even artistically possible. But the eye of a great artist discovered a site which could be utilized by a skilful manipulation of natural elements.

When the Pan-American Exposition was conceived it was first proposed to build it upon the water-front and gain the advantages enjoyed by the White City, but the idea of setting it on the shore of Lake Erie proved impracticable. Suggestions that it should be built in the park were at once cried down, for, it was rightly felt, a great permanent work of art ought not to be injured for the sake of a transitory one. And then the only remaining site was a level plain with no suggestive variations of surface, no picturesque watercourses, and no verdure excepting a few rows of small trees. Here the artists of the Pan-American have built their city. They have not been aided at all by Nature; and they have been helped by the antecedent work of other men only in so far that they were permitted to include the park lake within their boundary lines, but forbidden to injure or to alter its borders.

I need not enlarge upon their success. The beauty of their multicolored city is as evident as its practical convenience. Even those who care to see nothing but the panorama it presents must feel that this is an adequate excuse for a very long journey. Nor can any one ignore the fact that it is so beautiful because it is so well ordered, so harmonious in general disposition and in the form, color, and ornamentation of its many factors—each feature and detail playing a due part in the scheme,

each existing for the sake of the others as well as for its own sake, and each gaining in effectiveness and charm by this association. Many men have labored to produce the large and complex result; but they have labored fraternally, not independently. The general plan was confided to one artist, each of the buildings to another, the general color-scheme, the allotment of the works of sculpture, and the execution of these works to others again. But at every step there was consultation, mutual criticism, mutual deference; and therefore, although individuality is everywhere apparent, the total result is a joint success, a triumph of coöperative energy, knowledge, and taste.

Unhampered as well as unhelped by the character of their site, the builders of this Exposition have made it more compact than any of its predecessors. It contains no useless areas, no outlying portions to which long excursions must be made for the sake of a few objects of interest. Everything is held well together, concentrated, worked into one great composition. Of course the Pan-American is not as large as an exhibition must be to which the whole world is invited. Nevertheless, great intelligence in the art of design was required to provide the many buildings needed for the exhibits proper, and the many accessory features of a great popular pleasure-ground, within an area which contains 350 acres as against the 1037 of Chicago, and to do it without sacrificing spaciousness and dignity of general effect. The difficult task has, however, been accomplished. The first thing that strikes the visitor is not the compactness, but the spaciousness, the imposing size, of the Pan-American grounds. They measure something less than a mile in length and about half a mile in width. And they have not been divided into disconnected parts, nor, on the other hand, have they anywhere been opened out into a space so wide that its size cannot at once be appreciated. The great central court

which runs from end to end of them—from the lake at their southern to the railway terminus at their northern extremity—is an harmonious whole. Yet it constantly varies in width, in feature, in adornment, and in the disposition and design of the buildings that surround it. These buildings are well adapted to each other in size, outline, and detail; they are admirably appropriate in scale to the open spaces about them; and the Electric Tower effectively dominates them all, and makes a fine center for the Fair grounds as a whole without unduly asserting its pre-eminence. After the beauty of this great court has been appreciated it is well to study its ground-plan on paper. There could be no better lesson in the art of securing variety in unity.

The same end has been kept in view in the coloring of the buildings. It was thought best not to try to rival the White City of 1893, but to attempt something more novel—to produce a polychromatic city. And the name and nature of the Pan-American suggested the type of architecture to be adopted—those late and ornate versions of the Renaissance style which had been widely employed in Spanish-American countries. The Electric Tower is the only one among the chief structures for which a simpler, more “classic” kind of Renaissance has been chosen; and, fine though it is in itself, we may question whether the general effect of the long vista over which it thrones would not be still better if for it also a richer, more florid, more fanciful style had been selected.

As for the color-scheme as a whole, it is not absolutely satisfying. It does not sin, as many people feared it would, in the direction of crudity, gaudiness. It errs in the opposite way. Under our strong blue summer sky, with our vivid sunshine, such colors as were used in ancient times around the Mediterranean, and are still employed there, might safely have been applied—stronger, clearer reds, pinks, yellows,

greens, and blues, laid on in more "telling" masses; and pure white might have been used more largely as their background. But it should not be forgotten that this was our first experiment in polychromatic architecture, and that the scale upon which it was made rendered success doubly difficult. Nor should it be thought that the experiment has failed. In color, as in design, the Pan-American is a delightful thing to see. Only, if it had been painted with a bolder hand it might have been more brilliant, more reflective, even more gay and festal-looking, than it is to-day.

In regard to the effect it makes at night, the Pan-American need fear no comparisons, actual or fancied.

At Chicago we realized for the first time what impressive, poetic, witching beauty may be created by the use of artificial light. In one sense it is not artistic beauty. In another sense it is; for it is created by the hand of man, although with one of Nature's agencies, and cannot fully reveal itself except upon an elaborate architectural background. And it is the one kind of beauty that modern men have evolved without any help from tradition or precedent. It is the one kind of beauty that we possess and that the ancients, so greatly our superiors in the production of many other kinds, knew nothing whatever about. We shall never see a permanent city as splendid as the daytime Rome of the emperors—the conditions of modern life prevent; and under the rays of the moon imperial Rome must have seemed even more grandiose and wonderful than under the beams of the sun. But on dark nights it could not be seen at all. It had nothing with which to illumine itself excepting torches, oil-lamps, and upon great occasions, perhaps, a few tar-smearred, burning Christians. Such a spectacle as the great court of the

Pan-American presents when its myriad stars and garlands of fire bloom out, its unequaled cascades and fountains shimmer with varied hues, its Electric Tower is an almost solid sheet of flame, and the gigantic rays of its search-lights stream in many directions—such a spectacle as this the old Greek or Roman could no more have imagined than the cave-dweller could have foreseen the architectural marvels that crowned the Athenian Acropolis and stretched along the shores of the Tiber.

Our people, it has sometimes been said of late, are acquiring "the exhibition habit." Even before the Pan-American was built, four or five other expositions had been projected in different parts of the country, and we seem to be approaching a time when we shall be invited every summer to visit some temporary city, planned to benefit its organizers in commercial ways, and, in order that this end may be attained, planned to be a beautiful popular pleasure-ground. Is there any reason why we should not hope that this time may indeed arrive? Even in our largest permanent cities our chances to enjoy works of art, especially works of monumental art, are sadly few; and in our rural districts opportunities for recreation that will stimulate as well as rest the mind are no more plentiful than chances to learn what the world is accomplishing along the paths of industry and science. Instruction, recreation, and esthetic enjoyment—all these are offered by such a place as the Pan-American in great variety, of high quality, and at small cost to the individual visitor. If the cost to the organizer is not too heavy, if the permanent city which fathers the transitory one profits by its existence, we can hardly see it rebuilt too often on ever-changing sites throughout the length and breadth of our country.

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# CATALOGUE OF BUILDINGS

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[The descriptions of the chief buildings of the Pan-American Exposition have been written for the Art Hand-Book (except in a few instances) by the architects that designed them. It is felt by the Editor, therefore, that they may be presented as accurate and official descriptions of the Exposition architecture.]

## PYLONS OF TRIUMPHAL CAUSEWAY

BY JOHN M. CARRÈRE

Of Carrère and Hastings

THE architectural purpose of the Triumphal Causeway is to balance the Electric Tower and to establish an entrance-portal to the great courts of the Exposition proper. As a gateway from the natural landscape of the park into the formal scheme of the Exposition it was desirable that it should have both the elements of dignity and exposition gaiety. The four Pylons are monumental in size, being 40 by 50 feet, and in color suggest stone. From the water-level to the base of the equestrian figures it is 116 feet. The avenue between them is 140 feet wide, the center line of which is the main axis of the Exposition, with the Electric Tower at one end and the statue of General Washington at the other. The sculpture which decorates the Pylons carries out the idea of national power and glory welcoming the world to the Exposition. The garlands of shields and the colored flags which festoon them lend an air of gaiety, and subtly suggest the idea of the draw-bridge leading from the natural outer park to the beauties in the creation of which man has been the chief factor.

## THE CURVED PERGOLAS

BY JOHN M. CARRÈRE

Of Carrère and Hastings

THESE structures curve from the Triumphal Causeway to the eastward and westward, tending to connect the Pylons with the Esplanades and to unify the architectural composition of the whole plan. They were designed to provide covered shelters for the visitors, and are an adaptation of the Pompeiian trellis, but on a larger scale and more elaborate. Double rows of columns make a wide nave and two side aisles with a pediment at either end. The side aisles are divided into bays, thus forming retired places for the visitors to sit and listen to the music on the Esplanades, and watch the gondolas on the water of the East and West lakes. Since being designed these buildings have been converted into open-air restaurants. They are gay in color treatment and suggestive of the exposition spirit.

## THE ESPLANADE BAND STANDS

BY J. M. LYALL

AT the Architectural Bureau on the Exposition grounds a number of clever and able young designers were employed, some of them being ex-students of the

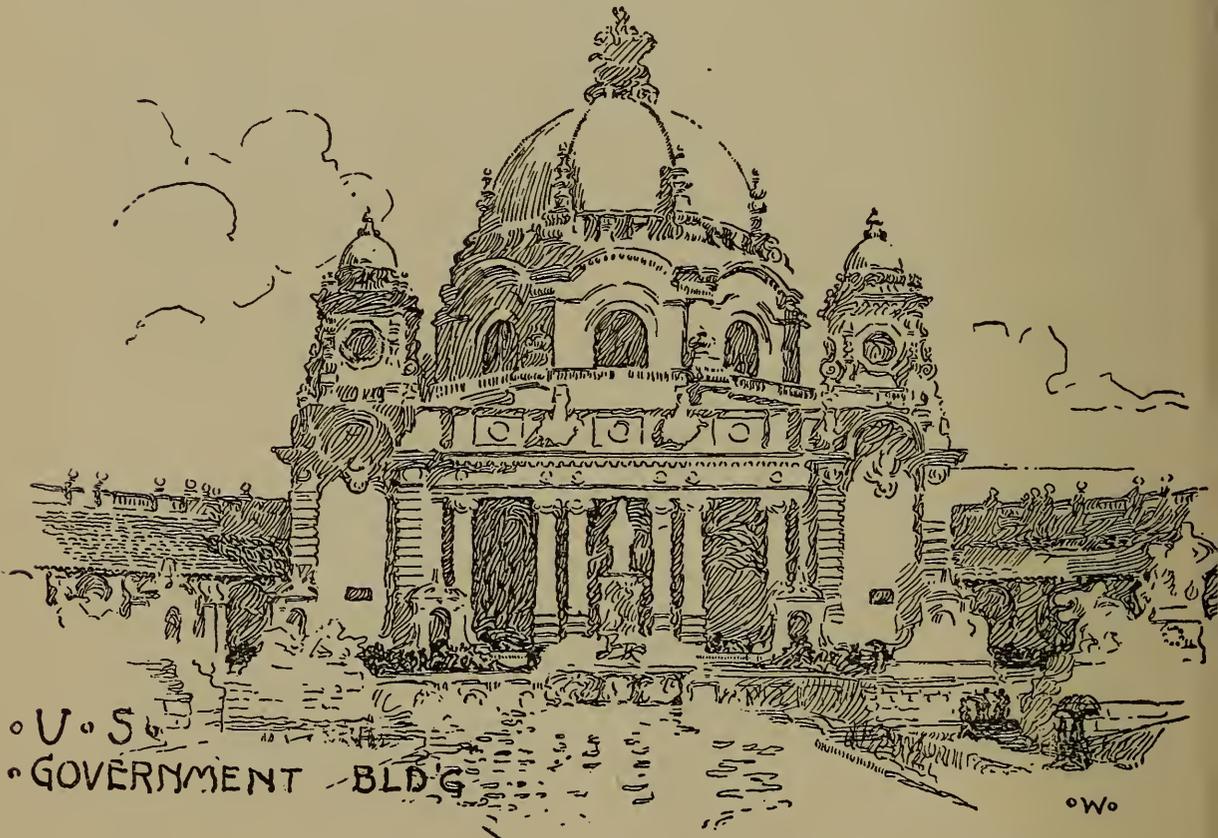
École des Beaux Arts of Paris, and it was decided to give them some opportunity for individual expression in some of the minor constructions about the grounds, so that a system of competitions was instituted for designers for some of these things, among others, for the Esplanade band stands. The design executed was the work of Mr. J. M. Lyall of New York. It is thoroughly original in form and very expressive of its purpose, with its four great sounding-boards under the domed roofs and the gay and festive character of its flowery detail. Another of these competitions was for the bridge at the south end of the Venice Canal. This was the work of Mr. Frere Champney, also of New York.

## THE GOVERNMENT BUILDING

FROM THE UNITED STATES GOVERNMENT OFFICES

J. KNOX TAYLOR, SUPERINTENDENT

THIS building more than any other on the grounds is Spanish-American in its architecture, directly suggesting the type of the Mexican church. It closely resembles the great Cathedral of the City of Mexico. The treatment of the columns in the portico shows the influence of the modern French spirit, and the quadriga on the dome, as well as the general form of the building, which is distinctly that of an exposition building, prevents it from being a misapplied copy.



The ground-plan is the same as that of the Horticultural Group of buildings opposite, both of which were agreed upon when the plan of the grounds was laid out. It consists of a large center building with dome and two flanking square pavilions connecting with each center building by semicircular arcades. The large center mass is made picturesque by numerous small towers and gilded domes and the

use of picturesque Mexican gables at the north and south ends. The stately portico fronting on the Esplanade is not only impressive in its composition, but pleasantly suggestive of the United States Capitol at Washington, a suggestion which the public of America has come to look for in every building representing the national government.

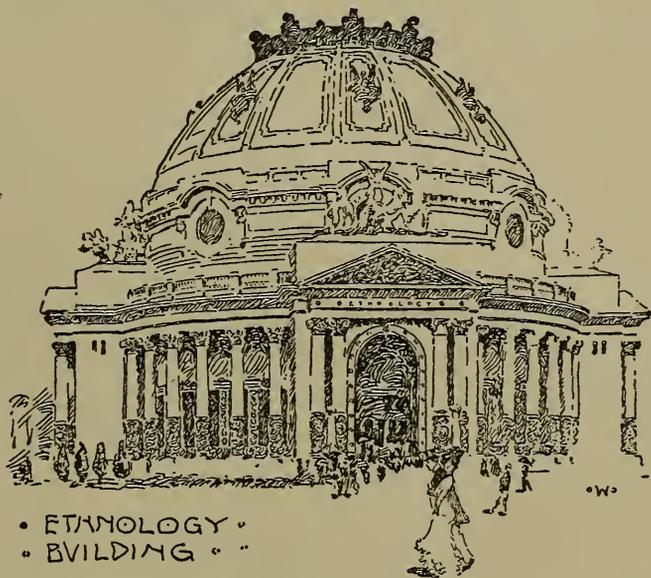
## THE ETHNOLOGY BUILDING

BY GEORGE CARY

THE character of this building is classic in outline, with Renaissance decorative treatment. It is situated at the eastern junction of the Grand Esplanade and the Court of Fountains. The building is circular in plan, with the main entrances on the diagonal axis; between and connecting these is a continuous colonnade with a decorative frieze over the windows. The colonnade is raised some seven feet above the level of the Grand Esplanade, giving a covered portico or loggia commanding a pleasing view. Surmounting this colonnade is a terrace, with balustrade decorated with Martiny's "Torch-Bearer."

Over each entrance is a pediment containing McNeil's ethnological group, forming the decorative motive of the tympanum, and back of and above each pediment is Phimister Proctor's "Quadriga," made by him for the United States Government Building at the Paris Exposition of 1900.

The building is covered by a dome like that of the Pantheon at Rome. The dome of the Ethnology Building is capped by a decorative cresting, the highest point being 150 feet. Hidden by the cresting is the skylight opening which lights the interior. Surrounding the dome, in eight of the sixteen panels, are eagles measuring 16 feet over all, and below these are eight circular windows in the encircling shaft, lighting the upper gallery. Surmounting each of these windows,



and standing below the eagles, is Brewster's ethnological group, described elsewhere. The building covers about 20,000 square feet. There are two octagonal galleries, the first one being 25 feet above the floor, and the second one 21 feet above that. These galleries and the roof terrace are made accessible by staircases located at the side of each entrance.

The eight decorated piers of the interior support eight arches, forming the octagon which, with the pendatives, carries the dome. The galleries encircle the octagon, leaving an open space under the dome 80 feet in diameter and 120 feet in height.

### INSCRIPTIONS FOR THE ETHNOLOGY BUILDING.

- I. "KNOWLEDGE BEGINS IN WONDER."—Plato, Aristotle, Langley.
- II. "SPEAK TO THE EARTH, AND IT SHALL TEACH THEE."—Job xii. 8.

- III. "NOTHING THAT IS HUMAN IS ALIEN TO ME."—Terence.
- IV. "AND HATH MADE OF ONE BLOOD ALL NATIONS OF MEN."—Acts xvii. 26.
- V. "WHAT A PIECE OF WORK IS A MAN!"—Shakspeare, Hamlet, ii. 2.
- VI. "ALL ARE NEEDED BY EACH ONE."—Emerson, Each and All.
- VII. "THE WEAKEST AMONG US HAS A GIFT."—Ruskin.
- VIII. "NO SE GANO' ZAMORA EN UNA HORA."—Cervantes, part ii. chap. lxxi.
- IX. "O rich and various Man! thou palace of sight and sound, carrying in thy senses the morning and the night and the unfathomable galaxy; in thy brain, the geometry of the City of God; in thy heart, the bower of love and the realms of right and wrong."—Emerson, The Method of Nature.

## T H E T E R R A C E S

BY JOHN M. CARRÈRE

Of Carrère and Hastings

THESE are four terraces running north and south on either side of the Court of Lilies and the Court of Cyresses. They were erected not only to form these retired courts and provide easy passageways from one building to another, but also to furnish elevated resting-places as points of vantage from which the public might view the illuminations and fountain effects. They were inspired by the famous architectural treatment of the lake at the Parc Monceau, Paris. The row of gables, executed by Professor L. Amateis, which bear the trellis, is, however, a new feature.

