

PALACES AND COURTS
OF THE
EXPOSITION

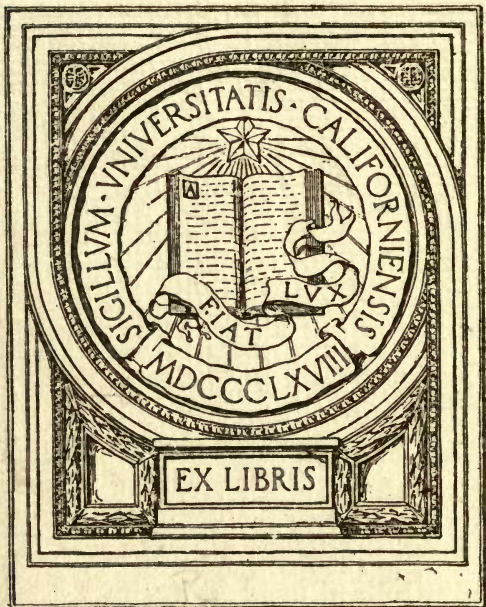
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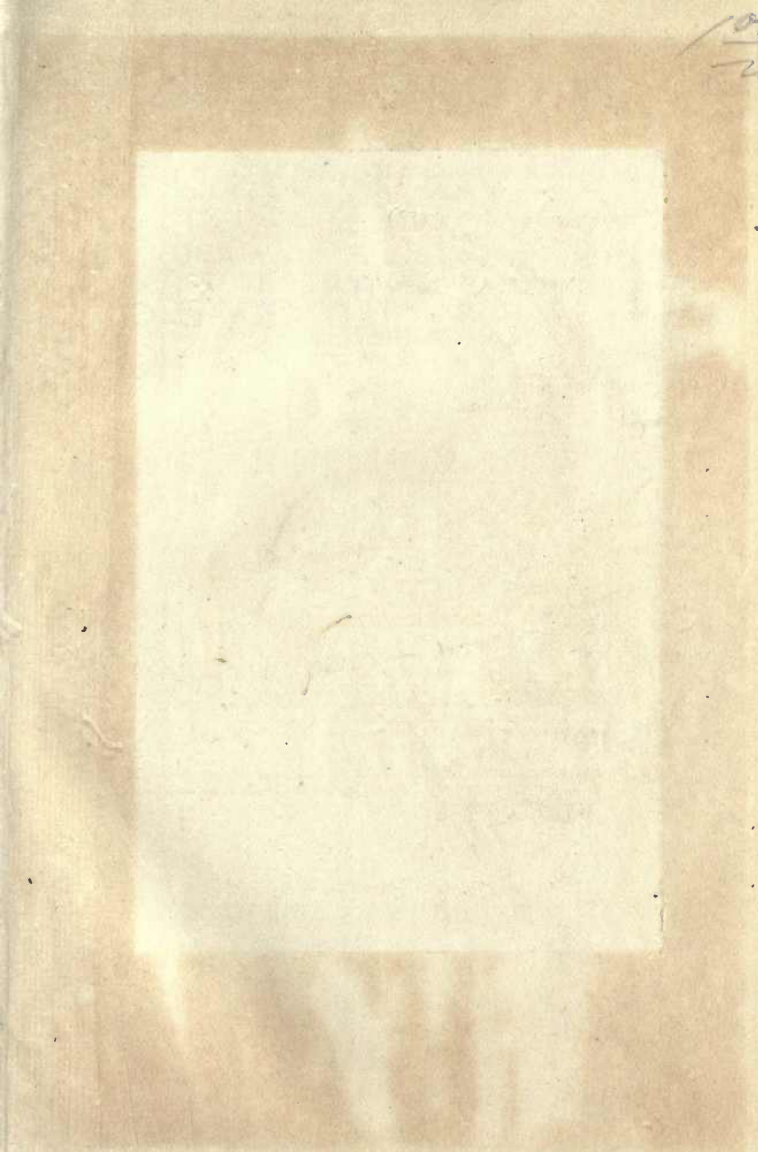
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JULIET JAMES



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PALACES AND COURTS OF THE EXPOSITION

A HANDBOOK OF THE ARCHITECTURE
SCULPTURE AND MURAL PAINTINGS
WITH SPECIAL REFERENCE
TO THE SYMBOLISM

BY
JULIET JAMES

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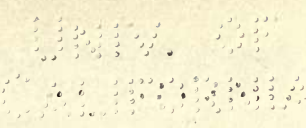
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A FOREWORD

THE PASTEL CITY BY THE SEA

There is a hill-crowned city by a silver sea, near a Golden Gate. For ages the water has washed from an almost land-locked bay against this hill-crowned city, and on its northern side has created of the shore an amphitheatre stretching for some three miles to the western headlands.

Behind this amphitheatre rises, in terraces, the steep hills of this water-lashed city, and in part, a forest of pines stretches to the west. Man has flanked this reach of shore by two lowering forts, and, in front, across the sapphire sea, one looks onto the long undulations of hills, climaxed by grand old Tamalpais.

Just three years ago and one saw in this same low-lying shore only a marshy stretch, with lagoons working their way far into the land—the home of the seagull.

There came a time when, had you looked closely, you would have seen coming thru the Golden Gate a phantom flotilla of caravels, freighted with clever ideas.

On the vessels came, and at the prows were several noble figures: Energy, Enterprise, Youth, the

Spirit of the East, the Spirit of the West, Success, and in the last caravel, the stalwart Mother of To-morrow:

They had dug and delved with mighty Hercules and had created that great gap that has severed two continents. Then, leaving their work to be finished, they had sailed on to celebrate their triumph in the Land of El Dorado, the region of their desires.

In a shallop in front of these floating winged vessels, riding on the waves, came Venus, rowed by the fairies—in her hand the golden ball of opportunity.

The mermaids, the dolphins, the little sea-horses sported in the wake of these vessels, leaving a long line of foam and silver as they sped on.

Over the waves they came to the Golden Land of the Pacific. They moored their vessels by the fort-flanked shores, and stepping out upon the haunt of the seagull, they moved boldly across this unsightly stretch of wave-washed land.

Enterprise and Energy pushed ahead: the Fairy ever flitting near. At a signal from Enterprise the Fairy turned her wheel, Venus threw her golden ball of opportunity, and lo! out of the foam of the sea rose a Venus city with the round sea bubbles resting on the roofs.

One day a man appeared on the hilltop o'er-looking this wondrous city and by his magic power, being filled with music, with color-music, he cast a spell and behold a pastel city by the sea—such an

one as only those who dream could think of; a city glowing with warmth of color, with a softness and mystical charm such as only the brain of Jules Guerin could produce.

He is the conductor of this wondrous symphony, this beautiful Mozart fantasia, and if you listen, you can hear the strains of the great beautiful melodies wafted now east, now west, now north, now south, rising to great climaxes, falling back to great chords of harmony, or, in an allegro movement, causing you almost to trip with delight in the joy of it all.

Your eye is enthralled with the beauty of the coloring. One sees turquoise green domes floating in a silver-moated ether, long colonnades of glacial ice columns leading to regions beyond, where quiet silver pools throw back the mirrored glories.

Battalions of daffodils holding their long sabers stand in the South Garden, making ready for the great festival. Soon those daffodils will raise their golden trumpets and will sound the fanfare at the opening of the Great Jubilee, and up will spring two hundred thousand wide-eyed yellow pansies to look and wonder at the marvelous beauty and help in the hallelujah chorus that will be one great pæon of joy—one splendid hymn of praise.

And the blue eucalypti against the walls will lend their voices, the yellow acacias will add their cadences; while down by the great lagoon, ten thousand periwinkles will dance for joy.

Far out on the waters will be intoned to the

rhythm of the waves a chorus from white-robed water-lilies, who, like a throng of choristers, will send their anthems rippling over the sun-kissed waves.

The Spirit of the East that has added its domes, its minarets, its soft-glowing colors, will remain and join hands with the Spirit of the West, that strong, pulsating, energetic spirit, and the harmony produced will vibrate from the shores of the Occident to the shores of the Orient and bring about a better understanding, a great world peace.

And the world will come to listen. The great music will sound across the waters, and the world will be the better in its way of thinking, of working, of living—and all because of the great beauty.

Wonderful is it to be living today, to have the opportunity of watching the beginning of this mighty growth; to be present at one of the world's greatest events.

And the pastel city by the sea will not leave us. For, as the years go on, whatever be our mission, the vision of this dream-city will float before us, leading us to finer, higher works, strengthening our ideals, and causing us to give only of our finest fiber.

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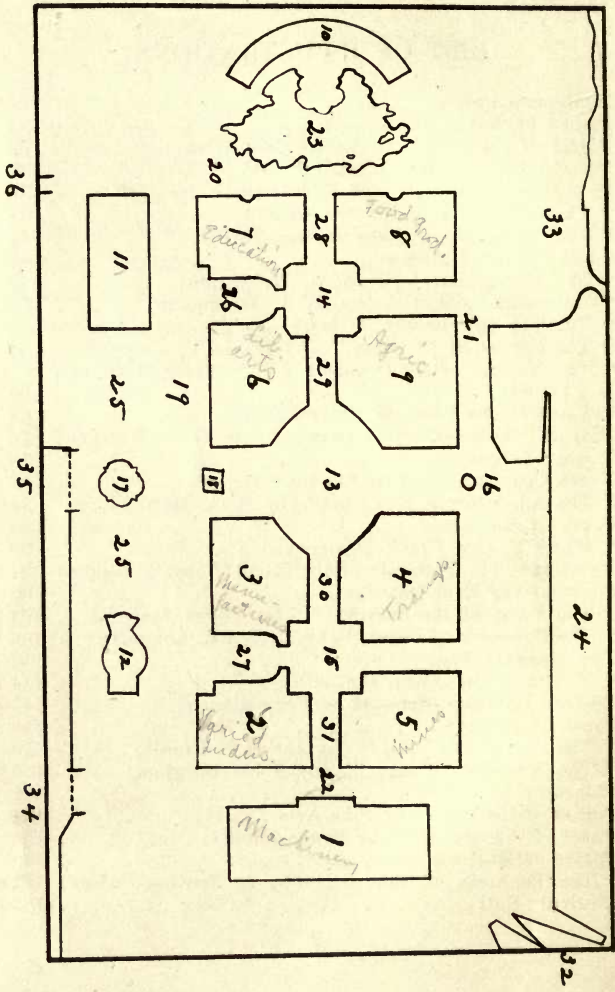
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GROUND PLAN OF PALACES AND COURTS



KEY TO GROUND PLAN OF PALACES AND COURTS

1. Machinery Palace.
2. Palace of Varied Industries.
3. Palace of Manufactures.
4. Palace of Transportation.
5. Palace of Mines and Metallurgy.
6. Palace of Liberal Arts.
7. Palace of Education and Social Economy.
8. Palace of Food Products.
9. Palace of Agriculture.
10. Palace of Fine Arts.
11. Palace of Horticulture.
12. Festival Hall.
13. Court of the Universe.
14. Court of the Four Seasons.
15. Court of the Ages.
16. Column of Progress.
17. Fountain of Energy.
18. Tower of Jewels.
19. Avenue of Palms.
20. Administration Avenue.
21. The Esplanade.
22. Avenue of Progress.
23. The Pool.
24. The Marina, or North Gardens.
25. South Gardens.
26. Court of Palms.
27. Court of Flowers.
28. Aisle of Spring.
29. Aisle of the Setting Sun.
30. Aisle of the Rising Sun.
31. Unnamed Aisle.
32. Ferry Slip.
33. The California Building.
34. Fillmore-Street Entrance.
35. Scott-Street Entrance.
36. Baker-Street Entrance.

The prayer of Bishop Nichols of the Episcopal Diocese of California, given at the Opening of the Exposition.

The Blessing of God Almighty, the God of the Ages, the God of the Oceans, the God of the Continents, the God of the Genius of man and the God of every Exposition of human achievement and progress—the Blessing of God Almighty, the Father, the Son and the Holy Ghost, be upon you and remain with you always.

Amen.

The 148th Psalm read by Rabbi Meyer of San Francisco at the Opening of the Exposition.

Praise ye the Lord. Praise ye the Lord from the heavens; praise Him in the Heights.

Praise ye Him, all His Angels; praise ye, all His hosts.

Praise ye Him, sun and moon; praise Him all ye stars of light.

Praise Him, ye heaven of heavens, and ye waters that be above the heavens.

Let them praise the name of the Lord; for He commanded and they were created.

He hath also established them for ever and ever; He hath made a decree which shall not pass.

Praise the Lord from the earth, ye dragons, and all deeps.

Fire and hail, snow and vapors; stormy wind fulfilling His word;

Mountains and all hills; fruitful trees, and all cedars;

Beasts and all cattle; creeping things and flying fowl;

Kings of the earth and all people; princes, and all judges of the earth.

Both young men, and maidens; old men, and children.

Let them praise the name of the Lord; for His name alone is excellent; His glory is above the earth and heaven.

He also exalteth the horn of His people, the praise of all His saints; even of the children of Israel, a people near unto Him. Praise ye the Lord.

The prayer of Bishop E. J. Hanna of the Catholic Diocese, given at the Opening of the Exposition.

O God of our Fathers, in Whose power are the destinies of men, in Whose hands are the ends of the world, look down with loving-kindness on Thy children here gathered in Thy Name. From the uttermost bounds of the earth have we come to commemorate one of man's greatest achievements adown the ages. Make us, Thy children, realize that Thou art the source of light and of inspiration; make us realize that great things are wrought through Thee alone.

To the city of St. Francis, enthroned in beauty by the western sea, give the grace of kindly hospitality, the blessing of an ever-widening vision of true greatness, a faith and a hope that know not failure. To our glorious California give abundance of harvest, a bounteous plenty of Thy treasures and a valiant race of men blessed in the knowledge and sanctified in the observance of Thy law. To our favored land, which is from sea to sea, vouchsafe strength and unity and that peace which the world cannot give. Make us feel that the mighty City of God rises sublime through the centuries only when built on the foundations of justice and of truth; and, finally, to all the nations here represented, grant a vision of the highest things of life—of the things that make for true progress, for real brotherhood, for lasting union, for unfailing love, for mighty achievement in time, and for that glory which is everlasting.

Amen.

THE CHIEFS OF DEPARTMENTS

Architects—Mr. George Kelham of San Francisco.

Sculptors—Mr. Karl Bitter of New York and his able manager, Mr. A. Stirling Calder of New York.

Painters—Mr. Jules Guerin of New York.

Illuminators—Mr. W. D'Arcy Ryan of San Francisco and Mr. Guy Bailey of Berkeley, Cal.

Landscape Gardening—Mr. John McLaren of San Francisco and his son, Donald McLaren.

Inscriptions—Selected by Mr. Porter Garnett of Berkeley, Cal.

Material for Buildings was originated by Mr. Paul E. Denneville of New York.

ARCHITECTURE AND ARCHITECTS

Manager-in-Chief—Geo. Kelham of San Francisco.
Court of the Universe—McKim, Meade and White
of New York.

Tower of Jewels—Thomas Hastings of New York.
Court of the Ages—Louis Christian Mullgart of
San Francisco.

Court of the Four Seasons—Henry Bacon of New
York.

Court of Flowers }
Court of Palms } Geo. Kelham of San
The Italian Towers } Francisco.

Column of Progress—Symmes Richardson of New
York.

Machinery Palace—Clarence Ward of San Fran-
cisco.

Palace of Varied Industries }
Palace of Mines }
Palace of Manufactures }
Palace of Transportation } W. B. Faville of
Palace of Liberal Arts } San Francisco.
Palace of Education }
Palace of Agriculture }
Palace of Food Products }
Also all portals and aisles }

Palace of Fine Arts—Bernard R. Maybeck of San
Francisco.

Palace of Horticulture—Bakewell and Brown of
San Francisco.

Festival Hall—Robert Farquhar of Los Angeles.

MATERIALS OF THE PALACES

The floors, as well as all of the statuary, are made of artificial travertine, of a smoked-ivory tone.

Real travertine is found in and around Rome, especially at Tivoli.

It is a pure carbonate of lime, a creamy white deposit formed from dripping water, in stratified form, with cavities and fissures lined with crystals.

The *Colosseum* and *St. Peter's* at Rome are both made of this material.

The *imitation travertine* made with concrete, and used in the second story of the Pennsylvania Station in New York in combination with real travertine of the first story, was invented by Mr. Symmes Richardson of the firm of McKim, Meade and White of New York. He also brought the real travertine to America to have it used for the first time in a large building, the Pennsylvania Station.

Mr. Paul Denneville of New York has most successfully made a *plastic travertine*, composed of gypsum from Nevada combined with hemp fiber and a coloring pigment, which has been applied to all of the Exposition buildings, producing a most pleasing glareless background under the sunny skies of San Francisco.

The roofs are covered with *imitation tiles*, since real tiles would be too expensive for Exposition purposes.

MATERIAL OF THE STATUES

The *architectural statues*—that is, those directly connected with the architecture—are of smoked-ivory tone, so that you see them as part of the architectural scheme.

Those *far away* from the eye, used as free statues, are, in the main, *golden*.

Those *nearer the eye* simulate *bronze*, the special color that seems worked out from the color of the blue eucalyptus. .

All the statues of the Exposition palaces and courts are of travertine, the material of which the buildings are made.

SCULPTORS

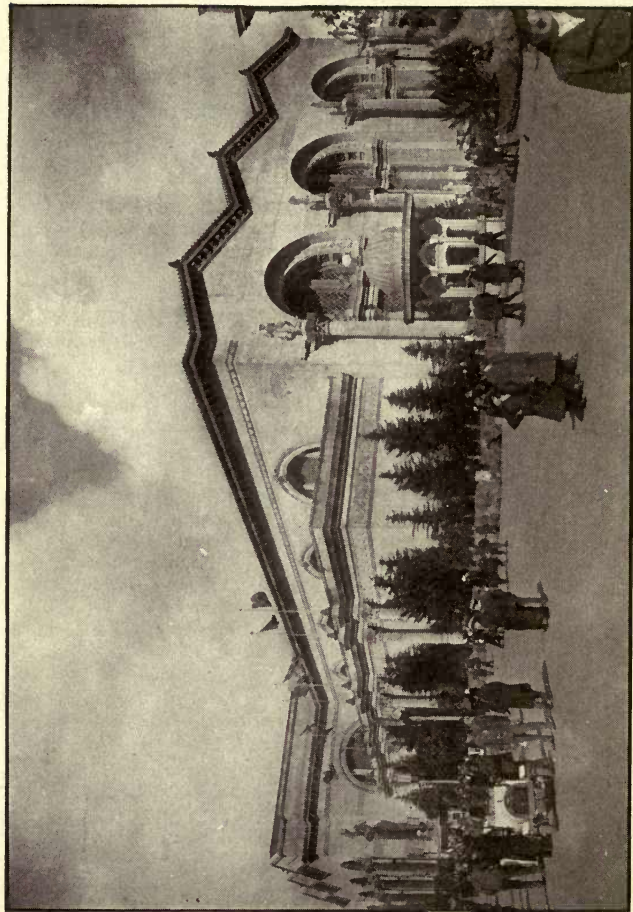
(The numbers indicate the other works by the same sculptors to be seen in the Fine Arts Palace.)

