



- .... = Ramp
- 1. Olympian Centre  
Charioteer of Delphi  
Hermes of Prajteles  
Diadem Wearer  
The Riders  
Urn Carriers
- 2. Marble Bust of Homer
- 3. Bronze Bust of Socrates
- 4. Iron Fountain
- 5. Marble Well Head
- 6. Statuette of Athena
- 7. Mourning Athena
- 8. The Combatant
- 9. Venus de Melos
- 10. The Marathon Boy
- 11. Venus of Cyrene
- 12. Pair of Sienna Marble Lions
- 13. Olive & Wine Jars
- 14. Wedding Garden  
Baskets of Vicenza Stone  
Battle of the Centaurs
- 15. Wall Plaques  
Corinthian Capital
- 16. Donatello's Lions
- 17. Dolphin Fountain / Boy with Dolphin
- 18. Nike of Samothrace
- 19. Vicenza Stone Lions
- 20. Marble Bench
- 21. Girl Playing Knuckle Bones
- 22. Dying Gaul
- 23. The Fisherman from Pompeii
- 24. Two Figures from Nike Blalustrade
- 25. Peplos Kore (Acropolis Maiden)
- 26. Antenor's Lady
- 27. Goat & Piping Pan from Pompeii
- 28. The Pouting Maiden
- 29. Marble Table and Benches
- 30. Bust of Zeus
- 31. Terracotta Dogs
- 32. Temple of Hera Ruins
- 33. Head of Hera
- 34. Terracotta Lions
- 35. Painted Iron Fence
- 36. Lion of Delos
- 37. Apoxyomenos
- 38. Pankratiasts (Wrestlers)
- 39. Discobolus (Discus Thrower)
- 40. The Boxer
- 41. Stadiodromos (Herculaneum Runner)
- 42. Three Graces



**JASMINE HILL**  
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Jasmine Hill stands as "A Little Corner of Greece" atop the southernmost outcroppings of the Appalachians. It was conceived in the early 1930's by Benjamin and Mary Fitzpatrick and has grown into a virtual outdoor museum featuring reproductions of famous Greek and Roman works of art. The story of Jasmine Hill is one of the most romantic stories in Alabama. It is the story of an Alabama couple who spent their early married life busily establishing a chain of stores in the South and then retiring to their hilltop haven to create a living memorial to ancient Greece. Getting a jump on the depression, the Fitzpatricks sold their store holdings in 1927, just before the stock market crash. After the depression came, they were reluctant to venture into business again, so they came to Jasmine Hill to stay and make their home in the 1830-era cottage within the gardens. A garden of this magnitude did not develop overnight. In fact, the Fitzpatricks made over twenty trips to Greece to purchase their art objects, to study at the American Classical School in Athens and to simply enjoy Greek culture.

Since 1971 Jasmine Hill Gardens and Outdoor Museum has been supported by Jim and Elmore Inscoe who have continued the traditions established by the founders. In their effort to preserve Jasmine Hill for future generations, the Inscoe family formed the Jasmine Hill Foundation, a non-profit 501(c)3 organization, and are contributing this unique creation to its control.

The Jasmine Hill Foundation will enhance programs designed to educate others regarding the many contributions of ancient Greeks to our own way of life. Purposes of the Foundation include promotion of the arts through its display and maintenance of original works of art or replicas of Greek and Roman statues; presentation of exhibits and programs concerning horticulture, as well as the art, history and culture of Greece; and the preservation of the gardens for public access and enjoyment as a haven where the works of man and of nature are in harmony.

The first major expansion was launched in 1995 with the acquisition of new statuary through purchase and gifts from public spirited individuals. The Olympian Centre was built with the front façade designed as a recreation of the Temple of Hera as it looked in the 7th Century B. C. In 1996 the Olympic Flame originated at Olympia, Greece's ancient Temple of Hera ruins and came to the world's only full scale reproduction at Jasmine Hill's Temple of Hera ruins. The Olympic flame burned there in the cauldron on its way to the 1996 Centennial Olympic Games in Atlanta.