## M A N U F A C T U R E S A N D L I B E R A L A R T S B U I L D I N G

BY GEORGE F. SHEPLEY

Of Shepley, Rutan & Coolidge

THE Manufactures and Liberal Arts Building occupies a space 350 by 500 feet, with a courtyard in the center 132 by 170 feet. A cloister extends around the interior of this courtyard, and it was intended to place in the center a fountain surrounded by statues and ornamental trees; but after the building was completed it was found necessary to roof the courtyard over in order to provide more space for exhibits.

The south or principal front of the building, which is 500 feet long, faces the Court of the Cyresses. In the center of this front is placed the principal feature of the building, which is a great dome rising to a height of 130 feet, surrounded by four towers. At the corners of the building are pavilions surmounted with smaller domes.

The west façade, toward the Court of the Fountains, is kept simple and low in order to give greater value to the Electric Tower at the end of the Court of Fountains. A little more prominence is given to the front on the Mall, where the entrance is under a pediment some 96 feet in height, which is surmounted by winged figures. The east front, which faces the Canal, is treated in a similar manner to the west front.

The building is entered from the center of all four sides, and also from the pavilions on the corners. An arcaded loggia, with a groined ceiling, extends around the building on all sides and gives a convenient resting-place sheltered from the sun and rain.

# CATALOGUE OF BUILDINGS

The treatment of the exterior is a free treatment of Spanish Renaissance, the idea being to give, by means of color and decoration, an expression of gaiety and lightness as far removed as possible from the serious buildings of other exhibitions held in this country. The cornice is formed by the rafters of the roof projecting over, and is treated richly with color and carving.

On the front of the building, between the arches, are placed the seals of the governments of the various South American republics. Over the main entrance is a group of statuary typifying the Arts and Manufactures. This group and the winged figures over the entrance on the Mall are by Mr. Bela Pratt of Boston.

## PERGOLA BUILDINGS

BY JOHN M. CARRÈRE

Of Carrère and Hastings

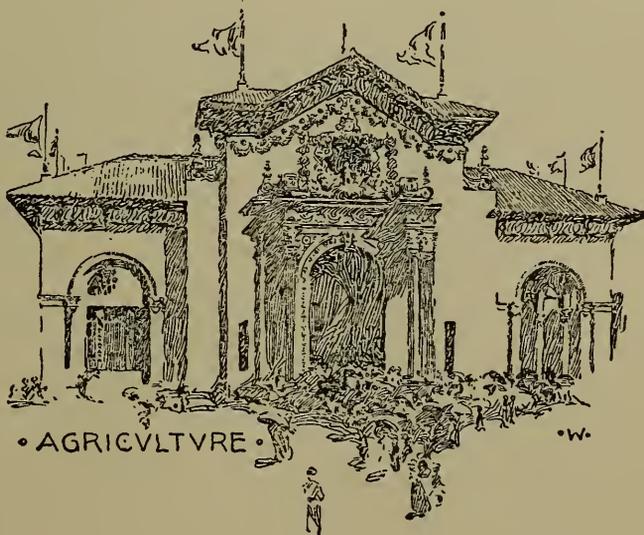
IN the four Pergola Buildings of the Exposition a unique treatment has been applied, making a structure of heavy character look light and arbor-like from the exterior. This effect has been secured by trellis verandas on the front and back. The Pergola Buildings are adapted to serve either as exhibit buildings or as restaurants.

## AGRICULTURAL BUILDING

BY GEORGE F. SHEPLEY

Of Shepley, Rutan & Coolidge

THE Agricultural Building is situated at the east of the Electric Tower, the narrow front, 150 feet in length, facing the Court of Fountains, and the principal front, 500 feet in length, on the Mall. This building is treated with great simplicity and very few features. The principal entrance is toward the Mall, facing the Manufactures and Liberal Arts Building. Around this entrance is the greatest amount of enrichment. The decorations are designed with fruit, vegetables, and flowers, expressing the character of the building; and the large corbels are in the form of heads of animals of the field. This idea is carried around in the decorations of the cornice. There is a loggia on the south side



of the building, overlooking the Mall, formed of arches resting on single columns, with a ceiling of groined vaulting.

The treatment of the exterior, like that of the Manufactures and Liberal Arts Building, designed by the same architect, is Spanish Renaissance, adapted to express a spirit of exposition gaiety.

## THE ELECTRIC TOWER

BY JOHN GALEN HOWARD

EVERY artistic composition, whether it be a picture, a piece of sculpture, or a group of buildings, can be said to have a focus—some point or dominant feature which serves as a resting-place for the eye. The Electric Tower, by reason of its height and its central position, is such a focus in the midst of the main group of buildings of the Pan-American Exposition.

Since this may be called the Age of Electricity, it was fitting that the focal point of the Exposition should be so designed as to afford an opportunity of accentuating that fact by a lavish display of electric power. This display is in the form of a majestic fountain and a scheme of brilliant illumination. The source of the power is Niagara, and this is suggested not alone by the fountain and the basin at the base of the tower, but by various groups of statuary in the wings, which have been designed to symbolize the great bodies of water which are tributary to the stupendous cataract. The following groups occupy the niches at the extreme ends of the curved wings, and are arranged from west to east in order: Lake Michigan, by Mr. Louis A. Gudebrod; Lake Superior, by Mr. Philip Martiny; Lake Ontario, by Mr. Ralph Goddard; Lake St. Clair, by Mr. Henry Baerer; Lake Huron, by Mr. Philip Martiny; Lake Erie, by Mr. Carl E. Tefft.

The spandrels of the niche in the south face of the tower and the smaller ones above the arch of entrance on the north side were modeled by Mr. Adolph A. Weinman, under the direction of Mr. Karl Bitter. They represent the four rivers Niagara, Buffalo, St. Lawrence, and St. Clair. The keystones of these arches were modeled by the same sculptor.

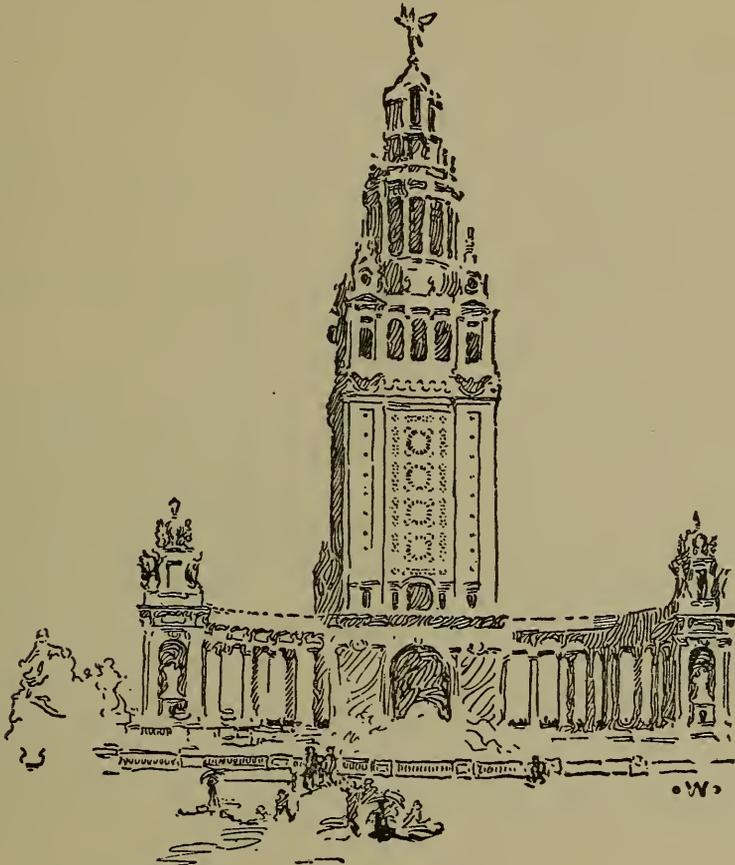
Another feature of the sculptural embellishment of the tower which deserves special note is the Pan-American escutcheon on the south front of the shaft of the tower, above the water niche. This was modeled by Mr. Philip Martiny and Mr. Michele Giusti. Mr. Martiny was also the sculptor of the torch-bearers crowning the four corners of the terminal pavilions, and of the groups typifying Progress which embellish the pyramidal pylons on the east, west, and north sides of the tower. The groups ornamenting the pylons on the south side adjoining the water niche were modeled by Mr. George Gray Barnard, and typify "The Great Waters in the Time of the Indian" and "The Great Waters in the Time of the White Man." The frieze with children, garlands of fruit, and eagles, beneath the loggia at the top of the shaft, was executed by Mr. Karl Bitter. The Goddess of Light which crowns the tower is the design of Mr. Herbert Adams, and is 16 feet in height.

The total height of the tower is 389 feet. The shaft of the tower is  $77\frac{1}{2}$  feet square at the base and is built with steel framework, the walls being of staff. The colonnades which form the curved wings at the sides of the tower have an extreme width of 255 feet. The promenades on these colonnades afford a fine view of the court and the other main buildings. If one approaches the tower from the north, he may cross a bridge, enter, and take an

# CATALOGUE OF BUILDINGS

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elevator to the lantern at a level of 252 feet, which commands a superb outlook of the Exposition and the surrounding country. Aside from its function as an observatory, the interior of the tower is made of service to the people by means of restaurants.



ELECTRIC  
TOWER °  
BY ° °  
HOWARD

As regards the architectural design of the Electric Tower, it may be called essentially American. As in the other buildings, use has here been made of classic and Renaissance forms, and certain "influences" may perhaps be pointed out by the critic; but the tower cannot be said to have been designed in any strictly defined traditional "style." It shows the trend of thought in this country, and may be taken as an example of modern American architecture.

## THE OLD SPANISH MISSION

BY GEORGE CARY

THIS reproduction of an old Spanish mission is situated south of the Stadium and directly northeast of the northeastern turn of the enviroing Canal. It is built in the style of the old Spanish missions, the east wing being almost a reproduction of the Mission of Santa Barbara, California. A chapel, cloisters, courts, and a shop, arranged about a garden on the banks of the Canal, compose the group, the walls stained with age, and the tiled roof green with moss.

A low, heavy tower with tiled dome, the walls thick and low, with window-openings grilled with heavy wooden bars, suggest Father Salvierderra in "Ramona" and the abode of the Franciscan monks of to-day. Fully in keeping is the lavishly planted garden, picturesque in its pointed cedars, its cocoanut-trees, palms, and plants imported from the tropics, while a fountain graces the center, about which are grouped marble columns supporting branching beams, on which are perched gay-plumaged parrots and macaws.

Entering from the dike-walk on the Canal side, and passing through the arch under the tower, this garden is reached. Shut out at once from all the stir and whirl of the Exposition, surrounded by flowers and brilliantly colored birds, and the green of tropical trees, one is in some measure prepared for the quiet pictures within the building.

To the west of the garden the shop is entered, with walls wainscoted with patterns in the style of old Cordova leathers, and hung with scenery papers suggesting a landscape of forests and distant mountains.

The chapel, wainscoted with marble and rich with columns of mosaic and marble, serves as a fitting frame for the beautiful windows of the Leland Stanford Junior University of California, which is built in the mission style of architecture. These windows were executed in an artist's studio in New York, and were to be placed this summer; but Mrs. Stanford has permitted their exhibition here before installing them in the university building.

Looking through the archways south of the garden, a cloistered court is seen, about which implements of the farm are picturesquely arranged, suggesting the early monastic days when the brothers of the mission tilled the land, and worked in the shops among brilliant colors and artistic surroundings, with music and flowers and gardens to make their day's labor a pleasure, and their life one of peace and quiet and repose. And over all hangs the bell, whose story, so well told by Bessie Chandler, would seem to bring the legend home to us to-day.

## THE TWO BELLS

### I

Long years ago, so runs the ancient story,  
Two bells were sent from Spain to that far clime  
New found beyond the sea, that, to God's glory,  
And in his house, together they might chime.

### II

And to this day one bell is safely swinging  
Within its shelt'ring tower, where, clear and free,  
It hallows each day with its mellow ringing.  
The other bell, the mate, was lost at sea.

### III

And when in gentle chimes the bell is pealing,  
The people listen; for they say they hear  
An echo from the distant ocean stealing:  
It is the lost one's answer, faint, yet clear.

BESSIE CHANDLER.

THE PLAZA

BY WALTER COOK

Of Babb, Cook & Willard

THE square to which the name of the Plaza has been given is a nearly isolated unit of the general composition, being situated at its extreme north end, on a somewhat lower level than the parts immediately touching it. For this reason, and on account of the very intimate connection between the buildings and the square which they surround, the entire treatment of both buildings and grounds was put in the same hands—the one exception to the general rule which prevailed elsewhere.

The Electrical Tower of Mr. Howard, which dominates, and was meant to dominate, the whole scheme, terminates the Plaza on the south side. The

other buildings have purposely been kept somewhat smaller in scale and less monumental in character, in order to give to the tower its full value. And as the tower on the south side faces the Court of Fountains, in which water is the great feature, the Plaza itself has been treated without basins or fountains, in order to secure a contrast of treatment.



PLAZA •  
BAND STAND  
ETC. ••

The middle of the square is occupied by a Sunken Garden, surrounded by a double balustrade inclosing a terrace from which steps descend to the garden itself, the center of which is occupied by a band-stand. The four corners of the terrace are occupied by pavilions, which are intended to be let to *concessionnaires*. The whole is intended to form a resting-place for visitors out of the direct line of communication.

THE RESTAURANT BUILDINGS  
AND ARCADES

BY WALTER COOK

Of Babb, Cook & Willard

ON either side of the square are buildings closely resembling one another, and having a double use. The lower part of each is largely an open arcade, forming the entrance on the one side to the Midway, and on the other to the Stadium. The remainder of these buildings serve as restaurants.

The style of architecture adopted in these buildings is freely reminiscent of Spanish examples, and of their descendants in Spanish America, while no single building has been taken as a prototype. The character of the exhibition, in which only the Americas are represented, naturally suggested this inspiration, which is indeed evident in many other parts of the grounds. And it is this character which suggested calling the little square the Plaza.

## THE STADIUM

BY WALTER COOK

Of Babb, Cook &amp; Willard

In the mass of this amphitheater a great simplicity of style has been followed. The exterior is a series of columns with arches between; the seats in the interior back up against this arcade, and are terminated by a sort of attic, forming a pro-nenade around the entire building, covered with gaily colored awnings and decorated with flags.

On the east the Colonnade becomes an open screen, giving a view through it to the fields beyond, and with openings, each of which is provided with a



GATEWAY OF PROPYLAEA  
AND ENTRANCE " TO " "  
STADIUM " " " " "

portcullis. When these are open they afford entrance to the various cavalcades or processions which are to give representations during the Exposition.

On the west end is the main entrance, and above this the tribune, in which the seats are covered by a roof. This feature contains the festal part of the Stadium; the forms are light, representing in part bronze (while those in the Stadium proper are stone forms), and here the greatest amount of color and decoration has been used, the general idea being to accent this motive and make it contrast by its gaiety with the comparative simplicity of the rest of the building.

The dimensions of the Stadium are, length, about 680 feet, and width, 450 feet. The arena has been laid out to obtain a quarter-mile running-track.

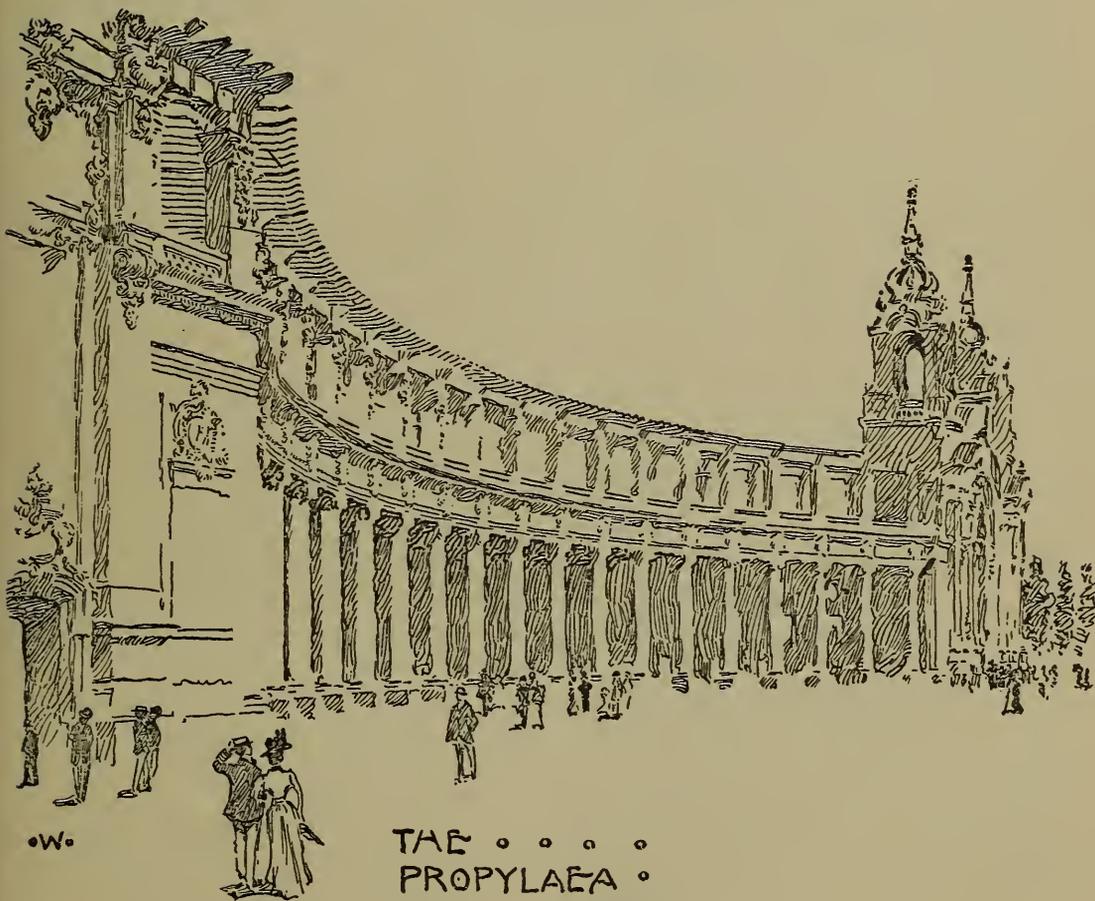
Its extreme dimensions are about 569 feet in length and 260 feet in width. The seating capacity is about 12,000. It is intended to reproduce the spirit of the Pan-Athenaic Stadium cut in the side of Mount Pentelicus, near Athens.

