

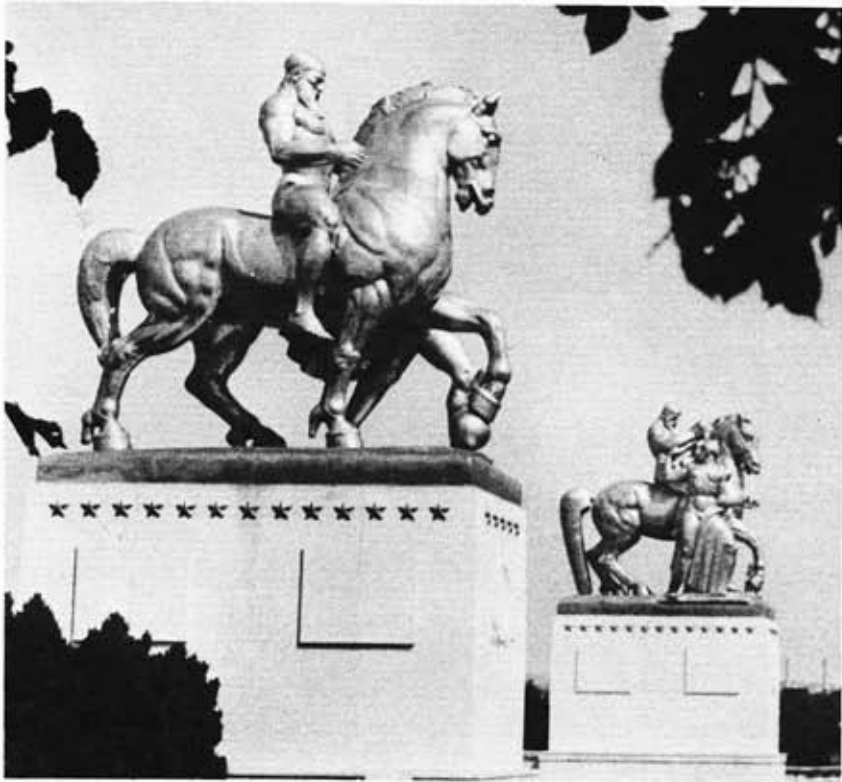
PROGRAM OF CEREMONIES
DEDICATING
THE EQUESTRIAN STATUES

CAST IN ITALY AS A GIFT TO THE PEOPLE OF
THE UNITED STATES OF AMERICA FROM
THE PEOPLE OF ITALY

ARLINGTON MEMORIAL BRIDGE PLAZA

WEDNESDAY AFTERNOON, SEPTEMBER 26, 1951, AT 12:30 O'CLOCK

WASHINGTON, DISTRICT OF COLUMBIA



VALOR

SACRIFICE

GROUPS AT ENTRANCE ARLINGTON MEMORIAL BRIDGE

SYMBOLIZING THE ARTS OF WAR

LEO FRIEDLANDER, *Sculptor*

The buoyant steed in both *VALOR* and *SACRIFICE* symbolizes the defensive power of the Nation. The female figure with the determined stride in *VALOR* depicts the indomitable spirit of its citizens.

The standing female figure in *SACRIFICE* represents Mother Earth offering up her offspring to the Nation. The rider, in the role of Mars, denotes the Nation's manpower, and by the gesture of his right arm expresses approval.



MUSIC AND HARVEST

ASPIRATION AND LITERATURE

GROUPS AT ENTRANCE ROCK CREEK AND POTOMAC PARKWAY

SYMBOLIZING THE ARTS OF PEACE

JAMES EARLE FRASER, *Sculptor*

The figure of Music followed by a turtle in *MUSIC AND HARVEST* symbolize the adage "Art is long and time is fleeting". Harvest carries a sheaf of wheat and a sickle denoting the reaping of the fruits of endeavor.

The youthful figure of Aspiration in *ASPIRATION AND LITERATURE* is shown shooting at a distant star; the serpent and the figure of Literature together signify knowledge and wisdom.

All figures are shown under the wings of Pegasus—symbolic of the fountain of inspiration.

EQUESTRIAN STATUES

ON THE

ARLINGTON MEMORIAL BRIDGE PLAZA

THE FOUR STATUES, depicting "The Arts of War" and "The Arts of Peace" now mounted on the Plaza of the Arlington Memorial Bridge, complete the sculptured embellishments for this national memorial. Designed and modeled by American sculptors, they were cast in bronze and surfaced with pure gold by artisans in Italy. Each statue has been given a symbolic name. The inscriptions carved into the mounting piers serve as a permanent record of the origin of the statues and their completion.

