

covered with white clematis and the trellis and chimney will be wreathed with green. In the center of the garden is an old-fashioned well, which does good service for beauty.

From this gay and lovely garden there is an open path leading to a flight of stone steps, which descends by easy stages with little landings to another little garden about six feet lower than the upper one. In the center of the lower garden, which is also surrounded with colonnade and trellis, is a large lily pond, and from this you may continue downwards by means of another flight of steps to a pathway bordered with trees which leads to the creek, one hundred and thirty feet below the house. The whole plan is laid out in a formal manner, the walks from garden to garden being planted with box and privet hedges and supported on many sides with shrubs. There are cypresses, too, and many flowering trees.



THE COLONNADE

In this design Messrs. Keen & Mead show how necessary it is that the modern architect should be also a landscape gardener if he wishes to secure the best results in country architecture. An architect indeed must have many talents besides that for designing, and he needs a comprehensive outlook. Messrs. Keen & Mead have secured a distinctly beautiful result with very simple means and a due appreciation of the value of every point in the game.

SCULPTURE AT THE PAN-AMERICAN EXPOSITION

BY CHARLOTTE BECKER



PEACE AND PLENTY
By M. W. Schwarzott

NO previous great exposition has ever been as rich in original and allegorical sculpture, used for ornamenting both buildings and grounds, as the Pan-American, in Buffalo, and it is safe to say that this representative collection will demonstrate more clearly than any other not only the progress of individual American art, but also the importance, the condition, and the

Printed by arrangement
with "Town and Country"
New York.

ideals of contemporary sculpture in America.

Mr. Karl Bitter, the director of sculpture, appointed for this position by the National Sculptors' Society, to whom the choice was delegated by the Pan-American authorities, has shown himself most excellently fitted for the entire charge of this gigantic undertaking. He commissioned not only some thirty-five famous American sculptors to carry out his ideas—giving them scope for a wide range of individuality—but employed, during five months, from seventy-five to one hundred skilled workmen, who, in a great building near Mr. Bitter's studio at Hoboken, built up the figures and groups in plaster from the clay models furnished by the sculptors. This great workroom was also a school of training for many promising young sculptors, who assisted in enlarging from the

models; and gave them opportunities which naturally no ordinary art school could afford. By his system of enlarging from the artists' original models, some of them not more than three feet high, Mr. Bitter reduced the cost of reproduction immensely, and thereby increased the various sculptors' just remuneration. The grouping of the Pan-American buildings lends itself most happily to Mr. Bitter's scheme of decoration, which was to exemplify American art and ideals by the works of representative American sculptors, used to make the significance of the different groups of buildings allegorical.

The Exposition has for its central point the great Court of Fountains, flanked by the Machinery, Electricity, Agriculture, and Liberal Arts buildings; for, in accordance with Mr. Bitter's idea, the statuary represents the Genius of Man and his progress in art, science, and industry. Below the Court of Fountains is the Esplanade, which spreads out into two broad wings; surrounding the left wing are the buildings of Forestry, Mines, and Graphic Arts, and corresponding to these on the right wing are the United States Government buildings. On the left, Mr. Bitter has devoted the groups and fountains to the subject of Nature, and on the right to Ulan and his institutions. The sculpture in these three great partitions is the most important of the Exposition work, but that on the Electric Tower, and the Triumphal Causeway, before the entrances to the Stadium and the Midway, and scattered throughout the grounds, is of almost equal interest.

The visitor beginning his pilgrimage through the Exposition at the Court of Fountains will find at its upper end, in front of the Electric Tower, a fountain of heroic size and many figures, the central group bearing the title "Genius of



UPPER PORTION OF THE FOUNTAIN OF NATURE
By George T. Brewster

Man"; on either side are lesser groups, the one expressing "Human Emotions," the other "Human Intellect"—these are by Paul W. Bartlett. On the two wings of the basin are smaller fountains, representing the "Births of Venus" and

"Athene," by Mr. and Mrs. Michael Tonetti. On the pedestal nearest "Human Emotions" and the "Birth of Venus" is a group representing "Art," and on the opposite side, near "Human Intellect," the "Birth of Athene" one of "Science"; these are by Charles L. Lopez.

