

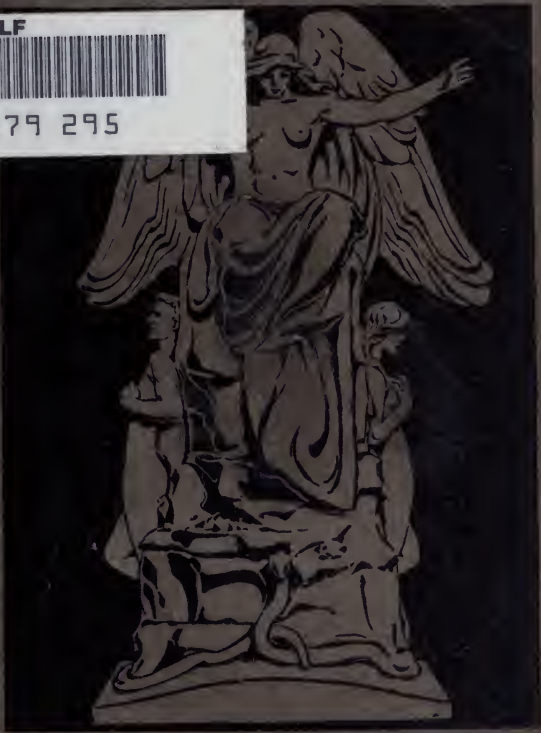
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The
SCULPTURE & MURALS
OF THE
PANAMA-PACIFIC INTERNATIONAL EXPOSITION
OFFICIAL HANDBOOK

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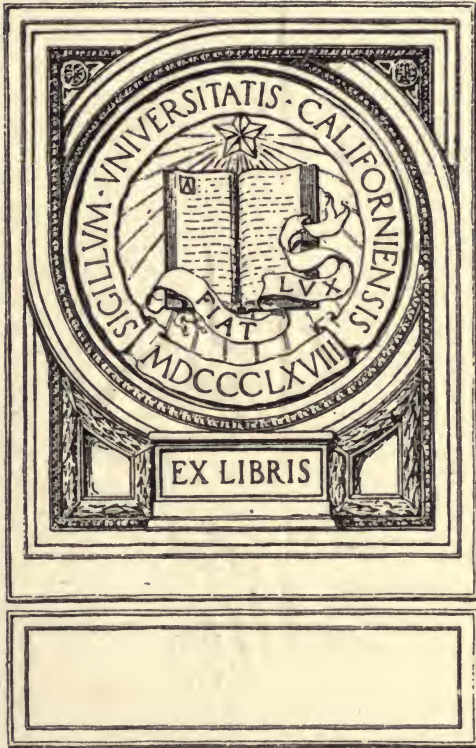
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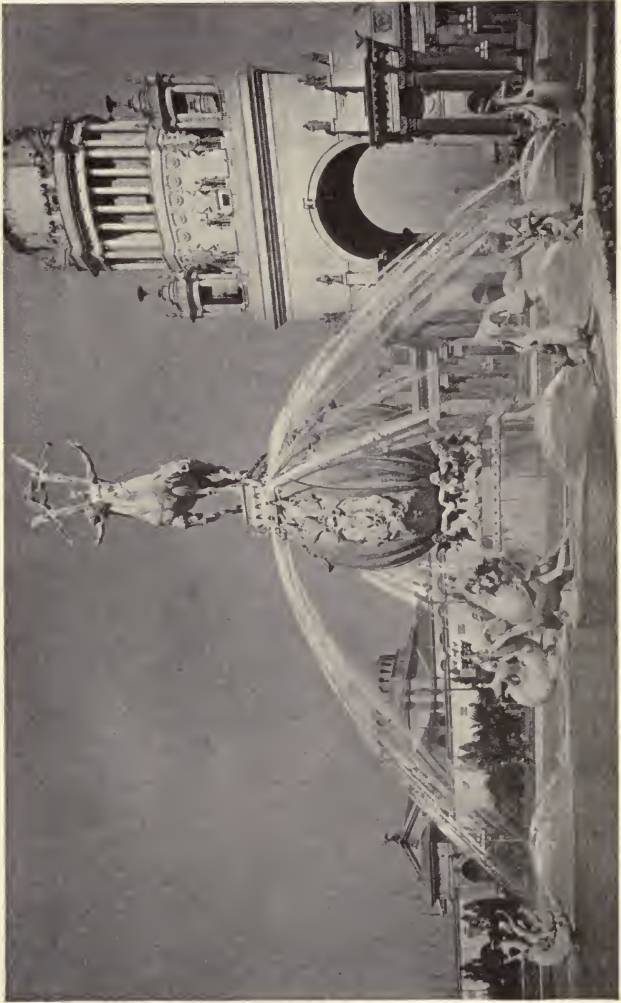
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THE FOUNTAIN OF ENERGY, SOUTH GARDENS

San Francisco
" Panama-Pacific international exposition

THIS IS THE ONLY OFFICIAL AND APPROVED
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The
Sculpture & Murals
OF THE
**Panama-Pacific International
Exposition**

THE OFFICIAL HANDBOOK

GIVING THE SYMBOLISM, MEANING AND LOCATION OF
ALL THE WORKS, WITH INFORMATION
CONCERNING THE SCULPTORS
AND ARTISTS

By **STELLA G. S. PERRY**

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TO THE
LIBRARY OF
CONGRESS

1900

MR

Criticism is the vanity of the
weak. Appreciation is the
art of noble souls.

—S. G. S. P.

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Introduction

This guide to the sculpture and its symbolism can do no more than lead the imagination of the beholder in the direction intended by the sculptor. Each person must feel and fancy for himself the true spirit of any work of art; no one can do this for another.

Sculpture, the art that combines the human and the heroic, the actual and the ideal, has given the Exposition its most uplifting expression. To understand it is to get the very meaning of this great enterprise.

Symbolism of the Sculpture as a Whole

The Panama-Pacific International Exposition is the first World's Exposition in which all the sculpture has been planned around a central idea. As the Exposition celebrates the opening of the Panama Canal, the latest great work of man, it is fitting that the Spirit and Romance of Man's Development, Energy, Adventure, Aspirations and Achievements should be signified in the design. And as the Canal will unite the nations of the world in closer fellowship and understanding, the ideal of Universal Brotherhood, the oneness of all the world, is deeply impressed upon the Exposition sculpture. These two conceptions are merged and held together by a still loftier idea: Man's Place in the Universe, in his relation to the Cosmos, to Nature and to the Divine.

So we may say that the Exposition statuary represents Man's Environment, Man's Achievements and Man's Dreams.

The Men Who Planned the Sculptural Sequence

Karl Bitter, Chief of Sculpture, and A. Stirling Calder, Acting Chief, aided by a committee of distinguished artists, planned and designed this great sculptural theme—the first time that all the sculpture of an exposition has been made in one sequence. Definite assignments were then made to the sculptors artistically and temperamentally fitted for the motifs desired.

The actual conduct of the work was in the hands of Mr. Calder.

Karl Bitter, whose recent tragic death removed one of the greatest artists and noblest men, was a native of Vienna. A pupil of the Vienna Academy of Fine Arts, he came to America in his young manhood and made an early and lasting success, beginning with his winning the competition for the Astor Memorial Gates, Trinity Church, New York City. Among his permanent works are the Doorway of the New York Chamber of Commerce, Reliefs for the Pennsylvania Station, Philadelphia, and notable work in the residences of C. P. Huntington and Cornelius Vanderbilt, New York City. He has won many awards and been honored at all Expositions. Was Director of Sculpture of the Buffalo Exposition.

For sketch of Mr. Calder, see Fountain of Energy, page 2.

In the South Gardens

Seen as you enter the Main Gate at Scott Street

FOUNTAIN OF ENERGY. By A. Stirling Calder, Acting Chief of Sculpture, Panama-Pacific International Exposition.

Mr. Calder is one of the most interesting figures in American art. His work is keenly original in subject and treatment, and appeals to the poetic as well as the decorative sense. Pupil of Pennsylvania Academy of the Fine Arts and of Chapu and Falguière in Paris. Notable works in many American cities, including 1892 Fountain of University of Pennsylvania, statues in Fairmount Park, General Sewell Memorial: Lee Memorial: Ryan Art Gallery, N. Y., Franklin Inn Club, Permanent Collection Academy of Fine Arts, Philadelphia, and in Smithsonian Institute grounds in Washington. Winner of medals at former Expositions and of many other significant awards. (See also Nations of the East and Nations of the West, Star Figures and Medallions in Court of the Universe, Flower Girls in Court of Flowers.)

This wonderful fountain is distinguished for its originality and freedom as well as for its impressive beauty. It has a double significance:



THE PACIFIC, DETAIL OF THE FOUNTAIN OF ENERGY



THE NORTH SEA, DETAIL OF THE FOUNTAIN OF ENERGY

1. It represents the triumph of the Panama Canal. The splendid figure, Energy, is mounted upon the globe as a pedestal and divides the lands with outstretched hands to let the waters flow. Fame and Glory ride upon his shoulders and trumpet forth his triumph. The lines of the sun's path, north and south, are marked upon the globe beneath his feet; the Eastern and Western hemispheres are shown upon its sides. All the oceans of the world take part in the carnival of his glory,—the Atlantic, a classic figure on a fish; the Pacific, a beautiful, happily brooding Oriental; the North Sea, brisk and powerful, with forked triton, and the South Sea, blowing a triumphant blast. Lesser waters join in the revels.

2. In its second meaning the fountain stands for the Spirit of Human Energy in its origin and destiny. Edwin Markham, the poet, has called it "The Coming of the Superman." The trumpet-bearing figures on the shoulders of the mighty youth are of two sexes to indicate the dual nature of man, urging him

to greater triumphs. His outstretched palms are held points upward to contact with the divine. The figures in the two hemispheres, part fish, part animal and part human, indicate our evolution from lower to higher forms of life. The whole effect is joyous, superbly prophetic and confident of a glorious future.

THE MERMAID (Fountains in the long pools). By Arthur Putman.

Mr. Putnam is prominent in the group of California artists. His work is well known throughout America, especially for his beautiful small bronzes.

This lovely creature—repeated in the two pools—full of action, grace and vigor, is a fitting accompaniment to the great central fountain. The bifurcated tail heightens the decorative effect, and gives an added feeling of motion. The sea-nymph here depicted suggests Tennyson's "Mermaid":

And if I should carol aloud, from aloft
All things that are forked and horned and soft
Would lean out from the hollow sphere of the sea,
All looking down for the love of me.

In the South Gardens

At the Base of the Tower of Jewels

CORTEZ (Equestrian statue at left of Tower). By Charles Niehaus.

Studied at the McMichen School of Design in Cincinnati and the Royal Academy in Munich. Fellow of International Artistic Association of Rome. Honored in many exhibitions and holder of many awards. Represented at all great modern American Expositions. Among notable works: the famous Garfield in Cincinnati; Hahnemann, Washington; Astor Memorial Doors, Trinity Church, New York City; Pediment, Appellate Court House, New York City; Gibbon and Moses, Congressional Library, Washington; Harrison, Minneapolis. His work is noted for its dignity and probity.

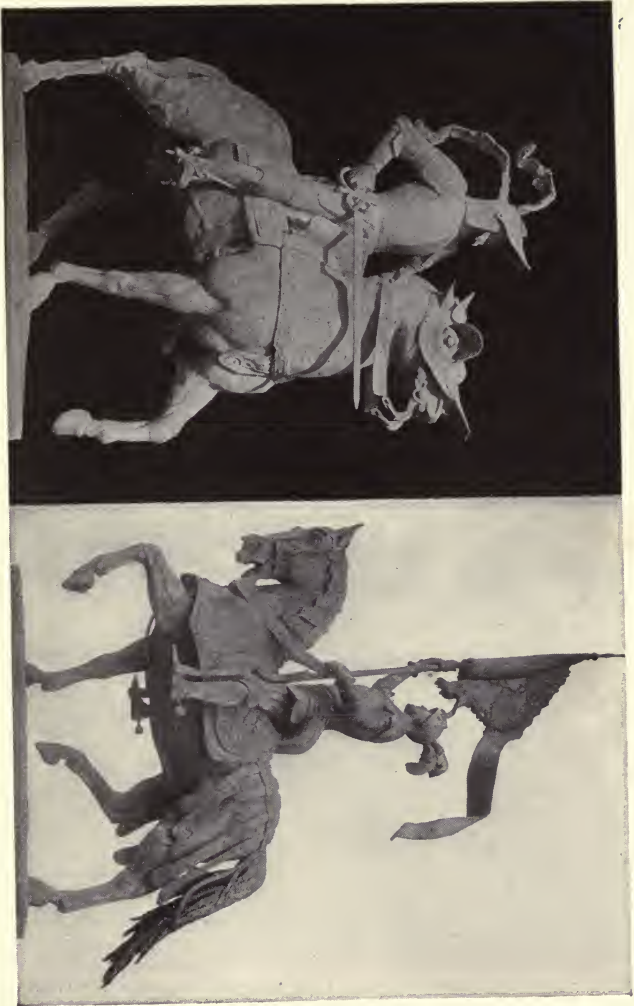
Hernando Cortez was a Spanish soldier-adventurer, one of the dashing conquistadors of early American history. He was born in Estremadura, Spain, in 1485. After many years of thrilling adventures in the West Indies, he conquered Mexico, in 1519, overcoming the Tlascalans and the Emperor Montezuma. In 1523, he was ordered to conquer New Spain. He began the coast navigation of the Pacific in 1528. After bitter troubles with rivals and followers in Mexico, he died in 1547 in Spain, where he had gone to appeal against the injustice of his enemies. Cortez was a fearless, unscrupulous, ruthless and brilliant adventurer. As such Mr. Niehaus has presented him. The graceful, kingly, arrogant, triumphant, stern figure gives a great sense of dignity and power. But the sculptor has added, in the countenance of Cortez, a feeling of vision, as if the conqueror had a glimpse of the future of the western lands. The perfect horsemanship and the impression of proud motion increase the almost dazzling sense of romantic beauty.