The decorative band of 36 stars at the top of each pier records the number of States in the Union at the time of the Civil War and carries out the theme first suggested by President Andrew Jackson that a memorial bridge be built across the Potomac River as a symbol of the "firmly established Union of the North and the South."

The statues speak for themselves.

More than twenty years have elapsed since the Commission of Fine Arts in 1929, after considering many alternate proposals, recommended that equestrian statues be mounted on the approaches to the Arlington Memorial Bridge and the Rock Creek and Potomac Parkway. It was originally intended that the statues be carved in granite. A national competition was held to select the subjects and the sculptors. The designs of Leo Friedlander and James Earle Fraser were selected and on August 1, 1931, these sculptors were commissioned to proceed with the preparation of half-size plaster models.

The long delay in the completion of the statues is attributable to a number of causes. The project was first suspended as an economy measure during the depression years. In 1936, the sculptors were

again directed to proceed with the preparation of half-size models. These were completed in 1938. The medium of granite was then discarded for reasons of technical and economic difficulties, and bronze was selected by the Commission of Fine Arts on the recommendation of the sculptors and the firm of McKim, Mead and White, architects for the bridge and plaza project. This revision in materials called for slight changes in the models and required the preparation of full-size models. New arrangements were made, but shortly thereafter, bronze and all component metals of bronze became critical war materials and the casting of the statues was again delayed. The full-size plaster models were completed in 1948 and placed in storage.

On August 17, 1949, the Italian Ambassador to the United States, Alberto Tarchiani, informed our Government that his Government desired to undertake the casting and gilding of the statues as "a gesture of good will" toward the American People from the People of Italy. On September 14, 1949, the Secretary of State, Dean Acheson, accepted the offer in behalf of the American People.

On invitation from the Italian Government, Harry T. Thompson, Associate Superintendent of National Capital Parks, representing the United States Government, accompanied by the sculptors, Messrs. Friedlander and Fraser, visited Italy to assist in the selection of the foundries for the metal casting and gilding of the statues. Each statue was cast and gilded in a different foundry. When the preparations were completed, the plaster models, consisting of 150 pieces, were removed from storage here in the United States, crated and shipped to Italy.

Two ships were used to transport the crated models across the Atlantic. The models for the two Fraser statues left New York on December 31, 1949, aboard the *S. S. M. B. Stewart*. The models for the two Friedlander statues left New York on February 1, 1950, aboard the *S. S. Johnson*. Upon arrival in Italy, they were delivered to the following foundries: "Music and Harvest" to the Lagana Foundry in Naples; "Aspiration and Literature" to the Bruni Foundry in Rome; "Valor" to the Battaglia Foundry in Milan, and "Sacrifice" to the Marinelli Foundry in Florence.

The "lost-wax" method was used in casting all four statues. Four-

teen months were required for casting and finishing. Much of this time was devoted to the application of a "fire-gilt" finish, an ancient process of fusing gold onto the surface of the bronze castings by intense heat. Approximately 100 pounds of 24-carat gold covers the four statues.

The statues are 19 feet in height. Those designed by Mr. Friedlander weigh 11 tons each; those designed by Mr. Fraser 13 tons each. They are believed to be the largest equestrian statues in the United States. Certainly they are the largest that have ever been "fire-gilt."

The statues were completed in 1951. A symbolic presentation was made to the American Ambassador, James Clement Dunn, by the Italian Prime Minister, Alcide De Gasperi, on May 3, 1951, in the city of Florence. The S. S. *Rice Victory*, with the four statues in cargo, left the port of Leghorn, Italy, on May 20 and arrived in Norfolk, Virginia, on June 1. The statues were trans-shipped by barge to Washington via the Potomac River, and by June 19 were in place on the Arlington Memorial Bridge Plaza.

The Arlington Memorial Bridge was built under the direction of the Arlington Memorial Bridge Commission established in 1913. It constitutes a part of an elaborate plan for the development of the entire Potomac River waterfront at the west end of the Mall, including Memorial Avenue leading to the entrance of the Arlington National Cemetery, the Watergate, and the widening and improvement of Constitution Avenue. A period of six years was required to bring this important development to completion on May 6, 1932, when the Arlington Memorial Bridge was opened to traffic as a part of the national observance of the two hundredth anniversary of the birth of George Washington. The entire project represents the most extensive single undertaking in recent years in the development of the National Capital.