Adams, Herbert (3)	Laessle, Albert (21)
Aitken, Robert (9)	Lentelli, Leo
Bateman, John	Longman, Evelyn Beatrice (4)
Beach, Chester (1)	MacNeil, Hermon A. (2)
Borglum, Solon H. (1)	Manship, Paul (10)
Boutier, E. L.	Newman, Allen
Bufano, B.	Niehaus, Charles
Burroughs, Edith Woolman (4)	Patigian, Haig (7)
Calder, A. Stirling (5)	Peters, C.
Cummings, Earle	Piccirilli, Furio (2)
Ellerhusen, Ulric H. (2)	Putnam, Arthur
Elwell, Frank Edwin	Roth, Frederick G.R. (12)
Flanagan, John (3)	Rumsey, Charles Carey (8)
Fraser, James Earle (7)	Stackpole, Ralph W. (4)
French, Daniel Chester (4)	Stea, Cesare
Fry, Sherry (2)	Tonetti, F. M. L.
Gerlach, Gustave	Walters, Edgar (1)
Gruppe, Carl	Weinert, Albert
Harley, C. R.	Weinmann, Adolph A. (9)
Humphries, C. H. (1)	Whitney, Gertrude Vanderbilt (1)
Jaegers, Albert (1)	Young, Mahonri (9)
Jaegers, August	Zimm, Bruno L.
Konti, Isadore (6)	

MURAL PAINTERS

(The numbers indicate the other works by the same artists to be seen in the Fine Arts Palace.)

Bancroft, Milton	Holloway, Charles
Brangwyn, Frank	Matthews, Arthur F. (14)
Dodge, William de Leftwich	Reid, Robert (3)
Du Mond, Frank Vincent (6)	Simmons, Edward
Hassam, Childe (37)	



MACHINERY PALACE—By Clarence Ward

MACHINERY PALACE

ARCHITECT—Clarence Ward of San Francisco.

The palace is one of grandeur, dignity and great beauty.

The architecture has been inspired by such old Roman *thermae* as the Baths of Caracalla, the Baths of Titus and the like.

The ornamentation is of the Italian Renaissance style, worked out on a building that in form suits the needs of a great palace of machinery.

The *gable points* at the top of the western façade are such as one sees in the restoration of the Baths of Caracalla.

The first and only other expression of this style in America is seen in the Pennsylvania Station of New York City.

In the Transportation Palace can be seen a model of the proposed plan for a *new Union Depot* for Chicago, with a similar gabled effect.

The three arches reflect on the exterior the three aisles of the same portion of the palace within.

The great columns in front, and also in the vestibule, simulate Siena marble.

The *entablature* carried across the faces of the

arches supports American eagles by C. A. Humphries.

Eagles are also seen at the corners of the Corinthian capitals. This bird of freedom can be found all over the Exposition.

Notice that Mr. Jules Guerin, the great color wizard, *leads you* by means of the blue ground of the capitals, the blue between the dentils, the blue between the consoles to the blue sky above.

The *principal lighting* is by great clerestory windows—great windows at the north and the south ends—also by skylights.

The building covers *nine acres*, and is the largest wooden structure in the world. It is about three blocks long.

The *statues as well as the reliefs* are by Haig Patigian of San Francisco.

Vigorous types like machinery itself are used.

The *generation, transmission and application of power* as applied to machinery are most interestingly represented.

The *decorated drums* of the columns show the Genii of Machinery.

The *eyes* of these figures are closed, reminding you that power comes from within.

Notice how from any point of view your figures *suggest support* at the sides of the drum.

PALACES AND COURTS OF THE EXPOSITION

The very *position of the arms* gives you a strong feeling of support.

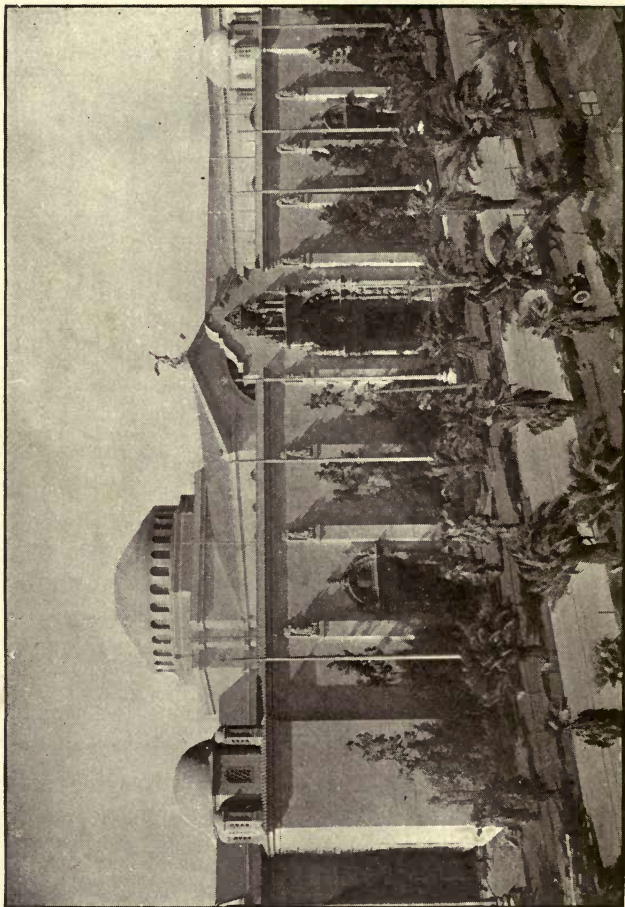
The figures on the *spandrels* represent the application of power to machinery.

The *figures on the pedestals* represent:

1. "*Steam Power*" with the lever that starts the engine.
2. "*Invention*" showing a more intellectual type of face, carrying the figure with wings spread, suggesting the flight of thought. This thought, as it were, is above the world.
3. "*Electricity*" with foot on the earth, suggesting that electricity is not only in the earth, but around it. He carries his symbol, electricity.
4. "*Imagination*," showing man with his eyes closed—seeing within. The bird of inspiration, the eagle, is about to take flight.

The wings on the head suggest the rapidity of thought or action.

Inside this great palace one sees the latest inventions in machinery. Ponderous machines capable of shaping tons of metal, great labor-saving machines, and all sorts of electrical appliances. "*Safety first*" is a pronounced feature of this exhibit.



PALACE OF VARIED INDUSTRIES—By W. B. Faville

PALACE OF VARIED INDUSTRIES

ARCHITECT—W. B. Faville of San Francisco.

The *high walls*, averaging seventy feet to the cornice, with their respective buttresses, are strongly suggestive of the California missions of the eighteenth century.

The "*California bear*" and the *Seal of California* are in decorative and suggestive evidence at the tops of the buttresses.

The *green domes* on the palace belong to the Byzantine school of architecture, such domes as one sees in the mosques of Constantinople and other Mohammedan centers.

The *windows seen in the corner towers* are the same kind that one sees used in the majority of mosques.

The *beautiful central portal*, facing south, is modeled after the Portal of the Hospice of Santa Cruz at Toledo, Spain.

It is 16th century Spanish Renaissance, known as the *Plateresque style* (from platero, silversmith).

The *columns* suggest a wood origin and look as if they had been turned in a lathe.

The *portal* is the color of cork, illuminated here



THE CELEBRATED PORTAL OF THE VARIED INDUSTRIES PALACE
By W. B. Faville

and there with niche walls of pink, and touches of ultramarine blue.

The fine *figure work* representing the modern industrial types is by Ralph Stackpole of Oregon, whose home is now in San Francisco. He expresses himself most simply and unaffectedly, in clear, broad treatment, and makes the ordinary workman a man to be honored and respected.

The *upper figures* represent an old man handing his burden to a younger man. *The Old World Handing Its Burden to the Younger World*, that is America, is finely suggested.

The *keystone figure* represents *The Power of Industry*, the man who both thinks and uses his hands.

In the *tympalum* are the types representing the *Varied Industries*.

In the center is Agriculture, representing the food side of life. On the left a workman, possibly an architect, suggests the refinements of the varied industries, while on the right one sees the ordinary workman with his sledge-hammer, bringing to mind the rougher side of industry. In the left corner a woman with her spindle—a lamb standing near—recalls the making of textiles. Commerce occupies the right corner, holding the prow of a vessel with its figurehead.

The Workman with his pick is repeated in the four niches.

The *two flanking portals* are also in the plateresque style with devices of this Spanish Renaissance period represented on them.

The shields, or cartouches as they are called, have no special meaning, being only ornaments of this particular period.

The *portals on the east* of the Palace of Varied Industries and also of the Palace of Mines are suggestive of gateways of old Roman walled cities, like those of Perugia, for instance. This Italian type of portal is chosen since Machinery Palace opposite is in the Italian style of architecture.

Notice how the pastel *pink accents the portal*.

The figure of "*The Miner*" in the niches is by Albert Weinert, whose work in the Congressional Library at Washington is well known.

The Palace of Varied Industries has an exhibition of the more refined manufactures, those articles that are regarded more as luxuries, such as bronzes, jewelry, silverware, fine pottery, porcelains, rugs, leather work, silks, etc.

The Palace of Mines deals with the smelting of metals, a fine exhibition of different ores, and above all "*Safety First*" in its relation to mines. The Mines Rescue work is most interesting.

FLORA OF THE AVENUE OF PROGRESS AND THE AVENUE OF PALMS

Eucalyptus globulus (blue gum).

Eucalyptus robusta.

Eucalyptus viminalis.

Cupressus macrocarpa (Monterey cypress).

Laurestinus.

Australian pea vine on the palms.

Muhlenbeckia (Australian mattress vine) against the base of Machinery Palace.

Honeysuckle against the base of the Varied Industries Palace.

Lawson cypress.

Libocedrus decurrens (incense cedar).

Acacia floribunda.

Acacia latifolia.

Albizzia Lophantha.

Abies menziesii (fir).

Picea Engelmanni (spruce).

Picea excelsa (from Norway) (spruce).

Pittosporum.

Rhododendrons (notice how they work upon the pink walls) (for color).

Cinerarias (for color).

Cyclamen (for color).

Dracaena indivisa (cabbage palm).

Woodwardias.

Japanese strawberry.

Notice Mr. McLaren's devices for covering the ground.

The *lophantha lawn*, it might be called, is an artificial device for producing a most lovely effect. The tree is stripped of all branches until it has attained the height of four feet, the top being trained and flattened into a head five feet across. The trees are placed close enough together so that the tops interlace, producing thereby a continuous green surface.

The *veronica buxifolia* is the light green border at the side and in front of the Palace of Varied Industries.

Achanea from New Zealand and Australia is used on the banks and accords most harmoniously with the *albizzia lophantha*.

The *abelia rupestris* is the red leafed plant with pink blossoms.

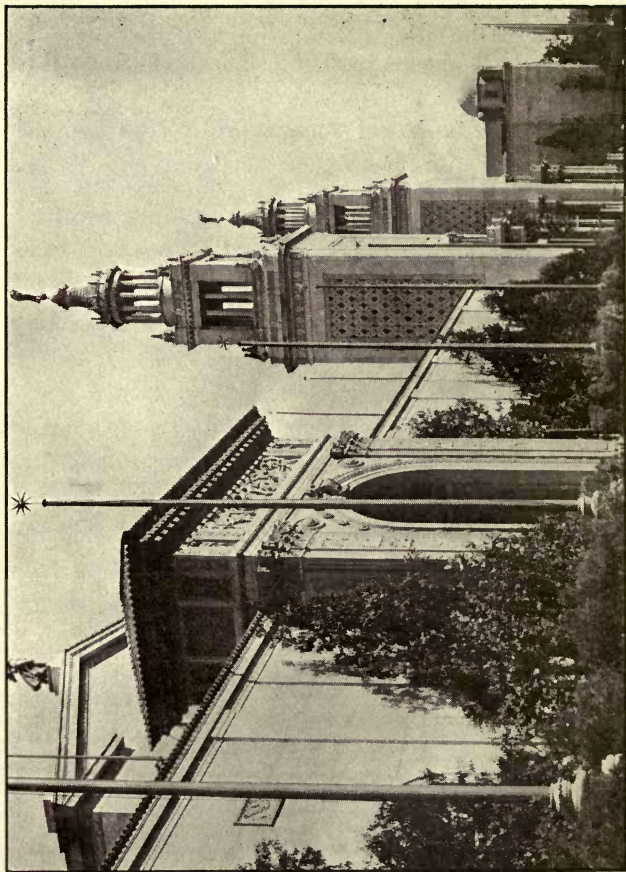
Peonia moutan daikaqura is the *peony*.

Since the *small plants* in front of the permanent shrubs are changed periodically, a list of everything planted is of course out of the question.

The technical names are suggested with a few of

the trees and shrubs so that you can continue this line of work for yourself.

Since the botanical names are placed on the plants in many places you can easily find what you seek.



THE PORTAL OF THE PALACE OF LIBERAL ARTS. THE ITALIAN TOWERS ON THE RIGHT

THE PALACE OF MANUFACTURES AND ALSO THE PALACE OF LIBERAL ARTS

(Since they are alike.)

The *portal* is Spanish Renaissance with grill work. Notice the pastel pink, turquoise blue and burnt orange on this portal. This coloring is a means of strongly accenting this fine architectural feature.

The *panel* (representing the making of glass, metal work, textiles, statuary, etc.), as well as the female figure holding the spindle and the male with the sledgehammer, are by Mahonri Young of Salt Lake City, Utah.

The *wall niches* show elephants and lions used alternately—a fine oriental touch. The heads are used as fountains.

“*Acroterium*” is the Victory on the gables, many times repeated. It is the work of Frank Edwin Ellwell, curator of Ancient Art, at the Metropolitan Museum of New York.

Viewing the figure from the side, you are reminded of the Victory of Samothrace. She is noticeably beautiful against the late afternoon sky and also against the blue morning sky.

You will notice that the *flora* is just the same in the main in front of these buildings as it was in front of the others you have seen, the grass lawn here taking the place of the *albizzia lophantha*.

Sweet peas, daffodils, rhododendrons, evening primroses, Japanese magnolias, coronilla are added for color.

The *Palace of Manufactures* shows the coarser, heavier articles, such as furniture, carpets, woolen goods, hardware. Many articles are being made in this palace.

The *Palace of Liberal Arts* includes all kinds of printing, book binding, engraving, photographic apparatus, especially in the line of moving pictures and color photography, theatrical appliances, musical instruments, instruments of precision, wireless telegraphy and the wireless telephone, etc.

THE PALACE OF EDUCATION

ARCHITECT—W. B. Faville of San Francisco.

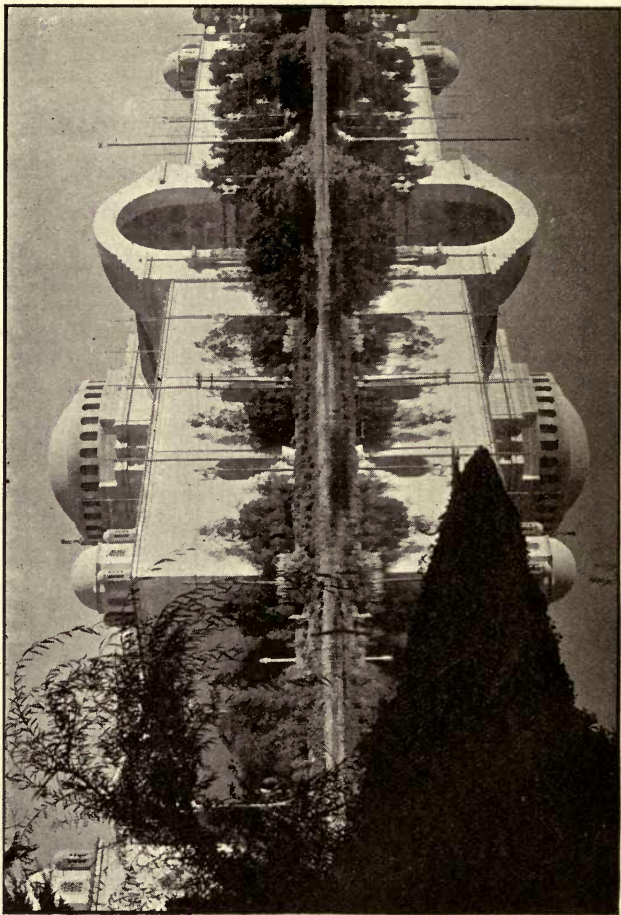
There are *three portals* on the south in the Spanish Renaissance style, with twisted columns of the Byzantine school. Notice that the screws twist in opposite directions.

Above the central portal is Gustav Gerlach's *tympanum* relief "*Education.*" The tree of knowledge is seen in the background. The kindergarten stage, the half-grown, and the mature periods are shown, the latter showing the man no longer under a teacher, but working his problem out by himself.

The modern costumes, combined with the classical styles, suggest that the knowledge of today rests upon that of the old schools. Mr. Gerlach is a pupil of Karl Bitter of New York, the Chief of the Sculpture.

Below the tympanum is the *open book of knowledge* from which light radiates in all directions. The curtains of darkness have been drawn aside. The hour-glass says, "Improve the shining moments as they pass."

The *crown* awaits those who will seek knowledge.



WEST SIDE OF THE PALACE OF EDUCATION—By W. B. Faville

PALACES AND COURTS OF THE EXPOSITION

Atop this portal is the *globe* suggesting that education extends around the world.

The panel on the left shows the female teacher in the center. She is instructing her hearers who discuss their interests.

This panel is by Peters.

The companion panel with the male teacher is by Cesare Stea.

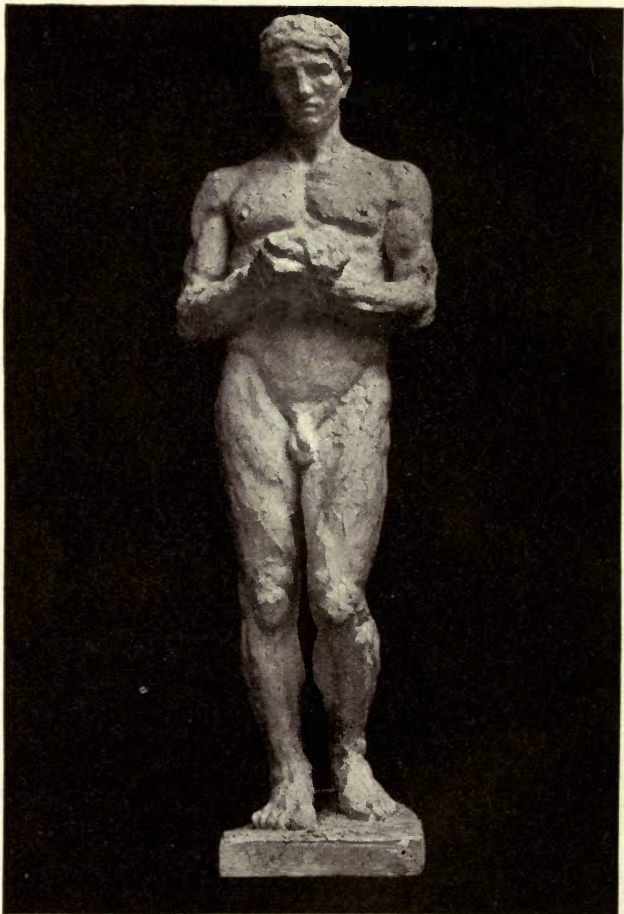
Both panels are quite evident in meaning. Messrs. Peters and Stea are pupils of the Beaux Arts of Paris and the National School of Sculpture of America, respectively.