PIZARRO (Equestrian statue at right of Tower). By Charles Carey Rumsey.

Pupil of Paul Bartlett.

This splendid figure, stern, rugged, advancing grimly with drawn sword, sitting proudly on his handsome steed, shows the sculptor's remarkable insight into the spirit of the indomitable and

relentless Pizarro. Francisco Pizarro, the conqueror of Peru, was born in 1471, in Estremadura, the same section of Spain in which Cortez saw the light fourteen years later. After Italian campaigns, Pizarro went to Darien, where he was put in charge of a colony in 1510. He was with Balboa when that explorer discovered the Pacific in 1513. In 1519, with the soldier-priest deLuque and the adventurer de Amalgro, he started into the wilderness to find and conquer the great Southern Empire of the Incas. Long after the other leaders had given up the search and most of the followers had perished, Pizarro and sixteen men, refusing to return upon the ships that were sent after them, continued to brave perils and sufferings and were rewarded by finding the rich cities of the South. These Pizarro conquered on a later expedition. He forced the captured Inca, Atahualpa, to fill a room with gold as the price of liberty. This treasure equalled \$15,000,000 of modern coin. But the poor Inca lost his life nevertheless. The merciless conqueror pillaged, looted and destroyed the cities or turned them into Spanish strongholds. In 1535, he was made Marquis and given great estates. Shortly afterward, he was slain by the rival adventurer de Amalgro and his followers.



PIZARRO AND CORTES



THE ADVENTURER, THE SOLDIER, THE PRIEST AND THE PHILOSOPHER,
ON TOWER OF JEWELS

The Sculpture on the Tower of Jewels

Joy and triumph for the present, glad and proud appreciation of the historic past, and the utmost optimism for the future express the spirit of this original, sparkling tower. Those who attempt to judge it by tradition alone or expect it to be like the things that they are accustomed to see fail to realize its purpose, its forceful and courageous originality and the joyful bravura of its message: *All ye who enter here leave care behind.*

The shields of conquering men and nations, the prows of treasure ships, the votive garlands of success, the globe itself circled with a joyous band, the classic columns of olden glory supporting the glittering rewards of today, are bejeweled as for a carnival. Surely nothing could better express gladness and festival than this sparkling and original work.

The jewels were made in Austria by a special process which insured their marvelous brilliancy.

THE ADVENTURER, THE SOLDIER, THE PRIEST and THE PHILOSOPHER (over the pillars surrounding the entrance). By John Flanagan.

Pupil of St. Gaudens, Chapu, and Falguière. Represented in French National Collection of Living Artists, Paris. Among other notable works: Clock on Congressional Library, Washington; Aphrodite, Knickerbocker Hotel, New York; Frieze for Public Library, Newark, N. J.; Memorial, Smithsonian Institute, Washington, D. C.

These dignified, restful and impressive figures represent the historic side of the jeweled tower's message, and inject a serious note. They stand for agencies that have built up our Western civilization—the adventurous Explorer, the conquering Soldier, the grave Priest fired with his mission to strange peoples, and the Philosopher, the thinker, who is making the future.

THE ARMORED HORSEMAN (repeated figure on terrace of Tower). By F. M. L. Tonetti.

A native of France. Pupil of Falguière and MacMonnies. Made the Statue of Venice, New York Custom House.

This young knight in armor, facing the four winds and every corner of the earth, with vigor and eagerness for high adventure, typifies the eternal enterprise and romance of daring and self-confident youth.



CENTRAL FIGURE OF THE FOUNTAIN OF YOUTH, WITHIN THE
TOWER OF JEWELS

Within the Tower of Jewels

It is interesting to note that the two beautiful fountains in the Colonnades of the Tower were the work of American women.

THE FOUNTAIN OF YOUTH (in the Colonnade to your right as you enter the Tower). By Edith Woodman Burroughs.

Pupil of St. Gaudens in New York and Inglebert in Paris. Studied also at the Luc Oliver Meeson's School. Winner of the Shaw Memorial Prize. Decorative sculpture and charming statues and busts of children are her specialty. Exhibited in America and Europe.

The Fountain of Youth, a mural fountain, is dominated by a single figure,—a little girl rising, like the flowers she stands among, from the lives of her ancestors. A pure, tender and appealing bit of work! In the frieze around the walls of the fountain are indicated very touchingly the perpetual search for the fountain of



CENTRAL PANEL, THE FOUNTAIN OF EL DORADO, WITHIN THE TOWER OF JEWELS

youth and the charm and pathos of the voyages upon which Youth leads us.

EL DORADO (in the Colonnade to your left as you enter the Tower). By Gertrude Vanderbilt Whitney.

Pupil of Fraser and Andrew O'Connor. Honorable mention in Paris Salon, 1913. Made the Fountain, Pan-American Building, Washington, D. C. (See Exhibits Palace of Fine Arts.)

This mural fountain, showing the partly opened portals of El Dorado—the land of gold—is particularly appropriate at a California Exposition. The doors through which a tantalizing glimpse of the longed-for land has been seen by the kneeling suppliants are guarded by two silent, mysterious figures. We cannot know whether they will open them or swing them close with pitiless indifference, though the fact that the top of the door is overgrown with foliage makes the latter all too likely. The Aztec dress of these strange guardians suggests the beginning of the legend of El Dorado. It was thought that in what is now Mexico or South America, there existed a rich land, the king of which was gilded and scattered jewels as one might scatter flowers. It was the search for this land of the Gilded One that led many of the Spanish adventurers into the wilderness and laid the foundation for European civilization in America. In the artist's concept the Golden King has just disappeared through the door.

The frieze shows the rush and striving of mankind and woman-kind to follow the lure of wealth.

THE NATIONS OF THE EAST, COURT OF THE UNIVERSE



In the Court of the Universe

The name of this Court expresses its feeling, and a few moments of quiet contemplation here will give the beholder a sense of the bigness, grandeur and oneness of man and nature.

The two great arches, the Arch of the NATIONS OF THE EAST and the Arch of the NATIONS OF THE WEST face each other across the great Court. The Rising Sun and the Setting Sun glow on their high columns. Earth, Air, Fire and Water mark the main entrances to the sunken plaza. Music and Dance celebrate the joy of this concourse, and above all the quiet Stars look down.

THE NATIONS OF THE EAST (on the Eastern arch),
THE NATIONS OF THE WEST (on the Western arch).
By A. Stirling Calder, Frederick H. Roth and Leo Lentelli, collaborators.

The general composition of both groups is the work of Mr. Calder. In the Eastern group the sculptors' work is divided as follows: Elephants and camels, by Mr. Roth; Llama, Falconer and Negro, by Mr. Calder; the two equestrians, Mongolian and Arabian, and the two camel riders, Egypt and Assyria, by Mr. Lentelli. In the Western group: Pioneer Mother, Spirit of Enterprise and Hopes of the Future, by Mr. Calder; oxen, prairie schooner, Italian, German and the Alaskan Woman, by Mr. Roth. The four equestrians, Latin America, French-Canadian, Anglo-American, Indian, and the Squaw, by Mr. Lentelli.

(See also Fountain of Energy, page 2, for sketch of Mr. Calder. Note also Star Figures and Medallion in this Court and Flower Girls in the Court of Flowers. For sketch of Mr. Lentelli, see Genii on Columns this court, page 16. Note also Water Sprite Columns in Court of Abundance, and Aspiration, on Fine Arts Portal. For sketch of Mr. Roth, see Pegasus Spandrels, this Court, page 17.)

These majestic and imposing groups are not only picturesque and beautiful in effect and idealistic in intention, but they also have a striking architectural mass effect and high decorative value. They are admired as unusual examples of good pyramidal composition, being a group of architectural triangles with the weight well placed at the bases.

The two groups representing the Orient and the Occident, facing each other across the Court, symbolize the brotherhood of man and the ideal of Hands Around the World.

THE NATIONS OF THE WEST, COURT OF THE UNIVERSE



The central figure of the Eastern group, the massive elephant, is balanced by the prairie schooner of the Western.

Around the richly decked elephant advance figures that symbolize the spirit and history of the Nations of the East. Of these, the Chinese Llama and the Arab Falconer in the foreground have been particularly admired.

On the arch below this group are inscriptions significant of the highest thought of Oriental sages.

The peoples that have made Western civilization face the Eastern group. This interesting tableau of brave and hardy spirits has been popularly called "The Pioneers." On the tongue of the Prairie Schooner, between the oxen, in the place of honor stands a beautiful girlish, but strong and womanly figure, a model of simplicity,—a young pioneer mother looking fearlessly across desert and danger, out into the future. Mr. Calder, who made her, calls her "The Mother of Tomorrow." Notable also in the group and worthy of being kept in permanent form are Mr. Roth's realistic and touching figure of the burdened, trudging Alaskan, and Mr. Lentelli's graceful, dashing, debonair equestrian Latin America. Above this group of sturdy pioneers rides "The Spirit of Enterprise," a winged figure, flanked by "The Hopes of the Future," inspiring indicated by two lads, one white and the other Negro.

Below this group are the noble words of Western thinkers.

(These and other inscriptions on the Exposition walls and arches were selected by Mr. Porter Garnett.)

GENII STATUES ON COLUMNS (Arches of East and West). By Leo Lentelli.

Mr. Lentelli is a Latin American, a native of Italy. Though still a young man, born in 1877, he has attained distinction. He is well known through his Christ and other figures upon the Cathedral of St. John the Divine, and his Memorial to Mr. and Mrs. Isadore Strauss, New York City, where he has also done much decorative sculpture.

(See also Nations of East and West, above, and Water Sprite columns in Court of Abundance and Aspiration over Portal of Fine Arts.)

The quiet Guardian Spirit stands serene, in dignified repose, as if resting to observe and to protect the great Court and all

within it. This impressive, reverent and imaginative work merits the repetition it has received. The sculptor's remarkable versatility can be seen by comparing this serious angel with his works in gayer mood, listed above.

PEGASUS, SPANDRELS (Arches of East and West).
By Frederick G. R. Roth.

(See also Nations of East and West, above.)
Pupil of Hellmer, Meyerhelm, and Academy of Fine Arts, Berlin. Winner of medals, St. Louis and Buenos Aires. His work on St. Louis and Buffalo Expositions won wide attention and awards. Represented in Metropolitan Museum, New York City.

Pegasus, the winged steed on which, according to classic legend, the poet rides in his flights of inspiration, has been chosen as the subject of these lovely spandrels. East or West from Earth or Sea, among the stars and sun and the creatures of the sky and the imagination, Man, too, can ride and rise,—on the wings of Poetry.

MEDALLIONS: NATURE AND ART (on Arches of East and West). By A. Stirling Calder and B. Bufano.

For sketch of Mr. Calder, see Fountain of Energy, page 2. Mr. Bufano is a pupil of Fraser.

These decorative medallions indicate with much charm the themes of Nature and Art.

STARS (on Colonnades of Court of Universe and Forecourt of Progress). By A. Stirling Calder.

(See Fountain of Energy, Nations of East and West, Medallions, Flower Girls.)

Around all the efforts and aspirations of man and Nature, stand the still stars looking on. This line of beautiful, semi-conventionalized figures with jewels in their crowns, gives a sense of bigness, brightness, serenity and universality. Note the gentle motion of the draperies. The circling arms about each starry head add to the symmetry and indicate the oneness of the universe.



STAR FIGURE, COURT OF THE UNIVERSE AND FORECOURT OF STARS



FOUNTAIN OF THE RISING SUN, COURT OF THE UNIVERSE



THE SETTING SUN, FOUNTAIN, COURT OF THE UNIVERSE

SIGNS OF THE ZODIAC (frieze on corner pavilions). By Hermon A. MacNeil.

Pupil of Chapu and Falguière, in Paris. Four years' study in Rome as winner of Rhinehart Scholarship. Did important work at all great American Expositions and at Paris. Holder of high awards. Made the Main Cascade at St. Louis. Among permanent works: McKinley Memorial, Columbus, Ohio; Soldiers' and Sailors' Monument, Albany, N. Y.; Decorations, Marquette Building, Chicago; Statues at Cornell University, and at Peabody Institute, Baltimore. His Indian studies, especially *The Sun Vow* and *The Moqui Snake Dance*, have won international fame. (See also *Column of Progress*.)

This harmonious frieze in low relief continues the idea of the Star figures about the colonnades, indicating the scope and serenity of the universe and the steady passage of the years as the constellations swing above us.

