

**EDEN MUSEE  
CATALOGUE.  
SEPTEMBER, 1899**

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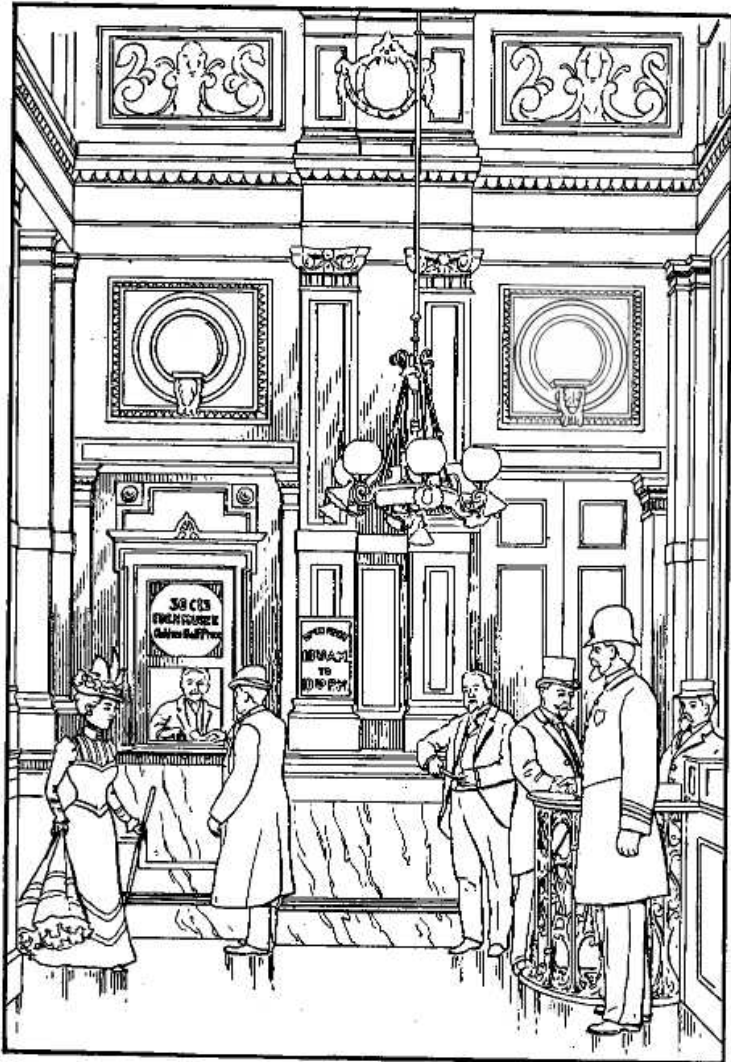
**VARIOUS**

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# EDEN MUSÉE.

ERECTED 1883.



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## INTRODUCTORY.

**T**HE founders of the EDEN MUSÉE had a higher object in view than that alone of establishing a profitable commercial enterprise. It was their intention to open a Temple of Art without a rival in this country, affording to all an opportunity for instruction, amusement and recreation, without risk of coming into contact with anything or anybody that was vulgar or offensive. For children and young people, particularly, the Eden Musée will prove a constant source of enjoyment and instruction. A child will learn more from a plastic representation of events and persons than a book can teach. Illustrated newspapers, giving pictorial views of incidents and scenes of to-day, have already a great advantage over the ordinary journals which give us only the dead letterpress; and from the cold, colorless engravings of an illustrated newspaper to the life-like plastic groups of the Eden Musée is an immense step toward a realistic representation of nature and life.

The Eden Musée is thoroughly cosmopolitan; it is not intended for the instruction and enjoyment of Americans alone; it is for the citizen of the world. It represents scenes from the icy solitudes of the Pole to the burning sun of Africa, and distant China and Japan, as well as distinguished persons, rulers, artists and scientists, from every country on the globe.

The Directors have spared no trouble or expense to render the Musée as attractive and perfect, from an artistic point of view, as it could possibly be made. They have erected in the very heart of New York, in one of the most frequented streets of the city—Twenty-third street, between Fifth and Sixth avenues—a handsome building in the picturesque style of modern French Renaissance, which is an ornament to the street—indeed to the whole city. Besides the different halls and chambers containing the principal groups and figures, there is the Winter Garden, richly decorated with tropical plants, handsome mirrors and pleasing groups, affording a delightful opportunity for rest and recreation after a tour through the Musée, and at the same time giving an opportunity to listen to the excellent concerts given by the Eden Musée Orchestra each afternoon and evening. These concerts are of so high a character that they make the Musée practically the musical center of New York.