This effort to enlarge and preserve Jasmine Hill as an interpretive center of ancient Greek culture for the enjoyment of future generations will require financial support in addition to regular garden admission fees as well as involvement by many volunteers in various areas of service. You are encouraged to come, enjoy and become a part of Jasmine Hill!

## WALKING TOUR (Numbers correspond with locations on map)

- Olympian Centre:** The façade of the Olympian Centre is an adaptation of the Temple of Hera, the oldest sacred building in Olympia, Greece. The Doric columns of the portico are scaled to the exact size of those on the seventh century B. C. temple and the colorful acroterian (roof ornament) is a replica of the one in the Olympia Museum. The acroterian copy here was given in honor of Bernice Brooks Hill.

Stand in front of the building and you will be able to envision the Temple of Hera as it appeared in its ancient glory. A walk through Jasmine Hill Gardens will bring you to the world's only full size replica of its ruins. (Number 7. 32).

In the Great Hall of the Olympian Centre are displayed reproductions of some of Greece's finest works of sculpture including one which stood in the Temple of Hera in ancient times.
- Olympian Centre—Great Hall**

**Hermes of Praxiteles:** Discovered in 1877 during excavations of the ruins of the Temple of Hera, this sculpture of Hermes, the messenger of the gods, holding Dionysus, the infant god of wine, is now on display at the Olympia Museum. Carved in 343 B.C. from white Parian marble, this work by Praxiteles is the only sculpture which survives today that can be attributed to one of the six great Greek masters.

**The Diadem Wearer:** The original of this sculpture of a youthful athlete was done around 425 B.C. by Polykleitos, one of the great masters of the classical period. The bronze original no longer exists; The work is known today from Roman copies in marble.

Polykleitos devised to make mathematical formula, his "canon", for determining the ideal proportions for the human figure as depicted in sculpture. This system had a profound influence on subsequent sculptors.

**Charioteer of Delphi:** The original of this early classical sculpture is a heroic sized bronze in the museum at Delphi, Greece. The charioteer was once part of a large sculpture group, complete with chariot and four horses. It was commissioned to commemorate the King of Gela's victory in the chariot races of 478 B. C. However, it is not the portrait of an individual but an idealized evocation of heroic strength and beauty, done by a sculptor whose identity is unknown.

