

# On Safari in Manhattan

## *A Walking Tour for the Young and the Restless of Animal Sculptures from Battery Park to 155<sup>th</sup> St.*

**1. East Coast Memorial**, by Albino Manca. 1961. Battery Park at the water.

This monument commemorates Americans who died in the Atlantic during World War II. The eagle symbolizes the United States. What's it doing? What emotions does it show? How do you know? Hint: look at the position of the head, wings and talons, and especially the eyebrows.

**2. Four Continents**, by Daniel Chester French. 1903-1907. In front of the United States Customs House, Bowling Green.

The woman on the far left is accompanied by a tiger; what is the tiger doing? Which two of the women are accompanied by eagles? Imagine one of these eagles holding the wreath on the *East Coast Memorial* instead of the eagle that's there. How would the message conveyed by the *Memorial* be different? One figure is accompanied by a lion: what's he up to?

These four women were designed to represent Asia, America, Europe and Africa. Try seeing them instead as types of people who think and act differently; the animals that accompany them help convey their characters. Can you figure out what sort of person each one is? Do you know anyone like them? Which type do you think the artist preferred?

**3. Charging Bull**, by Arturo DiModica. 1989. North end of Bowling Green, Broadway near Beaver St.

What's this bull planning to do? Does he make you want to run away, or run along?

**4. Gov. Alfred E. Smith Flagpole**, by Paul Manship. 1946. Governor Smith Memorial Park, Catherine & Cherry Sts.

The animals shown here are all native to New York State. How many can you identify? Which is your favorite, and what do you like about it? (Another sculpture of bears by this artist stands near the Metropolitan Museum of Art: see item 26 below.)

**5. Buffalo Hunt**, by Charles Cary Rumsey. 1914-1916. Manhattan Bridge, frieze on entrance arch.

Can you find any other animals carved into this arch?

**6. Fantasy Fountain**, by Greg Wyatt. 1983. Gramercy Park, between 20th and 21st Streets at Lexington Ave.

Gramercy Park is open only to local residents, but you can peer in at the sculpture from the southeast corner. How many animals can you find? What are they doing? What message do you think the artist is trying to convey: what is he telling you is important enough that you ought to notice and think about it? A larger, more complex version is at St. John the Divine (item 28). Is the message the same there as it is here?

**7. Eagles from the original Pennsylvania Station**, by Adolph Weinmann. ca. 1910. North and south of the main entrance to Penn Station, Seventh Ave. at 32nd St.

How are these eagles different from the ones at the Customs House (item 2), or on the *East Coast Memorial* (item 1)? Look at the position of their wings, heads and talons, and the texture of their feathers. Another Penn Station eagle is tucked into a courtyard just north of the Starbucks at Astor Place and Third Ave.

**8. Lionesses**, by Edward Clark Potter. Ca. 1910? Pierpont Morgan Library, facing south on 36th St. between Madison and Park.

These lionesses are by the same artist as the lions outside New York Public Library (item 9). What kind of mood are they in? How do you know? Look not only at their faces, but their postures, whether their muscles are tense or relaxed, what their tails and paws are doing ... If they suddenly came alive, what would they do?

**9. Lions**, by Edward Clark Potter. 1911. Main entrance to the New York Public Library, Fifth Ave. at 41st St.

These famous lions wear wreaths around their necks in December, and top hats and bowties when the Library has formal events. Compare the lions at the Customs House (item 2) and the Hispanic Society (item 30), as well as the lionesses by Potter at the Pierpont Morgan (item 8). Why do you think these two are nicknamed "Patience" and "Fortitude"?

**10. Wild Boar**, by Pietro Tacca. 1970. Vest-pocket park where 57th St. dead-ends at Sutton Place.

What's this boar doing? What's he thinking? Would you rather have him or *Charging Bull* (item 3) for a neighbor? How many animals can you identify on the base? This boar is a copy of a 17th-century bronze in Florence, Italy. Legend has it that if you rub that one's snout you'll return to Florence. What do you suppose will happen if you rub the snout of the one in New York?

**11. Delacorte Clock**, by Andrea Spadini. 1964-1965. Central Park Children's Zoo, near Fifth Ave. at 64th St.

What animals do you see? Which one's your favorite, and why? The animals "dance" to nursery rhymes on the hour and half-hour, while the monkeys strike the time - a sight worth waiting for.

**12. Tigress and Cubs**, by Auguste Cain. 1866. Central Park Zoo, Intelligence Garden, Fifth Ave. at 64th St. (To see it, you must pay admission to the Zoo.)

What's this tigress doing? What about her cubs? Does the texture look like real fur or not? How does the mood of this tigress compare to that of the tiger at the U.S. Customs House (item 2)?

**13. Honey Bear; Dancing Goat**, by Frederick George Richard Roth. Ca. 1935. Central Park Zoo at opposite ends of the Penguin Bldg. and Visitor's Service Bldg., near 64th St. & Fifth Ave. (The Bear is just south of the Delacorte Clock.)

