

March
Twenty-two
1915.

My dear Mr. Marston:

I enclose herewith a statement concerning the use of the California Building at the Panama-California Exposition. It includes an outline of the installation which, as you know, consists entirely of material that has been secured for permanent use in this building. On the whole, it provides such a museum of ancient America as can probably be seen in very few places, if at all. I enclose extra copies for the use of other members of the California Commission.

With sincere regards, I am,

Very cordially yours,

Eugene L. Hewett

Mr. George W. Marston,
Fifth and C Streets,
San Diego.

ELH-R.

THE CALIFORNIA BUILDING AT THE PANAMA CALIFORNIA EXPOSITION.
CALIFORNIA QUADRANGLE.

The California Quadrangle comprises the buildings surrounding the Plaza de California, a paved square which is entered from the west by way of the Ocean Gate and from the east by way of the Prado Gate. In its architecture it furnished the keynote of the Exposition. The architect was Mr. Bertram G. Goodhue of New York, and it was constructed under the personal supervision of Mr. Carleton M. Winslow of San Diego. It comprises on the north side the California State Building; on the south side, the Fine Arts Building.

CALIFORNIA BUILDING:

The first function of the California Building is social. It is the Host Building. On the ground floor, west wing, are the rooms of the President and official host of the Exposition, Mr. G. Aubrey Davidson. In the east wing is the parlor of the California State Commission. In the upper gallery of the west wing, and occupying the entire west side of the Quadrangle, are the Woman's Headquarters. These are the rooms of the official Woman's Board of the Exposition, Mrs. I. N. Lawson, President, and are open to all visitors, both men and women.

As a place for exhibits it did not seem appropriate that the California Quadrangle should be devoted to transitory uses, such as displays of state resources, so well shown in the various buildings of the California counties. It afforded an opportunity for perpetual benefit to the public. Its architecture, representing our rich inheritance from the past, particularly old Spain, sug-

gested the idea of showing something of what Europeans saw when they first looked upon the new world.

It seemed especially fitting that the California Building should enshrine the memorials of a race that ran its course in America before the continent was seen by Europeans. The native American civilization so impressed the Spanish conquerors when they first saw the shores of Mexico and Central America, that they carried back to the old world glowing accounts of rich empires, opulent cities and powerful monarchs. We now know that they made many mistakes in the interpretation of what they saw. Yet, as the science of Archaeology brings to light the remains of the ancient American world, we must admit that the enthusiasm of the Spaniards was not without justification. The brilliancy of the new race suggested another Orient. The ruins of Central American cities seemed to entomb another Egypt.

In the absorption of building a great English speaking nation, we have lost sight of the part played by Spain in American history; still further have we lost sight of the great works of the native American race, which we know in its decadence. The object of the exhibits in the California Building is to present a picture of the golden age of that race - a page of human history that is as worthy of study as are its great contemporaries of the old world.

For the first time in the history of an exposition a great building is devoted to ancient America. Here are to be seen the most important works of the ancient peoples of Central America, a civilization which reached its zenith and went down before it became known to white men. The picture of this ancient

culture is presented in fac-simile reproductions of their remarkable bas-relief sculptures, hieroglyphic inscriptions and majestic monuments; in models of their temples and palaces; paintings of their "Temple Cities"; sculptures depicting their activities, and objects of art excavated from their ruins. Never before have the noble works of the Mayas been given such a setting, and never before have they been presented in such perfection. With the aid of the following catalogue one may readily identify every object in the building:

WORKS OF ART RELATING TO ANCIENT AMERICA

in the

CALIFORNIA BUILDING.

1.

VESTIBULE.

HISTORICAL FRIEZE "DISCOVERY AND CONQUEST OF AMERICA".

Mrs. Sallie James Farnham, Sculptor.

1. Discovery of America by Columbus
2. Discovery of Pacific Ocean by Balboa
3. Conquest of Mexico by Cortez
4. Conquest of Peru by Pizarro.

BAS-RELIEF SCULPTURES FROM ANCIENT MAYA CITY OF PALENQUE, MEXICO:

5. The Magician: Pier Tablet from the Temple of the Sun
6. The Priest: " " " " " " " "
7. Altar Piece from the Temple of the Cross
8. Altar Piece from the Temple of the Sun
9. Hieroglyphic Tablet from the Temple of Inscriptions
10. " " " " " " "

INSCRIPTION OVER DOORWAY:

11. Date of California Building (January first, 1915, A.D.)
in Maya Hieroglyphic Characters.

4.