The signs of the Zodiac, Aries the Ram, Taurus the Bull, Gemini the Twins, Cancer the Crab, Leo the Lion, Virgo the Maiden, Libra the Scales, Scorpio the Serpent, Sagittarius the Archer, Capricornus the Goat, Aquarius the Water Bearer, and Pisces the Fishes, each bearing its symbol in its hand, move softly onward in their course about Atlas or Time, the central figure. Their slow motion, almost repose, suggests permanence, inevitability. A swifter motion would have spoiled the suggestion of steadiness; and perfect rest would not have given the sense of sequence.

The zodiacal signs were originated by the Babylonians, 2100 years before the Christian era.

THE RISING SUN, THE SETTING SUN (two fountains). By Adolph A. Weinman.

Pupil of Martiny, St. Gaudens, Olin Warner, Niehaus, and French. Winner gold medal of honor Architectural League, 1913, and many other awards. Represented at St. Louis and Buffalo Expositions. Among permanent works: General Macomb Monument, Detroit; Soldiers' and Sailors' Monument, Baltimore; Lincoln Statue, State House, Frankfort, Kentucky; Colonel Vilas Monument, Vicksburg National Park; decorative sculpture, Wisconsin State Capitol, and New York Municipal Building.

High in the air upon the shafts of light in the center of the Court of the Universe stand the Rising and Setting Sun.

Nothing at the Exposition has been more admired than these superb winged figures. Nothing shows truer inspirational fire.

The Rising Sun has been called by a poet "The Wings of the Morning." And this lithe, beautiful youth, a-tiptoe, poised with outstretched wings as if eager for the flight across the heavens, could not be better described. He stands for hope, faith, courage, inspiration, renewed vigor, all that we associate with the sunrise. When seen against the sky with a cloud floating behind him, it is not difficult to believe the figure actually in motion.

Opposite him, The Setting Sun, a graceful, female figure folds her wings above her head, making a soft and comforting twilight, and sinks gently to her radiant rest.

The shafts bearing these figures are translucent. At night they are illuminated from within and glow like columns of light.

At their bases the water gushes forth into bowls borne by winged mermen. Happy sea creatures disport in the lower basins.

THE ELEMENTS: EARTH, AIR, FIRE and WATER
(four large reclining figures at top of main stairways into sunken garden). By Robert I. Aitken.

A native of San Francisco. Winner of the 1915 gold medal of the American Architectural League, New York. Student of the Mark Hopkins Institute, of Mathews and Tilden. Further studies in Paris. Much of Mr. Aitken's earlier work, as the McKinley Monument, the Bret Harte Monument, and the American Navy Memorial appear in San Francisco; some fine specimens of his later method are exhibited in the Palace of Fine Arts. His portrait busts of Madame Modjeska, President Taft and David Warfield, and the Greenhut and Gates Mausoleum Doors are widely known. (See also Fountain of Earth, Court of Abundance.)

These titanic, symbolic figures of the Elements show the sweep, precision and realism that this sculptor can so well combine with poetic imagery.

AIR holds a star in her hair and looks downward upon human-kind. Birds fly about her, their wings continuing harmoniously the beautiful lines of hers. Back of her we see a small human figure strapped to the great wings—striving, as man is now striving, to mount on the wings of the wind.

EARTH sleeps, passive, potent, fruitful, while small human figures toil about her.

FIRE, full of action and the suggestion of sound, the lightning in his hand, plays with the salamander; and wind-blown WATER, calling lustily, wells to the surface, with triton and seaweed.

MUSIC AND DANCE (at the east and west staircases into sunken garden). By Paul Manship.

Studied St. Paul Art School, Pennsylvania Academy of Fine Arts, and American Academy at Rome. Mr. Manship was chosen to design the medal presented by New York to Colonel Goethals. Winner of the Barnett prize, National Academy, and Widener Medal, Pennsylvania Academy. Represented in Metropolitan Museum of Art. His method is a combination of classicism and freedom.

These groups, highly decorative and composed with very gratifying dignity and mass, express a musical mood with great success. The heavy garlands of flowers are beautifully expressed.



WATER
FIRE

THE ELEMENTS, COURT OF THE UNIVERSE

AIR
EARTH



MUSIC AND DANCE, COURT OF THE UNIVERSE



THE ADVENTUROUS BOWMAN, COLUMN OF PROGRESS

Forecourt of the Stars

Looking toward the Bay from the Court of the Universe, the eye traverses the Forecourt of the Stars and is arrested at the Marina by

THE COLUMN OF PROGRESS (or **COLUMN OF HUMAN ACHIEVEMENT**). By Hermon A. MacNeil (crowning group, frieze and decoration), and Isadore Konti (bas relief, four sides of pedestal).

For sketch of Hermon A. McNeil, see Signs of Zodiac, page 21.

Isadore Konti is an Austrian-American. Student of the Imperial Academy and the Meisterschule of Kundmann, Vienna. Two years scholarship in Rome. Distinguished work and high awards at former American Expositions. Among other permanent works: Group for International Bureau of American Republics Building, Washington; McKinley Memorial, Philadelphia; Relief on doors of Grace Church, New York City; "The Brook," Yonkers, New York; Carson and Beal Monument, Washington; "Awakening of Spring," "Inspiration," and others frequently exhibited.

The Column of Progress is a noble and serious work and one of the Exposition's great contributions to contemporary art. It is the first sculptured column ever made and the first to be inspired by a purely imaginative and poetic theme.

Its keynote is optimism, faith, courage and the constant upward progress of mankind.



FRIEZE AT BASE OF COLUMN OF PROGRESS



FRIEZE AT BASE OF COLUMN OF PROGRESS

The sculptured shaft itself shows by an ingenious device,—The Ship of Life winding upward on long spiral waves—the slow but constant ascent of man.

The pedestal frieze presents the aspirations, inspirations and labors of humankind pressing onward through the ages to many goals of endeavor. Aspiration, Thought and Love are keynotes of the panel facing the bay. Labor, Patience, Hope and Duty underlie the panels facing westward and eastward,—the eastern indicating the more comprehensive toils of mind and body, as the arts and crafts, government and invention, while the western expresses the simple tasks of the common day. But in all we see the dream that moves the world and the stars. Each person in each age follows his own bent, or talent; but all aspire together.

The panel over the doorway shows by its trumpets, its palms and its glad note of achievement the triumphs that mark each age and stir mankind onward to greater and greater service and accomplishment.

At the top of the column, supported on the shoulders of a circle of toilers, the Adventurous Bowman—the leader, the achiever, the man who dreams and dares—shoots his arrow into the sun. He is a splendid, commanding figure full of fire and feeling, and the sun into which he shoots is the Sun of Truth. The woman kneeling beside him offers the reward of his glory,



FRIEZE AT BASE OF COLUMN OF PROGRESS

and the encouragement of her hope. Behind his flowing mantle the next man waits, shielded by him, supporting him, ready to take up his work when he leaves it.

A fine ideal in this column, and wonderfully expressed!



FRIEZE AT BASE OF COLUMN OF PROGRESS



THE FEAST OF SACRIFICE, COURT OF FOUR SEASONS

In the Court of the Four Seasons

The stately, quiet, classic Court of the Four Seasons is restful, serene and satisfying in the extreme. Its architecture is so simple, so pure and so faultless that it placed a severe responsibility upon the sculptors who embellished it.

The faintest deviation from exquisite harmony and accordance with classical ideals would have marred the calm perfection of the Court. That the sculptors have been able to increase its loveliness is indeed a triumph.

THE HARVEST (above the half-dome). By Albert Jaegers.

Winner in many competitions of National Sculpture Society. Mr. Jaegers was practically self-taught in sculpture. Did important work on St. Louis and Buffalo Expositions. Permanent works: Fine Arts Building, St. Louis; New Custom House, New York City; many portrait works; Baron Von Steuben Statue for United States Government, Washington, of which replica sent by Congress to Emperor of Germany. Decorated by Kaiser. Mr. Jaegers' work always combines correctness with freedom and virility. (See also Rain, Sunshine, and Feast of Sacrifice, this Court.)

This is one of the best examples in modern art of architectural or decorative sculpture. Observe how faultlessly the group crowns and blends with the architecture of the half-dome it enriches and with the lines and spirit of the Court itself.

The richness of the harvest and the fruitfulness of the earth are symbolized by the superb goddess seated upon an overflowing horn of plenty, holding in her outspread arm a sheaf of grain and supplemented by a beautiful boy bearing a fruitful vine.

The poise and balance of the group are gratifying.

RAIN AND SUNSHINE (figures on tops of columns). By Albert Jaegers.

(See Harvest, above, and Feast of Sacrifice following.)

These lovely attendants of The Harvest are by the same sculptor. RAIN shows the nymph of the fields shielding her head with a cloudy garment, but holding up gratefully her shell-like cup to be filled by the welcome rain. In SUNSHINE she shades

her face with a graceful palm branch, but looks up gratefully still to the warmth and brightness that enfold her.

FEAST OF SACRIFICE (groups on pylons of the forecourt). By Albert Jaegers.

(See also Harvest and Rain and Sunshine above.)

The Feast of Sacrifice fittingly marks this Roman Court that typifies the earth's richness. It recalls the ancient custom of celebrating the harvest and giving thanks to the gods by the sacrifice of a handsome bull. The garlanded bull is full of action and energy, yet poised to give a fine and restful mass effect. The comely youth and maiden who lead and guide him bear sacrificial garlands too.

THE SEASONS (SPRING, SUMMER, AUTUMN and WINTER, four groups above the cascades in the niches). By Furio Piccirilli.

Furio Piccirilli is a member of a distinguished family of sculptors. Educated in New York and in San Luca Academy at Rome. Has done beautiful private portrait work.

The exquisitely composed groups of the Seasons, while purely classic in treatment and in effect, are novel and original in their conception of what might have seemed a hackneyed theme.

The sculptor has thought of the year as a whole, and not strongly marked into sections. Therefore the seasons blend into one another. They fittingly express the gentle changes of California's seasons, perhaps, rather than the more rigorous divisions of sterner climates.

There is in each of them a gentle pathos, a something tender and pensive, as of regret at the hastening of time.

SPRING, a maiden, shows new life springing from the old. The poetry of spring, the stirring of inward beauty, the dawn of love are felt as much as the beauty of the garland of spring flowers.

SUMMER—Here is a summer more tender than triumphant. It indicates the young or early harvest of life and nature, that

harvest of first fruits that bears promise of a greater one to come. This is symbolized by the newly-born infant, combining fulfillment and promise, and in the fast-growing grain.

AUTUMN—Perhaps the most admired of the four groups, comes Autumn, a beautiful expression of richness and fruition, with the harvested grape and grain, the jar of wine or oil, the lusty child and the general sense of mental and physical soundness. This Autumn might almost as well be called "California." Here, too, is the wistful touch, a sense of the year's swift passing that humanizes this series.

WINTER—As the gladness of the other seasons has been touched by a note of pathos, the sadness of Winter is relieved by a touch of joy and hope. The Winter seems seer and old, indeed, but instinct with life and the promise of its bright renewal.

ATTIC FIGURES and SPANDRELS. By August Jaegers.

Brother of Albert Jaegers and pupil of St. Gaudens.

The satisfying and well-balanced repeated figure in the attic of this court holds two full-bearing fruit trees, a treatment as original as it is pleasing and appropriate to this court that celebrates the fruits of the earth. In harmony, too, are the spandrel figures bearing fruit and grain.



SPRING, COURT OF THE FOUR SEASONS



SUMMER, COURT OF THE FOUR SEASONS



AUTUMN, COURT OF FOUR SEASONS



WINTER, COURT OF FOUR SEASONS

Forecourt of Ceres

Essentially part of the Court of the Four Seasons is the Forecourt of Ceres, in which we see, as we look from Four Seasons to the Marina, the work that gives this court its name:

THE FOUNTAIN OF CERES. By Evelyn Beatrice Longman.

Studied at Art Institute of Chicago, where she took first honors. Was assistant in the studio of Daniel Chester French. Medal at St. Louis Exposition, where her Winged Victory was much admired.

Ceres or Demeter was the goddess who presided over agriculture and the earth's abundance. It was she who instructed man in the use of the plough and by her favor alone came the good harvest.

Here we see her, a light but queenly, graceful and gracious figure, rather younger than she is usually pictured. She extends to the waiting world her crown of summer and her sceptre, the growing corn.

The pedestal on which she stands is a thing of beauty. The frieze, in low relief, shows dancing maidens celebrating the feast of Ceres, which was the prototype of the festivals of Harvest Home and Thanksgiving.



FOUNTAIN OF CERES, FORECOURT OF CERES



THE EARLY AGES, LOWER GROUP, TOWER, COURT OF ABUNDANCE



THE MIDDLE AGES, SECOND GROUP, TOWER, COURT OF ABUNDANCE



THE PRESENT AGE, CROWNING GROUP, TOWER, COURT OF ABUNDANCE

In the Court of Abundance

The rich, alluring and supremely beautiful Eastern Court, called the Court of Abundance, was originally styled "The Court of Ages." The idea of man's growth in physical dignity and in thought and spirit throughout the age-long struggle that developed him is the motif of the decorative and monumental pieces.

The sculpture in this court is deeply symbolic, but so dramatic and direct that its meaning reaches us easily.

However, no person can give to another all the spiritual intuition of works so poetic as these. It is necessary for each to "invite his soul" and to interpret the inner message of the artist for himself.

THE GROUPS ON THE TOWER OF ABUNDANCE.

By Chester A. Beach.

