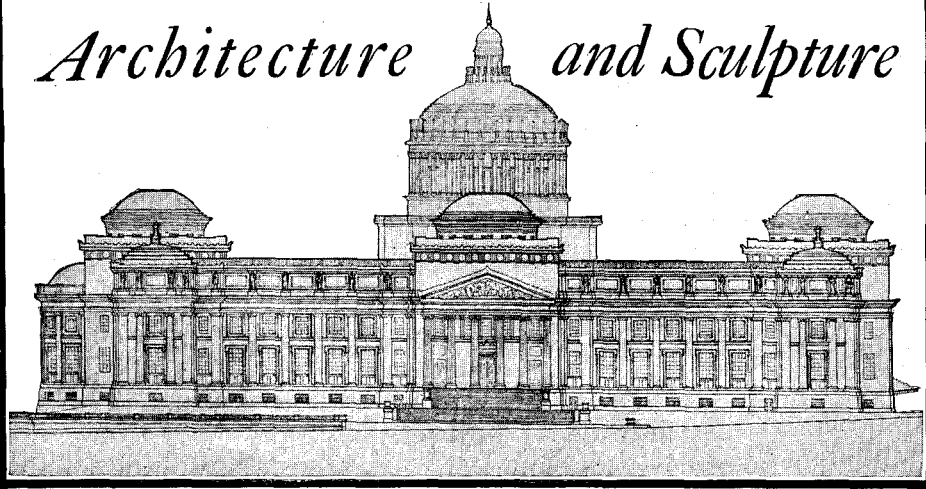


An Alliance of Architecture and Sculpture



BY WILLIAM WALTON

THE appointment and designation by the authorities of the Brooklyn Institute of Arts and Sciences of the eighty statues placed by the architects of their new Museum Building along the cornice of the four façades will carry into execution one of the most comprehensive and intellectual works of monumental art in the country. At the same time, it constitutes a serious attempt to solve practically, for the first time among us, the difficult problem of architectural sculpture on a large scale. For various reasons, partly through necessity, the contemporary sculptors have apparently given their minds a somewhat wider range than the contemporary painters, and in their monumental and decorative work especially have departed more widely from the modicum presented by the model before them. It may be said that the striking characteristic of the modern school of painting in the United States is its devotion to technique and the almost complete abandonment of those aspirations for spiritual, imaginative, and even historical expression which distinguished much of the work of the earliest days. That collaboration with the scholar, the poet, or the divine, that seeking of theme and inspiration from them, which has distin-

guished so many schools of painting, has almost disappeared from among us, with the exception of a few mural decorations. Of the easel pictures, very much the larger portion in the contemporary galleries, both figure and landscape, consist of studies, more or less important. So that this imposing demonstration in the sister art becomes all the more notable.

It was decided to undertake to express and set forth in a form of art, *i. e.*, architectural sculpture, nothing less than that correlation of the arts and sciences of the various civilizations of the world, ancient and modern, the exposition of which is the purpose of the Institute. It will be seen that something much like Pantology was called for. That the contemporary art was adjudged capable of meeting this very heavy draft upon it may be considered as evidence of considerable confidence in the flowering and development of our own civilization. With the co-operation of the architects, Messrs. McKim, Mead & White, a very intelligent method of obtaining the best results was adopted. In the beginning, the selection and apportionment of the individual sculptures to represent the ideals of the great peoples in the world's history were made by enlisting the services of the leading scholars

in the United States and Europe in their respective fields of knowledge. These having been determined, the city of New York, through the Hon. Michael J. Kennedy, Park Commissioner for the Boroughs of Brooklyn and Queens, entered into a contract, with the advice of Messrs. McKim, Mead & White, and with the approval of the Board of Trustees of the Institute, with Mr. Daniel C. French, sculptor, to furnish the first installment of thirty monolithic sculptures and a sculptural group to be placed upon the pediment over the northern portico, on that portion of the building now erected, at a total cost of \$122,000; Mr. French to have associated with him such sculptors as might be approved by the Museum architects, the Institute Trustees, and the Commissioner of Parks.

For the completed building no less than eighty monolithic statues will be required, and a sculptural group for the pediment over the southern portico facing Institute Park, as well as the northern portico facing the Eastern Parkway. The funds for this monumental decoration are provided by the city. Each of the statues is approximately twelve feet in height, and is cut in Indiana limestone of the same character as that used in the construction of the building. "The work of providing these sculptures for the Museum," says the Institute in one of its weekly bulletins, "constitutes the largest and most important single contribution to decorative sculpture in this country, and there is no building so far designed in America which requires so comprehensive and magnificent a scheme of sculpture as that now under way for the Institute Museum building." In all previous attempts to complete a public building by monumental sculpture—and there have been some very ambitious—even when the sculptors and their subjects have been selected by the architect, there has been no central, directing head with undisputed judgment and authority, and it has consequently been found impossible to reduce the whole to a consistent and harmonious architectonic *ensemble*. In this case a definite schedule was drawn up by Mr. French, and the various sculptors selected by him were required to conform to it; moreover, to secure the general harmony and general

architectural character of the figures, an exhibition of the quarter-size models was arranged, placed around the walls of the large Vanderbilt gallery in the Fine Arts Building in Fifty-seventh Street, at the same height, and duly passed in review by the directing sculptor and the architects. This was in November, 1907, the contract having been signed in the preceding April.

