AMERICAN SCULPTURE IN
THE METROPOLITAN MUSEUM OF ART

VOLUME I
American Sculpture in
The Metropolitan Museum of Art

Volume 1. A Catalogue of Works by Artists Born before 1865

Edited by Thayer Tolles

Catalogue by Lauretta Dimmick, Donna J. Hassler, and Thayer Tolles
Photographs by Jerry L. Thompson

The Metropolitan Museum of Art, New York
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Foreword

Since the founding of The Metropolitan Museum of Art, American sculpture has occupied a prominent position in the institution's history. The strength of the collection is directly and significantly related to the participation of American sculptors in the development of the Museum's holdings and even in the construction and embellishment of its building. The first of these sculptors was John Quincy Adams Ward, “dean of American sculpture,” who was a member of the board of incorporators that founded the Museum in 1870 and was a trustee until 1901; Ward's own work would come to be well represented in the collection. Another was Daniel Chester French, a trustee from 1903 until 1931, who championed the exhibition and acquisition of American sculpture during those years to an extent that has never been surpassed, as the concordance of accession numbers in the back of this volume graphically documents. Ward's and French's collegial contacts with other American sculptors facilitated the acquisition of the core of the collection, with a large proportion of works entering the Museum during their creators' lifetimes. Indeed, when in 1872 the Museum was given its first piece of American sculpture, California by Hiram Powers, the artist was still working.

This definitive catalogue of the Metropolitan's distinguished and comprehensive holdings of American sculpture succeeds the first one, written by Albert TenEyck Gardner and published in 1965, and is an example of the Museum's ongoing commitment to the study of its permanent collection. The new catalogue, organized in two volumes, presents a thorough scholarly and photographic reexamination of American sculpture in the Metropolitan Museum. Its final realization is attributable to the rigorous stewardship of Thayer Tolles, assistant curator in the Department of American Paintings and Sculpture.

We are deeply indebted to The Henry Luce Foundation, Inc., for funding that initiated the project and sustained it to completion. We also thank the Surdna Foundation, Inc., and the National Endowment for the Arts for their generous support. The William Cullen Bryant Fellows of the Metropolitan Museum are due our gratitude for their contribution to the research and production costs of this volume.

Philippe de Montebello
Director
Preface

The Metropolitan Museum of Art’s collection of American sculpture of the nineteenth and twentieth centuries has been formed over the past 130 years through the efforts and beneficence of many individuals, among them collectors, curators, and artists. The prominence of American sculpture in the Museum’s history has been the result of a consistently high level of acquisitions and exhibitions as well as the sheer physical presence of the art. As with its sister art of painting, American sculpture is represented in the Museum through the active involvement of members of the American artistic community. The preeminent sculptor John Quincy Adams Ward was among the founding members of the Museum and served on the Board of Trustees until 1901. Ward and Olin Levi Warner both taught modeling in the art schools of the Metropolitan Museum. Frank Edwin Elwell held the position of curator in the Department of Ancient and Modern Statuary from 1903 to 1905. Daniel Chester French served for nearly thirty years as a trustee (1903–31) and as the indispensable head of the Committee on Sculpture, while Herbert Adams was an advisory member of that committee between 1917 and 1921. Philanthropist, adventurer, and sculptor George Dupont Pratt was a trustee from 1922 to 1935. Karl Bitter and Adolph Alexander Weinman contributed to the exterior decoration of the Museum’s grand Fifth Avenue facade at the turn of the twentieth century. Memorial sculptures by Paul Manship to J. Pierpont Morgan and Eli Harvey to employees who served in World War I adorn the Great Hall. And, in 1925, the Metropolitan, with funds provided by John D. Rockefeller, Jr., purchased George Grey Barnard’s collection of medieval objects, forming the core holdings of The Cloisters.

Since the first American sculpture entered the Metropolitan Museum in 1872, this institution has accumulated one of the most eminent and comprehensive collections of American sculpture of the early nineteenth to the early twentieth century, with particular strengths in neoclassical and Beaux Arts works. In 1965 American Sculpture: A Catalogue of the Collection of The Metropolitan Museum of Art, by Albert TenEyck Gardner, was published; it was one of the first in a distinguished series of scholarly catalogues on the Metropolitan’s American art holdings. The steady growth of the sculpture collection and the rapid acceleration of research and publication in the field of American art history induced the Museum, under the guidance of Lewis I. Sharp, then curator and administrator of the American Wing, to plan a new catalogue with a larger format. Art historians Lauretta Dimmick and Joan M. Marter joined the project in the mid-1980s as coauthors. When Sharp left the Metropolitan to become the director of the Denver Art Museum in 1989, first Donna J. Hassler and then Thayer Tolles served as project director, both also researching and writing for the publication. American Sculpture in The Metropolitan Museum of Art: Volume 1, A Catalogue of Works by Artists Born before 1865 discusses objects in the Department of American Paintings and Sculpture that were acquired by June 30, 1998. American Sculpture in The Metropolitan Museum of Art: Volume 2, A Catalogue of Works by Artists Born between 1865 and 1885 (forthcoming in 2000) has catalogue entries on sculpture by artists represented in the Department of American Paintings and Sculpture and the Department of Twentieth Century Art acquired by June 30, 1999. We hope that this publication, with its inspiring photographs, reflects the current state of scholarship on American sculpture and will add to the knowledge and appreciation of American art.

The Metropolitan Museum received generous grants from The Henry Luce Foundation, Inc., the Surdna Foundation, Inc., and the National Endowment for the Arts to make this major undertaking possible. The William Cullen Bryant Fellows, who support publications originating in the Museum’s American Wing, contributed substantial funds for research, photography, and production.

John K. Howat
Lawrence A. Fleischman Chairman of the Departments of American Art
Acknowledgments

Any undertaking of the scope and duration of this publication is the cumulative effort of not only the authors but also a great many other people and institutions. We are delighted to offer our thanks to all who have contributed to the writing, editing, and publication of this catalogue. First, we are indebted to our colleagues on the Metropolitan Museum staff who have provided unwavering support and encouragement since the inception of the catalogue project in 1982. During his tenure, director Philippe de Montebello has broadened public awareness of and access to the vast holdings of this institution through the publication of collections catalogues: this volume is an example of his vision. Doralynn Pines, associate director for administration, and Penelope K. Bardel, former associate director, guided us through administrative issues. Ashton Hawkins, executive vice president and counsel, and Sharon H. Cott, secretary and general counsel, kindly advised us on legal questions pertaining to the sculpture collection and its formation. Emily Kernan Rafferty, senior vice president for development and membership, skillfully worked first with Carol D. Ehler and Nancy McLaughlin and more recently Christine Scornavacca to secure funding for the catalogue’s preparation, photography, and production. William West McClure, formerly in the Office of Budget and Planning, was also helpful in this regard.

The curatorial staff of the Museum shared information in their areas of expertise, providing us with identifications and dating of sculpture, furniture, decorative objects, musical instruments, and costumes. We value the input of Donald J. LaRocca, Arms and Armor; James David Draper and Clare Vincent, European Sculpture and Decorative Arts, and James Parker, curator emeritus in that department; Elizabeth J. Milleker, Greek and Roman Art; and J. Kenneth Moore, Musical Instruments.

In Objects Conservation, we are indebted to James H. Frantz and his talented staff. John Canonico, Shinichi Doi, Yale Kneeland, Richard E. Stone, George Segen Wheeler, Antoine M. P. M. Wilmering, and especially Hermes Knauer shared their extensive knowledge of the techniques, materials, and conservation of sculpture. They sensitively studied, cleaned, and readied many objects for photography, adding vastly to our understanding of the collection in the process. William Hickman and Mark T. Wy普ski carried out elemental analysis on Frederic Remington bronzes, enabling us to determine which pieces were posthumously cast.

Others on the Museum staff located and confirmed information on the history of the sculptures. Archives, headed by Patricia F. Pellegrini and now by Jeanie M. James, assisted by Barbara W. File and Elisabeth R. Baldwin, undertook the herculean task of providing us with material on acquisitions, provenance, and credit lines. Their patience with our seemingly endless requests is deeply appreciated. The following individuals have helped us by checking records on loans and exhibitions: in the Office of the Registrar, Herbert M. Moskowitz, Aileen K. Chuk, and Nina S. Maruca; and in Loans, Marceline McKee and her staff.

Our research was greatly facilitated by the resources of the Museum’s Thomas J. Watson Library, under the leadership first of William B. Walker and Doralynn Pines and now Kenneth Soehner. For their efforts on our behalf, special thanks are due to Katria Czerwonik, the late Patrick F. Coman, Mark Chalfant, Ronald Fein, Benita Lehman, and Albert Torres.

In the Departments of American Art, John K. Howar, Lawrence A. Fleischman chairman, offered us the opportunity to work on this catalogue and granted the time and latitude we needed to pursue extensive research. Lewis I. Sharp, then curator in American Paintings and Sculpture and administrator of the American Wing, led the project through its early stages, overseeing organizational aspects with enthusiasm and vision. Since Sharp’s departure for the Denver Art Museum, Peter M. Kenny, associate curator in American Decorative Arts and administrator of the American Wing, has carried on in this capacity. American Paintings and Sculpture curators H. Barbara Weinberg, Carrie Rehobo Barratt, and Kevin Avery provided scholarly perspective as well as professional and personal encouragement. In American Decorative Arts, our colleagues Morrison H. Heckscher, Alice Cooney Frelinghuysen, Frances Gruber Safford, Amelia Peck, and Catherine Hoover Voorsanger have always been generous with their time and knowledge. We owe a great debt to Mary–Alice Rogers, formerly editor of Bryant Fellows publications, who edited portions of the manuscript in its earliest form and established guidelines for format and style. For the last three years of the project, Alexis L. Boylan served as research assistant and was indefatigable in her research and fact-checking efforts. Over the years, departmental assistants contributed to the day-to-day administrative requirements of this catalogue, and we thank them all. Technicians Don E. Templeton,
Gary Burnett, Sean Farrell, Rob Davis, George Asimakis, Edward DiFarnece, James Sheehan, Jason Weller, and Ben Zbit moved, measured, and examined each piece with their customary efficiency and good humor. Emely Bramson, Susan G. Larkin, and the late Dale T. Johnson also deserve special mention.

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One of the initial premises of this catalogue, as envisioned by Lewis Sharp, was to provide the viewer not only with the most up-to-date scholarship on objects in the collection but also with photographs that would elucidate and enhance the entries. To this end, we believe the catalogue
has succeeded splendidly through the talent and the tireless efforts of Jerry L. Thompson. His perspective on the collection and the sculptors represented in it was an additional resource that we tapped during his many hours at the Museum.

This publication achieved its final form in the Editorial Department under the leadership of John P. O’Neill, editor in chief and general manager of publications. Margaret Aspinwall edited the manuscript in its entirety, effectively handling the varied prose of three authorial voices. She has improved the catalogue immeasurably, and we extend our deepest appreciation. Gwen Roginsky, Katherine van Kessel, Ilana M. Greenberg, and Merantine Hens managed the book’s typesetting and production. Bruce Campbell’s design presents the sculpture and our writing clearly and elegantly.

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The Authors
A History of the Metropolitan Museum’s American Sculpture Collection

The manner in which The Metropolitan Museum of Art’s American sculpture collection has been formed is, in many ways, a lesson in the evolution of taste of artists, curators, and collectors. Today the holdings offer as accurate a survey of the history of American sculpture as can be found anywhere. The history of the collection readily divides into several periods. From William B. Astor’s gift of Hiram Powers’s *California* in 1872, the first American sculpture acquired by the Museum, until the turn of the twentieth century, the collection consisted almost entirely of neoclassical marbles—portrait busts as well as more ambitious historical and literary subjects. The sculptors, most of them American expatriates who practiced their art in Italy, were either deceased or in the waning years of their careers, working in an outmoded style. From the early 1900s to the 1930s, concurrent with the rising interest in collecting small bronzes and the sculptor Daniel Chester French’s active participation as a trustee, the Museum pursued a deliberate policy of purchasing from living artists, many trained in the Beaux Arts style of Paris and at the peak of their creative powers. Since the 1930s, the sculpture acquired through gift and purchase reflects a wider variety of media, subjects, and sizes. Attention was paid to filling gaps and strengthening the collection, particularly the early-twentieth-century figurative holdings. As nearly all collections do, the Metropolitan’s American sculpture has undergone periodic refinements resulting from shifting interests in collecting, exhibiting, scholarship, and curatorial preferences.

**The Beginning: 1870–1902**

The Museum’s core group of neoclassical marble statuary was avidly commissioned and assembled by some of New York’s most prominent arts patrons, including Jonathan Sturges, Hamilton Fish, and Marshall O. Roberts. These donors responded to the Museum founders’ call to amass and exhibit “a more or less complete collection of objects illustrative of the History of Art from the earliest beginnings to the present time.” Since no systematic program of purchase for sculpture existed until French’s years as a trustee, all the marbles were acquired by gift and bequest; the Museum did not purchase its first American sculpture until 1905: William H. Rinehart’s *Latona and Her Children, Apollo and Diana*. Some were bought by generous individuals expressly for the Museum. For instance, Pierce Francis Connelly’s *Thetis and Achilles* was purchased by Mrs. A. E. Schermerhorn and given to the Museum in 1877 after it was displayed to acclaim at the Philadelphia Centennial Exhibition of 1876. It was the second piece of American statuary to enter the collection.

Beginning in late 1873, European and American sculpture was included in general Museum installations, which were called loan exhibitions because of the predominance of unaccessioned material in the displays. The sculpture, classified by one writer as “sundry marbles,” was installed in the entrance hall of the Museum’s temporary quarters in the Cruger mansion at 128 West 14th Street. Some of the American pieces on view by this time were eventually given to the Metropolitan; these included Hiram Powers’s *Andrew Jackson*, William Wetmore Story’s *Medea*, and Shobal Vail Clevenger’s *Henry Clay*. Launt Thompson’s colossal bronze bust of William Cullen Bryant, a founder of the Museum and a vice president during 1870–74, was lent by the Department of Public Parks and installed on the first landing of the large staircase (fig. 1); it remains on deposit at the Metropolitan. Other loans, such as Story’s *Seminamis* and *Polyxena*, were eventually returned to their owners.

In the spring of 1880 the opening of the Metropolitan’s earliest Central Park structure, designed by Calvert Vaux, allowed American sculpture to be displayed under far more felicitous circumstances than had been possible in the previous, quickly outgrown quarters. The modern sculpture collection was installed on the main floor in the west entrance gallery, which fronted on Central Park, the space now adjacent to the Robert Lehman Wing (figs. 2, 3). This gallery opened into the Museum’s main hall, now the Medieval Sculpture Hall. One of the earliest additions to the American sculpture collection in the new building was William Morris Hunt’s *Horses of Anahita*, given by his brother Richard Morris Hunt, a founding trustee and the architect of a future wing of the Museum. The sculpture, a painted plaster high relief, was certainly included in the inaugural
exhibition of the Central Park building, a memorial showing of some fifty paintings by William M. Hunt installed on the second floor. Throughout the 1880s the Museum’s permanent collection grew slowly and unevenly and continued to be displayed with loan objects—from Powers’s Greek Slave to John Adams Jackson’s Eve Finding the Body of Abel. The notable American sculpture acquisition of the decade was Story’s Cleopatra, given in 1888 after having been on loan for eleven years from John Taylor Johnston, Museum president during 1870–89. The Metropolitan gained its first American bronze in 1883: the bust General Winfield Scott Hancock by James Wilson Alexander MacDonald, a work like many that have since entered the collection which is related to public statuary in New York City.

In 1886 General Louis P. di Cesnola, the Museum’s first director (1879–1904), professionalized the organization of the curatorial staff by creating three departments: Paintings, Sculpture, and Casts. Professor Isaac H. Hall, a scholar of Syriac language, was named curator of sculpture in 1886 and held the title until his death in 1896. He oversaw departmental holdings defined as “all the Sculptures, pottery, porcelain, glassware, jewelry, engraved gems, bronzes, inscriptions, and such other objects of art, commonly termed Bric-a-Brac.” Hall was guided in building the American sculpture collection first by the trustees’ Committee on Painting and Sculpture, initiated in 1879. Among its members were Samuel P. Avery, Darius Ogden Mills, Rutherford Stuyvesant, and the artist Daniel Huntington. Then in 1888 a separate Committee on Sculpture was formed, which was operational until 1945. Its members were William R. Ware, Frederick W. Rhinelander, and the sculptor John Quincy Adams Ward (fig. 4). A founding trustee and a member of the trustees’ Executive Committee, Ward served on the sculpture committee until 1891, when he was replaced by Huntington; Ware relinquished his post in 1893, and his place was taken in 1895 by William L. Andrews. In 1896 William R. Arnold succeeded Hall as curator of sculpture; Arnold held the office until 1898, after which it was vacant until 1903. Through their negotiations for gifts and bequests, each of these individuals played significant roles in forming the permanent collection of American
sculpture, which quadrupled in size during the 1890s.

In 1894, following the completion of additions by Theodore Weston and Arthur Lyman Tuckerman to the Museum building, the Hall of Modern Statuary was located immediately inside the new entrance to the Museum on its south side, behind the facade that is now visible as a wall of the Carroll and Milton Petrie European Sculpture Court. This sculpture gallery was illuminated by daylight and was divided by columns that supported the upper floor. The Museum’s superb examples of American neoclassical sculpture were installed there. Bequests by Hamilton Fish in 1894 of Powers’s Fisher Boy, Thomas Crawford’s Babes in the Woods, and Erastus Dow Palmer’s Indian Girl and The White Captive, and by Annette W. W. Hicks-Lord in 1896 of Crawford’s Genius of Mirth and Mexican Girl Dying added fresh luster then and remain the nucleus of the American sculpture collection today. Other sculptures, such as the Beaux Arts bronzes, were installed in the Corridor of Wrought Iron and Bronzes, and a selection of marbles was displayed in the Hall of Sarcophagi and Cypriote Statuary, now the Medieval Tapestry Hall. Among the latter marbles, all acquired during the 1890s, were Henry Kirke Brown’s
Beaux Arts pieces, each of which was produced in Paris and earned accolades when exhibited there: Paul Wayland Bartlett's _Bohemian Bear Tamer_, Barnard's _Struggle of the Two Natures in Man_, and, the most noteworthy, Frederick William MacMonnies's _Bacchante and Infant Faun_, the gift of Charles F. McKim, future trustee and architect of Museum additions. Additionally, Frederic W. Ruckstuhl's full-size marble nude _Evening_, which earned a medal at the Chicago World's Columbian Exposition in 1893, was lent by the artist the following year and was purchased by the Museum in 1920.