A native of San Francisco. One of the most interesting of the younger men in American art. Member, National Sculpture Society, American National Academy, and Architectural League of New York. Best known for his medallions and decorative work. Member American Numismatic Society. Winner of Bartlett prize, American Academy, 1909.

These three groups are really part of the same great conception and may be treated as one theme.

They express the evolution, change and growth of men.

First group at the base of series:

At the bottom of this group you see the slimy saurian, the creatures of the ooze,—the lowest forms of life. Above them, in the Stone Age, rise the cave man and the savage, crude figures still suggesting the animal in the human. But at the apex of this lowest group we see a higher state beginning,—the conception of family love and unity, the ideal that brought about racial development.

Second group, as you look up the tower:

Here is a step higher in the upward growth of our common life. Here is the great Middle Age. The priest and the soldier,

the skillful bowman of that day, are placed one on each side of the central figure, the Crusader, holding aloft the ideal for which he is willing to battle.

Third group—The Shrine:

So we advance upward and onward until we reach the last and greatest state of mankind, the present age. This is symbolized by the Woman Enthroned, Enshrined and Crowned, with her children—the Future—at her feet. Glowing altar torches stand beside her.

MUTATION (side figures on the great tower). By Chester A. Beach.

(See above.)

Still a part of the main idea of Evolution, these two symbolic figures mean Mutation or Change. They show a man and a woman in the throes of the struggle from lower to higher planes. The man's old animal self can be vaguely seen, a crude hand, gripping his foot and trying in vain to hold him back. The woman struggles upward out of the clutch of intellectual slavery,—a veiled figure, barely distinguishable at her feet.

THE FOUNTAIN OF THE EARTH (main pool, Court of Abundance). By Robert I. Aitken.

(For sketch of Mr. Aitken, see under The Elements, Court of the Universe, page 22.)

Here is a tremendous, serious and magnificent piece of work. It has rare and dramatic depth of meaning, shows a mastery of modeling and composition and is charged with emotion.

It has been awarded the gold medal for sculpture of the Architectural League for this year.

The group in the foreground:

On the prow of the Good Ship Earth, on which we live and move, lie two great arms of Destiny. One points, and the other pushes, its guidance of our lives. In this group, upon the prow,

THE FOUNTAIN OF EARTH, COURT OF ABUNDANCE



are all our passions and desires, our griefs and longings, our labors and failures, our greed and our self-sacrifice, our strength and our weakness. All under the same destiny, not indifferent, but necessary to one another.

The main composition :

The globe of the Earth, surrounded by sprays and, at night, by clouds of steam that make it seem to float in space, is enclosed in four great panels.

First panel (facing south) :

Here are shown the beginnings of human emotions, those lower, coarser passions out of which, through the Great Good Will, somehow the higher ones have grown. Here are Sexual Love, Vanity and mere Physical Parenthood.

Second panel (facing west) :

In this panel the Strong Man begins to arise and attracts by his strength the Woman. His strength is not only physical now; the little wings beside his head indicate the beginnings of an intellect. Jealousy follows him—on one side the jealousy of the weaker man who weeps and resigns, and on the other, the stronger who prepares to fight.

Third panel (facing north) :

Here is the struggle of human life, the battle for existence and for love. Here still we have the three types of men, the Conqueror, the protester and the weakly resigned. Here are two types of woman, too,—she who cautions and takes a hand in life's problem and she who clings and hides her face from the struggle. In her attitude is also a suggestion of shame.

Fourth panel (facing east) :

Here we reach the latest stage of our voyage. Here is high, Intellectual, Spiritual Love, indicated through the straightforward gaze into each other's eyes and the tender hand-grasp of the pure

browed woman and the helmeted man. Here is Strong Youth listening to the counsel of Age and Reason. And here is the Mother in the shadow.

So, in spite of the fatalistic feeling in those long arms of Destiny and the grim sorrow that is felt throughout, the fountain of Earth is still optimistic.

“Yet I doubt not through the ages one increasing purpose runs
And the thoughts of men are widened with the process of the
suns.”

The sphinx-like, brooding figures at the corners are the god Hermes, used here to mark the stages of human destiny as he was used to mark the milestones of Rome. The scarab and the serpent add a touch of occultism and mystery.

At the head of the pond, on the forward wall, man struggles to be free from the toils of lower emotion, holding for support to the Cosmos, the Infinite.

THE WATER SPRITE COLUMNS. By Leo Lentelli.

(For sketch of Mr. Lentelli, see *Guardian Genii*, Court of Universe, page 16. See also *Nations of East and West*, and *Aspiration*.)

A touch of the grace and humor that are the spice of existence is given to this court by the playful Water Sprite Columns. They continue, too, the thought of the sea that is appropriately indicated everywhere in this Exposition that celebrates the Panama Canal.

The beautiful water sprites grouped about the base of the columns are whimsical, fanciful and delightful, and that charming archer at the top of the shaft is the very sea spray itself.

PRIMITIVE MAN AND WOMAN (figures on top of arcade). By Albert Weinert.

(For sketch of Mr. Weinert, see under *The Miner*, page 63. See also *Spandrels*, Court of Palms, and *Philosophy*, Palace of Education.)

The arcade is surrounded by figures of man and woman in early stages of development. Above them is the Cock, symbol of Immortality, and, as befits this Eastern Court, of the Dawn.

In the Forecourt of Abundance

This court lies between
the Court of Abundance
and the Marina.

AQUATIC LIFE. By
Sherry E. Fry.

Studied at Art Institute of
Chicago and Julien Academy
and Beaux Arts, Paris. Pupil
of MacMonnies, Barrias, Ve-
riet, Lorado Taft. Held Na-
tional Roman Prize for three
years. Other awards. First
gained fame through studies
of animals and American In-
dians. His Turtle Fountain
is widely known.

(See also all the sculpture
on and about Festival Hall.)

This handsome denizen
of the ocean is also called
"The Goddess of the
Waters."



BASE AND FINIAL OF WATER SPRITE COLUMNS, COURT OF ABUNDANCE

The Courts of Palms and Flowers

These minor courts, the Court of Palms and the Court of Flowers, are called "the fairy courts." They are playful, gentle interludes among the grander symbolisms of the great courts.

The Sculpture in the Court of Flowers

The Court of Flowers leads from the Avenue of Palms into the Court of Abundance and lies between the palaces of Varied Industries and Manufactures.

It is indeed the Court of the Fairy Tale with its garlanded girls, its friendly animals and its central Fountain of Beauty and the Beast set in a garden of magical charm.

THE FAIRY (on top of the Italian Towers at entrances to Courts of Palms and Flowers). By Carl Gruppe.

Pupil of Karl Bitter.

The long oval of the wings, the delicate poise and light grace of these fairies combine with the airy and graceful towers and add a touch of poetry to the courts.

BEAUTY AND THE BEAST (Central Fountain). By Edgar Walter.

Studied with Douglas Tilden and in Paris. One of the brilliant group of California artists. Represented in the Metropolitan Museum of Art, New York. Made the much-admired fountain upon Riverside Drive, New York City.

Any child can tell us the story that inspired this fountain. We can imagine Beauty refreshing with water the poor, faithful, fainting Beast at the moment before his transformation into The Fairy Prince. Older observers may find in the tale and the statue a subtler symbolism, but the simple story will do.

Piping fairy creatures girdle the fountain and enchanted beasts form a frieze about the basin.



FLOWER GIRL AND FOUNTAIN OF BEAUTY AND THE BEAST,
COURT OF FLOWERS

THE FRIENDLY LIONS (at the portals). By Albert Laesslie.

Studied at Spring Garden Institute, Drexel Institute, Pennsylvania Academy of Fine Arts and with Charles Grafly. Won Stewardson Prize and Cresson Scholarship. Bronze Medal Buffalo Exposition.

Handsome, regal beasts guard the portals of the Court of Flowers. They have been charmed into friendliness and bear wreaths of flowers.

FLOWER GIRLS (in niches). By A. Stirling Calder.

(For sketch and works of Mr. Calder, see Fountain of Energy, etc.)

Garland-bearing, flower-like maidens give name and character to the Court of Flowers.

(For statue, The Pioneer, at entrance to the Court of Flowers, see page 56.)

The Sculpture in the Court of Palms

The Court of Palms leads from the Avenue of Palms into the Court of Four Seasons and lies between the palaces of Liberal Arts and Education.

With its quiet lines, its two pools and glimpse of the distant hills, it is one of the most restful spots of the Exposition. Note the beauty of the coloring applied upon the sculptured decorations.

THE FAIRY (top of Italian Towers at Entrance).

(See description under same title in Court of Flowers, page 49.)

CARYATIDES. By John Bateman and A. S. Calder.

(See sketch of Mr. Bateman, Caryatides on Horticulture Palace, page 61. For Mr. Calder, see Fountain of Energy, page 2, Nations of East and West, etc., etc.)

These whimsical, pensive figures, with quaint, bat-like, elfin wings are full of interest and fairy beauty.

SPANDRELS. By Albert Weinert.

(For sketch of Mr. Weinert, see under The Miner, page 63. See also Figures on Arcade, Court of Abundance, and Philosophy, Palace of Education.)

One of these decorative spandrels in low relief shows Orpheus, the musician whose strains enchanted heaven and earth; and the other, a listening Muse.

(For statue, "The End of the Trail," at entrance to the Court of Palms, see page 57.)

The Sculpture on the Avenue of Palms

The Avenue of Palms is the street that flanks the South or front of the main block of palaces. It runs between Festival Hall, the South Gardens and Horticultural Palace on one side and Varied Industries, Manufactures, Liberal Arts and Education on the other.

The South Doorway of the Palace of Varied Industries

The portal itself is in the Spanish Renaissance style of architecture and is a copy of a famous old doorway at the Hospice of Santa Cruz, Toledo, Spain. The sculptured decoration is known as Plateresque, because it suggests hammered silver. The figures, however, are by modern artists, as follows:

THE MAN WITH THE PICK (in niches). By Ralph Stackpole.

Pupil of Mercie. A young Californian much admired for his honest portrayals of phases of modern life and industry. Mr. Stackpole studied the artistic aspect of workaday life, at first hand, working as a miner himself.

(See also all other figures this doorway and Youth on columns Administration Avenue, and kneeling figure on Altar, Fine Arts Building.)

This vigorous figure of young American manhood explains itself and indicates the grace and dignity of labor.

THE SEATED WORKER (Keystone Figure). By Ralph Stackpole.

(See above.)

TYMPANUM GROUP: VARIED INDUSTRIES. By Ralph Stackpole.

(See above.)

This group does honor to the varied labors of men and women through which human progress continues.



THE MAN WITH THE PICK AND FROM GENERATION TO GENERATION,
PALACE OF VARIED INDUSTRIES



THE PIONEER, AVENUE OF PALMS, AT ENTRANCE TO COURT OF FLOWERS

FROM GENERATION TO GENERATION (Crowning or Secondary Group). By Ralph Stackpole.

(See above.)

This group indicates the passing of the burden of industry from the older to the younger generation, throughout the history of man.

THE PIONEER (at Entrance to Court of Flowers). By Solon Borglum.

Mr. Borglum, a native of Utah, himself lived on a pioneer farm. Pupil of Cincinnati Academy, where he won scholarship to Paris. Pupil of Rebesso and Fremiet. Highly honored work on all former Expositions. Among permanent works: Captain O'Neil, Prescott, Arizona; Backus Memorial, Packer Institute, Brooklyn; Soldiers' Monument, Danbury, Connecticut; "Private Jones," Lynchburg, Virginia; General Mower, Vicksburg Battlefield. Famous for studies of Western and Indian life; his Lassoing Wild Horses, the Stampede, Border of White Man's Land, and others being widely known.

The Pioneer is one of the chief shrines of the Californian's loyalty. The dauntless adventurers who conquered the wilderness and founded our western civilization are properly appreciated and honored by this splendid old man, rugged, erect and fearless. Symbols of Indian life, the tepee, the canoe, the star are marked on the leather trappings of the horse.

(For the sculpture within the Court of Flowers, see page 49.)

Sculpture on the South Doorways of the Palaces of Manufactures and of Liberal Arts

These doorways, balancing each other, are identical. They are in the Spanish Renaissance style and are copies of ancient portals. The lace fan is especially beautiful.

THE USEFUL ARTS (frieze over doorway and figures in niches on each side). By Mahonri Young.

Studied at Art Students' League, New York City. Pupil of Julien, Colorossi and Delacluse academies, Paris. Exhibited largely. Winner of distinguished prizes in three branches of art: painting, etching, and sculpture.

This frieze of workers at the wheel, the anvil, the forge and other tools of the useful crafts celebrate Skilled Labor, its services



VARIED INDUSTRIES, TYMPANUM GROUP, PALACE OF VARIED INDUSTRIES

and rewards. So, too, do the highly decorative figures in the niches, the Woman with the Distaff and the Man with the Sledge Hammer.

THE END OF THE TRAIL (at Entrance to Court of Palms). By James Earl Fraser.

Studied at Art Institute of Chicago, and pupil of St. Gaudens, Beaux Arts and Julien Academy, Paris. Winner of many first awards. Among permanent works: Bust of Theodore Roosevelt, Senate Chamber, Washington; Bishop Potter Monument, Cathedral of St. John the Divine, New York City; John Hay Monument, Cleveland, Ohio. Designer of the latest United States five-cent pieces. Well known for studies of Indians.

