Sculptures, Fountains, Pools, and Ponds

Missouri Botanical Garden
©2014 Missouri Botanical Garden

**Original manuscript:** Mary Jane Kirtz, Senior Garden Docent

**Edited by:**
- Jennifer Wolff, CIG, Manager of Interpretation (design & photographs)
- Andrew Colligan, Archivist
- Nellie LaVigne, Prospect Research Coordinator
- Jeff Ricker, Publications Editor & Graphic Designer

**Sustainability**
The Missouri Botanical Garden strives to make the most sustainable choices for the future of people, plants, and the planet. This publication is printed on paper containing 100% post-consumer recycled content.

Climatron® is a registered servicemark of the Missouri Botanical Garden.
Table of Contents

Alphabetical Index of Artists......................................................... 5

Sculptures, Fountains, Pools, and Ponds................................. 7

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Latzer Fountain</td>
<td>7</td>
</tr>
<tr>
<td>Bather (Grande Baigneuse) No. IV, 1959</td>
<td>7</td>
</tr>
<tr>
<td>Busts of Linnaeus, Nuttall, and Gray</td>
<td>9</td>
</tr>
<tr>
<td>Amphitrite in the Lux Fountain (Mermaid)</td>
<td>11</td>
</tr>
<tr>
<td>Swift Garden Pools</td>
<td>11</td>
</tr>
<tr>
<td>Isabel A. Baer Garden</td>
<td>12</td>
</tr>
<tr>
<td>The Three Sturgeons</td>
<td>13</td>
</tr>
<tr>
<td>Bell Chimes Sculpture</td>
<td>13</td>
</tr>
<tr>
<td>Four Seasons</td>
<td>15</td>
</tr>
<tr>
<td>Untitled (Indian Girl)</td>
<td>16</td>
</tr>
<tr>
<td>Lily Pools</td>
<td>17</td>
</tr>
<tr>
<td>Seven Sculptures by Carl Milles</td>
<td>18</td>
</tr>
<tr>
<td>Sunglitter</td>
<td>19</td>
</tr>
<tr>
<td>Two Orpheus Fountain Figures</td>
<td>19</td>
</tr>
<tr>
<td>Three Angel Musicians</td>
<td>20</td>
</tr>
<tr>
<td>Two Girls Dancing</td>
<td>21</td>
</tr>
<tr>
<td>Weintraub Dry Stream Bed and Pond</td>
<td>22</td>
</tr>
<tr>
<td>Unicorn Spirit</td>
<td>22</td>
</tr>
<tr>
<td>Sullivan Fountain</td>
<td>23</td>
</tr>
<tr>
<td>Nuttall Obelisk</td>
<td>24</td>
</tr>
<tr>
<td>Victory</td>
<td>24</td>
</tr>
<tr>
<td>Henry Shaw (Tomb Portrait)</td>
<td>25</td>
</tr>
<tr>
<td>Henry Shaw</td>
<td>26</td>
</tr>
<tr>
<td>Child Sundial</td>
<td>27</td>
</tr>
<tr>
<td>Juno</td>
<td>28</td>
</tr>
<tr>
<td>Shoenberg Fountain</td>
<td>29</td>
</tr>
<tr>
<td>Bust of George Engelmann</td>
<td>30</td>
</tr>
<tr>
<td>Gox #8</td>
<td>31</td>
</tr>
<tr>
<td>Bust of Carl Linnaeus</td>
<td>32</td>
</tr>
<tr>
<td>Fountain Angel—The Strauch Fountain</td>
<td>33</td>
</tr>
<tr>
<td>The Three Graces</td>
<td>34</td>
</tr>
<tr>
<td>Mary Phelan Memorial Birdbath</td>
<td>35</td>
</tr>
<tr>
<td>Stubb’s Supper</td>
<td>36</td>
</tr>
<tr>
<td>Lehmann Gazebo Fountain</td>
<td>37</td>
</tr>
<tr>
<td>Birds (Waldemer Memorial Fountain)</td>
<td>37</td>
</tr>
</tbody>
</table>
Mother and Child .................................................................38
Kercheval Pool .................................................................39
Shapleigh Fountain .............................................................39
Birds and Animals (in the Demonstration Gardens) ..........40
Sheep (Moutons) ...............................................................42
Deidre and Maura ...............................................................42
Birth of the Muses (Pegasus) ............................................43
Cora ..................................................................................44
Boy With Recorder ............................................................46
Skimming the Waves (Brown Pelican) ............................47
Zerogee ............................................................................48
Sole Provider .....................................................................49
Protecting the Eggs ...........................................................50
Charles II English Cistern ...............................................51
Millstone Fountain ............................................................51
Poppies for Polky Fountain ..............................................52
Wind Sculptures .................................................................53
George Washington Carver .............................................54
Wood Ducks .......................................................................56
The Ottoman Garden: Fountains and Ornamentation ....56
Chihuly Glass ......................................................................58
“Shumei-giku” (Anemone) .................................................60
Qilin ..................................................................................61
The Lanterns of Seiwa-En ..................................................62

Conservation of the Sculptures .........................................63
Alphabetical Index of Artists

Allen, Tina, George Washington Carver ................................................................. 54
Anonymous, Charles II English Cistern ................................................................ 51
Anonymous, Child Sundial .................................................................................... 27
Anonymous, Qilin .................................................................................................. 61
Anonymous, Mary Phelan Memorial Birdbath ....................................................... 35
Anonymous, Nuttall Obelisk ................................................................................ 24
Anonymous, The Lanterns of Seiwa-En ............................................................... 62
Burlingame, Sheila, Untitled (Indian Girl) ............................................................ 16
Chihuly, Dale, Chihuly Glass .................................................................................. 58
Duhme, H. Richard, Jr., Boy with Recorder ......................................................... 46
Goodman, John Edgar, Unicorn Spirit .................................................................. 22
Granlund, Paul, Bust of George Engelmann ......................................................... 30
Gradlund, Paul, Carl Linnaeus ............................................................................ 32
Granlund, Paul, Henry Shaw ................................................................................ 26
Granlund, Paul, Zerogee ..................................................................................... 48
Greco, Emilio, Bather (Grande Baigneuse) No. IV ................................................ 7
Gross, V.D., Bell Chimes Sculpture ......................................................................... 13
Judge, Mary Frances, “Shumei-giku” (Anemone) ................................................ 60
Kretschmar, Howard, Busts of Linnaeus, Nuttall, and Gray ............................... 9
Lalanne, Francois-Xavier, Sheep .......................................................................... 42
Lipchitz, Jacques, Birth of the Muses (Pegasus) ................................................... 43
Mackey and Associates, Kercheval Pool .............................................................. 39
Mackey, etc., Lehmann Gazebo Fountain ............................................................. 37
Mackey, etc., Shapleigh Fountain ......................................................................... 39
Mackey, etc., Shoenberg Fountain ....................................................................... 29
Maine Millstone Company, Millstone Fountain ................................................... 51
Manuhwa, Damian, Protecting the Eggs ............................................................... 50
Marcks, Gerhard, The Three Graces ..................................................................... 34
Milles, Carl, Seven Sculptures ................................................................................ 18
MBG Staff, Sullivan Fountain .............................................................................. 23
MBG Staff, Weintraub Dry Stream and Pond ...................................................... 22
Mutasa, Joe, Sole Provider .................................................................................... 49
Nicolì, Carlo, Juno .................................................................................................. 28
Nicolì, Carlo, Victory ............................................................................................ 24
Noyes, John, Lily Pools ......................................................................................... 17
Noyes, John and Rausch, Geoffrey, Swift Garden Pools .................................... 11
Rau, Marcel, Mother and Child ........................................................................... 38
Rausch, Geoffrey, Latzer Fountain ....................................................................... 7
Reay, Chip, Isabel A. Baer Garden ................................................................. 12
Romanelli, Raffaello, Fountain Angel (The Strauch Fountain) .................. 33
Severson, Wm., Bell Chimes Sculpture ....................................................... 13
Smith, Geoffrey C., Skimming the Waves (Brown Pelican) ..................... 47
Smith, Kate Dunn, Poppies for Polky Fountain ......................................... 52
Soleri, Paolo, Bell Chimes Sculpture .......................................................... 13
Stella, Frank, Stubb’s Supper .................................................................. 36
Sutcu, Fazil, AIA, The Ottoman Garden: Fountains and Ornamentation .... 56
Taylor, Marie Carr, Four Seasons ............................................................. 15
Tofanari, Sirio, Three Sturgeons ............................................................... 13
Trova, Ernest, Gox #8 .......................................................................... 31
Von Miller, Ferdinand, Henry Shaw (Tomb Portrait) ............................... 25
Walker, Robert Lee, Birds (Waldemer Memorial Fountain) .................. 37
Walker, Robert Lee, Birds and Animals (in Demonstration Gardens) .... 40
Walker, Robert Lee, Wood Ducks .............................................................. 56
Whitaker, Lyman, Wind Sculptures ......................................................... 53
Wiegand, Don F., Cora ...................................................................... 44
Wiegand, Don F., Deidre and Maura ....................................................... 42
Williams, Wheeler, Amphitrite ................................................................. 11
Sculptures, Fountains, Pools, and Ponds
The following material is a gathering of information about the sculpture collection and water features at the Missouri Botanical Garden. As the Garden’s collection continues to grow over the years, pages will be added. The index will enable the reader to find a particular work; the artists are listed alphabetically. - Mary Jane Kirtz

Latzer Fountain
Location Spoehr Plaza
Designer Geoffrey L. Rausch of the Environmental Planning and Design Partnership (Pittsburgh), American, b. 1940
Completed 1982
In memory of Robert Louis Latzer
Donors His daughters, Ruth Latzer Donnell, Jane Latzer Schott, and Roberta Latzer Keydel

The Latzer Fountain is located in the center of Spoehr Plaza and is the focal point of the visitor’s entrance into the exterior Garden. Like the curve of the three walls of the plaza, the fountain’s spray is engineered to reflect both the arc of the Ridgway Visitor Center’s barrel vault and the curves of the windows in the century-old Linnean House.

The fountain’s normal height is 15 feet but it can rise to 18 feet. An automatic wind control lowers the fountain when the wind is strong in order to protect people and nearby plants.

The steps surrounding the fountain are made of sandblasted travertine from Winona, Minnesota. A spare pump was ordered when the fountain was being built to minimize “down time.” The lights within the fountain create a dramatic effect at night.

References
MBG Archives file.

Bather (Grande Baigneuse) No. IV, 1959
Location In a pool on the south side of the Linnean House
Sculptor Emilio Greco, Italian, 1913-1995
Material Bronze
Installed 1987
Donor Patricia Aloe Tucker

‘The Bather’ is one of seven large “Bathers” which are among the major works of Emilio Greco, one of the 20th century's most distinguished Italian artists. His other most famous works are the “Monument of Pope John XXIII” in St. Peter's Basilica and the “Monument to Pinocchio” in Collodi, Italy.
Born in Sicily in 1913, Emilio Greco began drawing on walls and modeling clay as a child and quit school at the age of 13 to become an apprentice to a marble mason who carved grave monuments. Although he studied for a while at academies of art at Carrara and Palermo, he was largely self-taught both in art and literature. During most of his adult life he was a professor at art academies in Rome, Carrara, Naples, and Munich.

Competing with 179 other artists, Greco was chosen to create the “Monument to Pinocchio” in 1953. Completed in 1956, the 16-foot-tall bronze statue of the Good Fairy transforming the naughty puppet into a human boy stands in a children’s park in the town of Collodi, home of the author of the story. At first controversial, the work brought fame and universal admiration.

Greco’s reputation was firmly established when he won the “Town of Venice Prize” at the 1956 Venice Biennale for his “Grande Bagnante No. I” (Large Bather). This is considered one of his finest works and several castings of it are in galleries in Rome, Antwerp, and London’s prestigious Tate. According to J. P. Hodin in his book, Emilio Greco—Sculpture and Drawings, Greco had now found one of his great themes:

>a theme with variations. Endless possibilities arise before the sculptor’s eye. He has found himself in complete fulfillment as the poet of the female body.

Greco has made seven “Grande Bagnantes” and ten small ones, all in bronze. Each is in a different pose. Greco stated that “the ‘Bagnantes’ are like dancers, demonstrating the harmony of movement, mood, and spirit.” Hodin explains that the 17 “Bathers” show:

>the female body exposed to air and sunshine, breathing in the glittering atmosphere which is absolute freedom, the very ‘joie de vivre’, an image of happiness and inner peace.

Re: The Bikini. A photograph of Roman mosaics in Smithsonian Magazine (February, 2005) showed girl athletes wearing similar bikinis in Sicily during the fourth century. Greco grew up in Sicily.

The Garden “Grande Baigneuse No. IV” was given to the Garden by Patricia Aloe Tucker, a member of the distinguished Aloe family that donated the Milles fountain, “Meeting of the Waters,” to the City of St. Louis in 1940. Another casting of “No. IV” is in Toronto, Canada.

The seven “Grande Bagnantes” were cast several times and are to be seen in museums, public squares, and private collections in London, Paris, Rome, New York, Tokyo, etc.

The “Monument of Pope John XXIII” in St. Peter’s Basilica at Rome is a 25-foot-high bronze work in high relief. It depicts Pope John and symbols of his good deeds: blessing the poor, the sick, and prisoners; and his efforts for peace and ecumenicalism. It was consecrated by Pope Paul VI in 1967.

Greco’s works have been exhibited all over the world and he has won many prizes. In 1983, he was still creating art and showing his works in exhibitions. Henry Moore’s evaluation is quoted by Hodin:

>Greco is not only sensual and elegant. He has a feeling for beauty, and also a natural sense, a gift for form and volume—a rare combination.

References
Degenhart, Bernhard, Emilio Greco, Florian Kupferberg Verlag, Berlin und Mainz, 1960.
Various art encyclopedias and articles in Central Library and the Washington University Art Library.
Howard S. Kretschmar was born in St. Louis in 1845, studied art in Europe for four years, and practiced his art in St. Louis from about 1878 to 1883. He was a member of the faculty of the School of Fine Arts, Washington University, from 1879 to 1882 teaching modeling.

While in St. Louis, Kretschmar executed many fine busts including those of Linnaeus, Nuttall, and Gray, Mozart and Rossini in Tower Grove Park, Henry Shaw (at the Mercantile Library), Mayor Joseph Brown, Thomas Allen (at the Missouri Historical Society), Father DeSmet, and Bishop Marvin.