In 1898 members of the National Sculpture Society wished to perpetuate the memory of their colleague Warner (died 1896) by donating, through subscription, a selection of his work to a public institution. They chose the Metropolitan because it offered the greatest potential viewing audience, and as such would enable "students and art-lovers...to make an intelligent estimate of this Sculptor's work." They also chose Daniel Chester French to head a special committee to carry out the presentation; this was the first of countless times he would negotiate on the Metropolitan's behalf with artists or their widows. Eleven of Warner's bas-reliefs and busts were cast in bronze by Tiffany and Company from his original plasters, among them _J. Alden Weir and Diana_. This group was supplemented by eight bronze portrait medallions of Columbia River Indians, given in 1906 by Mr. and Mrs. Frederick S. Wait, principal donors of the Museum's collection of American medals (not included in this catalogue). The purchase in 1915 of Warner's marble statuette _Twilight_, from the Ichabod T. Williams estate, and the gift in 1982 of the exceptional early bronze portrait bust _Henry Bradley Plant_ rounded out the rich assembly of Warner's work in the Metropolitan's collection.

**The Daniel Chester French Years: 1903–31**

After Ward resigned from the Board of Trustees in 1901, Daniel Chester French (fig. 5) stepped into his role of trustee advocate for American sculpture. French tirelessly served the Metropolitan Museum, "one of the greatest interests of his life," from 1903 until his death in 1931. He was most influential as chairman of the Committee on Sculpture, to which he was named in May 1903. French's appointment coincided with the hiring of sculptor Frank Edwin Elwell, who, after working in the Department of Sculpture in 1902, assumed the title of curator of ancient and modern statuary the following year with the primary assignment to restore the Museum's Greek and Roman marbles. The lasting significance of Elwell's colorful and brief tenure is felt in the series of letters from American sculptors written in response to his inquiries during 1902–4 about their careers. Intended for use in a survey of the

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*Fig. 4. John Quincy Adams Ward. Photograph, MMA Archives*
history of American sculpture, which was never published, these letters are in the Museum’s Thomas J. Watson Library and remain an invaluable source of biographical information. Elwell’s departure from the staff in 1905 was brought about ostensibly by the reorganization of the Department of Sculpture, but in reality it was due to his vociferous opposition to the appointment of George H. Story as acting director following Cesnola’s death in November 1904, and the consequent restriction of Elwell’s duties. From 1907 to 1933, sculpture would fall under the aegis of the Department of Decorative Arts.

During the opening years of the twentieth century, Museum trustees engaged in a conscious program of self-study in which they set forth goals for collecting modern American art. Acknowledging a weakness in this area of the Museum’s holdings, the annual report of 1905 announced that “the achievements of American art, using the word in its broadest sense, and the position accorded it at recent international expositions warrant us in giving it an important place in our American museum.” In an appeal “to the generosity and patriotism of our private citizens,” the report included a list of names of deceased American artists either so far not included or inadequately represented in the collection. Annual reports through 1916 as well as issues of the Bulletin of the Metropolitan Museum of Art published similar “desiderata” prepared by French of some twenty-five deceased American sculptors. The results of these appeals were limited: the Museum acquired Ball Hughes’s John Watts in 1906 and in 1911 William H. Rinehart’s superb nude Clytie. To recognize his one-time teacher William Rimmer, French, with William R. Ware and Edward R. Smith, organized the Rimmer Memorial Committee and led a campaign for the acquisition of his works. The Falling Gladiator, The Dying Centaur, and Fighting Lions were the first of Rimmer’s sculptures to be cast from the original plasters into bronze, and they entered the collection in 1906–7. French himself presenting Fighting Lions. The bronzes revived interest in an artist whose reputation was virtually unknown in New York. They were also among the first Museum-commissioned castings or carvings of sculptures in order to acquire desired works by worthy artists.

French did set limits in the response to his “desiderata” appeal, for in 1916 he refused the offer from Louis P. Church, son of Frederic Edwin Church, of two works by Erastus Dow Palmer, reasoning that “save in very exceptional circumstances, one or two examples of an artist’s work must be considered adequate to represent him.” And at that time French wrote to fellow member of the Committee on Sculpture William Church Osborn that “we have to harden our hearts if we are going to serve the Museum properly.”

Such instances of stringency were rare, however, and they occurred more frequently in French’s later years of service, when the nineteenth-century American sculpture collection was more fully developed.

On the other hand, the acquisitions program for work by living artists was moving at an accelerated pace. In 1906 alone gifts to the Museum included Gutzon Borglum’s Mares of Diomedes from James Stillman, Charles Oscar Haag’s Acrobat from “several gentlemen,” and Bessie Potter Vonnoh’s Enthroned from George A. Hearn, which was the first sculpture by an American woman to enter the collection. Hearn’s extensive gift of paintings and purchase funds in 1906 as well as the availability of the Rogers Fund (described below) were extremely important for the acquisition of work by living American artists, a cause furthered by incoming director Sir C. Purdon Clarke (1905–10), who was perceived as more sympathetic in this area than his predecessor, Cesnola.

In 1905 the most glaring void in the American sculpture collection was the absence of any significant work by Augustus Saint-Gaudens. He was then represented only by his George Washington Inaugural Centennial Medal, two examples of which were given in 1890 by Museum president Henry G. Marquand. Saint-Gaudens’s eminent reputation as well as, no doubt, his declining health hastened the Museum’s commissioning marble versions of three of his bas-reliefs.

Fig. 5. Daniel Chester French. Photograph, MMA Archives
sculpture collection. Observing that bronze sculpture at the Museum was chiefly limited to copies of busts and statuettes found at Herculaneum with only a few important contemporary artists represented, the committee felt that “much sculpture in bronze has been produced in this country, of historic interest as well as of artistic value.” It advised that “a collection of bronzes be made which shall illustrate the modern development of this art, especially in the United States.” In May 1906 French recommended twenty American bronzes for purchase, most costing in the range of one hundred dollars or less. By September he was able to report the acquisition of all, with negotiations for several others under way. French’s capacity to expand and shape the Museum’s modern sculpture collection was facilitated by a landmark bequest following the death in 1901 of Jacob S. Rogers, a member of the Museum, whose will unexpectedly provided almost five million dollars in endowment “for the purchase of rare and desirable art objects, and ... books for the Library.” Suddenly the Museum was able to pursue a liberal agenda of buying work from living artists, reversing previous “policy ... limiting purchases from its own funds chiefly to specimens of the old art, and urging that the works of living American artists should be contributed by the American public.” Of sculptures in both volumes of the present catalogue, some eighty-five were acquired through the Rogers Fund, mostly between 1906 and 1912 but even as late as 1917.

The purchases of 1906 reflected a representative cross-section of America’s modern bronze sculptural production—statuettes of animals, western and human figure subjects, and fountain pieces—and acknowledged the current popularity of the small bronze for domestic decoration. They also supported the concept that a sculptor’s compositions, although carved or cast in multiples during his lifetime, remained accurate manifestations of his original artistic intent. Sculptors Frederic Remington, Frederick George Richard Roth, and Besie Potter Vonnoh were represented by four, seven, and three examples respectively. Also included were Edward Kemeys’s Panther and Cubs, Gutzon Borglum’s John Ruskin, Janet Scudder’s Frog Fountain, and Anna Hyatt Huntington’s Tigers Watching. In these instances, and in many others, the bronzes were cast specifically for the Museum, with French and the artists collaborating to facilitate the casting, billing, and delivery of the finished pieces to the Metropolitan. The collection inspired fresh attention both inside and outside the Museum: in June 1908, at the request of the Committee on Sculpture, the Museum published the first catalogue of its modern sculpture collection spanning the years 1741–1907. The publication listed 153 European and American objects accessioned or on loan and provided bibliographic references and an index by schools (American, Belgian, British, etc.). Several major periodicals

previously cast in bronze. Saint-Gaudens made the selection and assured that he would “supervise and finish ... with his own hands, in marble, under most generous and favorable conditions, several of his famous reliefs of children.” French appealed successfully to New York financier and philanthropist Jacob H. Schiff to fund the replication in marble of The Children of Prescott Hall Butler, Homer Schiff Saint-Gaudens, and The Children of Jacob H. Schiff by New York’s leading firm of carvers, the Piccirilli Brothers. Saint-Gaudens died in August 1907 before he could fulfill his promise of touching his hand to the marbles, but their accession not only led to a more formal program to collect his works but was also the first of several exceptional gifts from friends of the Museum instigated through the personal appeals of French and other members of the appointive Committee on Sculpture (in 1907 composed of Edward D. Adams, Frederick Diehlman, Charles F. McKim, and William Church Osborn). The Museum purchased from Saint-Gaudens in 1907 the Head of Victory, which was related to his Sherman Monument (1892–1903; Grand Army Plaza, New York) and whose final surface appearance he supervised.

In the winter of 1905–6 French and the Committee on Sculpture submitted to the full Board of Trustees a report outlining its aspirations for the development of the modern...
published articles about the new acquisitions, herding them as symbols of a museum revitalized and humanized under Clarke’s directorship. The bronzes were further held up as examples of America’s spirited dynamic character and, as such, acted as three-dimensional icons of pro-nationalist ideals.

French was ideally suited for the task of expanding and modernizing the Museum’s collection. Supremely tactful and enviably organized, he was not only an insider in the sculptural community but also a consummate gentleman who commanded uniform respect from peers, collectors, and fellow trustees. In pursuing purchases, French visited artists’ studios, galleries such as Tiffany and Company and Gorham, and exhibitions, notably the annuals of the National Academy of Design. He then conferred with the sculptors as to whether his selections, as he put it to Remington, “would fairly represent you,” and put forth his recommendations to the other members of the Committee on Sculpture. Once the committee had reached a consensus, it presented its proposal to the director and the trustees’ Committee on Purchases for approval. This modus operandi stood in place throughout the duration of French’s tenure as Committee on Sculpture chairman. His voluminous correspondence, housed in the Metropolitan Museum’s Archives and at the Library of Congress, reveals warm relationships with fellow trustees, especially Edward D. Adams, Robert W. de Forest, and Charles W. Gould, as well as members of the Museum staff, particularly director Edward Robinson (1910–31) and longtime secretary Henry Watson Kent.

During these years, most of the American sculpture collection was installed with European sculpture in the Hall of Sculpture, which is now the Museum’s Great Hall (fig. 6). Initially the works were displayed against the limestone walls of the Richard Morris Hunt structure, which opened officially in 1902; the Museum’s main entrance was now on Fifth Avenue. Bronzes such as Bartlett’s Bohemian Bear Tamer and MacMonnies’s Bacchante and Infant Faun occupied the center of the floor. By the summer of 1906, the hall had been rearranged on an experimental basis, with the objects placed across the floor so that they could be viewed in the round. The new installation was also meant to “overcome the effect of emptiness,” and it allowed tapestries to be hung on the walls to “give [the hall] an effect of warmth and color . . .”[and] also furnish a decorative background for the sculptures.” In 1907 the Hall of Modern Sculpture was emptied entirely for remodeling, specifically for improvements to the skylights in the domes, and was not reinstalled with the permanent collection for almost two years. Additionally, beginning in 1906 nearly all new gifts and purchases were displayed in the Room of Recent Acquisitions, near the Museum entrance, in month-to-month rotations before they were dispersed to various galleries; this practice continued until 1941.

In 1908 the Hall of Modern Sculpture was transformed by the installation of the “Memorial Exhibition of the Works of Augustus Saint-Gaudens,” on view from March 3 to May 31, the first special exhibition at the Museum since the
memorial show of the work of Frederic E. Church in 1900. Ironically, before the renovations to the sculpture hall, SaintGaudens had complained about the installation conditions: “My attention has been drawn to the dismal failure of Hunt’s hall for sculpture there. It may be good architecture and a glorious bath of Caracalla thing, but it’s a damn bad gallery for the proper disposition of works of art.”17 In spite of Saint-Gaudens’s expressed reservations about the space, the memorial display of his work (fig. 7) filled the entire hall. The exhibition foreshadowed the large late-twentieth-century loan exhibitions, with Museum hours expanded, number of visitors vastly increased, and the closing date twice extended. Over five thousand people attended the private opening, and the accompanying catalogue went into a second printing. This show initiated a series of memorial exhibitions celebrating great American artists, including William Merritt Chase (1917), Thomas Eakins (1917), Albert Pinkham Ryder (1918), and John Singer Sargent (1926), but it was the only one to honor a sculptor.

Planning for the Saint-Gaudens exhibition was extensive and was carried out under the auspices of the Saint-Gaudens Memorial Committee, formed in October 1907, two months after the artist’s death. The committee of twenty-four, headed by Daniel Chester French and including ex-officio members representing the Metropolitan Museum, was composed of distinguished citizens and artists (the exact composition of the committee varies from list to list). All were friends or close associates of Saint-Gaudens, among them Kenyon Cox, Richard Watson Gilder, John La Farge, and Frank Millet, as well as sculptors Herbert Adams, Karl Bitter, Lorado Taft, and Ward. Through private subscription, these individuals raised the funds necessary to mount the installation, appealed to private owners for loans, and tracked down examples of the artist’s work, including the long-missing Hiawatha (1872–74; Diane, Daniel, and Mathew Wolf, on loan to the MMA). With the cooperation and occasional intervention of the sculptor’s widow, Augusta, this group of men compiled a stellar 154 objects by Saint-Gaudens, an assemblage that has not been duplicated since. The exhibition, installed amid pots and tapestries, was fully representative of the sculptor’s oeuvre, ranging from cameos to medals, bas-reliefs to busts. It also included photographs of unobtainable works (a full-size image in the case of the immense Shaw Memorial), plaster casts of the Sherman Monument and The Puritan, and the bronze Seated Lincoln (1897–1906), which was destined for Grant Park in Chicago. The popular exhibition was ultimately extended to a five-city tour between 1908 and 1910.

The Saint-Gaudens Memorial Committee continued its work following the close of the New York venue by raising money to commission bronze casts for the Metropolitan’s collection. Subscription letters from French appealed, “Can you help the fund a little?” and suggested a range of ten to one hundred dollars.18 After considerable deliberation, in 1910 the committee settled on four bronzes to be cast from Saint-Gaudens’s original plasters: two busts of military heroes, Admiral David Glasgow Farragut and General William Tecumseh Sherman, and two of the sculptor’s more celebrated reliefs, Jules Bastien-Lepage and Robert Louis Stevenson. Mrs. Saint-Gaudens gave one of her husband’s works, also in 1912: the bronze portrait relief of Samuel Gray Ward, a Metropolitan Museum founder and its first treasurer (1870–71).

French acquired a number of sculptures from artists’ estates or widows. In several instances during the 1910s, he commissioned bronze casts after the death of a sculptor whom he felt should be represented in the Museum’s collection. Such was the case with Louis St. Gaudens’s Piping Pan, William O’Donovan’s Winslow Homer, Henry Linder’s Medieval Art, and Harry Dickinson Thrasher’s Young Duck. French was diligent in securing original plaster models and in working closely with the American foundries doing the casting—generally Gotham or Roman Bronze Works. A particular void in the Metropolitan’s collection was work by longtime Museum trustee John Quincy Adams Ward. Soon after his death in 1910 his widow, Rachel Ward, donated his lifetime marble portrait of fellow founding trustee William Tilden Blodgett. Over the next seven years, French negotiated tirelessly with Mrs. Ward, tactfully rejecting her suggestion that the Museum acquire one example of each of her husband’s sculptures. Ultimately, the selection was refined to three posthumous casts of statuettes representing Ward’s seminal monuments for New York and Washington: William Shakespeare, Henry Ward Beecher, and Study of the Horse for the Statue of Major General George Henry Thomas.

In addition to acquiring examples of premier works by well-known artists, French advocated the work of younger, less-established sculptors. Among the more prescient of his acquisitions was Paul Manship’s controversial Centaur and Dryad in 1914. This work had won the National Academy of Design’s Helen Foster Barnett Prize the previous year but suffered censure when the New York postmaster condemned the sculpture for bestiality and denied transportation through the mail of a magazine carrying its image. Despite the vagaries of Manship’s critical reputation, the Museum would, over the course of the next eight decades, publish an early article on the artist in its October 1916 Bulletin, host a venue of a large monographic exhibition in 1991, and acquire numerous sculptures (a total of fourteen in volume 2 of this catalogue), medals, works on paper, and decorative functional objects. This tally includes Manship’s memorial tablet to Museum president J. Pierpont Morgan, executed with the assistance of Gaston Lachaise and erected in the Great Hall in 1920. French also championed the work of female artists, most especially that of his former studio assistant Evelyn B. Longman, who
saw six of her works enter the Museum’s collections through her mentor’s auspices. Among others, Malvina Hoffman’s Modern Crusader was received as a gift in 1918, and Museum purchases included Edith Woodman Burroughs’s John La Farge in 1910, Gertrude Vanderbilt Whitney’s Spanish Peasant in 1916, and Burroughs’s At the Threshold in 1920.

Beginning in 1910, American sculpture, including such larger works as MacMonnies’s Bacchante and Infant Faun and Bartlett’s Bear Tamer as well as bas-reliefs by Saint-Gaudens, was installed with French and German sculpture in the first-floor corridors flanking the Grand Staircase, the galleries then known as D13 and 14. By 1915 modern sculpture was scattered in four separate wings and on both floors of the Museum with “an attempt . . . made to keep the work of each country together as far as possible.”19 However, the seminal event of the decade for American sculpture at the Metropolitan was the opening of galleries in March 1918 at the southwest corner of the Museum on the first floor near the south-facing Central Park entrance, the so-called galleries B37 and 40A and B. An accompanying illustrated catalogue of eighty-eight sculptures representing fifty-four artists was somewhat misleadingly titled “An Exhibition of American Sculpture,” for the exhibition was in fact a long-term installation with loan objects rotating in and out of the galleries. This arrangement, which grew to more than one hundred sculptures, remained in place until 1925–26, at which time the completion of McKim, Mead and White’s Wing K, predominantly for Greek and Roman art, added forty new galleries, including two for American sculpture, and prompted a major reinstallation of Museum collections.