In this appealing and noble work an Indian brave, storm-spent and utterly weary, has come on his exhausted horse to the end of the trail, at the close of a hard, long ride. A reminiscence of early American history and its traditions of courage and endurance, and the pathos of the Indian's decline. The following lines are given by Mr. Fraser as applicable to his group:

The trail is lost, the path is hid and winds that blow from out the ages sweep me on to that chill borderland where Time's spent sands engulf lost peoples and lost trails.

—Marian Manville Pope.

(For sculpture within the Court of Palms see page 51.)



THE END OF THE TRAIL, AVENUE OF PALMS, AT ENTRANCE TO
COURT OF PALMS

The Sculpture on the South Doorways of the Palace of Education and Social Economy

This doorway, too, is modeled after the old portals of the Spanish Renaissance embellished with harmonizing Byzantine columns. The sculpture is modern. The globe crowning the doorway is an effective touch.

EDUCATION (Tympenum group). By Gustave Gerlach.

Pupil of Karl Bitter. Did striking work at other Expositions, particularly the admired Minnesota at St. Louis.

This group sympathetically expresses the spirit of the educator. It is very colorful and full of human interest. In one corner a mother tenderly teaches two young children and a little sister adds her aid to the wee brother's efforts. The central figure, a teacher, has the place of honor. On the other side, a scientist labors at research.

The two wall panels of Education over the minor entrances of this building are by the two pupils of the Société Beaux Arts Architects and National Sculpture Society, Mr. Peters and Mr. Stea.



EDUCATION, TYMPANUM GROUP, PALACE OF EDUCATION



RECLINING NYMPH, FESTIVAL HALL

The Sculpture on Festival Hall

By Sherry E. Fry.

(For sketch of Mr. Fry, see *Aquatic Life*, page 48.)

Festival Hall, the center of the musical life of the Exposition, is in the French Renaissance style of architecture that depends so much on sculptured decorations. These are most harmonious not only in their classic beauty, elegance and decorative quality, but also in that they express sympathetically the moods of music.

The great reclining nymph and god high upon the pylons seem to be listening in pleasant relaxation. The dancing figure crowning the minor domes has a lyric quality. In front of the pylons surrounded by flowering shrubs, we have, on each side, a lovely Muse. One guards an exquisite Young Nymph and the other a Boy Pan tuning his pipe. This little Pan—the god of wild nature and woodland music—is one of the best liked figures on the grounds.

The Sculpture on the Palace of Horticulture

This home of gardens and orchards—in French Renaissance architecture—is appropriately decorated in gay and flowery fashion with garlands and clusters and masses of fruit and flowers and flower-bearing nymphs. The effect is full of the carnival spirit.

FRIEZE AT THE BASE OF SPIRES. By Ernest Louis Boutier.

A Parisian sculptor who has done notable work for the Mexican government.

A garland of girls. A simple and happy treatment of the decorative scheme.

PAIRS OF CARYATIDES. By John Bateman.

Studied in Pennsylvania Academy of Fine Arts. Pupil of Grafty and Calder. Winner of two Cresson Scholarships. (See also Caryatides in the Court of Palms.)

These caryatides are repeated with good effect on the Press Building and the Y. W. C. A. Pavilion, smaller buildings in the South Gardens, thus harmonizing them with their larger neighbors.



CREATION, AVENUE OF PROGRESS

The Sculpture on the Avenue of Progress

The Avenue of Progress extends from the Plaza at the Fillmore Street entrance to the Marina. It runs between the Palace of Machinery on the east and the Palaces of Varied Industry, and Mines and Metallurgy on the west.

Sculpture on the East Doorways of the Palaces of Varied Industries and Mines and Metallurgy

Here, on this repeated doorway, we have another beautiful reproduction of the Spanish Renaissance with its rich, plateresque decorations, set upon a plain wall space. The figures in the niches are modern.

THE MINER (figure in niches). By Albert Weinert.

A distinguished German-American sculptor. Pupil of Melchior and Van der Stappen. Represented by historical monuments throughout the United States. Made the General Johnson and King Hendrick in New York State Park, Lake George. (See also Arcade figures, Court of Abundance, and Philosophy, Administration Avenue.)

The sturdy self-respect of the men who work in mines, and the importance of their physical and mental vigor inspired the sculptor to this roundly modeled, direct piece of work.

THE GENIUS OF CREATION (on the plaza in front of Machinery Palace). By Daniel Chester French.

Daniel Chester French, the dean of American sculptors, popularly called "the Perfect Sculptor," because he makes no mistakes in composition. A true Greek in the perfection of masses and in finish. Pupil of Dr. William Rimmer, Boston, and Thomas Ball, Florence. Widely known for his Minute Man at Concord, Mass. Among notable permanent works: John Harvard, Cambridge; General Grant, Philadelphia; Alma Mater, Columbia University; Millmore Memorial, Death and the Sculptor; Bronze Doors, Boston Public Library; Thomas Starr King, San Francisco; Abraham Lincoln, Lincoln, Nebraska; Dr. Gallaudet and Pupil, Washington, etc. Has received every possible honor.

This work, like all of Mr. French's, is straightforward, pure, intellectually true, but commanding and full of emotion. Its superb simplicity is its charm.

The Genius of Creation, a majestic angel seated upon a rough rock, extends life over the world. The soft, long wings represent protection and power. Note especially the beautiful treatment of light and shade; see how the grave, kind face looks out of its heavy veiling draperies in the midst of a deep mysterious shadow. Observe the sculptural quality of the drapery.

Man and Woman stand one on each side of the pedestal rock. They face the world from different sides, but at the back of the group their hands have met. The serpent girdles the whole, suggesting perhaps the old story of Genesis, but more symbolic of the waters from which life sprang and the encircling oneness of the world.

The Sculpture on the Palace of Machinery

This huge palace, the largest wooden building in the world, is modeled after the Baths of Caracalla and is sculpturally treated with the massive ornateness of Imperial Rome.

THE POWERS (figures on columns). By Haig Patigian.

A Californian sculptor of Armenian birth, whose powerful and sincere work is compelling general attention. Pupil of Marquette. Member Société des Artistes Français. Among permanent works: Martha Cooper Memorial, Monterey; Dolbeer Mausoleum, San Francisco; Dr. Chester H. Rowell, Fresno. Winner of competition for monument to "San Francisco Resurgent."

These strong, virile figures, grander than men, represent Steam Power, Electric Power, Invention and Imagination, the four powers of might and of thought that made the contents of this palace and the progress they report. STEAM POWER is about to force the driving-arm of an engine; ELECTRIC POWER holds the mastered earth beneath his foot and the lightning in his grasp. He wears the winged helmet of Mercury, the messenger of the gods, because electricity is our modern messenger. IN-



ELECTRICITY, PALACE OF MACHINERY

VENTION bears the wreath of achievement; a birdman is about to fly from the sphere of earth he holds. IMAGINATION dreams with closed eyes; the eagle of Power is beside him.

FRIEZES ON COLUMNS (in vestibule). By Haig Patigian.

(See above.)

These vigorous friezes in low relief symbolize the Genius of Mechanics and his disciples.

SPANDRELS. By Haig Patigian.

(See above.)

The decorative spandrels on this building combine a classic treatment with a modern idea. They represent The Mechanical Arts.

The Sculpture on the Marina

The Marina lies along the bayside from the Avenue of Progress to the California Building. It runs beside the North Gardens and the North Walls of the Palaces of Mines and Metallurgy, Transportation, Agriculture and Food Products.

The North Doorways of the Palaces of Mines, Transportation, Agriculture and Food Products

This handsome portal with its rich sculptured design and its ornate canopied niches is repeated on all the palaces flanking the Marina, giving a finely balanced and beautiful effect from the bay. As is appropriate to this water front, the figures in the niches are reminiscent of the olden days of romance and adventure on the Spanish Main.

THE CONQUISTADOR (central figure). By Allen Newman.

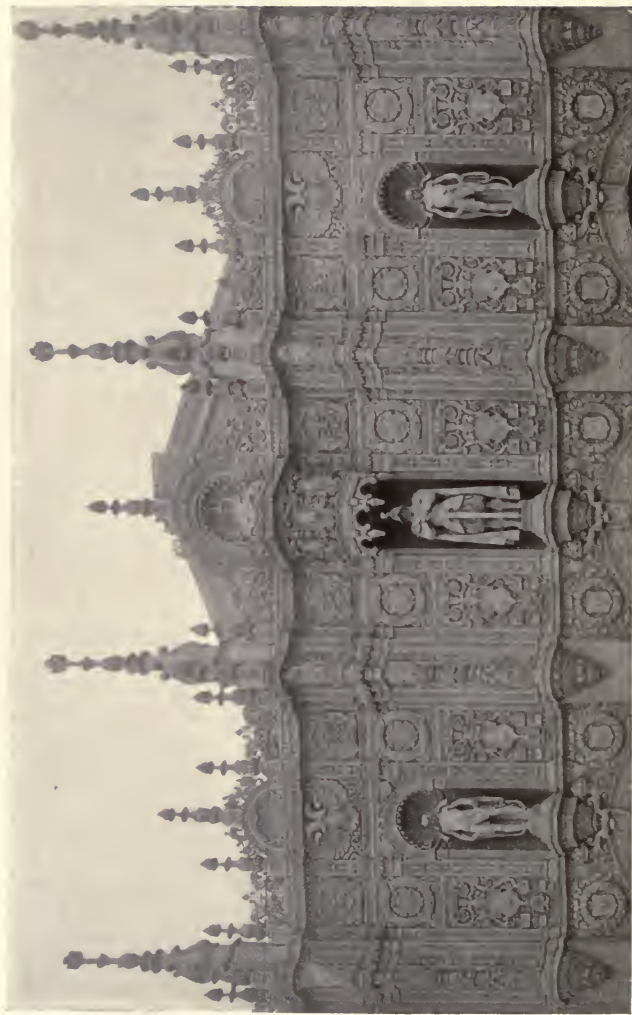
Studied at National Academy of Design, New York. Highly admired for significant monumental work. Among best known permanent works: *The Hiker*, a Spanish-American war tribute reproduced in several cities; *Triumph of Peace*, Atlanta, Georgia; *Henry Hudson*, New York; *Phil Sheridan*, Scranton, Pa.; *Joel Chandler Harris*, Atlanta; *Women of the South*, Jacksonville; the great clock, *Night and Day*, Harriman Bank, New York.

Here stands the grim adventurer, the Captain, by land and sea, the none too scrupulous but gloriously daring conqueror and explorer who came from far-off Spain in the long ago. This great figure, thirteen feet in height, raised fifty feet in air, has historic and architectural distinction. Note the beautiful balance in the composition, and the rigid strong line, so characteristic of the unbending master of men and destiny, that extends down the center of the figure from helmet point to sword tip.

THE PIRATE DECKHAND. By Allen Newman.

(See above.)

Another strong and interesting figure of the ancient "Spanish Main." This dangerous and fearless sailor on the ship of pirate or conquistador—or, as often happened, both combined—stands here revealed as small boys for generations have tried to visualize him. Note the fine decorative line of the rope he holds in his hands.



CONQUISTADOR AND PIRATE DECK-HAND, IN NORTH FACADE OF PALACES
(FACING THE BAY)

The Sculpture on Administration Avenue

Administration Avenue leads from the Baker Street entrance to the California Building. It runs between the Lagoon of Fine Arts and the West Walls of the Palaces of Education and Food Products.

Sculpture on the West Walls of the Palaces of Education and Food Products

This wall, called the Roman wall, is in the classic spirit to accord with the Fine Arts Palace, which it faces across the Lagoon.

TRIUMPH OF THE FIELD AND ABUNDANCE (repeated in niches, both Palaces). By Charles R. Harley.

Mr. Harley is a prominent Philadelphia sculptor, noted for his freedom and his tendency toward the new school in art. Received medal at Buffalo Exposition for his "Mother of Sorrows" and his "Pierrot."

These massive works, very full of detail, express a feeling of richness and success. The central figures, the male representing Man and the woman, Nature, seem to be riding in a triumphant pageant, bearing their harvest of abundant achievement.

YOUTH (repeated figure on top of columns flanking the half-domes on both palaces). By Ralph Stackpole.

For sketch of Mr. Stackpole, see page 53. See also figures on South Doorway, Varied Industries. Figure on Altar, Palace of Fine Arts.

Flanking, as it does, the half-dome of Philosophy and the half-dome of Physical Vigor, this splendid YOUTH signifies mental and bodily poise and perfection, "a sound mind in a sound body."

PHILOSOPHY (repeated figure, in the half-dome of Philosophy, Palace of Education). By Albert Weinert.

See sketch on page 63. See Primitive Man and Woman, Court of Abundance; Spandrels, Court of Palms.

The repeated figure of Philosophy reading from the scroll of life tells its own message very directly and has decorative grace.

PHYSICAL VIGOR (repeated figure in half-dome of Physical Vigor, Palace of Food Products). By Earl Cummings.

Native of Salt Lake City, pupil of Douglas Tilden and Mark Hopkins Institute, San Francisco. At present professor in Mark Hopkins Institute. Made Robert Burns statue and the Conservatory Fountain, San Francisco, and other admirable creations throughout the West.

This classic figure, holding a wreath of victory to his breast, is not the gross vigor of brute strength, but the lithe, poised, restrained and graceful physical power that was the ideal of Greece and is that of modern youth.