An indication of Kretschmar’s facility is revealed in a note to Henry Shaw dated June 3, 1881, in which he agrees “to model and cut in Italian ‘Statuary’ marble, a portrait bust of Linnaeus...for Four Hundred Dollars. The clay model to be subject to your approval before cutting, and the whole to be completed in not later than ten weeks from date.”

Kretschmar enrolled in the American School of Osteopathy (now Kirksville College of Osteopathic Medicine) at Kirksville, Missouri, graduating in 1899, by which time he was living in Chicago. Dr. Kretschmar practiced medicine in the Chicago area for more than 25 years. He died in 1933.

Shaw dedicated the busts of the three botanists on June 22, 1883, with members of the American Association of Nurserymen, Florists, and Seedsmen, who were holding their convention in St. Louis, as his guests. In his speech, Shaw made clear not only his admiration for the great scientists but his reason for erecting the marble busts:

In the center is Linnaeus, the great reformer of the natural sciences, called by his contemporaries the “Prince of Nature.” On his right the bust of Thomas Nuttall, designated the “Father of Western American Botany” by our learned friend, Dr. George Engelmann. To his left, on the east side, is that of Dr. Asa Gray, well known to you all as a bright ornament to American science. These men are and have been shining lights as naturalists in describing and classifying the numerous and various objects of the vegetable kingdom. These monuments are durable mementoes of our esteem and respect for illustrious men whose names are indelibly connected with the plants and trees that beautify the face of nature, and thus their names will be handed down to future ages and be known as long as science and civilization exist among men.

**Carolus Linnaeus** (Karl von Linné), 1707-1778, Swedish botanist and taxonomist, is considered the founder of the binomial system of nomenclature and the originator of the modern scientific system of classification of plants and animals (taxonomy).

Linnaeus studied and taught botany at the University of Upsala. He explored Lapland and published his *Flora Lapponica* in 1737. He also earned a medical degree in Holland, studied botany in Holland and England, and practiced medicine in Stockholm.
The latter half of his life was spent teaching botany at Upsala University, making scientific expeditions, and writing over 180 works, for which he received many honors. He was the first scientist to be knighted by the Swedish king and was invited by the Spanish king to move to Spain. He sent an associate instead. He is buried in the Cathedral at Upsala.

Linnaeus’ system for classifying plants was on the basis of their sexual characteristics. He wrote clearly, inspired many pupils with enthusiasm, and trained them in close and accurate observation. He is principally honored for having first enunciated the principles for defining genera and species, and for his uniform use of scientific names. Among his major works are Systema Naturae, Genera Plantarum, Species Plantarum, and Philosophia Botanica.


**Asa Gray**, 1810—1888, was America's leading botanist and taxonomist. As professor of natural history at Harvard University from 1842, he was the teacher of many eminent botanists.

With botanist John Torrey he explored the Western United States and helped revise the taxonomic procedure of Linnaeus on the basis of a more natural classification, based primarily on fruit anatomy. This system remains in force, although most modern botanists consider evidences from evolution and genetics as the definitive indication of plant relationships.

After years of correspondence, George Engelmann of St. Louis, Shaw’s close friend and a world famous botanist, first met Asa Gray in New York in 1840. They became lifelong friends and worked together studying the flora of the United States. Engelmann enlisted Gray’s help in planning the development of the Garden. Later Gray advised Shaw on endowing the Engelmann professorship in the Henry Shaw School of Botany at Washington University, a step which permanently linked the two institutions. Gray once visited the Garden and later aided in the selection of William Trelease as the first director of the Garden and Engelmann Professor of Botany at Washington University.

Gray’s Manual of Botany is still a standard reference work, and he founded the quarterly Gray Herbarium Card Index.

**References**
“Henry Shaw’s Contributions to Art in St. Louis,” MBG Bulletin, September 1918.
Amphitrite in the Lux Fountain (Mermaid)

Location: Linnean House
Modeled by: Wheeler Williams, 1897-1972
Material: Lead
Pool renovated: 1986
In memory of: Caroline Newman Lux
Donors: Mr. and Mrs. Paul A. Lux

The charming little mermaid in the Linnean House pool was modeled in 1939 by sculptor Wheeler Williams. It is 33 inches tall and cast in lead. Shown in the Kenneth Lynch and Sons, Inc., (Wilton, Connecticut) catalogue of sculptures, the mermaid is one of a group of fine garden sculptures and is named “Amphitrite.”

Amphitrite was a Greek goddess of the sea, one of 50 Nereid sisters. Young and beautiful Nereids spent their time spinning and singing in a palace of gold belonging to their father Nereus, a true and just sea-god.

Poseidon, brother of Zeus and god of the sea, came to court her riding a dolphin. After having won Amphitrite, he placed the dolphin among the stars as a constellation in her honor. She bore a son, the sea-god, Triton.

The installation of the mermaid fountain, remodeling of the pool, and other improvements in the Linnean House were given in memory of Caroline Newman Lux by her son and his wife, Mr. and Mrs. Paul A. Lux.

References
Development Office file.
Age of Fable by Bulfinch.

Swift Garden Pools

Location: On the south side of the Linnean House
Designer: John Noyes, b. 1915
Eastern pool by Geoffrey L. Rausch, b. 1982
Fountain: “Three Sturgeons” by Sirio Tofanari
Donor: John S. Swift Family Charitable Trust

In the 1890s one of the three pools south of the Linnean House was made of concrete and had a heating apparatus in order to grow Victoria regia (Victoria amazonica) water lilies with their huge platter leaves.

When they first bloomed in 1894, the Victorias were such a sensation that the Garden installed lights and stayed open in the evening. At twilight the magnificent white blossoms would open and their heavy perfume would fill the air.
In 1915 concrete pools replaced the earlier three. Then in 1982 they were refurbished and a fourth pool built as part of the newly designed Swift gardens. The older pools contain hybrid tropical water lilies, papyrus, and cannas; the new pool features stepping stones and a bronze fountain sculpture, “Three Sturgeons,” by Sirio Tofanari.

References
MBG Bulletin: April 1915 and May 1982
“New Discoveries, New Designs,” an article for Guides by Sally Davidson, 1985
Alan Godlewski, Director of Horticulture, 1978-1988

Isabel A. Baer Garden

<table>
<thead>
<tr>
<th>Location</th>
<th>East of the Linnean House</th>
</tr>
</thead>
<tbody>
<tr>
<td>Designer</td>
<td>Chip Reay of St. Louis in consultation with Geoffrey L. Rausch of E.P.D.</td>
</tr>
<tr>
<td>Completed</td>
<td>1991</td>
</tr>
<tr>
<td>In memory of</td>
<td>Isabel Aloe Baer</td>
</tr>
<tr>
<td>Donor</td>
<td>Howard Baer, her husband and a longtime Garden Trustee</td>
</tr>
</tbody>
</table>

The Baer Garden is a study in contrasts: stone, water, sky, and plants. Its beautifully proportioned space is paved with French limestone in bands of soft rose and blue grey.

Features include a circular pool of bubbling, swirling water surrounding a central bowl of still water that reflects the sky. A second fountain consists of a tall column of hand-chased bronze with water sliding over its surface to represent the river of life. Seating is provided on the left by a pair of natural boulders of Missouri granite and behind the pool by a bench of teak wood.

The garden was designed to embody the grace and beauty of Mrs. Baer's personality and to reflect her love of nature. In the words of Mr. Reay, it is “an island of serenity amid the passing seasons.”

Plants include an aerial hedge of pleached (interlaced) black gum trees, yew bushes, azaleas, and seasonal annuals.

References
MBG Bulletin, November/December 1991
The Three Sturgeons

**Location**  
In a pool on the south side of Linnean House

**Sculptor**  
Sirio Tofanari, Italian, 1886-1969

**Material**  
Bronze

**Installed**  
1986

**Donors**  
Jasminka and Richard Shaikewitz

Born in Florence, Italy, in 1886, Sirio Tofanari was self-taught. He began working in 1914 as a sculptor and continued through his life without pause. He lived in Florence for many years, then settled in Milan.

Called the prince of animal modelers, Tofanari’s bronzes are finished with expert use of the file, as carefully done as if by a jeweler. Tofanari has created many fountains; one of the most beautiful is “The three Sturgeons.” The titles of some of his sculptures reveal the range of his portrayal of the animal kingdom:

- Two Little Donkeys
- Royal Owls
- Tiger
- Fish Diving
- Puppy
- Hunting the Deer
- Chimpanzee
- Hares
- The Wounded Falcon

He participated in all the major exhibitions, and his bronzes have been purchased by leading Italian and foreign art galleries. The bombings of Milan and Florence during World War II destroyed more than 30 years of his artistic work.

**References**

Bell Chimes Sculpture

**Location**  
Sensory Garden

**Sculptors**  
Bells—Paolo Soleri, Italian-American, b. 1919  
Tree-form Sculpture—William C. Severson, St. Louisan, 1924-1999, and Vernon Desmond Gross, St. Louisan, b. 1953

**Material**  
Bronze

**Installed**  
1986

**In memory of**  
Susannah F. Mack and Lillian C. Lowis

**Donor**  
Mrs. Isabelle Lowis Zimmerman

The Bell Chimes Sculpture in the Sensory Garden consists of bells which hang from a tree-form sculpture. Alan Godlewski, past Garden Director of Horticulture, said that the idea behind this piece was to supply a “sound feature” in the garden for the blind. Godlewski was acquainted with Soleri bells, and sculptor Gross and had lived in Arizona and visited the Soleri workshop. The public is invited to ring the bells (gently, of course) and sometimes, when no one is there, the wind plays them.
Mr. Gross explained that he and Mr. Severson felt that the supporting structure should be able to “stand on its own”—that is, balance equally with the bells as an art form and not merely serve as a support.

The Sensory Garden and the bell sculpture were made possible by gifts from Mrs. Isabelle Lowis Zimmerman. They were given in memory of her grandmother, Susannah F. Mack, and her mother, Lillian C. Lowis.

Paolo Soleri was born in Turin, Italy, where he earned his doctor of architecture degree. He has lived and worked in Arizona since 1956. The Consanti complex in Scottsdale, Arizona, houses the offices of Soleri’s urban planning and architectural firm. The Consanti associates, and many followers, are planning energy-efficient, ecologically sound, and psychologically healthful cities of the future. At a site 65 miles north of Scottsdale, they are building a prototype town, Arcosanti. Newsweek magazine said of the Soleri project: “As urban architecture, Arcosanti is probably the most important experiment undertaken in our lifetime.”

The tree-form structure supporting the bronze bells was a collaborative effort by William C. Severson and Vernon Desmond Gross, St. Louis sculptors.

William Severson was born in Wisconsin and earned a master of fine arts degree in sculpture at Syracuse University. He came to St. Louis in 1950 and was one of the founders of the Scopia Corporation in Chesterfield, where he had a superbly equipped studio and workshop. Among his St. Louis works are:

- **Catfish and Crystal**—at Lake St. Louis
- The fountain at the Zoo in memory of 11-year-old Christopher Haglin
- The great bells, the statues of the Virgin and Child, and other works at Our Lady of the Snows Shrine
- **Synergism**—the giant stainless steel cube on Washington Avenue at Eighth Street
- The Ginkgo Leaf fountain at Bee Tree County Park
- **Primogenesis**—the sculpture in the lake at Oak Knoll Park in Clayton

Vernon Desmond Gross, a sculptor and metalsmith, earned an MFA degree from Washington University. His works range in size from jewelry to 100-foot outdoor pieces.

In recent years his studio/workshop has been in the Lemp Brewery complex, a group of 29 magnificent buildings which he and three partners purchased in 1999.

Most of Mr. Gross’s works are in private collections, but two that are in relatively public places are:

- The Cruciform in the chapel of Ursuline Academy (Kirkwood)
- A very large titanium Star of David at the St. Louis Rabbinical College (University City)

**References**


Vernon Desmond Gross, sculptor.

Catherine Schumann, Garden Guide: pamphlets she brought from Arcosanti.


St. Louis Central Library, Art Reference Room periodical files.

St Louis Post-Dispatch (MO), July 21, 1999, Berger, Jerry
**Four Seasons**

**Location** Hosta Garden  
**Sculptor** Marie Carr Taylor, St. Louisan, 1904-1999  
**Material** White Georgia marble  
**Installed** 1991  
**Donors** Mary and Clarkson Carpenter III

Greek goddesses who were the gatekeepers of Mount Olympus. The tradition of portraying the four seasons as human figures flourished during the Renaissance. Usually the figures carry or wear symbols of the seasons. Miss Taylor explains her four season figures as follows:

The marble piece was sent to me as a present from my sister and brother-in-law from Savannah, Georgia,—white Georgia marble... I had it in my fountain in my garden on Maryland Avenue and it was in the Carpenter's garden.

The figure of Spring is embracing the figure of Summer—Autumn and Winter are touching—there is a flower at the bottom of Summer and a leafless tree design for Autumn and Winter — and the three first leaves of the year for Spring (are) by that figure.¹

“Four Seasons” was in the Ninth Annual Missouri Show at the St. Louis Art Museum (12/12/49 to 1/9/50) where it won the “Award for work in any medium.” It was also shown in the Cushing Gallery, Houston, Texas.

Although Miss Taylor studied painting at Washington University and in New York, she is a self-taught sculptor. Her original style has led to successful exhibitions at the St. Louis Art Museum, at the Garden in 1981, and in New York, Houston, Helsinki, etc. Her works are in the permanent collections of the Hirschhorn Sculpture Museum, St. Louis Art Museum, and private collectors. ²

She is best known for her animal sculptures, often carved in her favorite medium of fieldstones. She once explained, “I am interested in a poetic approach to nature.” Her animal subjects include a grasshopper, dragon, elephant, frog, ram, etc., but she has also done non-animal works, such as, “The Oracle,” formerly at Mansion House. Reproductions of her best known work, “Sleeping Cat” have been sold at various museum shops. Though it has been nicknamed “Susie,” Miss Taylor insists its name is “Sleeping Cat.” “I have never done cute little animals,” she said emphatically. ³

Miss Taylor has been associated with the Garden all her life. Her great grandfather, Rufus J. Lackland, served as president of the Board of Trustees from 1889 until 1909. Miss Taylor recalls that her earliest memory of sculptures occurred at the garden when Mr. Lackland showed her Shaw’s mausoleum one day.