In preparation for the 1918 “Exhibition of American Sculpture,” French had for several years been drawing up a list of potential loans and gifts from artists or their families as well as works in the Museum’s collection. He sought advice from prominent sculptors Herbert Adams, James Earle Fraser, and Adolph Alexander Weinman, in addition to the trustees’ Committee on Sculpture, then composed of himself, Edward D. Adams, George F. Baker, George Blumenthal, and William Church Osborn. Meeting on a regular basis beginning in 1916 as the Committee on Selection and Arrangement, these men approved the choice of works to be shown and then designed their installation. The exhibition was a representative selection of contemporary sculpture, but it also included historical examples from the collection, notably Palmer’s White Captive and Rimmer’s Falling Gladiator. French intended that this exhibition inspire the Metropolitan’s dedication to promoting and collecting modern American sculpture and “open the eyes of the public to the fact that there is an American school of sculpture of great importance.”20 Of the objects in the exhibition, only six were drawn from the Museum’s permanent collection. Seven works were plasters cast especially for the Metropolitan, and all the rest were loans, of which it was anticipated that some would eventually be donated or purchased. In acquiring the plaster casts, all of significant monumental sculptures including Saint-Gaudens’s Adams Memorial and Amor Caritas, John Donoghue’s Young Sophocles Leading the Chorus of Victory after the Battle of Salamis, and Hermon A. MacNeil’s Sun-Vow, French hoped that the Museum would commission bronze casts. He felt that while the collection now possessed a representative core of small bronzes, full-size works were not adequately represented. Over the next few years, he pursued this goal: bronze casts of The Sun Vow and Amor Caritas were commissioned in 1919, and in 1927 French arranged for the casting of Young Sophocles and Frank Duveneck’s Tomb Effigy of Elizabeth Boott Duveneck. Of the smaller works included in the first installation in 1918, seventeen would eventually enter or be cast in bronze for the collection, among them MacMonnies’s Boy and Duck, A. Stirling Calder’s Man Cub, Charles Keck’s Elihu Vedder, and Margaret Hoard’s Eve.

During the years French so ardently acquired the works of other Americans, his fellow trustees insured that his legacy to American sculpture would not go unrepresented at the Metropolitan. The first acquisition of French’s work, in 1907, was a bust of Ralph Waldo Emerson, modeled early in his career and cast in bronze in 1906–7. Fellow members of the Committee on Sculpture acknowledged to French that he might be put in an awkward situation by the proposed purchase; he responded by donating the portrait. Such acquiescence on French’s part also characterized the gifts of his Mourning Victory from the Melvin Memorial, a gift of James C. Melvin in 1912, translated to marble under French’s supervision by the Piccirilli Brothers, and of the marble replica of The Angel of Death and the Sculptor from the Milmore Memorial, displayed in plaster in 1918 “Exhibition of American Sculpture.” French’s plans to donate the marble Angel of Death were overridden by Museum president Robert W. de Forest and other trustees, who financed its acquisition in 1926. Similarly, Museum trustee Henry Walters, unbeknownst to French, purchased the beautiful marble nude Memory out of an exhibition at M. Knoedler and Company gallery in 1919 for the Metropolitan’s collection. In one of French’s final deeds for the Museum, he modeled in 1929–30 a memorial tablet honoring longtime curator of arms and armor Bashford Dean.

Between 1926 and 1933 two galleries for American sculpture in the new Wing K, the southernmost galleries on the first floor, were arranged collaboratively by French and Preston Remington, assistant curator of decorative arts. Gallery K6, the smaller of the two, contained French’s Angel of Death and MacMonnies’s Bacchante as well as “smaller sculptures arranged in groups upon pedestals and in five wall cases, two of which are devoted wholly to animals.”21 In the
second, larger space, K7, the great Vanderbilt Mantelpiece by Saint-Gaudens, acquired the previous year from Mrs. Cornelius Vanderbilt II, dominated one end and Barnard’s Struggle of the Two Natures in Man the center. This gallery also housed fifteen other pieces by Saint-Gaudens, including the recently purchased gilt-bronze Victory and the gift from Mrs. Schuyler Van Rensselaer of her bronze bas-relief portrait, as well as rows of sculpture by various artists in the center and against the walls. In 1928 French’s last major acquisition for the Museum joined the collection: a half-size model of Saint-Gaudens’s weathervane Diana that for several decades had dominated the New York City skyline from atop Madison Square Garden. Additional purchases from the late 1920s reflect French’s approbation of traditional figurative sculpture and included Attilio Piccirilli’s marble Fragilina in 1926, Harriet W. Frishmuth’s lifesize Vine in 1927, and Mario Korbel’s bronze Andante in 1928, all female nudes.

Fewer Acquisitions, More Exhibitions: 1931–69

The year of French’s death, 1931, initiated a new era in the Metropolitan Museum’s American sculpture collection and also symbolized the passing of a generation of Museum leadership. It was a year of great loss, for in addition to French’s death, it also saw the deaths of director Edward Robinson, president Robert W. de Forest, second vice president Henry Walters, as well as Edward D. Adams, George F. Baker, and Charles W. Gould, all current or former members of the trustees’ Committee on Sculpture. French had hoped that another sculptor would be named a trustee and inherit his mantle; he had even written a letter of nomination for James Earle Fraser in 1930, but this did not come to pass. Painters Harry W. Watrous and Jonas Lie were each briefly members of the trustees’ Committee on Sculpture during the 1930s, and the architect Cass Gilbert, who had since 1926 served on the committee, assumed its chairmanship until 1935. As the trustees’ involvement in the formation of the sculpture collection diminished, new organization of the staff resulted in greater curatorial responsibility for acquisitions. In 1933, under the directorship of Herbert E. Winlock (1932–39), the Department of Decorative Arts was divided into three: Medieval Art, the American Wing (consisting of American decorative arts), and Renaissance and Modern Art, which oversaw the American sculpture collection. Preston Remington was named curator of the last department, a position he held until 1957. In 1941, under director Francis Henry Taylor (1940–54), care for the modern sculpture collection shifted from the Department of Renaissance and Modern Art to Horace F. Jayne, the vice director. This arrangement lasted until 1949, when modern European sculpture remained under the aegis of the Department of Renaissance and Modern Art and American sculpture was transferred to the new Department of American Art, curated by Robert Beverly Hale.

During Remington’s stewardship of the American sculpture collection, he negotiated for three works by Malvina Hoffman, bought through the Francis Lathrop Fund: Nipolog and Daboa in 1934, and Padreuski the Artist in 1940. Fraser’s Bust of a Young Artist and Carl Milles’s iron head of Orpheus were purchased in 1933 and 1940, respectively. For the most part, however, the American sculpture collection, which during French’s tenure had grown equally through gift and purchase, now grew intermittently, randomly, and primarily by donation. One of the largest bequests was received in 1939 from Jacob Ruppert, brewer and owner of the New York Yankees. Under the terms of his will, the Museum was able to select from a wide range of objects in Ruppert’s collection. Its choice included fourteen American bronzes: Saint-Gaudens’s Puritan, A. Phimister Proctor’s Buffalo and Morgan Stallion, Hermon A. MacNeil’s Chief of the Multnomah Tribe, and ten statuettes by Frederic Remington. This substantial group of Remingtons increased the Museum’s total to fourteen (four had been acquired from the artist in 1907), and for almost five decades this group stood as the standard by which other Remington bronzes were measured. However, in 1987 it was conclusively determined through scientific analysis that all Ruppert’s Remingtons had either been cast under the direction of Remington’s widow or were unauthorized casts. Mention should be made of three other sizable bequests. Those of trustee George D. Pratt in 1935, Alfred Stieglitz in 1949, and Mary Stillman Harkness in 1950 included sculpture by living American artists: from Pratt, bronzes by Proctor and Manship; from Stieglitz, three pieces by Lachaise; and from Harkness, works of Hoffman, Herbert Haseltine, and Jo Davidson.

In 1933 the installation of American sculpture was relocated from first-floor galleries in Wing K to the first- and second-floor galleries (fig. 8) flanking the Grand Staircase. Over the next two decades several noteworthy exhibitions were organized. The first, in 1939, was a display of twenty-nine sculptures by Henry Clews, the Museum’s first monographic exhibition of the work of an American sculptor since the Saint-Gaudens retrospective of 1908. From the Clews retrospective, his widow made a gift of two works, The Mayor of Madelieu and Frederick Delius, both deaccessioned in 1997. The next show, “A Special Exhibition of Heads in Sculpture from the Museum Collection,” in early 1940, was a collaborative effort among several curatorial departments and emphasized comparison of cultural approaches and sculptural methods rather than chronology. It included such American examples as Powers’s Andrew Jackson, Warner’s John Isley Blair, and Barnard’s Abraham Lincoln. In early 1942 Malvina Hoffman lent the Museum her exhibition of sculptors’ tools and materials; the presentation
explained the rudiments of stone carving and wax modeling, sand and lost-wax casting, and the process of making a medal.

In the late 1930s reproaches were leveled at the Museum that it was overlooking the achievements of living American artists in favor of those of the past. These criticisms no doubt contributed incentive for the Museum’s major contemporary loan exhibition “Artists for Victory,” which opened in December 1942. The cosponsor of the show was the society Artists for Victory, a coalition of some twenty-five artists’ organizations, among them the National Sculpture Society and the Sculptors Guild. Fifteen thousand works in the categories of painting, sculpture, and the graphic arts were submitted for consideration by the selection jury; from these, fifteen hundred were chosen. The jury for sculpture included Alexander Archipenko, Paul Manship, and Carl Milles. The awards jury, consisting of Museum officials, gave cash prizes to winning artists, whose works were automatically transferred to the Metropolitan’s collection. First prize from the 305 sculpture entries went to José de Creeft’s Maternity. Eleven other American sculptures were acquired from this exhibition, including, also in volume 2 of this catalogue, Grace Turnbull’s Python of India (a fifth prize) and Carl Walters’s Cat in Tall Grass (a sixth prize).

In 1941 Albert Ten Eyck Gardner joined the staff as a research fellow and in 1949 became the Museum’s archivist. During his years at the Metropolitan, he devoted unprecedented scholarly attention to the collections of American paintings and sculpture. His publications were numerous and included articles in the Museum Bulletin studying single works such as Powers’s Andrew Jackson (1943) and California (1949), and Story’s Cleopatra (1943). Gardner amassed and synthesized information on the lives and careers of American sculptors that was the basis of his landmark 1945 book Yankee Stonecutters, which focuses on neoclassical marbles and remains a valuable resource. To recognize its seventy-fifth anniversary, in 1946 the Museum held an in-house exhibition, “The Taste of the Seventies,” which included European and American paintings as well as forty-two marble ideal sculptures and portrait busts. The selection was intended to “[en]vision the moods that held sway in the days of our [Museum] Founders,” and its installation replicated the crowded appearance of late-nineteenth-century private galleries and early Museum presentations.

The establishment of the Department of American Art in 1949, after merger discussions with the Whitney Museum of American Art were abandoned, heightened the Metropolitan Museum’s dedication to exhibiting and acquiring the work of living artists. A trustees’ Committee on American Art, composed of Elihu Root, Jr., Walter C. Baker, Samuel A. Lewisohn, and Stephen C. Clark, issued reports urging more inclusive representation in the collection. Curator Robert Beverly Hale arranged a national competitive exhibition, “American Painting Today,” which opened in December 1950. The status of the American sculpture collection underwent a similar reassessment in a report to the trustees, director Francis Henry Taylor acknowledged the mutuality in taste for sculpture but defended the Museum as a consistent patron of American art since its founding. “Where can one see . . . a more extensive collection of American sculpture, except perhaps in the rotunda of the Capitol and in the parks of Washington.”

“American Sculpture 1951,” a juried exhibition similar in format to “American Painting Today,” consisted of 101 examples of figurative and abstract sculpture. Selected from entries by eleven hundred sculptors, the show was installed in the Great Hall.

At this time the trustees authorized the release of income from the Fletcher Fund to be used over a five-year period to enhance the American sculpture collection, the way the George A. Hearn Fund had been doing for American painting since 1906. The only object in the present catalogue (volume 2) purchased through the Fletcher Fund was William Hunt Diederich’s Fighting Goats in 1955, although works by sculptors born after 1885 such as Alexander Calder, Isamu Noguchi, José de Rivera, and David Smith were thus acquired. Among the few acquisitions during the
1950s were Arthur B. Davies's small Nude and Lachaise's Peacocks, both gifts, and Manship's Dancer and Gazelles, a purchase. Then, in 1956, through a mandate from the trustees to refine the Metropolitan's collections, fifteen American sculptures were sold at auction.

In October of 1957 a new suite of eight galleries for American paintings and sculpture was opened on the second floor of the Pierpont Morgan Wing, in the space now occupied by the Museum's musical instruments collection. These galleries connected the European paintings galleries with the American Wing, dedicated to American decorative arts. The new installation of American paintings and sculpture reflected the comprehensive nature of the American collections. Changing frequently, the installations featured eighteenth-century to contemporary works.

In conjunction with the exhibition "American Sculpture 1551," Gardner published his "Sculpture Survey, 1872–1951," in the December 1951 Museum Bulletin. This was the first extended historical assessment of the Museum's American sculpture collection, which then numbered 355 sculptures by 172 artists, and it considered the holdings in various taxonomic groupings—portraits, animal subjects, monuments, marbles, bronzes, and so on. Gardner was named in 1956 an associate curator of American paintings and sculpture, remaining in the Department of American Art until 1967. His legacy to the sculpture holdings is his 1965 American Sculpture: A Catalogue of the Collection of The Metropolitan Museum of Art, which included 354 objects by 176 sculptors born between 1805 and 1921. The catalogue represents the culmination of Gardner's twenty-five years of research on the collection. Its publication coincided with that of American Paintings: A Catalogue of the Collection of The Metropolitan Museum of Art, 1: Painters Born by 1815, by Gardner and Stuart P. Feld, and the exhibition "Three Centuries of American Painting," which, in spite of its title, included twenty-five sculptures from the Museum's collection. Furthermore, American Sculpture initiated the publication of scholarly catalogues of the Museum's American art holdings, a commitment that continues today in all areas of the collection.


In 1970 the centennial of the Metropolitan Museum's founding was the occasion for a major loan exhibition of American art, "19th-Century America." Paintings and sculpture were selected by John K. Howat and John Wilmerding. (Today Howat is chairman of the Departments of American Art, since 1981 made up of the Department of American Paintings and Sculpture and the Department of American Decorative Arts. Wilmerding is now a professor at Princeton University and a visiting curator in the Metropolitan's Departments of American Art.) The exhibition drew heavily on the Museum's sculpture holdings and included Thomas Ball's Daniel Webster and John Rogers's Rip Van Winkle Retired, the first nineteenth-century pieces to enter the collection by purchase since 1933. In late 1969 the Department of Contemporary Art, which in 1970 was renamed the Department of Twentieth Century Art, mounted a centennial exhibition of four hundred works, "New York Painting and Sculpture: 1940–1970," under curator Henry Geldzahler.


Over the last twenty-five years some outstanding examples of American sculpture have entered the Metropolitan's collection to fill gaps or strengthen already rich holdings. Augustus Saint-Gaudens is now represented at the Museum by thirty-five sculptures, Gaston Lachaise by twenty-three, and Elie Nadelman by twenty-one. The Departments of American Art have benefitted from the generosity of longtime donors: Ewing and Joyce Wolf have presented, among other works, the fine Saint-Gaudens portraits of Mrs. Stanford White and William M. Evarts as well as Story's monumental Libyan Sibyl; Richard and Sheila Schwartz have made possible the acquisition of such important sculptures as two rare shell cameos by Saint-Gaudens and Paul Manship's appealing lifesize bronze Group of Bears. There have also been major acquisitions in previously unrepresented areas: in 1974 Daphne by Harriet Hosmer, a female neo-classicist, and in 1978 William Rumney's Andrew Jackson, an exemplar of American folk sculpture. A particular gem of the nineteenth-century holdings is Saint-Gaudens's gilt-bronze statuette Diana, the 1985 gift of Lincoln Kirstein, a founder of the New York City Ballet and the author of studies.
devoted to American sculptors from Rimmer to Nadelman (Kirstein had already given the Museum Lachaise’s Marianne Moore in 1939 and fifteen sculptures by Nadelman in 1970).

The Department of Twentieth Century Art, under chairman William S. Lieberman, has received important examples of American sculpture by artists born between 1875 and 1885. Among the most significant have been those included in the large bequest in 1982 of early twentieth-century European and American works from Scofield Thayer, editor of The Dial magazine during the 1920s and 1930s. Thayer’s collection, assembled between 1919 and 1924, included three equine statuettes by Nadelman and six pieces by Lachaise, among them Standing Woman, The Mountain, and Nude with Upraised Arms. Recent gifts to the Museum of Max Weber’s polychromatic bronze Figure in Rotation in 1994, Lachaise’s marble bust of Antoinette Kraushaar in 1995, and Hugo Robus’s Girl Washing Her Hair in 1997 augment early-twentieth-century representational holdings.

Changes in the Museum’s building during recent decades have favorably affected the installation of American sculpture. Construction for the new American Wing was begun in 1975 and the wing opened to the public in 1980. Generous provision was made for the sculpture collection in this space: the Charles Engelhard Court and the adjacent permanent paintings and sculpture galleries display a large proportion of the sculpture collection, which had only been shown on a limited basis for many years. In 1986 the installation of the monumental marbles and bronzes in the glass-roofed Engelhard Court was revised after the close of the Augustus Saint-Gaudens exhibition, and it includes the magnificent All Angels’ Church Pulpit and Choir Rail by Karl Bitter (fig. 9).

Soon after the inauguration of the new American Wing, planning was begun for an open-storage facility for reserve collections, which was funded in 1984 by the Henry Luce Foundation. In 1988 the Henry R. Luce Center for the Study of American Art opened on the American Wing’s mezzanine level, providing public access to the ten thousand works of art stored there. In one area, more than one hundred sculptures are arranged chronologically by artist's
birthdate. An adjacent gallery space in the Luce Center is dedicated to temporary exhibitions drawn from the collections of the Departments of American Art. To date, there have been two on sculpture: “Bronze Casting,” installed by Donna J. Hassler in 1991, and “American Relief Sculpture,” organized by Thayer Tolles in 1995. The Department of Twentieth Century Art has also recently shown its holdings of American sculpture: in 1997–98 curator Lowery Stokes Sims oversaw “The Human Figure in Transition, 1900–1945: American Sculpture from the Museum’s Collection” (fig. 10). As the new millennium approaches, further study, exhibition, publication, and expansion of the Metropolitan Museum’s American sculpture collection will advance the work so purposefully envisioned by Museum founders, by trustee and sculptor Daniel Chester French, and by subsequent generations of curators.

Thayer Tolles
Assistant Curator

Department of American Paintings and Sculpture

6. Barr Ferree, Secretary, National Sculpture Society, to Trustees, MMA, May 18, 1898, MMA Archives.
15. French to Remington, March 8, 1907, MMA Archives.
Notes to the Reader

The artists in this catalogue are presented chronologically by year of birth, then alphabetically when more than one artist was born in the same year. Each artist's sculptures are arranged chronologically by modeling date.