What are the small figures around the feet of the *Bear* and *Goat* doing? How are they related to each other, and to the *Bear* and the *Goat*?

**14. Lehman Zoo Gates**, by Paul Manship. 1960-1961. Entrance to Central Park Children's Zoo, near Fifth Ave. & 66th St.

Who's dancing with whom? How many types of birds can you find on the Gates? What kind of music do you think they're dancing to?

**15. Balto**, by Frederick George Richard Roth. 1925. Central Park, near the pedestrian tunnel beneath the East Drive (at about 66th St.).

*Balto's* one of the few sculptures in the city that it's OK to sit on. Read the inscription to see why he's being honored, and don't miss the small relief of sled dogs on the plaque. (The 1995 cartoon movie of *Balto's* story is fun to watch, although it's not accurate history.)

**16. Indian Hunter**, by John Quincy Adams Ward. 1866. Central Park, just west of the Literary Walk (where *Shakespeare*, *Scott* & friends are).

What's the dog doing with this boy? How do you know? Would this dog make a good pet in New York City?

**17. Sir Walter Scott**, by Sir John Steell. 1871. Central Park Literary Walk, north of the 65th St. Transverse Road.

How is *Scott's* dog different from the nearby *Indian Hunter's* dog (item 16)? How would this dog behave if he were your pet? How do you know? Look at his face, how he's sitting and what he's doing with his paws and tail.

**18. Eagles and Prey**, by Christophe Fratin. ca. 1850. Central Park, northwest of the Mall, roughly at Sixth Ave. & 70th St.

Why do you think anybody would make a sculpture of a subject like this? Why do you think it's in Central Park?

**19. Falconer**, by George Blackall Simonds. 1871. Central Park, on a wooded hill on the south side of the West 72nd St. Transverse Road (between Belvedere Terrace & the exit to Central Park West).

You'll have to scramble up a hill to see this one. Is the falcon coming back to the boy or flying away? How can you tell?

**20. Hans Christian Andersen**, by Georg John Lober. 1956. Central Park, west side of Conservatory Lake, at about East 74th St.

Andersen wrote the famous story about the Ugly Duckling. How do the feathers on this duck compare to those on the falcon (item 19)?

**21. Mother Goose**, by Frederick George Richard Roth. 1938. Central Park near East Drive at 72nd St. (entrance to Mary Harriman Rumsey Playground).

Do the feathers on this bird look fluffy and soft or hard as rock? How did the artist make them look that way? How would a very different texture change your reaction to this goose?

**22. Alice in Wonderland**, by Jose de Creeft. 1959. Central Park, north of Conservatory Pond (roughly at 75th St.).

How many characters from Alice can you count on this sculpture? Which is your favorite? Do you remember the parts of the story that go with the plaques encircling the sculpture? How would this sculpture be different if it were of white marble, rather than bronze?

**23. Still Hunt**, by Edward Kemeys. 1881-1883. Central Park, high on a hill on the west side of the East Drive (roughly at 76<sup>th</sup> St.).

Look closely at the fur and the eyes of this mountain lion. Why do you think the artist made the surfaces so rough? Hint: if *Tigress and Cubs* (item 12) were put where *Still Hunt* is, could you see its texture from the road?

**24. Sophie Irene Loeb Fountain**, by Frederick George Richard Roth. 1936. Central park, roughly at 76<sup>th</sup> St. (James Michael Levin Playground).

How many animals can you spot? Do you remember which parts of *Alice in Wonderland* they come from?

**25. Cat**, by Fernando Brotero. 1984. 79<sup>th</sup> St. at Park Ave.

Why do you think the sculptor made the cat look like this? What did he want to say about what cats are like and how they behave?

**26. Group of Bears**, by Paul Manship. 1932; this cast, 1991. Just south of the Metropolitan Museum of Art at Fifth Ave. and 81<sup>st</sup> St. (Pat Hoffman Memorial Playground).

These bears were sculpted by the same artist who did the *Alfred E. Smith Flagpole* (item 4). What do you think the relationship between the three bears is? What are they thinking about? How can you tell?

**27. Egyptian Obelisk, "Cleopatra's Needle."** Ca. 1461 BC. Central Park, just west of the Metropolitan Museum of Art (roughly at 82<sup>nd</sup> St.).

Look under the corners of the obelisk (a tall, square column with a pyramid-shaped top). What do you see? Read the inscription to see how old these critters are.

**28. Peace Fountain**, by Greg Wyatt. 1984-1985. Garden of the Cathedral of St. John the Divine, Amsterdam Ave. between 111<sup>th</sup> and 112<sup>th</sup> Sts.

How many animals can you find? The *Fantasy Fountain* at Gramercy Park (item 6) was an earlier and smaller version of this fountain. Which animals appeared in the small version as well? What do you think the artist was trying to say with this combination of animals?