THE PROPYLÆA

BY WALTER COOK

Of Babb, Cook & Willard

THE north side of the Plaza is occupied by a colonnade surmounted by a sort of pergola with green vines and flanked by two large archways giving access from the railroad station. This structure, to which the name of the Propylæa has been given, forms the northerly end of the whole architectural composition of the Exposition. It is treated in a very free style, as regards the two archways especially, and seeks above all to manifest the Exposition character and be a gay festival entrance to a great fair.



TAE . . . .  
 PROPYLÆA .  
 BY " COOK

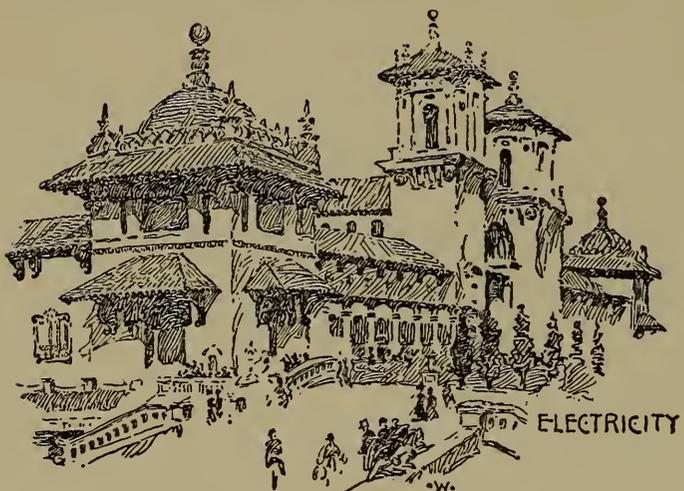
In the buildings themselves but little statuary has been used; on the other hand, both statues and vases are employed freely in the treatment of the balustrades, and under the colonnade of the Propylæa.

The visitors to the Stadium pass under the arcade of the building on the east side of the Plaza, traverse a small open-air vestibule defined by balustrades, and enter the Stadium itself.

## THE ELECTRICITY BUILDING

BY GREEN &amp; WICKS

IN style and spirit the Electricity Building is similar to the Machinery Building, by the same architects. The endeavor has been made to adapt the



Spanish mission style of building, together with Renaissance features, to the purposes of the modern exposition and to add to it an air of gaiety and color. The architectural features of the Electricity Building recur in the Machinery Building, and are set forth under that head. The Electricity Building is 500 feet in length, 150 feet in width, and 160 feet in height.

## THE BAZAAR BUILDING

BY WILLIAM WELLES BOSWORTH

SITUATED beyond the Canal at the junction of the Mall and the Midway, and fronting on the Midway, was the only large building outside the main scheme which was built by the Exposition Company. Destined for the exhibit and sale of all sorts of bijoux and souvenirs, the character of the design was studied to express a gaiety and "laissez aller" spirit consistent with the uses of the building. To express this spirit no style in the history of architecture is so well adapted as that of the French trellis-decorated buildings of the epoch of Louis XV, though it is dangerous when not used with restraint, being the expression of a generation renowned for moral decadence. When used as in this instance, where it is merely applied as surface decoration to a building composed with strong structural masses of wall surfaces in their relation to openings and great simplicity of architectural line and silhouette, it has great charm. The groups of children surmounting the balustrade, as well as the decorative bronzed figures in the niches between the windows, are the work of the sculptor Isidore Konti.

## THE ACETYLENE BUILDING

BY WILLIAM WELLES BOSWORTH

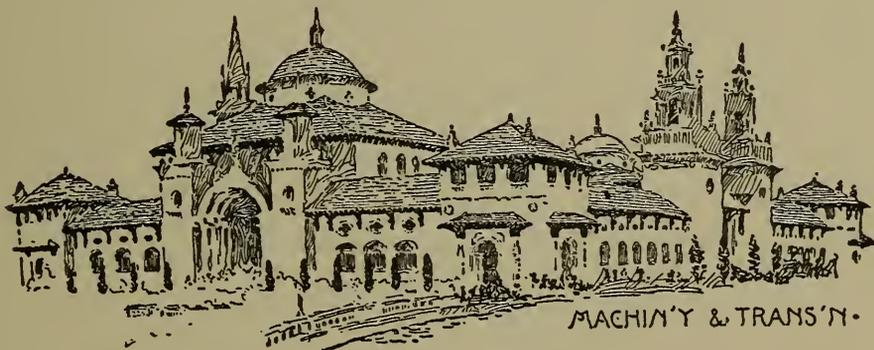
THE Acetylene Building, situated on the Mall at the west of the Machinery Building and across the Canal, was built by the Exposition Company for the exhibits of the acetylene industry. Just opposite from the Bazaar Building, it shows an interesting contrast in architectural style. The main structural elements are equally simple and frank; ample openings for light give it the museum or exhibit-building character, while the seriousness of the nature of its exhibits is expressed by the reserve with which the ornament is applied in well-defined

architectural limits, and the particular nature of the exhibits is made evident to the careful observer in the symbolism of the ornaments themselves. The evolution of lighting methods is worked out in the ornaments around the windows, from the fire-brand below up through the candle and classic lamp to the acetylene burner at the top, while above the cornice are groups of children holding acetylene torches which light the globe by M. Loester.

## THE MACHINERY BUILDING

BY GREEN & WICKS

In considering a style of architecture for the Machinery Building the thought impressed itself of the fundamental idea of the Exposition — Pan-American: that is, a style expressive of “all the Americas.” The logical thing to do, therefore, was to adopt the Spanish-American Renaissance, the typical style of architecture of this continent. It is a style that lends itself readily to exposition buildings, for it is not too serious and can readily be made gay and expressive of the exposition spirit. The mission building is the product of that period in Mexico and Lower California when the Jesuits and Franciscan friars practically ruled the country. They built many of these low, comfortable, arcaded, cloister-like structures. The early types, however, are too somber, though well suited, with their great covering-space, low roofs, and cool arcades, for exposition buildings. The style needs enlivenment, ornament, and color. These qualities have been taken from later and more pretentious Spanish buildings. The Machinery Building was built around a court intended to be the chief feature of the building, as it was in the old Spanish structures,



their peculiar charm being due to this quiet, retired court, with its flowers and pools of water. The court, however, in this case has been taken for exposition purposes, owing to the demand for greater space by exhibitors. The façade of the building presents an arcaded, cloister-like appearance, the oak-timbered overhanging eaves producing the shadow. In the center of each face are placed the important entrances. On the north and south façade the entrances are flanked with towers, which form the most noticeable feature. The entrances between these towers are ornamented with single and double columns. They are flanked by arcades extending each way to the low corner pavilions. These are also used as entrances, and are ornamented in the manner of the Spanish Renaissance. The roofs are covered with the typical Spanish mission tile, and the window-openings with copies of the wrought-iron work peculiar to the Spanish style of building. The Machinery Building is 500 feet long by 350 feet wide, and the highest towers are 170 feet in height.

## THE TEMPLE OF MUSIC

DESIGNED BY ESENWEIN & JOHNSON

THE south front of the Temple of Music faces on the East Esplanade, the east front upon the Main Court. It corresponds on the general plan to the Ethnology Building, which occupies the corresponding position on the east side of the Main Court, and the motif of its design is similar. The ground-plan of the building is square, being 150 feet on a side. It is surmounted by a dome 180 feet high, suggestive in proportions of the dome of the Pantheon at Rome. In treatment the building is highly ornate. It is profusely decorated with pilasters sculptured in relief, and over each of the four pediments is a sculptured group by Konti. The auditorium of the building seats twenty-two hundred people, and contains one of the largest organs built in the United States. The building is used for musical recitals and choruses.

## THE HORTICULTURAL GROUP

DESIGNED BY R. S. PEABODY

Of Peabody & Stearns

THE Horticultural Group, so called, including the Horticultural Building and the Graphic Arts and Mines pavilions, corresponds in plan to the Government Group, and was designed to balance with it on the west end of the Esplanade. Its type of architecture is more suggestive of the buildings of northern Italy than of Spanish America. The loggias of the Graphic Arts and Mines pavilions are reproductions of the Villa Madonna at Rome, one of the most graceful of the productions of the Italian Renaissance. The modeling of the vaulted ceilings of these loggias is remarkably fine for exposition work, and the color treatment here is especially successful. In general composition the main building is formed on the plan of a Greek cross, with four huge arches on the principal axes and small octagonal pavilions filling in the corners. Above the whole rises a cupola, surmounted by an airy lantern. The entrance from the Esplanade is framed under an ample pediment ornamented with rich decorations in relief, and, picked out in color like the majolica work of Italy, it forms a beautiful background to the Fountain of Nature. The extreme height of the building is 240 feet.

## THE NEW YORK STATE BUILDING

BY GEORGE CARY

THE New York State Building is situated on the north side of the west bay of the park lake, near the Elmwood Avenue entrance. Used as the New York State Building during the Exposition, it is to remain afterward a permanent building for the Buffalo Historical Society. The building is of white Vermont marble, in the classic order of architecture known as the Greek Doric, being of the same order as the Parthenon at Athens, by Pericles. This would seem best to harmonize with the Albright Art Gallery on the opposite side of the water, designed in the spirit of the Erechtheum, which stands with the Parthenon on the Acropolis.

The Greek Doric is suggestive of solidity and force, has little carving, and its lines are all curved slightly upward. As exhibited in the monuments of the age of Pericles at Athens, the Greek Doric combines with solidity and force the most subtle and delicate refinement of outlines and proportions that architecture has known.

The building is a rectangle about 130 x 80 feet, and 50 feet high. On the north front is located the statue "Aspiration," by Mrs. Harry Paine Whitney. The northern façade is faced with three-quarter columns, and the entrance is through a vestibule, the bronze doors of which were the gift of the president of the Buffalo Historical Society, Mr. Andrew Langdon. The panels in these doors, representing "History" and "Ethnology," are the work of Perry. On the south, dividing the paths leading to the park, are Andersen's equestrian groups called "Progress," and between these two on the axis of the building is Andersen's bronze group termed "Affinity." At the starting-point of the grand marble staircase leading up to the southern entrance stands Elwell's statue of "Intelligence," described elsewhere.

The southern entrance is through a portico 61 x 17 feet, embellished by ten Doric columns, and commanding a view of the park lake, the electric fountains, and the park.

The floor-level is taken 7 feet above ground to the north, while to the south the grade is kept at the ground-level of the basement, so as to get good light, and to enter the bicycle-room and other rooms of the basement direct. The height of the basement is 14 feet. Here is the dining-room, facing the park to the south, the bicycle-room, kitchen, and janitor's quarters (entered from the hall and from outside), also boiler-rooms, etc., and the storage-room to the west, under the audience-hall.



The ground or first floor is 15 feet high. Here is the audience-hall, which seats 250 persons.

The library occupies the eastern end of the building on this floor, and between the library and the audience-hall is the grand hall, stairway, and gallery. This grand hall, finished in black marble and gold, the largest room on this floor, may be given over to museum purposes, opening up into the upper floor to be used for larger relics.

North of this grand hall is the lobby, giving access to the governor's room to the east, a committee-room to the west, to cloak-rooms and toilet-rooms, as well as an entrance to all the other rooms on this floor.

The second floor runs up into the roof, making the rooms 18 feet high. It is lighted entirely by skylights, and will be used for museum purposes.

The building is absolutely fire-proof. It is planned to accommodate not only the ultimate needs of the Historical Society, but also the immediate needs of the Exposition. It is provided with a heating and ventilating plant, and is lighted by a thousand electric lights.

## THE FIRE-PROOF ART BUILDING

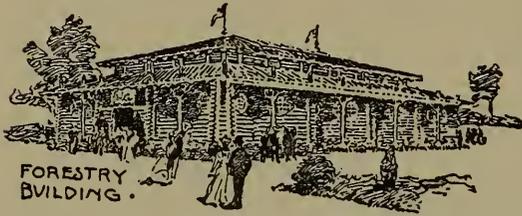
BY GREEN & WICKS

THE Art Building is built of rough red brick, of attractive color, laid in a wide joint. Its central architectural feature is the Statuary Court in the

interior. The architectural details of the exterior are Spanish Renaissance, resembling those of the palace in Palma, on the island of Majorca. The cornice of the building is old brown oak. Surrounding the structure, at the level of the first floor, are niches containing antique statues. The Art Building is 220 feet in length, 105 feet in width, and 34 feet in height. This structure was erected to provide temporarily for the exhibits of fine arts when an unforeseen delay in securing the marble for the Albright Art Gallery made it impossible to complete that building in time for the Exposition.

## STATE, FOREIGN, AND AUXILIARY BUILDINGS

**THE FORESTRY BUILDING**, designed by the Exposition Architectural Bureau.—The Forestry Building is situated northwest and adjacent to the Indian Mound,



which is conspicuous in the southeastern corner of the Exposition grounds. It was intended to house the forestry exhibit in the south pavilion of the Horticultural Group, now known as the Mines Building, but a change in this plan was necessitated, and a separate structure was erected. The Forestry Building is built

of logs in the manner of the settlers' log cabins. It is 150 feet long by 100 feet wide, and presents an interesting contrast with the complex and highly developed examples of architecture in the Main Court.

**OHIO STATE BUILDING**, a low, gracefully proportioned building, with wide verandas, classic in treatment, designed by John Eisemann, Cleveland, Ohio.

**ILLINOIS STATE BUILDING**, a combination of the classic and Italian Renaissance styles, designed by J. M. White of Champaign, Illinois.

**HONDURAS BUILDING**, a pavilion, Spanish in style, with cupola treatment of roof.

**CUBAN BUILDING**, Spanish Renaissance, with dome, designed by James Ackerman of Buffalo.

**CHILE BUILDING**, built of structural steel and closed in with glass, designed by C. I. Williams of Dayton, Ohio.

**PORTO RICAN BUILDING**, a small pavilion of staff, with beams and ornamental timbers disclosed.

**PENNSYLVANIA STATE BUILDING**, an attractive structure, colonial in style, with cupola, designed by the State Superintendent of Grounds and Buildings, Harrisburg, Pennsylvania.

**NEW ENGLAND STATES BUILDING.** This structure, representing the New England States combined, is a type of early New England colonial building, colored to give the effect of red brick and white marble. It was designed by Josephine W. Chapman of Boston, Massachusetts.

**GUATEMALAN BUILDING**, a square frame structure, classic in treatment.

**SANTO DOMINGO BUILDING**, a small frame structure, painted in white and cream, designed by C. I. Williams of Dayton, Ohio.

**MICHIGAN STATE BUILDING**, a handsome structure, pure colonial in style, designed by George H. Barbour of Detroit, Michigan.

**NEW JERSEY STATE BUILDING**, a small structure, Spanish in treatment, designed by A. C. Jenkinson of Newark, New Jersey.

# CATALOGUE OF BUILDINGS

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ECUADOR BUILDING, noticeable by its high gable and Queen Anne style of outline, designed by James & Leo of New York City.

MINNESOTA STATE BUILDING, Spanish Renaissance in treatment, designed by Dudley & Beardsley of Buffalo, New York.

WISCONSIN STATE BUILDING, classic roof and Gothic treatment of windows and doorways, designed by A. C. Clas of Milwaukee, Wisconsin.

DAKOTA STATE BUILDING. The striking feature of this building is a castellated tower, the remainder of the structure being accorded a Spanish treatment.

MEXICAN BUILDING, an attractive building of Spanish architecture.

KNIGHTS OF THE MACCABEES BUILDING, a small but pleasant structure, Spanish Renaissance in style.

A. O. U. W. BUILDING, Spanish in treatment, with second story open to serve as roof garden.

ORDINANCE BUILDINGS, Spanish in treatment, designed by the United States Government Architectural Bureau, J. Knox Taylor, Superintendent.

DAIRY BUILDING, a reproduction of a Swiss chalet, designed by the Exposition Architectural Bureau.

SERVICE BUILDING, Spanish in style, designed by the Exposition Architectural Bureau.

LARKIN SOAP BUILDING. The main structure is classic in treatment, and is surmounted by a dome in the spirit of the Italian Renaissance, designed by Lansing & Beierl of Buffalo, New York.



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# INSCRIPTIONS FOR THE PAN - AMERICAN EXPOSITION

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By RICHARD WATSON GILDER

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## INSCRIPTIONS FOR THE PROPYLAEA

### Panel I

HERE, BY THE GREAT WATERS OF THE NORTH, ARE BROUGHT TOGETHER THE PEOPLES OF THE TWO AMERICAS, IN EXPOSITION OF THEIR RESOURCES, INDUSTRIES, PRODUCTS, INVENTIONS, ARTS AND IDEAS

### Panel II

THAT THE CENTURY NOW BEGUN MAY UNITE IN THE BONDS OF PEACE, KNOWLEDGE, GOODWILL, FRIENDSHIP AND NOBLE EMULATION ALL THE DWELLERS ON THE CONTINENTS AND ISLANDS OF THE NEW WORLD



## INSCRIPTIONS FOR THE STADIUM

### Panel I

NOT IGNOBLE ARE THE DAYS OF PEACE, NOT WITHOUT COURAGE AND LAURELED VICTORIES

### Panel II

HE WHO FAILS BRAVELY HAS NOT TRULY FAILED BUT IS HIMSELF ALSO A CONQUEROR

### Panel III

WHO SHUNS THE DUST AND SWEAT OF THE CONTEST ON HIS BROW FALLS NOT THE COOL SHADE OF THE OLIVE

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# INSCRIPTIONS FOR THE GREAT PYLONS OF THE TRIUMPHAL CAUSEWAY.

(On the Pylons are statues of Courage, Liberty, Tolerance,  
Truth, Benevolence, Patriotism, Hospitality and Justice.)