Biographies and catalogue entries are signed with initials:

DJH  Donna J. Hassler
LD   Lauretta Dimnick
TT   Thayer Tolles

MMA is frequently used to refer to The Metropolitan Museum of Art.

At the end of each artist's biography, there is a brief selected bibliography. When these references are cited in the artist's catalogue entries, they are shortened to author and date. The bibliography on pages 445–47 lists general publications on American sculpture; it does not include monographs.

In each catalogue entry, wherever possible the title of the sculpture is the one given to it by the artist or under which it was exhibited or published during the artist's lifetime.

The date following the title of a sculpture is the modeling date, and that with the medium is the date of carving or casting of the Museum's example. When only one date is listed, the sculpture was modeled and translated to its medium during the given time span.

Dimensions are in inches to the nearest eighth (and in centimeters) in order of height, width, and depth. If the base was created by the sculptor as an integral part of the composition, it is included in the overall dimensions. All sculptures were remeasured for this catalogue.

Markings given are: signature, date, inscription, foundry mark, and cast number; their locations are from viewer's perspective.

The exhibitions and installations listed at the end of a catalogue entry include only those in which the object was shown after it entered the Metropolitan Museum's collection.
CATALOGUE
Born into a privileged Boston family, Greenough practiced modeling and carving as a youth under the supervision of Solomon Willard, an architect and carver, and Alpheus Carey, a stonemason. He enjoyed access to the collections of casts and engravings at the Boston Athenaeum and later had extensive training in classical literature at Harvard College, which he attended from 1821 to 1825. Encouraged by his artistic mentor Washington Allston to study in Italy, Greenough went to Rome in 1825, the first American sculptor to seek training in Europe. There he met the Danish neoclassical sculptor Bertel Thorvaldsen, visited museums and private collections, and took life-drawing classes at the French Academy’s Villa Medici. Illness brought on by overwork forced Greenough to return to Boston in 1827. When his health was restored, he made important social and professional contacts and attracted prominent sitters for busts, including Boston mayor Josiah Quincy (1827–28; National Portrait Gallery, Washington, D.C.) and President John Quincy Adams (1828–29; Boston Athenaeum).

In 1828 Greenough returned to Italy and went to the quarries of Carrara to supervise the translation of several busts into marble. He settled in Florence, where he studied with Lorenzo Bartolini, an early practitioner of a striking new naturalism. Greenough would remain in Florence for more than two decades, leading the wave of American sculptors who emigrated to Italy to practice their art. He met his important patron and lasting friend the American novelist James Fenimore Cooper, for whom he created the Chanting Cherubs (1829–30; unlocated). The ideal group, based on Raphael’s Madonna del Baldacchino in the Pitti Palace, was exhibited in Boston and New York. Despite some praise from the cultural elite, the Cherubs was criticized for the impropriety of the undraped bodies. A later variant composition, The Ascension of a Child Conducted by an Infant Angel (1833; Museum of Fine Arts, Boston), made for a private owner, did not suffer the same indignation, even when displayed publicly in Boston.

In 1832 Greenough received the first major federal commission awarded to an American sculptor: a heroic marble statue of George Washington for the Rotunda of the United States Capitol. Greenough represented the pater patriae as a colossal, semidraped modern-day deity, the body and seated pose derived from Phidias’ Olympian Zeus; the likeness was based on the life portrait by Jean-Antoine Houdon of 1789, as specified in the commission. That work of Greenough’s, on which he expended eight years’ effort, was ill received by the American public when it arrived in Washington in 1841. (Because of its immense weight, it was moved outdoors to the Capitol grounds; it is now installed in the National Museum of American History, Washington, D.C.).

Greenough received a second government commission in 1837: a companion group to Luigi Persico’s Discovery of America (1836–44) to flank the steps on the east facade of the Capitol (both marbles have been in storage since 1958). Greenough’s pendant, The Rescue, completed in 1851, portrays a white settler in hand-to-hand combat with a native North American. However, the Rescue, like the Washington, did not meet with favorable response from either critics or the public.

In addition to his government commissions and the portrait busts, Greenough created a sizable body of ideal work. His first lifesize figure was Medora (1832; City of Baltimore, on loan to Baltimore Museum of Art), the heroine of Lord Byron’s poem The Corsair. It was followed by Venus Victrix (1837–ca. 1841; Boston Athenaeum), one of the earliest female nudes by an American sculptor (Hiram Powers [pp. 8–20] commenced his Eve Tempted in 1839). Love Prisoner to Wisdom (1836; Museum of Fine Arts, Boston), although inspired by Petrarch, responded to the current popularity for juvenile images, while the Angel Abdiel (1839; Yale University Art Gallery, New Haven) drew on John Milton’s Paradise Lost. Greenough later produced several religious pieces, notably pendant busts of Lucifer (1841–42) and Christ (ca. 1845–46; both Boston Public Library).

In 1840 Greenough was elected to the faculty of the Accademia di Belle Arti in Florence and in the same year published the first of his essays on aesthetic theory, which have in part sustained his reputation. Though in his work he did not heed his own advice that practitioners of the arts in this country should follow not Greek things but Greek principles, his importance as a model for those who succeeded him is irrefutable. Along with the ongoing writing and theorizing, Greenough continued to execute portrait busts and ideal compositions, such as the beautiful oval bas-relief Castor and Pollux (ca. 1847; Museum of Fine Arts, Boston).

Greenough left Italy permanently in 1851, wary of the political climate, and returned to the United States to settle in Newport, Rhode Island. In the final year of his life he published The Travels, Observations and Experiences of a Yankee Stonemason and planned an ornate monument to Cooper for New York City (none was ever erected). Greenough then worked briefly in a tenuous collaboration with Henry Kirke Brown (pp. 41–49) on a bronze equestrian statue of George Washington, also for New York (Brown completed the project for Union Square in 1856 with the assistance of John Quincy Adams Ward [pp. 136–54]). Greenough died from
brain fever in 1852. He was the first American to make sculpture his exclusive profession and to gain an international reputation for his artistic efforts.

Selected Bibliography
Headley, Janet A. "English Literary and Aesthetic Influences on American Sculptors in Italy, 1825–1875."


Marble, ca. 1832
26% x 19% x 12½ in. (67 x 49.5 x 31.8 cm)
Inscribed: (tablet) WASHINGTON; (front of socle) Presented by Mrs. John Falconer.
Gift of Mrs. John Falconer, 1884 (84.8.2)

Greenough experimented with portrayals of George Washington (1732–1799) throughout his artistic life, making the first when he was a student at Harvard; at the time of his death he would be starting a collaboration with Henry Kirke Brown on an equestrian Washington for New York City.¹ He commenced the present likeness, known in two variant types,² as early as 1827, when he was back in the United States from Italy. At that time he probably saw Gilbert Stuart's full-length portrait Washington at Dorchester Heights and Rembrandt Peale's Porthole Portrait of Washington at the Boston Athenaeum.³ Also that season the full-length marble statue of Washington by the British sculptor Sir Francis Chantrey was unveiled at the State House in Boston.⁴ No doubt inspired by these examples, Greenough began modeling a bust of Washington,⁵ and he certainly must have taken his model with him when he returned to Italy in 1828.

Letters that Greenough sent from Florence show that by 1830 he had received at least two commissions for his bust of Washington. In April 1830 he wrote, "I have succeeded so well in a bust of Washington in pleasing my countrymen that I think of getting up a statue of him."⁶ In 1832 he exhibited a bust entitled Washington at the National Academy of Design in New York, and in 1834 he exhibited a Washington at the Pennsylvania Academy of the Fine Arts, Philadelphia.⁷ The Metropolitan Museum's marble bust is probably one created during this period.

In 1832 Greenough created a new model for a bust of Washington because "the old model was made too long since to repeat any more."⁸ The new version was done as a companion to his bust of the Marquis de Lafayette (1831; 1832–33, Pennsylvania Academy of the Fine Arts, Philadelphia), which he modeled in Paris for Commodore James Biddle.⁹ It seems likely that the bust of Washington now at the United States Naval Academy Museum is from the model that was the Lafayette pendant, since both busts are draped over one shoulder with a classical toga.¹⁰

For both types of extant busts, Greenough relied on what was considered to be the authoritative portrait of Washington, the bust completed in Paris in 1789 by Jean-Antoine Houdon, based on a life mask he took in 1785.¹¹ Although Greenough was faithful to the general physiognomy in Houdon's image, keeping the height of the forehead, the shape of the nose, and the strength of the chin, he made some changes. He altered the hairstyle, for example, creating massive wavy locks and omitting the queue down the back of the neck. He wrote his brother, "I have found it necessary, while adhering to the way of dressing the hair which you observe in the portraits of Washington, to open and loosen it more around the head.

HORATIO GREENOUGH 3
A smooth head looks weak and mean." A modern scholar has noted that by thus changing Washington's hair, Greenough was emulating Hellenistic ruler portraits in an effort to imbue Washington with a classical sense of divine inspiration. He raised the eyebrows slightly, which energizes the face by creating a small furrow between the eyes, and borrowed the blank eyeballs typical of imperial Roman and late antique portraiture. Greenough also used this strong, classicized face, fully worked out in his busts of Washington, in his monumental seated Washington for the Rotunda of the U.S. Capitol.

The Metropolitan Museum's bust, a gift from Mrs. John Falconer in 1884, was catalogued in the European collection as a work by Greenough's Florentine teacher and colleague Lorenzo Bartolini. For many years it was kept in storage, and not until the 1980s was it recognized as similar to the Greenough bust of Washington at the Naval Academy Museum (see note 10). Curators from the Metropolitan Museum's European Sculpture and Decorative Arts Department agreed on the reattribution, and the bust was transferred to the Department of American Paintings and Sculpture.

1. For the bust of Washington (lost) that Greenough created while at Harvard, see Wright 1963, p. 118. For the equestrian statue for New York City, see ibid., p. 274. For the other studies of Washington that Greenough made throughout his career, see ibid., p. 118 and passim.

2. Ibid., p. 48. Of the first type, in addition to the Museum's marble bust, one is in a private collection in New York, bought at auction at G. C. Sloan and Co., Washington, D.C., October 1–3, 1982, no. 1547. A reduction of this version is in the Museum of Fine Arts, Boston. A second type of bust, draped with a toga, is discussed later in this entry; it is in the United States Naval Academy Museum, Annapolis, Md.

2. Samuel Finley Breese Morse, 1831

Plaster, painted, 1928 (?)
22 x 11 1/2 x 6 1/2 in. (55.9 x 29.2 x 16.5 cm)
Museum Accession (X:331)

Greenough first met artist and inventor Samuel F.B. Morse (1791–1872) in New York in 1828, with a letter of introduction from his Boston mentor Washington Allston. Morse was then at the height of his artistic career and was the first president of the recently founded National Academy of Design. Greenough attended antique drawing classes there and in May 1828 was elected an honorary member. The following year he was made Professor of Sculpture, a titular post he held for the next decade even though he spent most of the time abroad.

In 1828 Greenough returned to Italy and settled in Florence late in the year. Morse arrived there in 1830; soon he and Greenough shared a house on the via Valfonda with American painters John Cranch and Thomas Cole. In the spring of 1831, Greenough modeled busts of Cole and Morse. As Morse wrote to John Ludlow...
Morton, secretary of the National Academy of Design,
"Mr. Greenough has just completed a bust of me which all say is an excellent likeness, he insisted on my fulfilling my promise to him to sit in New York of sitting to him for my bust."\(^4\)

How closely Greenough portrayed the features of the forty-year-old Morse can be deduced by comparing the bust to the description on Morse’s passport: “middling forehead … prominent nose, common mouth, … rather sharp face.”\(^5\) Greenough carved the bust from a marble block he had originally intended for a bust of James Fenimore Cooper, his first significant patron, whom he met in Florence.\(^6\) Both Cooper and Morse were delighted by this switch: Cooper wrote Greenough, “Samuel [Morse] says that you have converted my old bust into one of him. He is much tickled with the transformation, for I suppose he remembers that Minerva was knocked out of the head of Jupiter, by means of a hammer.”\(^7\)

Greenough had the marble busts of Morse and Cole finished by 1832, for in March he sent them to the National Academy of Design:

This [letter] will accompany 2 marble busts which I have made within the past year—The one of our good president [Morse]—the other of Mr. Cole the landscap[e sic] painter. . . . Should these busts arrive in season for your exhibition may I beg you will find a good light for them? . . . Perhaps it had been more discreet to avoid exhibiting them altogether made as they have been at odd moments of leisure when fatigued and dispirited—but I have no right to claim exemption from criticism—so let them take their chance.\(^8\)

The busts apparently did not arrive in time for the academy’s annual exhibition in May 1832, although Greenough’s Chanting Cherubs (1829–30; unlocated) and George Washington (cat. no. 1) were shown; but the Cole (Wadsworth Atheneum, Hartford, Conn.) and the Morse were included in the 1833 annual.\(^9\)

In late 1843 the National Academy of Design asked Morse to lend them his marble bust so that a plaster cast could be made of it for the academy’s council room.\(^10\) Morse apparently agreed, and the plaster bust entered the academy’s collection in 1844.\(^11\) The marble bust was given by Morse’s son Edward L. Morse to the Smithsonian Institution in 1919 and is now at the National Museum of American Art, Washington, D.C.

In 1928 New York University requested permission from the National Academy of Design to make a bronze copy of the plaster Morse, for Morse had in 1835 been appointed Professor of Literature of the Arts of Design at the university. The academy deemed their plaster too fragile to have a mold made directly from it; they did, however, allow another plaster to be cast from it as an intermediary step for the mold from which the bronze version was made. The bronze Morse is now in the Bobst Library of New York University.\(^12\)

In 1932 the Metropolitan Museum mounted an exhibition to mark the centennial of Morse’s invention of the telegraph and the Morse code and to honor one of its officers. The loan exhibition of paintings by Morse also included a plaster cast of Greenough’s Morse borrowed from the National Academy of Design.\(^13\) At some later time, but before 1952, a plaster version of Greenough’s Morse entered the Museum’s collection;\(^14\) it is probably the intermediary cast made in 1928 in preparation for New York University’s bronze version.

Exhibitions


2. For Greenough’s attendance at academy classes, see David B. Darby, unpublished biography for a forthcoming catalogue of paintings and sculpture in the collection of the National Academy Museum, p. 2; for Greenough’s election, see Wright 1963, p. 51.
3. Wright 1963, pp. 80, 83.
4. Morse to Morton, April 18, 1831, Morse file, National Academy Museum.
5. Quoted in Brumbaugh 1955, p. 43.
11. Dearinger, as in note 2, p. 2. The plaster bust of Morse was recorded in the collection of the National Academy of Design in 1832 and 1911, but by 1947 it was noted as “missing.” In 1980 Abigail Booth Gerds, then assistant to the director of the academy, discovered the bust in a basement storeroom (see Gerds, “Accession and Reclamation,” Academy Bulletin 3 [Winter 1984], p. [2]). In 1983 the plaster was cleaned and restored at the Metropolitan Museum; see William L. Hickman and Kjeld Tidemand-Johannessen, “Cleaning and Restoration of Greenough Bust of Samuel F. B. Morse in the Collection of the National Academy of Design,” memorandum, September 28, 1983, object files, MMA Department of American Paintings and Sculpture.
12. Dearinger, as in note 2, p. 2.
13. Harry B. Wehle, Samuel F. B. Morse, American Painter: A Study Occasioned by an Exhibition of His Paintings, February 16 through
March 27, 1932 (New York: MMA, 1932). The bust is not listed in this publication, but a memorandum of January 22, 1932, confirming that the Museum borrowed one of the National Academy of Design’s plaster busts of Morse, is in the object files, MMA Department of American Paintings and Sculpture.

14. Memorandum, June 5, 1952, from Albert TenEyck Gardner, Archivist, to Robert Beverly Hale, Associate Curator of Painting and Sculpture, American Art: sometime earlier Gardner discovered in "the old Plaster Moulder's Shop in the basement Wing B” a painted plaster bust that he rescued, "hoping someday to find out who it was and by what artist." He was able to identify it as Greenough’s bust of Morse and had the plaster accessioned, arguing that Greenough was "perhaps the only nineteenth-century American sculptor of importance not included in the collection." The memorandum is in the object files, MMA Department of American Paintings and Sculpture.
Hiram Powers (1805–1873)

Powers, born near Woodstock, Vermont, moved in 1818 to Cincinnati with his family, whom he helped to support after his father’s death. He worked at a variety of jobs, notably an apprenticeship at Luman Watson’s clock and organ factory, where Powers’s mechanical abilities enabled him to advance rapidly. From Watson’s he proceeded to Joseph Dorfeuille’s Western Museum and animated wax figures for a tableau of Dante’s *Inferno*. In 1828 Powers began studying with Prussian sculptor Frederick Eckstein, from whom he learned to model in beeswax and clay and make plaster casts, thus launching his career as a sculptor.

Powers’s portrait busts of friends and his work at Eckstein’s art academy attracted the attention of wealthy Cincinnati Nicholas Longworth. In 1834 Longworth provided funds and letters of introduction to prospective clients so that Powers could visit several cities on the East Coast, notably Washington, D.C., and Boston. In Washington, President Andrew Jackson sat for Powers in late 1834–early 1835, and the resulting work (cat. no. 3) established the sculptor’s reputation as a consummate portraitist and brought him commissions from other Washington dignitaries, including Senator William C. Preston. Preston’s brother, Colonel John S. Preston, financed Powers’s long-desired trip to Italy in 1837. Though Powers expected to remain abroad only a few years, he never returned to the United States. He and his family settled in Florence, where Boston native Horatio Greenough (pp. 2–7) lent him studio space, materials, and workmen. Powers continued the portrait busts at which he excelled. They were the backbone of his business; he would create 150 during his lifetime, at times commanding a thousand dollars for a marble bust.

When in 1838 Powers started on ideal works, considered to be a sculptor’s most worthwhile and creative endeavor, he experimented with the bust format, which was all he could afford. He achieved remarkable success with idealized renderings of female subjects: his *Proserpine*, begun in 1841 (1844; Honolulu Academy of Arts), was replicated more than 150 times in three versions. Despite his limited training in anatomy, he soon produced the plaster for his first lifesize figure, *Eve Tempted* (1839–42; National Museum of American Art, Washington, D.C.), and in 1841 he began the *Fisher Boy* (cat. no. 5), a nude male figure, which was notable in American sculpture and which followed Thomas Crawford’s *Orpheus* (1839–43; Museum of Fine Arts, Boston). Between 1841 and 1843, Powers modeled his *Greek Slave* (1846; Corcoran Gallery of Art, Washington, D.C.), which, when exhibited in London and from 1847 to 1849 in cities in the United States, became the most famous sculpture of the period and established Powers’s international reputation. Although the female subject’s nudity was difficult for Victorian viewers to accept, Powers and his agent, through the shrewd use of a pamphlet about the statue, which included words of recommendation written by ministers, helped them realize that the slave’s profound Christianity shielded her from censure.

