

SAN DIEGO

The Panama-California Exposition and the Changing Peoples of the Great Southwest

By William Templeton Johnson



NOW that San Diego has become "the first port of call" in the United States for vessels passing through the Panama Canal, it is interesting to go back a step and remember that in 1769, Fra Junipero Serra founded on the shores of San Diego bay the first white man's settlement in California. From that time the town has gone through many vicissitudes, but is now a fast-growing community of about 80,000 people, built on a hillside overlooking an almost landlocked harbor. The people of San Diego have shown great courage and enthusiasm in building a five million dollar exposition with the resources at their command, as about three-fifths of the amount has been raised in the city and county of San Diego.

The San Diego Exposition, or as it is officially called, the Panama-California Exposition, is not in the strictest sense international in its scope. It is rather a record in history, civilization and attainment, of the great southwestern portion of the United States. It is small, compact, *intime*, and has an atmosphere of restful harmony in architecture and planting which no other exposition has ever possessed.

The site of the exposition is Balboa Park, a high, nearly level plateau diversified by deep canyons, and lying less than a mile from the center of the town. It commands a superb view of the surrounding country, with range after range of mountains to the east and south stretching far down into Mexico where the flat top of Table Mountain is easily

recognized. The city and the bay are below in the immediate foreground; then Coronado Beach and the Pacific Ocean with the sharp outlines of the Mexican Coronado Islands on the horizon. Something of the historic and architectural setting of the exposition should be set down before taking up those phases of special interest to the students of social life and customs of the changing peoples of the Southwest.

The early history of California, Arizona and New Mexico is linked indissolubly with that of Spain. Nearly a hundred years before the Pilgrims landed at Plymouth, Coronado and his little band of adventurers pushed up the Rio Grande valley, possibly as far as Colorado. Cabrillo explored the coast of Lower California and sailed into San



TEMPLE OF CHICHEN ITZA (YUCATAN) FROM A PAINTING BY CARLOS VIERRA

Here once flourished a civilization and community life comparable to that of ancient Babylon, but which died centuries before Spanish soldiers penetrated into the Southwest. The sculptured monolith shown above was found among the ruins of the old Maya city of Quirigua, one of the records in stone uncovered from the tangled tropical overgrowth.

Diego bay. The Dominican and Franciscan Fathers underwent frightful hardships in founding their missions in the barren wastes of Lower California; but from 1769, when the devout Serra and his fellow-priests planted the great cross on the shore of San Diego bay, their troubles, except for raids by the Indians, were nearly over. In a few years twenty-three missions had been founded stretching from San Diego to the shores of San Francisco bay. The land fulfilled its promise and under the care of the Fathers brought forth crops in measure beyond their dreams,—a land which is aptly described in the in-



NEW MEXICO BUILDING, AFTER THE OLD SPANISH MISSION OF ACOMA



INDIAN ARTS BUILDING

scription on the base of the dome of the California State Building:

TERRAM FRUMENTI HORDEI AC
VINEARUM IN QVA FICUS ET MALO-
GRANATA ET OLIVETA NASCUNTUR
TERRAM OLEI AC MELLIS.¹

With such a background, the choice of Spanish Renaissance architecture for the fair buildings, was peculiarly appropriate, not only because of historical associations and because the climate of southern California is in many respects similar to that in parts of Spain, but particularly because Spanish Renaissance architecture with its gaiety and freedom, is wonderfully adapted to exposition buildings.

The general plan and scheme of architecture for the buildings was entrusted to Bertram G. Goodhue of New York.

¹A land of corn, barley and vines, in which the fig, pomegranate and olive grow; a land of oil and honey. Deut. 8:8.

THE PRADO

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A SECTION OF THE FINE ARTS BUILDING



than whom there is no more sympathetic exponent of the Spanish style. His magnificent work on the permanent group of buildings, comprising the California State Building and Fine Arts Building with its dependencies, has shown the wisdom of his being chosen to execute the designs.

The spirit of the Renaissance which swept over Italy in the fifteenth and sixteenth centuries, was slow in crossing the Pyrenees and entering Spain. In Italy the new architecture was restrained by the classic example of Rome, but in Spain it became the most fanciful style the world had ever known. It is an architecture of great plain wall surfaces, of profusely decorated doors and windows, of tiled domes, delicate wrought iron work and elaborate balustrades. The Moorish love for concentration of ornament and lacy arabesques was a strong influence. All regard for classic proportions was thrown to the winds; columns were twisted and grooved; cornices were contorted into every conceivable shape; ornament became the wildest profusion of gryphons and birds, scrolls and garlands, cherubs and masks,—everything that a vivid imagination could turn into sculpture; yet with all its eccentricities, and unfamiliar as it is to most Americans, it is a style which is quite irresistible in its charm.

The main entrance to the exposition is reached by means of a magnificent concrete bridge spanning the Cabrillo Canyon, and at the end of this bridge there rises a Spanish city of the seventeenth century, its towers and domes glistening in the sun.