¹ Letter from Miss Taylor to Mary Jane Kirtz, 9-1-91.  
² Barker, Walter; monograph, 1971, St. Louis Art Museum file.  
³ West End Word, article on Miss Taylor by Howard Derrickson, 2-1-86.

**Reference**
St. Louis Art Museum Library, Notebook “Artists.”  
Untitled (Indian Girl)

**Location**  The Heckman Bulb Garden

**Sculptor**  Sheila Burlingame, American, 1893-1969

**Material**  Bronze

**Dimensions**  54” tall, 9¼” deep

**Installed**  June, 1992

**In memory of**  Julia Walsh and Charles S. Lamy

**Donors**  Their daughters: Julia, Mary, and Isabel

The statue stood in Mr. and Mrs. Lamy’s garden and probably dates from the 1930s. George McCue, art consultant for the Garden, commented:

> I recommend it highly for its directness of concept, economical execution, and its charm. The figure is from the period in which sculptors were working toward simplification of forms, and moving away from “literary” themes. Treatments of the American Indian in particular had a tendency to be romantic and pictorial, and Burlingame may have chosen to challenge that tradition. If so, her challenge is effective.¹

Summers at her family’s ranch in Colorado and visits to Arizona and Oklahoma gave Burlingame firsthand knowledge of American Indians.

Restoration by the conservation group, Washington University Technology Associates, preceded the statue’s installation at the Garden. WUTA’s report described the work thus:

> A cast bronze statue of a young Indian girl, naked to the waist, standing with bare feet together in an ankle length skirt with hands clasped behind her back... The sculpture stands upon a twelve-sided self-base... The surface of the face and arms have been chased smooth. The clothing, hair and base of the sculpture are slightly textured.²

Sheila Burlingame was born in Lyons, Kansas, in 1893. Her father was a physician who dabbled in oils, and her mother was an opera singer and poet. Burlingame studied art at the Chicago Art Institute, the Arts and Students League in New York, at Washington University, with Carl Milles at Cranbrook, and in Munich and Paris. She was skilled in many media: sketching, painting, batiks, woodcuts, and sculpture.

She married Harry P. Burlingame when they were students in Chicago and they had one son, John. Her husband established his business in St. Louis and they lived here from 1920 until 1939. A prolific artist, her works were shown in galleries from New York to California. In 1929 the St. Louis Artists Guild exhibited 112 of her pieces in oils, terra cotta, sketches, bronze, batik, woodcuts, and tiles. Cobblestone Gardens on Conway Road displayed 24 of her garden fountains, statuettes, and ornaments in 1939.

Major pieces by Burlingame in St. Louis include the 11-foot-tall, limestone statue of St. Mark on the front wall of St. Mark’s Episcopal Church (4712 Clifton Avenue) and the 5 foot, pewter figure “Triumphant
Lily Pools

Location  East of the Climatron®
Designer  John Noyes, 1887-1960

When new conservatories were built (where the Climatron complex stands) in 1912, a great sunken lily pool was dug between the Flora Gate and the conservatories. Rectangular in shape, it was 70 by 140 feet in size. Four ginkgo trees marked the corners of the area, and hybrid tropical water lilies grew in the pool; it was surrounded by flower beds.

In 1915 John Noyes, a gifted landscape architect employed by Director George T. Moore to redesign the Garden, drew up plans for three elegant lily pools. Two were rectangular and the middle one was round. They had concrete sides.

Soon these pools were a spectacular feature of the Garden as George H. Pring (Garden orchid grower, later Garden Superintendent for 35 years) developed his world famous hybrid tropical water lilies, especially the first yellow ones—“St. Louis,” “St. Louis Gold,” and “Aviator Pring.”

In January 1969 the reconstruction of the lily pools (all concrete) was made possible by a generous gift from Mr. and Mrs. Leicester Busch Faust. Mr. Faust served as a member of the Board of Trustees for 19 years. The Fausts have made other gifts to the Garden and presented their country estate to St. Louis County—Faust County Park.

Guides already have in their files information about the water lilies growing in the pools at this time and explaining the relation between the design of the Ridgway Visitor Center and the leaves of the Victoria water lilies.

Reference
Seven Sculptures by Carl Milles

Location  The Sculpture Garden—Lily Pools  
Sculptor  Carl Milles, Swedish-American, 1875-1955  
Material  Bronze  
Installed  June 1988 

On extended loan from the Gateway Foundation, Inc.

Carl Milles

Two large sculptures by Carl Milles are familiar to most St. Louisans. One is the magnificent fountain “Meeting of the Waters,” opposite Union Station. Dedicated in 1940, it symbolizes the confluence of the Mississippi and Missouri Rivers a few miles north of the city. The other is an equestrian statue, “Folke Filbyter,” which portrays the medieval founder of the Swedish royal house and may be seen in Clayton (on loan from the St. Louis Art Museum).

Growing up in Stockholm, Carl Milles studied cabinet making and sculpture. His twenties were spent in Paris and Munich. In Paris he worked for a time in the studio of the great Auguste Rodin who liked and encouraged him.

Returning to Sweden in 1906, he and his wife Olga, a painter, built a villa and studio near Stockholm. This became the famous Millesgarden. Here he executed commissions for sculptures and fountains associated with important buildings being constructed in Sweden and served as professor of sculpture at the Royal Academy of Fine Arts in Stockholm.

Among his important works from these years are:

- Two Girls Dancing, 1917
- The Sun Singer, 1920
- Europa and the Bull Fountain, 1923
- Folke Filbyter Fountain, 1927
- King Gustav Vasa, 1927
- Diana Fountain, 1928
- Poseidon Fountain, 1930
- Europa and the Bull Fountain, 1923
- Folke Filbyter Fountain, 1927

At the invitation of the great architect Eliel Saarinen, Milles and his wife moved to the United States in 1931. As sculptor in residence at the Cranbrook Academy of Art (near Detroit), Milles did some teaching but had most of his time to work on the many large commissions he executed during his 20 years in America. He helped design and develop the academy which has the largest collection of his works (over 70) after Millesgarden. His exhibition in St. Louis in 1931 led to his being commissioned to create the “Meeting of the Waters.”

His major works created at Cranbrook were:

- Jonah and the Whale Fountain, 1932, Millesgarden
- The Orpheus Fountain, 1932, Stockholm
- The Peace Memorial, 1936, St. Paul City Hall
- The Meeting of the Waters, 1940, St. Louis
- The Fountain of Faith, 1952, Falls Church, Virginia

Although he and his wife had become United States citizens, they returned to Europe in 1951. They spent their winters in Rome where Milles completed the models of three major works:
The Hand of God, 1954, Eskilstuna and Millesgarden  
Aganippe, The Fountain of the Muses, 1954-56, Brookgreen, South Carolina  
St. Martin of Tours Fountain, 1950-58, Kansas City, Missouri  

They spent their summers at Millesgarden, having donated the estate to the Swedish government in 1936. Milles died at home shortly after his eightieth birthday in 1955 and is buried in a small chapel at Millesgarden. The largest collection of his works may be seen there.

His combination of technical proficiency and an idealistic personality enabled him to create works expressing energy, youth, spirituality, and humor. Considered the 20th century’s greatest designer of fountains, Milles was a master of using jets of water to enliven his statues and cause them to interact with each other. This artistry can be seen in “The Meeting of the Waters.”

**Sunglitter**  
*Year* 1918  
*Location* East lily pool  
*Dimensions* Height c.6’ Weight c.900 lb.

Of Milles’s many water creatures, this is considered his best and was his favorite. The neried (sea nymph) sparkles with youth and life, storming ahead on a dolphin. The upward movement is typical of Milles.

In ancient art Nerieds were represented riding fantastic sea creatures and, according to legend, would come to the aid of mariners in distress.  
*See “Amphitrite” on page 11.*

**Two Orpheus Fountain Figures**  
*Year* 1936  
*Location* East lily pool  
*Dimensions* Height c.10’ Weight c.1100 lb.

These two figures are part of the dramatic Orpheus Fountain outside the Stockholm Concert Hall. Completed at Cranbrook, the work consists of a towering 26-foot-tall Orpheus playing the lyre and eight human figures surrounding him. The ensemble represents the power of music to elevate the spirit of man.

According to Greek legend Orpheus played the lyre so beautifully that stones and trees danced and wild beasts were tamed. He is most famous for visiting the underworld of the dead where he used his incomparable music to win the release of his bride Eurydice. He had to agree not to look back at her until they had reached the light of day. Despite his promise to Hades, god of the underworld, Orpheus could not resist looking back at his bride and so he lost her again, forever.
Three Angel Musicians

**Years** 1949-1950

**Location** Center lily pool

**Dimensions** Height c.7’ Weight c.900 lb.

Milles was fond of angels and created them for several large fountains as well as for Millesgarden.

The angel playing the panpipe is one of 38 figures in the “Fountain of Faith” in the National Memorial Park (cemetery) in Falls Church, Virginia. Most of the fountain figures represent people awakening to a new life, joyously reunited with family members. The angel musician hovers above on a granite shaft and the whole work is integrated with mist from many water jets. A panpipe is a primitive wind instrument made of a graduated series of short flutes bound together.

The angel playing the curved horn is one of three placed in Fairmont Park, Philadelphia.

The angel playing the flute is one of the figures in the “St. Martin of Tours Fountain” in Kansas City, Missouri, on the grounds of the Nelson-Atkins Gallery. When a replica of this angel was unveiled in Sweden, Milles explained it, the last words he ever wrote, praising God who has sent His angels down to earth to see how we fare and how we use what he has given us:

> Today you play the flute  
> to us assembled here.  
> May you often come to this our village  
> and often play for pleasure  
> That you may joyfully report to Heaven  
> and God will smile—when He hears you.

**Installation**

Paul Brockmann, MBG Senior Vice President of General Services, provided the following information:

The granite used for the columns and bases is Carnelian granite from Cold Spring, Minnesota. The bases and columns were fabricated in Minnesota by Cold Spring Granite, Co.
Two Girls Dancing

Year 1917
Location West lily pool
Dimensions Height c. 6½’ Weight c. 1100 lb.

This work belongs to the period when Milles was developing his own personal style, according to Meric R. Rogers in his book on Milles:

Milles is concerned not only with an expression of the inner vitality of his subjects but with perfecting the expression of this vitality in terms of swift yet closely knit rhythms of line and mass which have a close analogy with those of the dance....The modeling of each part is carefully considered in its rhythmic relationship to the design as a whole.

The first cast is at Millesgarden.

References

Articles

Booklets

Books
Weintraub Dry Stream Bed and Pond

Location: The west side of the Knolls
Designer: MBG Staff
Constructed: 1982
In memory of: Ben Weisman
Donor: Mrs. Patsy Hilda Weintraub

In Henry Shaw’s time the Knolls area was a relatively flat slope completely covered with formal gardens.

In 1912 landscape architect John Noyes (who redesigned much of the Garden) turned the Knolls area into a more natural rolling landscape with grass and a stream running through the west side and three or four pools and waterfalls. Later these were removed.

In 1982 the present dry stream of stones was constructed with a pond at the north end. Hybrid day lilies of many shades are featured along the dry stream, as well as exotic grasses, iris, and red-stemmed dogwood. Growing in the pond are hardy water lilies, cattails, and dwarf lotus.

The late Mr. Weisman was the first husband of Mrs. Weintraub. A bronze plaque may be found at the northwest corner of the pond.

References
Director’s files.
MBG Bulletin: May 1913, August 1983.

Unicorn Spirit

Location: Alice Hahn Goodman Iris Garden—east side
Material: Bronze
Sculptor: John Edgar Goodman, American, b. 1950
Installed: May 8, 1984
In memory of: Alice Hahn Goodman
Donor: Stanley J. Goodman

John Edgar Goodman was born in St. Louis in 1950. At Harvard University he studied with the Spanish sculptor Chillida and earned a B.A. in fine arts.

As a sculptor working in welded metals, he has done figures, abstract pieces, and fountains. His mother, Alice Hahn Goodman, who was an artist also (wood cuts and water colors), had a strong feeling for unicorns. After her death in 1982, John made a large figure of a unicorn of welded steel for his parents’ garden.
The bronze “Unicorn Spirit” is a memorial to his mother and was given to the Missouri Botanical Garden by his father, Stanley J. Goodman, as a feature of the Alice Hahn Goodman Iris Garden. Mr. Stanley Goodman explains the meaning of the work as follows:

Since the horn which is the distinguishing feature of the unicorn is usually depicted as a spiral, the sculpture takes the form of a spiral or helix with a strong upward thrust. The helix can be taken as a symbol of life because the cell nucleus, DNA containing the developmental code of living organisms, has the form of a double helix. Into the surface of this spiral/helix, various shapes have been cut recalling Alice Goodman’s work as an artist.

Reference
The office of Mr. Stanley J. Goodman

---

Sullivan Fountain

<table>
<thead>
<tr>
<th>Location</th>
<th>Jenkins Daylily Garden</th>
</tr>
</thead>
<tbody>
<tr>
<td>Designer</td>
<td>MBG Staff</td>
</tr>
<tr>
<td>Material</td>
<td>Bronze and pink granite</td>
</tr>
<tr>
<td>Installed</td>
<td>1963</td>
</tr>
<tr>
<td>In memory of</td>
<td>Owen Jacquemin Sullivan</td>
</tr>
<tr>
<td>Donor</td>
<td>Mrs. Owen J. Sullivan (Sarah)</td>
</tr>
</tbody>
</table>

Originally the drinking fountain and bench stood beside the path running west from the Gladney Rose Garden. Due to the construction of Ridgway Visitor Center and the redesign of the area, the fountain was moved in 1982 to the path north of the Old Gate House overlooking the Knolls. At this time a second bench was added in memory of Mrs. Sullivan (who had died in 1975), given by the Sullivans’ daughter, Mrs. Sally Sullivan Bernhardt.

Mrs. Sullivan was a life member of the Garden and also contributed funds for the renovation of the Desert House and a beautiful silver tea set for Tower Grove House.

Note the iris design carved on the base of the fountain.

References
Alan Godlewski, Director of Horticulture, 1978-1988
MBG Bulletin, May 1975
**Nuttall Obelisk**

**Location**  
In front of the Museum

**Sculptor**  
Anonymous

**Material**  
Pink granite on a limestone base

**Dimensions**  
12’ x 40” x 40”

**Installed**  
1887

**Donor**  
Henry Shaw

The obelisk was made at the suggestion of Dr. George Engelmann, Shaw’s scientific advisor.