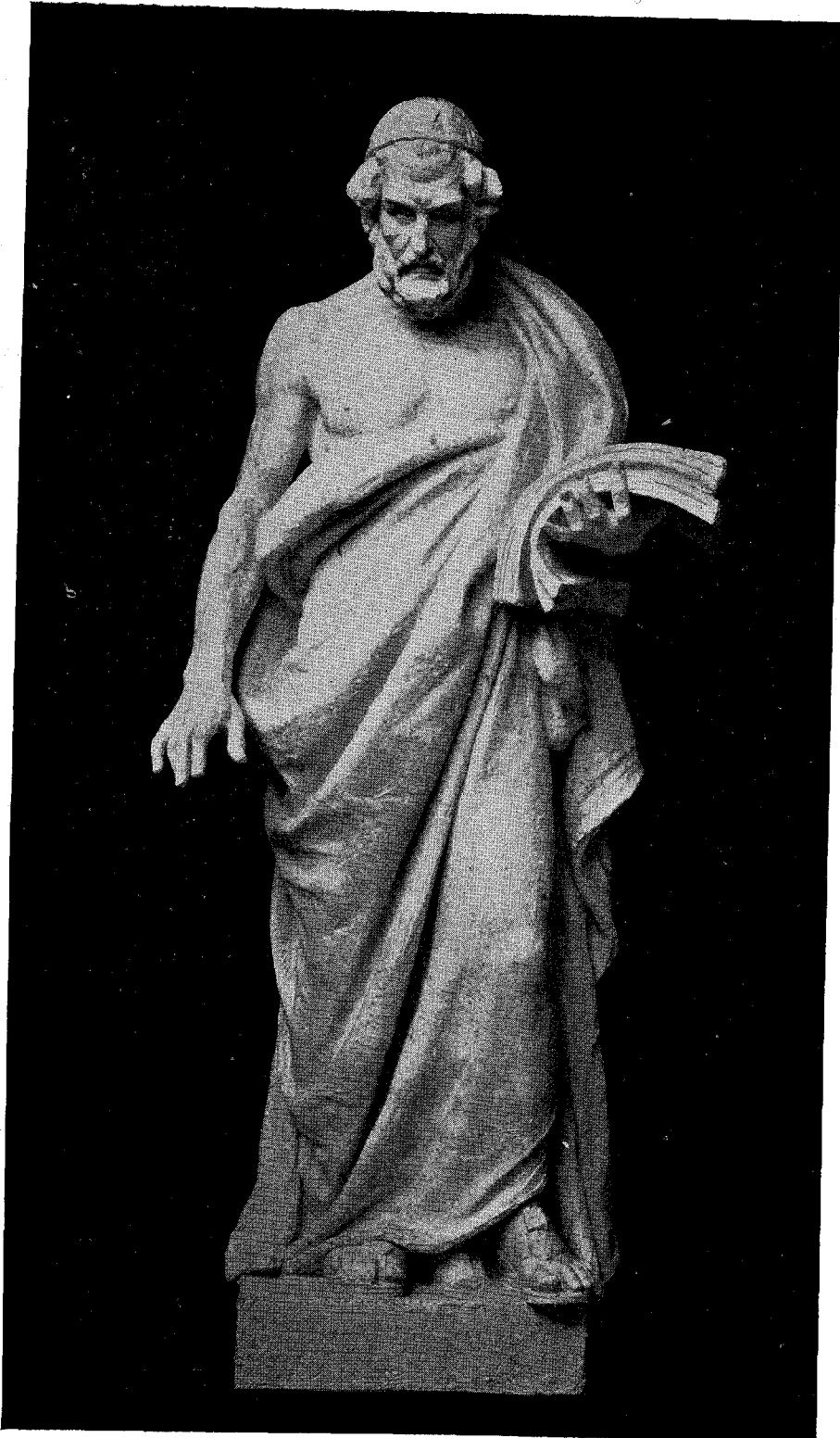
When thus arranged, it was not difficult to pick out those figures, more adventurous or less capable, which threatened to make breaks in the general scheme—either through jealousy of their neighbors or through lack of consideration—those with too much action, too salient, with too abundant draperies, not sufficiently architectural in conception and execution. The heads were required to be about the same size, and to rise to about the same height on the plinth behind; too free action in the limbs was discouraged, as tending to make holes in the silhouette through which the light would pass. But as these artists had been selected with much care, and as there prevailed among them only a healthy emulation, even at this first inspection the general monumental character and dignity were noticeable. A number of half-size figures, since completed, and in some cases modified, have been seen later in exhibitions of the Academy and of the Architectural League; and Mr. French and his associates hope to have the full-size figures placed on the completed section of the building in the early summer of this year.

