



unrecorded zone

PLAN OF FIRST STORY

LIBRARY OF CONGRESS

are nine in all, seven along the front, and one at each end of the pavilion. They are flanked by boldly sculptured figures of children, reclining upon the sloping pediments, or, alternately, by massive garlands of fruits. The keystones of the circular windows each support the standing figure of a winged cherub, or genius, all sculptured from a single design, and introduced as the accentuating feature of a frieze of foliated ornament extending along the three sides of the pavilion. Like the garlands and figures on the pediments, they were modelled by Mr. William Boyd. At either end of the attic story Mr. Boyd's hand appears again in the sculptural embellishment of the little porch—as one may perhaps call it—which looks out upon the balcony formed by the granite railing. The rounded pediment contains a group in granite consisting of the American eagle flanked by two seated children. Each pediment is supported on the shoulders of two conventional Atlases—"Atlantides" is the technical name—figures of gigantic strength, so called because in the Greek and Roman mythology Atlas was fabled as a giant supporting the vault of heaven by his unaided strength.

A more particular description is required of the fountain, the ethnological



RUSSIAN SLAV.



BLONDE EUROPEAN.



BRUNETTE EUROPEAN.

heads, the series of busts in the portico of the Entrance Pavilion, and the spandrel figures ornamenting the Entrance Porch.

Mr. Hinton Perry's Fountain.—Of Mr. Perry's fountain, it may be said at once that it is the most lavishly ornamental of any in the country. It occupies a semicircular basin fifty feet broad, containing a dozen bronze figures disposed to represent a scene—so one may take it—in the court of Neptune, the classic god of the sea. The granite wall of the terrace against which the fountain is placed contains three deep niches, in the spandrels of which are four dolphins sculptured in relief from models by Mr. Albert Weinert. The niches themselves are treated with an evident suggestion of a grotto worn by the sea, with a hint, also, at the formation of stalactites by the constant dripping of water. In front of the central niche Neptune is seated in a majestic attitude on a bank of rocks. He is represented as an old man with a long flowing beard, but the lines of his naked figure indicate the energy and great muscular strength befitting the Ruler of the Deep. The figure is of colossal size; it would be, that is, if standing, about twelve feet in height. On either side of the bank lolls a figure of Triton, one of the minor sea-gods, blowing a conch shell to summon the water-deities to the throne of their sovereign. In front of each of the niches at the side is a sea-nymph triumphantly bestriding an infuriated sea-horse, his ears laid back and his fish's tail writhing with anger on

account of a jet of water constantly thrown against his head. The basin is crossed and re-crossed by similar jets, which furnish the whole flow of water, and proceed from the mouths of sea-monsters in various places throughout the fountain. There are seven of them in all. The first is a serpent just showing itself above the water in front of the bank on which Neptune is seated. Higher up, to the right and left, two gigantic frogs lurk in crevices of the rocks; and floating along the outer edge of the basin are four huge Florida



MODERN GREEK.



MOSSIAN.



CIRCASSIAN.

turtles, their heads raised a little above the water and their long fins making as if swimming.

The Ethnological Heads. — The ethnological heads ornamenting the keystones of the first-story pavilion windows offer as interesting material for study as any of the decorations of the Library. The series is unique in that it is the first instance of a comprehensive attempt to make ethnological science contribute to the architectural decoration of an important public building. It was at first proposed to employ a more conventional kind of ornament, such as the familiar Gorgons' heads so often found in connection with Renaissance architecture. The present idea was carried out with the assistance of Professor Otis T.



HINDOO.



HUNGARIAN.



SEMITIC.

Mason, the Curator of the Department of Ethnology in the National Museum for the last twelve years. The heads, thirty-three in number, are about a foot and a half in height, and were modelled, some by Mr. Boyd and others by Mr. Henry J. Ellicott, after data accumulated by Professor Mason as the result of some six months' special study of the ethnological collections in the possession of the National Museum — which contains, indeed, practically all the material (books, photographs, carefully verified measurements) necessary for

such an undertaking. The large collection of authentic, life-size models, chiefly of savage and barbarous peoples, which the visitor may see in its exhibition halls, is the most extensive in the country, and many of the heads on the Library keystones are taken directly from these.

Taking into consideration the difficulty of obtaining the more delicate differentiation of the features in a medium so unsatisfactory, from its coarseness of texture, as granite, the result of Professor Mason's work is one of the most



ARAB.



TURK.



MODERN EGYPTIAN.

scientifically accurate series of racial models ever made. Still another difficulty, it may be added, lay in the fact that each head had to be made to fit the keystone. Besides the necessity of uniform size, the architect demanded also, as far as possible, a generally uniform shape, which it was often very hard to give and still preserve the correct proportions of the racial type. The face had to be more or less in line with the block it ornamented, and, especially, the top of the head had to follow, at least roughly, a certain specified curve. This last point was met either by using or not using a head-dress, whichever best met the difficulty. In one case the problem was a little puzzling—that of the Plains Indian, with his upright circlet of eagle's feathers, which were bound to exceed



ABYSSINIAN.



MALAY.



POLYNESIAN.

the line, if accurately copied. The difficulty was frankly met by laying the feathers down nearly flat upon the head.