**29. Seligman Fountain (Bear & Faun Fountain)**, by Edgar Walter. Ca. 1910. Morningside Park near 114<sup>th</sup> St. and Morningside Ave., at foot of the stairway.

Make up a story about how these two figures got into this situation. What is the Faun (a half-boy, half-goat figure from Greek mythology) thinking? What's the bear trying to do?

**30. Lions**, by Anna Hyatt Huntington. 1930. Flanking entrance to the Hispanic Society of America, off Broadway between 155<sup>th</sup> and 156<sup>th</sup> Streets.

What's the mood of these lions, especially compared to the ones outside New York Public Library (item 9)? What details of their expression and pose tell you that?

**31. Stag; Doe and Fawn**, by Anna Hyatt Huntington. 1929, 1934. Hispanic Society of America courtyard, off Broadway between 155<sup>th</sup> and 156<sup>th</sup> Streets.

We often assume that animals have the same emotions as humans. What do you think each of these animals is feeling?

**32. Vultures**, by Anna Hyatt Huntington. 1936. Hispanic Society of America courtyard (see item 31).

How do the texture and movement of these birds compare with the *Falconer's bird* (item 19) and the *Eagles with Prey* (item 18)?

**33. Wild Boars**, by Anna Hyatt Huntington. 1936. Hispanic Society of America courtyard (see item 31).

What are these boars up to? Do you like these or the *Wild Boar* (item 10) better? Why?

**34. Jaguars**, by Anna Hyatt Huntington. 1936. Hispanic Society of America courtyard (see item 31).

What are these jaguars doing? Which look more like wild animals, these or *Still Hunt* (item 23)?

**35. Bears**, by Anna Hyatt Huntington. 1936. Hispanic Society of America courtyard (see item 31).

What are these bears doing? Do you like these better than the *Group of Bears* (item 26)?



## SUGGESTIONS FOR VISITING SCULPTURES

- Don't plan to visit all these sculptures in one day. You'll exhaust yourself. The natural breaks are items 1-5, 6-9, 10-27 (divided as you wish), and 28-36.
- Take binoculars so you don't have to squint at details.
- Take a digital camera so you can remember and compare works you've already seen.
- This list mostly focuses on free-standing sculptures. Keep your eyes open for other animals on building facades, in front of doorways, etc. If you're with a friend, have a contest to see who can spot the most.

## LEARNING TO LOOK AT SCULPTURE

### Studying details

A good way to start learning to notice details is to look at a sculpture you particularly like, and ask why you like it. Does it make you feel a strong emotion? Does it fascinate you with its subject? Does it make you feel part of a different and intriguing world? Try to pin down the combination of details that makes you react that way. Treat the sculpture as if it were someone you'd met at a party, and were describing to a friend: what did you notice first? What feature most sticks in your mind?

If the sculpture tells a story, ask what's happening now, what's just happened, what's about to happen. Which details tell you that?

You can also compare works on similar subjects to see how they differ. In this walking tour you'll come across several lions and tigers and bears (oh, my!). How do their poses, their expressions, their textures differ? How do those differences affect the way you react to each sculpture?

One of the best - but most time-consuming - ways to observe details is to try to draw them. If you don't want to do the whole sculpture, draw the part that most appeals to you, or a small part such as the face or paws.

### Figuring out the message

A sculpture is an artist's chance to tell you, "This is really important! Pay attention to this!" When you react to a sculpture, you almost always react to the artist's message, even if you haven't put into words what the message is.

In animal sculptures the message is usually pretty basic: "Caring for your family is important," "Pride is important," "Energetic action is important." If the animal is a symbol, as the eagle often is, the artist might be able to convey a message about the nature of the United States. On the other hand, if the sculpture illustrates a nonsensical situation such as animals playing instruments, the message may simply be that it's important to take time to have fun and be silly.

How do you figure out the message? You study the details of the sculpture and how they're combined. All bears may have four legs, but not all are stretching out one paw, claws glittering. Ask yourself what effect the artist achieved by including a certain detail. How would your reaction to the sculpture change if that detail were altered or omitted? Which details are emphasized?



The "Learning to Look at Sculpture" section above is a brutally abbreviated explanation of art analysis as discussed in the *Forgotten Delights* series of guidebooks to Manhattan's

outdoor sculpture. Currently available:

### *Forgotten Delights: The Producers*,

by Dianne Durante, is a celebration of 19 explorers, inventors, engineers, businessmen and workers whose thoughts and efforts reshaped New York, the United States and the world. It includes historical background on each figure, art analysis of the sculpture, sidebars with poetry and substantial quotations by or about the figure, plus maps and advice for a walking tour.

Available from [Amazon.com](http://Amazon.com) or [www.ForgottenDelights.com](http://www.ForgottenDelights.com), which offers information about many other outdoor sculptures in Manhattan.