The Palace of Education and Social Economy shows developments since 1905. Comparative exhibits of educational interests of all nations are shown.

Child welfare, playgrounds, care of the feeble-minded, treatment of the insane, missionary work, the Red Cross system, criminology, park systems, street improvements, methods of disposing of sewage, and many other allied subjects are interestingly worked out for public benefit.

The *flora* is just about the same in front of these palaces as that which you have noticed. The *veronica buxifolia* is grouped around the lawn at the corner of Palm and Administration Avenues.

The *west side of the Palace of Education*, as well



“ THOUGHT ”—By Ralph Stackpole

as that of the Palace of Food Products, has great *Roman half domes* above the entrances. Again your architecture at the portals is changed to suit the style of the palace opposite. The Fine Arts Palace is mainly old Roman.

These are called respectively "*The Dome of Philosophy*" and "*The Dome of Plenty.*" The *female figures* carrying the books "*Ex libris,*" as well as the *male figures* carrying cereal wreaths, are by Albert Weinert and Earl Cummings, respectively.

"*Out of books comes much knowledge,*" says the woman.

"*If you wish to be as physically strong as I am, eat my food,*" says the man. This figure then represents physical vigor.

The fountains of the vestibules are by W. B. Faville of San Francisco. That in the vestibule of the Palace of Food Products is strongly reminiscent of the fountain of Perugia.

The great Siena pedestals beside these palaces carry Ralph Stackpole's "*Thought.*"

The niches have alternate groups of "*Abundance*" and "*Triumph of the Fields,*" both by Chas. Harley of Philadelphia (studio in New York).

Abundance expresses to you the overflowing

amount of all that we have today. Her symbol, the cornucopia, is seen on either side. Her large hands are spread out as if to say:

“ I give you all that I have. Take. Choose what you will.”

One certainly has a bountiful choice.

The eagle's head is on the prow of the vessel in which she sits. It surely suggests that considering all we have put before us today, we have reason for inspiration (the eagle being the symbol of inspiration).

The Triumph of the Fields shows man surrounded by the symbols of the harvest festivals when the Celtic cross, to take one case, or the standard with the bull atop, to take another, were carried through the fields at the time of the bringing in of the harvests.

Man has been the guiding hand to the bull, but the bull has really triumphed since it has actually done the work, while man receives the credit. Man has surmounted the bull, as it were.

Above is the wheel of the wain of old.

The seed in the black earth appears almost to possess intelligence. You get that idea by the head below. Has not the seed produced the bearded barley head you see represented? Does not that power of production appear to be intelligence in the seed?

PALACES AND COURTS OF THE EXPOSITION

Below the niches are facsimiles of *old Roman baths* such as one sees in the Lateran Museum, in Rome. (See picture in Bannister Fletcher's *History of Architecture*, page 170.)

Fronting the Esplanade are four great palaces:

The Palace of Food Products, which allows you to see how a number of our dry groceries are made;

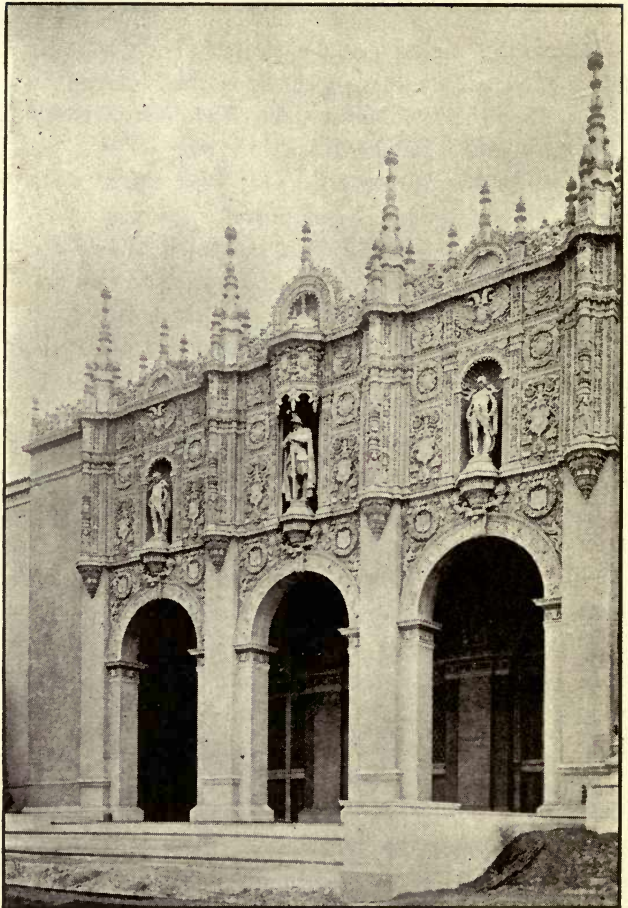
The Palace of Agriculture, dealing with the many interests of the farmer and the orchardist, the fisheries, forestry, reclaimed land, etc.;

The Palace of Transportation, which enables one to see the remarkable progress made in automobiles, aerial navigation, ocean liners, overland trains, etc.;

The Palace of Mines, which has been spoken of before.

These four palaces have the same kind of doorway. The style is the Spanish Plateresque, the same kind of work that was used on the fine portals of the Palace of Varied Industries.

The Spanish Cavalier (by Allen Newman) is the type of man who came to America in the 16th century, during the period following its discovery. He is the type of Spanish conqueror (conquistador).



THE PORTAL OF ALL THE PALACES FACING NORTH
By W. B. Faville

PALACES AND COURTS OF THE EXPOSITION

The Pirate is the type of man who infested the shores of Spanish-America and preyed upon the commerce.

The Palaces are intimately placed for several reasons.

From experiences at previous Expositions, "tired feet" are strongly to be considered, hence the nearness of the buildings.

San Francisco has a few (?) windy and foggy days in the Trade Wind Season, so if the walls are high and near together, the courts on the inside of those walls will be well protected from both winds and fogs. The high walls lift the cool air so that it passes over the buildings of the great block, thus sheltering the courts within.

Now that you have walked around the facades of the palaces of this great block system, you can start with your courts.

I would strongly suggest that you study all of your buildings of this group first, before entering the courts for close work.

THE AISLES BETWEEN THE PALACES

The aisle between the Educational Palace and the Palace of Food Products is called The Aisle

of Spring, tho the name will probably not be applied very often, as the aisle is not important.

The flora seen here is eucalyptus, acacia, laurestinus with its white bloom, and veronica decussata with its purple flowers.

The border is *cistus*.

The Aisle of the Setting Sun is between the Court of the Universe and the Court of the Four Seasons.

The Aisle of the Rising Sun is between the Court of the Universe and the Court of the Ages.

These two aisles are very much alike, the great difference being in the flora used.

The style is Italian Renaissance and should not be called Venetian, as many have named it.

The walls are covered with a diaper design of ochre, pink and travertine.

Blue rondels are used with telling effect. They give a delightful touch of color and have a fine Italian feeling. These rondels have no special meaning, being purely decorative.

The coupled columns with different decorations have their prototypes in the columns of the churches of southern Italy.

The arched windows have interesting grotesque keystones.

PALACES AND COURTS OF THE EXPOSITION

Notice that the *spirals of the great Siena marble columns* turn in opposite directions. Think how they would appear if they all turned the same way!

Notice also the beautiful manipulation of *color on the Triumphal Arches*.

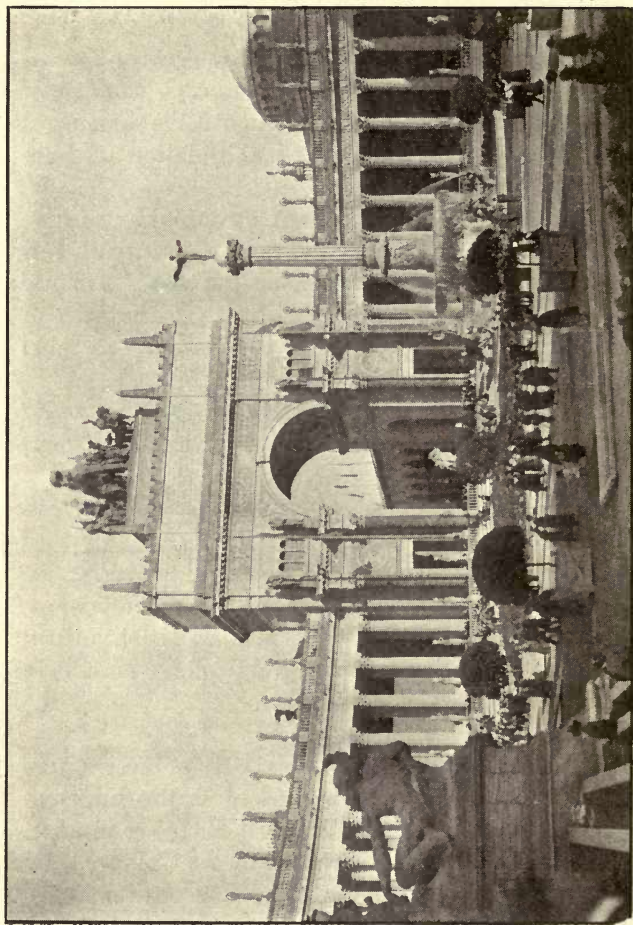
The *latticed windows* are strongly suggestive of Mohammedan work and are a beautiful turquoise green. They are among the many Oriental touches at this splendid Exposition. The area of deep pink and the burnt orange medallions must be seen to realize their beauty.

No wonder *Pegasus* is seen in the *spandrels!* Who would not mount Pegasus at such a glorious Exposition?

In these aisles are many remarkable *conifers*. Yews from many different countries, junipers of various kinds, pines, firs, spruces, cypresses of countless varieties, many thuyas, beside euonymus, holly, datura, India rubber, aralias, the beautiful *nandina domestica*, a most lovely foliage massed in the corners of the west side of the Aisle of the Rising Sun.

In March and April these courts receive glorious rich coloring from beds of California poppies and anemones, bordered with creeping juniper.

The gay spring flowers will be followed by summer annuals, and later by our autumn blossoms.



THE COURT OF THE UNIVERSE—By McKim, Meade & White

THE COURT OF THE UNIVERSE

This court which *strongly resembles the great area in front of St. Peter's, Rome*, with its sweep of colonnade to right and left, was designed by the New York firm of McKim, Meade and White.

The *architecture* is Italian Renaissance and gives you the beautiful spirit of the old-time work. It is a wonderful court in architecture, ornamentation, color, arrangement, and above all in meaning.

In order to get the full joy of it, you must pursue a regular plan and you cannot hurry. Don't try to do it all in one day. First walk thru the court to the Triumphal Arch on the right. Pass thru it and read the quotation on the right at the top of the arch.

THE COSMICAL SIDE OF THE COURT OF THE UNIVERSE

“The universe—an infinite sphere. Its center everywhere, its circumference, nowhere.” This comes from Pascal, from his *Pensées*.

This splendid quotation gives you the infinite side of your subject.



“ THE RISING SUN ”—By A. A. Weinmann

PALACES AND COURTS OF THE EXPOSITION

Now pass back to the Court of the Universe and you will see ninety times repeated against the sky, A. Stirling Calder's very decorative "*Jeweled Star.*" This will suggest the myriad of suns in our great universe (since stars are suns).

The nearest star to us, our *sun* ("*The Rising Sun,*" by A. A. Weinmann of New York) then attracts the attention.

He is seen just before daybreak.

This fresh, strong young sun is just about to start on his journey. Dawn is soon to break upon the world and with muscles stretched, the heavenly joy of the first move expressed upon his face, the wind blowing thru his hair, the vigor of young life pulsating thru his body, he will start the chest forward and move those outstretched wings.

Walk toward him and you will see him begin his journey thru space.

Now read the quotation on the Triumphal Arch of the Rising Sun:

"The moon sinks yonder in the west
While in the east the glorius sun
Behind the herald dawn appears
Thus rise and set in constant change those
 shining orbs
And regulate the very life of this our world."
—By Kalidasa (the Shakespeare of India).



“ DESCENDING NIGHT ”—By A. A. Weinmann

The sun at setting is represented by a beautiful woman. The day is just about to close and with muscles relaxed (knees bent, head drooping, arms falling, wings folding) she is soon to sink to slumber, to pass from view. This is what is suggested by calling the figure the *Setting Sun*.

In the Fine Arts Palace, Mr. A. A. Weinmann has called the same figure "Descending Night," and that title is much more consistent and satisfactory, for how are you going to account for the youthful sun's appearing at the end of the day as a woman?

Then again the reliefs refer to "Descending Night" for they are called "The Mysteries of Dusk."

Now raise your eyes to those beautiful cameo figures on the burnt orange ground at the entrance to the colonnades, and you will be carried in thought to the Zodiac, that great imaginary belt thru which the sun and planets travel.

There you see the *zodiacal figures*, two and two, with their symbols, gliding thru space.

The clouds or nebulous matter is suggested by the female figures with swirling drapery, toward the end of the frieze.

In the center stands Atlas, mythologically the first astronomer. Your fancy has carried you on

the wings of the wind at this very suggestion. These fourteen maids are Atlas' fourteen daughters.

Go close to the die of the fountain of the Rising Sun and look at the reliefs.

The subject is *Day Triumphant*. The *genius of Time* with hour-glass is followed by the *genius of Light* with flaming torch, and *Energy* sounds on his trumpet the announcement of the break of day.

Truth follows with mirror and sword emerging triumphant from the sinister powers of Darkness. Falsehood shrinks from its own image reflected in the mirror of Truth. Vice cowers and struggles in the coils of a serpent.

Walk over to the corresponding die on the fountain of *Descending Night*. On it are shown the *Gentle Powers of the Night*. *Dusk* envelops in her cloak *Labor, Love and Peace*.

Following are *Illusions* carried upon the wings of Sleep. Then come the Evening Mists, followed by the Star Dance and Luna, goddess of the Silver crescent. (Let me acknowledge the kind help of Mr. A. A. Weinmann in the interpretation of these reliefs.)

You have swept your mind over the *cosmical*

side of the Court of the Universe on objects at a great distance. Come closer now to view the elements. These colossal figures of Earth, Air, Water, Fire assume a certain majesty in this Court of the Universe.

They are in horizontal composition and add greatly to the decorative side of this inspiring court.

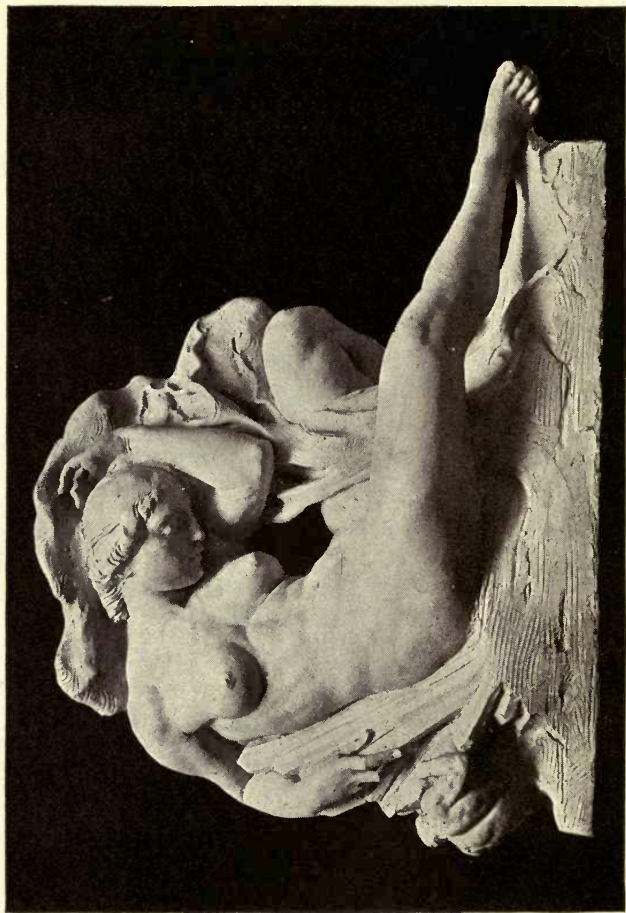
Earth—The sleeping Earth which yields to man wood (from the great trees whose roots ramify below the surface of the ground), stone and minerals—(man wrests thru great muscular strength these substances from the earth).

Air—That holds to her ear the star. She is listening to the music of the spheres. On her back are wings which man has fastened on so that he can overcome her—a fine suggestion to aerial navigation.

The bird, the symbol of the air, is twice repeated.

Fire—His very expression of face shows you the terrorizing effect of fire. He holds his hand in the flame. The lightning plays on his right arm. Across his figure passes the salamander, the fabled reptile of the fire. (See the real salamander in the Japanese concession on the Zone.)

Water—The bellowing ocean with mouth agape



“ EARTH ”—By Robert Aitken

lies on the tossing waves, thru which sport the dolphins.

Ocean, the king of the waters, carries the trident.

On his head and in his hands the kelp is seen.

The elements are by Robert Aitken of New York, formerly of San Francisco.

THE HUMAN SIDE OF THE COURT OF THE
UNIVERSE

All is now ready for man.

In the center of the Court of the Universe was to have been Daniel French's *Genius of Creation*, but if it is not there, we must not lose the great dominant note of this Court, so pass thru the Triumphant Arch of the Orient, thru the beautiful Aisle of the Rising Sun, across the Court of the Ages, out thru the next aisle, to the plaza in front of Machinery Palace in order to follow the story.

Here on the boulder sits the great Spirit (not a man you will notice). The hood is drawn far over the face so that a certain idealism is produced—a great spirit with wings and arms raised.

Wisdom (the serpent) encircles the throne.

The arms of the creating spirit have just been raised, the word has just been spoken and splen-



“ THE GENIUS OF CREATION ”—By Daniel Chester French

did manhood ready to meet the world, with modest, helpful woman, just come forth. The hands touch at the back of the group, causing you to feel that man and woman are mutually dependent.

Return to the Court of the Universe.

Now, look up at the Triumphal arches and notice Leo Lentelli's *Angel of Peace* with its down-turned sword.

“Let there be peace throughout the world. Turn down the sword,” it says.