Panel I

THE SPIRIT OF ADVENTURE IS THE MAKER OF COMMONWEALTHS

Panel II

FREEDOM IS BUT THE FIRST LESSON IN SELF-GOVERNMENT

Panel III

RELIGIOUS TOLERANCE A SAFEGUARD OF CIVIL LIBERTY

Panel IV

A FREE STATE EXISTS ONLY IN THE VIRTUE OF THE CITIZEN

Panel V

WHO GIVES WISELY BUILDS MANHOOD AND THE STATE—WHO GIVES  
HIMSELF GIVES BEST

Panel VI

TO LOVE ONE'S COUNTRY ABOVE ALL OTHERS IS NOT TO DESPISE  
ALL OTHERS

Panel VII

THE BROTHERHOOD OF MAN—THE FEDERATION OF NATIONS—  
THE PEACE OF THE WORLD

Panel VIII

BETWEEN NATION AND NATION, AS BETWEEN MAN AND MAN,  
LIVES THE ONE LAW OF RIGHT



## DEDICATORY INSCRIPTIONS

Agriculture Building

Panel I

TO THE ANCIENT RACES OF AMERICA, FOR WHOM THE NEW  
WORLD WAS THE OLD, THAT THEIR LOVE OF FREEDOM AND OF  
NATURE, THEIR HARDY COURAGE, THEIR MONUMENTS, ARTS, LEG-  
ENDS AND STRANGE SONGS MAY NOT PERISH FROM THE EARTH

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Panel II

TO THE SCHOLARS AND LABORIOUS INVESTIGATORS WHO, IN THE OLD WORLD AND THE NEW, GUARD THE LAMP OF KNOWLEDGE AND, CENTURY BY CENTURY, INCREASE THE SAFETY OF LIFE, ENLIGHTEN THE MIND AND ENLARGE THE SPIRIT OF MAN

Machinery and Transportation Building

Panel I

TO THE GREAT INVENTORS AND FARSEEING PROJECTORS, TO THE ENGINEERS, MANUFACTURERS, AGRICULTURISTS AND MERCHANTS WHO HAVE DEVELOPED THE RESOURCES OF THE NEW WORLD, AND MULTIPLIED THE HOMES OF FREEMEN

Panel II

TO THOSE WHO IN THE DEADLY MINE, ON STORMY SEAS, IN THE FIERCE BREATH OF THE FURNACE AND IN ALL PERILOUS PLACES WORKING CEASELESSLY BRING TO THEIR FELLOW MEN COMFORT, SUSTENANCE AND THE GRACE OF LIFE

Manufactures and Liberal Arts Building

Panel I

TO THE EXPLORERS AND PIONEERS WHO BLAZED THE WESTWARD PATH OF CIVILIZATION, TO THE SOLDIERS AND SAILORS WHO FOUGHT FOR FREEDOM AND FOR PEACE, AND TO THE CIVIC HEROES WHO SAVE A PRICELESS HERITAGE

Panel II

TO THE PROPHETS AND HEROES, TO THE MIGHTY POETS AND DIVINE ARTISTS, AND TO ALL THE LIGHTBEARERS OF THE ANCIENT WORLD WHO INSPIRED OUR FOREFATHERS AND SHALL LEAD AND ENLIGHTEN OUR CHILDREN'S CHILDREN

Electricity Building

Panel I

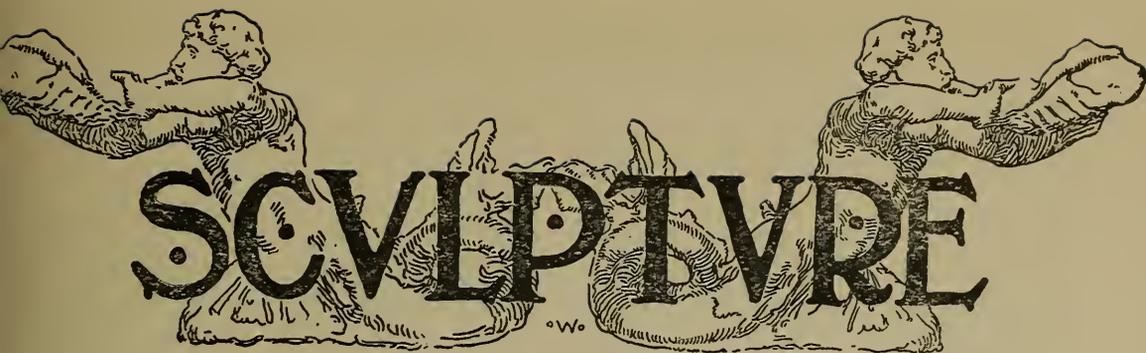
TO THOSE PAINTERS, SCULPTORS AND ARCHITECTS, TELLERS OF TALES, POETS AND CREATORS OF MUSIC, TO THOSE ACTORS AND MUSICIANS WHO, IN THE NEW WORLD, HAVE CHERISHED AND INCREASED THE LOVE OF BEAUTY

Panel II

TO THE STATESMEN, PHILOSOPHERS, TEACHERS AND PREACHERS, AND TO ALL THOSE WHO, IN THE NEW WORLD, HAVE UPHELD THE IDEALS OF LIBERTY AND JUSTICE, AND HAVE BEEN FAITHFUL TO THE THINGS THAT ARE ETERNAL

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## THE SCULPTURE PLAN

BY KARL BITTER, DIRECTOR OF SCULPTURE

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

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

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

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

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

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

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

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

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

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

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

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

# THE SCULPTURE PLAN

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

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

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

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

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

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

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

<sup>1</sup> Mr. Perry's sculpture has been damaged.

representing the war-dance of an uncivilized tribe.

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

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

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

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

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

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

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

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

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

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

<sup>1</sup> The Mounted Standard-Bearers are the work of Mr. Bitter.

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

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

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

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

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

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

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

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

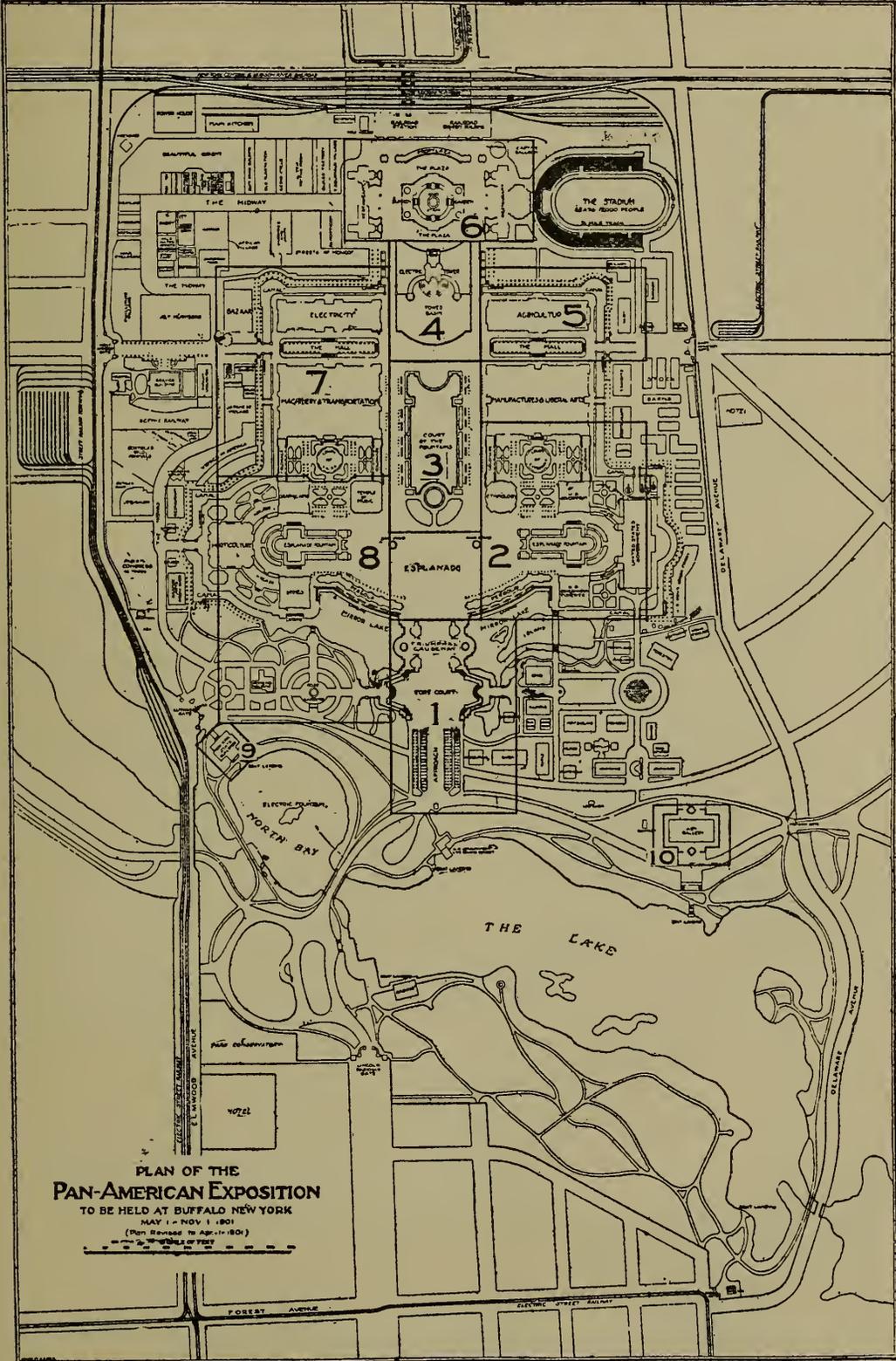
Apart from the gigantic proportions of the undertaking, the names of those who were engaged therein make it important and representative of contemporary American art, and though disciples of many beliefs in art had to meet on the same grounds and often compromise, harmony prevailed from beginning to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



# CATALOGUE of SCULPTURE

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

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



# CATALOGUE of SCULPTURE

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

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

## MAIN APPROACH

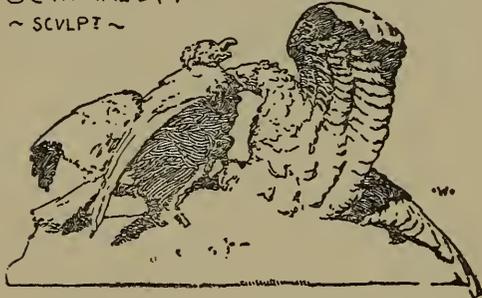
2. EAGLES, surmounting the four corner columns.
3. VICTORIES, from the Dewey Arch, New York, by Herbert Adams of New York. These pieces also flank the gateway at the Lincoln Parkway entrance.

## FORE COURT

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

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

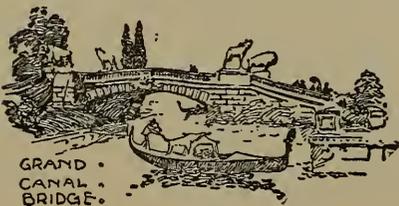
SCHWARZOTT . . .  
~ SCULPT ~



captured on the sculptor's place in the Catskills.

## EAST AND WEST CANAL BRIDGES

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



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

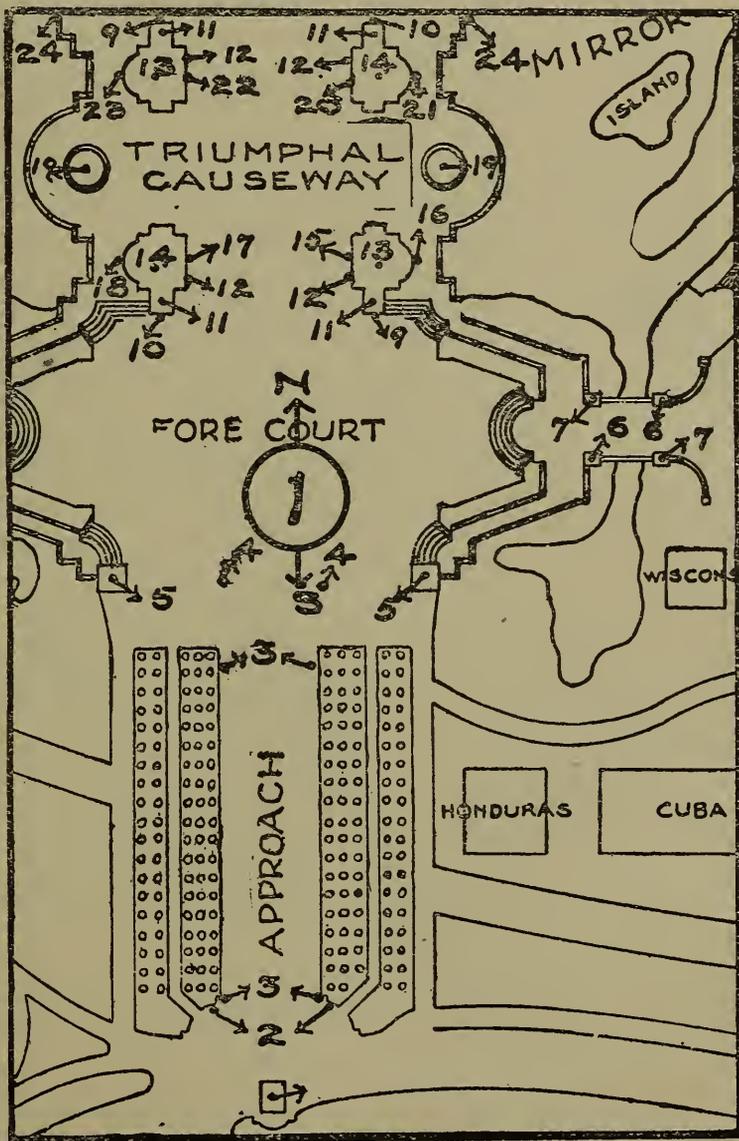
Accessory Sculpture—Vase Cratère. See Vases and Caryatides.

## BETWEEN OHIO AND ILLINOIS STATE BUILDINGS

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

## TRIUMPHAL CAUSEWAY—SOUTH PYLONS

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



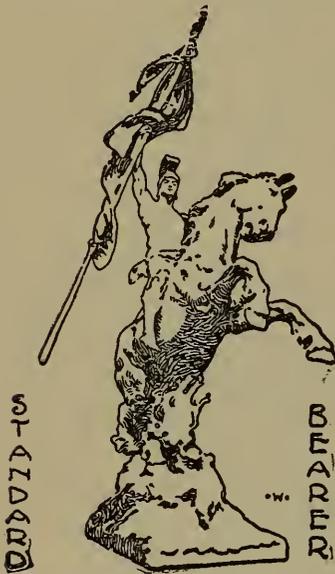
9. **TROPHIES OF POWER**, by Augustus Lukeman of New York. On the pedestal in front of the East Pylon of the Causeway the figure of a youth in the attitude of sovereignty is seated between a lion and a cowering slave. Behind and above him are banners, shields, and the helmet and cuirass of a warrior,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

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

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

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

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



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

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

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

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

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

### THE EAST AND WEST FLAG POLES

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

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

## TRIUMPHAL CAUSEWAY—NORTH PYLONS

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

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

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

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

## CORNERS OF LAKE BALUSTRADES

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

## PERGOLA SCULPTURES

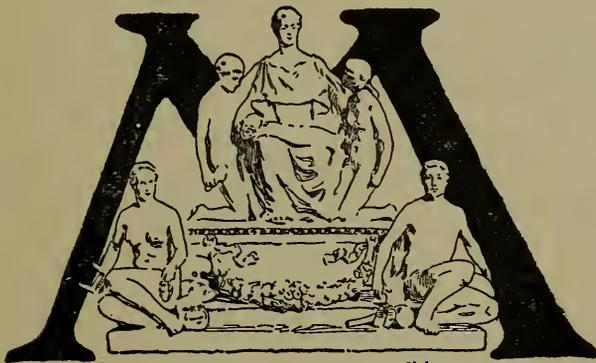
Terms with male and female heads at entrances—Vase Amphitrite. See Vases and Caryatides.

## ISLAND IN EAST LAKE

25. Not placed.

## EAST ESPLANADE FOUNTAIN

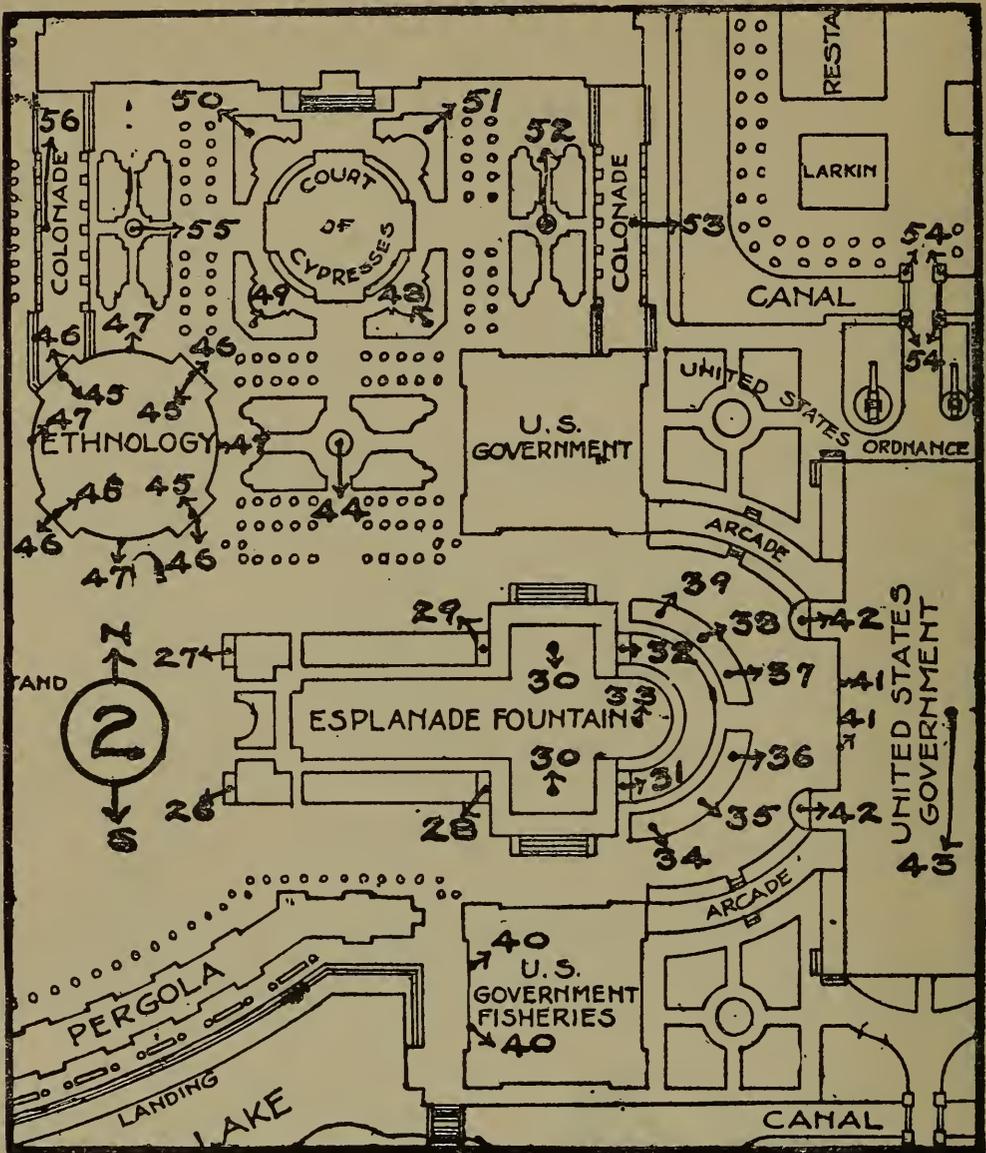
(The theme of the sculpture in front of the U. S. Government Buildings is symbolic of Man and the development of his institutions as opposed to the corresponding glorification of Nature in the opposite esplanade in front of the Horticultural Building.)