In determining the nature of the statues, their location along the cornice of the four façades with the wall of the attic behind them, and the selection and location of the names of representatives of the great periods of the world's history to be carved along the cornice below the row of statues, the original plan of the building was taken as a guide. This presented an edifice about five hundred and sixty feet square, with four stories and basement; the Great Hall of Sculpture extending through the central axis from the northern portico to the southern, and the great Exhibition Hall and the Auditorium occupying the east and west axis of the building, extending from Washington Avenue to the Prospect Heights Reservoir lands. The four equal quadrants of the structure



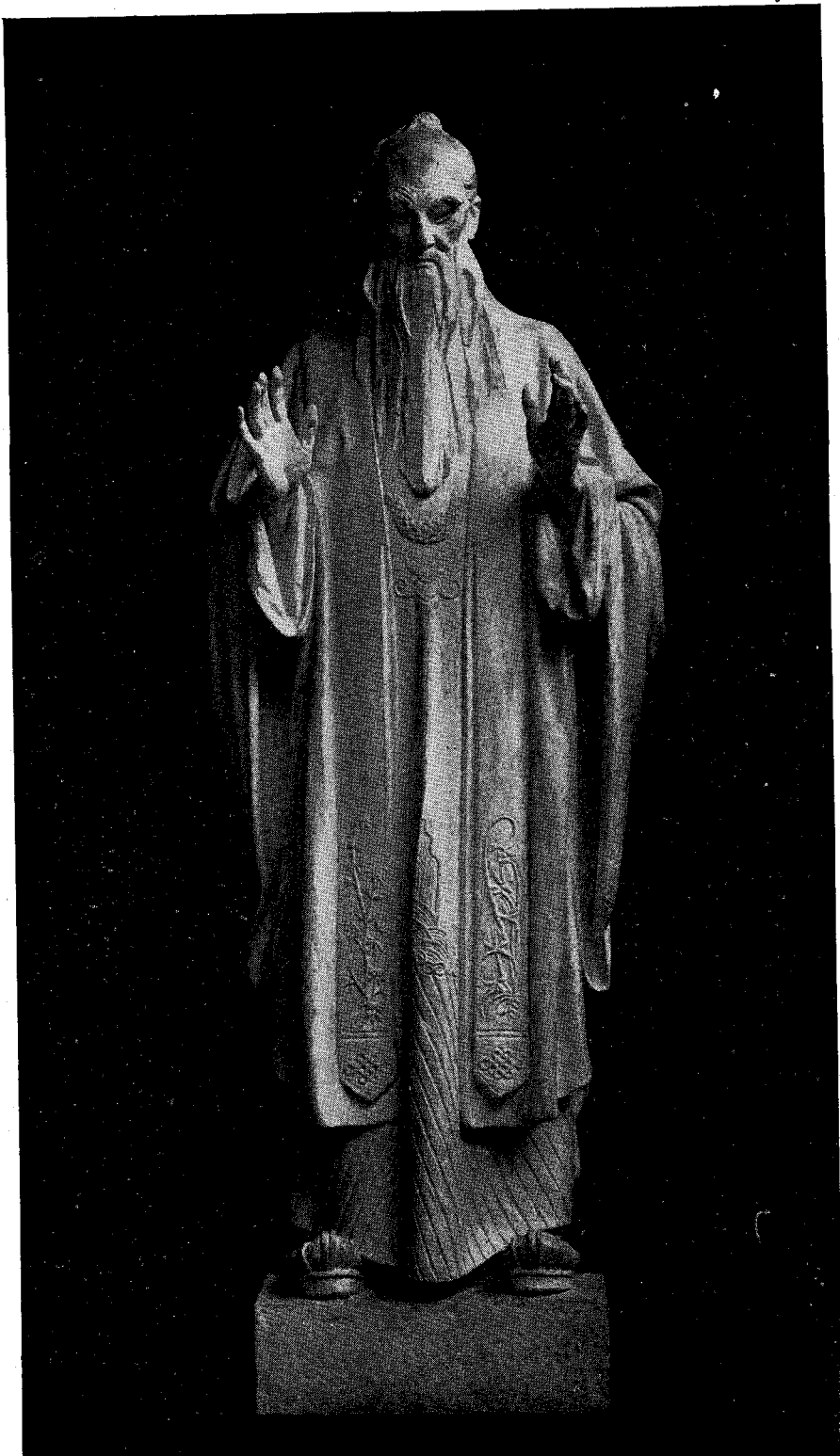
BY AUGUSTUS LUKEMAN

THE APOSTLE



BY D. C. FRENCH

GREEK EPIC POETRY



BY KARL BITTER

CHINESE PHILOSOPHY

thus formed are devoted to different epochs: the galleries on the first or main floor of the northeast quadrant to the great Empires of the East, to the civilization of the Egyptians, Assyrians, Babylonians, Persians, Indians, Chinese, the Hebrews, and other peoples east of the Bosphorus; those of the northwest quadrant to the Greek and Roman civilization; those in the southwest quadrant to the architecture, art, and institutions of the Mediæval and Renaissance periods of European history; and those of the southeastern quadrant to the art of modern Europe and America. Over the center pavilion of each of the four façades rises a dome, and a large central dome will be erected over the intersection of the two great axes of the completed building.