A night of illumination should follow your work and you can then read under the searchlights the words on the right upper corner of the Oriental Gateway—

“Our eyes and hearts uplifted
Seem to rest on heaven's radiance.”

(From Hitomaro, the Japanese poet of the 8th century, A. D.)

Your scene is shifted for a short time.

You have passed into the Court of the Ages for a retrospect (upon the human side).

The primitive people are to be seen here on the *Fountain of the Psychology of Life*. Don't try to see everything in detail now, for you can come back later.

PALACES AND COURTS OF THE EXPOSITION

Just realize this, that the small group facing west in the fountain is *The Dawn of Life*, then comes *Natural Selection* which develops into *The Survival of the Fittest*, or *The Development of the Militant Spirit*.

This early period shows man working strongly under the power of *impulse*. *Vanity*, *lust* and *greed* seem to dominate his actions. On these primitive people pass thru life. You can see them if you look up on the Tower. On they march, in that upward climb of civilization.

Marching along with primitive man, thru long periods of time, you next meet him developed as the *Crusader* of the Mediaeval period. He has mounted thru war and his religion and stands at the feet of the *Priestess of Religion*, the last group at the upper part of the Tower.

On either side you will notice a man and a woman standing on the bodies of primitive beings. These figures represent *the man and the woman of today*. The man and the woman who have sprung from this primitive stock.

Don't stop in this beautiful Court of the Ages, for we shall return later to finish our story.

You have gotten connection enough now to allow you to *return to the Court of the Universe*.

Take a seat in the sunken garden and look up at the figures on the *Triumphal Arch of the Rising Sun*. The Orientals are represented by many types.

From left to right are seen :

1. The *Arab sheik* on his Arabian steed.
2. The *Negro servitor* with fruits on head.
3. The Egyptian on his camel, carrying a Mohammedan standard.
4. The Arab falconer with bird on wrist.
5. The splendid *Indian prince* on the back of the elephant.
6. Inside the howdah the *Spirit of the East*.
7. The *lama* from Thibet with his rod of authority.
8. The Mohammedan with his crescent standard.
9. Again a *negro servitor*.
10. The Mongolian on his horse.

On they come, these Orientals, to take part in the great celebration. (They are the collaborated work of A. Stirling Calder, Leo Lentelli, Frederick Roth.)

Next look up at your *Occidentals on the Arch of the Setting Sun*.

From left to right you see :

1. The French Canadian—the trapper.



“THE NATIONS OF THE OCCIDENT” —By A. Stirling Calder, Frederick Roth, Leo Lentelli

PALACES AND COURTS OF THE EXPOSITION

2. The Alaskan with her totem poles on her back.

3. The Latin-American on horseback.

4. The German.

5. The Italian.

6. The Anglo-American.

7. The Squaw with her papoose basket.

8. The American Indian on his horse.

In the center is the old *Prairie Schooner* drawn by the great oxen.

Atop, pushing out, is *Enterprise* leading these men westward, on either side a white boy and a colored boy, *The Heroes of Tomorrow*.

In front marches that stalwart *Mother of Tomorrow*. It has taken all these Occidentals to produce the work that is coming in the future—the achievements due to the completion of the Panama Canal—therefore, they *conjointly* express “The Mother of Tomorrow.”

These nations are now marching into the Court of the Universe and are to meet in front of the *Tower of Jewels*, the symbol of the Panama Canal.

Read now on the Occidental Gateway the magnificent lines by Walt Whitman:

PALACES AND COURTS OF THE EXPOSITION

“Facing west from California’s shores,
Inquiring, tireless, seeking what is yet
unfound,
I, a child, very old, over waves
Toward the house of maternity, the
land of migrations look afar,
Look off the shores of my western sea,
The circle almost circled.”

Mr. Porter Garnett’s excellent explanation you may be glad to read:

“In these transcendent lines we have the poet speaking as the personification and representative of the Aryan race, the race, which, having its origin in the plains of Kashmir, has by virtue of the spirit of conquest, the desire to be seeking what it yet unfound, finally reached the western edge of the American Continent, whence it ‘faces west from California’s shores’ and looks toward the House of Maternity, the Land of Migrations from which it originally sprang.

“It seems hardly possible to conceive of an inscription that embodies such a tremendous thought, and is, at the same time, so appropriate to the purpose for which it is suggested. It comes, moreover, from the poet who above all others represents the spirit of the American people and the ideals of democracy.”

PALACES AND COURTS OF THE EXPOSITION

You now feel the import of the Occidentals who, with that Aryan spirit, have with mighty power, such as *Hercules* alone possessed (as Perham Nahl's poster tells you) severed two continents and introduced the Panama Canal.

Next read the far-seeing words of Goethe in his letters to Eckermann (on the west side of The Arch of the Setting Sun):

“ It is absolutely indispensable for the United States to affect a passage from the Mexican Gulf to the Pacific Ocean, and I am certain that they will do it. Would that I could live to see it, but I shall not.”

THE HISTORICAL SIDE OF THE COURT OF THE UNIVERSE

Begin with Mr. Edward Simmon's murals on either side of the Gateway of the Rising Sun.

Facing east, the mural on the right represents *The Nations That Have Crossed the Atlantic* (Greece, Italy, Spain, England, France, etc.) and the special types are these:

1. The savage of the lost Atlantis.
2. The Graeco-Roman sharpening his blade.
3. Columbus, the type of adventurer.
4. Sir Walter Raleigh, the type of colonist.

5. The priest, representing the Jesuit missionaries.

6. The artist.

7. The workman.

8. The (veiled) Future listening to the Past.

The *people of the old world, with all their traditions, cross the Atlantic*, led by the "*Spirit of Adventure*" (with his bugle calling them to come).

The *mural on the opposite side* shows the aspirations, etc., of the group just examined.

Reading from left to right we find the men had hopes (and some false hopes, but bubbles), commerce, inspiration, truth, religion, wealth and family in their minds.

Cross to the Gateway of the Setting Sun looking at the mural on the right as you face west.

Time has moved on since those early colonists came to the Atlantic shores and now the *Spirit of Abundance* (with her overflowing golden cornucopia) is sounding the call for all to follow.

Many leave their homes to join the great throng that is moving westward. The wagon is laden with the necessaries of life for the new home in the western country. You see the feather bed, the old grandfather's clock that stood on

PALACES AND COURTS OF THE EXPOSITION

the stairs, the scythe, the pitchfork and the rake for their agricultural interests, etc. On the right the young man who has said goodbye to his wife now turns to his aged parents. The mother, overcome with grief at parting, stands speechless, and the grey-haired father shakes his boy's hands and wishes him "God-speed."

All types of men are taking the journey and you are reminded that not alone workmen and adventurers are leading the procession, but ministers, women with their refining influence, children with their school books, and college men with gown and mortar-board, with books under arms—all moving on the long journey westward.

Occupying the same position on the southern side of the arch the companion-piece shows these *men from the Atlantic arriving at the shores of the Pacific.*

The people of the west with outstretched arms welcome the travelers. The children of the Pacific shores run with flowers and fruits to greet them. You will notice the different types arriving from the Atlantic shore—literary men (with pen and book), architects (with paper in hand), scientists (with book under arm), Franciscan friars (with crucifix and mission bells in hand), etc. These are followed by the Red Coats, indicating those who

preserved order. These men are all led by the *Spirit of Adventure*. She is no longer in the foreground, but is ready to fall behind as soon as she has fulfilled her mission.

The agricultural interests of the western countries are suggested by the wheat and implements of the field. The heavily laden orange trees speak of the fruit industries. Does the tapir stand for South America? Surely, South America is coming into the foreground just now.

The people have now been brought to the shores of the Pacific.

The *Panama region* is the one next to be visited and you rehearse its story, standing under the Tower of Jewels, "The Panama Canal."

These are the murals of Frank DeLeftwich Dodge:

1. The Panama Isthmus is discovered.
2. It is purchased by the United States.
3. You are reminded that the great waters—the Atlantic and the Pacific—play with titanic force on either side of the isthmus.
4. The Panama Canal is completed.
5. Labor is crowned.
6. The achievements which follow are shown.

PALACES AND COURTS OF THE EXPOSITION

(The caduceus, the wand of Mercury, the symbol of commerce, is prominent.)

Pass thru this Tower of Jewels noticing in the eastern and also the western arcades two fine fountains.

On the left is the *Fountain of Youth* by Mrs. Edith Woodman Burroughs of Flushing, Long Island.

The simple, beautiful, naive figure standing on the pedestal is *Youth, the United States*, the child that has come from old parents (Europe).

The old father and mother have had many children—many little primroses you will notice—but none more dear than this one. *The charming panels* will remind you that the old people of today are being rowed by the young. These children row the vessels, bring them to shore and fasten them to their moorings.

Many of the old people are deaf or blind and are straining to follow the young who, with willing hands are guiding them on. A most charming, lovely work is this, and adds a fine touch to the open book that we are reading. Don't lose the *eagle and laurel wreath* back of Youth. *They are significant.*



“ YOUTH ”—By Edith Woodman Burroughs

PALACES AND COURTS OF THE EXPOSITION

On the other side is the fine formal fountain of "*El Dorado*," by Gertrude Vanderbilt Whitney of New York.

The fountain of El Dorado brings to mind the old Indian legend of El Dorado, the Gilded One:

There was once among the South American tribes a belief that in a certain far-off country lived a king called El Dorado, the Gilded One. He ruled over a region where gold and precious stones were found in abundance.

The story influenced a vast number of adventurers who led expeditions to seek the land of golden treasure, but, notwithstanding the fact that they searched most carefully and for long periods, they all failed to find it.

The idea of the unattainable gave the suggestion to Mrs. Whitney for her fountain.

The gold of El Dorado was used as the symbol of all material advantages which we so strongly desire—wealth, power, fame, etc.

In the panels are seen the men and women of life in their mad race for the unattainable.

Many have had a glimpse of El Dorado, the Gilded One, and are rushing on to pass the mysterious gate behind which the desires of life await them.

Some faint by the roadside or stop in their race

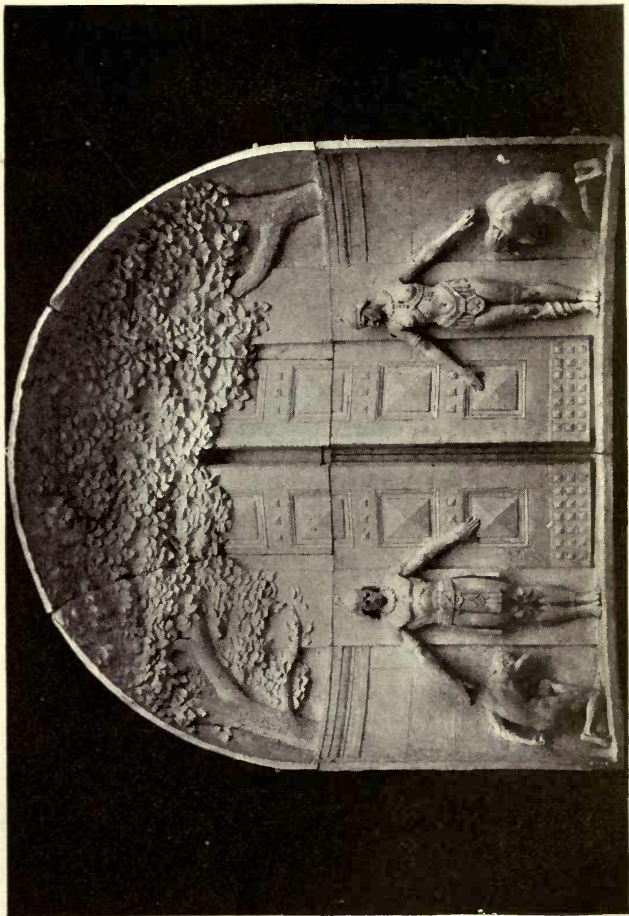


Diagram of the "Mansions of the Dead" by Gertrude Vanderbilt Whitney

PALACES AND COURTS OF THE EXPOSITION

for the goal to contend or to loiter by the way, but those nearest the El Dorado increase their speed—rush madly on.

Beside the gateway that has only just allowed the fabled El Dorado, the Gilded One, to pass through are two mortals who have come close to the land of their desires, but only to find the door shut and slaves beside it barring the way. Their strength is expended, their courage gone in the long race for material things. The panels of this fountain tell us in satirical language something we can profitably think over and realize if we will.

THE ETHICAL SIDE OF THE COURT OF THE UNIVERSE

After man has created the great "Isthmian Way," it is well to think on his *fine ethical standards*.

Read on the triumphal arches these quotations on truth, honor, justice, wisdom:

(Spain)

"Truth, witness of the past, counsellor of the present, guide of the future." (*Cervantes* in Don Quixote.) East side of Arch of the Setting Sun.

(China)

"They who know the truth are not equal to those who love it." (*Confucius* from the Confucian Ana-

lects translated by James Legge.) West side of the Arch of the Rising Sun.

(Arabia)

“He that honors not himself lacks honor where-soe’r he goes.” (From the “Mu’allaqua₁” of *Zu-hayr* ibn Abi Sulma translated by Reynold A. Nicholson.) East side of the Arch of the Rising Sun.

(Italy)

“The world is in its most excellent state when Justice is supreme.” (*Dante Purgatoria.*) West side of the Arch of the Setting Sun.

(Siam)

“A wise man teaches, be not angry; from un-trodden ways turn aside.” (From the sayings of *Phra Ruang*, Prince Ram Khamheng of Sukhothai.) East side of the Arch of the Rising Sun.

Coming into this great Court of the Universe one hopes that truth, honor, justice and wisdom will be maintained.

THE FLORAL SIDE OF THE COURT OF THE
UNIVERSE

This court will show a succession of beautiful bloom throughout the year. The daffodils will have their golden season, the rhododendrons their bril-

PALACES AND COURTS OF THE EXPOSITION

liant sheet of color, and in May the columns will support our various climbing roses, exhaling their perfume for all who come to this Land of Flowers.

Summer flowering annuals will follow and later the autumnal flowers.

Read the quotation on the aisle side of the Arch of the Rising Sun :

“The balmy air diffuses health and fragrance,
So tempered is the genial glow that we know
neither heat nor cold.
Tulips and Hyacinths abound.
Fostered by a delicious clime, the earth
blooms like a garden.”

—*Firdausi*.

(Annals of Kai-Kaus, in James Atkinson's translation
of Shah Nameh.)

So, while thinking of a Persian garden in the quotation, we feel the applicability to the California gardens.

THE FESTIVAL SIDE OF THE COURT OF THE UNIVERSE

There is still another side to realize in this meaningful court. The exposition is a great festival, a triumphal festival, and you meet the suggestions of it all around you.

This great court is entered on three sides by *Triumphal Arches*.

PALACES AND COURTS OF THE EXPOSITION

The Triumphal Arch of the Occident,
The Triumphal Arch of the Orient,
The Triumphal Arch of the Tower of Jewels.

The *prototype* of the triumphal arch is seen in many places, most satisfactorily today in Rome.

The *Arch of Constantine* is the best model for us to examine, for it has three openings—even if the shape of the side opening is not the same as that of the arches before us.

The great court is hung with *festoons* (on the frieze) and decorated with the *vine and its grapes* (on the architrave).

The *bulls' heads* with festoons are represented on the frieze as they once were on the altars of old when at the festival the Feast of the Sacrifice was celebrated. (Refer to the same subject in *The Court of the Four Seasons*.)

In stately procession around the sunken garden are seen the *Canephoroi* bringing their jars of nectar.

The *Canephoroi* in old Greek days were the maidens that formed part of the great processions, such a one as the Panathenaea, carrying on their heads baskets which held the consecrated temple furniture, to be deposited at the end of the long march in the temple.

Here the sculptor has taken the license of repre-

senting men with the maidens, and instead of baskets has used vases.

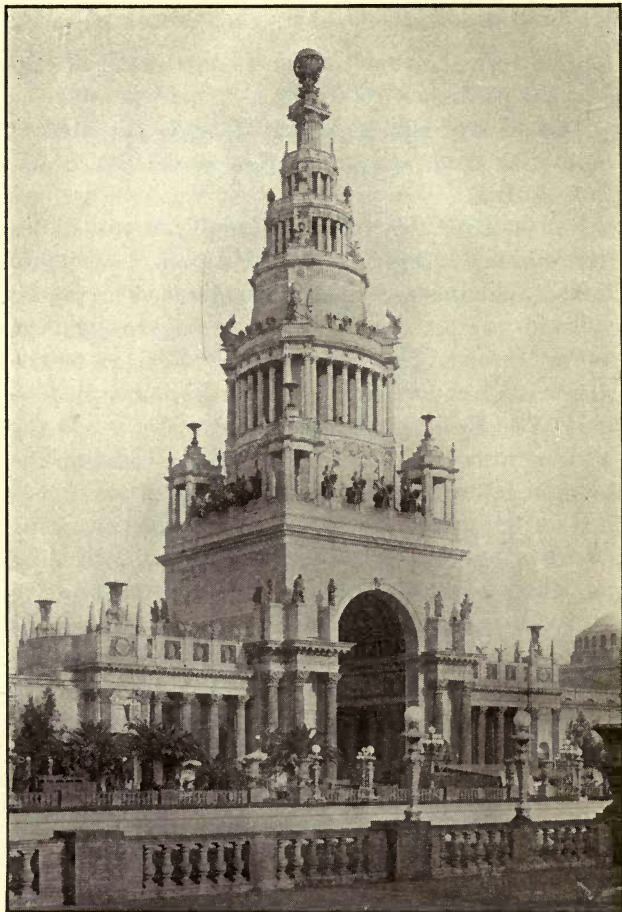
This idea of the festival is strongly accented at night when you are transported to old Greek and Roman days.

Follow after this procession and you will notice that Paul Manship's "*Joy of Living*," or "*Motion*," as it is also called, has entered. The joyous girls in perfect abandon are coming to join the happy throng. They bring their offerings in the shape of great wild-rose festoons, well suited to the "Wild Roses" who carry them.

Near by is Paul Manship's "*Music*," adding the song, and the music of the lyre.

As a last touch you will find the *nations of the Occident* and the *nations of the Orient* marching into this Court of the Universe to take part in the festival in celebration of one of the greatest events of history—the opening of the Panama Canal.

At night comes the *illumination*, as a climax to the festival, and gradually the lights die down and all is still—just for a few hours only, for day will dawn, for is not the Rising Sun ever with us—and another day of festivity will come, and yet more at this greatest festival that the world has ever known.



THE TOWER OF JEWELS—By Thomas Hastings

THE TOWER OF JEWELS

ARCHITECT—Thomas Hastings of New York.

Architecture—Italian Renaissance with Byzantine features.

This great *Triumphal Arch* symbolizes the *Panama Canal*, the jewel today that is most resplendent.

It is 433 feet high. In cold weather, owing to the contraction of the steel, it is said to be four inches shorter than in warm weather.

The arch is 110 feet high and 60 feet broad.