In preparing the models, accuracy was the chief thing considered. Any attempt at dramatic or picturesque effect, except what was natural to the type portrayed, was felt to be out of place. Each head was subjected to the strict test of measurement—such as the ratio of breadth to length and height, and the distance between the eyes and between the cheek bones—this being the

most valuable criterion of racial differences. All portraiture was avoided, both as being somewhat invidious and unscientifically personal, and, more especially, because no one man can ever exemplify all the average physical characteristics of his race. On the other hand, the heads were never permitted to become merely ideal. It will be noticed that all are those of men in the prime of life.

The list of the races, beginning at the north end of the Entrance Pavilion, and



AUSTRALIAN.



NEG-RITO.



ZULU.

thence continuing south and round the building to the Northwest Pavilion, is as follows, each head being numbered for convenience in following the order in which they occur: 1, Russian Slav; 2, Blonde European; 3, Brunette European; 4, Modern Greek; 5, Persian (Iranian); 6, Circassian; 7, Hindoo; 8, Hungarian (Magyar); 9, Semite, or Jew; 10, Arab (Bedouin); 11, Turk; 12, Modern Egyptian (Hamite); 13, Abyssinian; 14, Malay; 15, Polynesian; 16, Australian; 17, Negrito (from Indian Archipelago); 18, Zulu (Bantu); 19, Papuan (New Guinea); 20, Soudan Negro; 21, Akka (Dwarf African Negro); 22, Fuegian; 23, Botocudo (from South America); 24, Pueblo Indian (as the Zuñis of New Mexico); 25, Esquimaux; 26, Plains Indian



PAPUAN.



SOUDAN NEGRO.



AKKA.

(Sioux, Cheyenne, Comanche); 27, Samoyede (Finnish inhabitant of Northern Russia); 28, Korean; 29, Japanese; 30, Aino (from Northern Japan); 31, Burmese; 32, Thibetan; 33, Chinese.

It will be seen that the various races are grouped so far as possible according to kinship. There is not, however, space — and this is hardly the place — in which to explain the many points which might be brought up in connection with this interesting series of heads. For such information the reader is re-

ferred to any good text-book on ethnology.¹ One or two special details, however, may properly be mentioned. The selection of the Pueblo Indian, for example, was a second choice. Professor Mason would have preferred one of the ancient Peruvian Incas, but no satisfactory portrait could be found to work on. The Thibetan is a Buddhist priest, as indicated by his elaborate turban. The Chinese belongs to the learned, or Mandarin class. The Russian with his fur cap is the typical Slavic peasant. The Blonde European is of the educat-



FUGIAN.



BOTOCUDO.



PUEBLO INDIAN.

ed German type, dolichocephalic, or long-headed; the Brunette European is the Roman type, brachycephalic, or broad-headed. The architect has introduced a Greek fret on the turban of the Greek to symbolize the importance of ancient Greek art. The Egyptian is the typical Cairo camel-driver. The Corean wears the dress and hat of the courtier, and the Turk also is depicted as a member of the upper classes. The Hungarian wears the astrachan or lambswool cap of the peasant. Many of the heads of savage or barbarous races are shown with their peculiar ornaments—the Malay with his earrings, the Papuan with his nose-plug, the Botocudo with studs of wood in his ears and lower lip, and the Esquimaux with the labret or lip-plug of walrus ivory.



ESQUIMAUX.



PLAINS INDIAN.



CAMIVETTE.

The face of the Polynesian, finally, is delicately incised with lines, copied from a specimen of Maori (New Zealand) tattooing.

The Portico Busts.—The list of the men commemorated by the nine busts in the portico is as follows: Demosthenes, Emerson, Irving, Goethe, Franklin, Macaulay, Hawthorne, Scott, and Dante. The *Demosthenes*, *Scott*, and *Dante*

¹ Such as *Races and Peoples*, by Dr. Daniel G. Brinton.

were modelled by Mr. Herbert Adams; the *Emerson, Irving, and Hawthorne* by Mr. J. Scott Hartley; and the *Goethe, Franklin, and Macaulay* by Mr. F. Wellington Ruckstuhl. The reader will see that so far as possible with an odd number, the work of each sculptor is, so to say, in balance — Mr. Ruckstuhl's in the centre, flanked by Mr. Hartley's, and Mr. Adams's at either end — thus avoiding any possible confusion of style, and giving the artist all the advantage which comes from a symmetrical disposition of his productions. There is, as a



KOREAN.



JAPANESE.



AINU.

matter of fact, very little diversity in the present series. Each bust is of uniform height — about three feet, not reckoning the pedestal — with a uniform background. The statue of Franklin, coming in the centre, has, intentionally, a certain effect of pre-eminence. The sculptor conceived him "as one of the greatest men of this country, and as a writer and philosopher the patriarch, and therefore aimed to make him dominate the rest." A word should be said regarding the background of the busts — the glass enclosed in the framing of the circular windows. The effect, as always of a window, is dark, as granite would not have been, thus throwing the busts, which are of the same material as the walls, into sharp, strong relief.



BURMESE.



TIBETAN.



CHINESE.

Mr. Pratt's Spandrel Figures. — The beautiful spandrel figures of the Entrance Porch modelled by Mr. Bela L. Pratt are six in number.¹ All are about life-size, and are shown leaning gracefully against the curve of the arches. After what has been said of the intractability of granite as a medium for any

¹ The three groups are reproduced as headpieces to the three portions of this Handbook: the first, representing *Literature*, to introduce the present general description; that representing *Art*, over Mr. Cullen's essay; and the third, representing *Science*, over Mr. Spofford's.