THE FOUNTAINS (within the half-domes of Philosophy and Physical Vigor).

These lovely fountains are modeled from ancient ones in Italy. Note how charmingly the water itself is used for decorative effect.

Within the Small Connecting Courts

These little courts are really only passages between the larger ones, but their beauty of design, detail and landscape planting have been as carefully considered.

THE COURT OF MINES leads from the Avenue of Progress to the Court of Abundance, and is flanked by the South Wall of the Palace of Mines and Metallurgy and the North Wall of Varied Industries. For description of statuary on portals, see *The Miner*, page 63.

THE FLORENTINE COURT leads from the Court of Abundance to the Court of the Universe. It is flanked by the South Wall of the Palace of Transportation and the North Wall of Manufactures. It is identical in design with the VENETIAN COURT, leading from the Court of the Universe to the Court of Four Seasons, flanked by the South Wall of Agriculture and the North Wall of Liberal Arts. These two courts are exquisitely simple, their walls decorated with Italian medallions. They are enriched by the rear of the great arches of the main courts, for description of which see under Court of Universe, page 14, and following.

THE COURT OF THE SUNSET leads from the Court of Four Seasons to Administration Avenue and is flanked by the South Wall of the Palace of Food Products and the North Wall of Education. For descriptions of portal and sculpture, see under Education Palace, page 59.

VICTORY (winged figure on gables of Palaces, called the Acroterium). By Louis Ulrich.

Pupil of the New York Academy of Beaux Arts.

This noble Victory, stepping forward supported by her wings, extends the Crown of Success over the works of man. Observe the satisfying treatment of the wind-blown draperies.

The Sculpture on the Palace of Fine Arts

The beautiful Palace of Fine Arts is in classic style, Graeco-Roman, and represents the best period of Roman art. The sculpture blends excellently into the feeling of the whole.

ART TENDING THE FIRES OF INSPIRATION (kneeling figure on Altar, seen from across the lagoon). By Ralph Stackpole.

(See sketch, page 53. See also decorations on Portal of Varied Industries and on Administration Avenue.)

Art, a pure, reverent figure, kneels as an humble attendant, watching and guarding the fires of inspiration.

The FRIEZE UPON THE ALTAR is the work of Bruno L. Zimm (see below).

ASPIRATION (large figure over doorway). By Leo Lentelli.

(See sketch of Mr. Lentelli, page 16. See also Nations of East and West, Genii, Water Sprites.)

This figure is best viewed from across the lagoon, in connection with the above. Thus Aspiration is seen approaching the kneeling Art. This figure typifies the aspiration of the artist for higher ideals.

PANELS OF GREEK CULTURE (high around the Rotunda). By Bruno L. Zimm.

Pupil of Karl Bitter. Attracted attention by his North Dakota at the St. Louis Exposition.

These low-relief panels, done with rare delicacy and spirit, present Greek Culture and its desire for poetic and artistic expression. The panels show "The Unattainable in Art," "Poetry, or the Triumph of Pegasus," the winged horse of the poets, and



PEGASUS PANEL, FRIEZE OF GREEK CULTURE, ON ROTUNDA,
PALACE OF FINE ARTS

"The Chariot of Apollo," the god of Music, Inspiration and the Sun.

CLASSIC ART (large figures in attic of Rotunda). By Ulric H. Ellerhusen.

A German-American. Studied at Art Institute of Chicago, Art Students' League and Cooper Institute, New York. Winner of the Borglum Prize and the Cooper Union Medal for composition.

(See also friezes, following.)

These majestic Greek Figures of Art are appropriately decorative and restful.

FRIEZES (around flower-boxes and around base of Rotunda). By Ulric H. Ellerhusen.

(See above.)

Nothing could be more expressive of the spirit of classic art than these gracefully balanced and harmonious friezes with their gentle dignity and restraint. Note the beautiful line of the heavy garlands.



THE PRIESTESS OF CULTURE, IN ROTUNDA
BEFORE PALACE OF FINE ARTS

PRIESTESS OF CULTURE (on columns inside the Rotunda). By Herbert Adams.

One of America's foremost artists. Pupil of Massachusetts Institute of Technology and Normal Art School, Worcester, and of Mercie, Paris. Awards at all great Expositions. Vice-President of Art Commission of New York, President National Sculpture Society. Works represented throughout the United States. See exhibits Fine Arts.

The serenity and intellectual beauty of this controlled angelic figure well express the high mission of Culture upon the earth.

WEEPING FIGURES ON TOPS OF COLUMNS. By Ulric H. Ellerhusen.

(See Classic Art and Friezes, above.)

A beautiful conception of the humility that belongs to all true artists! Here at the outer edge of the Exposition Palaces is a figure not of flaunting triumph or self-satisfaction, but instead—after all is done—here stands Art weeping at the Impossibility of Achieving her Dreams.

The Outdoor Exhibit Sculpture

The statues standing under the Rotunda, along the colonnade and in the gardens surrounding the Palace of Fine Arts are part of the Fine Arts exhibit. Titles are to be found in the catalogue of Fine Arts.



THE PIONEER MOTHER MONUMENT, AT ENTRANCE TO PALACE
OF FINE ARTS

The Pioneer Mother Monument

(Before the Entrance to the Palace of Fine Arts.)

By Charles Grafly.

Pupil of Pennsylvania Academy of Fine Arts and of Chapu and Dampt in Paris. .Noted for his sincerity and precise sculptural feeling. Honors and medals at Philadelphia, Chicago, Atlanta, Paris (gold medal), Charleston (gold medal), and Buffalo (gold medal), Expositions. Holder of the 1913 Widener gold medal and of the Converse gold medal, Penn. Acad. of Fine Arts. Permanent works in Detroit and St. Louis Museum, Pennsylvania Academy and portraits and symbolic bronzes in many cities.

The superb monument to the Pioneer Mother, set here in a place of honor, is a permanent bronze, the gift to the State of the grateful sons and daughters and admirers of these noble mothers of the West. It is not part of the Exposition sculpture as such, and after the Exposition period will stand in the Civic Center of San Francisco.

Here the Pioneer Mother, sturdy, confident, fearless, enduring, tender without weakness, guides and guards her children. Her figure has a wonderful dignity, fidelity and sculptural quality. And the two children are beautifully natural and expressive of the grace of childhood. The statue has a splendid simplicity.

The panels at the base show the old sailing vessel and the Golden Gate, the goal of desire. The decorations are conventionalized oxen skulls, indicating the long desert, strewn with carcasses of perished beasts. The garlands are of pine cones, leaves, cacti and other western tokens.

The pedestal bears this high-spirited inscription from the pen of President Benjamin Ide Wheeler of the University of California:

Over rude paths beset with hunger and risk, she pressed on toward the vision of a better country. To an assemblage of men busied with the perishable rewards of the day, she brought the threefold leaven of enduring society—faith, gentleness and home with the nurture of children.

Under it is a relief map of the old emigrant trails, secured by the sculptor from the Historical Society of Des Moines, Iowa.

Note: This statue is erected at a cost of \$25,000. Mr. J. E. D. Trask, Chief of Fine Arts, P. P. I. E., presented to the Woman's Board of the Exposition the question of thus celebrating the Pioneer Mother. The Board, having already mothered the Traveler's Aid and undertaken the care and maintenance of the California Host Building, could not take up this cause officially. But a number of its members formed the nucleus of the Pioneer Mother Monument Association, a volunteer organization. Its President, Mrs. F. G. Sanborn, and Honorary President, Mrs. Phoebe Hearst, hold the same offices on the Woman's Board, P. P. I. E. The necessary \$25,000 is being raised by popular subscription, largely aided by donations from the following organizations: The Native Sons and Native Daughters of the Golden West, the Auxiliary Society of Pioneers, the Pioneer Women's Organization, and the Daughters of Pioneers. The school children of California, under the leadership of State Superintendent Hyatt, have contributed a considerable sum. The subscription lists are still open to all who wish to honor the thought of Brave Motherhood, through the Treasurer of the Pioneer Mother Monument Association, care Woman's Board, P. P. I. E.

The Lamps, Lanterns, and Light Standards

All the architectural lanterns, lamps, and light-bearing pieces are the work of Emile Reiss.

The Travertine Finish

The beautiful texture on walls and statues, that gives them their look of age and mellowness, is an imitation of Roman Travertine, invented by Paul Denville, who also had charge of the modeling of the ornamental sculpture.

Panels inlaid in walls over minor entrances and other subsidiary details are the work of pupils of the Society of Beaux Arts Architects and the National Sculpture Society.

The Enlargement of the Models

The successful enlargement of models depends in great degree upon the conscience and vigilance of the operators of the pointing machines, by which enlargements are made. Mr. Robert Paine, whose pointing machine, devised at the time of his connection with the Department of Sculpture for the World's Columbian Exposition in Chicago, was chosen from many others, was made Foreman of Pointing. He was aided by ninety assistants of the Department of Sculpture. The importance of this part of the building of the sculpture in works of great size and number, such as we have produced for the Exposition, is very great.

Finishing the Sculpture

Far more important than even the enlargement, which is mechanical, was the finishing of the statuary. This had to be done by sculptors with artistic feeling, who could interpret on a large scale the small originals, making texture and mass as the artist intended. This work was done under Mr. Calder's direction by a score of young sculptors, most of whom were well acquainted with the technique of the masters from whose designs they worked.

These sculptors worked directly in the plaster staff in which the pieces were erected, often having to interpret in plaster or cement models that were made in clay.

THE MURALS

Introduction

The Color Scheme and the Murals

Here for the first time mural painting has been employed on a large scale as an essential part of the beauty of an Exposition. Here for the first time in modern architecture, mural decoration on a large scale has been employed outdoors.

This broad and artistic innovation is part of the originality of using color for the first time on the outside of Exposition buildings. For here, also for the first time, is an Exposition in colors, a whole city painted from the design of one artist.

Instead of the glare of white or the haphazard of different color splashes, we have a superbly harmonized plan.

Jules Guerin, the great colorist, whose paintings, or copies of them, beautify American homes from shore to shore, planned the enchanting harmonies of the buildings and courts, to combine in tone and in contrast with the natural beauties of the city, the hills, the bay, the sunshine, the opal mist and the atmospheric changes. They were designed also to express the vivid and artistic spirit of California and of this great celebration.

The artists who painted the murals were chosen by Mr. Guerin and their work was carefully harmonized to the general scheme.

Jules Guerin, Chief of Color and Decoration of the Panama-Pacific International Exposition, is a native of Missouri. His works are widely known in the original and through the Century and Stokes prints. He won medals at all the great American Expositions and high mention at Paris. He is holder of the first Yerkes medal, Chicago. The mural paintings on the Pennsylvania Station, New York City, are his.

How to Look at Murals

A mural painting must be regarded as a part of the wall structure, a part of the building upon which it appears. It is not merely a picture, it is a decoration and therefore must have an architectural quality. It must merge into its surroundings and interpret and enrich them without calling undue attention to itself. It must be broad, with flat masses and smooth surfaces, and must be kept in harmony with the wall design.

When it combines the pictorial and poetic with the purely decorative, as these do, it is a triumph.

To enjoy these murals as they deserve, we should look at the entire surface which they adorn, with particular feeling for the color plan of the whole.

The Men Who Made the Murals

Any collection of paintings by the men who made these murals would be worth crossing the continent to see. To those interested in the best of art, these decorations are as important as anything upon the grounds.

The artists who made them have achieved the highest place in their profession, and are known and acknowledged masters among those who appreciate the fine arts. They have won every distinction that the world could give them.

The men in this distinguished group are Frank Brangwyn, Robert Reid, William de Leftwich Dodge, Edward Simmons, Frank Vincent Du Mond, Childe Hassam, Milton Herbert Bancroft, Charles Holloway, and Arthur Mathews.

The Murals Within the Tower of Jewels

By William de Leftwich Dodge.

Native of Virginia. Studied in Munich and with Jerome in Paris. Among his high honors: Medals at the Paris Exposition; the Chicago Exposition; The Gold Fund Foundation, New York; the Beaux Arts, Paris; the Exhibition of American Artists and the Special Exhibition American Art Galleries, New York City; and at the Paris Salon where he has been hors concours since 1905.

Among his notable murals: Decorations, Library of Congress, Washington; Atrium of Court House, Syracuse, N. Y.; Cafe Martin, New York City; Auditorium Annex, Chicago; Empire Theatre, New York City; Majestic Theatre, Boston; Keith's Theatre, Philadelphia; King Edward Hotel, Toronto; Hotels Astor, Algonquin, Devon, and Waldorf Astoria, New York City; and designs for mosaics, Hall of Records, New York City.

As the Exposition celebrates the completion of the Panama Canal, the great panels in the triumphal Tower are properly dedicated to the same idea. They interpret the history, spirit and achievement of the Canal and the service it will render.

The two great panels, 200 feet long by 16 feet high, are each divided into three parts, the central panels being 96 feet long. The underlying idea of the entire composition is that the Canal is the result of the power, endurance and sacrifice of Labor.

ATLANTIC AND PACIFIC (Central panel, West wall within the Tower of Jewels).

Between the spirits of the two great oceans—one hovering above the Eastern and the other above the Western land—stands a symbolic figure of Labor. He unites the oceans with the powerful arms that have just sundered the barriers between the East and West.