The *tower is in seven lifts*, surmounted by the *earth* with its shimmering jewels. You are reminded that the whole earth is affected by this stupendous piece of engineering (the Panama Canal).

The figures on the pedestals of the arch are by John Flannagan of New York, and they represent:

1. *The Adventurer*, the type of man of the 16th century who pushed out into the wilderness of the southwest.
2. *The Priest*, the type of man who came to convert the country in the 16th century.
3. *The Philosopher*, who by his fine knowledge of the Greek and Latin manuscripts was able

to disseminate knowledge in the 16th century thruout the new regions.

4. *The Warrior*, the type of 16th century soldier who came to conquer the country.

On the first tier you meet the *Armoured Horseman* by Tonetti, the type of colonizer of the 16th century.

Now look at the equestrian statues that stand on either side of the Tower. That on the right is *Cortez* (by Chas. Niehaus), the conqueror of Mexico—the man who wrested Mexico from Montezuma for the kingdom of Spain.

On the left, *Pizarro* (by Chas. Rumsey), the conqueror of Peru, who gained for Spain the land of the Incas.

The country north of the Panama region was conquered by the Spanish. That on the south of Panama was also the Spanish land.

It is time now to read the inscriptions on the south side of the tower :

1501

Rodrigo de Bastides, pursuing his course beyond the West Indies, discovers Panama.

1513

Vasco Nuñez de Balboa, crossing the Isthmus of Panama, discovers the Pacific Ocean.

1904

The United States, succeeding France, begins operations on the Panama Canal.

1915

The Panama Canal is opened to the commerce of the world.

The United States has put thru the canal, so the American eagle with outstretched wings is seen as a decorative motive on either side of the Tower—with telling suggestions.

The hand of the law is governing the commerce of the Panama Canal, hence you receive that gentle reminder in the Roman insignia, the *fasces*.

In the old Roman days of the kingdom, as well as in the days of the Roman republic, the lictor marched in front of the head of the State carrying the fasces, those twelve birch rods with the ax, indicating punishment and then death if the laws were not obeyed.

The *fasces* are seen at the extreme ends of the wings of the tower.

It is interesting to see this same device used in the Liberal Arts Palace and in the Educational Palace—especially in reform exhibits or such exhibitions as the New York Educational Exhibit, where the hand of state is suggested.

The *laurel wreath* on the tower is another speaking motive.

The *vessels* push out in all directions from the Panama Canal. You get that suggestion at the corners of the third lift.

Don't lose sight of the beautiful *turquoise green columns* in the temple forms of the Tower. At night the *aquamarines* follow out the same beautiful color.

Watch, when the Tower is first illuminated with the *blood glow*, and you will see that it almost pulsates with life. It should, for is it not the vital part of this great Exposition?

JEWELS ON THE TOWER

There are some ten tons of jewels used at the Exposition.

50,000 jewels are used on the Tower alone, accenting in the main its architectural feature.

These jewels are of *five colors*.

Mostly canary and white glass, ruby, emerald, aquamarine.

Mathematical calculations have been made by expert physicists to show at just what angle the jewel must be cut.

These jewels were *made in Austria*.

Nearly every village in Austria has its glass

workers—the finest workers in their line in the world.

Sand of a peculiar quality is most carefully prepared, mixed with other ingredients, the whole being brought to a molten state.

This glass is then poured into molds.

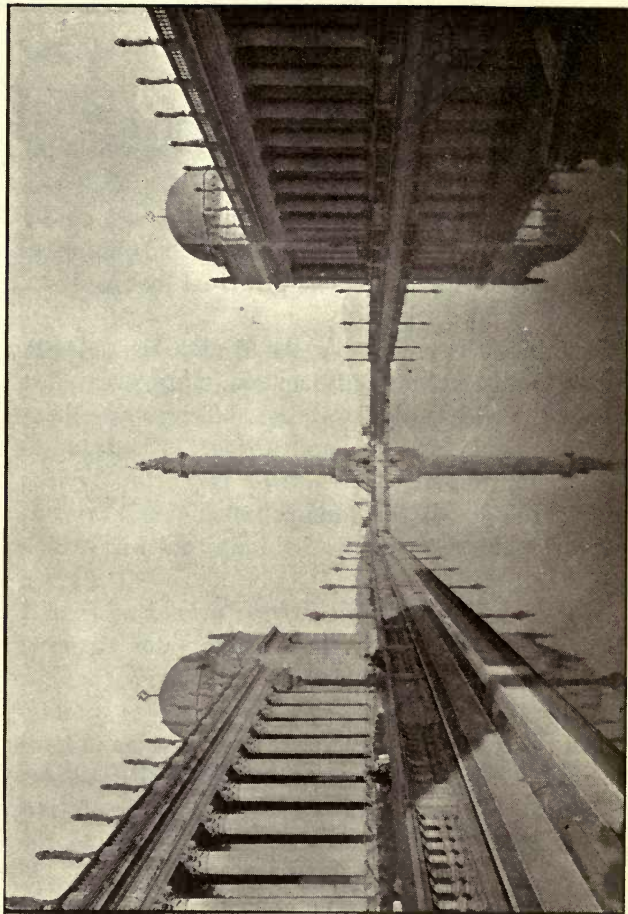
It is taken out of the molds, the casts being carefully trimmed by hand. The principal tool used is a rotating sanded wheel.

The prism is polished by hand with tin, so as to make the facets perfectly smooth. This glass must be very hard in order to reflect sufficiently well.

The glass is called *Sumatra Stone*. It is tinted to counterfeit jewels. *These jewels are held in place* by metallic bands from which extend small arms at the back of each jewel to hold tiny mirrors which assist in the reflection.

Each jewel is suspended from a hook so that it is in constant vibration, in order to catch the rays of light most advantageously.

As you have now rehearsed your history and have in mind what has been done by the United States in regard to the Panama Canal (the Tower of Jewels), walk thru the Court of the Universe to the Esplanade where stands the Column of Progress.



THE NORTH COURT OF THE UNIVERSE WITH THE COLUMN OF PROGRESS
AT THE END

THE COLUMN OF PROGRESS

The *prototype* of this column is seen in Trajan's Column in the Forum of Trajan or in the Column of Marcus Aurelius, in Rome.

ARCHITECT—Symmes Richardson, one of the junior partners of the firm of McKim, Meade and White of New York.

The *bas-reliefs at the base* are by Isadore Konti, of New York.

The sum of all human effort is represented. Man's spiritual progress is seen on the four sides of the base.

Atlas rolling the heavens suggests the passage of time.

Men with their different ideals in the long procession of progress are seen. Some go manfully on, some fearfully, some feel the need of the sword to win their way, others find companions necessary, but all of these men and women must have faith (represented by the two meaningful women at the door), the hope of the *palm of victory*, and hear the *bugle call* as they go on their upward climb.

They pass before us, these men and women of different aspirations, and disappear from view.



“ THE ADVENTUROUS BOWMAN ”—By Hermon A. McNeil

Up, up they climb.

At the top of the column is Hermon A. McNeil's *Burden Bearers*.

"All must toil to win" and some must bend their backs that others may rise. Has it not been so at the Panama Canal?

Have not many done the labor that the United States, the *Adventurous Bowman*, may win?

This purposeful type of manhood, with magnificent decision, has just drawn the bow, and on has sped the arrow of success.

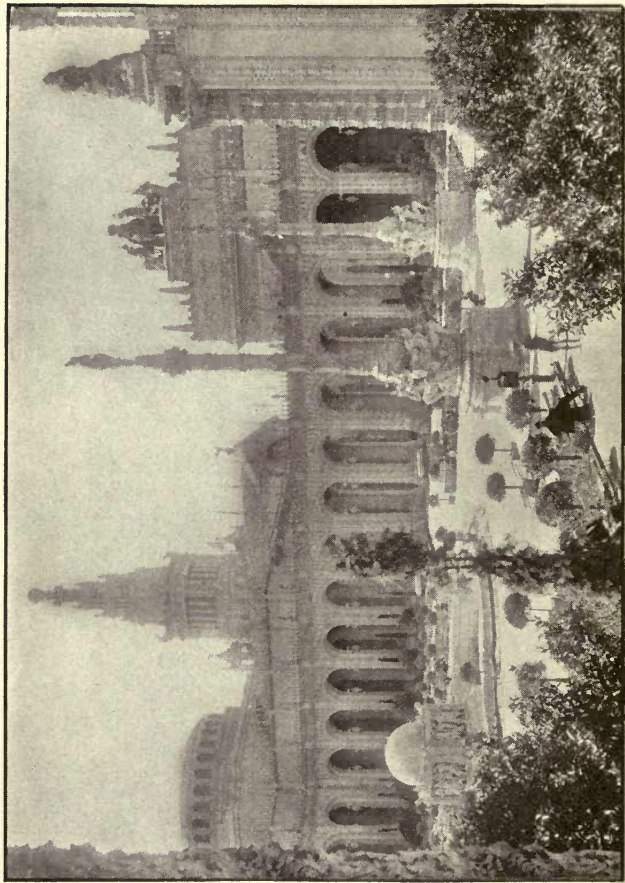
The bowman looks to see it hit the mark.

The man on the right possibly is one of his aids.

The little woman at his side will know by his eyes if the arrow has gone home, and she will then bestow upon him the laurel wreath and the palm of victory which she holds in her hand. She stands ready to help him.

See the group from the sea-wall directly in front of the Column of Progress for the splendid purpose expressed in the figure and on the face of the "Adventurous Bowman."

Many San Franciscans would like to have this wonderful group duplicated in bronze to remain permanently with the city of the Exposition of 1915.



THE COURT OF THE AGES—By Louis Christian Mullgardt

THE COURT OF THE AGES

AND *NOT* THE COURT OF ABUNDANCE

ARCHITECT—Louis Christian Mullgardt of San Francisco.

Architecture—If one could call this beautiful architecture by name one might say *Spanish Gothic*, on account of the round-arched Gothic and also the Spanish finials used, but it is so thoroughly original that this is hardly the term to use. It is Romanesque in its vaulting of the corridor, and at first glance in its great square tower, and arches, and yet not Romanesque architecture.

It is suggestive of the last period of English Gothic in its rich parallelism of vertical line—and yet is not that.

It is suggestive of the flamboyant decoration of the French architecture such as one sees and feels at Rouen Cathedral—and yet, not that, for on looking closer one sees not wavy line suggesting flame, but the wave of the kelp of the sea—and then one realizes that the vertical lines represent falling water.

The kelp is turned, looped and suspended with all sorts of lobsters, crabs, sea-turtles, octopi, floun-

ders, etc., wriggling thru it, not seen at first, then in strong evidence, making you wonder why you had not seen them before.

The whole cloister represents the *magical power of water and fire* worked out in travertine, fountains and illuminations.

This court certainly shows the most marked originality in the architectural line at the Exposition. It is the conception of a man of rare invention, imagination, and marked poetic feeling. It is surely the last word in stucco. Everybody loves this Court of the Ages, and everybody wishes that we could have something permanent like it somewhere—perhaps in San Francisco. We shall all be loath to part with it when the two hundred and eighty-eight days are gone.

The arches of perfect proportions are allowed two swinging fairy lanterns apiece—a soft glow coming from them.

In the corridors are globes which at night look like lambent moonstones, casting soft light.

Walk down the corridors (not noticing the glorious murals at the ends) to observe the fine manipulation of color.

Notice that the usual pink of the walls has here a deeper tone—a terra-cotta warmth added, making a most wonderful combination with the blue vault

above. The arches are of smoked ivory. Your eye catches a line of cerulean blue at your side, and up you follow the blue, until it gains its fullest expression in the square area of the groined vaulting. Notice how bands of smoked ivory play the part of transverse arches. It is so very beautiful here.

The murals in this corridor are more wonderful than words can tell. They are by Frank Brangwyn of London, and represent Earth, Air, Water, Fire.

Earth—Two canvases represent the *Earth*, the teeming, opulent earth giving of its fullness. Men with great baskets gather the harvests of vegetables and fruits (especially the luscious grapes in the second canvas).

Fire—One canvas shows Primitive Fire, where by means of leaves and twigs the narrow curl of smoke ascends between the trees. Men on bended knees blow the slowly burning leaves and fan the flame.

The aged draw near to feel the warmth; nearer comes the man with the little child in his arms—and, as a result, we have a homely woodland scene of primitive times.

The second representation of the same subject glows on the next canvas.

The subject is *Industrial Fire*. Men have made a rude furnace in which the pots are being baked.



“ WATER ”—By Frank Brangwyn

PALACES AND COURTS OF THE EXPOSITION

Pots of all sizes and shapes are being brought by the men and women of the neighboring region.

The great cloud of blue smoke rises in increasing breadth and height thru the trees.

Don't fail to notice the wonderful skies in these two canvases.

Water—On a portion of land between two waters men and women have sauntered down to the water's edge to fill their jars. The flamingoes, birds of the water, stand in the foreground telling you that water is near. Plants grow luxuriantly on the banks. Pregnant clouds are blown nearer and nearer. The canvas is fairly moist with watery suggestions.

It would not be hard to realize when you look at this canvas that it was done by a man who understands the art of making stained-glass windows. He cannot keep his secret from you.

The second treatment of *Water*—Great brawny-armed fishermen are pulling in their heavy net. In the distance come men with baskets on their heads to carry away the wriggling fish. Beyond the trees the heavy moisture-laden clouds come nearer and nearer.

Air—A great windmill such as one sees in Frank Brangwyn's etchings (for he lived during his youth in the windmill country, making what he saw around him his own).

The wind has brought the storm-laden clouds and the rain is descending. The currents of moisture-laden air are reflecting the rainbow. The great wheat field bends far forward as the wind blows over it.

The belated harvesters, the foremost with his winnowing sieves, are blown forcibly along their path.

The many flowers bend their heads under the forward movement of the breeze. It is most interesting to notice how many devices have been used in order to make the work as suggestive as possible.

The second treatment of *Air*. The great trees are most noble in their strength.

Men, strong like the trees, are shooting thru the air their arrows.

A flock of frightened white birds are cutting the air, showing you why the men are there. This is a simple but clever treatment of the subject.

If you would know why you feel that there is something ancestral in these glorious compositions, why the strong colors are so well combined, why the canvases breathe freedom of thought and action, why the distances are so marvelously expressed, why the sky and water are just that deep wonderful blue, read Sparrow's "Frank Brangwyn" and

you will soon discover, and the appreciation for the pictures will be increased tenfold.

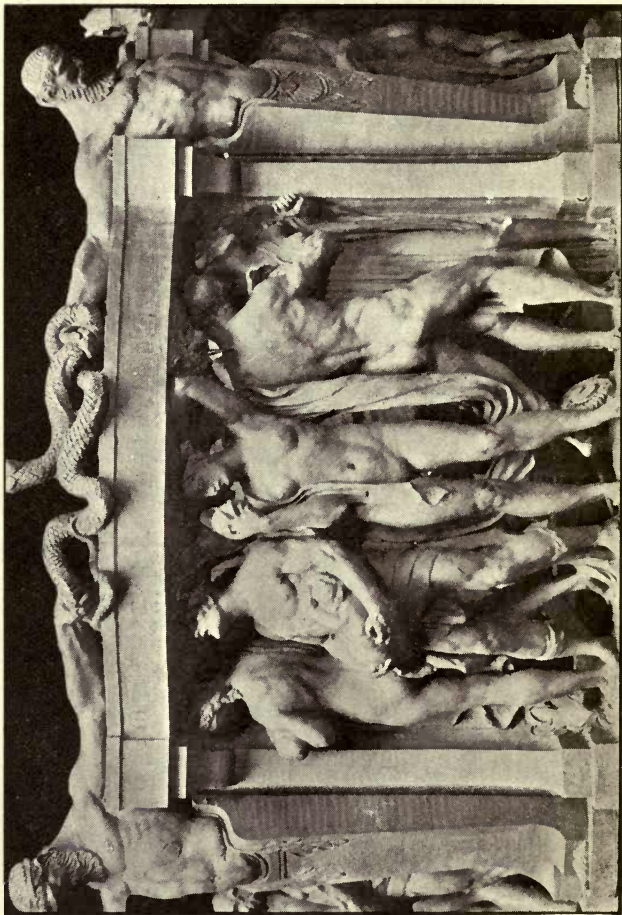
Now step down into the Cloister, so that you can see well *Helios*, the setting sun. This was the primitive man's idea of the setting sun. He saw the sun as a man holding a huge golden ball, splashing down into the waters of the west. The serpent represents the burning sting of the sun.

You are bound to reflect here that the sun has thrown off great nebulous masses and that one of those masses has cooled and that we now call it the Earth. Yonder it is, seen at the end of the fountain, with four streams of water, from prehistoric sea life, playing over it.

Pass along to the first group beyond *Helios*, realizing that Robt. Aitken, the sculptor, calls this "*The Dawn of Life.*" From right to left are these figures:

1. The Hand of Destiny Giving Life.
2. The Prenatal Sleep of Woman.
3. The Awakening.
4. The Joy of Living.
5. The Kiss of Life.
6. The Bringing Forth of Life.

The elemental feelings are here suggested.



A Detail of the relief of the Parthenon, showing the figures of Athena and Poseidon, with the snake on the left.

You will then notice a gap which stands for the unknown period of history after the first "*Dawn of Life.*"

Now pass to Panel 1 (facing Helios).

The central figure is *Vanity*, one of the compelling motives of that early life.

Following are two fine figures carrying their children, expressing the idea of *the fecundity of the early races.*

A *hermes* divides this panel from the next. Since in classic times a herm, or hermes, was used to mark distances on the roads, so here the hermes is used to mark distances, or periods in time.

Panel 2—We now see the successors of the children of the previous panel grown to manhood. The fact of *Natural Selection* inflicts itself upon man. Two women are attracted to the same male, a fine intellectual and physical type. The rejected suitors are seen at the end of the panel, one in anger, the other in despair.

Panel 3 is called *The Survival of the Fittest.* This is the suggestion that physical strength decides who shall survive. We notice that chieftains

struggle to possess the same woman, a woman on the right endeavoring to separate them.

Panel 4 is called *The Lesson of Life*.

Elders of experience attempt to give counsel to the love-lorn and impetuous, knowing that impulse may sometimes be a poignant foe.

Returning to *Panel 1*, the two figures at the right represent *Lust*, another of the strong forces of the early peoples.

You have now reached your first group beyond the gap.

The first figure is *Greed*, the third motive in this history of life. He has been holding onto the material things of life—there they are, rolled into a great ball. He realizes how futile his life has been and looks back upon the past, longing to retrace his steps and live to nobler purpose.

Then comes the old man who has the spiritual understanding, and he knows that the only hope for his companion is the realization of the spiritual, the consciousness of immortality, and so he gives to her the winged beetle, the symbol of renewed life.

The time has now arrived for her to leave her mortal life, and she passes into that sleep by which her material body is cast aside.

Thereby the man has his *first sorrow*. She whom

he loved is gone, and he is cast down in despair—because his outlook is not a spiritual one.