On the north side the inscription reads: “In Honour of American Science.” Inscribed on the south side:

To the memory of Thomas Nuttall
Born in England 1786 and died Sept. 1859.
Honour to him the zealous and successful naturalist
the father of Western American botany,
the worthy compeer of
Barton, Michaux, Hooker, Torrey, Gray and Engelmann

---

**Victory**

**Location**  
In the “Temple of Victory” north of Shaw’s mausoleum.

**Sculptor**  
Carlo Nicoli, Italian, 19th century

**Material**  
Marble

**Made**  
1885

**Installed**  
1887

(See JUNO for information about Carlo Nicoli.)

The “Victory” is an exact copy of a statue by Vincenzo Consani (1818-1887) in the Pitti Gallery at Florence, Italy. Following its arrival in St. Louis in 1886, it was placed in the white stone “Temple of Victory” in 1887, as Shaw referred to the little building, where it has stood ever since.

Inscribed on its pedestal:

VICTORY
The Victory of Science over ignorance.
Ignorance is the curse of God
Knowledge is the wing wherewith
We fly to heaven.
**Mythology**

The Goddess of Victory was worshiped with temples and statues in Rome and altars in army camps. With the introduction of Greek gods, she merged with Nike, goddess of victory in war and all kinds of success.

In works of art she generally is depicted carrying a palm branch or wreath. Note that her sword is laid aside as she is not depicted as “Victory in War” in this statue.

**References**

Adams, Ross C., Letter to Henry Shaw, April 14, 1885, MBG Archives.


Fattorusso, Joseph, Editor, Wonders of Italy, Florence 1948.

MBG Bulletin, September 1918.

---

**Henry Shaw (Tomb Portrait)**

**Location**  
Shaw’s mausoleum

**Sculptor**  
Ferdinand von Miller II, Bavarian, 1842-1929

**Material**  
Carrara marble

**Made**  
1883-1885

**Installed**  
1889

Ferdinand von Miller II owned the Royal Bronze Foundry at Munich. He met Henry Shaw and dined with him at Tower Grove House in 1871, after supervising the erection of the well-known large fountain in downtown Cincinnati. In 1875 Shaw wrote to Miller that he had given Tower Grove Park to the City of St. Louis, and wished to embellish it with statues of Shakespeare and Humboldt (the German explorer). Miller executed the two bronze statues and they were erected in the park in 1878.

In the course of the next decade Shaw and Miller corresponded frequently. Miller did the busts of Beethoven and Wagner for Tower Grove Park and the monumental Columbus statue. Shaw evidently placed the order for his grave monument in 1882, since by March of 1883 Miller had received photographs of the recumbent Shaw and had begun preliminary sketches. Miller did the statue of Shaw and the bronze ornaments for the sarcophagus. The marble sarcophagus itself was fabricated in St. Louis.

Miller's letters to Shaw are preserved in the Garden archives and contain some interesting details in the following excerpts:

(April 9, 1884) Next week I shall go to Carrara to buy the marble for the grave monument. The expression of the figure I am going to make a little more cheerful. The monument itself has met here with great applause and I hope it will be the same case in America.
(May 26, 1884) I did not return any sooner from Carrara (Italy) than just now and have found on my arrival your favor of the 20th of March and the remittance of 100 pounds, equal to 491 dollars gold, which I shall deduct from the costs of the grave monument. The grave monument is commenced in Carrara and will be done in February; the expression of the face will be more cheerful.

Miller executed the original model in clay; Italian artisans then took nearly a year to copy it in marble. Miller carved the head himself.

Edgar Anderson, Director of the Garden, commented in the MBG Bulletin of June, 1954:

Since the time of the Norman Conquest, Englishmen of means have often been represented in effigy above their places of burial. Mr. Shaw followed this old custom, planning his tomb some years before his death, arranging the details with the architects and the sculptor, Baron von Miller.

We wish we could read Henry Shaw's letters to Baron von Miller, but they and the Royal Bronze Foundry were destroyed by bombs in World War II. In von Miller's letter of November 18, 1885, he says, "I am very glad that you like the grave monument," so Shaw seems to have been satisfied with his statue.

Miller's foundry cast the doors for the Library of Congress in Washington, D.C., and many works in Europe including the largest bronze casting ever made, the "Bavaria" figure in Munich, which is 60 feet tall. The sculptures commissioned by Shaw for his Garden and Park are the only examples of Miller's major works in the United States. He executed many large projects in Germany.

References
McCue, George, "Old Patron, Young Sculptor, A Beard for Columbus." St. Louis Post-Dispatch, October 27, 1974.
Miller, Ferdinand von II, Letters to Henry Shaw, 1875 - 1886, MBG Archives.

Henry Shaw
Location North of Tower Grove House
Sculptor Paul T. Granlund, American, 1925-2003
Material Bronze
Installed 1990
In memory of Elizabeth Luyties Sheldon,
Mrs. Johnston's mother
Donor Janet M. Johnston

The kindly, welcoming figure of Henry Shaw leaning against a garden bench is made of bronze; both figure and bench are bolted to a granite base.

Sculptor Paul Granlund described the work in a letter (4-21-89) to Dr. Marshall Crosby as follows:

The model incorporates an ornate garden bench together with Shaw who extends a welcoming gesture to visitors.
The bench is intended to be of grapevine elements appropriate to Shaw’s interest in all areas of culture...the bench’s floral ornamentation continues onto the fabric of the cape.

The actual portrait will be larger than life-size, but just slightly. I also consider the bench to be an actual place for visitors to rest momentarily.¹

The grapevine design reminds us that in 1884 Shaw published The Vine and Civilization, a 71 page treatise on the history of the vine beginning before Homer’s time. Shaw wrote:

Historically and physiologically the use of good wine produced those great and luminous developments of the human mind which at diverse epochs and always progressively have drawn the world to regions of a better civilization. France received as a legacy from Greece and Italy the plants of her vineyards and with them their intellectual supremacy in the world.²

Shaw wrote at length about California wines and mentioned that Missouri produced good wine.

Granlund’s other works at MBG are “Zerogee” and the bronze busts of Carl Linnaeus and George Engelmann. Information about his life may be found under “Zerogee.”

References
¹ Dr. Marshall Crosby’s file on Granlund’s “Henry Shaw.”

Child Sundial

<table>
<thead>
<tr>
<th>Location</th>
<th>In the Herb Garden at Tower Grove House</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sculptor</td>
<td>Anonymous</td>
</tr>
<tr>
<td>Material</td>
<td>Lead</td>
</tr>
<tr>
<td>Installed</td>
<td>1965</td>
</tr>
<tr>
<td>Donor</td>
<td>Mrs. Herman Husch</td>
</tr>
</tbody>
</table>

This charming statue of a child daydreaming the hours away was made in England and for many years graced the garden of Mrs. Herman Husch of St. Louis. She gave it to the Garden for use in the Herb Garden.

The St. Louis Herb Society’s Herb Garden behind Tower Grove House was planned by Edith Mason, well-known landscape designer. It was laid out and planted in 1963 and is maintained by the St. Louis Herb Society. The “Child Sundial” is the centerpiece of a hexagonal bed of varieties of creeping thyme. It was adjusted to tell time in St. Louis but is an hour slow during the period of daylight saving time.

References
Baer, Mrs. Mary E., Letter to Mary Jane Kirtz, August 9, 1982.
Juno

Location  East of Tower Grove House
Sculptor  Carlo Nicoli, Italian, 19th Century
Material  Marble
Made  1886
Installed  1887

Nicoli and Adams, Carrara, Italy, contacted Henry Shaw, having heard that Shaw was going to commission a statue of Columbus for Tower Grove Park. Ross C. Adams, who handled the firm’s business, wrote Shaw on May 7, 1883:

I am associated with one of the most eminent sculptors in Italy (Carlo Nicoli) - a Commander, Cavalier, and Knight of the Legion of Honor, and have erected numerous public statues in Europe and several for private parties in America. Have just completed portrait statues, heroic size, of Lincoln, Garfield...

Although Shaw chose Ferdinand von Miller II to execute the heroic statue of Columbus, he commissioned Nicoli and Adams to do the marble copies of “Juno” and “Victory,” as well as marble busts of Gounod and Verdi for Tower Grove Park.

The statue of Juno is an exact copy of the “Farnese Juno” in the Naples (Italy) National Museum. The original dates from the fifth century B.C. Described by Joseph Fattorusso:

Juno, the sister and consort of Jupiter, is here majestically represented, with a beautiful forehead, and with a grave expression commanding reverence. The light tunic clinging to the body like a wet drapery enhances the classic beauty of the forms. The head is modern.

In Shaw’s day the statue stood in a formal garden in front of conservatories located where the Gladney Rose Garden is now. During much of the 20th century “Juno” was the central focus of the Italian garden behind the Palm House, which has been replaced by the Climatron. In 1996 the four-ton statue was moved to the Victorian Garden next to Tower Grove House.

Mythology

Juno was the wife of Jupiter and the queen of heaven in Roman mythology. As the queen of heavenly light, Juno was associated with spring and her feast day was March 1, the beginning of the new year in ancient Rome.

She was the goddess of women, protector of marriage, and her help was invoked during childbirth. She is also the goddess of the moon.

Juno is identified with the Greek goddess Hera, wife of Zeus. As the gods of the rain and the sun, they were responsible for nature’s awakening and fertility in spring. As Jupiter was notorious for his roving eye, he and Juno had many violent quarrels, resulting, as the Romans believed, in thunderstorms on earth.
Shoenberg Fountain

Location
Between the Lehmann and Shoenberg Administration Buildings

Designer
Mackey and Associates

Completed
1975

Material
Travertine stone

Donor
Shoenberg Foundation, Inc.

Mr. Sydney Shoenberg served as a member of the Board of Trustees of the Garden for many years. The generosity of Mr. and Mrs. Shoenberg has also provided the Garden with the Shoenberg Auditorium and the Shoenberg Temperate House.

In a Post-Dispatch interview, Eugene Mackey III commented:

With this fountain, we aimed at designing an object that would be elegant with water running over it or without water. The idea is really a very simple one: the fountain itself looks like a cube that as been submerged in the earth, only partly visible. The water flows over it and disappears under a sidewalk. It has become a popular attraction, drawing people to a part of the Garden that had been largely ignored before. People like to just watch it, and children enjoy playing in it.

Children and sometimes adults are tempted to doff their shoes and pad up the slope in the water. Staff members warn that we must discourage this fun since it could lead to injuries. Sitting at the base with feet in the water may be overlooked.

References
Director’s files.
Duffy, Robert W., Arts Editor, “Fountains Making a Splash In St. Louis,” St. Louis Post-Dispatch, June 17, 1983.

Adams, Ross, Letters to Henry Shaw, May 7, 1882, and April 14, 1885.
Fattorusso, Joseph, Editor, Wonders of Italy, Florence, 1948.
MBG Bulletin, September 1918.
Shaw, Henry, Business Papers, MBG Archives.
**Bust of George Engelmann**

**Location**  
Strassenfest German Garden, south of the Lehmann Building

**Sculptor**  
Paul T. Granlund, American, 1925-2003

**Material**  
Bronze

**Installed**  
January, 2000

George Engelmann (1809-1884), called the godfather of the Garden, was a German physician who emigrated to the United States and became scientific advisor to Henry Shaw on the advice of Sir William Hooker, head of the Royal Botanic Gardens at Kew.

A world-famous botanist, Engelmann practiced medicine by day and studied plants by night. Nearly all private and government expeditions to the West brought him plants which he identified and sent to scientists in the eastern United States and Europe. He named one-half the cacti found in the United States and was an authority on conifers and grapes.

Engelmann persuaded Henry Shaw to include the scientific study of plants at the Garden, purchased the 60,000 specimen Bernhardi herbarium and books for Shaw, and amassed a 98,000-specimen herbarium of his own which was given to the Garden after his death. He was a founding member of the National Academy of Sciences.

A man of exceptional intelligence, he was an excellent physician and a kindly and civic-minded gentleman. His influence on Shaw and the Garden was the foundation of its present status as a world-class scientific institution.

Paul Granlund, artist-in-residence at Gustavus Adolphus College in Minnesota, is well-represented at the Garden ("Zerogee," "Henry Shaw," "Linnaeus"). See "Zerogee" for a brief biography. This bust is based on photographs of Engelmann and features motifs of the plants he was most interested in:

- Conifers (*Pinus edulis*, the pinyon pine of the Southwest)
- *Picea engelmannii* (The Engelmann spruce)
- Cacti (*Opuntia* sp.)
- Grapes (*Vitis* sp.)

**References**

Article by Dr. Marshall Crosby, MBG Senior Botanist.
Now famous for his "Falling Man" sculptures and as the benefactor of Laumeier International Sculpture Park, St. Louisan Ernest Trova began his career as a department store window trimmer. He spent his early years painting in oils and creating collages and assemblages. As an artist he was entirely self-taught.

With his first one-man show held at the Pace Gallery in Boston, 1963, his assemblages and “Falling Man” series won him national attention. Since then he has produced a large body of work, generally in series, such as, “Profile Cantos,” “Abstract Variations,” “Gox”, “Poets,” and most recently the “Iglesias/Troubadour” series inspired by singer Julio Iglesias.

His works are in the permanent collections of the Museum of Modern Art, Whitney Museum of American Art, Guggenheim Museum, Tate Gallery (London), St. Louis Art Museum, and many others.

“Gox #8” is one of a series of works produced by Trova during the 1970s. He made up its name from letters in the words “geometric exercises” which describe the sculptures as being geometric and in a series. Graham W. J. Beal, in his booklet on the Laumeier “Sculpture Garden”, explained that the series is purely abstract and the emphasis is on the profile aspect of form...The Gox pieces are perhaps the most elegant sculptures that Trova has produced, made of stainless steel that is rubbed to a beautifully smooth, satin-like finish.

He makes small models of wood, has the foundry make a small model of steel, then enlarges it to a larger, sometimes colossal, size. He works very closely with the steel fabricators, occasionally making changes in the design when the weight of the enlarged work requires them.

In 1972 Trova began making large works suitable for the out-of-doors (the “Gox” and “Profile Cantos” series), and in 1975 he offered forty of his works for permanent installation at Henry H. Laumeier Park, a beautiful 76 acre (by 1983, 96 acre) estate willed in 1968 to St. Louis County for a park. Writing to the director of county parks, Trova said, “It is my hope that the park will become a cultural center for the entire metropolitan area.” And indeed it has. Not only are the works of Trova standing on the lawns and in the woods, but works by many other important contemporary sculptors have joined his, and all kinds of cultural performances are held there. The park has been renamed the Laumeier International Sculpture Park.