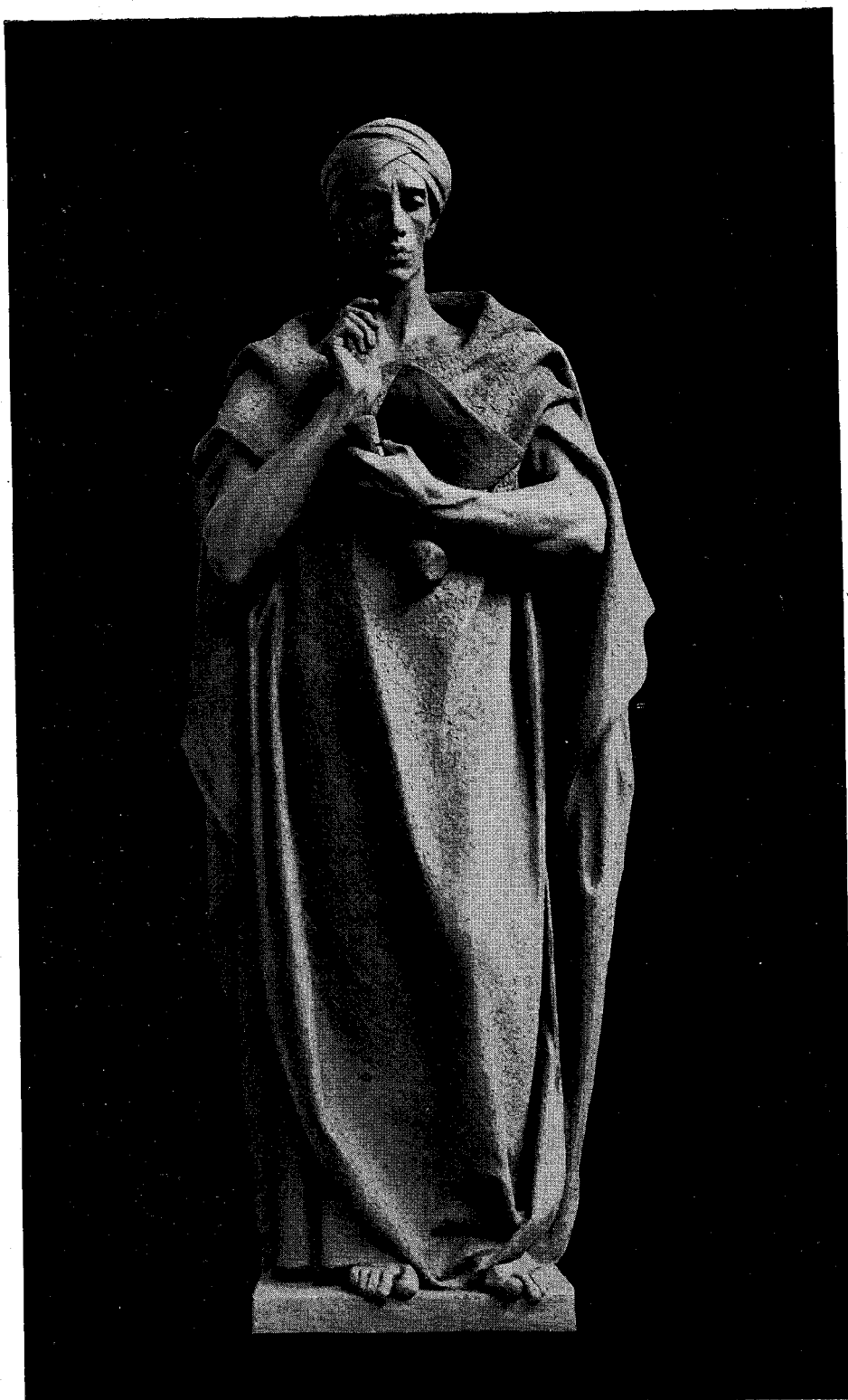
In conformity with this general plan, the statues to be placed on the two façades of the northeast quadrant will represent Oriental ideals; those on the two façades of the northwest quadrant, Greek and Roman; of the southwestern, Mediæval and Renaissance; and of the southeastern, modern European and American. Each quadrant will have twenty statues; and the apportionment of these statues, each with its particular mission, furnished, as may be supposed, an interesting problem to the scholars. For the empires and peoples of the East the distribution was as follows: Egypt, two; Assyria and Babylonia, two; Persia, two; India, four; China, four; Japan, one; Old and New Testament, four; and the Mohammedans, one. On the Greek and Roman quadrant the twenty sculptures were equally divided; and of the thirty now approaching completion, fifteen are Eastern and fifteen Classic. The general principle decided upon in giving each sculptor his theme was, to avoid portraits and the presentation of individuals—rather to select a general type or personification, though this was sometimes departed from, as in the case of Confucius, and also of some of the individual deities. It is apparent that real breadth of comprehension, a very considerable degree of intellectual culture, was required on the part of the sculptors to enable them to represent approximately in the concrete these various developments of the great stages of human progress.