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

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

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



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



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

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

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

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

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

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

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

The theme of the sculpture on the East Esplanade in front of the United States Government Building is the progress of man, his institutions and his development from the savage state up to the Age of Enlightenment. The central feature, the Fountain of Man, is composed of a number of groups surmounted by the single figure "Man the Mysterious," portrayed with two faces and two bodies, emblematic of the two natures of man. It is partly veiled, creating the impression of mysterious dignity. The pedestal upon which the figure stands is borne by a striking group typifying the Five Senses. Below this is a large lower basin, and outlined against its cavernous shadows may be discerned through the dripping waters the writhing forms of the virtues struggling with the vices. The whole rises to a height of fifty-three feet.

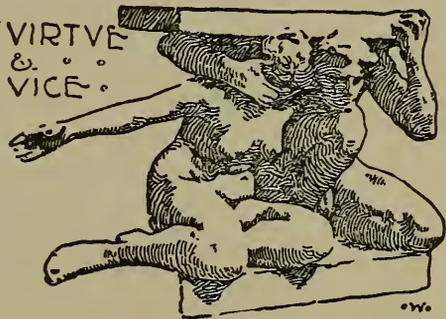
Accessory Sculpture — Vase des Tuileries (a) used on corners

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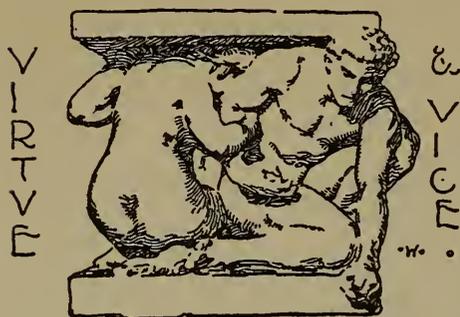


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of fountain basin ; Vase des Tuileries (b) used on sides of basin ; Turtle in basin by Charles Grafty.



## HALF CIRCLE OF SHRINES

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

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

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

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

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

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

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

## SCULPTURE ON U. S. GOVERNMENT BUILDINGS

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

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

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

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

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

## COURT BETWEEN GOVERNMENT AND ETHNOLOGY BUILDINGS

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

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

## SCULPTURE ON ETHNOLOGY BUILDING

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

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

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

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

## COURT OF CYPRESSES

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

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

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

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

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

## COLONNADE EAST OF COURT OF CYPRESSES

52. Not placed.

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

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

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

CANAL BRIDGE NORTH OF U. S. GOVERNMENT BUILDING

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

COLONNADE WEST OF COURT OF CYPRESSES

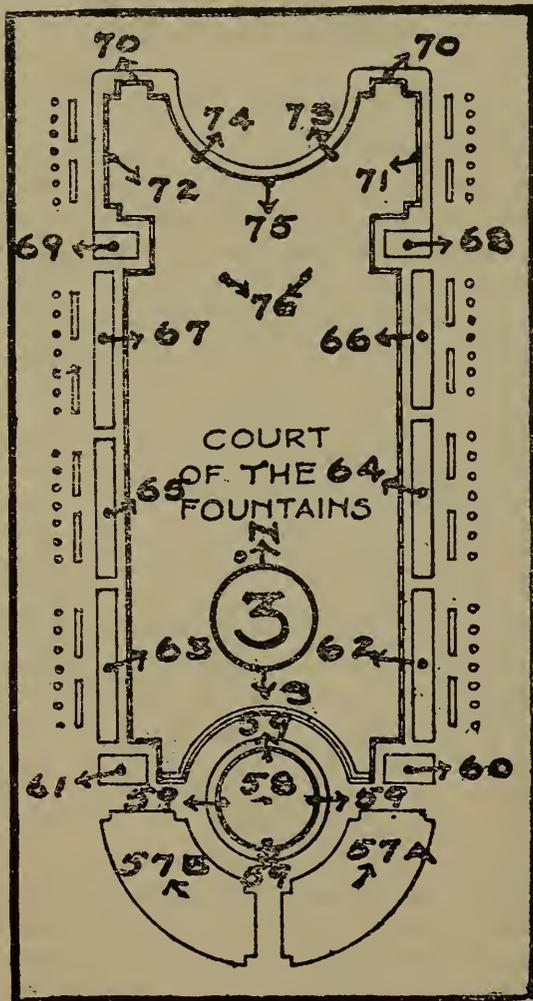
55. NATHAN HALE, by Frederic MacMonnies. The bronze of this statue is in City Hall Park, New York.

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

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

COURT OF FOUNTAINS

(The development of man's genius and his adaptation of nature's gifts is the



theme of the symbolic sculpture in this court. At the south end, between the East and West Esplanades devoted respectively to Man and to Nature, is the Fountain of Abundance. At the north end is the main fountain, The Genius of Man.)

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

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

# CATALOGUE of SCULPTURE

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

59. LOVE RIDING ON SNAIL, by Miss Janet Scudder of Terre Haute, Indiana. This group is placed in each of the four spill-ways leading down from the centre of the Fountain of Abundance.

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the Fountain of Abundance. Love with a dart in one hand is astride a gigantic snail. The group is noticeable for style and finish. Miss Scudder is a pupil of Frederic Mac Monnies, and exhibited a bas relief called the "Dancing Girl" at the Paris Exposition of

1900, which attracted favorable comment.

She has also executed several remarkable portrait reliefs.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# CATALOGUE of SCULPTURE

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

## EAST MALL

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

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

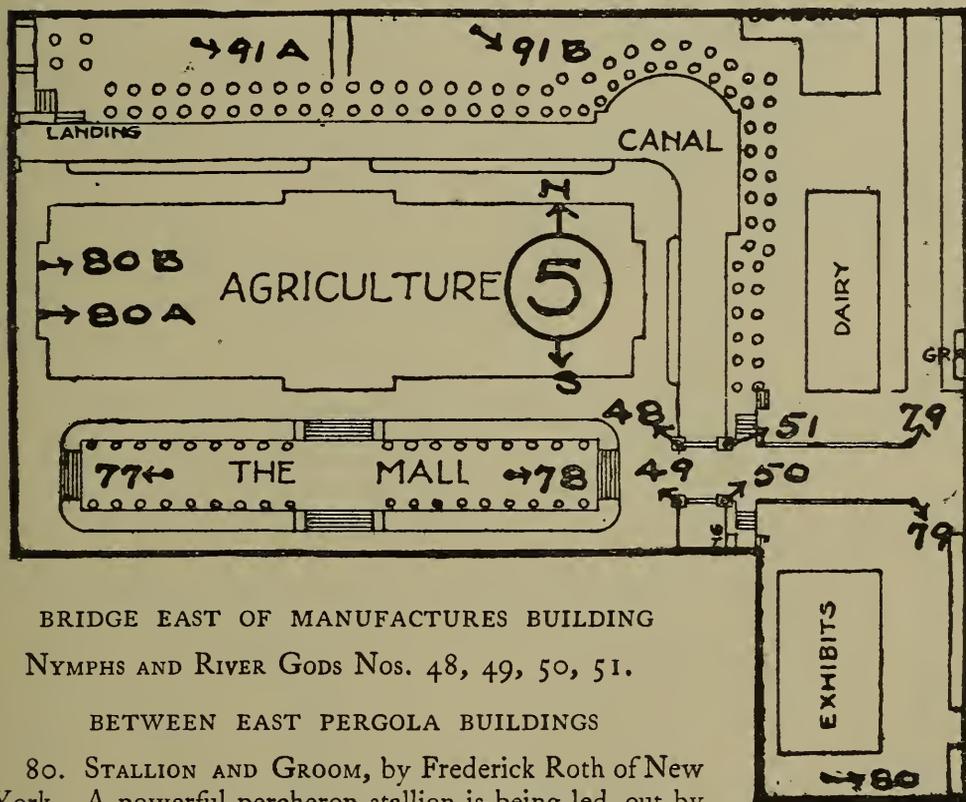
Accessory Sculpture—Vase supported by Terms used at the east and west entrances to Mall; at north and south entrances, Resting Buffalo groups (No. 4); in bed of Mall, Caryatides Hercule and Bacchante. See Vases and Caryatides.

## BRIDGE EAST OF EAST MALL

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

## RAMP. EAST OF BRIDGE

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



## BRIDGE EAST OF MANUFACTURES BUILDING

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

## BETWEEN EAST PERGOLA BUILDINGS

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

## PEDIMENT OF AGRICULTURE BUILDING

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

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

STALLION  
& GROOM.



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

TOWER BASIN

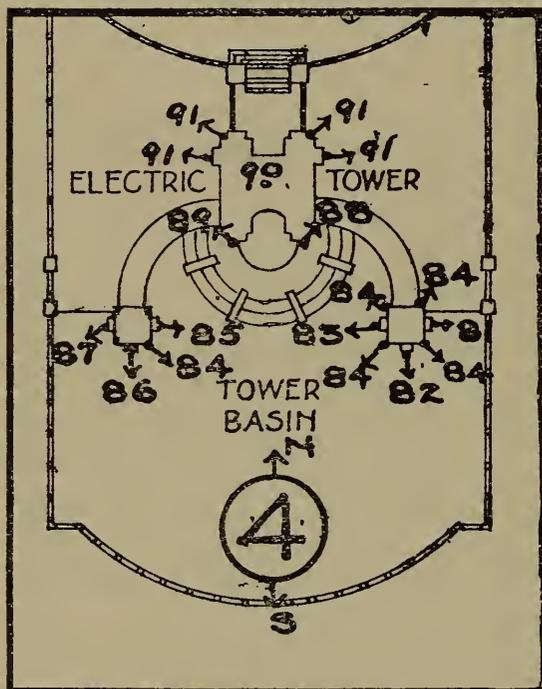
(The theme of the sculpture here and on the Tower is man's relation to the waters of the Great Lakes, and his mastery and use of them and of the cataract of Niagara which turns the wheels of

the Exposition.)

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

EAST COLONNADE OF TOWER

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



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

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

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

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

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

WEST WING OF TOWER

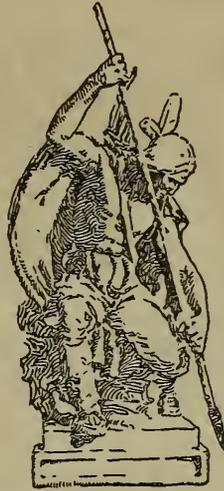
85. LAKE ERIE (in east niche), by Ralph Goddard of New York. A seated female figure holds an Indian paddle in her left hand. Her right rests on a shell. Her head is crowned with the crescent moon, and a quiver full of arrows is on her back.

86. LAKE ONTARIO (in south niche), by Philip Martiny of New York. A draped female figure sits on a throne, with a trident that leans upon her left shoulder. In her right hand she holds a fish, emblematic of her rule over the denizens of the lakes.



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

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



TOURNAI

TOURNAI

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

SOUTH SIDE OF ELECTRIC TOWER

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

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

Accessory Sculpture—In the spandrels over the central arch are two female figures in relief. The one on the east represents the Buffalo River, the one on the west the Niagara River. These are by A. Weimann of New York. The sculptured keystone of the arch, a female head, is by Karl Bitter. The escutcheon above the keystone, representing the device of the Exposition, North and South America, is by Karl Bitter, as is the frieze composed of children, flanked at the corners with gilded eagles.



SURMOUNTING TOWER

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

NORTHWEST CORNER OF TOWER

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

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

### NORTH SIDE OF TOWER

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

### NORTHEAST CORNER OF TOWER

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

### EAST AND WEST BRIDGES LEADING TO PLAZA

“Child on Dragon” (No. 54).

### NORTH OF AGRICULTURE BUILDING

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

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

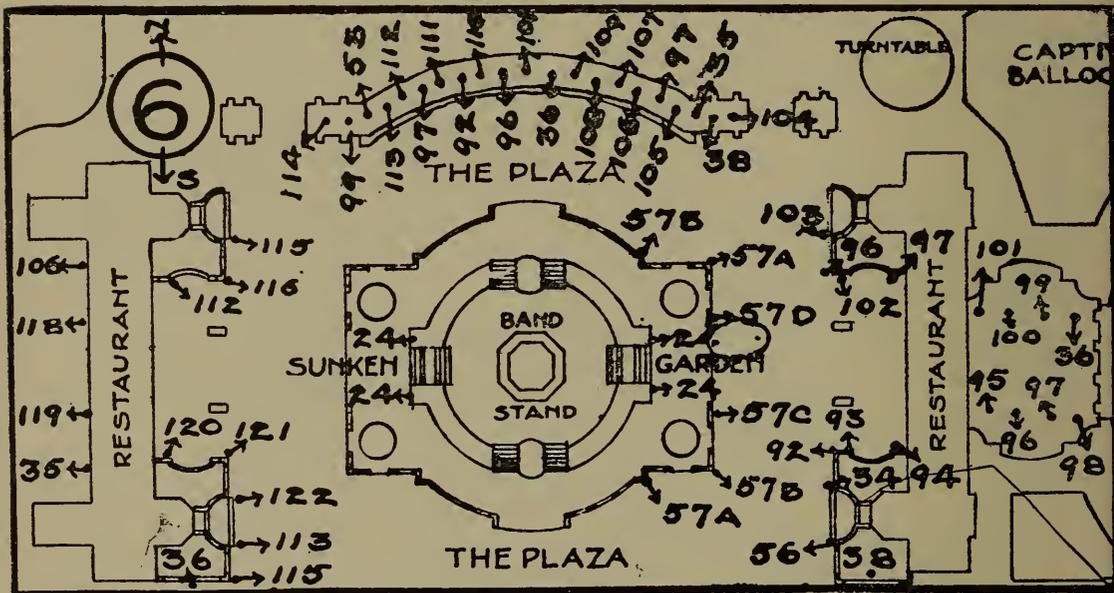
### SUNKEN GARDEN IN PLAZA

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

### EAST SIDE OF PLAZA

(South of entrance to Stadium.)

“Antinous” (No. 38), “Jupiter” (No. 56), “Vulcan” (No. 34).<sup>5</sup>



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

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

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

STADIUM ENTRANCE — SOUTH SIDE

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

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

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

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

STADIUM ENTRANCE — NORTH SIDE

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

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

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

EAST SIDE OF PLAZA

(North of Stadium Entrance)

Æschines, No. 98.

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

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

PROPYLÆA

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

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

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

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

Æschines, No. 98.

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

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

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

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

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

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

Germanicus, No. 92.

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

Apollino, No. 97.

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

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

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

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

WEST SIDE OF PLAZA

(North of Midway Entrance)

Bather, No. 108.

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

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

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

# CATALOGUE *of* SCULPTURE

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

## FACING ON MIDWAY

(North Side of Entrance)

Venus of Arles, No. 106.

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

(South Side of Entrance)

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

Venus Genetrix, No. 35.

## WEST SIDE OF PLAZA

(South of Midway Entrance)

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

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

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

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

## WEST MALL

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

## BRIDGE WEST OF WEST MALL

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

## RAMP WEST OF BRIDGE

Chien Molosse (Watch Dog), No. 79.

## BAZAAR BUILDING

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

123 and 124. NICHE FIGURES, by Isidore Konti.