Many of the heads and figures of the persons exhibited have been modeled after nature, and the grouping and dressing of the figures have been done by our own artists and costumers. The following pages of this catalogue contain a detailed description of every group and figure in the collection, accompanied by historical and general notes.

EDEN MUSÉE AMERICAN CO.

[LIMITED.]

## The Vestibule.

**O**N entering the vestibule many life-like, amusing figures will be seen. Among these a number of street gamins are amusing themselves by firing beans at a frightened cat, which has escaped from them and climbed upon the top of the door, where it is perched with eyes staring and ready to do battle should the boys get nearer.

### No. 1. THE ORGAN GRINDER AND THE MONKEY.

This remarkable piece of mechanism will be set in motion by dropping a nickel in the slot, upon which the player turns a crank, the organ plays and the monkey turns his head to the music. Near by stand two country boys eagerly watching the performance, and to judge by the eagerness of one, he thinks he has caught the secret of the thing, and is explaining it to his companion.

### No. 2. THE PENCIL VENDOR.

This is a poor fellow, too often seen in the streets of all large cities, who is seeking to eke out an existence by selling lead pencils to the passer-by. The general appearance of this unfortunate is very true to nature and never fails to draw the attention of visitors.

### No. 3. THE COUNTRYMAN AND THE BOOTBLACK.

The farmer who has just arrived in town is having his boots blacked previous to entering the Musée, which his townspeople have told him is the greatest show in the country. He is much amused in watching the boys who are annoying the cat and is utterly oblivious of the activity of a city pickpocket who is in the act of stealing his handkerchief.

### No. 4. THE BLUECOAT GUARDIAN.

Near the turnstile stands a tall, good-looking POLICEMAN, watching the ticket office. This is one of the most successful figures in the collection. The form and countenance of the officer are of such life-like reality and expression that no one would dare to pass the turnstile without paying his admission while the keen eye of the guardian of the peace is upon him. Residents of New York city will readily recognize the original of this officer in Sergeant Kane, for many years stationed at Broadway and Twenty-third street.

Having seen all the figures in the vestibule it is now time for the visitor to pass the policeman at the turnstile and enter the first hall. By keeping to the left all the time, while promenading through the Musée, the visitor will have no difficulty in making out every individual figure in each group by constant reference to the catalogue which is made up "BY THE LEFT."

## The Entrance Hall.

### No. 6. THE SPIRIT OF '76.

This artistic group will send a thrill through the heart of every schoolboy, old and young alike. It was the fife and drum of these three patriots that brought the victory of Bunker Hill, and it was the same patriotism which brought freedom into the United States. When the call came to oppose the tyrannical power of England, all over the land went a desire for liberty. It was not necessary to call to arms more than once. Farmers left their plows, boys hurried to battle from schools, and business men closed their stores and shouldered their muskets, the fife and drum, the keynote of the struggle for liberty, being heard throughout the country. This group is of special interest now that another wave of patriotism has swept over the United States, a wave that has freed Cuba and crushed the despotic and barbarous rule of Spain.

### No. 7. SECTION OF THE BATTLESHIP IOWA.

This group shows a section of the Battleship Iowa while in action, and her gallant officers issuing orders. In the huge protected turret can be seen the sailors manipulating a searchlight. The pilot house and steering apparatus are in full view, and on the upper deck, apparently watching the enemy, is the officer on duty.

### No. 8. THE BARBETTE OF THE OLYMPIA AT MANILA.

This wonderfully artistic and realistic group portrays an actual scene on board the American man-o'-war Olympia, on the memorable May 1st, 1898, when Commodore Dewey, with a fleet of six warships, captured or sank the entire Spanish fleet of thirteen ships, and silenced the forts about the harbor of Manila, without the loss of a single ship or man. It is in the Barbettes of a man-o'-war that the real battle takes place. The Olympia was the Flag Ship of the Commodore's squadron and it was from her Barbettes that the first American guns were fired. In this group, by the most careful measurements, one of the Olympia's guns has been reproduced, as well as the interior of the Barrette. As large as this gun is, it can be made to belch forth its message of death three times a minute for many consecutive minutes. The heat generated is intense, and to better endure it, as well as to be free in action, the sailors strip to the waist and work with almost incredible speed. A thick armor plate protects them from the enemy's cannon. Sometimes a heavy shot will pierce the armor and kill all the men behind it. But at Manila the shells fell harmless. Note the perfect modeling of the sailor's muscles, the huge projectile, the little cubes of smokeless gunpowder, etc. Messrs. Murray and Porteus, the mechanics and property men of the Eden Musée, deserve great credit for the correctness of the mechanism in this group.