**Urn Carriers:** (from the Parthenon's Northern Wall) and the Riders (from the Parthenon's Western Wall) are portion of the spectacular running frieze, designed by Phidias and carved by a team of anonymous masons. The originals of these dating 447-438 B.C. are in the Acropolis Museum in Athens.
- Marble Bust of Homer:** The bust of the author of *The Iliad and The Odyssey* is an artist's concept of how the blind poet may have looked and not an actual portrait, as it was done centuries after Homer's death. The Jasmine Hill copy is derived from a work in the National Museum, Naples, Italy.
- Bronze Bust of Socrates:** The original of this piece is in the National Museum, Naples and was the means of identifying the likeness of the famous Athenian philosopher who flourished 469-399 B.C. for it bears his name and also a Greek inscription from Plato's Crito, which reads, Socrates speaking: "For I am and always have been one of the those natures who must be guided by reason, whatever reason may be which upon reflection appears to me to be the best."
- Iron Fountain with statue of Boy with a Goose.** Gift from Mrs. John Blue (Bernice) Hill.
- Marble Well Head:** An original piece by Professor A. Petrilli of Florence, Italy. The Cherubic figures are representative of the young Dionysus, Greek god of wine.
- Statuette of Athena:** Master sculptor Phidias' thirty five foot ivory and gold cult figure of Athena which once stood in the Parthenon on the Athens Acropolis disappeared in ancient times. In 1859, the French archeologist Lenormet discovered a small replica of the lost work which served as a model for Jasmine Hill's statuette.
- Mourning Athena:** This replica of a 5th Century relief sculpture from the Acropolis Museum, Athens, Greece, was probably a horos (boundary stone) which marked the perimeter of Athena's sacred precinct on the Acropolis. It depicts the goddess leaning in sorrow on her spear, gazing downward at the inscription on a funerary monument.
- The Combatant:** The original of this work, in the Louvre Museum in Paris, France, bears the signature of the Greek artist Agasias of Ephesus. It is probably the Hellenistic period, although it embodies elements of the style of the earlier 4th century sculptor Lysippus. The work represents a warrior engaged in combat, the left arm showing a strap of the shield with which he defends himself, while the right arm is drawn back to deal a heavy blow.
- Venus of Melos:** The original of this piece is of heroic size and is the most famous statue in the Paris Louvre. Carved of Parian marble during the 2nd century B.C. by an unidentified sculptor the work as discovered in 1820 on the Greek island of Melos. This semi-nude portrayal of Venus allowed the artist to treat the two subjects best loved by Greek sculptors — human anatomy and clothing draped over the human form.
- The Marathon Boy:** The original bronze, of which this is an exact copy, was found in the sea near Marathon in 1925. It now stands in the National Museum, Athens, and is a Greek statue of the 4th Century B.C. (classical period). When found, the statue was in near perfect condition — even the limestone and glass eyes were intact. The beautiful curves of the statue, its graceful pose and charming simplicity all suggest it is the work of the Great Praxiteles or one of his pupils.
- Venus of Cyrene:** The original from which this copy was made was unearthed in 1911 by Italian archaeologists in Cyrene, an important Greek colony on the Mediterranean coast of Africa. It is now in the National Museum at Rome, Italy. Sculpted in the mother country of Greece around 100 B.C. (Hellenistic period), The Venus of Cyrene bears certain stylistic similarities to earlier works from the 4th Century B.C., a time when the female nude emerged as a favorite subject of Greek sculptors.
- Pair of Lions:** Pair of Lions of pink Sienna marble from Florence, Italy. The gray color today is due to sap from overhanging trees.
- Olive and Wine Jars:** Large Wine and Olive Jars throughout the gardens are from Italy and Greece.
- Wedding Garden Relief of Battle of the Centaurs:** Centaurs were Greek mythological creatures which were half man and half horse.
- Baskets of Stone:** The baskets containing fruits and vegetables are scattered throughout the gardens. They were carved from soft Vicenza stone by apprentice sculptors as a learning exercise before being allowed to work in a more difficult and costly material, such as marble. Probably done in Italy during the 1930's, each basket is slightly different from the others.
- Wall Plaques:** Like the stone baskets, the wall plaques were collected by the Fitzpatricks during their travels to Europe. Many of the glazed ceramics are copies of works by the Italian sculptor Della Robbia.