## ACETYLENE BUILDING

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

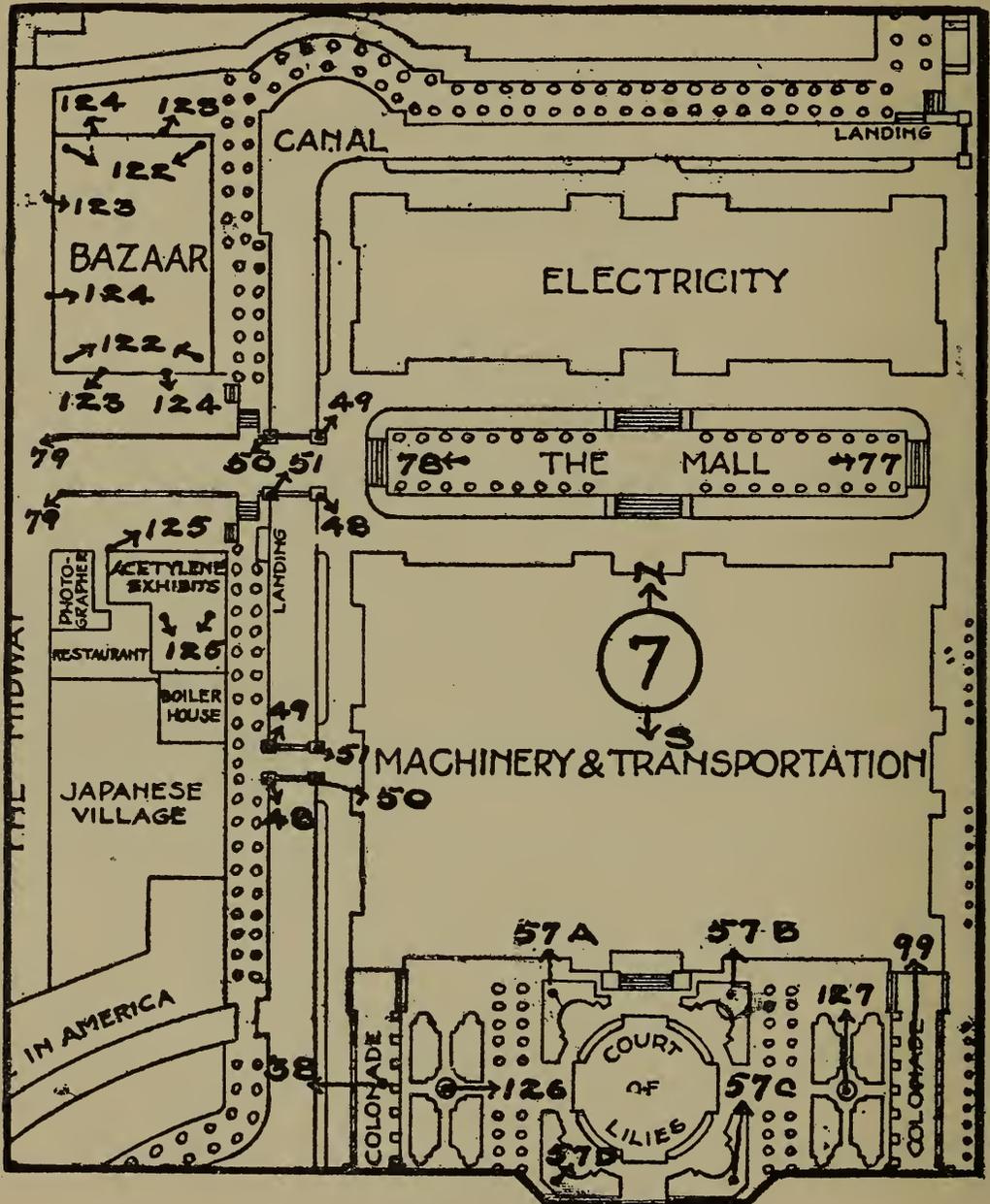
# ART HAND-BOOK

## BRIDGE WEST OF MACHINERY BUILDING

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

## COURT OF LILIES

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



### COLONNADE WEST OF COURT OF LILIES

126. Not placed.

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

### COLONNADE EAST OF COURT OF LILIES

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

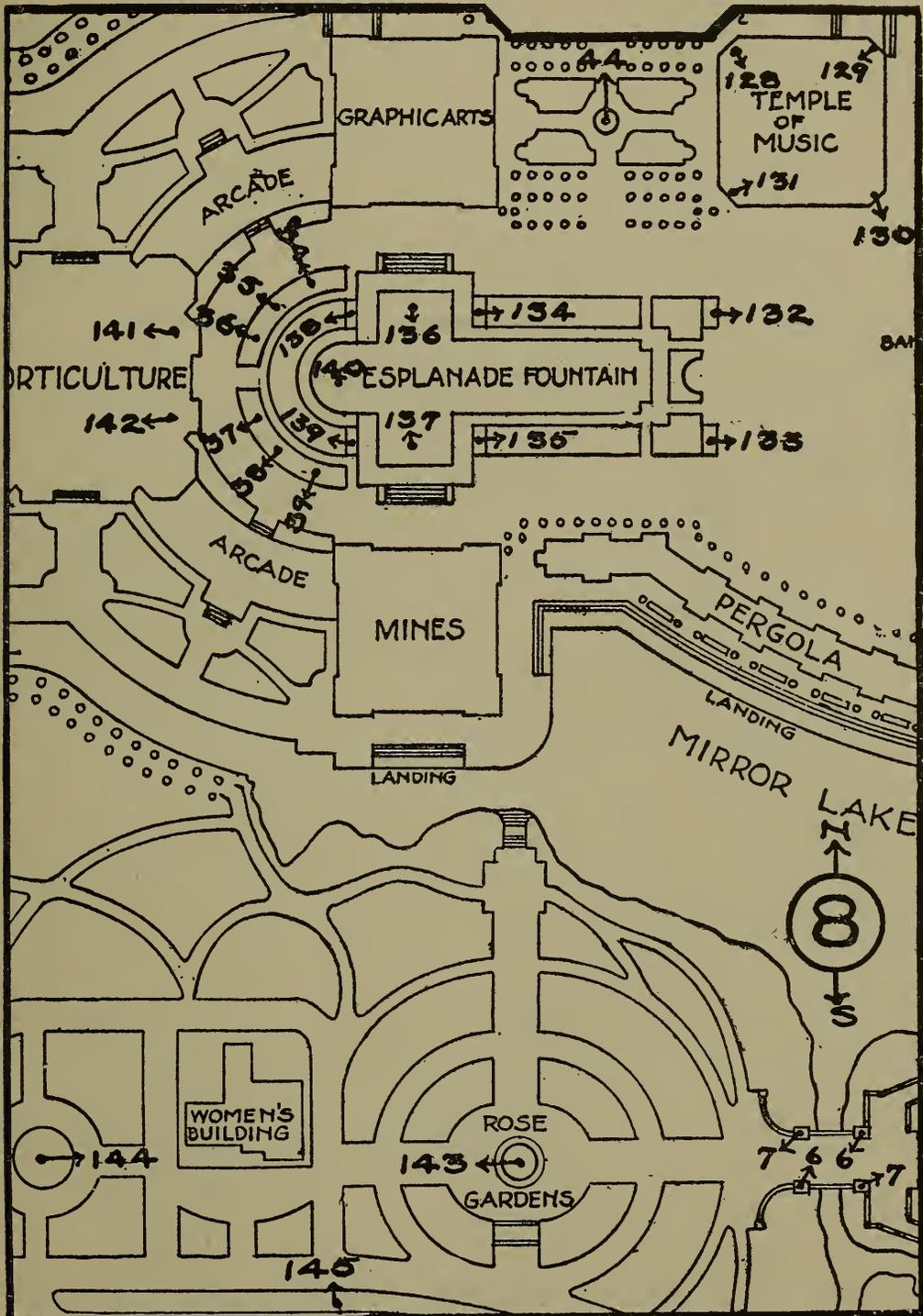
Apollo Belvidere, No. 99 (on terrace). For Accessory Sculpture see No. 56.

# CATALOGUE of SCULPTURE

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

## SCULPTURE ON TEMPLE OF MUSIC

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



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

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

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

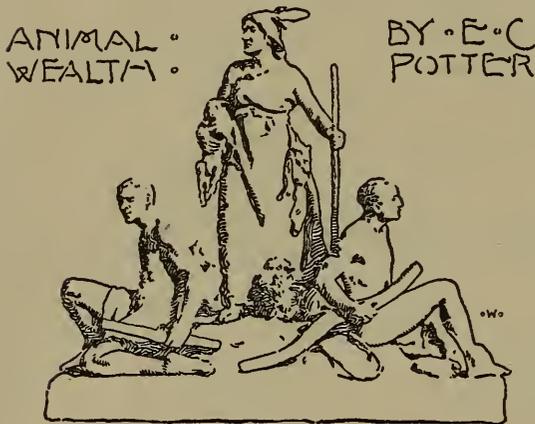
Accessory Sculpture — Above the four main groups are groups of children with musical instruments. A swan is the center of each group, symbolic of Harmony and Instrumentation. These sculptures also are by Konti.

### WEST ESPLANADE FOUNTAIN

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

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

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



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

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

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

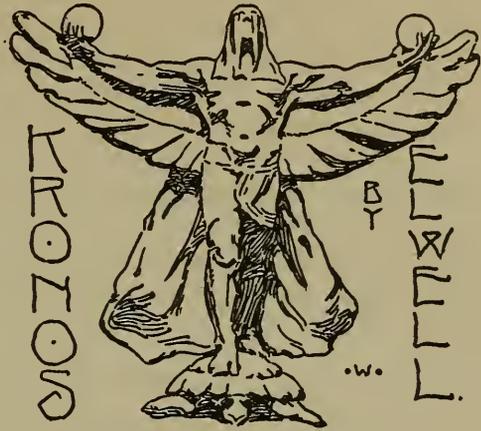
137. FOUNTAIN OF KRONOS (South side of basin), by Edwin F. Elwell of New York. Kronos or Time is represented as a winged figure



# CATALOGUE of SCULPTURE

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

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



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

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



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

Accessory Sculpture. See No. 33.

## CIRCLE OF SHRINES ON WEST ESPLANADE

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

## SCULPTURE ON HORTICULTURE BUILDING

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

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

### THE ROSE GARDEN

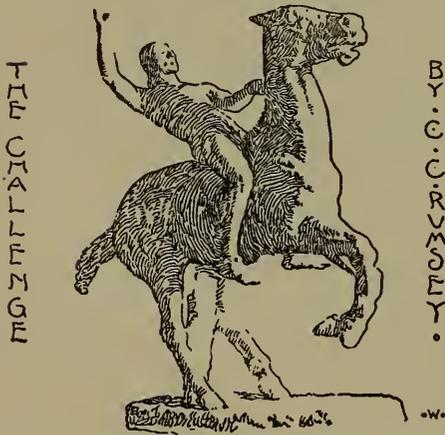
143. FOUNTAIN, STRUGGLE OF EXISTENCE, by Miss Enid Yandell of Kentucky, designed for the Carrie Brown Memorial at Providence, R. I. The five figures which comprise the group represent the effort of the soul to free itself from earthly tendencies and the infirmities of the body. The struggle is symbolized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

### WEST OF WOMAN'S BUILDING

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

### SOUTH OF WOMAN'S BUILDING

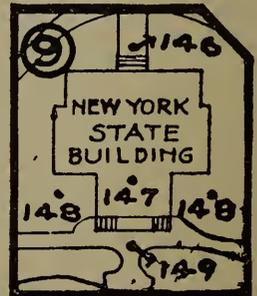
145. THE CHALLENGE, by Charles Cary Rumsey of Buffalo. A spirited equestrian statue of an American Indian astride a bare-backed pony. The Indian has checked his horse and brandishes his spear in challenge to some adventurous brave of a hostile war party. Mr. Rumsey is in the class of 1902 at Harvard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



NEW YORK STATE BUILDING

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

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



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

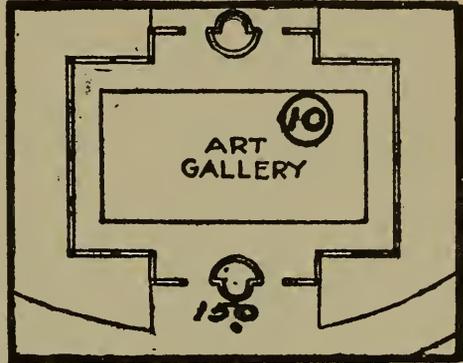
149. Not placed.

## ART BUILDING

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

S. S. Howland of Washington, which once held the world's high-jump record.

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



## VASES AND CARYATIDES

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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# THE PICTURESQUE MIDWAY

BY FREDERICK W. TAYLOR OF CONCESSIONS

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[In contrast with the main plan of the Exposition, where the architectural features harmonize and for the most part are conceived in the same style, is the architecture of the Midway. Here the buildings express the fantastic diversity of races, ideas, and amusements, as in the Exposition proper they express arrangement and uniformity. But despite the architectural incongruity of the Midway as a whole, there are single architectural effects of great charm and interest. Such concessions as "The Streets of Venice" and "Alt Nürnberg" are accurate reproductions of famous old-world styles of building. As Director of Concessions, Mr. Taylor, author of the following article, supervised the formation of the Midway. He is therefore the highest authority as to its nature and interests. — EDITOR.]

THE "Midway," as a name applied to an amusement section of an exposition, seemed to the management of the Pan-American Exposition to have become so firmly impressed on the public mind as to be the only one to apply to that feature of the first exposition in the new century.

The name came about in this wise — but, on second thought, that is irrelevant and belongs to another story.

There are two distinct phases of the Pan-American Midway. One is composed of the distinctly amusement features, and the other is made up of those which are primarily, or largely, educational. That there is an educational side will not have occurred to many persons, but it is more than likely that no single phase of the Exposition in architecture, exhibits, or concessions will leave a more lasting impress than will the ethnological features of the various villages. Great effort has been made to have these features correct in every way.

Next to a sojourn in Mexico, in the portions of the West still inhabited by Indians, in Labrador, Hawaii, or the Philippines, are the effects produced by visits to the villages peopled by real men and women of the various coun-

tries mentioned, living in houses the counterparts of those they occupy at home, surrounded by the same implements, wearing the same clothing, or absence of it, and whiling away time with the same dances or other amusements.

The educational side is also present, in large proportion, in the zoölogical series of which the wild-animal arena and the ostrich farm are examples, and the pictorial series of which the cyclorama and the panopticon are illustrations. All these are clearly instructive and healthful, and at the same time furnish sufficient reason for passing away pleasantly, and profitably, portions of the time available for visits to the Exposition.

The more purely theatrical side is provided by "Darkness and Dawn," "Trip to the Moon," "House Upside Down," and "Dreamland."

The methods of directing and the products of human toil are illustrated in the Colorado Gold Mine and the Glass Factory, while those who are searching for sensations will find them in the aëro cycle, the captive balloon, the scenic railway, the merry-go-round, and the miniature railway.

If the attempt to classify the attrac-

tions has any merit, it may be presented, perhaps, somewhat roughly as follows:

## ETHNOLOGICAL.

African Village.  
 Alt Nürnberg.  
 Beautiful Orient.  
 Chiquita.  
 Eskimo Village.  
 Gypsy Camp.  
 Hawaiian Village.  
 Indian Village.  
 Infant Incubator.  
 Japanese Village.  
 Mexican Village.  
 Old Plantation.  
 Philippine Village.  
 Venice in America.

## ZOOLOGICAL.

Bostock's Animal Arena.  
 Diving Elks.  
 Educated Horse "Bonner."  
 Ostrich Farm.

## PICTORIAL.

Cineograph.  
 Cleopatra.  
 Dawson City.  
 Fall of Babylon (Painting).  
 Johnstown Flood.  
 Kilauea.  
 Living Pictures.  
 Missionary Ridge.  
 Mutoscopes.  
 Panopticon.

## HUMAN LABOR.

Colorado Gold Mine.  
 Glass Factory.

## THEATRICAL.

Darkness and Dawn.  
 Dreamland.

House Upside Down.  
 Trip to the Moon.

## MERCHANDISING.

Bazaar.

## SENSATIONAL.

Aëro Cycle.  
 Captive Balloon.  
 Merry-go-round.  
 Miniature Railway.  
 Scenic Railway.

## GASTRONOMIC.

Restaurants.

The heading, "Merchandising" has only one entry under it, the Bazaar; but in a few special cases selling is permitted in certain exhibits buildings, the thought being that only articles manufactured upon the grounds, or those having value as souvenirs, be offered the guests of the Exposition.

This leaves to be covered only those articles of food and drink which are to be classed as necessities. Special effort has been made to provide restaurants of such classes as may enable any person of any taste and with any sized bank-account to find satisfactory service at fair prices. There are places serving "à la carte," others "table d'hôte," and yet others "lunch-counter" style. In many places a good meal can be had for from twenty-five to thirty-five cents, while in others you may pay a dollar, or two dollars, or more, and still get your money's worth.

To assemble the amusement and catering features of an exposition is not a short nor is it an easy task. Those who have had the responsibility of serving the Pan-American millions in the capacity of gatherers and assorters of the things which go to make a visit pleasant, profitable, and comfortable, submit the result of their labors with some pride, a little apprehension, and hearty good wishes for those who are to test the results of their labors.

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# HOW TO LOOK AT PICTURES

BY MRS. SCHUYLER VAN RENSSELAER

Author of "English Cathedrals," "Art Out of Doors," etc.

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THE Art-Gallery of the Pan-American Exposition contains, undoubtedly, the best collection of American works of art that has ever been gathered; and they are so arranged that they may be studied to the best advantage, the contributions of each artist being grouped together. Such a collection deserves to be approached in the right mood and the right manner. ;

The first step toward appreciating and enjoying works of art is to recognize the difference that may exist between the verdict of true judgment and the verdict of personal taste. Often, of course, the two may coincide. But the fact that a picture does not greatly please our own eyes should not convince us that it is a poor picture. We do not decide in this way about other things. No one says, "I don't care to read a book of that kind—therefore it is a poor book"; nor, "That bonnet is unbecoming to me—therefore it is an ugly bonnet." But too often we do say, "I should not care to buy that picture, to live with it—therefore it can't be a fine picture."

Rules for the discovering of true excellence cannot, of course, be laid down in words. They must be learned by educating the mind and the eye in the presence of actual works of art, and, moreover, in the presence of Nature also; for very few eyes untrained in art have ever really looked at Nature in such a way as to be entitled to trust their own testimony in regard to the question whether or not an artist has truthfully portrayed any phase of it. Nevertheless, one general counsel can be given to the inexperienced: Try to put yourself at the artist's point of

view, try to understand what he has endeavored to do, before you say whether he has done it well or not.

This counsel is needed even in the most literal sense. Often the effect of a picture depends very greatly upon its distance from the observer's eye. There are many methods of painting, from the most minute and (to use a general but inaccurate term) "highly finished," to the most broadly generalized; and each method, each given canvas, appears at its best from some special distance. To walk about a gallery close to the pictures, studying each as narrowly as possible, is to misread, to misunderstand, the language in which most of them have been written. It is not a habit peculiar to our time. Centuries ago Rembrandt remarked to one of his visitors that pictures were meant to be looked at, not to be smelled. But it is a more unfortunate habit in our own time than it was in certain earlier ones, for modern methods of painting are most often less well adapted to examination at the end of one's nose than were those—to cite an extreme instance—of the so-called "Little Masters" of Holland. A miniature which can be taken in the hand and a wall-painting fifty feet above our head differ as much in the way they are painted as do, in the way they are played, the tenderest violin solo and a military march by a brass band. Between them are works which are meant to be seen at all possible varieties of distance; and the first effort of one who looks at them must be to discover the right points of view in a literal, physical sense.