From the survey of this vast field of

“ideals” a table was drawn up to aid in the concentration upon particular expressions, the definite themes to give the artists; and this table may be found interesting. In the first column are designated the contributions of various races and peoples to the history of the enlightenment of the world; in the second are given the names of men illustrious in these contributions; and in the third, the subject for the statue which should best express them. The following are the fifteen Oriental subjects:

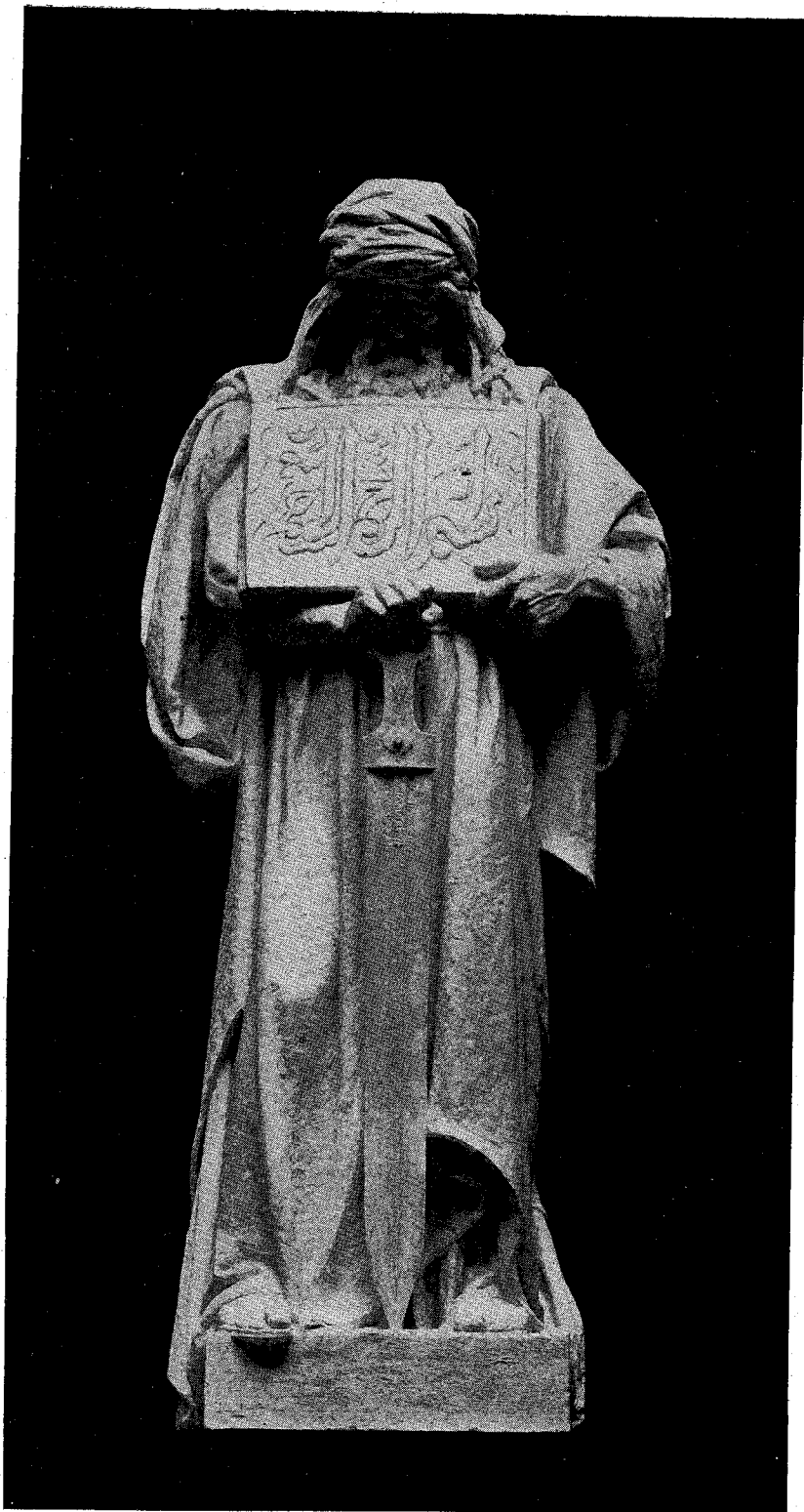
Persian Religion and Philosophy. The Indian Lawgivers; the founders of Law in the East.	Zoroaster. Manu, Gautama, Ashoka.	The Persian Philosopher. The Indian Lawgiver.
Indian Literature. The Vedas; the Upanishads; the Mahabharata; Indian Poetry; Indian Drama; the Sakuntala.	Kalidasa, the Shakespeare of the East.	Indian Literature.
Indian Philosophy. The Foundation of Indian Learning and Indian Literature.	Shankara, Kapila.	Indian Philosophy.
Indian Religion.	Buddha.	Indian Religion.
Chinese Philosophy. The Religion of China.	Confucius. Lao-tze.	Chinese Philosophy. The Religion of China.
Art in China.	Represented by many Arts and Artists.	Chinese Art.
Chinese Law.	Represented by many Lawgivers and Legislators.	Chinese Law.
Japanese Art. Hebrew Laws. The beginnings of Democracy.	Moses.	Japanese Art. The Hebrew Lawgiver.
The Psalms of the Old Testament.	David.	The Hebrew Psalmist.
The Prophetic Books of the Old Testament.	Isaiah the Prophet.	The Hebrew Prophet.
The Founding of Christianity; the Apostles.	St. Paul.	The Apostle (of Christ).
The Mohammedan Civilization.	Mohammed.	The Founder of Mohammedanism.