### No. 9. THE CARELESS BOOTBLACK.

This represents two specimens of New York city life; the independent street arab known as the bootblack, and an angry customer. He is enraged at the boy, who has soiled the tops of his expensive boots, and is soundly scolding him for his carelessness.



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VISITORS SHOULD KEEP TO THE LEFT ACCORDING TO CATALOGUE.

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## Central Hall.



HE Entrance Hall opens into the bright, beautiful central rooms of the building, where life-like and brilliant groups on all sides attract the visitor's immediate attention.

### No. 10. AMERICA ENLIGHTENING THE WORLD.

This group is the largest and most difficult work ever attempted in wax. The possibility of such a group is due entirely to the skill and genius of the Musée's artists, who have brought about a marked advance in wax modelling. The group was executed entirely from life, twenty-two models having posed for the various subjects. It is intended to show the position America occupies among the countries of the world, in Liberty and Civilization. Upon a high pedestal, in heroic size, stands America towering over the whole world. At her side are figures typical of the country. Surrounding the pedestal are groups representing Europe, Asia, Africa and Australia. In each group there is a perfectness of detail as to pose, expression and costumes, which, coupled with the simple but lofty manner in which the characteristics of each country are brought out, make the group an ideal one and worthy of careful study. A description of the group in detail follows:

#### AMERICA.

Columbia, the central figure, carries in her right hand the banner of Liberty and Freedom and in her left the torch of civilization is raised aloft. At her side, under the torch, an Indian crouches in a half defiant attitude. This signifies the fruitless efforts of the aboriginal Indians to stop the progress of civilization in this country. On the other side of Columbia a negro has secured protection under the banner of Liberty and Freedom and looks upon Columbia with gratitude. The real idea of this group is to show the irresistible victory of civilization over barbarity, and equality and brotherhood principles over those formerly held in the Old World.

#### EUROPE.

This group faces the front of the Musée and consists of a woman, dressed in Roman costume, with helmet and armor, her right hand resting on a large sword, and in her left the book of Diplomacy. At her right is a typical figure representing Art and at the left is another figure representing Commerce, with a horn of plenty. The artist's conception in this group is the supremacy at all times of Europe in War, Art and Commerce. The part that Diplomacy plays in Europe is not exaggerated by the important position the central figure gives to it. The costumes of the figures are relatively rich. That of Europe is of damask with golden stripes. She is covered with a royal mantle which gives to her the prominence she has played in the history of the world. Art is dressed in black velvet, with a white collar. In her right hand is a brush and in the left a palette. Commerce represents a workingman, with a huge cornucopia in his hand.

## ASIA.

The central figure of this group is a woman typical of Asia, representing Despotism. The head is that of the ancient Oriental. It is partially covered with an Assyrian helmet, decorated with bas-reliefs, arms naked except for coverings of snake rings symbolizing slavery, and legs and feet swathed in Oriental bandages. At her right is a Chinaman in primitive costume, working in the rice fields with the same implements that were used centuries ago. This typifies the lack of advancement in China. To the left of the central figure is a Japanese in rich costume, with intelligent features, indicating the advances in civilization that have been made in Japan. He is looking critically at a small piece of Japanese sculpture, illustrating the artistic tendencies of this clever nation. The coloring of this group is excellent and the Oriental characteristics are clearly brought out.

## AFRICA.

The central figure in this group is an Egyptian woman, dressed in the characteristic manner of the ancient Egyptians. She wears a golden helmet and ear coverings striped in gold and brilliant colors. The neck is covered with necklaces and turquoises, and the dress is like that of the mummies, falling in close folds. This indicates the oldest traces of civilization. At her right is an Ethiopian, naked except for a small bandage around the loins, with bracelets and rude rings about his wrists and ankles. In his right hand he holds a spear, while in the left there is a skin war shield. This figure illustrates a prominent phase of the Dark Continent, and his appearance is extremely warlike and ferocious. At the left of the central figure is a Bedouin. He is dressed in a white turban from which falls the white mantle, a soft shirt, with red waist-coat, yellow trousers and a large silk sash of brilliant colors. His pistols and gun give him a warlike character. This figure typifies the semi-civilization prevailing among many of the wandering tribes of Africa.

## AUSTRALASIA.

The last group is of less importance because it represents a smaller section of country and the history of that country is quite modern. The central figure represents Australia. She is pictured as the Australian Aborigine, and holds aloft a torch of civilization. At her right is the figure of a native stock-farmer in the act of shearing a sheep, and to the left a miner with a pick and nugget of gold.