There is a right point of view also

in regard to an artist's choice of subject. He may paint things *you* would never have chosen. Nevertheless, if his work is well done it ought to give you pleasure of some sort; and it probably will if you will take the time to examine it, trying to see why the artist selected it—for what special beauty of color or line, of light and shadow, of character or meaning.

Then it should be remembered that no kind of painting is or can be a literal and complete representation of the chosen subject, any more than a story can be a full and complete record of all that its characters did and said and felt during the period that it covers. To paint a picture or to tell a story, one must select and condense, omit here and accentuate there. Much must be packed into little; and the result may often be a suggestion rather than a record of the chosen subject, leaving a great deal to the imagination of him who reads the tale or looks upon the canvas. There are many beautiful pictures, indeed, which should be compared rather to brief poems than to stories—which are meant rather to stimulate the memory or to awaken the fancy than to portray facts. The artist has as much right as the worker in words to choose what he shall do. The observer (unless he intends to buy as well as to look!) should merely question whether he has succeeded in his special aim. If he asks for a plainly told anecdote when a poetic suggestion is offered him, he does injustice to the painter and ruins his own chances of enjoyment. Yet this is what that many-minded creature called “the general public” constantly does in a picture-gallery. It complains that all the blades of grass in the foreground of a landscape are not defined, when the painter has cared nothing about them for the moment because he has wanted to suggest the effect of a cloud-shadow on a meadow, or a wind in the tree-tops, or the glow of a sunset sky, and knew that to make his grass-blades conspic-

uous would distract the eye from this, the central thought, the main intention, of his picture. Or in looking at a portrait the public complains that only the head is “finished,” that the gown and the hands are but “roughly” or “carelessly” done, when the painter has wished, perhaps, to concentrate attention upon a beautiful effect of light falling upon the head, and has purposely and very wisely subordinated the other portions of his work. Such instances as these might be almost indefinitely repeated. And they bring me to another point: As truly as the painter may choose what he will paint, and dwell upon some factors in his subject more than upon others if he thinks best, so he may choose the kind of treatment, of handling, of painting in the technical sense, that he will use to express his idea. And if he expresses this idea well, then his picture is well painted and is as “highly finished” as it ought to be.

This very popular term—“highly finished”—is, as I have said, an inaccurate one. It implies that every painter ought to elaborate his canvas as carefully as any brush could, and every part of it in equal measure. But, in truth, the most full and complete expression of a subject is sometimes given by means of brush-work, which is very far indeed from minute, and, when examined close at hand, seems very careless. Notice, for example, some of the pictures by Mr. John Sargent in this collection. Look at them for a moment—not for the sake of enjoyment but of instruction—as closely as you can. Their meaning as an interpretation of Nature will almost disappear. Then go to a distance and look again. You will find them more truthful, more vividly real, and therefore in the genuine sense more skilful and careful pieces of painting than you have often seen. Some of the greatest painters have done their best in this fashion, always or at times. It resembles, for example, the fashion in which Velasquez, one of the greatest

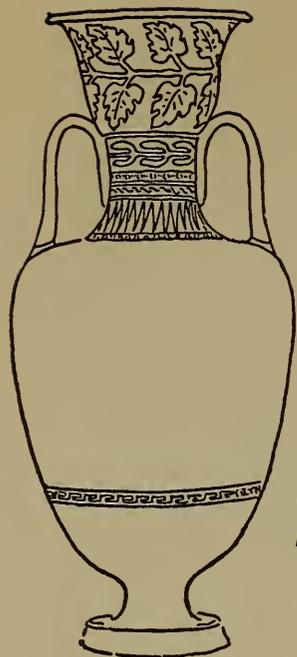
## HOW TO LOOK AT PICTURES

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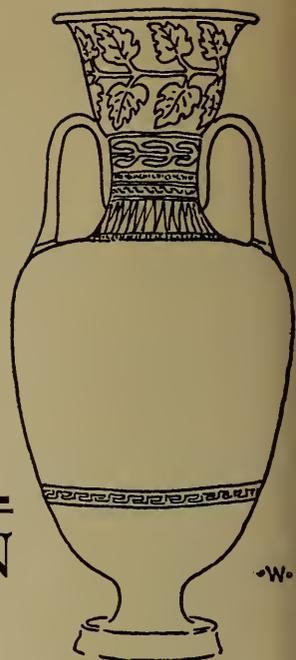
artists that ever lived, used his brush. Others, like Holbein, worked minutely, and their pictures can be enjoyed from the nearest point of view as well as from more distant ones. The main thing is not how a painter works but what result he achieves. If the result is truthful and alive, if it portrays or suggests something that he really saw, then his method is good. Your part, as an intelligent observer who wants to enjoy and to learn, is to try to discover what he saw, why he cared to paint it, what he wished

his picture to convey to you, and whether he speaks his meaning clearly. And it is surprising how quickly, looking at good pictures in this mood, even the inexperienced may learn something about real pictorial excellence—how soon they will understand that such excellence can be enjoyed even though it does not coincide with strong personal preferences, and how delighted they will be by this enlargement of the power to receive from varied works of art varied kinds of pleasure of the eye and pleasure of the mind.





# FINE ARTS



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## THE EXHIBITION OF FINE ARTS

BY WILLIAM A. COFFIN

*Director of Fine Arts*

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The plans for the Exhibition of fine Arts at the Pan-American Exposition, announced in the first circulars sent out from the Division of Fine Arts in November, 1900, have been closely followed. The exhibition has been made up almost altogether by direct invitation. The artists of the United States, both those at home and those living abroad, have been asked to submit lists of their works executed since 1876 which they especially wish to have represent them in the exhibition, and selections have been made from these lists. The response from all quarters in time became so general and so enthusiastic that it has been possible to realize in the exhibition the plans, which, when first announced, seemed very difficult of accomplishment. Some of the works in the exhibition have been secured from the artists themselves, while others have been obtained from amateurs and from public institutions.

The director of Fine Arts, as soon as it was determined in October last that the scope of the exhibition should include only work of American artists, felt that, while his work should begin at home and the first thing to be done was to secure the co-operation of the eminent artists who lived in the United States, it was quite as important to secure a full representation of the best work of our artists dwelling in Europe. After the circulars to artists and collectors had been issued and a large number of our best men had promised their support, he went abroad in January to obtain contributions from the artists in Paris and other parts of the continent and in Great Britain. The result of this necessarily hurried trip has been to secure work from most of the prominent American painters and sculptors in Europe, whose names have long been familiar in the art world, and also an interesting collection of works by younger men who have finished their studies in the European art centres but have not yet returned to take up permanent residence in the United States. From the first of March up to the time when the actual installation of the exhibition in the Art building began, the work of the Director and his assistants has been entirely devoted to completing the representation of the artists at home.

# THE EXHIBITION *of* FINE ARTS

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The United States exhibitors number over 650 and the total of works shown in the four groups is about 1,600. There are nearly 1,000 pictures, oil or water color, pastel and miniatures. In sculpture there are over 225 works. The etchings, engravings, black and white drawings, etc. are about 325 in number. Over 100 photographs of buildings erected by leading architects and other exhibits compose the architectural section. A gallery in the Fine Arts Building contains the Canadian exhibition of fine arts, which has been made up by a committee of the Royal Canadian Academy, with Mr. Robert Harris, President of the Academy, as chairman. In addition to these there are in the sculpture court half a dozen pieces of sculpture by Canadian artists. In the International Section are works by artists of South American birth and from such North American provinces as Newfoundland.

The group system in the hanging of pictures is a feature of this exhibition, and it is owing in part to following this system of placing a number of works by the same artist in a group on the walls that the co-operation of a number of eminent artists has been secured who are unwilling to lend to exhibitions where only one or two examples of their work may be shown, or where, if they have a larger number, these works may be widely scattered. The exhibition of sculpture should prove to be a revelation to those who have not closely followed the wonderful progress made in recent years by American sculptors. It includes a number of important works which have been acclaimed in the annual exhibitions in New York and other cities, many pieces which have been medalled at the Paris Universal Expositions and in the annual Salons, as well as a number of works which have not before been in the United States or in Europe. Among the pictures are over 100 canvases which have been awarded prizes at the Society of American Artists, the National Academy of Design, the American Water Color Society and other annual exhibitions in New York, at the Pennsylvania Academy of the Fine Arts, the Art Club of Philadelphia, the Art Institute of Chicago, and other important exhibitions in the United States, and in various foreign exhibitions. There are pictures also by such eminent artists as George Inness, Homer Martin and A. H. Wyant, among those who have passed away but whose work lends glory to the contemporary American school.

The fact that, owing to unavoidable causes the construction of the Art Building at the Pan-American Exposition was not begun until the last week in December, 1900, and that time was required for the completion of the building in order to make it suitable for the reception of the valuable works it contains, made it impossible to begin the installation of the exhibition until the latter part of May. As it requires a full month to properly place the exhibits, the doors of the Art Building could not be opened as early as could have been desired. The administration of the Division of Fine Arts feels confident that when the exhibition is ready for visitors the beauty and comprehensiveness of the exhibition as a whole and the high quality of the individual exhibits will be generally considered a full compensation for all delays due to the time and careful handling required for the installation of a collection so valuable and so admirable in artistic interest.

## EXHIBITION OF FINE ARTS

The Exhibition of Fine Arts of the Pan-American Exposition is in the Art Building specially constructed of brick, iron and glass for this purpose, and situated in the park in the southeast quarter of the Exposition grounds, near the Meadow Gate.

## CLASSIFICATION.

The classification of the exhibition is as follows:

Group 1.—Paintings in oil, water color, pastel and other recognized mediums; miniatures, cartoons.

Group 2.—Sculpture, including medals and cameos.

Group 3.—Drawings, etchings, engravings, black and white or monochromed paintings in oil or water color.

Group 4.—Architecture.

All works in all classes must be original productions.

No copies of works of art, whether executed in the same medium as the originals, or in different mediums, will be accepted.

## EXHIBITION OF THE UNITED STATES.

## JURY.

The jurors in the four groups who kindly consented to act in an advisory capacity and as committees of selection in judging works offered for the exhibition by artists not on the invited list, were:

## GROUP 1.

Edwin H. Blashfield, New York.  
Hugh H. Breckenridge, Philadelphia.  
William M. Chase, New York.  
R. Swain Gifford, New York.  
Edward Simmons, Wainscott, L. I.  
Frederick P. Vinton, Boston.  
Charles Y. Turner, New York.  
Irving R. Wiles, New York.

## COMMITTEE ON MINIATURES:

Isaac A. Josephi, New York.  
William J. Baer, New York.

## GROUP 2.

Daniel C. French, New York.  
Charles Grafly, Philadelphia.  
Karl Bitter, New York.  
A. Phimister Proctor, New York.

## GROUP 3.

J. Carroll Beckwith, New York.  
Kenyon Cox, New York.  
Thure de Thulstrup, New York.  
Henry Wolf, New York.

## GROUP 4.

John M. Carrère, New York.  
Walter Cook, New York.  
John Galen Howard, New York.  
George F. Shepley, Boston.  
George Cary, Buffalo.  
August C. Esenwein, Buffalo.  
Edward B. Green, Buffalo.  
J. Knox Taylor, Washington.  
Robert S. Peabody, Boston.

William A. Coffin, Director of Fine Arts, member of all the group juries and committees.

Charles C. Curran, Assistant Director, Secretary of the Jury.

## INSTALLATION.

The pictures are hung and the other exhibits are placed by the Director of Fine Arts.

## AWARDS.

Awards will be made in accordance with the plan adopted by the Pan-American Exposition. The names of the jurors for the Division of Fine Arts, when they are appointed, will be published, together with the rules and regulations. They will be of the classes following:

Diplomas of Gold Medal.  
Diplomas of Silver Medal.  
Diplomas of Bronze Medal.  
Diplomas of Honorable Mention.

The Director-General of the Pan-American Exposition will cause dies to be prepared from which medals may be struck; exhibitors who have received diplomas of medals will receive copies of the medals in bronze and may also receive the corresponding medals in gold and silver upon paying for the cost of manufacture and of the metal included.

# THE EXHIBITION *of* FINE ARTS

## EXHIBITORS

A complete catalogue of the Exhibition of Fine Arts will be issued after the Exhibition is opened. Some of the prominent American Artists residing in the United States whose works are in the Exhibition :

### PAINTERS.

Thomas Allen  
J. W. Alexander  
Maillard Armstrong  
Andreas Andersen  
Otto H. Bacher  
George R. Barse, Jr.  
Frank W. Benson  
William J. Baer  
Albert Bierstadt  
Edward A. Bell  
Reynolds Beal  
Edwin H. Blashfield  
W. Verplanck Birney  
Carle Blenner  
Robert Blum  
George H. Bogert  
Hugh H. Breckenridge  
J. G. Brown  
Joseph H. Boston  
W. Gedney Bunce  
Robert B. Brandegee  
Cecilia Beaux  
R. A. Blakelock  
Howard R. Butler  
J. B. Bristol  
Walter F. Brown  
Matilda Brown  
Maria Brooks  
George De Forest Brush  
J. Carroll Beckwith  
Bryson Burroughs  
Sidney R. Burleigh  
Walter Clark  
Rose Clark  
Howard G. Cushing  
Kenyon Cox  
Charles C. Curran  
Louise Cox  
Reginald C. Coxe  
Carlton T. Chapman  
William M. Chase  
John R. Chapin  
I. H. Caliga  
Leyell Carr  
Evelyn R. Cary  
B. West Clinedinst  
W. B. Closson  
Bruce Crane  
William A. Coffin  
F. S. Church  
E. Irving Couse  
W. W. Churchill  
Colin C. Cooper  
Charlotte B. Coman

Charles Melville Dewey  
Thomas W. Dewing  
Henry G. Dearth  
Lockwood De Forest  
Maria Oakey Dewing  
A. B. Davies  
Frank De Haven  
F. S. Dellenbaugh  
Frank Duveneck  
Lockwood De Forest  
F. V. Du Mond  
J. H. Dolph  
Arthur W. Dow  
W. H. Drake  
Elliott Daingerfield  
Louis P. Dessar  
Thomas Eakins  
C. Harry Eaton  
J. J. Enneking  
Charles W. Eaton  
L. C. Earle  
Harvey Ellis  
Lydia F. Emmet  
H. Fitzgerald  
Frank Fowler  
Charles H. Davis  
Charles N. Flagg  
Ben Foster  
Frederick W. Freer  
Augustus Franzen  
Kenneth Frazier  
Henry B. Fuller  
Lucia F. Fuller  
R. Swain Gifford  
Seymour J. Guy  
Clifford P. Grayson  
Frank R. Green  
Gilbert Gaul  
Robert D. Gauley  
Alice R. Glenney  
William Graham  
Jules Guerin  
Edward Gay  
Philip Hale  
Alexander Harrison  
Birge Harrison  
James M. Hart  
William H. Hart  
W. St. John Harper  
Childe Hassam  
Charles Hayden  
Laura C. Hills  
Robert Henri  
Charles Hopkinson

Winslow Homer  
E. L. Henry  
Arthur Hoerber  
William H. Hyde  
Daniel Huntington  
William H. Howe  
Alfred C. Howland  
Albert Herter  
Adèle Herter  
George Innes, Jr.  
Samuel Isham  
Eastman Johnson  
Joseph Jefferson  
Francis C. Jones  
I. A. Josephi  
F. W. Kost  
William Keith  
Dora Wheeler Keith  
Sergeant Kendall  
John Lambert, Jr.  
John La Farge  
Francis Lathrop  
W. L. Lathrop  
F. S. Lamb  
W. H. Lippincott  
Louis Loeb  
Chester Loomis  
Wilton Lockwood  
Will H. Low  
M. L. Macomber  
Willard L. Metcalf  
Thomas Moran  
Anna Lea Merritt  
George H. McCord  
J. H. Moser  
Henry Mosler  
Stanley Middleton  
Paul Moschowitz  
C. M. McIlhenny  
Percy Moran  
Hermann D. Murphy  
J. Francis Murphy  
R. C. Minor  
George W. Maynard  
H. Siddons Mowbray  
C. A. Needham  
J. C. Nicoll  
Burr H. Nicholls  
Rhoda H. Nicholls  
J. H. Niemeyer  
Leonard Ochtman  
Walter Gilman Page  
Walter L. Palmer  
Arthur Parton  
Frank C. Penfold  
E. W. Perry, Jr.  
Charles A. Platt  
Frank C. Peyraud  
Bert Phillips  
H. R. Poore  
Benjamin C. Porter  
Dewitt Parshall  
Charles Rollo Peters  
W. Merritt Post

Edward Potthast  
Henry Prellwitz  
Edith M. Prellwitz  
Maurice Prendergast  
Howard Pyle  
F. K. M. Rehn  
H. W. Ranger  
Robert Reid  
Frederic Remington  
Edward W. Redfield  
W. M. J. Rice  
William T. Richards  
W. S. Robinson  
Edward F. Rook  
Guy Rose  
Albert P. Ryder  
William Sartain  
Clara E. Sackett  
Walter Satterlee  
Sarah C. Sears  
Taber Sears  
Charles Schreyvogel  
R. V. V. Sewell  
Amanda B. Sewell  
J. H. Sharp  
Rosina E. Sherwood  
William T. Smedley  
George H. Smillie  
Edward Simmons  
Abbott H. Thayer  
D. W. Tryon  
Ross Turner  
E. C. Tarbell  
C. Y. Turner  
Emily Drayton Taylor  
Henry B. Snell  
J. H. Sharp  
Claire Shuttleworth  
L. G. Sellstedt  
E. M. Scott  
James D. Smillie  
E. T. Snow  
F. Hopkinson Smith  
Joseph Lindon Smith  
Albert Sterner  
W. E. Schofield  
Walter Shirlaw  
Charles W. Stetson  
R. M. Shurtleff  
Stanley Todd  
J. H. Twachtman  
William Thorne  
Jules Turcas  
Douglas Volk  
A. T. Van Laer  
R. W. Vonnoh  
R. W. Van Boskerck  
W. B. Van Ingen  
Frederic P. Vinton  
Henry O. Walker  
A. Bryan Wall  
Edgar M. Ward  
H. W. Watrous  
John F. Weir