In the grouping of these statues the corner pavilion of the northeast quadrant will have on its eastern façade the four Indian subjects, and on its northern the four Chinese. The four Hebrew sculptures will occupy the center of the north façade of the eastern wing of the building. For the northwest quadrant, of the twenty classical figures, five of the Roman are not included in the thirty completed works, and



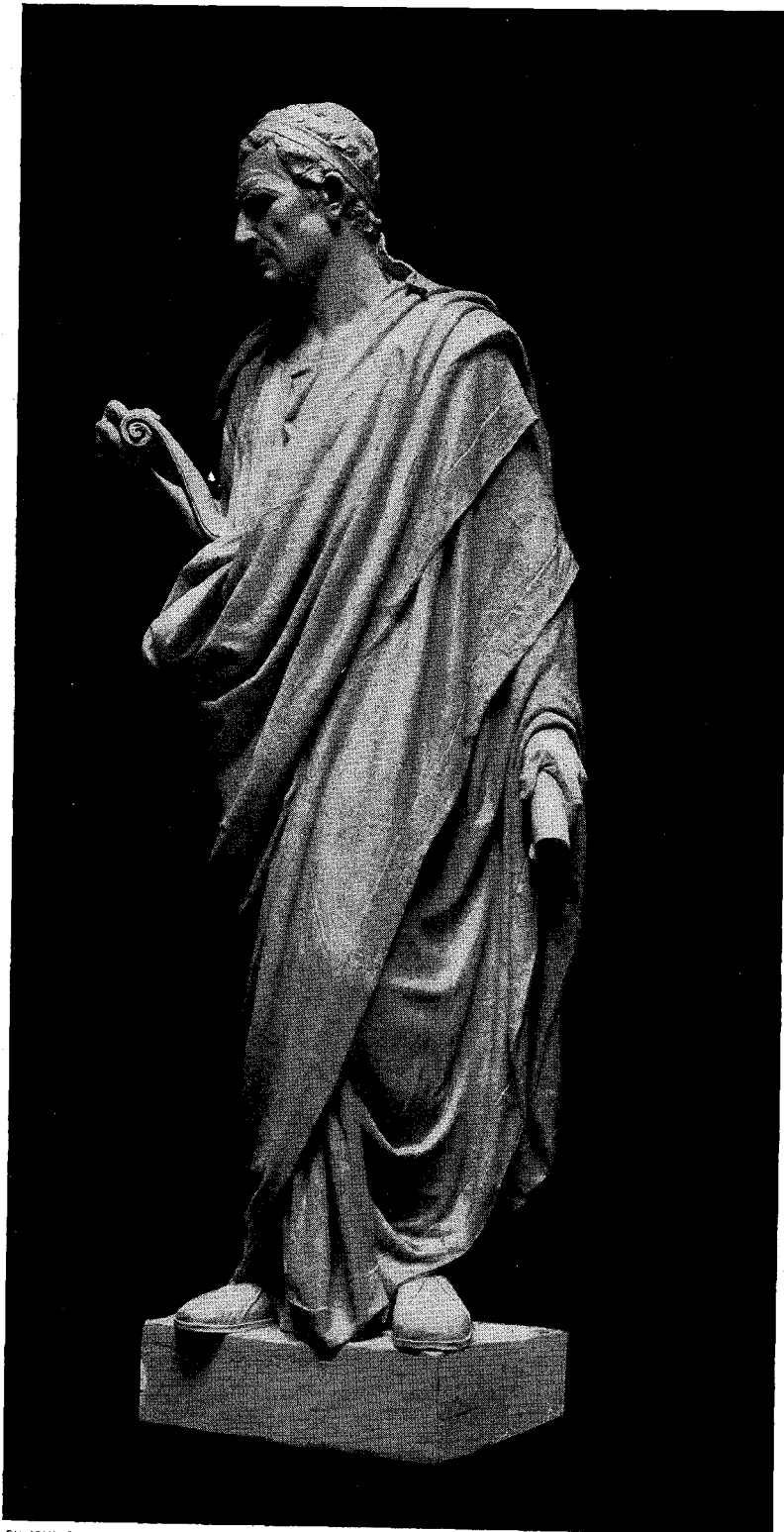
BY ATTILIO PICCIRILLI

INDIAN LAWGIVER



BY CHARLES KECK

THE GENIUS OF ISLAM



BY JOHN GELERT

ROMAN STATESMAN

will be placed upon a section of the building yet to be erected. Following is the table for the Greek and Roman subjects:

The Greek Epic. (The Iliad and Odyssey).	Homer.	Greek Epic Poetry.
Greek Lyric Poetry.	Pindar, Sappho.	Greek Lyric Poetry.
The Greek Drama.	Æschylus, Sophocles, Euripides.	Greek Dra- matic Art.
The Greek State.	Solon, Lycurgus, Pericles, Aristides.	The Greek Lawgiver, or States- man.
Greek Science.	Euclid, Archimedes, Ptolemy.	The Greek Man of Science.
Greek Religion.	Zeus, Minerva, Apollo, Aphrodite.	Greek Relig- ion.
Greek Philosophy.	Plato, Aristotle, Socrates.	The Greek Philosop- her.
Greek Architecture.	Phidias, Nicias.	The Greek Architect.
Greek Sculpture.	Scopas, Praxiteles.	The Greek Sculptor.
Greek Letters and Oratory.	Gorgias, Lysias, Demosthenes	The Greek Orator.
Roman Law.	Justinian.	The Roman Lawgiver.
Roman Statesman- ship.	Julius Cæsar.	The Roman Statesman.
The Roman Ruler and Patron of the Arts.	Augustus, Constantine.	The Roman Emperor.
The Roman Orator and Man of Letters	Cicero.	The Roman Orator.
The Roman Epic.	Virgil.	The Roman Epic Poet.