11.

ROTUNDA.

COLUMNS AT ENTRANCE:

12. The Plumed Serpent Portal, Temple of Sacrifice,
Chichen Itza, Yucatan.

RELIEF MAP IN CENTER OF ROTUNDA:

13. Central America: The Home of the Ancient Maya Civilization.

SCULPTURED MONUMENTS FROM ANCIENT MAYA CITY OF QUIRIGUA, GUATEMALA.

14. The Great Turtle: Representing a woman in the mouth of
a mythic animal.
15. Monument of a Bearded Man: Figure of a Death God on Back
16. The Leaning Shaft: Monument of a Priest Ruler
17. The Queen: Monument of a Woman Ruler or Priestess
18. The Dragon: representing a bearded man in the mouth of
a mythic animal.

111.

UPPER GALLERIES

EAST SIDE

MURAL PAINTINGS OF MAYA CITIES, CARLOS VIERRA, ARTIST:

19. Ancient Temple City of Copan, Honduras
20. Ancient Temple City of Quirigua, Guatemala.

MAYA FRIEZE: SCENES FROM MAYA LIFE. MRS. JEAN COOK-SMITH, SCULPTOR.

21. Quarrying Stones for the Great Monuments
22. Hauling a Monument to the City
23. A Serpent Dance
24. Building a Maya Temple
25. Sculpturing a Monument.

ARCHITECTURAL MODEL:

26. Temple of Sacrifice, Chichen Itza, Yucatan

SCULPTURED MONUMENT:

27. Animal Head, from Quirigua, Guatemala.

SOUTH SIDE.

SCULPTURED SHAFT FROM QUIRIGUA, GUATEMALA.

28. Monument of a Priest-Ruler

MURAL PAINTINGS OF MAYA CITIES, CARLOS VIERRA, ARTIST.

29. Ancient Pyramid City of Tikal, Northern Guatemala.
30. Ancient City of Palenque, Chiapas, Mexico.

MAYA FRIEZE, MRS. JEAN COOK-SMITH, SCULPTOR.

31. Dedication of a Maya Temple
32. A Maya Ceremony of Divination
33. Symbolic Panel "Spirit of the Past" (not yet installed)

BAS-RELIEF SCULPTURES:

34. Panel for the Temple of Inscriptions, Palenque Mexico.
35. Altar Piece: Woodcarving from Tikal, Guatemala.

ANCIENT POTTERY:

36. Case of Sixty-five vases, excavated at Chiriqui, Panama.

WEST SIDE.

MURAL PAINTINGS of MAYA CITIES, CARLOS VIERRA, ARTIST:

37. Chichen Itza, The Holy City of Northern Yucatan
38. Uxmal, the City of the Xius, Northern Yucatan

MAYA FRIEZE; SCENES FROM MAYA LIFE, MRS. JEAN COOK-SMITH, SCULPTOR:

39. The Procession: Sacrifice of the Virgins at Chichen Itza
40. The Sacrifice at the Sacred Well
41. The Return of the Oracle
42. The Assemblage at the Ceremonial Ball Game
43. The Maya Ball Game.

ARCHITECTURAL MODEL:

44. The Palace at Uxmal, Northern Yucatan

SCULPTURED MONUMENT:

45. Great Seal, from Quirigua, Guatemala.

The entrance to the Woman's Headquarters is at the head of the stairway in the southwest corner balcony. All Exposition visitors are welcome and none should fail to visit these rooms. They consist of the Hostess' Gallery, the Bridge, the Corridor, the Blue Tea Room and the Roof Balcony. They constitute the social center of the Exposition, and in appointment, in purpose and in spirit reflect the inner life of the Exposition, which it is hoped all will discover and enjoy. The paintings in the Woman's Headquarters are the work of the late Donald Beauregard, and are loaned by Mr. Frank Springer of New Mexico. The Woman's Board maintains a Women's Rest Room on the chapel floor of the Fine Arts Building and a Babies' Room on the south balcony of the Science and Education Building.

In the east wing, upper floor, is an exhibition of the Curtis Indian pictures. This is a great display of photographic art, picturing and describing the Indians of the United States, the Dominion of Canada and Alaska, a work in which Mr. Edward S. Curtis, with a corps of assistants, has been engaged for several years.