The Eastern and Western worlds, each having reached the limits of the land, gaze across the water, face to face, ready for the interchange of their arts and achievements.

The Western peoples are indicated by the pioneers and laborers who have wrested civilization from the wilderness—a vigorous group. A touching appeal is made by the figure of the American

Indian, all but crowded off of his own hemisphere in spite of his vain though courageous protest.

The Eastern nations, full of poise and color, extend their arms to the Western in welcome and applause.

In the background dimly seen, are the ships of all ages.

DISCOVERY (First side panel, West wall, within Tower of Jewels).

Balboa the Spaniard, the discoverer of the Pacific, led by the Spirit of Adventurous Fortune, stands in awe "upon a peak in Darien," gazing upon the magnificent ocean he has first seen in this great moment. In the background is a ship of the type that then sailed the Spanish Main.

Opposite the Spaniard, the Indian, the owner of the land, sits watchfully upon his treasures with a tinge of grim prophecy in his face, as if he foresaw the end of his people's power.

THE PURCHASE (Second side panel, West wall, within the Tower of Jewels).

This panel expresses the sale by France to America of her control of the Canal region, which was first assailed by French genius. France, wearing the tricolor, hands a scroll giving the title of possession, to her sister republic. America offers in return a bag of gold. The French laborers are seen laying down their tools. American workmen, led by the Spirit of Enterprise, are about to take them up.

GATEWAY OF ALL NATIONS (Central panel, East wall, within Tower of Jewels).

The laborers swing open the locks of the Canal that they have made and rest from their noble toil. Neptune, monarch of the sea, draws through the locks, by flowery garlands, the ships of all nations and ages in a parade of triumph.

The horses of Neptune and the spirits of Earth, Air and Fire join the revels, while Winged Progress urges mankind onward.



DISCOVERY AND ACHIEVEMENT, MURAL PAINTINGS WITHIN THE
TOWER OF JEWELS

ACHIEVEMENT (First side panel, East wall, within the Tower of Jewels).

Before the throne of Achievement, who sits crowned, with the world in his grasp, the laborers who have made the Canal come for their reward. With them are the Woman and Child who have given their sacrifice also to the great work just completed.

Balancing these, on the other side of Achievement, are grouped his great attendants who have helped to make the Canal a fact: Knowledge, Wealth, Science, and Work.

LABOR CROWNED (Second side panel, East wall, within the Tower of Jewels).

Labor is here crowned by the Spirit of Enterprise. The groups of laborers are shown rejoicing in work well done. They are led by the soldier, thus acknowledging that the American Army led and directed this great work of peace.

The patient woman and her child sit on the steps of the throne, surrounded by flowers of tribute.

The Murals Within the Eastern Arch, Court of the Universe

By Edward Simmons.

Studied with Boulanger and Lefebvre in Paris. Honored by prizes, medals and awards in Paris Salon, Paris Exposition, Buffalo Exposition, New York Architectural League. Winner of the New York Municipal Art Society Prize for work on Criminal Courts Building. Essentially a painter of murals, noted for his imagination and clear, pure color. Permanent works upon the walls of the Massachusetts State House, Boston; the Library of Congress, Washington; Minnesota State Capitol, St. Paul; Capitol, Pierre, South Dakota; Court House, Mercer, Pennsylvania; and Appellate Court, New York City.

(The panels are 47 feet long by 12 feet high.)

The two Simmons panels express the Romance and Adventure of the Atlantic. They are highly poetic in feeling and treatment.

THE LURE OF THE ATLANTIC (Panel on South wall, within Eastern Arch, Court of the Universe).

Here, led by the Call of the New World, are those adventurous explorers who braved the Atlantic in the search for fortune or larger fields of effort.

First comes the man of Atlantis, who, according to the old legend, explored the ocean in the search for Yucatan. Then, the man of the classic age, sharpening his sword. Following him are two readily recognizable explorers, representing Latin or Southern Europe, and Anglo-Saxon or Northern Europe—those men who found our America for us. Then comes the missionary priest on his high adventure. Next, the artist, looking backward to tradition while moving forward. Last comes the modern immigrant, fired with the same fine courage that brought the first ones over the water. A symbolic figure, the veiled Future, is behind him, still harkening to the onward call.

In the background are the ships of all times, from the earliest vessel to the modern greyhound.

THE VISIONS OF EXPLORATION (Panel on North wall, within Eastern arch, Court of the Universe).

In this charming imaginative panel are the ideals and dreams that led men onward to brave the deep, the dreams that still lead them to dare fortune.

The two Hopes lead the procession. They are Hope and Illusory Hope, she who casts bubbles behind her for men to follow.

Then comes Adventure, stooping to pick up a bubble of Illusion.

In the central group Commerce, Imagination, the Fine Arts and Religion proceed on their surer, stately way.

At last, Wealth and the Family show the hopes in the heart of the brave immigrant of today.

In the background the Taj Mahal and a modern city indicate the Ideal and the Practical as motive sources of human enterprise.

Mural Paintings Within the Western Arch, Court of the Universe

By Frank Vincent Du Mond.

Mr. Du Mond studied with Boulanger, Lefebvre and Constant in Paris. He has been honored with medals at the Paris Salon, as well as in Boston and at the Atlanta, Buffalo and St. Louis Expositions. He is having important weight as an instructor in the Art Students' League, New York City, and was Director of Fine Arts at the Portland Exposition. Paintings by Mr. Du Mond appear in many museums and collections.

(The panels are 47 feet long and 12 feet high.)

These panels commemorate the pioneer spirit on the continent of America, the march of civilization from the Atlantic to the Pacific. They take up the story of immigration and adventure where the panels in the Eastern Arch leave it.

They have a narrative quality which is original and novel in mural art.

LEAVING THE EAST (Panel on North wall, within Western Arch, Court of the Universe.)

Here is pictured the source of the Western spirit—adventurous enterprise upon a background of stern tradition. On the bleak, glacial New England coast, its bare rocks covered with snow, a youth bids farewell to his family. The fire of adventure is in his face. His grieving family do not understand and are bewildered by it.

At the head of the westward-bound procession, we see other such youths, carrying with them only their bare necessities on their long journey.

In the central group about the old Concord wagon full of household goods—pray note the grandfather's clock, a pretty bit of sentiment—the emigrants move. They leave behind them the New England meeting-house, custodian of our early civilization, shown here in the background. But they take from it with them the Preacher, the Jurist, the Schoolmistress, and the Child, representing the Family Ideal.

Some of these figures are portraits. The Preacher is drawn from William Taylor, a famous street preacher of the early days in California. The Pioneer is James Adams, better known to early Californians as "Grizzly" Adams. The Judge is James Dudley Field.

With them are the old plains driver and the trapper.

The symbolic figure leading them is the Call of Fortune.

THE ARRIVAL IN THE WEST (Panel on South Wall, within Western Arch, Court of the Universe).

This panel, full of life and joy and color, contrasts with the rigor of the one opposite. Here in a volcanic land, fertile and balmy, the West—where Conquest sits enthroned amid fruits and abundance—awaits the newcomers. They have reached their goal.

Here come the Artist, the Writer, the Scholar, the Architect, the Sculptor, the Youth, and the Family. Among them may be recognized, in the Author, Bret Harte, in the Artist, William Keith, and other figures well known to Californians.

At the end of the procession a tribute is paid to the early Spanish civilization of the West. Led by the Spirit of Enlightenment, Padre Junipero Serra is seen bearing one of the missions he founded. Following him is Captain Juan Bautista Anza at the head of his soldiers. Captain Anza crossed the continent on foot at the time of the Revolution.

The Murals in the Court of Four Seasons

By Milton Herbert Bancroft.

Studied in Massachusetts Normal Art School, Boston; the Pennsylvania Academy of Fine Arts, Philadelphia, and with Courtois, Callot, Delance and Girardot in Paris. Exhibited in Société des Artistes Français and in all large exhibitions in important artistic centers of America. Well known as a portrait painter. Formerly Professor of Art at Swarthmore College and Instructor in Pennsylvania Academy of Fine Arts.

The murals in the Court of Four Seasons had to combine with both the classic formalism of the architecture and the vigor and richness of the main idea of the year's kind abundance. There is also an underlying ideal, the celebration of the achievements of men, especially in the Fine Arts and artistic crafts.

To all the panels Mr. Bancroft gives the unifying title, PLEASURES AND WORK OF THE SEASONS.

The treatment is broad, restful, simple, finished and imposing.

MAN RECEIVING INSTRUCTION IN NATURE'S LAWS (large panel under half-dome, Court of Four Seasons).

(14 feet wide by 18 feet high.)

All the forces that the Universe brings to man for his wise use and for his service stand here in dignified grace, attendant upon the child, their master. Fire, tending his flame, Earth with his fruitage, Water with Neptune's trident, Life shielding her little lamp, and even Death—all may serve him, if he will harken to Nature's laws, which she is here shown teaching.

ART CROWNED BY TIME (large panel under half-dome, Court of Four Seasons).

(14 feet wide by 18 feet high.)

Here Art, a superb goddess, proudly awaits her crowning at the hands of Time. The artist has shown her sufficient in herself, sure of her crown and indifferent to it. She is surrounded by those artistic crafts that so nobly combine the beautiful and the useful: Weaving, Glass Work, Jewelry, Pottery, Smithery, and Printing.



ART CROWNED BY TIME, MURAL PAINTING IN THE COURT
OF FOUR SEASONS

SPRING (Panel in the Fountain niche of Spring, Court of Four Seasons).

(14 feet wide and 9 feet high.)

The first panel shows Spring's pleasures. Here is the Spring of the poets—the Spring of the piping shepherd, of flowery garlands, of youth and young love and of the Muse who dreams high dreams inspired by the lovely season.

SEEDTIME (Panel in Fountain niche of Spring, Court of Four Seasons).

(14 feet wide and 9 feet high.)

The second Spring panel is devoted to the season's labors. Fair Spring, sceptered with an Easter lily, extends her promise over the budding land. The farmers, ready for the season's toil, look out hopefully upon the year propitiously begun.

SUMMER (Panel in Fountain niche of Summer, Court of Four Seasons).

(14 feet wide and 9 feet high.)

Here are the joys of the Summer. Lusty youthful athletes, with canoe and discus and oar, come for the rewards of prowess in the sports of the outdoor season.

FRUITION (Panel in Fountain niche of Summer, Court of Four Seasons).

(14 feet wide and 9 feet high.)

The serious side of Summer, her abundance and its attendant labors are here typified by the gleaners and their plentiful gathering.

AUTUMN (Panel in Fountain niche of Autumn, Court of Four Seasons).

(14 feet wide and 9 feet high.)

Autumnal gayety is indicated by the dance of the vineyard, the old bacchanal of classic story that has come down to us modified in the hearty revels of Harvest Home.

HARVEST (Panel in Fountain niche of Autumn, Court of Four Seasons).

(14 feet wide and 9 feet high.)

The earnest message of the Autumn is expressed by the happy calm of the successful harvesters laying their useful tribute at the feet of the glowing season.

WINTER (Panel in Fountain niche of Winter, Court of Four Seasons).

(14 feet wide and 9 feet high.)

The huntsman and the woodman bring their services to the Winter, who sits beside her brazier, busy with the distaff, signifying Household Arts.

FESTIVITY (Panel in Fountain niche of Winter, Court of Four Seasons).

(14 feet wide and 9 feet high.)

The happy year ends with the holy joys of the Yuletide. Youth decks the world with holly garlands; the season of the children and the home has come; while for poetic souls the old bards—in the heart or in a book beside the hearth—sing the old great songs.

The Murals in the Court of Palms

This beautiful, colorful little court, with its restful pools and quiet richness, lends itself admirably to mural decoration. The lunettes above the portals merge perfectly into the general effect.

THE PURSUIT OF PLEASURE (Eastern Lunette, Court of Palms, over entrance into Palace of Liberal Arts).

By Charles W. Holloway.

Studied in Washington University and St. Louis School of Art. Distinguished for stained-glass work as well as for murals. Gold medal for glass sketches at Paris Exposition; cartoons and glass sketches purchased by the French government. Murals, windows and decorations in Auditorium, Steinway Hall, College Theatre, Planters and Metropole hotels, Clifton House, Mandel's Café and Tom Jones' Restaurant, Peacock's, and Carson, Pirie, Scott & Co., Palmer and Higginson residences, Chicago; Theatre, Y. M. C. A., and others in South Bend, Ind.; Court House in Upper Sandusky, Ohio, and Fort Wayne, Indiana; Cleveland National Bank; Biblical Institute, Northwestern University, Evanston; Milwaukee Post Office; St. Louis Art Museum; Pennsylvania Station, Pittsburgh; Supreme Court Room, Pierre, South Dakota; Keeley Institute at Dwight, Illinois; Leiter residence, Washington, D. C.; Mayor's residence, Paintsville, Kentucky; Garley residence, Altadena, California; Hotel Charleston, West Virginia; Ringling residence, Baraboo, Wisconsin.

(The lunette is 22 feet wide and 11 feet high.)

The graceful, alluring, brilliant figure of Pleasure floats by, just out of reach, looking back with a mocking but bewitching smile at her followers. The composition is full of youth and the joy of life. In spite of a touch of wistfulness in the faces of those who wait upon Pleasure, the whole idea is gay and bright. The artist does not moralize.

FRUIT AND FLOWERS (Western Lunette, Court of Palms, over side entrance, Palace of Education).