A charming gentle man, Ernest Trova was fond of badminton, old movies, and Ted Drewes cones. He lived in Ladue with his wife and children. He told St. Louis magazine in a February, 1976, interview:
I’m fascinated by realization. I make things that people look at; it seems strange, but that’s what I do. All I want is to make something whose only purpose is to be looked at. It might weigh three thousand pounds, it is brought in by helicopter, it sits next to a tree that’s a hundred years old and there’s nothing you can do with it but look at it. If you climb on it, I’ll tell you to get off.

References
Greenberg Gallery, St. Louis.
“How a Sculpture Grew In Henry H. Laumeier Park” by Robert W. Duffy, Arts Editor, St. Louis Post-Dispatch, 6-20-76.
“The 2:30 Man” by Don Crinklow, St. Louis magazine, 2/76.
MBG Bulletin, October 1983.

Carl Linnaeus

Location
At the northeast corner of the Lehmann Building

Sculptor
Paul T. Granlund, American, 1925-2003

Material
Bronze

Installed
1989

In memory of
Mrs. Sydney M. Shoenberg Jr.

Donor
Sydney M. Shoenberg Jr., family, and friends.

This bust of Linnaeus was suggested to Paul Granlund by Dr. Peter Raven in 1987 when he was attending the Nobel Conference XXIII at Gustavus Adolphus College where the artist was in residence. Dr. Raven also recommended that, besides placing the bust at the College’s Linnaeus Arboretum, additional castings be made available for other botanical gardens.

The bust is not only a handsome likeness of the great 18th century botanist and father of plant classification, but it also reveals the source of his family name. Carl’s father Nils was the son of Ingemar, a well-to-do farmer in southern Sweden. As was the local custom, Nils went by the name Nils Ingemarsson (son of Ingemar). However, when Nils enrolled at the University to study for the Lutheran ministry, he was required to choose a surname. Other members of the family had from time to time chosen their surnames from the great linden tree on the family land, using the names Lindelius and Tiliander. Therefore, Nils chose the name Lin (linden in the district dialect) which, of course, became Linnaeus in the Latin form used both in the ministry and science.

For this reason, Mr. Granlund said he modeled the bust of Linnaeus so that the shoulders and base are in the form of a linden tree. The design on the back of the head represents the layout of the Linnaeus Garden at Uppsala, Sweden. On the square base are incised drawings of flowers, the Linnaea borealis or twin flower.
The bust was given by the Shoenberg family and friends in memory of Mrs. Sydney Shoenberg, Jr. Mrs. Shoenberg was an active Garden volunteer, Mr. Shoenberg served as a member of the Board of Trustees for many years, and her daughter, Mrs. Walter Stern, also serves as a Trustee and is a past president of the Members’ Board. Donations to the Garden by the Shoenberg Foundation, composed of members of the family, include the Shoenberg fountains, auditorium, and a refurbishing of the book conservation center.

There is information about Paul Granlund in this paper under “Zerogee.”

References
Wiese, Mary, Identification of the flowers.

Fountain Angel—The Strauch Fountain

<table>
<thead>
<tr>
<th>Location</th>
<th>On the west side of Tower Grove House.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sculptor</td>
<td>Raffaello Romanelli, Italian, 1856-1928</td>
</tr>
<tr>
<td>Material</td>
<td>Bronze</td>
</tr>
<tr>
<td>Made</td>
<td>About 1902</td>
</tr>
<tr>
<td>Installed</td>
<td>1975</td>
</tr>
<tr>
<td>In memory of</td>
<td>John B. and Tillie Strauch</td>
</tr>
<tr>
<td>Donor</td>
<td>Catherine Manley Gaylord Foundation</td>
</tr>
</tbody>
</table>

Born in Florence, Raffaello Romanelli studied sculpture at the Academy of Fine Arts of Florence and with his father, Pasquale. He carried out commissions for public monuments in Europe and North America. In Italy his most important works were the two colossal monuments of Garibaldi in Siena and Carlo Alberto in Rome.

Three of his sculptures were displayed in the Art Palace at the Louisiana Purchase Exposition (1904 World’s Fair) in Forest Park. Romanelli died in Florence in 1928. His son, Romano, was a noted sculptor also.

The “Fountain Angel” is slightly smaller than human scale with ewers in its hands from which water flows. Four large dogs’ heads project from the base of the statue; their mouths are water spouts. In the original fountain, the angel was backed by a marble column and had a basin over its head from which water spilled.

This fountain originally stood at the Skinker entrance to the 1904 World’s Fair. After the Fair, the fountain was purchased by David N. O’Neil and donated to the City of St. Louis as a memorial to his father, Judge Joseph O’Neil, one of the founders of Forest Park. In 1907 it was installed at the Lindell—Kingshighway entrance to the Park, and in 1916 it was moved to the area south of the Field House. After being damaged by vandals in the 1960s, it was stored away by the Parks Department.

In 1975, the fountain was restored by Robert Marti of the Center for Archaeometry and installed at the Garden. It stands in a small basin designed by William A. Bernoudy, architect.
Mythology
The dog heads at her feet suggest that the angel may represent Persephone, daughter of Demeter, the Greek goddess of agriculture. Hades, god of the dead, abducted Persephone and took her to the underworld to be his queen. Demeter, in her despair over her daughter’s disappearance, withdrew her gifts of fertility from the earth and mankind would have died. But Zeus forced a compromise: Persephone would spend two-thirds of the year with her mother bringing spring’s rebirth, summer’s growth, and autumn’s harvest; the other third of the year she would reign as the queen of Hades, leaving the earth barren in the winter.

The entrance to the underworld was guarded by a monstrous dog Cerberus, described variously as having between three and 50 heads. He welcomed the souls of the dead as they arrived but fiercely prevented their escaping.

References
Annual Report of the Park Commissioner of the City of St. Louis, 1908 and 1916.
St. Louis Globe-Democrat, News article, July 7, 1923.
St. Louis Post-Dispatch, News article, November 14, 1965.
Sapori, Dott. Giuliana, Director of the Library Division, University of Milan; Letter to Mary Jane Kirtz, July 9, 1982.

The Three Graces
Location English Woodland Garden, north end
Sculptor Gerhard Marcks, German, 1889-1981
Material Bronze
Made 1956
In memory of Dr. Thomas Steele Hall
Donor Mary Taussig Hall

Gerhard Marcks, a distinguished German sculptor and art professor, was associated with the famous Bauhaus group at Weimar in the 1920s. Barred from teaching or exhibiting by the Nazis, he resumed teaching after World War II and executed commissions for war memorials in Cologne, Hamburg, etc.

A visit to Greece in 1928 led him to change his style and subject matter from heavy, draped figures to youthful nudes. His style is described as representational with expressionist influence. Several of his works are in the Museum of Modern Art in New York. Marcks was also a skillful carver of woodcuts.
In Greek mythology, the Three Graces were lesser gods of Olympus. Daughters of Zeus and Eurynome, they were beautiful and charming. Always together, they danced enchantingly. With their companions, the nine Muses, they were essential entertainment at the banquets of the gods.

Dr. Thomas Steele Hall served on the Garden’s Board of Trustees from 1982 until 1990. He taught biology at Washington University. This statue was originally on display at the Garden during the 1965 sculpture exhibition. Prior to being donated, this statue was on loan to the Garden from 1973-1994. It originally was placed in front of the Linnean House from 1973-1995 and was then moved to its present location.

References

Dr. Raven chose this birdbath as a memorial tribute to Mary Phelan. The stone is a unique piece of lava rock from the Seattle, Washington, area. Even the concave “bath” was formed naturally. The only human modification of the rock has been to extend a water pipe through its center.

A few stepping stones allow one to approach the basin. Nearby plantings to attract birds include serviceberry trees, dogwoods, ferns, and aster.

An attractive and popular news anchor on TV Channel 4, Mary Phelan was a member of the Garden’s Members’ Board. She was killed in an automobile accident in December, 1998. The English Woodland Garden was one of her favorite areas in the Garden.

References
Maggie Bayer, Development Office, MBG.
St. Louis Public Library.
**Stubb’s Supper**

<table>
<thead>
<tr>
<th><strong>Location</strong></th>
<th>West of the Blanke Boxwood Garden</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sculptor</strong></td>
<td>Frank Philip Stella, American, b. 1936</td>
</tr>
<tr>
<td><strong>Material</strong></td>
<td>Cast bronze, cold steel, stainless steel, cast stainless steel, paint.</td>
</tr>
<tr>
<td><strong>Dimensions</strong></td>
<td>90¼ x 117½ x 54 inches</td>
</tr>
<tr>
<td><strong>Installed</strong></td>
<td>July 1998</td>
</tr>
<tr>
<td><strong>Donor</strong></td>
<td>The David B. Lichtenstein Foundation</td>
</tr>
</tbody>
</table>

Born in Malden, Massachusetts, in 1936, Frank Stella graduated from Phillips Academy and Princeton University where he began studying art. After college he rented a studio in New York, supported himself as a house painter, and began creating abstract paintings.

Stella went his own way producing purely abstract, minimalist art and has enjoyed both fame and success. He began with sensational black paintings. Then followed different series and styles as he explored brilliant colors, geometric shapes, and by 1975 complexity and metal relief paintings.

Inspired by a visit to see whales with his two young sons, he became an admirer of Herman Melville’s masterpiece, *Moby Dick*. Stella proceeded to name over 100 prints and relief paintings after the chapter headings of *Moby Dick*. “Stubb’s Supper” is a piece from his “wave series” from the mid-1980s.

In “Stubb’s Supper” (Chapter 64) we find Stubb, the sadistic second mate, excited and wide awake after a terrible fight with an enormous sperm whale. He had hurled the fatal harpoon. Late at night he roused some of the crew, ordered them to climb overboard and cut whale steaks for him (the whale, surrounded by sharks, had been tied to the ship), and commanded the cook to prepare him a midnight supper.

Mr. Stella, who attended the dedication of his sculpture at the Garden on July 7, 1998, told *St. Louis Post-Dispatch* art critic Jeff Daniel:

> I guess the idea of the series was to see if you could get a sense of narrative action out of abstraction. The forms could be in their own way abstract, but still convey an image or story.

Mr. Daniel described the work as:

> almost shockingly representational, worthy of serving as an illustration for Melville’s novel. We see the whale. We see the blood. We feel the impact of the blade... Stella’s sculpture just may be... some of the best art in an illustrious career.

**References**


Lehmann Gazebo Fountain

**Location**  The south end of the Anne L. Lehmann Rose Garden

**Designer**  Mackey and Associates

**Completed**  1968

**In memory of**  John S. Lehmann

**Donors**  Friends of Mr. Lehmann

John S. Lehmann, with his wife Anne L. Lehmann, was a major force behind the Garden’s survival and growth in the 1940s and 1950s. An attorney and chairman of the board of Petrolite Corporation, Mr. Lehmann served on the Garden’s Board of Trustees from 1940 to 1957, as president of the board from 1953 to 1957, and as acting director of the Garden in 1953 and 1954.

The gazebo and fountain honoring Mr. Lehmann were built in 1976 and provide the south focal point of the Rose Garden and a cool refuge for the weary visitor.

An enthusiastic amateur rosarian, Mr. Lehmann had a special fondness for old-fashioned roses. The garden on the first terrace near the Shapleigh Fountain is planted with old-fashioned and ancestral roses and has been named in honor of Mr. Lehmann.

The John S. Lehmann Building, which houses offices and research facilities, honors Mr. Lehmann also.

**References**


MBG Blueprints, 1968

---

Birds (Waldemer Memorial Fountain)

**Location**  On the east side of the Anne L. Lehmann Rose Garden

**Sculptor**  Robert Lee Walker, American, b. 1922

**Material**  Bronze

**Made**  1975

**Installed**  1976

**In memory of**  our parents

**Donors**  Eugenia and Edwin R. Waldemer

A St. Louisan since 1926, Mr. Walker received his Bachelor of Fine Arts degree from Washington University in 1949, his course having been interrupted by four years of service in the U. S. Air Force in World War II. He took graduate courses at Cranbrook Academy of Art, Bloomfield Hills, Michigan, and studied with Carl Milles there. Walker held the position of instructor in sculpture at John Burroughs School, St. Louis, from 1950 until his retirement in 1987.
His works include the “Minnesinger” at John Burroughs School; “Ironman” (St. Louis Blues player Gary Unger) in St. Louis; “Popeye” (a memorial to Popeye’s creator, Elzie Segar) at Chester, Illinois; “Carefree,” 12 foot tall circular sheet steel figures of dancing children at Iowa City, Iowa; as well as fountains, bronze portraits, and bas reliefs.

“Birds” is six feet tall and was cast in bronze by Atlas Casting at Barnhart, Missouri. Mr. Walker writes that it was designed as a drinking fountain for children and adults with stone benches dispersed and carved in such a manner as to blend with the natural environment. The birds typify no particular species. The ginkgo tree on the site selected influenced the form that the composition of the bird forms was to take. Birds and trees are naturally friends. The bird theme is continued in the design of the two bronze basins by having the water outlets take the basic form of a bird’s mouth. There are no unsightly knobs to control the water—it bubbles continually. Without question, I enjoyed doing this piece more than any that I have ever done.

The bases of the sculpture and benches are made of Tennessee marble.

**References**


---

**Mother and Child**

**Location**  Beside the path between the Climatron complex and Shaw's Mausoleum.

**Sculptor**  Marcel Rau, Belgian, 1886-1966

**Material**  Bronze

**Made**  1929

**Installed**  1979

**Donor**  David Baron

Marcel Rau won the Prix de Rome in 1911 and designed seven Belgian war memorials. His last work was a portrait of King Albert.

The “Mother and Child” is one of three casts. George McCue, former art editor of the St. Louis Post-Dispatch, describes this work as “endearingly charming, but with no sentimentality. The figures are done with strength of contours, and with the fullness of volume that characterizes the figures of Maillol.”

**Reference**

Shapleigh Fountain

Location | North end of the
Anne L. Lehmann Rose Garden

Designer | Mackey and Associates; Wilhelm H. Hanatz, project architect

Completed | 1974

In memory of | A. Wessel Shapleigh

Donors | The family and friends of Mr. Shapleigh

Mr. Shapleigh served on the Board of Trustees from 1936 to 1957. His son, Warren M. Shapleigh, was a trustee from 1958 until his death in 2009.

