THE INSCRIPTIONS AND THE MEDALLIONS

The main, east facade, where Brin had envisioned an enormous, elaborate relief elucidating humanity's debt to the arts, was, in the end, dedicated to George Joslyn. A simple inscription - *Joslyn Memorial* - runs across the entablature, and in the portico are two of Alexander's inscriptions.
Above each of the subsidiary entrances on the south, north, and west facades, the collaborators decided to place a pair of rosettes, or medallions, on each side of an inscription commemorating the contributions of the historical inhabitants of the region: Native American man and woman, Spanish conquistador and priest, prospector and farmer. The medallions appear to have been the first sculptural elements designed by Bcin and, unlike any other aspect of the collaboration, seem to have occasioned little, if any, discussion between artist, architect, and rhetorician.

IN THE MORNING OF TIME THEY CAME
THEIR DRUMS WERE BEATING
THEIR HEARTS WERE HIGH
THE LAND SUMMONED THEM AND THEY LOVED IT

THEY ENTERED THE LAND TO DISCOVER IT
IRON WAS IN THEIR HANDS
THEY ENTERED THE LAND TO REDEEM IT LOVE WAS IN THEIR HEARTS

THE HOUSE OF HIS PROTECTION THE LAND GAVE
TO HIM THAT SOUGHT HER OUT
AND UNTO HIM THAT DELVED
GAVE RETURN OF HER FRUITS
In the morning of time they came
their drums were beating
their hearts were high
the land summoned them and they loved it

They entered the land to discover it
iron was in their hands
they entered the land to redeem it
love was in their hearts

The house of his protection the land gave
to him that sought her out
and unto him that delved
gave return of her fruits