During the late 1840s and early 1850s, Powers was working on his statue *America*, a personification of the nation’s ideals, which he hoped would be purchased for the United States Capitol. When it was not, he became so bitter that he rejected the opportunity to design a pediment for the Capitol’s new extension. His refusal enhanced the position of his chief rival, Thomas Crawford (pp. 34–40), who received a series of lucrative federal contracts. Not until 1859 was Powers finally awarded a significant government commission: the statues of Benjamin Franklin (1862) and Thomas Jefferson (1863) for the Senate and House wings of the Capitol. Though the Civil War curtailed the market for marble statuary, Powers continued to turn out portraits in addition to a few ideal works, namely *The Last of the Tribes* (1867–72; National Museum of American Art).

Powers, considered America’s preeminent neoclassical sculptor, deserves credit as the one who professionalized his art. While creating his portraits and ideal works, he ran a formidable studio practice, relying on the expert craftsmanship of Italian workmen to produce numerous replicas of his most popular compositions. Powers’s enterprising Florentine studio was a fashionable stop on any American’s Grand Tour, and he proved an engaging, if opinionated, conversationalist. Powers was also remarkable for his technical advances in the materials and processes of sculpture, inventing an efficient pointing machine and devising timesaving files, rasps, and chisels so that he could carve portraits directly from plaster blocks.

Selected Bibliography


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3. *Andrew Jackson, 1834–35*

Marble, 1839
34 3/4 x 23 1/2 x 15 1/2 in. (88.3 x 59.7 x 39.4 cm)
Signed (back): HIRAM POWERS / SCULP.
Gift of Mrs. Frances V. Nash, 1894 (94.14)

*This portrait*, arguably Powers’s finest, launched his career. Although his Cincinnati patron Nicholas Longworth had offered to sponsor a trip to Italy, Powers felt it would be better to establish his career by demonstrating his talent through likenesses he made of important American political figures. So, with financing provided by Longworth, and with letters of introduction that gained him access to President Andrew Jackson (1767–1845) and other statesmen, Powers went to Washington in the fall of 1834.1

Powers set up his materials in a room next to the president’s sitting room in the White House. After three sittings, when Powers had nearly completed his model, Andrew Jackson Donelson, the president’s secretary and former ward, is supposed to have remarked to Powers that he “had copied the peculiarities of the mouth too faithfully; alleging that the General had lost his teeth, or rather, laid them aside, and that his mouth had fallen in.”2 But Powers liked the mouth; “the same firmness and inflexibility of character [that] his mouth expressed in the prime of life, is to be found there still, though the forms are entirely changed . . . for the face is the true index of the soul.” Powers asked the president’s opinion:

“Make me as I am, Mr. Powers,” [Jackson] replied, “and be true to nature always, and in everything. . . . I have no desire to look young as long as I feel old; and then it seems to me, although I don’t know much about sculpture, that the only object in making a bust is to get a representation of the man who sits, that it shall be as nearly as possible a perfect likeness. If he has no teeth, why then make him with teeth?”3

Powers depicted the sixty-seven-year-old Jackson with his head and gaze turned toward his left, his long lean face deeply marked with wrinkles, his mouth and cheeks sunken from lack of teeth, and his creased forehead set off by the shock of thick, brushed-back hair. The only aspects of the bust that relate it to the neoclassical mode are the unincised eyeballs and the toga.

Powers finished the model in early January 1835, and it immediately began to attract attention4 and additional commissions. A letter written in February of that year reveals Powers’s heightened status: “We have here in Washington a very promising artist from Cincinnati. He has modelled a bust of the President Jackson which is decidedly the best likeness that has been taken. . . . Hiram Powers. . . is now engaged upon [Representative] R. M. Johnson, [Senator John C.] Calhoun and [Vice-President Martin] Van Buren.”6 Among the others whose portraits were sculpted by Powers were John Quincy Adams, then representative from Massachusetts, and John Marshall, chief justice of the Supreme Court.

In the fall of 1837 Powers and his family left for Florence. The portrait busts Powers had modeled in Washington and during several trips to Boston arrived in Florence in the spring of 1838, and he set to work carving four of them, including the *Jackson*, without the aid of Italian stonecutters.6 However, he was eager to complete the bust of Jackson, assuming it would be sold in Washington, and in early 1839 he hired Horatio Greenough’s Italian stonecutter, Franzoni, who specialized in carving drapery, to work on the *Jackson*.7

In January 1839 Italian sculptor Lorenzo Bartolini commented favorably on the busts, including the *Jackson*, that he saw in Powers’s studio.8 The Danish neoclassical sculptor Bertel Thorvaldsen, in Florence on his way to Rome, also called on Powers and examined the bust of Jackson, “exclaim[ing] with the greatest earnestness—‘I can’t make such busts’—and I never saw a man that could—nor do I
believe he ever had an equal in that department of the art. I esteem Mr. Powers not only as the first Sculptor of his age, but the greatest since Michel Angelo.”

A subscription for the purchase of the bust had been unsuccessful, so after Jackson died in 1845, Powers had the marble shipped to Washington, where it was displayed in the Library of Congress. Still hoping to find a buyer for the bust of Jackson, Powers added it, along with the Fisher Boy (cat. no. 5) and a bust of Proserpine, to the touring exhibition of the Greek Slave which had reached New Orleans in 1849. The Jackson went unsold, and when the exhibition closed, the manager, Mr. N. Kellogg, ceded it to his brother Sheldon I. Kellogg, crediting Powers’s account with six hundred dollars.

Kellogg lent the Jackson to the Metropolitan Museum from 1874 until his death in 1883. The bust remained on loan at the Museum, and in 1884 Mr. and Mrs. Job M. Nash purchased the bust from Kellogg’s estate, continuing the loan. The Nashes seem to have had an interest in works by the Powers family, for Mr. Nash had his portrait carved by Hiram’s son Preston in 1884 and later gave that work to the Metropolitan Museum (cat. no. 82). Mrs. Nash presented the Museum with Jackson after her husband’s death.

Exhibitions


1. Wunder 1991, vol. 1, pp. 65, 67. Powers had already worked on likenesses of Jackson, for in Cincinnati he had helped to take a cast of Frederick Eckstein’s bust of Jackson and for Dorflein’s Western Museum had made a waxwork tableau General Jackson Crowned by the Beauty of Cincinnati.
4. Powers wrote Nicholas Longworth, January 8, 1835, that “I have just finished my model of the President”; Hiram Powers Letters, MSS q9888 R.M., Cincinnati Historical Society, Cincinnati Museum Center; quoted in Wunder 1991, vol. 1, p. 69. (But also see Hiram Powers to his wife, January 8, 1836, Powers Papers, Archives of American Art, microfilm reel 13, frame 399; quoted in ibid.: “the bust of Jackson is not yet quite ready,—”) Sheldon I. Kellogg recalled seeing the model at the White House in 1835, according to a statement signed by Kellogg and dated February 12, 1883, that was sent to the Metropolitan Museum, January 15, 1910, by his son after Kellogg’s death, MMA Archives (cf. Wunder 1991, vol. 2, p. 55). A plaster model is now at the National Museum of American Art, Washington, D.C.
7. Ibid., vol. 1, p. 113.
8. Ibid., vol. 1, p. 114.
10. Wunder 1991, vol. 1, pp. 114 and 155, where Wunder describes Powers’s sticking to his intent to have the bust in Washington, and his shipping it there via Baltimore in care of Charles J. M. Eaton. In vol. 2, p. 57, however, Wunder states that the Jackson bust was shipped to Charles J. M. Eaton in New York in May 1846, and that Eaton tried to sell it but could not. Eaton then put the bust in storage in New York, where it remained until January 1849.
12. Ibid., vol. 1, p. 241, n. 202; vol. 2, p. 57. According to a statement by Sheldon I. Kellogg, February 12, 1883 (as in note 4), the bust “was cut in Florence, Italy, to order, for a Democratic Club in New York, at the price of $2,500, and I bought it in 1849.” This does not concur with Wunder’s research, as outlined in vol. 2, p. 57.
13. William Henry Goodyear, Curator, Department of Paintings, in a letter to Isaac H. Hall, Curator, Department of Sculpture, October 2, 1886, MMA Archives, wrote that Nash had shown to him written evidence of the sale of the piece to Nash himself in order to “forestall the possibility of the removal of the piece by other parties who might claim to be the heirs of Sheldon Kellogg.”
14. In a letter to General Louis P. di Cenola, Director, MMA, December 25, 1894, MMA Archives, Isaac H. Hall, Curator of Sculpture, wrote that Mrs. Nash had just presented the bust of Jackson, “which was formerly loaned to the Museum by her husband [1884–88], then removed to the Cincinnati Museum on loan [1888–94], and became the property of Mrs. Nash after her said husband’s death.” A letter from attorney George C. Spann to Hall, December 22, 1894, MMA Archives, noted, “It is Mrs. Nash’s desire that the bust of Gen. Jackson be placed next to that of her husband in compliance with a request made by him which she has mentioned to you.”
George Washington, 1838–44

Marble, after 1844
31 x 23 x 14 in. (78.7 x 58.4 x 35.6 cm)
Signed (back): H. POWERS
Gift of Erving and Joyce Wolf, 1982 (1982.443.2)

George Washington (1732–1799), the most revered of all American heroes during the early nineteenth century, was painted and sculpted many times by many artists. Powers, like the other first-generation American sculptors Horatio Greenough and Thomas Crawford, based his bust of Washington on the authoritative portrait the French sculptor Jean-Antoine Houdon made on his short visit to the United States in 1785 and completed in Paris in 1789. Powers knew the Houdon portrait well: there was a cast of it in the Western Museum in Cincinnati, where he was employed about 1826; he saw the cast of it in the Boston Athenæum on his visits there; and at some time he acquired a cast of it for himself.¹ Powers reproduced the essential features of Washington’s face, as recorded by Houdon, even maintaining the hairstyle with the queue down the back that Greenough had chosen to omit in his representations of Washington (see cat. no. 1). Powers turned Washington’s head slightly to his left and enveloped him in a Roman toga, a standard neoclassical device. In the drapery and the unincised eyeballs, Powers sought to link the bust with antique portraiture.

He began modeling the bust about 1838, perhaps even as early as 1834, but he set it aside.² He did not carve it in marble for the first time until 1844, when he received an order for it from Charles Magill Conrad of New Orleans.³ He would later incorporate the portrait in the two commissions he received for full-length statues of George Washington, one for the Louisiana State House, Baton Rouge (1851–52), and one for the Fredericksburg, Virginia, Masonic Lodge Number 4 (1854–57); both were destroyed by fire.⁴

In the bust, the sculptor successfully created a dignified, even heroic, image of the first president, and the fact that his contemporaries appreciated his rendition is attested by the many replicas made over the span of Powers’s career. Washington was, in fact, the most popular of the sculptor’s non-ideal works, and a recent study of his oeuvre lists more than thirty-six replicas of the lifesize bust.⁵ The portrait bust was also offered in a one-third-lifesize version. The busts Powers sold of Washington in the 1860s and early 1870s continued to command the same prices ($500 for the full-size; $375 for the reduced version), despite the fact that he never altered the piece.

Only fifteen of the full-size busts have thus far been located, and the dates they bear range from 1846 (Mount Vernon Ladies’ Association of the Union, Mount Vernon, Virginia) to 1860 (The White House, Washington, D.C.).⁶ Powers continued to have this bust cut in marble until his death, for the example “purchased by subscription” in 1873 for the Century Association in New York was listed in the inventory of the deceased sculptor’s studio.⁷

2. Ibid., vol. 2, p. 207.
5. Ibid., vol. 2, pp. 207–11; also vol. 1, pp. 140, 276, 333.
5. Fisher Boy, 1841–44

Marble, 1857
57½ x 19 x 16 in. (146.1 x 48.3 x 40.6 cm)
Signed (back of base): H•POWERS• / Sulp•
Inscribed (front of base): THE GIFT OF HAMILTON FISH
Bequest of Hamilton Fish, 1894 (94.9.1)

While working on the model of his first full-length sculpture, Eve Tempted, in Florence in 1841, Powers conceived of his next two ideal statues, the Greek Slave (1841–43; 1846, Corcoran Gallery of Art, Washington, D.C.) and the Fisher Boy. He described his idea for these sculptures to his patron John S. Preston, saying about the Fisher Boy that he “will be holding in his right hand to his ear a conch shell by which it is supposed by many who inhabit the borders of the sea a storm may be foretold . . . ; in the left will be seen the net & tiller & at his feet shells half buried in the sand . . . to indicate the beach of the ocean. The face will be turned upwards with an expression of thoughtfulness & anxiety & the whole figure will be a boy of eight or nine years.”

Although this was the age of Victorian neoclassicism, when classical subjects were in tremendous vogue, Powers insisted that the Fisher Boy was a modern genre subject:

It is a difficult thing to find a subject of modern times whose history and peculiarities will justify entire nudity. . . . [My Fisher Boy] is a kind of Appollino, but the character is modern; for I hold that artists should do honor to their own times and their own religion, instead of going back to mythology to illustrate, for the thousandth time, the incongruous absurdities . . . of idolatrous times, especially as our times and our religion are full of subjects equal in beauty.

The subject was a popular one in nineteenth-century sculpture. Powers might have gotten his idea for the Fisher Boy from a letter written to him by his Cincinnati friend Henry Lea in 1840. Lea asked whether Powers might create for the Philadelphia art collector Edward L. Carey a pendant to the Fisher Girl in his collection (now Pennsylvania Academy of the Fine Arts, Philadelphia), executed in Rome by Karl Johann Steinhauser, which depicts a young girl listening to a shell. Powers may also have chosen to create this, his only male nude, to compete with his rival compatriot Thomas Crawford in Rome, who began his early masterpiece, a male nude, Orpheus (Museum of Fine Arts, Boston), in 1839 and by 1841 had received a commission for it from the Boston Athenaeum. Powers did not finish modeling the Fisher Boy until early 1844, for his time had been consumed with work on Eve Tempted and the Greek Slave. By January 17 he had the clay bozzetto completed and just six days later his formateurs had prepared the plaster mold. The finished model varied somewhat from Powers’s original description: the boy lifts the shell in his left hand to his slightly turned and down-tilted head; his right hand rests on the net and tiller that provide the statue’s support; and he appears to be closer to twelve or thirteen rather than eight or nine years as Powers had first planned. Fisher Boy is reminiscent of works by the Danish neoclassical sculptor Bertel Thorvaldsen, whom Powers held in very high regard. Fisher Boy has the same contrapposto and left hip thrust of Thorvaldsen’s Cupid in Cupid and Psyche Reunited in Heaven (1807) and Ganymede Pouring Libation (1816; both Thorvaldsens Museum, Copenhagen). Their pubescent, soft bodies and youthful countenances are quite similar.

The blocking out of the marble began in February of 1844, it was finished by September, and by November of 1845 the sculpture was completed; fortuitously, an Englishman, Robert Stephenson, visited Powers’s studio that month and purchased the first Fisher Boy. It was shipped to him in 1846 (now Brookgreen Gardens, Murrells Inlet, S.C.).

Powers probably planned from the beginning to replicate this work, as was his lucrative practice with the bust of Proserpine and would be with the Greek Slave. He had his workmen blocking out the marble for the second Fisher Boy as early as 1844. This statue was shipped to the United States, where in 1849 it joined the Greek Slave on its American tour (along with the busts Andrew Jackson [cat. no. 3] and Proserpine). New Yorker Sidney Brooks had tendered payment for this Fisher Boy in 1847, but he did not gain possession of it until after the tour. By 1851 a third Fisher Boy was partially carved, and the Russian prince Anatole Demidoff, a resident of Florence and an art collector, purchased it in 1852. Powers had a fourth replica finished by June of 1857, and when the New York politician Hamilton Fish visited Powers’s studio in December of that year, he immediately purchased it.
doubt one attraction was the pun on his name. This statue, which Fish would bequeath to the Metropolitan Museum, arrived in New York in the summer of 1859. Two more marble replicas were ultimately made; one is in a private collection, on loan to the Virginia Museum of Fine Arts, Richmond, and one is unlocated. Powers also offered busts of the Fisher Boy, and while scholars disagree about the number of busts that were created, at least seventeen were sold.16

Despite the exposure of the Fisher Boy on its tour of American cities in 1849 and at the Great Exhibition in London in 1851, it never achieved the popularity of the Greek Slave. Powers observed the decline in interest in the neoclassical sculpture that had made him rich and famous: he remarked in 1870, when Demidoff’s estate was auctioned and the Fisher Boy sold for less than Demidoff had paid for it (see note 13), “this I expected, for it is of the masculine gender . . . but the ‘Fisher Boy’ is certainly equal, if not superior to the Greek Slave.”17

Exhibitions


6. America, 1850–54

Marble, after 1854
27 7/8 x 20 3/8 x 13 11/16 in. (70.2 x 51.4 x 34.6 cm)
Signed (back): H POWERS / SLAP
Gift of Mrs. William A. M. Burden, Jr., 1966 (66.243)

From his statue America, which survives only in the plaster (1848–49; National Museum of American Art, Washington, D.C.), Powers developed a bust by 1854, the date by which the first of at least twenty-eight replicas was sold.1 Whereas the full-scale statue includes attributes that caused political consternation and thereby effectively blocked the commission Powers so much desired from the United States government,2 the bust’s sole attribute is her
diadem decorated with thirteen stars referring to the American Revolution and the thirteen original states.

To make the bust, Powers altered the statue’s composition, positioning America’s left arm downward like her right and lowering her head. Her classical himation cloaks her left shoulder and breast, reminiscent of antique statues of Amazon figures. Her wavy hair, parted down the center and gathered at the back of her head, is another classicizing device. His bust of America presented a charming, youthful maiden, to whom no one could object. Aside from the single attribute of the diadem, the bust of America is compositionally similar to the sculptor’s other ideal female busts, for instance, Diana (1853; High Museum of Art, Atlanta) and Faith (1866–67; Chrysler Museum of Art, Norfolk, Va.), distinguished mainly by their accessories.

America was among Powers’s most popular ideal busts, and he reaped a steady profit by replicating it through the rest of his career. The plaster model is in the National Museum of American Art.