The *hand of Destiny* has drawn these lives unto itself. The law has been fulfilled.

I have taken the liberty of culling the chief ideas from the article on the subject, written for the November "International Studio," adding a few ideas which seem consistent with the work before us.

This fountain, done in pierced relief, is most decorative in the Court of the Ages. It is, from a technical standpoint, a most remarkable composition.

The next subject for study is *The Tower*. Notice the small spire atop. It is like the flèche on the French cathedral and helps in the French feeling which you had when you thought that you had discovered the flamboyant style, and yet, on the whole, it is more the style of Spanish towers than of the French.

Most of the figure work on the tower is by Chester Beach, formerly of San Francisco.

The groups on the tower are now to be considered.

The combined work is called *The Rise of Civilization*.

The lowest group is *Primitive Man* during that period when great reptiles, like the saurian in the foreground, crept over the earth; when man fought with huge serpents and gigantic lions.

The rude man in the center has his child on one arm, the other arm protecting his mate (not an ordinary position for the arm of primitive man).

You easily surmise that trouble is near. His look of dogged defiance tells you that he is marching forth to meet some enemy, man or beast. This is the first march of civilization—one in which brute strength plays the principal part.

Just above, you notice that civilization has now reached the mediæval stage and you see the *Crusader* with cross on breast and sword in hand. He has reached this lofty position thru faith (represented by the priest) and war (suggested by the rude warrior). The spiritual has now been added to the physical.

At the side of the tower, holding the same position on the tower as does the Crusader, are suggestions of the crusader's tomb such as one sees in many of the English churches. The Crusader passes on and his place is taken by more advanced types.

On either side of the Crusader appears the *pascal candlestick* (which at night is illuminated).

You are approaching the altar.

Above is the *Priestess of Religion*, with the nimbus surrounding her head. At her feet are children holding, one a book, indicating faith, and the other the wheel, meaning progress.

Around the court, on the highest pinnacles, are *cocks*, signifying the dawn of Christianity (in reference to Peter's denying Christ).

Come back to the tower and you will notice a man and a woman on either side of the altar. They are rising from the primitive man and the primitive woman at their feet. They represent the *man and the woman of today*. In the case of the man, you will notice how primitive man holds on to him and how the man of today endeavors to shake him off. (The man of today, by the power of thought, is trying to shake the rude brutish nature off.)

(These figures are by Albert Weinert.)

Primitive Man and *Primitive Woman*, by Albert Weinert, are seen as finials around the court. He is a simple hunter, or a man whose pastime consists in such amusement as feeding fish to the pelican. She is a woman whose chief work is to rear children.

Leo Lentelli's Aquatic Maids are grouped at the bases of the columns in front of the tower. It was at first planned to have the fountains play to the top of the columns on which sit the aquatic maids shooting their arrows into the waters, but a change in the plans left the aquatic maids high and dry, hence your wonderment at why they sit aloft.

(Leo Lentelli was born in Bologna, Italy, but now lives in New York.)

The *Italian cypresses*, tall and slender, stand like sentinels in front of the arches.

Orange trees, ten feet in height, heavy with fruit, stand in opulence before the cypresses.

Balled acacias, with repeated regularity of shape, produce in this charming cloister a delightful formalism.

Solid beds of pink hyacinths add a glowing touch of color in this beauteous garden.

The creeping juniper is the border used.

The *cistus* is the border used around the other beds. Under the trees are planted calceolarias, geybara, Shasta daisies, potentilla, columbine, and many other showy flowers.

The *conventional standards* at the south end of the cloister are aids in the illumination.

This court is *most beautiful at night*.

The tower, in white light, has the glowing candlesticks in striking evidence.

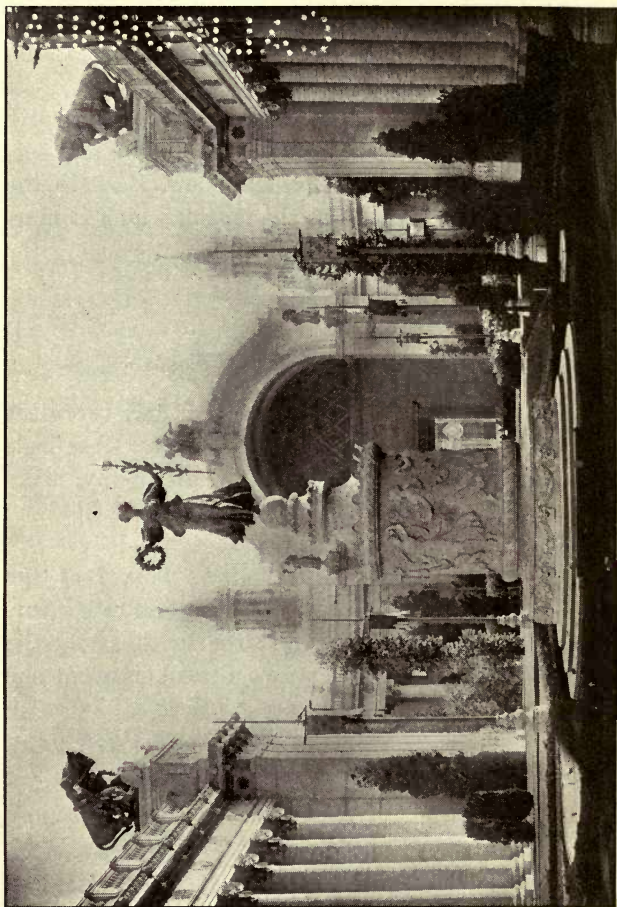
Great clouds of seeming incense rise constantly from the altars ranged around the court. Fiery serpents belch fire into the basins below. Beneath the world and around it rises the steam, which is marvelously illuminated.

THE NORTH COURT OF THE AGES

Eucalypti, acacias, English laurel and veronicas are banked close together in this court. Great beds of orange eschscholtzia, the California poppy, make this court a veritable Field of the Cloth of Gold.

The creeping juniper is the border used.

Sherry Fry's "*Listening to the Sound of the Ages*" stands in this court with her shell to her ear. She listens to the stories that the sea has told the shell, and wonderful, very wonderful, is what she hears.



THE COURT OF THE FOUR SEASONS—By Henry Bacon

COURT OF THE FOUR SEASONS

It will be noticed that this court is planted mainly with grey-green foliage, the banner poles being of the same color.

FLORA

Olive trees.

Choisya ternata.

High-grade acacias.

Coprosma (from Chili—a shiny-leafed shrub on north front).

Eucalypti.

Cotoneaster bufolia (border).

English yews in couples of three groups.

Cypresses.

English laurel.

ARCHITECT—Henry Bacon of New York.

Architecture—Italian Renaissance.

There is a strong feeling of the architectural influence of Hadrian's Villa, near Rome, when the eye rests on the half dome and also on the treatment of the columns in front of the fountains of the seasons.

This is *one of the chief beauty spots of the Exposition*. A quiet, reposeful, happy place where



‘‘ THE FEAST OF THE SACRIFICE ’’—By Albert Jaegers

birds have built their nests and where they sing their carols of spring.

As you pass into this court from the bay, or north side, your attention is drawn almost immediately to the *bucrania*, or bulls' heads, between festoons of flowers.

This is only a Renaissance motive, but the mind wanders back to the harvest festivals of olden days, when, after the great harvest procession was over, the bulls were sacrificed to the gods as a reward for the abundant harvest. The same idea is worked out in "*The Feast of the Sacrifice*," the magnificent bull groups atop the pylons (by Albert Jaegers), where youths and maidens lead the bulls in the harvest procession. Great garlands suggest the festivity.

The whole court is an expression of the abundance of the harvests—especially those of California.

Ceres, the goddess of agriculture, with her wreath of cereals and her corn sceptre, has just poised on the top of the lovely fountain (by Mrs. Evelyn Longman), the die of which tells you by its cameo figures that this is the fountain of young, fresh, joyous nature. The graceful, happy creatures with garlands and fruits glide past you in song,



“ THE FOUNTAIN OF CERES ”—By Evelyn Beatrice Longman

shaking the tambourine or softly piping their roundelays.

Jolly satyrs, the happy creatures of the woodland, spout water into the basin below.

The *Food Products Palace* is on one side, the *Agricultural Palace* on the other, and the suggestions worked out in the corn of the Ionic capital, the cereal wreaths on the frieze, the sheaves of wheat, are most happy decorations for just this court.

Pass to the Pool beyond and stop to *read the quotation* (from Spenser's "Faerie Queene") on the western gateway.

“So forth issew'd the seasons of the yeare
 First lusty spring all dight in leaves and
 flowres
 Then came the jolly sommer being dight in a
 thin silken cassock coloured greene
 Then came the autumnne all in yellow clad
 Lastly came winter, clothed all in frize
 Chattering his teeth, for cold that did him
 chill.”

Facing the half dome, walk first to the second niche to the right of the colonnade to examine *Furio Piccirilli's Seasons*.

Spring—A pyramidal group with *Spring* with her flowers in the center of the group. To the right

is modest, timid, fresh young Flora, bringing her wealth of flowers.

To the left, one sees man adoring, bringing to mind Tennyson's lines from Locksley Hall.

“In the spring a young man's fancies
Lightly turn to thoughts of love.”

Here is that fine feeling that one has in beautiful springtime—the adoration for all fresh young life. Look above now at Milton Bancroft's murals to left and right. He has done all of the murals in this court.

“*Spring*” is here in floral dress and the shepherd pipes sweet notes.

“*Seed-time*”—This is the time when the seed bag stands open so that the crops for the coming year may be sown.

Marble group of Summer—Go to the left, along the corridor beyond the gateway, to the second niche—this group expresses fruition.

The mother brings to her husband the babe, the fruit of their love.

The laborer at the right brings in the first harvest.

MURALS

Summer—This is the period of the year when man amuses himself, when the games are in prog-

PALACES AND COURTS OF THE EXPOSITION

ress. One sees the disc thrower at the left resting after the game. Summer is crowning the victor of the canoe race.

Fruition—Fruits, vegetables, flowers fulfill the meaning of the subject.

Now pass out into the open to the niche at the left of the gateway of the east.

In the niche is *Autumn*, a mature figure indicative of the maturity of the year. (Mr. Piccirilli calls her Providence.) It is the time of the harvests. The apples, the grapes, and even the human family are being harvested. The wine is being made and the great vine-decked jars are filled with the ruby fluid.

MURALS

Autumn—The colors speak of autumn. Here is seen the amphora of wine, the tambourine, the rhyton, the Greek drinking horn, and the raised Greek cup—all suggesting the time of festivity after the harvests.

Harvest, and one sees the garnered wheat and vegetables.

Standing between the two central columns and looking toward the half dome, the eye wanders to

the summit, and there, seated on her great cornucopia, the symbol of abundance, is *Harvest* with her plenteous supply of luscious fruits.

The dates from the south are being borne in on one side, while the great sheaves of wheat are seen on the left.

Standing on the pedestal at the right of the half dome is *Rain* (by Albert Jaegers) catching the drops in her shell.

Sunshine (by Albert Jaegers) shielding her eyes with the long palm branch—the rain and the sunshine so necessary for the harvests.

Walk over to see the detail of the capitals and bases of the columns.

On the *capitals* of these pedestals, on which *Rain* and *Sunshine* stand, are the small *figures of harvesters*—a most charming, original treatment.

At the *bases* one sees harvest scenes.

The agriculturalists pass along to their labors. The women and children accompany the laborers, expecting to help in the many duties of the harvest field. The dog, wagging his tail, follows after the children, and all is activity.

You will now find it convenient to examine the murals on either side the great half dome.

PALACES AND COURTS OF THE EXPOSITION

FACING THE DOME

On the right is *Man Receiving Instruction in Nature's Laws*. The work is perfectly plain. You could not go astray if you simply read the inscriptions.

An interesting thing to notice is that "Mother Earth" is a man bearing fruits and that "Father Neptune" is a woman with a trident.

Nature's laws are applied to:

Earth, Water, Fire.

Love, Life (protecting the flame of life) and Death.

On the left is:

Art Crowned by Time.

The queen of art with her sceptre and palette (with the suggestion of architecture in the temple in the background) is crowned by Father Time, holding his hour-glass. His scythe is seen in the background. Time is bestowing the laurel wreath. At the sides stand the arts of—

Jewelry making,

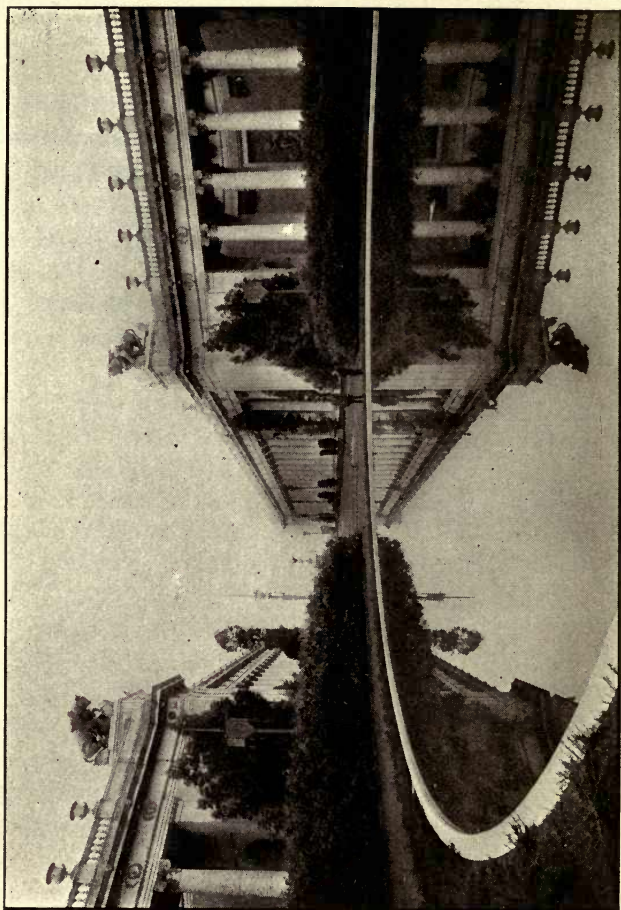
Weaving,

Glass making,

Painting,

Smithery,

Pottery.



THE EMERALD POOL

The *emerald pool* is before you wreathed with the cotoneaster *bufolia* with its wealth of *red berries*.

Pass now to the last season of the year in the niche to the left of the half dome.

Winter.

Before you is naked winter. Back of her is the leafless tree, with splitting bark.

At the left one feels that man rests after the activities of the harvest season, but there is an added idea in Mr. Piccirilli's words, "In winter, the central figure is Nature resting, or rather in a state of conception. To the right an old man is resting after having prepared the soil for the seed; at the right a strong man is sowing."

MURALS

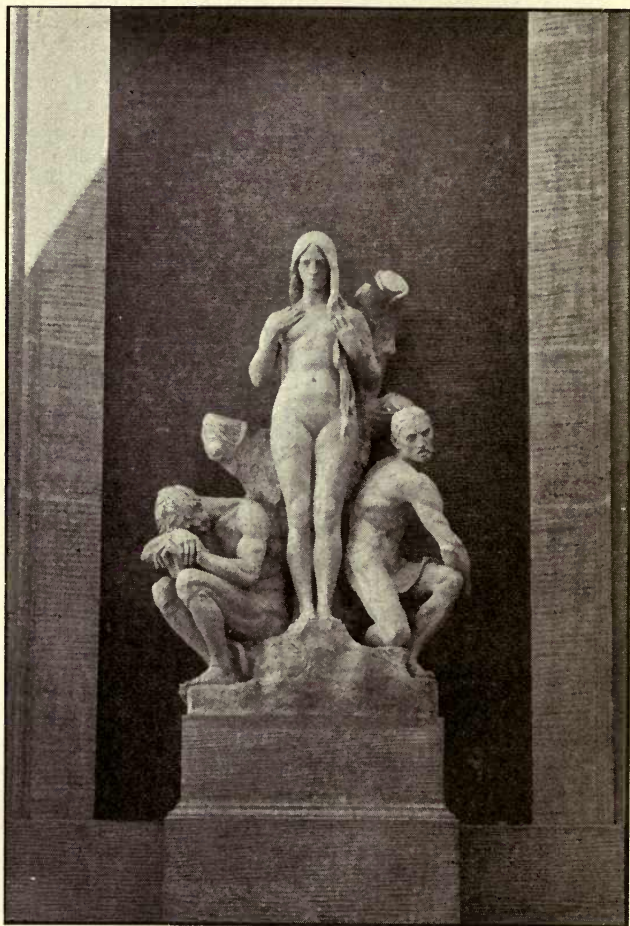
Winter with the snow on the ground.

The fire is necessary; faggots have been gathered; the animals are brought in for the winter food.

The time for spinning has arrived during the long winter evenings (considering the life of today this idea is almost obsolete).

Festivity—Winter strikes the strings of the harp and gaiety is about to glide forth.

The seasons are again suggested by names of the *signs of the zodiac* on the gateways,



“ WINTER ”—By Furio Piccirilli

PALACES AND COURTS OF THE EXPOSITION

Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricornus, Aquarius, Pisces.

Look thru the entrance into the Court of Palms at the Horticultural Palace across the way—a fine green and white picture.

Turn back into the Court of the Four Seasons and below the half dome will be seen Albert Jaeger's

Nature (there is a great probability that this will not be placed).

Mother Earth, the great mother, sits in the center.

On the left, carrying the shell, is the Sea.

On the right, upholding the globe, is the Heavens.

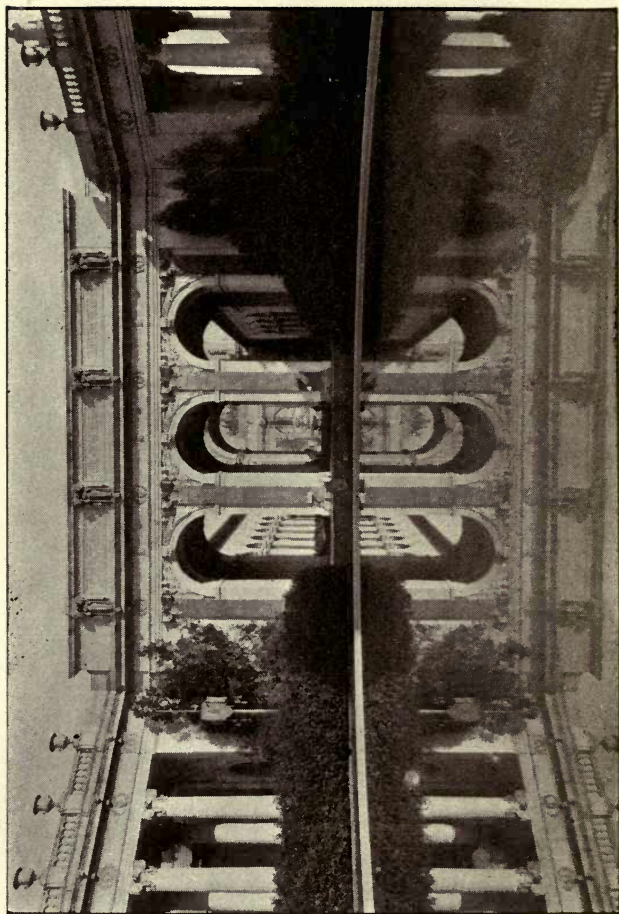
Read *George Sterling's* quotation from the Triumph of Bohemia to make the connection with your Nature group:

“For lasting happiness we turn our eyes to one
alone

And she surrounds you now

Great Nature, refuge of the weary heart, and
only balm to breasts that have been
bruised

She hath cool hands for every fevered brow
And gentlest silence for the troubled soul.”