The fountain features a circular brick plaza, 50 feet in diameter, with three curtains of water that rise and fall and through which visitors pass to the elevated granite bench in the center. It serves both as an invitation and entryway to the Lehmann Rose Garden.

In an interview with the St. Louis Post-Dispatch art editor, Robert W. Duffy, Eugene Mackey III explained:

The Shapleigh Fountain was our first effort and really, it set the tone for all the fountains that would come after it. In thinking about what we were going to do, we discovered that generally fountains sit surrounded by pools of water. The observer is left out. The Shapleigh Fountain was designed so that the observer has the option of looking at the fountain from the outside, or walking into the center of it. It invites participation.

Another concept of the Mackey group was to design the fountains so that the plumbing is hidden and the fountain is as attractive as possible in winter when the water is shut off.

References


Director's files.

Duffy, Robert W., Arts Editor, “Fountains Making A Splash In St. Louis,” St. Louis Post-Dispatch, June 17, 1983.

Kercheval Pool

Location | Anne L. Lehmann Rose Garden

Designer | Mackey and Associates

Completed | 1975

In memory of | Jane Shapleigh Kercheval
(Mrs. Royal D. Kercheval)

Donors | The family of Mrs. Kercheval

This low bubbling fountain encircles the brow of the gentle rise just south of the A. Wessel Shapleigh Fountain. Mrs. Kercheval was the sister of Mr. Shapleigh.

References

Director's files.

Birds and Animals

**Location**  Kemper Center, Demonstration Gardens

**Sculptor**  Robert Lee Walker, American, b. 1922

**Material**  Bronze

**Installed**  1996

City Garden—1 otter, 1 fish
Backyard Garden—4 otters, 3 fish
Apple Allee Fountain—6 Canada geese
Fragrance Garden—3 Canada geese
Terrace Garden—3 raccoons
Secret Garden—Cocker Spaniel “Sito,” 1 porcupine
Children’s Garden—2 peacocks
Butterfly Pavilion—butterfly filigree
Butterfly Meadow—5 butterflies
Prairie Garden—prairie dog

The following excerpts by Susan Caine appeared in the MBG Bulletin in the May/June 1995 issue. Mrs. Caine, editor of the Bulletin, interviewed Mr. Walker:

The work of St. Louis sculptor Robert Lee Walker is already familiar to Garden visitors from the beautiful “Birds in Flight” Waldemer Memorial Fountain that stands beneath an enormous ginkgo tree near the Lehmann Rose Garden. Mr. Walker, who was born in Poplar Bluff, Missouri, grew up in St. Louis and taught sculpture at John Burroughs School in Ladue from 1950 until his retirement in 1987. From 1987 to 1993 he continued to work at Burroughs as artist-in-residence and still teaches a night course at the school. He earned a B.F.A. from Washington University School of Fine Arts, where he studied with Carl Mose and Richard Duhme, Jr. Walker did graduate work at the Cranbrook Academy of Art from 1949 to 1950, where he met and was influenced by Carl Milles and Eliel Saarinen.

The bronze sculptures for the Kemper Center were commissioned by Environmental Planning and Design of Pittsburgh in 1987 at the recommendation of Alan Godlewski, the Garden’s late director of horticulture. From the very beginning of the project, the pieces were envisioned as groupings of animals in playful interaction with water features and fountains.
In early 1993, Mr. Walker began to work on the final list of sculptures, which includes two separate groups of geese, a single fishing otter, a group of four playful otters with fish, three raccoons, a cocker spaniel warily investigating a porcupine, a prairie dog, and a pair of peacocks. In addition, Mr. Walker was asked to create bronze filigree panels for the butterfly pavilion and a bronze medallion for the boxwood garden. He has already completed several of the pieces, and is working on others in his studio in St. Charles.

“Water is an important sculptural element in these designs,” he said. “The peacocks’ tails will have moving sprays of water, and water will play from the mouths and skidding feet of the geese. I wanted to create realistic animals, but with a sense of whimsy. Some characteristics of the figures are anthropomorphic, or human-like, to accentuate this sense of play.”

In his studio, Walker models the figures in oil-based clay applied over a base of carved synthetic foam. Later the sculpture is cast in bronze at a foundry in Lawrence, Kansas, using the “lost wax” method.

“.....I don’t try for profound symbolism in my work,” Walker said. “I want it to be beautiful, with a sense of fun.”

Reference
**Sheep (Moutons), 1977-1989**

**Location**  
Near the entrance to the Kemper Center for Home Gardening

**Artist**  
François-Xavier Lalanne, French, 1927-2008

**Material**  
Cast epoxy stone and bronze

**Installed**  
1993-1998

**In memory of**  
Pearl G. Soffer

**Donor**  
Donald Soffer

(This information was provided by the Greenberg Gallery of St. Louis.) The sheep were fabricated in France at the artist’s studio. General information on the artist is from a catalog by John Russell:

François-Xavier Lalanne is the last man in the world to bother his head with the “new scene” in art as it is presented by the art magazines. They (his wife Claude works with him) like to see their work put to use — preferably in a domestic situation rather than roped off in a museum. If there are frontiers between art and decoration, art and utility, and “applied art,” the Lalannes have not heard of them.

All of Lalanne’s work is fun and functional on some level and much of the work is designed with the garden in mind. The sheep are actually the equivalent of garden benches. Other works are literally functioning: donkey/desk, gorilla/safe, baboon/wood stove and so on. Each work is technically sound and yet poetically thoughtful. He considers himself an “artisan” in the medieval sense of the term. Lalanne delights in his work and insists that his objects have an everyday usefulness so that they can be readily enjoyed by others.

**Deidre and Maura**

**Location**  
In the woods south of the Climatron, west of the Bottlebrush Buckeye

**Sculptor**  
Don F. Wiegand, St. Louisan, b. 1947

**Material**  
Bronze

**Installed**  
2000

**Donors**  
Mr. and Mrs. Robert E. Donnelly

Article in the MBG Bulletin, January/February 2001 by Susan Caine, editor:

Mr. and Mrs. Robert E. Donnelly have donated two lifesize bronzes, by St. Louis sculptor Don Wiegand, to the Garden. The figures, which represent the Donnellys’ daughters Maura and Deidre, were installed in November near the tram path just south of the Climatron® conservatory. The pieces depict the girls in a playful, running motion with the older sibling (Deidre) leading the younger one.

The figures of the two sisters were commissioned by the Donnellys when their daughters were 11 and 14 years old. The girls are now in their mid-twenties. A formal unveiling was held for family and friends on November 1, 2000, and the girls were presented with memberships to the Garden, so they can see “themselves” at any time.
Birth of the Muses (Pegasus)

Location  East of the Climatron,  
            near Bottlebrush Buckeye
Sculptor  Jacques Lipchitz, French-American,  
            1891-1973
Material  Bronze
Dimensions  60½” x 89”
Installed  1994
In memory of  William A. Bernoudy
Donor  Bequest of Mrs. Gertrude T. Bernoudy

Mythology
The goddess Athena gave Pegasus, a beautiful winged horse, to the nine Muses. With a stroke of his hoof he caused the poetically inspiring fountain Hippocrene to well forth on Mount Helicon.

When a young hero named Bellerophon (bɛˈlər əˈfən) was sent on dangerous missions by King Iobates, he asked a seer how to capture the winged horse. The seer advised him to sleep in the temple of Athena. After dreaming of the goddess, Bellerophon awoke and found a golden bridle beside him. With this he captured and tamed the magical horse. Flying on Pegasus, Bellerophon destroyed the fire-breathing monster Chimera (kəˈmir ə), defeated the Amazons, and beat off a band of pirates.

The king then gave Bellerophon his daughter in marriage and in time the young hero succeeded to the throne.

After years of happiness, success went to Bellerophon's head and he conceived the idea of riding Pegasus to Mount Olympus, home of the gods. Angered by such arrogance, Zeus sent a gadfly (huge fly) to sting Pegasus in midair. The horse reared in pain and Bellerophon crashed to earth. Crippled and disgraced, he roamed the earth alone until he died.

Pegasus flew on to Olympus where he became a pack horse of Zeus carrying the god’s thunderbolts. Eventually his image was placed among the stars as a constellation.

Fellow artists called Lipchitz, one of the greatest sculptors of the twentieth century. Born in Lithuania, he studied in Paris, created sculptures there, and associated with the major artists (Picasso, Modigliani, Rivera, etc.) drawn to the French capital in the early twentieth century.

World War II drove Lipchitz to move to the United States permanently where he had great success and created many large works including Bellerophon Taming Pegasus for the Law School of Columbia University.

“This beautiful grouping is a wonderful focal point in the Garden,” said Patricia Arnold, Director of Development. “We are so grateful to the Donnellys for making it possible for everyone to enjoy these lovely sculptures, which seem to embody the delight all children find at the Garden.”

Wiegand also created “Cora,” a lifesize bronze figure of a young girl, which stands at the entrance to the Shoenberg Temperate House. (Don Wiegand – see “Cora”)
Architect Philip Johnson asked Lipchitz to create a Pegasus sculpture to be place above a fireplace in a guest house in New York, owned by Mrs. John D. Rockefeller IV. This sculpture in the Missouri Botanical Garden is similar and Lipchitz made one for his own home. He gave it the name Birth of the Muses in honor of the Rockefeller's patronage of the arts.

Other works by Lipchitz in St. Louis include the monumental bronze Joie de Vivre at the Steinberg Skating Rink in Forest Park and two sculptures in the St. Louis Art Museum, Large Bather and the 1926-30 Figure.

References
Bulfinch, Thomas, Bulfinch's Age of Fable, David McKay, Publisher, Philadelphia, 1898.
McCue, George, material prepared for the Missouri Botanical Garden.

Cora
Location  Heckman Rock Garden
Sculptor  Don F. Wiegand, St. Louisan, b. 1947
Material  Bronze; #1 proof casting
Dimensions  40” tall, lifesize
Installed  November, 1993
In memory of  Leicester B. Faust
Donors  Mary and Jane
(granddaughters of Leicester B. Faust)

Cora is a memorial to Connie Hume, a young artist who died in a bicycle accident. It was commissioned by her family and church (Bonhomme Presbyterian Church) and another casting is in the church.

The model was Cora Dodd when she was three years old. Her portrait and pose are meant to convey youth, innocence, purity, and spirituality as she looks toward heaven. The problem of motivating a three-year-old to hold such an awkward pose for extended periods was solved when the artist installed a television set on the ceiling of his studio.

This #1 proof copy stood in the garden of Mrs. Leicester B. Faust and was given to the Garden by her granddaughters Mary and Jane in memory of Mr. Faust, a member of the Board of Trustees from 1954 to 1979. The Fausts donated the 1964 reconstruction of the lily pools to the Garden and gave Faust Park to St. Louis County. When Mr. Wiegand submitted a picture of Cora to the 1982 National Sculpture competition in New York, it won first prize for sculpture by a U.S. artist under the age of 35.

Born in St. Louis in 1947, Mr. Wiegand (we´-gand) grew up in Chesterfield Valley where his parents operated the Smoke House Market. His talents were apparent from childhood and he earned the Bachelor of Fine Arts degree at Washington University and a fellowship for graduate study there. He has taught sculpture at Washington University and Maryville College. His studio-home is a landmark in Chesterfield Valley and was inundated by the flood of 1993.
Mr. Wiegand is a member of the prestigious National Sculpture Society, and his works are in numerous museums and public locations as well as in over 500 private collections. A few of Wiegand’s well-known works:

- **Portrait busts**
  - *August A. Busch, Jr.*, at St. Louis University and Busch Memorial Stadium
  - *Ernest Hemingway*, at the John F. Kennedy Library and The White House
  - *Mark Twain*, at The White House, Missouri Historical Society, and Hannibal, Mo.
  - *Charles Lindbergh*, at Le Bourget Airport (Paris), NASA (Houston), the Smithsonian Institution
  - *Christopher Columbus*, in Spain

- **Full figure**
  - *Mary, Mother of the Church*, 14’ tall stainless steel, at the Shrine of St. Patrick, Laurie, Mo.

George McCue wrote of Wiegand’s work:

> The sculptor's treatments of portraits and generalized images make them emerge with clarity and directness as individuals or as well-defined type characterizations. There is a high order of craftsmanship.

**References**

- Wiegand, Don F., telephone conversation, 11-18-93.
- Middleton, Mary, MBG Development Office, telephone conversations, 11-5-93, 11-23-93.
- Don F. Wiegand Studios, Mr. Wiegand’s VITAE.
- McCue, George, letter to the MBG Board of Trustees Sculpture Committee.
- St. Louis Post-Dispatch articles: 9-3-86, 7-21-89, 3-29-91, 1-19-92, 8-9-92.
A well-known St. Louis sculptor, Mr. Duhme graduated from the Washington University School of Fine Arts and continued his studies at the Pennsylvania Academy of the Fine Arts, and Athens, Greece.

He taught at the John Burroughs School, his alma mater, and was on the faculty of Washington University from 1947 until 1982. He was a Fellow of the National Sculpture Society and the Allied Artists of America and won awards and prizes through the years.

At home in the mediums of clay, wood, and bronze, Mr. Duhme produced portrait busts, medallions, fountains, animals, etc.

Examples of his works are:
- **Two World War II Airmen** at Wright Patterson Air Base, Dayton, Ohio
- **Lion Cub Fountain** at Mycenea, Greece
- **Missouri State Sesquicentennial Medallions**
- **St. Martin and the Beggar** at the Episcopal Cathedral of Saint Paul in Erie, Pennsylvania
- **Bears**, a monumental bronze, at Washington University
- **Madonna and Child**, carved mahogany, at Priory School
- Portrait busts of many civic leaders

In 1982 a group of parents commissioned the “Boy With Recorder” as a memorial to their children’s second grade teacher. She was remembered affectionately for teaching her pupils to play the recorder, an end-blown flute with a soft, mellow tone.

Other castings of “Boy With Recorder" are in St. Louis gardens and one was erected at Chautauqua, New York, in memory of two of the Duhmes’ sons.