On the right, are grouped on the edge:

of the canyon the various state buildings, that of New Mexico taken from the archaic mission of Acoma, standing out among the others. On the left, in the background, there are the structures of the Isthmus, terminated by the Painted Desert, the very successful exhibit of the Santa Fé Railway. In the center rise the magnificent tower and dome of the California State Building.

You pass through an arched and sculptured portal, suggesting in its depth the entrance to an ancient fortified town. The scene has changed. It is back in the period when Spain was at the zenith of her power. On one side is the great cathedral. There is no finer Spanish Renaissance façade in existence, and the great tower rivals in beauty the towers of Seville and Cordova. On the other side is the sim-

ple tile-roofed arcade of the Fine Arts Building. On one hand, splendor, on the other simplicity; yet there is no jarring note.

Ahead stretches the Prado, its narrow roadway planted with black acacias and flanked by shady vine-clad arcades. A little further on is the great Plaza de Panama, where one can stand and ab-

sorb the full beauty of buildings and planting. Here is a building that seems to suggest the Casa de Monterey at Salamanca; there, the bell-towers and simple contours of a California mission. Doves in thousands, sweep down into the square and flutter about while they are being fed by eager children. There are gay colored curtains, tapestries draped from the windows and balconies, the attendants are in Spanish costume and a band is playing *La Paloma*. It is a wonderful picture, a harmony in architecture, planting and decoration.

THE CALIFORNIA BUILDING

This structure, with its fine Spanish Renaissance façade, is designed for permanent use



Most of us assume that America as a home of human civilization came into existence when the Europeans discovered it and gave it name. We insist that it is a new world dependent on the old world for civilization. Yet centuries before the first Spanish soldier set foot in America, there flourished and died in the forests of Guatemala and the limestone plains of Yucatan a civilization in many respects as efficient as that of Nineveh or Babylon, and one that wrought itself out in a world that we call new.

Unless fabled Atlantis connected the eastern and western hemispheres, the Mayas could have received no influence from any of the antique cultures that history and literature reveal to us, yet the pyramids and temples, sculptures and hieroglyphics that now stand mute in the tropical wilderness are made more tantalizing by lines and figures

clear up the mystery, or deepen it by moving it farther back, but no man of our later race has yet been able to read them. The few late compilations of Maya literature, made after the first Spanish missionaries had piously destroyed all the native books they could find, have given students a clue to the ancient chronology, so that the dates on the tablets and monuments can be read and related to our own dates with some degree of accuracy. S. G. Morley, one of the most ingenious and careful of these investigators, has translated the date of the opening of our exposition into Maya hieroglyphics and chronology, and the results of his labor may be seen above the door by which you pass into the rotunda.

One of the most beautiful monuments of the entire collection is the Plumed Serpent Portal through which you enter. Here it is in its original dimensions.

years ago; faces thick-lipped, narrow-eyed, some of them adorned with thin pointed Egyptian beards; mythic monsters—the Great Turtle and the Dragon, the former with a woman, the latter with a man, in its mouth. On one of the shafts is carved the figure of a bearded man—the Death God is shown on the back of the same column; a priest-ruler—on the Leaning Shaft; and on another, a woman ruler or priestess.

The workmanship of these monuments is marvelous, considering that the tools were almost certainly of stone. The replicas are true to the smallest detail, and some of the work is so well preserved that even the marks of the tools may be discerned.

In the Indian Arts Building, there is an opportunity to study in its completest form the evolution of a race. Until the coming of the Europeans, the Indians had no contact with any other race; so



EVOLUTION OF MAN

The San Diego Exposition is the first to devote its Science and Educational Building to the subject of man. Special expeditions and the museums of the world were drawn upon.

that might have been wrought in Assyria, Egypt or Palestine.

The rotunda and galleries of the beautiful California Building are devoted to exhibiting replicas of the Maya monuments, with bas reliefs, models and paintings illustrating their civilization.

In the vestibule, you are immediately surrounded by the records through which that ancient life sought to make itself known to all time. The temples of Palenque, from which these were copied, are rapidly disintegrating in the wilderness of southern Mexico. With stone implements those records were made in stone. Note the figures of the priest, the tablet of the cross, the tablet of the sun,—all revealing the development of centuries of religious symbolism and suggesting again the long, slow growth of art.

With painstaking care the artists have sought to give expression to something that was of deep significance to many generations of human life. There are the written syllables that would

Look at it and keep it in mind, for you will see it again when you stand before the model of the great temple of Chichen Itza in the balcony. Our immediate interest now is in the monuments of Quirigua, that occupy the floor of the rotunda.

Quirigua was one of the oldest of Maya cities. On the large relief map that is on the floor in the center, you will find it among the mountains and valleys of Guatemala, with the later Maya world to the north and east, covering Yucatan, which extends far towards Florida and Cuba. For centuries Quirigua was buried in the tropical wilderness, in the paradise of strange, rank growth, in lofty trees and dense shrubbery, and of the animal life that figures in its weird symbolism. Then the School of American Archaeology cleared the jungle, and let in the light once more upon these sculptured monoliths.