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Near by are August Jaeger's figures of *Abundance*, four times repeated on each gateway; also his *spandrel figures*, still adding harvest thoughts.

Walk along the colonnade to the right—

As you pass the fountains, you will notice how the water slips its silvery pink reflection from the wall down the terraces into the pool below, producing almost a sunrise or a sunset effect.

The long hanging vine on the wall above is *muhlenbeckia*, the so-called maidenhair vine.

The shorter vine is *lotus bertolletti*, showing later its red claw-like flowers.



THE COURT OF PALMS —By Geo. Kelham

COURT OF PALMS

As a balance to the Court of Flowers at the east end of the block of palaces is the *Court of Palms* at the west end.

The *general effect in color* of decoration is pink and blue.

The *columns* are coupled Ionic of smoked ivory, producing a most lovely effect against the pastel pink walls back of them.

The *caryatids* lining off the pink and blue marble panels show a soft flush of pink. (These are by A. Stirling Calder and John Bateman.)

The *festoons of fruits* at the side of the panels are accented in deeper blues and soft reds.

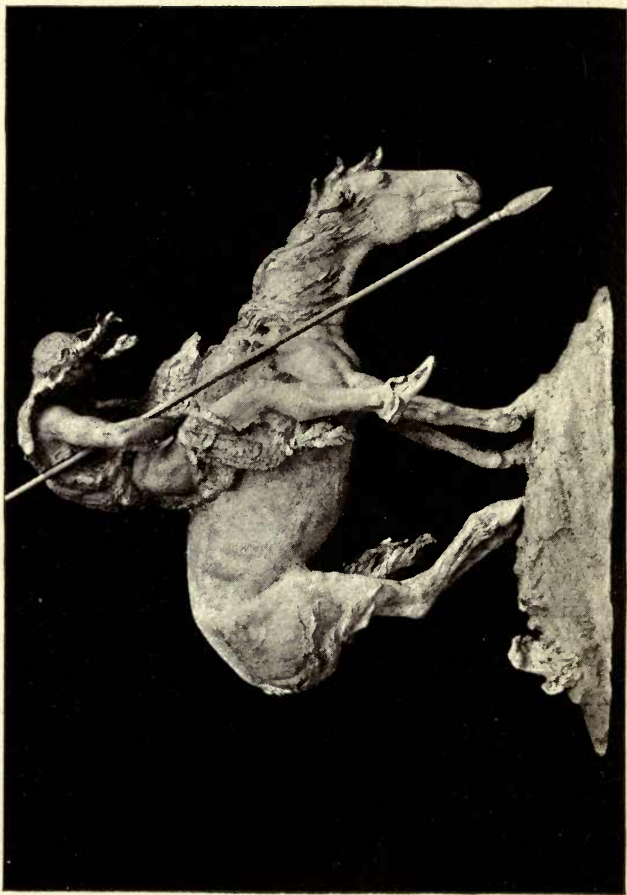
Notice the delicate figures on either side the *cartouche* over the portals. The pinks and blues are so delightfully combined.

Between the columns, against the wall, are balled acacias.

The Pool in the center of the Court might be called *The Pool of Reflections*.

In front of this Court is "*The End of the Trail*," by James Earle Fraser.

Before you is the end of the Indian race. The



“THE END OF THE TRAIL” — By James Earle Fraser

PALACES AND COURTS OF THE EXPOSITION

poor Indian, following his long trail, has at last come to the end. The worn horse and its rider tell a long, pathetic story.

By the entrances are *great vases* on which in low relief are Bacchanalian scenes. Satyrs form part of the handles.

On the doorways are beautifully colored murals.

On the west—

Fruits and Flowers, by Childe Hassam, a fine area of superb color.

On the east—

The Pursuit of Pleasure, by Chas. Holloway, gracefully carrying out the idea of this court.

On the north—

“*Victorious Spirit*,” by Arthur F. Matthews.

This wonderful golden note represents the *Victorious Spirit*, the Angel of Light, with wide-spread wings of protection. She is the means by her gentle influence of keeping materialism (represented by the horse driven by brute force) from riding over the higher expressions of life.

Muhlenbeckia borders the pool, producing a most fernlike effect.

At the side, in front of the flanking Italian Towers, are erica and epacris, in lavenders and pinks, accented by deep lavender pansies.

PALACES AND COURTS OF THE EXPOSITION

The tiny border to the beds is *myrtus regni*. The wallflowers, interspersed with Spanish and English iris, are massed thruout this court, with rhododendrons in the corners. Against the foundations is pink-and-cream lantana.

The Palm is the strong feature of the court. On either side the portal *Italian cypresses* have been used.

The lanterns in the corridors have been modeled from Roman lamps, and are particularly beautiful in perspective.

THE COURT OF FLOWERS

Dedicated to the Oriental Fairy Tales.

This exquisite court is by *Geo. Kelham* of San Francisco, who came from New York just after the San Francisco fire to help in the reconstruction of the city.

He is a man of pronounced ability and has just won in the competition for plans for the new San Francisco Public Library.

The court is made one of great beauty by the collaborated work of Mr. Geo. Kelham, the architect; Mr. Jules Guerin, the colorist; and Mr. John McLaren of San Francisco, the chief of landscape gardening.

A *loggia* runs around the second story of the court, interrupted along the face by niches which hold "*The Oriental Flower Girl*," designed by Mr. A. Stirling Calder of New York, but worked out in the studio of the Exposition.

Coupled *columns*, suggesting glacial ice, form a colonnade around three sides of the court, the fourth side opening into the Avenue of Palms.

As you walk down the main path of this court you are held spell-bound by the fairy-like appear-

ance of the *albizzia lophantha*, trimmed four feet in height, the top of which branches out into a head five feet across.

One has the feeling of meeting fairies with their skirts out ready for the dance—a veritable fairy ballet. Nothing could be more lovely than this remarkably treated tree. The rich yellow fluff that will soon appear, lasting for some four to six weeks, will be one note of the yellow chord to be struck in this court—pansy, daffodil, albizzia, the orange and the yellow background of niches. (This floral music for March and April.)

A symphony in yellows.

The groups of trees at the north are the *eugenia myrtifolia*.

Every one appreciates the blessing of the trees and flowers, without which the Exposition would have lost much of its beauty.

The flowers used at the opening of the Exposition can alone be given, but these will serve to show the plan of arrangement.

The six lions are by Albert Laessle, who has many fine examples of his animal life in the Fine Arts Palace.

The fountain of *Beauty and the Beast*, which should have been placed in the Court of Palms, the Court of Occidental Fairy Tales, is by a young San

Franciscan, Edgar Walters, whose fine bears can be seen in the Fine Arts Palace.

The base of the fountain shows a procession of beasts—the bear, the cynocephalus ape, the lion.

Upholding Beauty and the Beast are fauns and satyrs, playing on their pipes.

Walk down the *colonnades* and take note of the coupled smoked ivory pilasters on the pink ground.

A *fawn-colored* ceiling has suspended from it Italian bronze lanterns—the bronze suggestive of the color of the blue eucalyptus. At night these lanterns glow with color.

In front of the Court of Flowers is “*The American Pioneer*,” a fine meaningful equestrian figure, by Solon Borglum of Ogden, Utah.

I am taking the liberty of quoting Secretary Lane’s inspiring words given at the opening of the Exposition—a fine retrospect that we must not lose sight of when we look upon the determined woodsman, of the early American life:

“As I went through these grounds yesterday, I looked for some symbol that would tell me the true significance of this moment. I saw that the sculptor had carved prophets, priests and kings; he had carved the conquerors of the earth, the birds in the air and the fish in the sea. He had gone into legend and history for his symbols, but in none of these did I find the suggestion that I sought.



•• THE AMERICAN PIONEER ••—By Solon Borglum

PALACES AND COURTS OF THE EXPOSITION

“I found, however, in the court that lies before us, the simple, modest figure hidden behind some soldiers—a gaunt, slim, plodding figure, and I said to myself, there is the figure that represents this day, for without the American pioneer we would not be here this day, no banners would be flying, no bands playing.

“He has lived for centuries and centuries. He took sail with Ulysses and he was turned back. He took sail with Columbus, and when he heard that sailor shout, “Sail on and on,” his heart was glad; but Columbus found his way barred, and then this pioneer landed at Plymouth Rock, and with that band of oxen he has trudged his way across the continent, he has gone through the sodden forests, where Nature for a thousand years has conspired to make his pathway impossible.

“He has gone through the icy streams, climbed the mountains, tracked his way over the plains, over the land where there is no horizon, gone through the gorges where the Titans have been, and at last he has got it, beside the Golden Gate, beside the sunset sea, and founded himself this city, this beautiful city of dreams that have come true. And he has done more than that, he has gathered around himself his sons, and now they set themselves down here to tell each other tales of their progress through the centuries.

“The sons of the pioneers—theirs be the glory today, for they have slashed the continent in two, they have cut the land that God made as with a knife, they have made the seas themselves to lift the ships across the barriers and mountains, and this accomplishment we celebrate.

“They have brought the waters of the far Sierras and turned these waters into living light that put new stars in the heavens at night. They have hung their sky-line with a garden

PALACES AND COURTS OF THE EXPOSITION

of flowers; they have worked a magic. They have gathered here in all these temples to tell their victory—the pioneers—what they have done and in what manner. This city has been finished in blue and gold, in scarlet and purples and the greens of the sea, and burnt brown, and the scene shown the pioneer has made the architecture of the centuries to march before their eyes in columns and colonnades.

“The long journey of this light figure of the pioneer is at an end, the waste places of the earth have been found and filled, but adventure is not at an end; the greatest adventure is before us, the gigantic adventures of an advancing democracy—strong, virile and kindly—and in that advance we shall be true to the indestructible spirit of the American pioneer.”

THE ITALIAN TOWERS

ARCHITECT—Geo. Kelham of San Francisco.

Architecture—Italian Renaissance with Byzantine touches.

These very beautiful towers are seen in pairs on either side The Court of Flowers and The Court of Palms, and assist in the fine balance preserved thruout the block of palaces.

They are not alike, as you will see when you examine them. The pair flanking The Court of Flowers is far simpler, and produces quite a different effect, when illuminated, from its sister towers.

The vibrant red that seems to give *throbbing life* to these beautiful towers is one of the chief glories of the night-glow.

The entrances at the base of the tower are accented by magnificent Siena marble columns, and the coloring from these entrances to the top of the towers is most unique.

The long rectangular height is admirably treated with a most original diaper design.

Jules Guerin, the colorist, has used small areas of color on the towers to play upon the color of the courts below.

For instance, note the pastel-pink walls, the greatest color area of the courts reflected, as it were, upon the largest colored area of the towers; the travertine of the courts acting as a background for the towers, the burnt orange capitals shown in the use of the same color on the tower, the Indian red appearing through the design as it appears on the capital.

The result is a sort of dissonance that makes the harmony of the courts more charming than ever.

The most adroit management of the blue-checked border is seen. It is the means of drawing your colored diaper work toward that blue background, the sky, and is superb in its connecting force.

The little towers above, with the turquoise-blue columns, show a most daring use of color when you consider the colors below, but how admirably that turquoise blue works onto the domes and the blue columns of The Tower of Jewels.

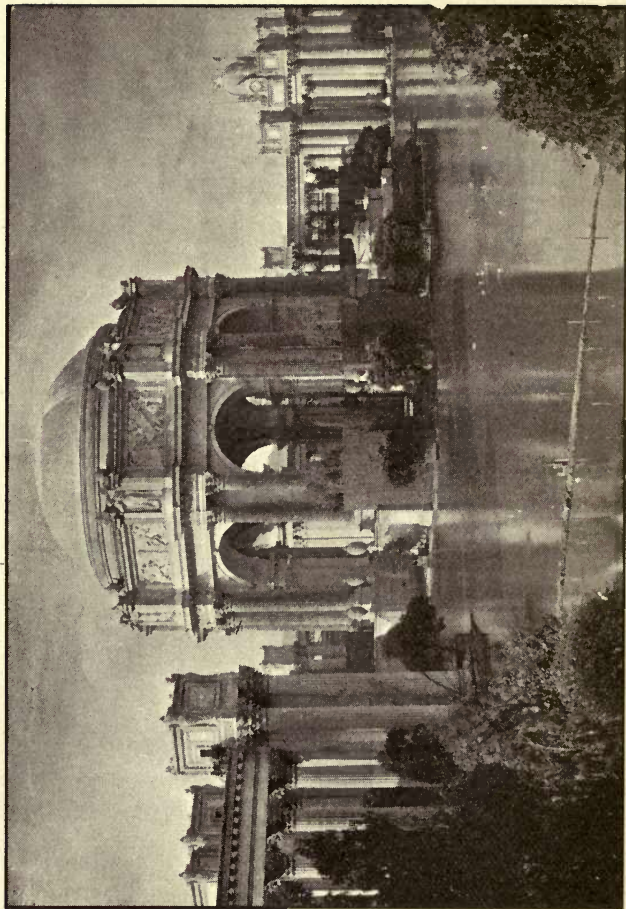
The longer you look at the Italian Towers the more you come to feel their subtle connection with the beauties around.

Only a genius could manipulate his colors as Jules Guerin has done in this splendid work before you.

PALACES AND COURTS OF THE EXPOSITION

The repeated cartouche in turquoise blue has a most lovely effect upon the whole.

Poised on the top of the Italian Towers, is *The Fairy* (by Carl Gruppe). She looks afar and sees the vision of this wondrous Exposition.



THE FINE ARTS PALACE—By B. R. Maybeck

THE PALACE OF FINE ARTS

ARCHITECT—Bernard R. Maybeck of San Francisco.

Architecture—Old Roman in the main, with Italian Renaissance features. In the background is the fire-proof art gallery of 113 rooms.

In front is a *pergola*, extending along an arc 1100 feet from end to end. *Ochre columns* are closely grouped with pale green ones.

The Roman *Corinthian capitals* are burnt orange with an Indian-red ground.

The columns sweep forward on either side the rotunda, in the dome of which are Robt. Reid's eight murals.

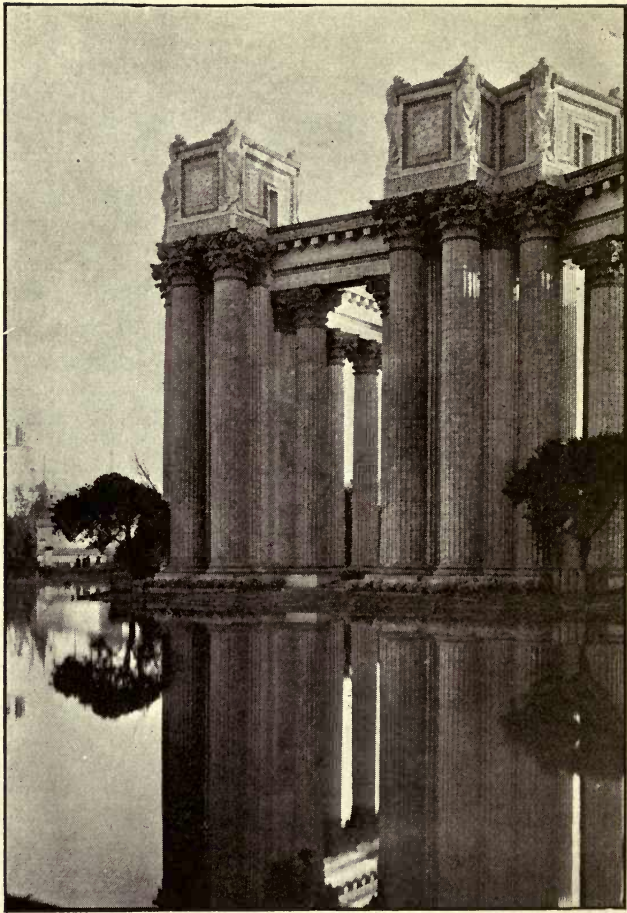
Four represent the *Four Golds of California*:

- | | |
|-----------|-------------|
| 1. Wheat, | 3. Oranges, |
| 2. Gold, | 4. Poppies. |

Four represent the *Arts*:

1. The Ideals of Art,
2. The Birth of European Art,
3. The Birth of Oriental Art,
4. Inspiration in all Art.

Below these murals, on the octagonal drum, is *The Priestess of Culture*, by Herbert Adams, eight times repeated.



A CORNER OF THE FINE ARTS PALACE

PALACES AND COURTS OF THE EXPOSITION

The dome of the Rotunda is burnt orange, with the guilloche below it worked out in turquoise green.

Notice the great *flower receptacles* filled with the reddish cryptomeria of Japan.

In front of the Rotunda is Ralph Stackpole's *Kneeling Figure*. She is a devotee to art, beauty, truth, and kneels at the altar.

Among the trees along the pergola are many *statues* in bronze and marble.

Don't fail to see Janet Scudder's bewitching fountain figures as you walk past the *Pergola*.

At the south, near the Pool, among the trees, sits St. Gauden's fine "*Lincoln*."

Opposite is J. Q. R. Adams' statue of "*Henry Ward Beecher*."

Around the corner, "*The Bisons*," by Proctor.

Follow along by the Pool and you meet "*The Scout*," by Cyrus Dallin.

No words can describe the great poetic beauty of this *Fine Arts Palace*. It seems to be the pivotal part of the Exposition, the goal of all pilgrimages, the altar on which you place your ideals. It has so many moods that one must see it in all seasons, during all times of the day, and especially under the illuminations.

The figure of "*Aspiration*," by Leo Lentelli is



THE DANIEL OF "DECASUS," BY REMOND ZIMM

PALACES AND COURTS OF THE EXPOSITION

suspended—as is all aspiration—over the main entrance of the Fine Arts Palace.

Walk over to *Administration Avenue* so that you can look across the Pool at the panels.

They are by *Bruno Zimm* of New York.

They represent the Arts and a long procession of devotees.

In the center of one panel, called “*The Unattainable in Art*,” one sees Art represented. On either side is the battle between the idealists, the materialists and the artists.

Many idealists have fallen, but the centaurs, the materialists, seem to be held back by the artists who are striving to reach *Art* herself.

We are all striving to reach the so-called unattainable, but it means the battle with materialism before we can do it. Yonder stands beauty, health, truth—the flowers of the spirit—but we must pass the centaur to make that figure of Truth attainable.