By Childe Hassam.

Studied in Boston and with Lefebvre and Boulanger, Paris. Winner of practically every honor to which an American painter is eligible. Noted for truth of line, color and composition. Medals: Munich, Paris Expositions; Art Club of Philadelphia; Chicago, Buffalo and St. Louis Expositions; Cleveland Art Association; Carnegie Institute, Pittsburgh; Pennsylvania Academy of Fine Arts (the Temple Gold Medal

and the Jennie Sesnan Gold Medal). Prizes: Webb Prize and Carnegie Prize, Society American Artists; Boston Art Club; Carnegie Institute, Pittsburgh; Clarke Prize, National Academy of Design; Lippincott Prize, Pennsylvania Academy of Fine Arts; Worcester Museum; Corcoran Art Gallery; Evans Prize, American Water Color Society. Represented permanently in Metropolitan Museum, New York City; National and Corcoran Art Galleries, Washington; Cincinnati Museum; Carnegie Institute; Toledo Museum; Buffalo Fine Arts Academy; Rhode Island School of Design; Pennsylvania Academy of Fine Arts; Detroit Museum of Art; Worcester Museum; Art Institute of Chicago.

(The lunette is 22 feet at base, 11 feet high.)

This lunette is decorative rather than symbolic. It expresses a feeling, and indicates the richness of California, its fruits, flowers, the free grace of its abundance. It is Greek in its simplicity and shows the clear charm of atmosphere and color of this master technician.

THE VICTORY OF CULTURE OVER FORCE (Lunette over entrance to Court of Four Seasons, Court of Palms).

By Arthur M. Mathews.

A native of Wisconsin, Mr. Mathews is now a leader among California artists, and is esteemed the foremost muralist in the West. Studied under Boulanger in Paris. Formerly Dean of the California School of Design. Winner of the Hopkins Institute competition for best painting of the Discovery of San Francisco Bay. Distinguished as a draughtsman. Exhibited in Paris salons and Paris and Chicago Expositions. Permanent murals in the Oakland Free Library, the Lane Memorial Library, the New Masonic Temple, the Taussig and Borel residences and many others. Famous for his paintings of Monterey Bay.

(The lunette is 22 feet wide and 11 feet high.)

In this fine conception we see the goddess of Enlightenment spurning Brute Force from the path of Greek, Asiatic, and Egyptian culture, all of whom guide the steps of the Child, the Culture of our later day.

The treatment is vigorous, straightforward and sincere, the color delightfully stimulating, and the decorative masses beautifully placed.

The Murals in the Court of Abundance

By Frank Brangwyn.

Frank Brangwyn is generally conceded to be one of the great painters of all time and the leading muralist of our day. He was born in Belgium and lives in England, but is a citizen of the world. President of the Royal Society of British Artists and an honored member of La Société des Beaux Arts, France; the Royal Academy of Milan, Italy; the Swedish Royal Academy; the Munich Secession and the Association of Spanish Artists. He holds the Great Gold Medal of Honor presented by the Emperor of Austria, won the Gold Medal at Venice and the Grand Prize at Milan; medal at the Chicago Exposition. Permanently represented in the great museums of the world, including the Luxembourg, the Venice, Stuttgart, Munich, Prague, Barcelona, Pittsburgh, Chicago, Sydney, Wellington and Johannesburg Museums. Among his mural decorations: London Royal Exchange; Skinner's Hall; Grand Trunk Railway Offices; Venice Exhibition; Lloyds Registry, London; Cleveland Court House; decorations for L'Art Nouveau of M. Bing; private residences.

(The panels are 27 feet high and 12 feet wide.)

If the Exposition had done no more than bring the Brangwyn panels to the American public, it would have still merited the thanks of art lovers. These decorative masterpieces must leave their permanent impress upon the minds of all who behold them.

They are placed in the corners of the ambulatory about the Court. To get the full decorative architectural value, stand well back within the cloister and view the panels in their relation to the color plan of the long gallery. You will see then, in the highest degree, the purpose of mural painting,—to harmonize with the surroundings and glorify them by complete accordance. These are flat, architectural surfaces as well as beautiful pictures.

The beholder must stand a long while before them. The nobility of the composition, the opulence, warmth, depth and brilliancy of color, the golds that seem to give out light, the liquid luminous arrangements of blue upon blue should not be passed hurriedly, but quietly enjoyed.



THE WINDMILL, MURAL PAINTING IN THE COURT OF ABUNDANCE

The Subjects of the Brangwyn Murals

Each corner is devoted to one of the Elements: Earth, Air, Fire and Water, two panels to each. The elements are treated entirely in relation to humanity, to their actual services to the welfare of human beings. They are not allegorical but intensely human, full of the good red blood of outdoor toilers. They tingle with the warmth of the earth, the spur of the light, the tang of the winds, the smell of growing things. They are the poetry of the simple.

Note the use of old-fashioned English flowers, as fox-gloves, iris, morning glory, wild rose, and harebell in the decorative scheme.

AIR: Two Panels.

1. The Hunters.

The hunters, shielded from sight by the trees at the edge of the forest, let fly their arrows. The whole scene glows in the ruddy sunlight of late afternoon. The flight of the arrows and the flying birds emphasize the thought of the sustaining air.

2. The Windmill.

The sun-gilt windmill in the midst of the wind-blown golden grain, the mounting kites, the dark wind-clouds making way for the bright rainbow, the wind-tossed garments of the workers passing by—all make this dazzling picture seem to quiver with the life of the wind.

EARTH: Two Panels.

1. Dancing the Grapes.

Under the generous vine, purple and green against a lustrous blue, the workers gather the great clusters and pass them down to those below. These trample out the rich juice in the great stone vat. Note the beautiful treatment of light and shadow.

2. The Fruit Pickers.

In this group, so wonderfully composed, is the very spirit of the earth's abundance. The fruit pickers on high ladders, those bending low above the fertile earth, or bearing the burdens of overflowing baskets, are all aglow with strength and health and the warm light of plenitude.

FIRE: Two Panels.

1. Primitive Fire.

In the bite of an early Autumn day, the workers gather for warmth about their good servant, a fire. See how alive and true the thin flume of woodsy smoke mounts upward in the air.

2. Industrial Fire.

About the kiln, the workers employ fire for industrial service. You can see the gases coming from the baking clay, in the metallic colors of the rising cloud of smoke. Study its contrast with the sky clouds behind it, to appreciate this artist's mastery.

WATER: Two Panels.

1. The Net.

See the muscular force of these hardy fishermen, standing in lush reeds, hauling in the last catch of the afternoon. Observe the wetness of the soft sea-clouds that hang low above the water.

2. The Fountain.

Where the thin line of water juts in a graceful bow from the spring, the people have come, with their bright vessels, for water. Here, too, enjoy the liquid beauty of the sky and water in the background and the wonderful gradations of color.

The Murals Within the Rotunda Before The Palace of Fine Arts

By Robert Reid.

Studied in Boston Museum School, Art Students' League, New York, and with Boulanger and Lefebvre in Paris. Supremely honored by medals at Paris, Chicago, Buffalo and St. Louis Expositions and the Corcoran Gallery, Washington. Winner of the Clarke and First Hallgarten Prize, National Academy of Design, and the Clarke Prize, \$1000, in the Corcoran Gallery. Permanently represented in National Gallery and Corcoran Gallery, Washington; Allbright Gallery, Buffalo; Brooklyn Institute Museum; Metropolitan Museum, New York City; Indianapolis Museum; Cincinnati Museum and Galleries in Lincoln, Omaha and Richmond, Nebraska. Mural decorations in Massachusetts State House, Boston; Library of Congress, Washington; Appellate Court, New York City; Paulist Church, New York City; High School, Springfield, Massachusetts; windows for Rogers Memorial Church, Fair Haven, Massachusetts. Represented by pictures and murals in notable private collections and residences.

The Rotunda or Belvedere before the Palace of Fine Arts, is called the Temple of Sculpture. It is one of the eminent beauty places of the Exposition. The task given the artist here was indeed a test of skill and power. That it has been well performed all will testify; for looking upward into this great dome every beholder must be impressed by the brilliant decorative effect of these paintings and their wonderful blending into a radiant ceiling.

Mr. Reid's work is always distinguished for fluent brightness, life, fervor, youth and joy. Here these qualities have full play.

The backgrounds are chiefly golden and sunny blue to signify the golden west and its bright skies. On these planes, buoyant figures full of motion float upon luminous clouds.

These figures had to be made very large to appear in proper size when seen so high overhead. The artist had to calculate to a nicety the scale of each in proportion to the distance from the eye.

The murals are in two sets of four panels placed in alternating order. One set is devoted to the idea of Golden California, the other to Golden Art.

(The panels are 27 feet high and 23 feet wide.)

THE FOUR GOLDS OF CALIFORNIA (Alternate panels in the Rotunda, before the Palace of Fine Arts)

The golden products of the golden State have inspired these four brilliant and appropriate panels.

1. The Golden Poppy.

California's State flower, the bright poppy that gilds her hills in all shades from pale yellow to vivid orange, is here celebrated. A beautiful floating nymph with poppies in her hair and a poppy sceptre has two cherubic attendants, one playing in a bank of poppies, one wafted off on a golden dream.

2. Wheat—The Golden Grain.

A true golden treasure is the valuable wheat, here borne aloft in triumph by another joyous figure, with her happy attendant cherubs.

3. The Golden Fruit.

The citrus fruits, real "golden apples of Hesperides" to this State, are honored in a gay and exquisite group, full of grace, motion and enthusiasm.

4. The Golden Metal.

Gold, the lure that brought the brave '49-ers to California, gold that still lies deep in her mountains and sparkles in her river beds, is here symbolized by a commanding figure, showing the mastery of this metal over so much of the work and thought of the world. Cherubs guard cornucopias of golden coin.

THE GOLDEN ARTS (Alternating panels in the Rotunda before the Palace of Fine Arts).

These panels alternating with the Four Golds, do honor to the Fine Arts, as is appropriate to their location. They are highly poetic in thought, and it is interesting to note that these large groups still keep the light, floating, sparkling quality of the smaller ones.

1. The Birth of European Art.

Beside the sacred fire sits the lordly infant Art of Europe. The guardian goddess and her attendants protect him. One bears the globe of Insight and Knowledge, one the fairy wand of Fancy, one the oil of Industry that feeds the sacred flame, another the quiet Cloak of Thought. A human messenger borne aloft in his chariot, led by winged Imagination, has just received the Torch of Inspiration.

2. Oriental Art.

The inspirations of Oriental Art are pictured in this vivid panel. Here we see warriors of ancient dynasties, the record of whose deeds form the subject of much of the art of their descendants. Here are Fu, the sacred dog and Fuji, the beloved mountain. A Japanese maiden, symbol of the womanly loveliness that inspires Eastern as Western artists, sits beside the flowers so important to Oriental feeling. Above, the battling forces of the Earth are shown by a joyous knight on a royal dragon battling with an eagle. This concept is based upon a legend of the Ming dynasty.

3. Ideals in Art.

This panel shows those powerful ideals that have inspired the work of artists from the ancient days to our own. The classic nymph gazing into a mirror is Beauty, the Greek ideal. Religious Inspiration is indicated by the Madonna adoring the Babe; the Heroic, by Jeanne d'Arc, armed, upon her charger. The modern maiden and her symbol, the peacock, inspire artists, too. Here also is Fame holding aloft the laurel wreath, and here are the motive ideas of Honor to the Living Great Ones and Honor to the Dead.

4. Inspiration of All Arts.

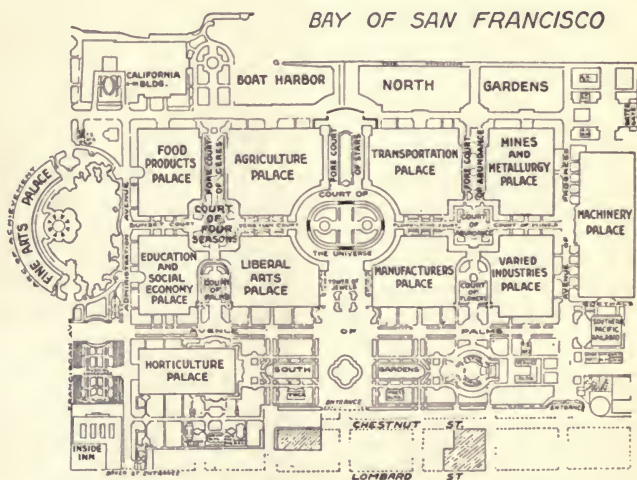
Music, Painting, Poetry, Sculpture and Architecture here get their inspiration from the glow of the divine fire held on high by a winged messenger. Another heavenly servitor draws aside the curtains of darkness.

Murals in the State and Government Pavilions

Besides these outdoor murals of the Exposition itself, there are attractive mural paintings in several of the State and Foreign pavilions.

Work of particular interest is that of Miss Florence Lundborg of San Francisco, in the tea room of the Auxiliary to the Woman's Board of the Exposition in the Auxiliary section of the California Building.

This mural panel, one of the largest ever done by a woman, represents the richness of California. It takes as its text the line from Theocritus, descriptive of Sicily, "All breathes the scent of the opulent summer—the season of fruits." The large panel is supplemented by a series of beautiful medallions of fruit and flowers.



MAP, CENTER OF GROUNDS

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