(In considering this learned classification, it might possibly be objected that Minerva was not a Greek divinity.)

With regard to an omission which will be noticed by most readers, the Institute authorities make the following statement:

"The plan for the sculptures on the façades of the building and for the carving of the names on the pediments beneath its main cornice does not include the figure of Jesus of Nazareth, nor his name. It might possibly have been expected by some that his name should be carved on that part of the pediment reserved for the Hebrew people of the Old Testament and the New Testament times, alongside the names of Moses the Lawgiver, David the Psalmist, Isaiah the Prophet, and St. Paul the Apostle. The names of other great religious teachers, Confucius, Lao-tze, Zoroaster, Buddha, Socrates, and Mohammed, are carved upon other parts of the pediment. The central and lofty dome of the Museum, crowning the entire structure, has been reserved as the fitting place

within which to represent the work of the Great Teacher, in whose wisdom and love all other truth and all other love are dissolved. In what way in this mighty dome the work of the Master may be represented remains for the inspired genius and reverence of the artists of the future to determine."

For the allotment of these great commissions among the younger contemporary sculptors Mr. French probably consulted his intimate knowledge of the men and their works and thereby arrived at conclusions regarding their possibilities. It may be noted that only one statue was given to a lady, the "Japanese Art," to Miss Janet Scudder; and also that one, "Greek Science," was confided to a painter, Mr. Kenyon Cox, who thus made his opening in a sister art. For himself Mr. French reserved the "Greek Epic," which he does not call Homer, "Greek Lyric Poetry," and "Greek Religion;" to Mr. Herbert Adams, President of the National Sculpture Society, he gave "Greek Philosophy," "Architecture," "Sculpture," and "Letters;" and the other two Grecian themes, the "Drama" and the "Greek Statesman," to Mr. George T. Brewster. The first five Roman figures fell to the lot of Mr. John Gelert and Mr. Charles A. Heber, the latter getting the "Roman Epic," which he has conceived as a graceful female figure—"the Æneid of Virgil being the most beautiful of all the great epics, as the Iliad is the most heroic." About a third of these completed statues are feminine, though there was some discussion as to the propriety of making them all male, a rendering to which, we believe, the Director of the Institute, Professor Franklin W. Hooper, was somewhat inclined.

The Oriental figures, apart from the Hebrew, probably presented more difficulties in the way of bringing them into the general, Occidental, architectonic scheme, as it was thought necessary to preserve with some accuracy the ethnological characteristics, even to the details of costume. To Mr. Karl Bitter were confided the four Chinese subjects; to Mr. Edward C. Potter, "Indian Philosophy" and "Religion;" to Mr. Attilio Piccirilli, "Indian Literature" and the "Lawgiver;" and to Mr. Edmund T.