7. **California, 1850–55**

Marble, 1858

71 x 18¼ x 24¼ in. (180.3 x 46.4 x 62.9 cm)

Signed, dated, and inscribed (back of base): EXECUTED FOR / W. T. B. ASTOR. BY / HIRAM POWERS / APRIL 3rd. 1858

Gift of William Backhouse Astor, 1872 (72.3)

In early 1850 Powers began work on a full-size figure inspired by the widely publicized California Gold Rush of 1849. He first called the subject Incognita, then La Donada, before finally settling on California. As he described her to his friend Edward Everett, she would be a young Indian woman dressed in a simple costume, “covering only the loins and the limbs down to just above the knees; a kirtle of buckskin ... ornamented with gilt embroidery and feathers ... [for] the fringe. ... I should like to place a diadem upon the head of my statue with a single star (a state) in the center ... of gold set with precious stones.”

In the final model, not finished until early 1855, all of these features were eliminated. Powers instead depicted an entirely nude figure but maintained the Indian countenance (hard for modern viewers to discern), the posture, and the symbols he had first envisioned. The weight of the figure is borne by her right leg while her left leg is extended to create a slight contrapposto. Her left arm crosses her body in a way reminiscent of the Greek Slave. California holds a divining rod in her left hand, a compositional device that both shields the nude body somewhat and carries the eye around the sculpture, for it points to the faceted crystals of quartz, which also serve as the statue’s support. In her right hand, behind her back, she holds a bunch of thorns. Powers variously described the meaning of these symbols: “She has gold in one hand and thorns in the other. She rewards some and she punishes others, ... she has good for her friends and evil for her enemies.” “Quartz is the matrix of gold and the divining rod is the miner’s wand, or the sceptre of ‘California.’ ... In the right hand, ... a branch of thorns ... [finishes] the allegory, ... as it is usual to represent the Goddess ‘Fortune’ with good in one hand and evil in the other, ... and the moral is that all is not gold that glitters.”

Still unsuccessful in securing a federal commission for

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**Exhibitions**

Emily Lowe Gallery, Hofstra University, Hempstead, N.Y., “Victorian Art,” October 29–December 17, 1972, no. 110.


his sculpture, and particularly frustrated over the lack of such a commission for his *America* (see cat. no. 6), Powers hoped the newly admitted State of California would request a colossal version of his *California* for San Francisco or, later, for the State House in Sacramento. Despite a number of hopeful prospects over the years, in the end nothing came of this dream.⁵

In 1855 a purchaser for *California* came forward in the person of wealthy New Yorker William Backhouse Astor. Astor contracted to have the marble *California* cut for fifteen hundred pounds and restricted that Powers replicate the sculpture only once more and not sell the second replica for less than Astor had paid. Astor stipulated that the sculpture be inscribed to indicate that it was "Executed for William B. Astor" and that the marble be completed in two years, or by mid-1857.⁶

In May 1857 Powers was obliged to notify Astor that he had discarded four flawed blocks of marble and was working on the fifth.⁷ *California* was finally received by Astor in New York in December 1858. The sculpture was installed in the Astor residence in a room designed to showcase it and on a pedestal that turned on iron rollers so it could be easily viewed from all sides.⁸ On the death of his wife, Astor moved uptown from Astor Place to a new house at 34th Street and Fifth Avenue. At that time he gave the sculpture to the new Metropolitan Museum of Art, then in the Dodworth Building at 681 Fifth Avenue. *California* was the first American sculpture—indeed the first work by an American artist—to be acquired by the Museum, "a foundation stone" of the collection.⁹

Despite Powers’s own assessment that his *California* was "as a work of art, ... much superior to the Greek Slave,"¹⁰ *California* was never popular. The finished plaster model was seen by hundreds of visitors to Powers’s Florence studio, and for more than two years in the early 1860s, the second marble replica was publicly exhibited in London. To make it more desirable to the British, Powers agreed to change the sculpture’s name to *Australia*.¹¹ Finally, in 1867, Milton S. Latham, a private California citizen who had been governor of the state and a United States senator and who had visited Powers’s studio in 1864, purchased the second *California*, for twelve hundred pounds.¹² Its location is not known.

Powers also created a bust version of *California*, but it was his least popular ideal bust.¹³ Thus, Powers was not able to achieve with *California* the success he had found with the *Greek Slave*, a contributing factor no doubt being the waning interest in neoclassical sculpture by the third quarter of the nineteenth century.

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**Exhibitions**


5. Ibid., vol. 1, pp. 163, 312, 331.
8. Ibid., pp. 191, 198, 252.
Robert Ball Hughes (1806–1868)

Hughes, born in London, entered the Royal Academy of Arts in 1818, where over the course of several years he won gold and silver medals for his sculpture. During the 1820s he worked in the studio of British neoclassicist Edward H. Baily. Thus, when he arrived in New York, he was perhaps the most talented and technically proficient sculptor in the United States. As such, he had access to New York’s prominent citizens and he received some important portrait commissions, but they were too few to sustain him and he had difficulty extracting payment. In 1829–30, for instance, he prepared a model for a statue of DeWitt Clinton, a plum commission from the Clinton Hall Association that was not realized.

Hughes was elected to membership of both the National Academy of Design and the American Academy of the Fine Arts in New York in 1831. The same year he completed a plaster bas-relief of Bishop John Henry Hobart, which was translated to marble and placed in Trinity Church in 1835. In 1829 the New York Merchants’ Exchange commissioned Hughes to make a full-length portrait of Alexander Hamilton. This, the first marble portrait statue to be carved in the United States, was highly praised when it was placed in the exchange in April 1835, but that December the Great Fire destroyed the building and the statue. Ironically, Hughes was engaged to restore Antonio Canova’s statue of George Washington in the North Carolina State Capitol, Raleigh, which had been all but ruined by fire in June 1831. He purportedly accepted advance payment but did not fulfill his contract.

Hughes eked out an existence by making portrait busts; one of his finest is John Trumbull (ca. 1834; Yale University Art Gallery, New Haven), which depicts the character of the painter with great force. Hughes was also adept at small wax likenesses, both cameos and in the round, such as his bust of Charles Wilkes (1830; New-York Historical Society).

One of the first American artists to replicate his works in plaster multiples for the market, Hughes attained limited success with a statuette based on his Hamilton for the Merchants’ Exchange (Museum of the City of New York) and a bust of Washington Irving (ca. 1836; National Portrait Gallery, Washington, D.C.). He showed his work widely: he continued to display his pieces at London’s Royal Academy, and during the 1830s and 1840s he exhibited frequently in New York, Philadelphia, and Boston.

He also tried his hand at ideal subjects, which were usually based on English literature. In 1834 he displayed at the American Academy his Uncle Toby and Widow Wadman (unlocated), inspired by Laurence Sterne's Tristram Shandy. Soon thereafter he created Little Nell (ca. 1835; Boston Athenaeum), drawn from Charles Dickens’s Old Curiosity Shop. His Oliver Twist was quite popular and was exhibited at the 1851 Great Exhibition (the Crystal Palace) in London.

About 1838 Hughes was in Philadelphia, where he won a competition for an equestrian monument of George Washington sponsored by the Order of the Cincinnati. The project was terminated by the failure of the Bank of the United States, although his sophisticated model survives (Society for the Preservation of New England Antiquities, Boston). In the early 1840s he moved to Massachusetts, settling in Dorchester. He was commissioned to produce a bronze statue of mathematician and astronomer Nathaniel Bowditch for Mount Auburn Cemetery, Cambridge (the plaster is at the Boston Athenaeum). Hughes portrayed Bowditch in deep concentration, seated by a globe and sextant. After considerable deliberation on how to translate the large portrait into bronze, he had it cast in 1847 by the copper dealer and bell founder Henry N. Hooper. (The casting was not successful, and this first bronze statue to be cast in the United States had to be recast, which was done in 1886 by the Gruet foundry in Paris.)

When he immigrated to New York, Hughes had seemed destined for success, but he was ultimately thwarted by misfortune and overshadowed by expatriate American sculptors. He faded into obscurity and spent his later career lecturing on art and experimenting with pyrography, the art of burning sketches into wood using a hot poker.

Selected Bibliography


American National Biography, s.v. “Hughes, Robert Ball.”

ROBERT BALL HUGHES 21
8. John Watts, ca. 1830

Bronze, by 1906
26½ x 15 x 9 in. (67.3 x 38.1 x 22.9 cm)
Signed (right shoulder, partly obliterated): [HES]
Gift of General John Watts de Peyster, 1906 (06.982)

Hughes apparently received a commission to execute a portrait of John Watts soon after his arrival in New York in 1829. Watts (1749–1836), a prominent New Yorker, had been speaker of the New York State Assembly as well as a member of Congress and first judge for Westchester County. It seems likely that it was the bust of Watts that Hughes exhibited at the 1830 annual exhibition of the Pennsylvania Academy of the Fine Arts, Philadelphia, listing it only as “An Eminent Member of the New York Bar.” Although the medium was not given, the bust was almost certainly plaster.

In early 1906 Watts’s grandson General John Watts de Peyster offered to give the Metropolitan Museum the plaster bust of Watts, or a bronze cast of it. The plaster bust was brought to the Museum for inspection by the trustees’ Committee on Sculpture in January 1906; correspondence suggests that the bronze had not yet been cast and therefore was not available for inspection. On March 23 the secretary of the Museum, Robert W. de Forest, wrote de Peyster that the trustees would accept “your gift of a bronze bust of Chancellor John Watts, by Ball Hughes.” In April, de Peyster notified the Museum that the “bronze bust of my never to be forgotten, grandfather John Watts, whom I reverence in his grave, as I adored him in life” was at his country home and would soon be sent. Whether the model could have been shipped to Paris, cast by the Gruet foundry, and returned to de Peyster between mid-January and late April is problematic, raising the likelihood that the bronze had actually already been cast. De Peyster wrote again in June that the bronze bust had just been shipped from his home to the Museum “to take the place of the original plaster bust” and requested that the plaster version be delivered to his city dwelling. He added, “Please, I earnestly beg you let your man take the best care of the plaster bust which is an original by Ball Hughes an eminent artist but a vagabond, like so many artists because he carried off two portraits of my ancestors, one of Gen. Leake, my great-uncle, and they could never be recovered.”

The plaster bust of Watts by Hughes was apparently lent to New York City Hall; it was destroyed by vandalism in 1945. A copy of Hughes’s plaster was made by another English-born sculptor, Thomas Coffee, about 1835–45, and was given by de Peyster to the New-York Historical Society in 1863.

Exhibition
City Hall, New York, May 1948–August 1990.

1. Nineteenth Annual Exhibition of the Pennsylvania Academy of the Fine Arts (Philadelphia, 1830), no. 461 [should read 416].
2. De Peyster communicated his offer to Sir C. Purdon Clarke, Director, MMA, through the sculptor George E. Bissell (pp. 75–78), letter, January 16, 1906, MMA Archives.
3. Clarke wrote Bissell that he would notify the sculpture committee of de Peyster’s offer, January 18, 1906, MMA Archives. A letter from the Museum’s Assistant Curator of Art Objects, Patrick H. Reynolds, to de Peyster, January 19, 1906, MMA Archives, documents the Museum’s borrowing the plaster bust for consideration. For the bronze, see Bissell to Clarke, February 1, 1906, MMA Archives, which states that de Peyster “would be pleased to present the Museum with a bronze copy which he would have cast at once and send you.”
5. De Peyster to Clarke, letter undated, but answered April 30, 1906, MMA Archives; de Peyster to the Metropolitan Museum, June 1, 1906, MMA Archives.
Joel Tanner Hart (1810–1877)

Hart, born near Winchester, Kentucky, received only three months' formal education due to a reversal of his family's fortunes, but he was studious by nature and was well schooled by his elder brothers. As a youth he met Samuel Houston, a stonemason, who introduced him to carving; he also taught school for a short time. In 1835 he moved to Lexington and worked in a marble yard, where his innate ability got him assigned the best decorative carving on tombstones and mantels. Here he met Shobal Vail Clevenger (pp. 30–33), who had come to Lexington from Cincinnati to model portraits of Henry Clay (see cat. no. 12) and others. Hart was so impressed by Clevenger's work that he determined to model a portrait of the abolitionist Cassius M. Clay (marble version, 1840; University of Kentucky, Lexington). The success Hart achieved with this work encouraged him to quit his job at the marble yard, open a studio in 1837, and study anatomy at Transylvania College. His bust of Cassius Clay led a group of local dignitaries in 1838 to request of Andrew Jackson that Hart be allowed to take his likeness, to which Jackson agreed (Kentucky Historical Society, Frankfort). Other portraits followed in Lexington, and with his local reputation established, in 1845 Hart set off for cities in the east, taking with him busts of Cassius Clay and Henry Clay. He visited Richmond, Virginia, where he knew that the newly formed Ladies Clay Association intended to commission a statue of Henry Clay in marble. He proceeded to Washington, Baltimore, Philadelphia, New York, and Cincinnati, observing other sculptors' works and exhibiting his bust of Henry Clay, which resulted in the sale of a number of plaster replicas.

Hart's artistic reputation is based primarily on his statues and busts of Henry Clay, and for much of his career he was occupied in their production. By November 1845 he learned that he had been awarded the Richmond commission; he spent the next three years perfecting his model in Kentucky, and in September 1849 he sailed for Italy to have it carved in marble. While waiting for the model to reach his studio in Florence, Hart traveled around Europe and observed old master paintings in Paris. In Florence, he received notice that the model had been lost at sea; fortunately he had made a replica and he arranged for its shipment. It arrived a year later, but it was not until 1859 that Hart completed the marble statue (Virginia State Capitol, Richmond). He returned to the United States in 1860 to attend the unveiling of a bronze replica of his statue of Henry Clay, which had been ordered in 1857 by New Orleans (Lafayette Square) and cast in Munich. Yet another commission from Louisville for an over lifesize marble statue of Clay sent him back to Florence; this work was not finished, however, until 1867, after the Civil War (Jefferson County Courthouse, Louisville).

Hart, an active member of the expatriate art colony in Florence, also put much energy into a complex apparatus, which was patented in Paris and London, to aid in pointing sculptures. In addition, he wrote poetry and modeled portraits, which generated sufficient income to allow him to create ideal sculptures. Among these were a bust entitled Il Penseroso (ca. 1853; University of Kentucky) and Woman Triumphant. He began the latter work, a lifesize nude female holding an arrow out of the reach of an imploing Cupid, in 1864, but it was still unfinished at his death. His friend the British sculptor George Saul completed it in marble, and it was acquired for the Fayette County Courthouse in Lexington (it was destroyed by fire in 1897).

Hart died in Florence and was buried there. Several years later, his body was disinterred and in 1889 was reburied in Frankfort, Kentucky, with great ceremony.

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“Notes: Death of Joel T. Hart, the Sculptor.” Art Journal (New York), n.s. 3 (1877), p. 128.


Warfield, Ethelbert Dudley. “Joel T. Hart, the Kentucky Sculptor.” Magazine of Western History 2 (September 1883), pp. 424–33.


9. **Henry Clay, ca. 1847**

Marble
6 x 3 3/4 x 2 1/2 in. (15.2 x 9.5 x 6.4 cm)
Bequest of Vincenzo Botta, 1895 (95.2.6)

Records in the Metropolitan Museum show that until 1947 this bust, which was presented with no attribution, was thought to be by Shobal Vail Clevenger, who was known for his portrait of Clay (see cat. no. 12). In 1948 Albert Ten Eyck Gardner changed the attribution to Hart. It seems logical for, as Gardner had written, “Joel Hart made an entire career of turning out portrait busts and statues of Henry Clay.” Moreover, the Museum’s small portrait, or cabinet, bust bears a resemblance to the plaster busts Hart made of Clay that are now at the New-York Historical Society and the Kentucky Historical Society, Frankfort. All three works show the Kentucky statesman in a herm form, although the Museum’s version has a longer expanse of chest. The most striking difference between the Museum’s marble and all of the other known works by Hart, however, is the turn of the head to the subject’s left. A notable feature of Hart’s portraits is their turning to gaze to the right.

Hart produced a variety of busts and full-length statues of Henry Clay (1777–1852). Although there is no direct evidence that the Museum’s bust was made by Hart or under his direction, one of his biographers noted that at times the sculptor was compelled, for want of money, to abandon his major works “and turned out smaller objects, busts and modeling; these he did hastily and for them he received only a few dollars.” Others, however, carved miniature copies of Hart’s portrait of Clay.

The Museum’s bust may have been given by Hart to Clay in 1847. It was, at any rate, once owned by Clay himself, who presented it to Anne Charlotte Lynch, the future Mrs. Vincenzo Botta, who held salons for New York’s literati. It seems that Mrs. Botta served as Clay’s personal secretary for a time. She was clearly his admirer, for she owned not only this cabinet bust but a watercolor on ivory of him as well, which was also bequeathed to the Museum by her husband, whom she predeceased. Interestingly, she also knew Hart, having entertained him and introduced him to her friends on his visit to New York in 1845.

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1. Notations made by Albert Ten Eyck Gardner, research fellow, object catalogue cards, MMA Department of American Paintings and Sculpture.
3. In all of the works by Hart with which I am familiar, the sitter’s face right: see illustrations in Dearinger 1984, pls. ii–xi, pp. 96–105.
4. Dearinger 1984 lists in his catalogue of Hart’s sculpture various bust styles (including MMA’s), statuettes, and lifesize and over-life-size statues: see nos. 10, 11, 15, 16, 17, 24, 25, 41, 52.
10. Copy of “The Last Will and Testament of Vincenzo Botta of the City of New York,” 1895, MMA Archives. The ivory miniature is by Savinien Edme Dubourjal (ca. 1845; acc. no. 95.2.4).

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Joel Tanner Hart 25
Chauncey Bradley Ives (1810–1894)

Ives was born on a farm in Hamden, Connecticut, and when he was about fifteen, he was apprenticed to a wood-carver in New Haven, Rodolphus Northrop. He may also have had lessons from Hezekiah Augur, who was at the height of his fame as a sculptor in New Haven in the mid-1820s. In 1837, after ten years of wood carving, Ives moved to Boston, where he learned to model in clay and carve marble. His busts, exhibited locally, attracted attention and won him commissions. The first portrait he executed in Boston, Sir Walter Scott, based on Sir Francis Chantrey’s plaster bust (Boston Athenaeum), was translated into marble and acquired by the Apollo Association (later the American Art-Union) in New York for distribution as a lottery prize in 1841.