# THE EXHIBITION *of* FINE ARTS

J. Alden Weir  
W. J. Whittemore  
Sarah W. Whitman  
Carleton Wiggins  
Irving R. Wiles

Worthington Whittredge  
Horatio Walker  
T. W. Wood  
C. H. Woodbury  
Charles Morris Young

Among the American painters residing in Europe are :

Edwin A. Abbey  
F. A. Bridgman  
H. S. Bisbing  
Max Bohm  
E. W. Brown  
Mary Cassatt  
Alpheus Cole  
Charles C. Coleman  
Edward D. Connell  
Edward Dufner  
William T. Dannet  
Mary E. Dickson  
Parke C. Dougherty  
Lowell Dyer  
Mark Fisher  
Herbert W. Faulkner  
Alexis J. Fournier  
Walter Gay  
A. D. Gihon  
C. M. Gihon  
Charles P. Gruppe  
J. McLure Hamilton  
W. J. Hennessy  
George Howland

J. Humphreys Johnston  
Ridgway Knight  
William C. Loring  
F. D. Millet  
Walter McEwen  
Mary F. MacMonnies  
Gari Melchers  
Richard E. Miller  
Charles Sprague Pearce  
George T. Porter  
Julius Rolshoven  
John S. Sargent  
J. J. Shannon  
Julius L. Stewart  
Julian Story  
H. O. Tanner  
Charles J. Theriat  
Seymour Thomas  
E. K. B. Thompson  
Elihu Vedder  
Eugene Vail  
Edwin Lord Weeks  
J. A. McNeill Whistler

Among the American Artists deceased are :

Benjamin A. Fitz  
Bliss Baker  
John L. Breck  
R. H. Eichelberger  
George Inness

Richard Pauli  
Homer Martin  
Theodore Robinson  
Edward M. Taber  
A. H. Wyant

Among the Sculptors at home whose works are included in the exhibition are :

Herbert Adams  
L. Amateis  
H. C. Andersen  
George Grey Barnard  
Clement Barnhorn  
Karl Bitter  
J. J. Boyle  
H. K. Bush-Brown  
A. Sterling Calder  
Thomas Shields Clarke  
Cyrus E. Dallin  
F. B. Elwell  
Daniel C. French  
John Gelert  
Charles Grafly  
J. S. Hartley  
Paul Lachenmeyer

Fernando Miranda  
A. H. McNeil  
Charles J. Mulligan  
Samuel Murray  
Charles H. Niehaus  
A. Piccirilli  
F. Piccirilli  
Bela L. Pratt  
A. Phimister Proctor  
Frederic Remington  
F. W. Ruckstuhl  
Augustus Saint Gaudens  
Louis Saint Gaudens  
Lorado Taft  
Bessie Potter Vonnoh  
Enid Yandell

# ART H A N D - B O O K

Some of the American sculptors residing in Europe who are represented are :

Paul W. Bartlett  
Victor D. Brenner  
Richard E. Brooks  
John Flanagan  
Frederick Macmonnies  
Solon H. Borglum

Eli Harvey  
J. H. Roudebush  
Amory C. Simons  
Janet Scudder  
Edward Berge

The architects and firms of architects represented number about forty. Among them are :

Francis R. Allen  
Andrews, Jacques & Rantoul  
Benson & Brockway  
C. H. Blackall  
W. H. Boughton  
Bragden & Hillman  
Charles I. Berg  
Boring & Tilton  
Edward P. Casey  
J. R. Coolidge, Jr.  
V. A. Wright  
Cope & Stewardson  
Cram, Goodhue & Ferguson  
Frank Miles Day & Bro.  
Wilson Eyre, Jr.  
Elzner & Anderson  
Ferry & Clas  
Joseph H. Freedlander  
Ernest Hagg

Cass Gilbert  
R. J. Hardenbergh  
Richard H. Hunt  
Hunt & Hunt  
Jardine, Kent & Jardine  
E. A. Kent  
Charles R. Lamb  
E. J. Lewis, Jr.  
Little & Browne  
A. W. Longfellow  
Henry Rutgers Marshall  
McKim, Mead & White  
Parsons & Pentecost  
George B. Post  
T. H. Randall  
R. H. Robertson  
Franklin W. Smith  
Vonnegut & Bohn  
Warren & Wetmore

The members of the Pan-American Board of Architects who compose the jury in Group 4 are not represented in the exhibition, but it is expected that their buildings on the grounds will be in competition for awards.

Among the wood-engravers who will be represented are :

Walter M. Aikman  
Peter Aitkin  
C. W. Chadwick  
Gustav Kruell  
H. C. Merrill  
William Miller  
William D. Clausen  
Timothy Cole  
Harry Davidson  
John P. Davis  
John W. Evans  
Frank French

E. Heinemann  
Thomas Johnson  
F. S. King  
R. A. Muller  
Henry W. Peckwell  
Caroline A. Powell  
S. G. Putnam  
Ernest C. Schladitz  
Charles State  
John Tinkey  
F. H. Wellington  
Henry Wolf

Some of the artists who exhibit etchings, drawings, etc., are :

E. L. Blumenschein  
Walter Appleton Clark  
T. De Thulstrup  
George Wharton Edwards  
Blanche Dillaye  
Harry Fenn  
Charles Dana Gibson  
C. A. Gilbert  
Jay Hambidge  
Lucius Hitchcock  
E. W. Kemble

Eric Pape  
Maxfield Parrish  
Joseph Pennell  
Louis Rhead  
H. Reuterdahl  
Sarah Stillwell  
Charles J. Taylor  
O. C. Wigand  
Rufus F. Zogbaum  
J. A. McNeill Whistler

CANADA  
CATALOGUE

GROUP I.

GROUP II.

GROUP I.

OIL PAINTINGS.

BELL-SMITH (F. M.), R. C. A.  
London Bridge. (Loaned by the Canadian Club, of Hamilton, Ont.)  
Strawberry Pickers, Oakville, Ont.

BRYMNER (WM.), R. C. A.  
Clearing Weather.

BROWN (J. ARCH.), A. R. C. A.  
The Miller's Home.

BRUCE (H. BLAIR)  
The Bathers.

BEAU (HENRI)  
Spring.

BELL (M. A.)  
Treasure Trove.

CHALLENGER (F. S.), R. C. A.  
Workers of the Fields.

CRUIKSHANK (WM.), R. C. A.  
Ploughing—Lower St. Lawrence.

CULLEN (MAURICE), A. R. C. A.  
Sunny September.

CARLYLE (FLORENCE), A. R. C. A.  
Golden Rod.

DYONNET (E.), A. R. C. A.  
Portrait, in the Studio.  
Portrait of Mr. Charles Gill.  
Cattle Returning Home.

FORSTER (J. W. L.), A. R. C. A.  
Portrait, Mrs. King.  
Hon. G. W. Allan (Loaned by Toronto Conservatory of Music.)

GRIER (E. WYLY), R. C. A.  
Mrs. J. K. Kerr.  
Frederick Wyld, Esq.

GRAHAM (J. L.), A. R. C. A.  
Dinner-time in a Stable.  
Ploughing—near London.  
Carting Sand.

HAGARTY (C. S.)  
Dutch Interior.  
Dutch Interior.

HARRIS (ROBT.), President R. C. A.  
Portrait, Mrs. A. F. Riddel.  
Portrait, Mrs. R. H.  
Banjo Boy.

HOPE (WM.), A. R. C. A.  
York Beach, "Maine."

HAMMOND (JOHN), R. C. A.  
Herring Fishing—Bay of Fundy.

KNOWLES (F. MCGILLIVARY),  
R. C. A.  
Limehouse Reach—River Thames.  
The Last Load.  
The Pool—River Thames.

MARTIN (T. M.), R. C. A.  
Mallards.

MUNTZ (LAURA), A. R. C. A.  
Girl Knitting.

MORRIS (EDMUND), A. R. C. A.  
Poppy Fields. (Loaned by B. E. Walker, Esq.)

MOSS (C. E.), R. C. A. (deceased)  
Melodies of the Forest.

MORRICE (JAMES WILSON)  
The Beach of St. Malo.

PATTERSON (A. D.), R. C. A.  
Portrait Study.

PINHEY (J. C.), R. C. A.  
A Father in Israel.

RIDOUT (EVELYN M.)  
Study of a Horse.

REID (G. A.), R. C. A.  
Summer, "Decorative Panel."  
Mother and Child. (From Panel of Pioneers in City Hall, Toronto.)  
Portrait.

REID (MRS. MARY HIESTER)  
A. R. C. A.  
Looking East.  
Roses, "President Carnot."  
Roses, "Lady Dorothea."

STAPLES (OWEN P.)  
Late Afternoon.

SPURR (GERTRUDE E.), A. R. C. A.  
Castle Rock, North Devon.

SHERWOOD (W. A.), A. R. C. A.  
In the Leafy Wood.

ST. CHARLES (JOSEPH)  
Woman Playing Mandolin.  
Red Man (Cameriere).

SMITH (WM.)  
On the North Sea.

TULLEY (S. STRICKLAND)  
A. R. C. A.  
Twilight of Life.  
Breezy Morning, Lower Canada.

VERNER (F. A.), A. R. C. A.  
American Bison.

WATSON (ALEXANDER)  
Memories.

WATSON (HOMER R.), R. C. A.  
 Crossing the Ford. (Loaned by Andrew Wilson, Esq., Montreal.)  
 Moonlight. (Loaned by Andrew Wilson, Esq., Montreal.)  
 The Meadow. (Loaned by John Payne, Toronto.)  
 Through the Woods. (Loaned by John Payne, Toronto.)

## WATER COLORS.

ATKINSON (W. E.), A. R. C. A.  
 Freshets on the Moor—Devonshire.  
 BELL-SMITH (F. M.), R. C. A.  
 Above the Clouds—Mount Aberdeen, Canadian Rockies.  
 BLATCHLY (W. D.)  
 Declining Day.  
 BRYMNER (WM.), R. C. A.  
 The Grey Girl.  
 Francie.  
 BRIGDEN (F. H.)  
 A Pool in the Meadow.  
 Study at Sundown.

CRUIKSHANK (WM.), R. C. A.  
 His Capital.  
 GAGEN (ROBT. F.), A. R. C. A.  
 Evening Gloom—Selkirks.  
 A Storm in the Selkirks.  
 KELLY (J. D.)  
 Fist Ship on Lake Erie (La Salle, 1679).  
 MACKENZIE (R. TAIT)  
 Study of Willows.  
 MUNTZ (LAURA), A. R. C. A.  
 The Lullaby.  
 MATTHEWS (M.), R. C. A.  
 In Sunny Summer-time.  
 North Branch, Kicking Horse River.  
 MOSS (C. E.), A. C. A. (deceased)  
 Fireside Reverie.  
 MANLY (C. M.), A. R. C. A.  
 The Day is Done.  
 SMITH (WM.)  
 Battleship in a Gale off Plymouth Sound. (Not for sale.)  
 WAY (C. J.), R. C. A.  
 Venice.  
 Monte Carlo, and Mentone in the Distance.

## GROUP II.

BANKS (J. L.)  
 Bust of Hon. W. G. Falconbirdge, Justice of King's Bench, Ontario.  
 MACCARTHY (HAMILTON), R. C. A.  
 Lord Strathcona and Mount Royal.  
 The Mesenger of Love.  
 WARD (FLORENCE)  
 Alma Mater.  
 A Joyous Sprite.  
 Maggie.

ALWARD (W. S.)  
 Bust of Sir George Burton, Chief Justice of Ontario.  
 Bust of Sir Wilfrid Laurier, Premier of Canada.  
 MACKENZIE (R. TAIT)  
 Bas Relief in Plaster—The Skater. (Loaned by E. R. Peacocke, U. C. College.)

## EXHIBITORS' ADDRESSES.

Alward, W. S., 28 Toronto St., Toronto.  
 Atkinson W. E. (A. R. C. A.) 203 Crawford St. Toronto.  
 Brown, J. Arch. (A. R. C. A.), 34 Victoria St., Toronto.  
 Bell, M. A., John F. Stairs Esq., 170 South St., Halifax, N. S.  
 Bell-Smith, F. M. (R. C. A.), 336 Jarvis St., Toronto.  
 Blatchly, W. D., 119 Rose Ave., Toronto.  
 Bruce, W. Blair, care Wm. Bruce, Hamilton.  
 Banks, J. L., 32 Adelaide St., East, Toronto.  
 Beau, H., 9 University St., Montreal.  
 Brymner, Wm. (R. C. A.), Art Association Gallery, Montreal.  
 Brigden, F. H., Toronto.  
 Cullen, Maurice, Scott & Son, Montreal.

Cruikshank, Wm. (R. C. A.), Yonge St. Arcade, Toronto.  
 Cochrane, Bertha L., Hillhurst, P. Q.  
 Challener, Frederick S. (R. C. A.), 43 Adelaide St., East, Room 5, Toronto.  
 Carlyle, Florence, Woodstock, Ont.  
 Dyonnet, E. (A. R. C. A.), 9 University St., Montreal.  
 Forster, J. W. L. (A. R. C. A.), 24 King St., West, Toronto.  
 Grier, E. Wylly (R. C. A.), Imperial Bank Building, Toronto.  
 Graham, J. L. (A. R. C. A.), Scott & Sons, Montreal.  
 Gagen, Robt. F. (A. R. C. A.), 90 Yonge St., Toronto.  
 Harris, Robt. (President R. C. A.), Art Association Gallery, Montreal.

# THE EXHIBITION *of* FINE ARTS

- 
- Hagarty, C. S. (A. R. C. A.), 233 Simcoe St., Toronto.  
Hope, Wm. (A. R. C. A.), 291 Mountain St., Montreal.  
Hammond, John (R. C. A.), Art Association Gallery, Montreal.  
Jeffreys, C. W., New York, U. S.  
Kelly, J. D., 17 Classic Ave., Toronto.  
Knowles, F. McGillivary (R. C. A.), Room V, Confederation Life.  
McCarthy, Hamilton, Ottawa, Ont.  
Manly, C. M. (A. R. C. A.), Yonge St. Arcade, Toronto.  
McKenzie, R. Tait, 913 Dorchester St., Montreal.  
Muntz, Laura (A. R. C. A.), Yonge St. Arcade, Toronto.  
Morris, Edmund (A. R. C. A.), 471 Jarvis St., Toronto.  
Matthews, M. (R. C. A.), 95 Yonge St., Toronto.  
Moss, C. E. (R. C. A.), J. Wilson & Co., 123 Sparks St., Ottawa.  
Martin, T. M. (R. C. A.), Park Road, Toronto.  
Morrice, J. W., Scott & Son, Montreal.  
Patterson, A. D. (R. C. A.), Elmsly Place, Toronto.  
Pinhey, J. C. (R. C. A.), Hudson Heights, P. Q.  
Reid, G. A. (R. C. A.), Indian Road, Toronto.  
Ridout, Evelyn M., 46 Cecil St., Toronto.  
Reid, Mrs. M. H. (A. R. C. A.), Indian Road, Toronto.  
Sherwood, W. A. (A. R. C. A.), Yonge St. Arcade, Toronto.  
Staples, Owen, 7 Maitland Place, Toronto.  
Smith, Wm., St. Thomas, Ont.  
Spurr, Gertrude E. (A. R. C. A.), 95 Yonge St., Toronto.  
Tully, S. Strickland (A. R. C. A.), 176 Roxborough Ave., Toronto.  
Verner, F. A. (A. R. C. A.), 39 Palace Terrace, Fulham, London.  
Way, J. C. (R. C. A.), H. J. Matthews, Yonge St., Toronto.  
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# GARDEN- ING



By W. W. BOSWORTH

There do not exist in this country, at least for the public at large, any specimens of formal gardening such as flourished in Europe at the end of the eighteenth century, when the art was perfected by the French. And to-day, to find formal gardening at its best, one must still go where the traditions and formulæ established at that time are carefully preserved and put in practice. Such gardens are those at the back of the Luxembourg Palace, in Paris, and those on the terraces at Versailles, which are still very much as they were at the time of Louis XIV., except that, under the care of careful gardeners for nearly two centuries, the hedges, the orange trees and the box bushes have grown to a size which would have astonished even that monarch.

It was the desire of the architects in charge of the landscape work that some of the Pan-American gardening should be done in this spirit, a type of gardening evolved especially to harmonize with formal lines of fountains and balustrades and to be used in the immediate proximity to buildings. The problem was made difficult by the fact that the spaces for gardening were restricted by the lines of the general plan to such retired spots as the Lily and Cyprus courts, and to borders along the main fountain basins, where the circulation of the great crowds would not be interfered with. Moreover, the temporary character of exposition work does not permit of finish and thoroughness of gardening any more than of building, and a long time is required for the per-

fect adjustment of the relative growths of the plants which go to make up the effects of a formal garden. It is only possible to "suggest" effects, as in the case of the buildings. Mr. Walter Cook expressed it very well at one of the early meetings of the Board of Architects: "All we should try to produce in the execution of our plans is the effect of an architectural sketch!"

The essential difference between these formal flower beds and the treatment usually employed in our public parks and gardens is not only in the severe architectural border lines, with vases, steps and balustrades, but in the design of the beds themselves within these borders. The various edgings of box or pivot outline, sweeping curves or ornament which are in turn expressed in brilliant colored flowers. The pattern thus formed is set off on a ground of clear-colored sand, separating it from the border-beds, which follow the architectural outlines of the curbing.

The flowers must be prepared in the greenhouses, so that when one variety fades another is ready to replace it and the effect constantly maintained. This type of flower gardening is called in France "embroidery gardening," which well describes its character. The semi-circular beds round the Fountain of Abundance are perhaps the most successful of the many of these beds on the Exposition grounds. They have been carried out by Mr. Rudolph Ulrich, the supervising landscape architect, from the designs of the architects in charge of the landscape work.

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