**No. 11. CAPTAIN DREYFUS.**

This figure represents Captain Alired Dreyfus, the French army officer whose sufferings and unjust sentence have astounded the whole world. In 1896 Dreyfus was a popular captain in the French army. He was charged by his superior officers with giving information to the German officials. A star chamber trial resulted, in which Captain Dreyfus, practically without an opportunity to defend himself, was proven guilty of treason. He was publicly degraded before the army in Paris, by having his sword broken and his shoulder straps cut off. After that the Government caused him to be banished to Devil's Island, where, under the strictest guard, he was kept in isolation. His sufferings nearly drove him crazy. A feeling of the injustice done gradually grew in France. A movement headed by Zola publicly charged that Dreyfus was not guilty and was convicted upon perjured testimony.

**No. 11A. COL. ROBERT G. INGERSOLL.**

Colonel Robert G. Ingersoll was born in Dresden, N. Y., August 11, 1833. His father, a Presbyterian clergyman, made his son live according to the strictest rules of that sect. This early restraint caused a rebellion against religious belief and laid the foundation for the after-teachings of the celebrated unbeliever. His boyhood days were spent in Ohio, Wisconsin and Illinois, where his father preached at different times. He was educated in the public schools of Ohio, and was admitted to the bar in Illinois. In 1862 he went to the war as Colonel of the Eleventh Illinois Cavalry, and was once taken prisoner, but soon

released on parole. In 1886 he nominated James G. Blaine for the Presidency. He was offered the post of Minister to Germany, but on account of the opposition by religious people, he declined. As a lawyer he stood high at the Bar, and was connected with many important cases. He wrote a number of books attacking religion, which were widely circulated, and for many years has been a prominent lecturer on religious topics. While his attacks upon religion were merciless, his own life was an example for all men. He was charitable, and held his home life above everything else. On July 21, 1899, he was suddenly stricken with heart failure at his summer home, near Dobbs Ferry, and died within a few minutes. His body was cremated on July 27, 1899.

### No. 12. CUPID AT WORK.

To the right of the hall on entering is a charming young lady seated on a bench with a young man standing before her, who is telling her the oft-told tale. In the background there is the head of a grinning Satyr, with a cunning Cupid, who seems to be immensely amused at the gentleman's platitudes.

### No. 13. RULERS OF THE WORLD.

This gorgeous drawing-room scene represents the chief rulers of the world. Attention is called to the costumes of the different figures, in each case representing that actually worn by the individual, and the decorations worn by each are genuine. This is one of the most instructive groups in the Musée and is worthy of careful study.

NICHOLAS II., Czar of Russia, born in May, 1868, was carefully educated in all branches of economics and history—his education being scientific rather than classical—and has undergone a thorough soldier's training. The most conflicting statements concerning him have been published, and his real characteristics and qualities are still wrapped in provoking mystery. A vague idea (the thought fathered by the wish, perhaps) has gained currency that he is more open to liberal and progressive sentiments than was his late father, who on this point was influenced by unusual circumstances. It is to be devoutly hoped that this may prove to be true, and also that he may fulfill the good promises of his first proclamation, and may show the same conscientious devotion that his father did to the tremendous responsibilities and duties imposed on him by Providence.

OSCAR II., King of Sweden and Norway, great grandson of Bernadotte and son of Oscar I., born Jan. 21, 1829, succeeded his brother, Charles XV., on the latter's death, Sept. 18, 1872. Following the liberal policy of his predecessor, he has instituted various reforms and enlarged the liberty of the press. There is a continuous political struggle between the Norwegian democracy and the Swedish government, the former chafing under the union that binds the two countries since the treaty of Kiel, concluded Jan. 14, 1814. Oscar II. married, in 1857, the Princess Sophia of Nassau, and by her had several sons. His majesty is the author of a "Memoir of Charles XII.," and of "Poems and Leaflets from My Journal" (published under the *nom de plume* of Oscar Frederick), and his poetical translation of Goethe's "Faust" into Swedish won for him the election as a corresponding member of the Frankfort Academy of Sciences, in 1878.

ELIZABETH, Queen of Roumania, daughter of the late Prince Hermann of Weidt, was born at Neuwied, Germany, Dec. 29, 1843. She early showed decided talent for poetical composition, as also remarkable proficiency in languages. In 1869, after having spent some five years principally in travel, she was married to Prince Charles of Roumania. Entering at once into the life of Roumanian people, she quickly attained great popularity in the country of her adoption. During the war of 1877 she worked night and day in the hospitals, and the war-song which inspired the Roumanian soldiers was composed by her, "the mother of her people." In 1881 Roumania was declared a kingdom, and she was crowned queen. Under the pseudonym of *Carmen Sylwia* she has published several volumes of stories and poems, some of which have been translated. The death of her only child, Marie, in 1874, is said to have inspired some of her most beautiful poems.