**References**
St. Louis Public Library, Art Department Files.
Information from Mr. and Mrs. Duhme.
Skimming the Waves (Brown Pelican)

Location  Heckman Bulb Garden
Sculptor  Geoffrey C. Smith, American, b. 1961
Material  Bronze; edition of 48
Dimensions  Height 35", wingspan 41", base 12"
Installed  December, 1997
In memory of  William Guy Heckman
Donor  Margaret Heckman, his wife

Smith has made a career of animal sculpture, especially birds, and has become known for his meticulous observation of his subjects and his ability to suggest their grace and movement. He has traveled to Africa three times to see the animals and now resides in Florida close to its rich fauna.

His subjects include geese, great blue herons, deer, antelope, dolphins, and many other creatures. He describes his style as “loose” with fingerprints tracing feathers and furs. He proofs each copy personally and prefers traditional chemical patinas to enamel painting on bronze.

“Skimming the Waves” portrays a brown pelican about to dive into the water from which it will emerge with its lower bill filled with fish. Pelicans rarely fight with other birds and have become a symbol for peace. Large birds, they may have a wingspan of 10 feet. When interviewers ask if he attributes symbolism to the various birds (doves and pelicans are well-known Christian symbols of peace and charity), Smith smiles and says, “I just like birds.” On one occasion, he claimed that, “Birds are happiness.”

Geoffrey Smith has won awards and commissions, and his works are in public buildings, banks, galleries, and private collections.

References
Biographical material and an illustrated pamphlet from Mr. Smith’s studio: Geoffrey C. Smith Galleries, Inc., 47 West Osceola Street, Stuart, Florida, 34994.
Son of a Lutheran pastor, Paul Theodore Granlund was born in Minneapolis in 1925. He graduated from Gustavus Adolphus College and received a Master of Fine Arts degree from Cranbrook Academy of Art. He studied in Florence on a Fulbright fellowship and won a Guggenheim fellowship for two years in Rome.

Granlund taught in several universities including Washington University and since 1971 had been sculptor-in-residence at Gustavus Adolphus College, a Lutheran college near Minneapolis. He has won three major art competitions and had one-man shows in New York, San Francisco, St. Louis, etc. A very large number of his works are at Gustavus Adolphus College—he often made two castings of his sculptures and kept one at the college. His large body of work includes Biblical subjects, Greek mythological themes, individual portraits and family groups, and abstract pieces.

“Zerogee” was one of a series including pieces named “Apogee” and “Perigee.” These are space-age terms referring to the points in a satellite’s orbit farthest from and closest to the Earth. Astronauts often use the term “zero-G” referring to the lack of gravity in space. The term “zerogee” was made up by the artist’s wife to describe the sculpture of a joyous young family. Granlund said that he would like to have made the group up in the air (in space) if it were possible.

Most of Granlund’s sculptures are made of bronze; a few are in steel. Granlund was unusual in that he did his own casting in his studio at Gustavus Adolphus College using the complex “lost wax” method. Beginning with a clay model, this method goes through many steps from making negative molds of sections of the work, coating them with wax and filling in the inside with refractory material, melting out the wax mold, and pouring the molten bronze into the 5/32 inch thick space left by the wax, and finally welding the sections together and filing and patinating the complete sculpture.

Mr. Granlund came to the Missouri Botanical Garden for the installation ceremony on November 3, 1983. Described as a thoughtful artist and a caring teacher, he once said that his sculptures “say two things at once....things visible and invisible.”

References
MBG Bulletin: December 1983
THE CHAPUNGU EXHIBIT

Sixty-six monumental stone sculptures from Zimbabwe, Africa, were exhibited on the Garden grounds from May to October, 2001. Chosen from the collection of the Chapungu Sculpture Park at Harare, the capital, the sculptures were carved by Zimbabwean artists over the last 40 years. Zimbabwe’s cultural heritage is reflected in the works on such themes as:

- village life
- love of nature
- spiritual beliefs and myths
- reverence for elders
- the role of women
- the toll of warfare

Garden visitors were impressed by the emotional power and world-class artistry displayed.

Chapungu is the Shona name for the Bateleur eagle. The Shona are the main ethnic group in Zimbabwe, and Chapungu is believed to be the spirit messenger that intercedes with their ancestral spirits.

By 1997 he was winning acclaim for his large works on themes of family, daily life, and the environment. He prefers carving the hardest stones. Two of his works in the 2001 exhibit at MBG were “The Planned Family” and “Coming of Age.”

“Sole Provider” portrays a widow with her children and symbolizes the suffering caused by civil strife that has reduced a formerly rich country to starvation and chaos.

This work is made of a single piece of Springstone, so called because when you strike a chisel against this hard stone it springs back at you. The rust colored areas are a result of oxidation of minerals in the stone. The black areas have been carved, filed, smoothed with wet sandpaper, and polished with heat-applied beeswax.
Protecting the Eggs

Location  Lopata Azalea/Rhododendron Garden
Sculptor  Damian Manuhwa, Zimbabwean, b. 1952
Material  Opal stone
Installed  2002
In memory of  Marjory Kassabaum Graff
Donor  Her family

Damian Manuhwa has had a long career as a respected sculptor and has mentored many young artists. He has won numerous awards and shown his works in major exhibitions around the world.

The varied colors and textures of a single stone can be seen in this work. By tradition all Chapungu artists carve with hand tools and never use power equipment.

“Protecting the Eggs” is another version of the same work in the 2001 exhibit. Its interpretive sign reads:

We humans should protect and nurture our environment in the same way as a bird protects her eggs.

References
Background material for MBG Docents, 2001.
Charles II English Cistern

- **Location**: Hosta Garden
- **Designer**: Unknown
- **Material**: Lead
- **Weight**: 700 lb.
- **Installed**: 2001
- **In memory of**: Howard Baer
- **Donor**: Mr. Baer’s family

This interesting English cistern was made in 1668. It was purchased at auction; nothing is known of its history. Since we have no need for a cistern, it makes an intriguing and venerable garden ornament.

The late Howard Baer was CEO of the Aloe Medical Supply Company and was a civic leader par excellence, having served on more than 50 civic organizations.

He was the father of the Zoo-Museum (taxing) District of which the Garden is a member, and served as a Garden trustee for nearly 40 years. He donated the Isabel Aloe Baer Garden in memory of his wife.

**References**

MBG Development Division
MBG Bulletin, March/April 1999, obituary of Howard Baer

---

Millstone Fountain

- **Location**: Herb Garden at Tower Grove House
- **Maker**: Maine Millstone Company
- **Material**: Gray New England granite
- **Installed**: 2003
- **In memory of**: Dottie Raether
- **Donor**: The Koerner, Leuchtmant, Raether, and Scott families

Since old millstones have long been a traditional feature in herb gardens, a millstone was chosen as the design element for the fountain here.

The water bubbles over the gray granite millstone with a sweet sound adding charm to the garden but not dominating it.

**References**

MBG Development Division
Members of the St. Louis Herb Society
Poppies for Polky Fountain

Location: Zimmerman Sensory Garden
Sculptor: Kate Dunn Smith, St. Louisan, b. 1969
Material: Bronze set in green glass Italian mosaic
Installed: 2002
In honor of: William Julius Polk Jr.
Donor: His nieces and nephews

Kate Dunn Smith studied sculpture at Boston University and ceramics and illustration at Parsons School of Design from which she graduated. For several years she and George Hellmuth Sr. operated a successful ceramics company in St. Louis.

The fountain consists of a bronze bas-relief of poppies set in a green glass Italian mosaic and is the focal point of an arbor in the Zimmerman Sensory Garden.

To celebrate the 90th birthday of William Julius Polk, his nieces and nephews gave this charming fountain to the Garden. They chose the “Indian Chief” poppies (Papaver orientale) for the subject “because Uncle Polky was our family chief,” said his niece, artist Kate Dunn Smith, “and it is an emblem of remembrance.”

A lifetime resident of the Central West End, Mr. Polk was called “Polky” by his many friends. During his long life he was an architect, stock broker, World War II naval officer, and CWE shop owner. A witty, kind, and cultured gentleman, he was a beloved neighbor. He died in May, 2003.

References
MBG Bulletin, March/April 2003, page 12
Information from Mrs. Robert Dunn, the artist’s mother
Wind Sculptures

Double Helix—17 feet
Double Dancer—10 feet, 5 inches
Single Helix—7 feet, 8 inches

Location  Three are at the entrance of the Kemper Center for Home Gardening and three are in the Prairie Garden.

Sculptor  Lyman Whitaker, American b. 1942

Material  Copper and stainless steel

Installed  2001

Purchased by  Kemper Center for Home Gardening

Born in 1942, Lyman Whitaker grew up in Salt Lake City, Utah. At the University of Utah he studied both classical and contemporary techniques of sculpture and earned a Master of Fine Arts degree. He also studied with Advard Caravaglia and has traveled extensively. While on an expedition to Antarctica, he erected a giant sundial at the South Pole.

Since the early 1980s Whitaker has been creating elegant wind sculptures that move at the slightest breeze yet hold together in high winds. Their success across the nation has allowed Whitaker to develop a large studio near Lake Powell, Utah, where he works with his wife Stacey and his brother, John Whitaker.

Made of copper and stainless steel, each sculpture rests on a sealed ball bearing at the top of a vertical rod. A patina is applied to resemble the natural verdigris of aged copper. The sculptures are mounted in concrete. Available in many sizes (4 feet 6 inches to 14 feet 9 inches) and designs, the wind sculptures have beguiling names, such as:

- Star Dancer  Zephyr
- Sail  Eclipse
- Desert Lily  Nautilus
- Guardian Angel  Spinner

Several of Whitaker’s comments reveal his philosophy and concerns:

Because of his regard for the natural world, he hopes that “his art work symbolizes a move toward better solutions in our relationship with the environment.”

I hear how much people love their Wind Sculptures and that they are a calming force. In a world of confusion, I’m glad that they provide serenity.

Asked if his Wind Sculptures generate power, he responds that their job is to generate joy.

References
George Washington Carver

<table>
<thead>
<tr>
<th>Location</th>
<th>George Washington Carver Garden, north of Japanese Garden</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sculptor</td>
<td>Tina Allen, American, 1949-2008</td>
</tr>
<tr>
<td>Material</td>
<td>Bronze</td>
</tr>
<tr>
<td>Installed</td>
<td>2005</td>
</tr>
</tbody>
</table>

The one-and-a-half-acre garden honors Dr. Carver for his dedication to environmentalism and his enormous contribution to improving the lives of poor farmers.

Entering the garden, visitors will pass inscriptions from Carver’s writings and speeches. The garden has been planted with some of the crops he studied.

In the center of the garden is a pool with an island displaying the life-size statue of Dr. Carver. It shows him at about 65 years of age wearing a lab jacket and holding a flower in one hand and the Bible in the other. The sculpture was created by Tina Allen, the leading portrayer of the country’s greatest African-Americans. Among her works are sculptures of Dr. Martin Luther King, abolitionist Sojourner Truth, author Alex Haley, and Nobel Prize winner Ralph Bunche. Many of these statues are 12-feet-tall. Ms. Allen said her statues of great African-Americans were her way of “writing our history in bronze.”

Ms. Allen earned her bachelor’s degree at The School of Visual Arts, New York, and continued with advanced studies at the University of Southern Alabama, Pratt Institute, New York, and the University of Venice. She was very successful doing expressive portrait statues and was an outspoken critic of much current art, saying its pseudosophisticated, follows the art market’s latest fads, and recalls “the Emperor has on no clothes.”

Ms. Allen won many prestigious awards including the Urban League Award, New York, in 1988, the Genesis Generation Spirit Award in 1989, and the Artists’ Salute to Black History Award in 1995. She was based in Los Angeles.

George Washington Carver was one of the most important agricultural scientists of the 20th century. He was born a slave in about 1865 on the farm of Moses Carver in Diamond Grove, Missouri. Young Carver was so knowledgeable and gifted with plants that by the age of 12 he was nicknamed the “Plant Doctor.”

Orphaned as an infant and barred from the local school on account of his race, he left the Carver farm to attend school in Neosho at about age 11. Later when he was refused by Highland College in Kansas, he enrolled in Simpson College in Iowa to study art and piano.

Despite his artistic talent, his art teacher, who was aware of George’s skill with plants, advised him to enroll in the Iowa State Agricultural College and to prepare for a more practical profession. After earning bachelor’s and master’s degrees, Carver was invited to head the department of agriculture at the Tuskegee Institute in Alabama by its principal, Booker T. Washington.
Thus in 1896 began Carver’s 45 year career devoted to improving the lot of impoverished farmers in the South. He taught them how to restore their land worn out from cotton farming. He found crops that not only restored the soil, but that had numerous uses in addition to being food: peanuts, soybeans, sweet potatoes, and black-eyed peas. He developed over 300 uses for peanuts, such as making them into cheese, flour, soap, dye, and fertilizer. From sweet potatoes, he made over 100 products, including vinegar, synthetic rubber, ink, and molasses. When he began his research, the government did not recognize the peanut as a crop. In the next half century it became the sixth leading crop in the United States and the second cash crop in the South.

He taught farmers about diversification and how to produce superior vegetables through hybridization. His brilliant discoveries caught the attention of Henry Ford and Thomas Edison, who offered him a salary of $100,000 to join his organization. Although Carver stayed at Tuskegee Institute until his death in 1943, his teachings and discoveries revolutionized the agricultural economy of the South and influenced farmers around the world.

A magnetic teacher, Carver had great charm, although he was modest and soft-spoken. A bit of his wit and wisdom is seen in the following quotation:

> When I was young, I said to God, ‘Tell me the mystery of the universe.’ But God answered, ‘That knowledge is for me alone.’ So I said, ‘Tell me the mystery of the peanut.’ Then God said, ‘Well, George, that’s more nearly your size.’

The following are a few of the honors Carver received:

1916  Election to the British Royal Society of Arts
1928  Honorary Doctor of Science degree from Simpson College
1941  Honorary Doctor of Science degree from the University of Rochester
1942  The Thomas A. Edison Foundation Award
1973  Election to the Hall of Fame for Great Americans
1943  The George Washington Carver National Monument at the site of Moses Carver’s farm near Diamond, Missouri.
2005  The George Washington Carver Garden at the Missouri Botanical Garden

References
The Encyclopedia Americana, Grolier Inc., Danbury, Connecticut, 2000
Conversation of Mary Jane Kirtz with Tina Allen, June 17, 2005
MBG Bulletin, Spring 2009
Wood Ducks

Location: Pfautch Glade, English Woodland Garden
Sculptor: Robert Lee Walker, American, b. 1922
Material: Bronze
Installed: 2006
In memory of: Bertha Berghoefer Pfautch
Donor: Roy Pfautch, Garden trustee and son of Mrs. Pfautch

A winding path of stepping stones in the English Woodland Garden leads to the pond where a pair of life-size, bronze, American wood ducks hold sway on a large stone island.