Coming from the court to the right wing of the Esplanade, the first group to arrest the eye is the "Fountain of Man," by Charles Grafly, of Philadelphia; this is surmounted by a mysterious veiled figure, or, rather, two figures joined into one, indicating the two sides of man's nature, and the veil typifying the soul. This strange figure of "Man the Mysterious" is supported by a pedestal bearing the "Five Senses," who have joined hands to protect man; below are crouching figures typical of human characteristics, love and hatred, virtue and vice, and others. Among the groups on either side of this fountain are two of the savage age, by the well-known sculptor, John J. Boyle. One is called "The Savage Age in the West," and shows the war-dance of an Indian tribe. The corresponding group represents the "Savage Age of the Ancient Races," and depicts the rape of the Sabines. In niches of the Colonnade on either side of the chief government building is repeated



MOUNTED STANDARD-BEARER
By Karl Bitter



THE SCIENCES
By Charles L. Lopez

the figure typifying "Peace and Plenty" by Maximilian Schwarzott. It is a statue of much classic dignity and is extremely effective. Mr. Schwarzott is also the sculptor of the colossal groups, "Fighting Eagles," which surmount the two guardhouses in front of the Triumphal Causeway with very striking effect.

Of the groups on the left wing of the Esplanade, the most important is that of the "Fountain of Nature" by George T. Brewster; the female figure at the top is emblematic of Nature herself, and beneath, on the globe, are the figures of the "Four Elements"; on the consoles are the "Four Seasons," and between them and beneath are placed the "Four Minds," as if moving with the globe. The lesser fountains on the sides of the large basin are the "Fountain of Kronos" and that of "Ceres" by F. Edwin Elwell, a pupil of Daniel French and of Falguière. In all these great fountains

ancient and mythological figures are used almost entirely; in fact, throughout the grounds there are but three or four groups in which significance is conveyed by means of modern subjects.

The Triumphal Bridge, symbolizing the welcome of the United States to her sister nations, is intended by Mr. Bitter to embody the idea of our national pride, power, and progress. The four piers of the bridge, one hundred feet in height, were designed by Mr. John M. Carrère, chairman of the Board of Architects, and each pier is surmounted by the Mounted Standard-Bearer, designed by Mr. Bitter himself. This is perhaps the finest individual work possessed by the Exposition, and represents a young warrior mounted on a horse thirty feet high, which rears above trophies indicative of feudalism and tyranny; the whole symbolical of the freedom of the United Americas from despotism and slavery. In the niches of the piers are statues



THE SAVAGE AGE IN THE WEST

By John J. Boyle

expressing "Courage," "Patriotism," "Truth," and other qualities, and below, on either side, are fountains composed of groups of figures and rearing horses clustered about a gigantic flagstaff, the fountain on the east typifying the Atlantic Ocean, and that on the west the Pacific. These are by Philip Martiny, who also designed the graceful fountain of "Abundance," opposite the Esplanade.

Facing the Triumphal Bridge, on the south, is the mounted statue of George Washington, a replica of the one given to the city of Paris by the women of America, and the work of Daniel Chester French. It is a statue of great dignity and of imposing effect. A specially interesting work by a woman is the fountain called "The Struggle for Existence." It is by Miss Enid Yandell, a Louisville young woman, who now has a studio in Paris; and is a copy of the

original which was ordered by the city of Providence, Rhode Island.

The sculpture for the Temple of Music was designed by Mr. Isadore Konti, the artist of the group of "West Indies," northeast of the Dewey Arch, in New York City, and consists of figures representing religious, heroic, lyric, dance, and gay music.