Here you see them, just as they once stood about the courts and plazas of Quirigua, upwards of two thousand

that their culture is all their own and influenced by no other people. Step by step the progress of the race may be traced by means of implements, models, drawings and photographs from the time when the Indian first had brain power to fashion the rudest axe down to the present day, the degree of civilization of which is shown by living Indians, who in little booths are engaged in the arts they practice when at home.

The earliest achievement of the Indians is shown with the aid of life-size models illustrating the methods of knife-and arrow-making and carving out pottery from solid blocks of soapstone. The implements of this age are very rude, but gradually the workmanship improves in case after case of specimens until the Indian is ready for his next great step forward—the use of metal.

Already hatchets have been made of hematite (clear iron ore) and now the Indian begins to fashion weapons from

copper. Two models show Indians at work cutting out the copper ingot and mining iron, the principal use of which was in making paint to besmear their bodies. The first attempts at pottery were vessels made of reeds daubed over with mud. Another great step was the discovery that the reeds might be omitted.

The North American Indians were not sculptors as were their brothers the Aztecs and Mayas in Mexico and Central America; but it cannot be said that they were a less cultivated people. The Indians were deeply religious and had evolved a very noble philosophy; they were simple, diligent, honest people and highly moral until they came in contact with the Europeans. How their ideals have suffered, is a lasting arraignment of our civilization.

There are models and photographs of the Cliff Dwellers of the Southwest—

which may grow a future great museum.

At San Diego, the Science and Education Building has for the first time been devoted to the science of evolution of man. At Paris in 1878, and Dresden in 1911, the subject of man received considerable attention and there were sections devoted to physical anthropology. In co-operation with the Smithsonian Institution, through the good offices of Dr. Ales Hrdlicka and many European scientists, Edgar L. Hewett, the director of exhibits, has been able to present the subject scientifically, graphically, and with a wealth and accuracy of detail never before attempted.

Special expeditions were made to Siberia, Africa, Polynesia, Peru and other lands, in search of needed material, and casts were obtained from European museums in all instances where they were needed to complete the

illustrating the development of the brain, skull, lower jaw and the more important bones from the third month of the intra-uterine life onward. With the exception of the brain series, all these exhibits are originals. Charts in this room give data regarding senility and will be supplemented with those showing the growth of the child.

Still another room contains models illustrating the racial and sexual differences in the development of mankind. The variations between the so-called white, black and yellow races, is very marked both in facial characteristics and bone structure; and the vast differences between Indian, Eskimo, Mongolian, Negro and other peoples are shown by means of casts taken from life.

The last room illustrates pre-Columbian surgery. There is a large exhibit of skulls brought from Peru by a special expedition, most of which have suf-



EVOLUTION OF MAN

This series of ten models by the Belgian sculptor, Maseré, traces the descent from the "Java man" of a million years ago to the man of the European forests of twenty thousand years ago.

models showing burial customs; and many drawings illustrating Indian symbolism from the simple square with the eagle or prayer-bird at the corners to the most elaborate designs with which their pottery told the story of their lives and thoughts. In the hall of southwestern archaeology, a series of mural paintings by Gerald Cassidy shows the country of the Cliff Dwellers. The walls are decorated with Indian friezes and symbolic designs.

Another intensely interesting feature of this building is the models of aboriginal life, customs and habitation of all the primitive peoples of America, from the country of the Eskimos to Patagonia.

Only two collections of Indian life—those of the National Museum at Washington and of the Field Museum at Chicago—are as complete as this. The collection, together with the Maya exhibit and the exhibits in the Science of Man Building, will remain permanently in San Diego as the nucleus round

collections bearing on the life of ancient man.

One room is devoted to the life of man before historic times. A set of ten models made by an eminent Belgian sculptor, Maseré, shows the evolution of man from the "Java man" of a million years ago to the man of the European forests twenty thousand years ago, the immediate precursor of our people. These models are constructed from the actual skeletal remains, and the decorations and implements are exact reproductions of those found with the bones. Photographs and charts show the exact locality in which the bones were found, together with the geological stratification. These are supplemented with drawings of early man by noted artists, as well as pictures made by paleolithic man himself.

A second room is dedicated to the development of the human body from the period of fecundation to the fully adult stage, and beyond to senility. Wall cases in this room contain exhibits il-

lustrating the development of the brain, skull, lower jaw and the more important bones from the third month of the intra-uterine life onward. With the exception of the brain series, all these exhibits are originals. Charts in this room give data regarding senility and will be supplemented with those showing the growth of the child.

In another part of the science building, there is a social welfare exhibit which is of interest, as are the exhibits of two life insurance companies.

Other exhibits which should be seen are: the art exhibit, devoted to the work of the American Impressionist school; the ancient chapel in the Fine Arts Building; and the women's headquarters, a series of rooms in which a daring scheme of interior decoration has been most successfully carried out.

The visitor at the San Diego Exposition will not be appalled by colossal bigness and leave exhausted, but rather will be rested and inspired by the quiet beauty and harmony of one of the most successful examples of group planning which has ever been evolved.