For the next several years, Ives obtained commissions, primarily for male likenesses, throughout New England and New York. Among his most engaging and highly regarded early works is the portrait bust of architect Ithiel Town (1842; Yale University Art Gallery, New Haven), which surmounts a marble book, James Stuart and Nicholas Revett’s Antiquities of Athens (1762–94). Ives exhibited his production at the National Academy of Design, New York, and the Pennsylvania Academy of the Fine Arts, Philadelphia. To further his career, Ives went to Italy in 1844, with financial sponsorship from three Philadelphia patrons. He settled for seven years in Florence, where he enrolled at the Accademia di Belle Arti. He continued to create portrait busts and ideal works, such as Boy Holding a Dove (1847) and Ruth (ca. 1849; both Chrysler Museum of Art, Norfolk, Va.). These were no doubt inspired by the success achieved by his fellow expatriates in Florence Hiram Powers (pp. 8–20) and Horatio Greenough (pp. 2–7) with their ideal sculptures.

In 1851 Ives moved to Rome, where he would take his American wife when he married and they would raise their children. He did, however, make frequent visits to the United States. He went to New York in 1855, for example, with his eight most recent ideal sculptures, including Rebecca at the Well (cat. no. 11) and Pandora (1851; 1854, Virginia Museum of Fine Arts, Richmond), a beautiful creation with which he rivaled the success of Powers’s Greek Slave. Within two months he had sold all the works and triumphantly sailed back to Italy armed with portrait commissions and orders for replicas of the ideal sculptures (Ives’s patronage base remained almost exclusively American rather than international). He achieved particular success with his sentimental images of children, such as Sans Souci (1863; Corcoran Gallery of Art, Washington, D.C.), which depicts a young girl daydreaming. The sculptor also frequently reworked his compositions, as in the case of Pandora in 1863 (Chrysler Museum of Art) and Undine Receiving Her Soul (private collection), first modeled in 1859 and completely reworked in 1880, the result a technical tour de force (Yale University Art Gallery).

In the late 1860s Ives received several public commissions, including his first important bronze statue, Bishop Thomas Church Brouell (1867), for Washington (now Trinity) College, Hartford, Connecticut, and marble statues of Jonathan Trumbull (1869) and Roger Sherman (1870) for the United States Capitol. About this time he essayed an ambitious sculptural group, The Willing Captive (ca. 1862–68; Chrysler Museum of Art), which shows a white woman torn between her love for her husband, an Indian chief, and her mother who pleads for her return to Christian civilization. This work was cast in bronze in 1886 and given by a local art patron to the city of Newark, New Jersey, where it was erected in Lincoln Park in 1895. In 1876 Ives exhibited Ino and Bacchus (1873; called “Nursing the Infant Bacchus” in the catalogue, no. 504) and two portrait busts, of William Henry Seward and General Winfield Scott, at the Centennial Exhibition in Philadelphia.

Ives was one of the most popular and prolific American neoclassic sculptors; in his successful career he created more than 120 portraits and nearly 100 ideal works, some of them replicated many times and in different sizes. He died in Rome in 1894 and was buried in the Protestant Cemetery.

Selected Bibliography


10. *Isaac Newton Phelps, 1854*

Marble, 1855
30½ x 21 x 10 in. (78.1 x 53.3 x 25.4 cm)
Gift of Mr. and Mrs. John Davis Hatch, 1966 (66.22)

In May 1854, Isaac Newton Phelps (1802–1888) sailed to Europe with his wife and two daughters. While in Rome, Phelps commissioned Ives, who by then had a solid artistic reputation in the Eternal City, to make this bust, as well as a bust of Sarah, his older daughter, and a statue of the younger Helen.¹ The finely wrought bust of Phelps, completed in 1855, captures his intelligent and serious features as well as the fashionable hairstyle. The likeness is alert and truthful and reveals the artist’s neoclassical bent, as he depicted his subject draped in a toga, a typical portrait convention.

Phelps was a successful businessman and banker. In 1879 he would found the bank Phelps, Stokes and Company, with son-in-law Anson Phelps Stokes and Stokes’s father, James Boulter Stokes.² Phelps’s bust descended in his family through his daughter Helen (Mrs. Anson Phelps Stokes) to his great-granddaughter Mrs. John Davis Hatch.

Exhibitions

Emily Lowe Gallery, Hofstra University, Hempstead, N.Y., “Victorian Art,” October 29—December 17, 1972, no. 108.
Elvehjem Art Center, University of Wisconsin, Madison, December 1975—December 1976.


11. Rebecca at the Well, 1854

Marble, 1866
50 x 16½ x 16½ in. (127 x 41.9 x 41.9 cm)
Signed and dated (back of base): C. B. Ives / FECIT ROMÆ. 1866
Gift of Mrs. Anna C. McCreaey, 1899 (99.8)

Ives modeled Rebecca at the Well in his Roman studio in 1854, and it was one of the eight sculptures he took to New York and displayed to acclaim in 1855. In 1862 he again exhibited Rebecca, as well as Pandora, at the London International Exposition.1 In the youthful figure of Rebecca, Ives was capitalizing on the renown he had achieved with other images of children, and the sculpture would prove to be his single most commercially successful work, one he replicated twenty-five times for his dedicated American clientele between 1854 and his death in 1894.2

Ives based his sculpture of Rebecca, the cousin and chosen bride of Isaac, on a passage from Genesis (24:11-23). Its critical success helps explain its commercial success; one writer noted in 1860, “[Rebecca] is one of the purest embodiments of the pensive Jewish beauty which we ever looked upon—full of tenderness and grace, but earnest, calm, and sustained as a queen.”

By the end of the century, however, picturesque, sentimentalizing neoclassical sculpture had largely fallen out of favor, and Rebecca was almost not accepted for the Metropolitan Museum’s collection. William Loring Andrews, a member of the trustees’ Committee on Sculpture and the honorary librarian of the Metropolitan Museum, wrote General Louis P. di Cesnola, the director, a lukewarm opinion for acceptance of the sculpture: “[Rebecca] is of the same artistic merit as the other pieces of modern statuary which the Museum possesses, and as we have accepted them I suppose we will have to accept this—but there must come a time when we will be obliged to decline gifts of this character.”4 Lorado Taft, expressing the view of the early-twentieth-century critic, was even harsher in his description of the “absurd” Rebecca.5 However, the mid-century popularity of the piece—as well as other oft-replicated efforts by Ives—speaks for the taste of a generation of Victorian viewers and collectors.

Exhibition

2. Albert TenEyck Gardner, American Sculpture (New York: MMA, 1965), p. 9; Ives sold twelve of the twenty-five replicas to New York patrons. It is interesting to note that Isaac Newton Phelps, the subject of the Ives portrait bust owned by the Museum (cat. no. 18), purchased the second replica of Rebecca at the Well; typescript draft by Gardner for his entry on Ives’s Rebecca for American Sculpture includes a “List copied from the sculptor’s manuscript studio register,” object file, MMA Department of American Paintings and Sculpture.
Shobal Vail Clevenger (1812–1843)

Clevenger was born near Middletown, Ohio, and grew up on a farm. He had no formal education, but he was inspired by some architectural sculpture he saw on a visit to Cincinnati. Between 1829 and 1833 he was apprenticed to David Guion, a stonemason. Clevenger soon became so adroit with the chisel that his employer allowed him to do all of the shop’s ornamental carving. Ebenezer S. Thomas, editor of the Cincinnati Daily Evening Post, was so impressed with a cherub carved by Clevenger that he predicted in his paper that in this young apprentice the nation had its “future Canova.” Clevenger was carving his busts directly, without the aid of a preliminary model, in the local freestone, for no marble was available to him. One of his earliest busts, which depicts Thomas (1836; Spring Grove Cemetery, Cincinnati, until it was stolen in 1991), is quite primitive, with its firmly blocked-out masses. Thomas may have introduced Clevenger to Nicholas Longworth, the wealthy patron of the arts who had earlier encouraged and promoted Hiram Powers (pp. 8–20). Longworth enabled Clevenger to study anatomy at the Ohio Medical College and to receive instruction from Powers’s former teacher, the Prussian sculptor Frederick Eckstein. Clevenger was eager to go to Italy, like Powers, but Longworth convinced him to first build a solid foundation by making busts of well-known Americans. In 1837 Clevenger went to Lexington, Kentucky, where Henry Clay sat for a bust (see cat. no. 12). He then made trips to Washington, D.C., Philadelphia, New York City, and Boston, modeling busts to take to Italy for translation to marble. In three years, Clevenger attained a reputation as the premier portrait sculptor in America, for by this time Powers, Horatio Greenough (pp. 2–7), and Thomas Crawford (pp. 34–40) were all in Italy. Clevenger’s impressive list of sitters includes John Quincy Adams (1838; unlocated), Martin Van Buren (1838; unlocated), Daniel Webster (1838; Boston Athenaeum), and Washington Allston (1840–43; Boston Athenaeum).

In the fall of 1840, Clevenger, with financial backing from Longworth, was finally able to go to Italy. He took with him thirty-three orders for marble portrait busts. In Florence, Powers helped him find a studio and a place for himself and his family to live. Upon settling in, Clevenger worked toward translating his plaster busts to marble and completed more than twenty in the next two years. He also created ideal sculpture; his first effort was a head, The Lady of the Lake (J. B. Speed Art Museum, Louisville), inspired by the poem by Sir Walter Scott. Most notably, however, in the fall of 1842 Clevenger began modeling his full-length Indian Warrior, which excited attention in Italy as the earliest work of sculpture with a genuinely American theme (Henry Kirke Brown [pp. 41–49], also then in Florence, began his design of an Indian boy in December 1842).

At the age of thirty-one, on his way back to the United States, the sculptor died from tuberculosis believed to have been made worse by his inhaling marble dust. Thus ended the promising career of a talented young sculptor with an engaging personality, who was held in high esteem by patrons and artists alike. His legacy is an oeuvre of about forty busts notable for their remarkably realistic portrayals, including impressive collections in the Boston Athenaeum and the New-York Historical Society that were assembled during the sculptor’s lifetime. The Lady of the Lake and several portrait busts were posthumously translated into marble under the direction of Powers, for example Nicholas Biddle (1838–45; Historical Society of Pennsylvania, Philadelphia) and Philip Hone (1839–46; Mercantile Library Association, New York). Powers oversaw the finishing of the busts and collected payment on behalf of Clevenger’s widow, until the process was completed in 1848.

Selected Bibliography
T. “Shobal Vail Clevenger, the Sculptor.” Southern Literary Messenger 5 (April 1839), pp. 262–64.
Encouraged by Cincinnati patron Nicholas Longworth, on several occasions Clevenger traveled to the East Coast to model busts of prominent citizens before going to Italy for further study. Leaving Cincinnati in late 1837, Clevenger stopped first in Lexington, Kentucky, where United States senator Henry Clay (1777–1852) and others sat for him. Previous speaker of the House of Representatives, and secretary of state under President John Quincy Adams, Clay was known as the “Great Compromiser” for his role in the 1820 Missouri Compromise. In 1824 and 1832 he had run unsuccessfully for the U.S. presidency (he would again be defeated in 1844). For Clevenger to model the portrait of this distinguished politician was a decided coup, made possible, perhaps, by a letter from Longworth. Clay was reportedly so satisfied with his portrait that he gave Clevenger “a certificate to the correctness of the likeness.” Such an affidavit helped Clevenger's likeness of Clay to become one of the most respected portraits of the Kentucky statesman and orator.

There is a world of difference between Clevenger's stately bust of Clay and his bust of Ebenezer S. Thomas of a year or so earlier. By the time Clevenger left Cincinnati, he had learned to make a preliminary model instead of carving directly to the stone, clearly enabling him to produce a more sophisticated rendition. The young sculptor was also influenced by the predominant taste for neoclassicism, for he emnobled Clay by portraying him in a toga, a device typically used to enhance a statesman's portrait. Despite having learned some of the tricks of the trade, however, Clevenger still relied on an uncomplicated naturalism in capturing his sitter's likeness. Among Clevenger's contemporaries, this literalness was generally seen as an asset; one writer praised the Clay portrait, saying it was done with “extraordinary proficiency. The dry expression, characteristic of Mr. Clay's mouth, is caught with great felicity.” The same writer noted that Clevenger “was a singularly exact copyist. His eye was perfect. The minute traits which make up so much of a man's individuality . . . are seldom fixed by the artist . . . [but] never escaped [Clevenger].” Charles Sumner, however, remarked of Clevenger's portraits that he “preserves all the hardness of features, every wrinkle, and even multiplies the crow's-feet at the corners of the eye. In this way he gives you an unmistakable face, but a wretched bust.” Later, in 1903, when realism was consistently favored, Lorado Taft called the bust of Clay “excellent.”

By the time Clevenger departed for Italy in 1840, plaster busts of Clay had been deposited at the Boston Athenaeum and the New-York Historical Society. He took another plaster with him to Italy for translation to marble, but it is not possible to confirm whether he began this process before his untimely death or whether it was carried out posthumously under the direction of Hiram Powers.

Although Clay's countenance remains the same in marble, there is some variation in the drapery between the plaster versions at the New-York Historical Society and the National Portrait Gallery, Washington, D.C., and the marble at the Metropolitan Museum. Possibly Clevenger carried out the alteration himself after he arrived in Florence and was exposed to the example and tutelage of Powers. He was described as having spent time during his first winter there “modelling the shoulders and drapery to his heads . . . ; in many cases, he even remodelled the heads themselves.” It is equally plausible that Powers changed the drapery pattern on the Clay, as he did with other Clevenger busts translated to marble under his guidance.

The carving history is even more puzzling. In 1844 Clevenger's widow wrote Powers in Florence that she had two orders for the Clay bust and would like two replicas cut. In 1846 the Boston Athenaeum exhibited a marble bust of Clevenger's Clay, presumably one of the aforementioned, whose completion had been overseen by Powers. The catalogue noted, “The marble, from a new quarry at Serevezza, is of a kind much esteemed for its beauty. The bust is for sale, for the benefit of Mr. Clevenger's family.”

Recent scholarship attributes the carving of the Metropolitan's Clay to Powers's studio. Whether the marble that was exhibited in Boston is the Metropolitan's bust or a second marble replica is not possible to determine. The carving history and provenance of the Metropolitan's bust are further complicated by the existence of a marble bust of Clay attributed to Clevenger at the Historical Society of Pennsylvania, Philadelphia, about which little is known.

The Metropolitan Museum's Clay was acquired by James Robb, a banker from New Orleans. Robb exhibited the Clay in the Pennsylvania Academy of the Fine Arts annuals between 1851 and 1853, and in 1855. In 1859 the bust, with a scagliola pillar, was included in the sale of Robb's collection in New Orleans. Interestingly, the catalogue noted that it was executed in Florence in 1841, thus during Clevenger's lifetime. Although a priced catalogue
records that the piece sold for one thousand dollars, it seems not to have left the Robb family’s possession.

In 1874, a year after James Robb, Sr., moved to his home “Hampden Place” near Cincinnati, his son James Hampden Robb lent the bust to the Metropolitan Museum. It was presented to the Museum in 1936 by his estate.

Exhibitions

Transylvania College, Lexington, Ky., October 1936, long-term loan.

1. United States Magazine and Democratic Review 1844, p. 203. Albert TenEyck Gardner states in his American Sculpture (New York: MMA, 1965), pp. 9–10, that the “original study [of Clay]” was modeled from life in Lexington, Kentucky, about 1831. Gardner apparently based this on the account of the life of Joel Tanner Hart in the Dictionary of American Biography: “At twenty-one, while working in a marble-yard at Lexington, he met the sculptor Shobal Vail Cleverger, who was modeling a bust of Henry Clay.” However, there is no evidence that either Cleverger or Hart (pp. 24–25) was in Lexington as early as 1831; further, Cleverger’s limited training at that point makes it unlikely that he would have attempted such a portrait. His earliest patron, Ebenezer S. Thomas, wrote in 1836, “Mr. Cleverger is a native of Hamilton county, and has never been any distance from it” (Thomas 1840, p. 203).

2. Thomas 1840, p. 204.

3. Henry T. Tuckerman wrote in his Book of the Artists (1867; reprint, New York: James F. Carr, 1969), p. 605, that Cleverger’s busts of leading citizens, including Clay, were “well known; and some of them have been more widely circulated and popularly esteemed in the form of plaster casts, than any other works of the kind executed among us.” This seems to be the source for the modern writers who refer to the numbers of plaster busts of Cleverger’s Clay (see Brumbaugh 1966, p. 32 (“innumerable”); Wayne Craven, Sculpture in America, rev. ed. [Newark: University of Delaware Press, 1984], p. 182 (“numerous”); and Catalogue of American Portraits in the New-York Historical Society [New Haven: Yale University Press, 1974], vol. 1, p. 142, no. 335 (“several”). Four plaster casts of Clay have been published: one is at the New-York Historical Society and one is at the National Portrait Gallery.

Thomas Crawford (1813?–1857)

Crawford, presumably born in New York of Irish immigrant parents, was apprenticed to a wood-carver as a youth. In 1832 he went to work for the city’s leading marble shop, operated by John Frazee and Robert E. Launitz, where he cut mantelpieces, gravestones, and architectural ornament, and assisted Frazee in carving portrait busts. He also sketched from plaster casts in the collections of the American Academy of the Fine Arts and the National Academy of Design.

In autumn 1835 Crawford became the first American sculptor to settle permanently in Rome; thus he, along with Horatio Greenough (pp. 2–7) and Hiram Powers (pp. 8–20), would professionalize American sculpture while they labored as expatriates in Italy. With a letter of introduction from Launitz to the Danish neoclassicist Bertel Thorvaldsen, then Rome’s leading sculptor, Crawford was privileged to work in Thorvaldsen’s studio and to receive guidance from him. Crawford also visited galleries to see antique statuary and attended drawing classes at the French Academy. Within about a year he had established his own atelier and was kicking out a living from private commissions for portrait busts and copies of classical statuary (for instance, the bust Homer [1837; Yale University Art Gallery, New Haven]). Also dating from this early period are his Romanizing portrait of Mrs. John James (Mary Hone) Schermerhorn (1837; New-York Historical Society) and his first full-scale ideal figure, Paris Presenting the Golden Apple to Venus (1837; Chrysler Museum of Art, Norfolk, Va.).

In 1839 Crawford began work on Orpheus (1839–43; Museum of Fine Arts, Boston), a lifesize statue that won him recognition in Roman, British, and, most important, American art circles. The Boston lawyer Charles Sumner saw the Orpheus in Crawford’s studio during a visit to Rome, and in his enthusiasm for Crawford’s work, he set for a portrait bust (1839–42; Museum of Fine Arts, Boston) and promoted translation of the Orpheus into marble. Sumner solicited funds from a group of Bostonians for this project to secure the marble for the Boston Athenaeum. Upon its completion, the statue was exhibited, along with some of Crawford’s smaller works, at the Boston Athenaeum in 1844, the most ambitious solo showing for an American sculptor to date.