The powerful figure of a horse-trainer, at the entrance to the Live Stock building, is by Mr. Frederick G. Roth, and is one of the most effective single pieces of sculpture at the Exposition. Other sculptors who are to be represented by loan exhibits in the grounds are Mr. Daniel French, Mr. St. Gaudens, and Mr. MacMonnies. The treatment of the sculpture about the Electric Tower is of local importance, and suggests Buffalo's indebtedness to Niagara, the Great Lakes, and the Erie Canal and lesser waterways, to which are due her growth

and prosperity. Therefore, these groups are to typify the power of the "Great Waters," as the Indians called them. Two pylons, "The Great Waters in the Days of the Indians" and "The Great Waters in the Days of the White Man," are by George Gray Barnard, and four pylons by Philip Martiny express the "Genius of Progress." Of these, one typifies the power of the eleven inland railroads, connecting with the city. In the imposing colonnade at the base of the tower are the seated figures of the Six Lakes, Erie, Huron, Michigan, St. Claire, Ontario, and Superior, by Carl Tefft (two), Henry Baerer, Philip Martiny, Ralph Goddard, and Louis Gudebrod. Mr. Bitter has designed a sculptural frieze representing "Pan-America" and including keys and an escutcheon. The pinnacle of the tower is crowned by a statue, twenty-four feet high, by Herbert Adams, the "Goddess of Light," symbolizing the force of electricity, the mystery of whose power has been revealed by the strength of the "Great Waters." This statue is of hammered brass, and consequently most brilliant, either in the sunlight or the electric current which nightly makes the grounds as bright as day. Mr. Adams is acknowledged one of the most gifted of contemporary sculptors, as his "Professor Henry" and other works in the Congressional Library and his "Solon" on the New York Appellate Court House amply testify. He also designed the two groups representing this "Age of Enlightenment," showing in a modern sense the value of religion, education, and culture, which form part of the Government buildings group. Mr. Adams is much interested in polychrome sculpture, and has made some experiments in that direction which may be seen in the Fine Arts exhibit of the Exposition.

Behind the Electric Tower, and having on one side the entrance to the Midway, on another that to the Stadium, and on the third the colonnade known as the Propylæum, is the open square called the Plaza. Here have been placed rep-

licas of statues of the Renaissance period, and those of ancient Greece and Italy: Apollo Belvedere, the Diana of the Louvre, the Borghese Achilles, the Fawn of Praxiteles, and other familiar figures, and among the flower-beds and paths are copies of the groups of children in the park of Versailles. Of course, Mr. Bitter's original scheme does not apply to any of this statuary, which was used partly on account of the lack of time for the artists to complete a larger number of original works and partly on account of the immense cost of commissioned sculpture. But the result of using these antique figures in the flower-beds and among the trees is most picturesque and charming; and there is a poplar alley, guarded by a row of pedestals bearing ancient deities, which is as alluring as any of its kind in the Old World, and is reminiscent of classic gardens in Italy or Greece—a touch of the calm Old World in the midst of the restlessness of the New.

The American sculpture has not much to fear from these ancient rivals, for, taken as a whole, in its boldness of conception, its originality, and its suggestiveness of youthful strength, it will stand a favorable comparison with any like achievement through the ages. And to one standing on the Triumphal Causeway, who looks on George Washington saluting, as it were, the progress which has been made, not only by the descendants of those men who supported the first presidency of these United States, but also of those who inaugurated the many governments of the smaller American countries, it would clearly seem that the American life is, and has been, well worth the living.

Edelweiss Growing Less

The rarest flower in Europe, the edelweiss, is becoming scarcer every year, and unless measures are taken to prevent indiscriminate gathering it is likely to disappear altogether. The edelweiss only grows 2,500 or 3,000 yards above the level of the sea and under special climatic conditions. Unfortunately, the edelweiss has become the "fashionable" flower in Germany since the Emperor commenced wearing it.