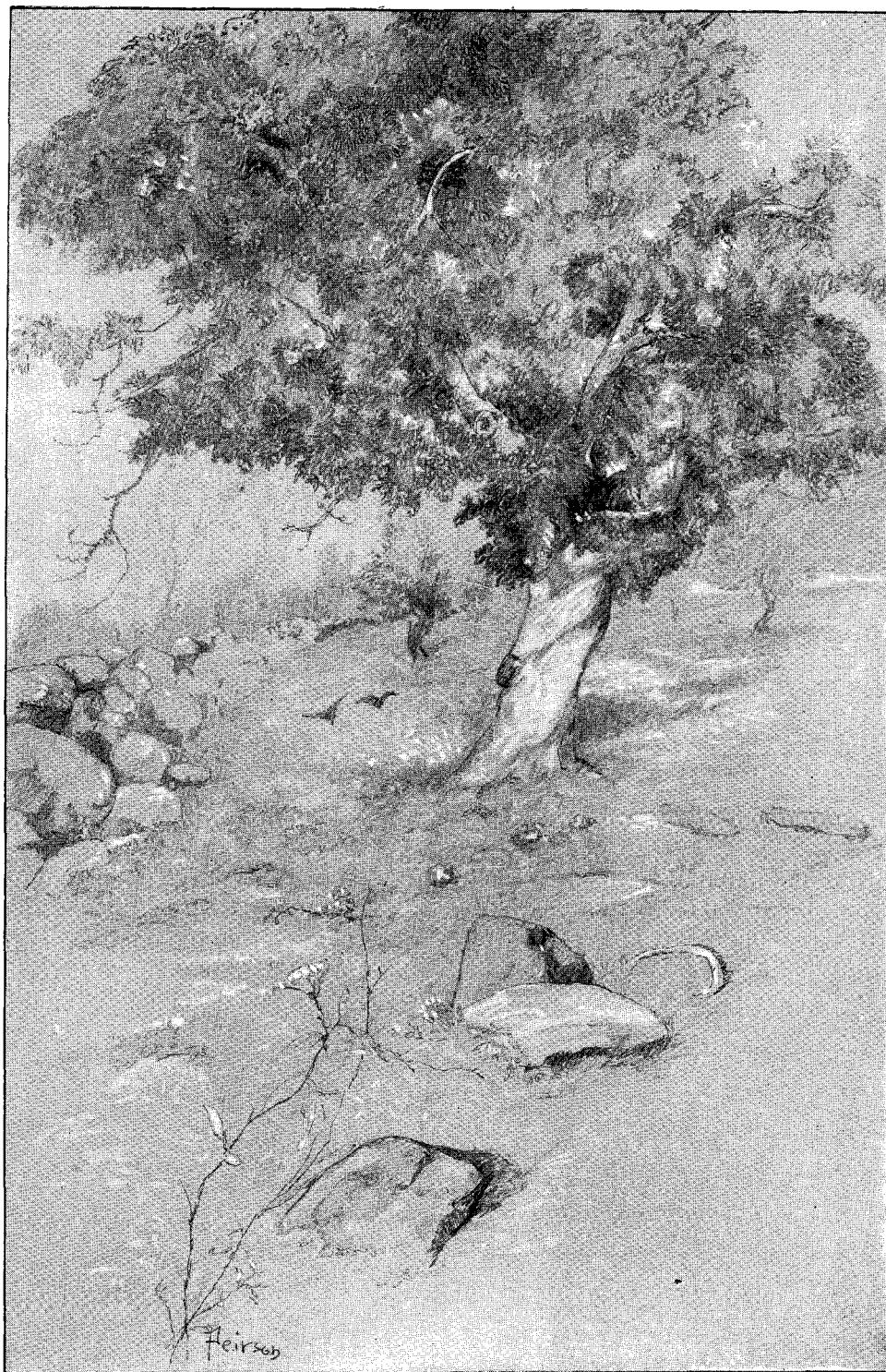
Quinn, the "Persian Religion." Miss Scudder, finding that her Japanese figure was the sole representative of the Island Empire, and bethinking herself of the long ages, the many schools, the innumerable aspects of its art, selected for personification the Sun Goddess, "the Heaven-illuminating Goddess," the first child of the first pair in Japanese mythology. She shone so beautifully and so lighted the heavens and the earth that her father transferred her from earth to heaven, and gave her the ethical realm to reign over.

Mr. Bitter, in his Chinese researches, found in the art of that ancient empire very few of the conventional types and personifications by which we are wont to recognize An Astronomer, A Statesman, A Philosopher, and other familiar symbols. There are not even conventional and recognizable garments and robes for these personifications. The beard of Confucius is one of the few exceptions; and for "Chinese Art," which Mr. Bitter presents as a young woman in a richly embroidered costume, after a historic design, her hexagonal mirror is symbolic of the quality of art as but a reflection of nature and of life. Also, her flower represents the beauty of nature; and the vase which she carries, the importance given plastic art in the Empire from the earliest times. The high position assigned India in this sculptured pantologia is justified by the Museum's scholars as representative of the civilization of that great branch of the Indo-European stock—"a source of the greatest literature created east of the Euphrates, the source of a large part of the philosophy, the science, the medicine, the law, and the general learning of ancient Greece, and through ancient Greece of ancient Rome, mediæval and modern Europe. . . . There is no system or phase of Greek philosophy that was not anticipated by the ancient Aryan race in India; there is no phase of modern German philosophy, with all its ramifications and intricacies, that was not anticipated three thousand years ago in India. The Vedas, the Mahabharata, and the Upanishads belong to the great literature of the world, containing within them the founda-

tions of the religion, the philosophy, and the ethics of the Indian people. Shankara and Kapila are the Aristotle and the Plato of Indian philosophy, Kalidasa is the Shakespeare of Indian literature, Manu is the Oriental Moses, and Buddha is the great religious teacher of southern and eastern Asia."

Finally, the four Hebrew subjects were allotted to Mr. Augustus Lukeman, and one of the most difficult, the "Genius of Islam," bearing the Koran and the sword, to Mr. Charles Keck. Mr. Bitter's four Chinese figures are claimed to be the first works of American art in stone undertaking to represent in a serious and commanding manner four Oriental ideals. The ten Roman figures are to be placed on the western façade of the building, the ten Greek on the eastern end of the first or original section of the Museum building, and the first position, nearest to the central pavilion and to the main entrance, is given to "Epic Poetry," for the reason that the earliest of the great characters in Greek history is the author of the two great Greek epic poems which have been handed down to us from the dawn of that history.

For the execution of the great pedimental group over the north portico Mr. French associated with himself Mr. A. A. Weinman, but the design for this sculpture has not yet been definitely determined. The first sketches made introduced an innovation by placing two figures in the center of the triangle of the pediment instead of the conventional single figure. This was in consideration of the dual character of the Institute. Of these two, under the apex of the gable, the male represented Science, and the female Art. Between them was a shield to bear the insignia of the Institute. To the right of Art was to appear a graceful group personifying Painting, Sculpture, and Architecture, and to the left of Science a strong group typifying the three leading sciences, Astronomy, Geology, and Biology. In the apex of the pediment on one side was an Oriental symbol of art, the peacock; and on the other the Egyptian expression of wisdom, the Sphinx.



THE ORCHARD