Then comes the *Apollo Panel*, and Apollo, the leader of the arts, in his chariot, seems to be in a long procession preceded and followed by devotees of the fine arts.

Next comes the *Pegasus Panel*, showing Belerophon about to mount Pegasus. Ahead, marches Music with his lyre, who, like a sort of Orpheus, is stilling even the beasts.

PALACES AND COURTS OF THE EXPOSITION

The figures between the panels represent those who stand ready to do battle for the arts.

Ulric H. Ellerhusen has done the *flower boxes*, with women at the corners. Vines were to have fallen over the figures from the boxes, allowing only a shoulder, a head, or a long line of the drapery to appear, but the plans had to be changed, hence the figure now in full evidence. The women are looking into the flower-laden boxes.

As you stand by the Pool, notice the shrubs and flowers near by.

Near the columns are the wind-swept Monterey cypresses.

Grey-green artemisia is planted between the columns.

10,000 periwinkles are on the banks.

5000 Spanish iris.

Many Japanese iris.

California incense shrub.

Yellow primroses.

1000 white callas.

1000 yellow callas.

5000 California violets.

The shiny-leaved coprosma from Chili.

Blue-flowered buddleia.

Groups of pittosporum.

Pampas grass from Brazil.

PALACES AND COURTS OF THE EXPOSITION

Hundreds of daffodils (in March).

The weeping willows.

A great group on the north of erica, epacris, and cryptomeria.

Across from the erica is the red-berried cotton-easter horizontalis. .

Near the columns on the north side by the Pool grows the purple agapanthus.

The Catalina cherry is massed against the building on the north.

The pink-flowered escallonia is found under the columns near the Pool. The orange-berried pyracantha cretaegus is seen in all its glory on the north.

Heliotrope makes the air one of sweet perfume.

Polygala, with pea-like blossom, is seen near the base of the columns.

In the Pool have been put 500 papyrus plants and 500 Japanese water lilies.

These are a few of the many wonderful blooms seen here.

The vistas and reflections are ever new and beautiful from every turn of the Pool.

THE ROTUNDA

Around the octagon is seen *The Priestess of Culture*, by Herbert Adams, eight times repeated.

Murals by Robt. Reid:

1st Panel—Birth of European Art.

The central point of the picture is the altar on which is seen the sacred fire. The guardian of this altar holds the torch. She has three attendants, one holding a flask of oil, one pouring oil upon the altar and ready to apply the torch should the flame grow dim, a third one carefully watching the flame. An earthly messenger, holding back his rearing steeds, leans from his chariot to receive the torch of inspiration. A winged attendant checks for an instant the flight of these steeds. In the left corner a woman holds a crystal ball in which the future of art is revealed.

2nd Panel—The Birth of Oriental Art.

The forces of earth try to wrest inspiration from the powers of the air. This is shown in an ancient Ming legend.

We see a Chinese warrior, mounted on a writhing dragon, combating an eagle. Japan is seen under the great umbrella. Two more Oriental figures are seen.

3rd Panel—Ideals in Art.

Greek ideal in the classic nude is seen.

Religion—Madonna and Child.

Heroism—Joan of Arc.

Youth and Material Beauty—Young woman on the left.

PALACES AND COURTS OF THE EXPOSITION

Absolute nature without ideal or inspiration—
peacock.

Mystic figure in background holds cruse of oil to
pour onto the sacred flame.

A winged figure floats above with laurels for the
victorious living.

A shadowy figure in foreground holds the palm
for the dead.

Panel 4—Inspiration in All Art—

Music, Painting, Architecture, Poetry, Sculpture.

The torch that kindles the arts is again seen.

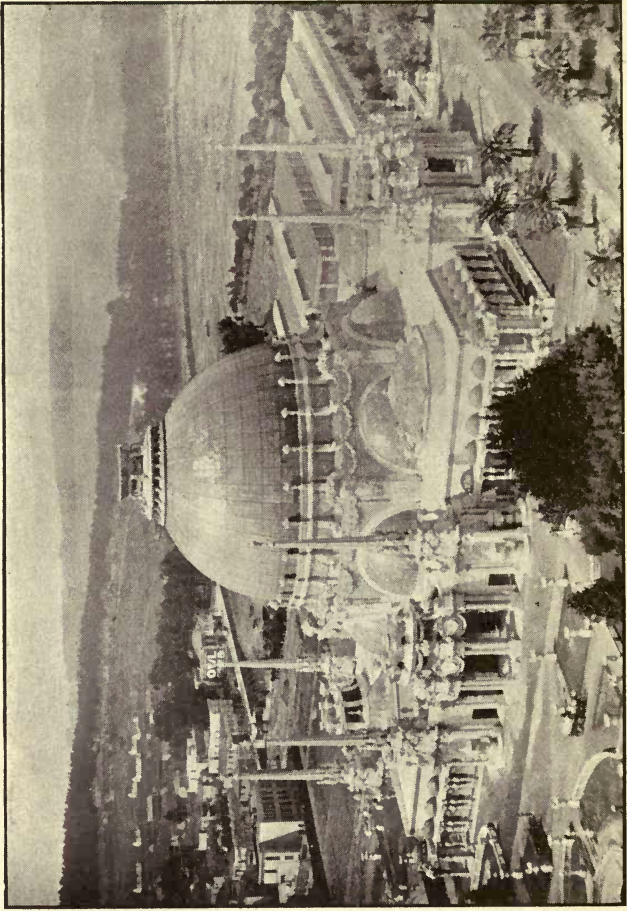
The veil of darkness is drawn back, revealing the
arts.

There are also four panels showing
the four golds of California—

{	Gold,
	Wheat,
	Poppies,
	Oranges.

“The whole scheme is to show the conception and
birth of art, its translation to earth, its progress
and acceptance by man.”

This outline has been taken from the official re-
port.



THE PALACE OF HORTICULTURE—By Bakewell and Brown

PALACE OF HORTICULTURE

ARCHITECTS—Bakewell and Brown of San Francisco.

Architecture—Byzantine in the arrangement of the domes (the mosque of Ahmed I of Constantinople being the inspiration) and in the use of tall finials suggesting minarets, but quite French in its ornamentation.

The building is one of great beauty and is considered one of the finest exhibit palaces ever erected at any exposition.

The *ornamentation* below the dome is by Boutier.

The *Caryatids* of the Caryatid Porch are by John Bateman of New York.

The great opulence of the harvests of California is brought to mind by the lavish abundance of the ornamentation on this building.

The combination of the smoked-ivory color of the travertine and the lattice green of the decorations produces a more lovely effect.

The *basket* atop is over thirty-three feet in diameter.

The dome is 152 feet in diameter. St. Peter's dome is 137 feet; the Pantheon dome is 142 feet.

PALACES AND COURTS OF THE EXPOSITION

Under the dome will be a constant display of hot-house plants. At the opening of the Exposition were seen *cinerarias* and cyclamen of glorious hue.

A wonderful display of *orchids* is seen in another portion of this great building.

Those interested in *orange packing* will have a chance to see the different stages of the packing as shown from the arrival of the fruit at the packing-house to the nailing of the cover on the box.

A model *olive-oil press* is in working order and will afford great interest.

Great steel framework will enable the vast amount of glass of the dome to withstand the *wind pressure*.

The *dome will be illuminated* three times a week.

It will at times look like a great pearl or a fiery opal.

Luther Burbank, the wizard of horticulture, and *Carl Purdy*, of bulb and wild flower fame, will have headquarters at this palace during the entire Exposition, ready to answer and help those who apply to them.

Sixty-five acres of land are to be devoted to horticultural interests.

The Netherlands have 53,000 square feet in a wonderful display of bulbs and other plants.

PALACES AND COURTS OF THE EXPOSITION

HORTICULTURAL INTERESTS

All the areas on the Exposition site were composed of drifting sands or sands that had been pumped in from the bay, upon which no ornamental plant could grow.

It was necessary to bring down from the Sacramento Valley rich soil (50,000 cubic yards), and spread 16,000 cubic yards of fertilizer over that, in order to maintain lawns, trees and shrubs.

An immense number of trees, ranging from 30 to 60 feet in height, were moved from Golden Gate Park and the Presidio of San Francisco. It is the largest number of evergreen trees ever moved in connection with any landscape work.

Many plantings will be made thruout the Exposition. It will require the moving of 400,000 plants each time a change is made.

Work on the eucalyptus trees was started two years ago, when the plants were six inches high, in flats.

These little trees were transferred into other flats and placed on hot beds. After six weeks of this treatment they were transferred to 12-inch boxes. They remained there for a period of eight months and then were put into 18-inch boxes and

made a vigorous growth. They are now 25 feet in height.

In boxing large specimen trees the following method was adopted: The trees were side-boxed, and, after the roots were cut, three inches of space was allowed between the ball and the sides of the box, and this three-inch space was secured with good surface soil so as to start side-root action.

The plants were mulched and watered for a period of from four to six months, when the bottom of the box was put on. This method has been most successful in transplanting palms and trees in general.

(These facts were kindly given by Mr. Donald McLaren of the Department of Landscape Gardening, San Francisco.)

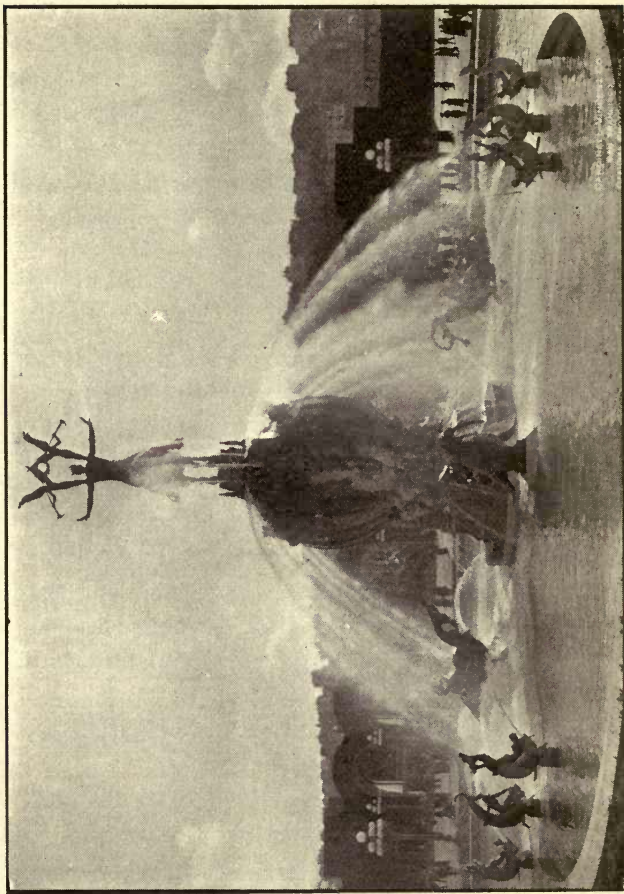
SOUTH GARDENS

Throughout the Exposition these garden beds are to show a succession of blooms. At the opening of the Exposition five thousand daffodils were in bloom over two hundred thousand yellow pansies.

The South Gardens, besides having two great pools, at the end of which are the *Mermaid Fountains* by *Arthur Putnam* of San Francisco, have a most decorative fountain called the *Fountain of Energy*.

In the pool below are seen great sea animals, representing :

1. The *Atlantic Ocean*, with coral in hair and sea-horses in her hand, riding on the back of an helmetted fish, suggestive of armored cruisers, etc.
2. The *North Atlantic*, an Esquimaux riding the walrus, ready to spear the enemy.
3. The *South Atlantic*, a negro riding on the back of a sea-elephant playing with an octopus.
4. The *Pacific Ocean* on the back of a great creature unknown on land or sea.



“ THE FOUNTAIN OF ENERGY ” —By A. Stirling Calder

PALACES AND COURTS OF THE EXPOSITION

In the pool, on the dolphins' backs, ride most charming sea maidens.

Around the base of the earth are grouped sea spirits.

The earth shows on one side a great bull representing the Western Hemisphere, a great lioness denoting the Eastern.

One sees the swirling of the waters around the figure of Panama.

Surmounting the globe, standing in his stirrups rides Energy, the force that has overcome the play of the waters and has put thru the Panama Canal. Energy is strongly suggested by this stalwart male, who rides on, having surmounted all difficulties. This is the great power that is responsible for the completion of the Panama Canal, and Fame and Victory blow bugles long and loud from his shoulders.

The idea of energy is further carried out by the splendid play of the waters from the fountain itself, tremendous force being evident.

At the west end of South Gardens, opposite the Band Concourse, are most interesting groups of trees, shrubs and flowers. The members of different floral families have taken the opportunity of meeting and establishing themselves in the same neigh-

borhood, and the result is delightful for the lover of flowers. Now is the time to study differences and similarities in the plant world—and our opportunities are appreciated.

Notice the splendid groups of trees and shrubs on either side of Horticultural Palace.

Monterey pines, Monterey cypresses, Lawson cypresses, acacias, laurustinus, veronicas and dahlias are grouped so as to make a most remarkable effect in form and color.

The *Dracaena Canariensis* or Canary palm, as we are in the habit of calling it, and the *Washingtonia robusta*, or California fan palm, are seen in alternate arrangement, double rows on either side the Avenue of Palms.

On the south side of the Exposition grounds is a wall, twenty feet high, of living green. It is made of mesembryanthemum spectabilis put in boxes, 6 feet by 2 by 2½ inches, filled with earth, over which is put a wire-mesh screen. This is the first time this work has been tried and it has proved to be a thorough success.

FESTIVAL HALL

ARCHITECT—Robt. Farquhar of Los Angeles, California, widely known for his fine domestic architecture.

On the south side of the Avenue of Palms, opposite the Court of Flowers, stands the building in which the majority of the musical festivals of the Exposition are to be held.

The main hall will hold *3000 people*.

There are about *500 conventions* to meet here during the time the Exposition is open.

The *organ*, of marvelous tone and sweetness, is one of the finest in the world.

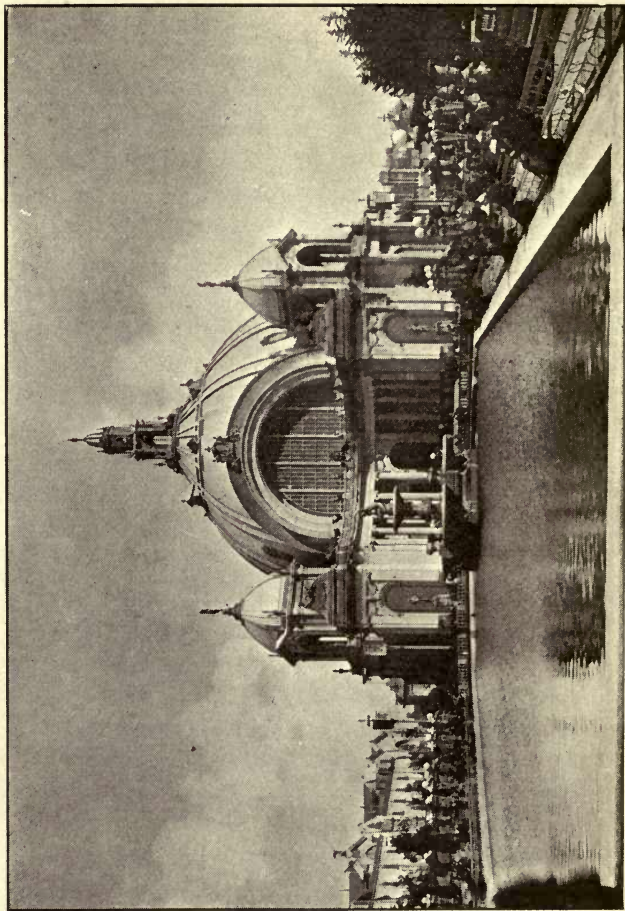
Edwin H. Lamare of London will give one hundred performances, each recital beginning at 12 m. He starts his musicals the first of June.

The *building is French in style*, having been inspired by the Beaux Arts Theatre, Paris.

It has a large dome, the cupola of which is lighted by projectors beneath the floor of the building.

Sherry Fry of Iowa has done the sculpture, all of it being suggestive of festivity.

Bacchus, with his grapes and wine skin, reclines on one side, while "*The Reclining Woman*" listens from her position.



FESTIVAL HALL—By Robert Farquhar

PALACES AND COURTS OF THE EXPOSITION

On the west are two *Floras* with their festoons of flowers.

Little *Pan* sits with his panpipes on an Ionic capital over which is thrown a fawn skin. He has just stopped playing to watch the lizard that creeps at his side.

The Torch Bearer, a most graceful figure, is poised on each corner dome.

A border of pinkish-lavender hydrangeas, four feet in diameter, with a fringe of lavender and pink baby primroses, adds much to the beauty of this spot.

Pinkish-lavender erica, or heath, borders the steps leading from Festival Hall to the Avenue of Palms.

Above the western entrance one sees the old Greek drinking horn, *the rhyton*, suggestive of festivity.

COLORS

Jules Guerin, probably the greatest man in his particular line in the world, has had complete charge of the Exposition coloring.

He has used only *five colors*, but of course these colors are not all the same tone.

All *walls* are pastel pink, or a sunset shade, as seen in the Court of the Ages. All *niches* are the same shade.

All *ceilings* and *shells* are ultramarine blue, with two exceptions. The Court of the Ages is a pastel blue, and that of the Court of Palms is fawn-color.

The *domes* of the Fine Arts Palace, and also of the Court of the Universe, are burnt orange, or, as one writer has expressed it, "sea-weed washed with brine."

The other domes are an oriental green, approaching copper-green.

The *capitals* when colored are burnt orange, with either an ultramarine-blue or an Indian-red ground. Columnettes and a few decorative bands are of turquoise-green.

The world has never seen such an Occidental-Oriental harmony as is this Exposition.

There is a *unity*, a *balance*, a *colored beauty* all unto itself—

You see it in the architecture, sculpture, and painting, in the arrangement of the decorations, in the courts. Then over it all hangs 'the *spirit of romance* such as surrounds the days of old Castile.

A *mediaeval beauty* and splendor bring longings for the pageants that would add a world of interest.

There is a *Græco-Roman appeal* in the long colonnades, the porticoes, the fountains, the great courts.

The *Orient* is strongly marked by the domes, the minaret suggestions, the elephants, and many minor details.

It is an *Arabian-Nights-Tale*—not a thousand and one nights, but two hundred and eighty-eight.

The red, brown, and orange *Siena marble* is used mainly at entrances and for pedestals. The *travertine* is pinkish, grey and cream. *Doorways* in shadow are of lattice green. *Flag-poles* are colored Spanish red. *Lighting standards* are green, ochre, or eucalyptus blue. *Banners* are ochre and cadmium.

These palaces and courts express pronounced unity, balance, harmony and beauty—the mingling of Occidental and Oriental devices. There is the romance of old Castile, the spirit of Greece and

PALACES AND COURTS OF THE EXPOSITION

Rome, the traditions of the olden days so strongly worked into these palaces and courts that one feels more than he can tell when wandering in this dream world of beauty.



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