This quiet corner in the woods includes a bench for rest and contemplation. Occasionally a pair of live wood ducks come up from the Japanese Garden Lake and join their bronze cousins.

The sculptured ducks come from the hands of artist Robert Lee Walker, whose understanding of and affection for animals may be seen throughout the Garden. (See “Birds and Animals” page 40-41)

Reference

The Ottoman Garden: Fountains and Ornamentation

Location: Northeast corner of the Garden
Designer: Fazil Sutcu, AIA
Material: Marble, wood, tile, brick, iron, brass, stone
Size: One-fourth acre
Installed: 2006
Donor: The late Edward L. Bakewell Jr.

The Ottoman Garden is modeled on the “Paradise Gardens” that were popular in what is now Turkey in the 16th to 19th centuries. The historical background and kinds of plants have been discussed in handouts to the Docents and in articles in the Garden Bulletins (see references).

Our focus is on the ornamentation and water features characteristic of this type of garden. Like the great Persian and ancient Egyptian gardens, the Ottoman gardens were enclosed by walls indicating a special, spiritual place for introspection and enjoyment. In dry countries like these, protection from winds and water features are essential. The traditional fountains and stone ornaments on view here were crafted in Turkey for authenticity. Fortunately the capital of the Ottoman Empire, Istanbul, is
near the 40th latitude parallel, as is St. Louis. This enables MBG to grow the same plants that were in their Paradise Gardens centuries ago, especially the famed tulips that spread to the Netherlands and caused the Tulipomania craze in the 17th century.

**South Entrance**
- Wall of “ancient” stucco; a double wooden doorway, arched
- A gabled, terracotta tile roof overhead
- Iron grille windows offering intriguing views of the garden within
- Inscription above the doorway in gold, Osmanli script on a blue background honoring the garden donor.

**Sun Dial**

**Stone Pedestal Fountain** *(CHESHME)*
- Located beside the east wall, this fountain invites visitors to rinse their hands on entering the garden.
- Brick and stone walkways lead visitors through flower-laden plots to the center fountain and to the patio.
- These offer various sensations to one’s feet and delineate the traditional “Persian” style garden divided into four parts with a pool in the center.

**Center Fountain** *(HAVUZ)*
- The focal point of the garden is a shallow pool with a larger center spout. The eight small jets are spaced along the fountain’s rim. This symbolizes the Source of Life giving birth to the River of Paradise.

**Patio**
- Paved with bricks and covered with a wooden arbor *(CHARDAK)* with a tiled roof.
- Murals of flowers are on the back wall.
- The tiered fountain on the wall *(SELSEBIL)* produces the gentle sound of water dripping from tiny spigots.
- The bird houses, stone ornaments at each end of the wall, are for decoration only.

**References**
Jason Delaney, senior MBG Senior Horticulturalist, who planted the Ottoman Garden.
MBG Bulletins, January/February 2006; March/April 2007
MBG Press Releases, 8-8-06 and 3-8-07.
Chihuly Glass

**Location**  
Ridgway Visitor Center, Lily Ponds, Climatron, Gladney Rose Garden  
(not in winter)

**Sculptor**  
Dale Chihuly, American, b. 1941,  
and his team of glass artisans

**Material**  
Glass

**Installed**  
2007

**Donors**  
Several hundred MBG corporate and individual members.

The most spectacular art exhibit ever held at the Garden was “Chihuly’s Glass in the Garden,” from April 1, 2006 through January 1, 2007. It attracted over 900,000 visitors and increased the Garden’s membership to 42,000.

Installed throughout the Garden, in the Climatron, Temperate House, and Ridgway Visitor Center, the exhibit added color and delight at every turn and became magical when lighted at night. All the works were created for specific places in the garden. Generous Garden members, private and corporate, enabled the Garden to purchase many works in the exhibit.

The “**Missouri Botanical Garden Blue Chandelier, 2006**” above the entrance at Ridgway Visitor Center contains 928 pieces, weighs 2,300 pounds, is 6 feet across and about 20 feet long. It took three days for Chihuly Studio artisans to assemble it in its mid-air site. Funds were provided by Emerson and the estate of Barbara Hagnauer Muckerman and Dr. Richard I.C. Muckerman.

“**Walla Wallas**,” named for the famous onions from Washington state, bob beautifully in the round lily ponds. They are anchored. There are 25 onions. Funds were provided by numerous members.
“Sunset Herons,” 15 graceful, amber-colored water birds stand in ponds in the Climatron. Funds were provided by the Peters Family Charitable Trust.

“Trellises, 2006,” clusters of long, yellow forms on two trellis arches in the Gladney Rose Garden. They sparkle spectacularly in the sunlight. Due to the uniqueness and delicacy of the 278 different spirals which comprise the work, they will be installed each spring and then removed for storage before freezing temperatures arrive each fall. Funds were provided by Lucianna Gladney Ross and June and Charles Gallagher.

Dale Chihuly grew up in Tacoma, Washington, and studied interior design and glass making at the University of Wisconsin. He then won a Fulbright fellowship to study glass-making in Murano, Italy. In 1971 he cofounded the Pilchuck Glass School, 60 miles north of Seattle. It is considered to have the finest glass program in the United States.

Since 1989 he has headquartered his studio at the Boathouse (a renovated factory) on the shore of Seattle’s Lake Union. Chihuly is considered the foremost glass artist in the world with works in the permanent collections of more than 200 museums worldwide.

Since Chihuly lost the sight of one eye in an auto accident in 1976, he lacks the necessary depth perception to blow glass himself. Instead, he draws his creations and supervises his assistants as they blow the glass, a very complex business. The molten glass is 1800 degrees hot, cools quickly, and is always subject to gravity’s pull. The art has been a team occupation for centuries in Europe, especially in Murano (Venice).

Chihuly has loved gardens since childhood and decided to exhibit in botanical gardens in recent years. He has had major exhibitions all over the world: Venice, Jerusalem, Chicago, Royal Botanic Gardens at Kew, etc.

Reference
Bonetti, David, St. Louis Post-Dispatch, April 27, 2006, and April 30, 2006.
“Shumei-giku” (Anemone)

Location  
Japanese Garden, south end of the lake, near the zig-zag bridge called Yatsuhashi.

Designed by  
Mary Frances Judge, New York, b. 1953

Fabricated by  
Cold Spring Granite

Installed  
2010

In memory of  
Courtney Bean Obata

Donor  
Gyo Obata

Born in Easton, Pennsylvania and raised in New Jersey, Mary Judge has been interested in art since she was young. She attended Saturday classes at Moore College of Art as a high-school student, won a scholarship, and graduated with a BFA in Painting. During her time there, she made her first trip to Italy to study at Temple University. Through another scholarship, she had the honor of studying under John Moore and Janet Fish at Skowhegan School of Painting and Sculpture.

Best known for her powdered pigment drawing and sculpture in cast concrete, Mary Judge debuted her granite and limestone sculptures based on botanical forms at the William Shearburn Gallery.

Located in St. Louis, as part of her “Mary Judge: Urformen: Past and Present” exhibit in June, 2010 the gallery described Mary’s work as being about:

“...transformation through repetition and the border between image and object. Her works are sensual and easy to access while at the same time complex and contemplative. Her drawings, prints and sculptures use a modular structure format that both constrains and liberates the work. Often beginning with a central point, her most recent work explores the emotive power of the circle.”

Her works of art in that exhibition spun off this sculpture bench. “Shumei-giku” meaning anemone, designed specifically for the Japanese Garden, which was dedicated in memory of Courtney Bean Obata.

Courtney Obata, an artist in her own right, understood the beauty and spirit of a work of art. Born in St. Louis, her works span across a passageway that connects the Jefferson Memorial Building. Her mosaic installation "A River Runs Through It", which celebrates the continuity of history and the interdependence of St. Louis and the Mississippi River, has welcomed visitors to the Missouri History Museum in Forest Park since 2000.

This medallion style is similar to what the Japanese use to depict flowers, like the chrysanthemum. However, this particular bench is an anemone, which was Courtney’s favorite flower.

References
St. Louis Post-Dispatch, September 10, 2008.
Gallery Openings in St. Louis, online blog posting, June 8, 2010
AskArt, The Artist’s Bluebook, www.askart.com
Qilin

Location  Chinese Garden, entrance path east of Kemper Center for Home Gardening
Material  Granite G612
Dimensions  28 ½” long, 18” deep, 39” tall
Base  31 ½” long, 17” deep, 19” tall
Installed  2012
Donor  Emerson

Emerson’s sponsorship of the Garden’s 2012 Year of China included funds to purchase the pair of Qilin installed at the entrance to the Chinese Garden (just off the brick courtyard) at the William T. Kemper Center for Home Gardening.

Spencer Tan, managing director of the Chinese LanternFest, which premiered at the Garden in 2012, stated that, according to legends, the qilin is one of nine sons of a dragon and can distinguish between good and evil. The qilin is included in a list of three noble animals: Chinese dragon, phoenix, and taurus. The qilin is depicted having a few horns, scaly skin, hooves of a deer, the head of a dragon, and a bear’s tail. The piece resembles Western unicorns. Like the European unicorn, qilin symbolizes longevity, prosperity, celebration, magnificence, joy and wisdom.

Reference
Sharon Mertzlufft, former Senior Vice President of Institutional Advancement, email to Jennifer Wolff, August 10, 2012.
The Lanterns of Seiwa-En

Location  Throughout the Japanese Garden

The stone lantern, a fixture of Japanese gardens since antiquity, stands on in the pervasive greenery as a sculptured landscape accent of timeless character. Its numerous distinctive shapes conform with traditional types, each with an open elevated compartment for a candle or oil lamp to cast flickering light on nearby plantings, dry garden, path or the surface of a pond. A number of basic types are represented in the Garden, including the kasuga lantern, named for a Shinto shrine. It stands on a cylindrical standard with an annulet (small ring) below the hexagonal light box, which is surmounted by a hexagonal roof formed in a double curve with corner scrolls; at the top is a ball or jewel, drawn to a point. The yukimi or snow-viewing lantern, more intimate with its surroundings, has a broad cap designed to display snow, which the Japanese consider to be a flower. The rankei lantern is a later creation usually installed so that its arched supporting member extends over water. The oribe lantern is ornamented with figures that are seemingly Buddhist but actually are disguised Christian symbols; it came into use during an era of Christian persecution in Japan. It is named after the famous Christian feudal lord tea master, Furuta Oribe. Stone lantern parts are carved separately and adroitly fitted together. Two of the Garden of the Louisiana Purchase Exposition, 1904, and a snow-viewing lantern on Teahouse Island was presented in 1974 by St. Louis’ Japanese sister city, Suwa. Seiwa-En was dedicated May 5, 1977. Some of the lanterns were installed after that date.

1. Kasuga lantern
   Stone, 10 feet x 42 inches,
   Gift of Florence Morris Forbes, in memory of Walter E. Morris.

2. Yukimi lantern
   Stone, 54 feet x 46 inches.
   Gift of Leonard Matthews, who purchased it and another Yukimi lantern (#11) from the Japanese Garden at the 1904 Louisiana Purchase Exposition and gave both to the Garden before 1930.

3. Roji lantern
   Stone, 56 x 20 inches.
   Gift of Richard K. Weil.
4. **Rikyu-konomi lantern**  
   Stone, 44 x 18 x 18 inches.  
   Gift of John E. and Robert J. Hayashi.

5. **Edogata lantern**  
   Stone, 72 x 30 inches.  
   Gift of the family of Gladys McNair Funsten, in her member.

6. **Kasuga lantern**  
   Stone, 72 x 30 inches.  
   Gift of Mrs. Gilbert R. Killian and her children, in member of Dr. Gilbert R. Killian.

7. **Roji lantern**  
   Stone, 52 x 20 inches.  
   Gift of Richard K. Weil.

8. **Mizuhotaru lantern**  
   Stone, 38 x 19 x 19 inches.  
   Gift in memory of George H. Pring and his wife Isabelle McAdie Pring.

9. **Rankei lantern**  
   Stone, 62 x 42 inches.  
   Gift of Mr. and Mrs. Joseph F. Ruwitch Sr., in memory of Lucille K. Renard.

10. **Nuresagi lantern**  
    Stone, 72 x 28 inches.  
    Gift of friends of Skeets Hasegawa, in her memory.

11. **Yukimi lantern**  
    Stone, 54 x 44 inches.  
    Gift of Leonard Matthews who purchased it and another Yukimi lantern from the Japanese Garden at the 1904 Louisiana Purchase Exposition and gave both to the Garden before 1930.

12. **Gojuno-to (tower)**  
    Stone, 14 feet x 36 x 36 inches.  
    Gift in memory of Edward Love, Jr.  
    *In addition to lanterns, Japanese gardens often include stone accessories such as tower bases on the Chinese pagoda form.*

13. **Maru-yukimi lantern**  
    Stone, 48 x 48 inches.  
    Gift from the city of Suwa, Nagano, Japan, the sister city of St. Louis.
14. **Oribe lantern**  
Stone, 58 x 20 x 20 inches.  
Gift of Mr. and Mrs. A. Timon Primm III, in memory of Mr. and Mrs. Louis Stockstrom.

15. **Oribe lantern**  
Stone, 50 x 18 x 18 inches.  
Gift of Mrs. Arthur Stockstrom.
Conservation of the Sculptures

Since 1975, the sculptures at the Garden have been restored and maintained by conservators.

The marble statues at the Garden were carefully washed using mild soap or detergent and distilled water. Stains and spots received repeated applications of chemical soaked poultices. Missing parts like “Victory's” fingers were modeled and then cast in hard microcrystalline wax and marble dust, attached with aluminum wire, and colored to match the old marble. The statues were then given protective coatings of poly-ethylene-glycol, and lastly Renaissance wax was applied and buffed.

The bronze statues were cleaned with bronze wool and Scotch Brite; corrosion was removed by blasting with very tiny glass beads that do not harm the metal. Coloration and patination (to hide repairs and to return the statue to its original appearance) were done with chemicals or blowtorch. Then protective coatings were sprayed on: corrosion inhibitor, acrylic resin “Incralac,” and finally microcrystalline wax.

The sculptures are inspected annually and coating touch-ups are made. The protective coatings must be reapplied after about five years.

References
Conservation File, MBG Archives.