- Corinthian Capital:** The design at the base is a good example of the acanthus leaf decoration that became popular in Greek and Roman times.
- Donatello's Lions:** Stone copies of Donatello's Lions used as the emblems of Florence, Italy.
- Dolphin Fountain:** This piece was made by Professor Petrilli in Florence, Italy. It is topped by a bronze Boy with Dolphin. The original, now in the Palazzo Vecchio, Florence, was done by Andrea del Verrocchio, Florentine sculptor, 1435-1488.
- Nike of Samothrace (Winged Victory):** The original is an heroic piece that is one of the most prized possessions of the Louvre, Paris. The French found and excavated it on the island of Samothrace in the Aegean in the year 1863. A second century B.C. statue of the school of Pergamon commemorating a naval victory, it was set up on this island upon a Greek trireme for a base. Nike, sounding the signal for battle on her trumpet, is arrested at the moment of alighting on the prow of a vessel. The marvel of this work lies chiefly in the masterly handling of the draperies by its sculptor. The piece as you see it here is of Carrara marble and was executed in Florence, Italy.
- Lions:** Leading to Bench, copies from Venice and Florence. Made of Vicenza stone, they decrease in size as they approach the bench, giving the illusion of a greater distance.
- Marble Bench:** This is an original work from Florence, Italy. The back of the bench is carved in relief with a scene from the mythological tale of Orpheus and Eurydice. In the story, Orpheus breaks his promise to Pluto, King of the underworld, when he looks back at Eurydice as he attempts to lead her back to life. In the scene depicted, Hermes, the messenger of the gods, places his hand on Eurydice's arm in order to return her to Pluto's realm of darkness. The inspiration for this bench carving was the design on a Grecian urn in the National Museum, Naples.
- Stepping stones—**Feature leaves and flowers from Jasmine Hill Gardens.
- Girl Playing Knuckle Bones:** The original of this piece is in the British Museum, London. It is said by some to be one of six maidens of an old Greek fountain.
- Dying Gaul:** The original of this work was sculpted to commemorate the victory of the Greek Kingdom of Pergamon over a tribe of invading Gauls. It portrays a fatally wounded Gallic warrior who supports himself on one arm before succumbing to his wounds. The sculptor has endowed the Dying Gaul with a nobility of spirit which inspired the poet Byron to write, "he consents to death, yet conquers agony". The 3rd century B.C. bronze original of this work has been lost but a fine marble copy exists in the Capitoline Museum, Rome.
- The Fisherman:** A copy of Pompeian bronze in the Naples Museum.
- Two Figures from the Nike Balustrade:** These figures in relief are from a balustrade, or railing, that enclosed a small temple to Athena Nike, the conquering Athena, on a jutting spur of the Acropolis. Nike is represented many time performing many feats. Here she gracefully fastens a loosened sandal and hangs a trophy. These reliefs are from the outer surface of the balustrade and the originals are in the Acropolis Museum, Athens.
- Peplos Kore (A maiden of the Acropolis):** This statue, along with numbers 26 & 28 is an example of the Archaic Greek art form known as the Kore—a standing maiden dressed in a full length garment. Sculpted in the late 6th Century B.C. from Pentellic marble, these "Korai" (plural) stood on Athens' Acropolis near the Erechtheum, a sanctuary dedicated to Athena, the patron of young girls. This work exhibits a superiority of both spirit and technique, seen particularly in its expressive face. Faithful to the condition to the original, only the nose of this reproduction has been restored.
- Antenor's Lady:** The original of this statue is one of very few early works of Greek art to bear the artist's signature. The inscription on the pedestal identifies him as the sculptor Antenor, unlike other Korai, this piece was carved from a single block of marble, including an extended arm, now broken off. The sculptor of Jasmine Hill's reproduction has restored the nose and middle portion of the face which are damaged on the original.
- Goat and Piping Pan from Pompeii:** Originals in Naples Museum, as found in Pompeii.
- The Pouting Maiden:** This is the third example of a Kore from the Athens Acropolis. Done during the Archaic Period while Greek art was still developing in the terms of technique and realism, these statues with their flat surfaces, rigid stance, elongated eyes, patterned hair and exaggerated smiles seem unnatural. However, less than one hundred years later the sculpted female figures would exhibit a softened posture and realistic rendering of form and features.
- Marble Table and Benches:** Made from mantles originally in the Alabama State Capitol in Montgomery. The mantles were supported by two marble columns on each side. The total of eight columns which supported these two mantles are now part of the decoration around this stone terrace.
- Bust of Zeus:** The original of this work is the Artemesian Zeus—a full length, heroic sized bronze dating from the 5th Century B.C.—which is at the National Museum, Athens. Discovered at sea off Cap Artemesian, it has been preserved almost intact. Shipwreck saved it from the melting pots, the fate of most ancient Greek bronze statues. It depicts Zeus, the King of the Gods, poised to hurl his dreaded thunderbolt.
- Terracotta Dogs:** Antiques from a garden in Italy.
- Temple of Hera Ruins:** This is an exact replica \*with the exception of the pool of water) of the Temple of Hera at Olympia, site of the ancient Olympic games. Just as it did in ancient times, the lighting of the Olympic torch takes place at the altar of Hera, located in front of the temple, a short distance from the Olympic stadium. The Temple of Hera, is the best example of the transition between the earliest wooden temples and their successors, constructed of stone. The temple's original wooden elements dating from the 8th Century B.C. were replaced with stone ones over a period of many years. Finally destroyed by an earthquake, the Greek temple was partially rebuilt in 1874 and now appears in the exact state of restoration which you see at Jasmine Hill.
- Head of Hera:** At the end of the temple is a head of Hera, the wife of Zeus and the leading goddess of Greek mythology. This example is copied from a head in the Olympia Museum which is all that remains of the 7th Century B.C. colossal cult figure which stood in the Temple of Hera in ancient times.
- Terracotta Lions:** Antiques form a garden in Tuscany.
- Painted Iron Fence:** From New Orleans was an idea of Mrs. Fitzpatrick to add color to the garden. During the process of painting, she held tea parties to which Montgomery residents were invited to help paint and enjoy the refreshments. Today volunteers keep the fence painted.
- Lions of Delos:** The remains of a row of nine archaic lions were found in 1906 by excavators on the island of Delos, Greece. This is a copy of one of these lions. They stood guard over an oval lake sacred to Apollo, on whose banks he is supposed to have been born. This replica was executed from an original now in the Louvre.
- Apoxyomenos (Athlete with Scraper or Strigil):** Lysippus, who was court artist to Alexander the Great, is believed to have produced at least 1500 works portraying an athlete scraping perspiration dust and olive oil after exercise. The bronze original of this late 4th Century B.C. sculpture is lost. Jasmine Hill's Apoxyomenus is a replica of a marble copy in the Vatican Museum, Rome.
- Pankratiasts (The Wrestlers):** The pankration is an ancient form of combat combining wrestling holds with blows of the fist. The Greeks believed that it was created by Theseus in order to defeat the fierce Minotaur in the Labyrinth. The Pankration as an event in the Olympic Games began in the 33rd Olympiad in 648 B.C. The original of this statue is in the Uffizi Gallery in Florence.
- Olympic Judges Bench**
- Discobolus (The Discus Thrower):** The sculptor Myron was a legend in his own time (5th Century B.C.), renowned for his mastery of both anatomy and action. Whereas most sculptors of the classical period portrayed athletes at rest, Myron depicted his discus thrower coiled in the midst of his hurling motion. Discus was incorporated in the Olympics in the 18th Olympiad in 708 B.C. The bronze original of this 5th Century B.C. work is now lost. A marble copy in the Vatican Museum served as a model for Jasmine Hill's Discobolus.
- The Boxer:** This is a copy of a work from the classical period—the portrayal of an athlete at rest after competition. He wears the victor's wreath on his head and has a thong wrapped around his hands and forearms to strengthen and steady his wrists and fingers. Boxing was incorporated in the Olympics in the 18th Olympiad in 708 B.C. This copy is made possible by Albert and Traci Braunfisch.
- Stadiodromos (Herculeum Runner):** The statue was found in volcanic ash from Mount Vesuvius which covered Herculeum. The first thirteen Olympiads consisted only of running events and, as with all early Olympic competitions, the contestants wore no clothes. The stadion, a single length of the track, refers to both a distance (192 meters) and an event (the Sprint).
- The Three Graces:** by Antonio Canova (1757-1822) in marble as now displayed in the Hermitage Museum, St. Petersburg, Russia. The figures are the mythological three charities, daughters of Zeus, representing beauty, charm and joy. The Graces presided over banquets and gathering primarily to entertain and delight the guests of the gods.