Crawford’s success with Orpheus brought him numerous orders for portraits as well as ideal subjects based on allegorical and mythological themes. Hebe and Ganymede (1841–51; Museum of Fine Arts, Boston), for a Boston patron, was directly influenced by the severe neoclassicism of Thorvaldsen. The sculptor’s handling became more expressive in his figures of playful children, a genre with which he attained particular success; Genius of Mirth (cat. no. 13) and Boy Playing Marbles (1844–53; Worcester Art Museum, Worcester, Mass.) are two such examples. In the full-length figure Flora (1847–53; Newark Museum, Newark, N.J.), swathed in diaphanous drapery, Crawford appealed to sentimental Victorian sensibilities and designed a tour de force of carving.

Crawford was the only one of the first generation of American neoclassical sculptors to become known as a master of public statuary. In 1850 he won the competition for a monument to George Washington for the grounds of the State House in Richmond, Virginia, for which he created a bronze equestrian statue and four portrait statues of prominent Virginians (additional elements for the monument were completed by Randolph Rogers [pp. 114–21] after Crawford’s death). Crawford’s design for The Progress of Civilization pediment was commissioned for the Senate wing of the United States Capitol in 1854. Subsequently, he received other Capitol commissions, including History and Justice—a minor pediment above the doors of the Senate wing; bronze doors for the House wing and the Senate wing; and the colossal Armed Freedom that crowns the dome (all begun in 1855). The artist did not live to see those or any of his other commissions in progress realized, for he died of cancer at the age of forty-four. His widow, who remained in Rome, oversaw the completion of many of his works. In 1860 she presented his plaster casts to the Commissioners of Central Park (New York), which exhibited them in the park until 1881, when nearly all were destroyed by fire.

Selected Bibliography

13. *Genius of Mirth*, 1842

Marble, 1843

47 x 20 x 24 in. (119.4 x 50.8 x 61 cm)

Signed and dated (front of base): CRAWFORD FECIT // ROM.E MDCCCLXIII._

Bequest of Annette W.W. Hicks-Lord, 1896 (97.13.1)

_During the period_ in which his *Orpheus* (1839–43; Museum of Fine Arts, Boston) was being translated from plaster into marble for the Boston Athenaeum, Crawford created several other works, among them _Genius of Mirth._ He modeled the figure in the spring of 1842, describing it in a letter to Charles Sumner, Crawford’s first patron, as “a boy of seven or eight years, dancing in great glee, and tinkling a pair of cymbals, the music of which seems to amuse him exceedingly. The sentiment is joyousness throughout. It is evident no thought of the future troubles his young mind: and he may consider himself very fortunate in being made of marble; for thus his youth remains without change.”

According to a contemporary account, Henry W. Hicks of New York visited Crawford’s Rome studio and, “desirous of encouraging him, gave him an unconditional order, at a liberal price, for a piece of sculpture.” The subject was thus left entirely to Crawford. His choice of a youthful dancer was almost certain to please his new patron, for images of children were popular in nineteenth-century art. Horatio Greenough had achieved great success with this genre, beginning with the _Chanting Cymbrubs_ (1829–30; unlocated), and Crawford himself, who would treat childhood themes throughout his career, had already had good fortune with his young _Genius of Autumn_ (1840; unlocated) and two versions of _Cupid in Contemplation_ (1841; unlocated), which found immediate buyers.

By invoking in his title the Latin meaning of genius (a tutelary spirit), Crawford conjures up the elemental spirit of mirth. Such classical overtones applied to subject matter of temporal appeal were common practice among the generation of neoclassical sculptors that came after Canova and Thorvaldsen. Compositionally, _Genius of Mirth_ is reminiscent of _Dancing Faun_, a famous Hellenistic work in the Tribune of the Uffizi Palace in Florence, which Crawford had almost certainly visited. Though his figure repeats in reverse the arrangement of the legs of the _Faun_ and duplicates its cymbals and the tree stump that supports it, the work is unmistakably a product of its time: whereas the faun’s leg is attached to the stump, the raised leg of Crawford’s figure stands free. Crawford and his contemporaries relished the challenge of pushing marble to its limit; this disengaged leg is a prime example of the virtuosity they delighted in displaying.

Though the boy is modestly draped in a variation of the classical chiton, his gathered waist, belt, and headband of flowers, as well as the tassels on his garment, link the work to the nineteenth century; similar tassels and strikingly detailed flowers are often seen in the work of Thorvaldsen, Crawford’s mentor.

Hicks received _Genius of Mirth_ in time to send it to the 1844 annual exhibition of the National Academy of Design, where Crawford was also represented by his lifesize _Genius of Autumn_, owned by New Yorker John Paine. The pieces were well received by the critic for the _New York Herald_, who called them “fully equal to any we have seen of this sculptor. . . . They are beautifully chaste and well poët.” Hicks must have been pleased with Crawford’s production, for he subsequently purchased from him a second work, _Mexican Girl Dying_ (cat. no. 14). Both sculptures passed to Hicks’s daughter, who bequeathed them to the Museum.

__Exhibitions__


1. For further information on this work, which is sometimes mistakenly called “Dancing Girl,” see Dimmick 1986, pp. 467–74.

According to Albert Ten Eyck Gardner, _American Sculpture_ (New York: MMA, 1965), p. 11, when the work entered the Museum’s collection, it was called “Dancing Girl” by the donor, Mrs. Hicks-Lord, and for a number of years it was exhibited with that title.
5. On Genius of Autumn and Cupid in Contemplation, see Dimmick 1986, pp. 462–67 and 366–75, respectively.

14. **Mexican Girl Dying**, by 1846

Marble, 1848  
20¼ x 54½ x 19½ in. (51.4 x 138.4 x 49.5 cm)  
Signed and dated (left side of base): T. CRAWFORD • FECIT • 1848 • ROME  
Bequest of Annette W. Hicks-Lord, 1896 (97.13.22–e)

The translation into marble was completed by 1848, the date inscribed.

Though Crawford did not name any specific source, he probably drew his inspiration from a history of Mexico that had been published by William Hickling Prescott a short time before. Crawford was undoubtedly well acquainted with that account, for George Washington Greene, his closest friend in Rome, had assisted Prescott in...
obtaining information from the Vatican Archives. It has been suggested that the figure is a representation of Marina, a Mexican slave given to Cortés by the Tabascan chiefs and the only likely candidate among the three women featured in the book. Because Marina married a Castilian knight after the fall of Mexico and died of old age, however, that theory is unlikely.

If Crawford’s inspiration did originate in Prescott’s History of the Conquest of Mexico, it was perhaps from the introductory description of the Aztec civilization, in which the author recounts the belief, common to many ancient cultures, that those who fell in battle were highly revered. Crawford’s young woman expires dramatically from a gaping wound beneath her right breast, similar to the gash of the Dying Gaul (Museo Capitolino, Rome). Her short skirt is reminiscent of the attire in classical statues of Amazon warriors—no doubt a purposeful evocation—though here it is composed of long, broad feathers. The girl’s long, flowing hair does match Prescott’s description of that of Aztec women, but the fanciful costume Crawford gave her, its belt fastened with an Aztec mask and its feathered headdress having a star at the crown, must be the product of the sculptor’s imagination.

The meticulous rendering of the feathers that make up the headdress and skirt and the incisions of rock and floral patterns on the surface of the ground demonstrate the attention to anecdotal detail typical of much nineteenth-century sculpture. Of far greater importance is the cross the girl clutches in her left hand. Throughout his History, Prescott moralistically stressed that the Spaniards conquered Mexico primarily to convert the Indians to Christianity, thus ensuring their souls’ eternal salvation. Nineteenth-century viewers would have been consoled in the knowledge that the young woman had embraced the religion as she lay dying, much as the concept of a Christian girl stripped naked and placed in a pagan slave market had allowed them to relish Hiram Powers’s Greek Slave of 1841–43 (1846; Corcoran Gallery of Art, Washington, D.C.). (The power of the cross was also invoked by Erastus Dow Palmer in his Indian Girl [cat. no. 25].)

Since Crawford at the time was vying with Powers for public attention, acclaim, and commissions, it seems likely that he intended Mexican Girl Dying to rival the Greek Slave, a work that won admiration during its exhibition in London and in the United States. Crawford might well have chosen his theme also as an excuse to portray an almost nude female. His borrowings from the imagery of the New World did not inhibit his taste for the elements of classical statuary: the reclining position in which he presented his subject has a long tradition in sculpture. Moreover, he endowed the face of his subject with features not Indian but classical.

If Crawford did conceive Mexican Girl Dying to compete with the Greek Slave, his ambitions were frustrated by Hicks, who is known to have refused twice to accede to the sculptor’s attempts to exhibit the work publicly. The statue remained tucked away in Hicks’s collection, denying Crawford the exposure for which he must have hoped. Hicks’s daughter inherited the work and bequeathed it and its pedestal, consisting of two gray marble supports between two yellow marble slabs, to the Museum.

Exhibitions

1. The work is also known as Mexican Princess, Dying Mexican Princess, Dying Indian Maiden, Dying Indian Girl, Dying Indian Woman, Indian Girl, and Pueblo Girl.
5. See, for example, Crane 1972, pp. 330–31.
6. See Dimmick 1986, p. 528. In addition, Prescott’s considering in 1823 the idea of asking Crawford to create a statue of Marina makes it clear that the sculptor had not already treated the subject (ibid., pp. 330–32).
15. *The Babes in the Wood*, ca. 1850

Marble, 1851
17 x 49 x 33½ in. (43.2 x 124.5 x 85.1 cm)
Inscribed (front of base): THE GIFT OF HAMILTON FISH
Bequest of Hamilton Fish, 1894 (94.9.4)

*The Babes in the Wood* was one of Crawford’s most stirring creations, according to contemporary accounts, and one of his most popular.¹ He took the subject from an old English ballad, which reads in part:

Thus wandered these poor innocents,
Till death did end their grief;
In one another’s arms they died,
As wanting due relief;
No burial this pretty pair
Of any man receives,
Till Robin-red-breast piously
Did cover them with leaves.²

Neoclassical funerary sculpture replaced the previous period’s tormented, baroque compositions (including skeletons and other symbols of bleakness) with calm and pious scenes where reason and tranquility reign; in these new monuments, death is equated with sleep. Here, Crawford’s depiction captures the little boy and his younger sister as they pass unfearingly into eternal slumber, an interpretation underscored by the white marble and the untroubled expressions on the children’s faces.

The poignant group is an example of the Victorian attempt to soften the anguish of death by treating it with bittersweet sentimentality. Viewers today are reminded of the period’s high rate of infant mortality. Crawford’s work descends from a succession of children’s monuments, among which the most notable is Sir Francis Chantrey’s *Sleeping Children* (1815; Lichfield Cathedral, England), a tomb to two sisters that was widely known well into the 1850s through engravings and Parian-ware reductions.³ The pathetic theme was still popular in 1859, as attested to by William H. Rinehart’s (pp. 105–13) group, also titled *Sleeping Children* (1859; National Museum of American Art, Washington, D.C.), which proved so endearing to the
public that about nineteen marble replicas were created.4

In *The Babes in the Wood*, Crawford has painstakingly recorded illustrative detail. The children's forest deathbed is incised with floral motifs and littered with marble acorns and leaves—a preoccupation with surface minutiae that is a hallmark of nineteenth-century sculpture, as are the intricately worked old-English-style costumes worn by the children. The boy's jacket, a contemporary interpretation of the doublet of three centuries earlier, is edged with a picadill, or scalloped, border; the girl's simple, shapeless gown, while less specific in period, has a timeless, classic appeal.5

Crawford produced two marbles, both destined for New York, in the 1850s. One was commissioned by James Lenox, and is probably the marble that is reported as being translated in Crawford's studio in the mid-1850s.4 The Metropolitan Museum's, of 1851, belonged to the Honorable Hamilton Fish, governor of New York and secretary of state under President Grant, who was known as a "gentleman of ample means and cultivated tastes."7 It was during the 1850s that Fish developed the taste for contemporary sculpture that he later manifested in his bequests to the Museum: Hiram Powers's *Fisher Boy* (cat. no. 5), Erastus Dow Palmer's *Indian Girl* and *The White Captive* (cat. nos. 25, 27), and *The Babes in the Wood*, all of which were inscribed with his name.

**Exhibitions**


5. Information provided ca. 1983 by Jo-Nelle D. Long, volunteer, to Kathryn Greenthal, Assistant Curator, object files, MMA Department of American Paintings and Sculpture.
6. Dimnick 1986, p. 281. Lenox's marble eventually became part of the collection of the New York Public Library. The group was broken, and it was sold in 1937, according to records at the library; letter of April 9, 1986, to Dimnick from David Combs, Art, Prints, and Photographs Division of the New York Public Library. A replica (presumably the Lenox one) was sold at Sotheby's, New York, sale cat., May 25, 1995, no. 167, described as signed and dated 1854; it is now in a private collection.
Henry Kirke Brown (1814–1886)

A native of Leyden, Massachusetts, Brown became in 1832 an apprentice of Chester Harding, then the leading portrait painter in Boston. Between 1836 and 1839 Brown studied anatomy and painting during the winters in Cincinnati and did surveying for the Illinois Central Railway in the summers. Following a brief stay in Boston in 1839, Brown executed portrait busts of prominent citizens in Albany and Troy, New York, to finance a European trip. He went to Italy in 1842 for four years, settling in Florence and, after 1844, in Rome. While there, he modeled pieces for American patrons, including the marbles La Grazia and Ruth (both 1845; New-York Historical Society), but was frustrated by the dearth of commissions for ideal subjects, and he returned to the United States in 1846. A solo exhibition of fifteen pieces at the rooms of the National Academy of Design in late 1846 was the first of its kind in New York for a sculptor. In the late 1840s Brown carved marble portrait busts of his friends William Cullen Bryant (ca. 1846; New-York Historical Society), Asher B. Durand (1847; National Academy Museum), and Thomas Cole (cat. no. 16). He was named a National Academician in 1851.

Brown was determined to make sculpture more accessible to Americans and, with the help of two French workmen, set up a foundry in his Brooklyn studio to cast bronzes. He sent his works—for instance, Filatrice (cat. no. 17)—to the American Art-Union to be distributed by lottery to the general public. Brown also produced compositions with distinctively American appeal, such as the full-size Indian and Panther (unlocated), which was modeled following an 1848 trip to Mackinac Island, Michigan, to observe Native American culture and customs.

Brown’s first major public commission, a bronze statue of De Witt Clinton with bas-reliefs on its pedestal, was completed in 1852 for Greenwood Cemetery in Brooklyn. Cast at the Ames Manufacturing Company in Chicopee, Massachusetts, it initiated a productive working relationship between Ames and many American sculptors who could now enjoy the benefits of quality casting in the United States. Brown earned widespread praise for his highest achievement, the bronze equestrian statue of George Washington, unveiled in Union Square, New York City, on July 4, 1856. His able student-assistant of seven years, John Quincy Adams Ward (pp. 136–54), was heavily involved in its production. By contrast, Brown’s design for the Senate pediment for the United States Capitol, Washington, D.C., was rejected in 1856, while his ambitious program for the decoration of the State House in Columbia, South Carolina, begun in 1857, was interrupted by the Civil War and was destroyed by Union troops.

In addition to his sculpture, Brown proselytized for the arts in America on an official level. In 1859–60 he served as president of a national arts commission appointed by President James Buchanan. The committee, which also included the painters John F. Kensett and James R. Lambdin, endeavored to raise art consciousness in Congress and to supervise decoration of the U.S. Capitol. Their report had little effect, for Congress failed to appropriate funds for paintings and sculpture, and the commission was disbanded. However, four of Brown’s portraits were installed in Statuary Hall in the Capitol. Included in this impressive tally are General Nathanael Greene (1869) for Rhode Island; Governor George Clinton (1873) for New York; and Major General Philip Kearny (see cat. no. 19) and Richard Stockton, both unveiled in 1888, for New Jersey. Brown’s equestrian statue of the three-time war hero Lieutenant General Winfield Scott (1874) in Scott Circle, Washington, D.C., rivals his Washington in its nobility and accomplished unification of horse and rider. Brown worked steadily through the later years of his lengthy career, earning commissions honoring fallen Civil War heroes. A bronze statue of Abraham Lincoln (1868) in Union Square, New York, was funded by public subscription through the Union League Club. Another bronze Lincoln was erected one year later in Prospect Park, Brooklyn.

Brown’s final works lacked the vitality of the Beaux Arts aesthetic that had emerged by the 1870s. Acknowledgment is due him nonetheless for introducing a new naturalism, for popularizing the bronze monumental statue in America, and for serving as a mentor to younger sculptors: his nephew Henry Kirke Bush-Brown, Larkin Mead, and, most important, Ward.

Selected Bibliography

16. Thomas Cole, by 1850

Marble
28 x 18 x 12 in. (71.1 x 45.7 x 30.5 cm)
Gift in memory of Jonathan Sturges, by his children, 1895
(95.8.1)

This portrait of the pioneering Hudson River School landscape painter Thomas Cole (1801–1848) is a perfect example of the disparities between the neoclassical and naturalistic aesthetics. Although Brown sensitively detailed Cole’s physical appearance—notably the prominent nose, wrinkled brow, and domed forehead—the vacant eyes and stylized hair and drapery seem anachronistic. Cole’s seemingly inappropriate garb, the conventional Italianate device of a draped robe, reveals Brown’s further deference to neoclassical convention in his attempts to ennoble his sitter. Still, Cole’s likeness, with a somewhat visionary expression, is recognizable.

If, as seems likely, this bust was done posthumously, then Brown must have referred to a recorded likeness of his absent sitter. Brown’s portrait closely resembles a daguerreotype of Cole attributed to Mathew Brady (ca. 1846; National Portrait Gallery, Washington, D.C.), which was exhibited in Brady’s Broadway studio and reproduced in carte-de-visite form following Cole’s death. The daguerreotype and sculpture have in common the upward sweeping lock of hair by the eyes, the firm set of the mouth, and the faraway look.

Circumstances surrounding the execution of this portrait remain vague. It has been dated as early as 1840, while Brown worked in Albany prior to his European travel. However, the bust reflects the skill of a mature artist and is stylistically compatible with Brown’s other marble busts of the late 1840s, notably William Cullen Bryant (ca. 1846; New-York Historical Society) and Asher B. Durand (1847; National Academy Museum).

The first documented mention of the Cole bust is in 1850, when it was included in the annual exhibition of the National Academy of Design, one of thirteen works by Brown displayed and one of three sculptures lent by New Yorker Jonathan Sturges. Sturges was a prominent New York merchant and a collector of Hudson River School paintings, especially those by Cole and Durand. That Sturges patronized Brown is not surprising, for the sculptor was closely allied with this circle of artists and writers. Brown was a particularly devoted friend of Durand’s and a frequent houseguest of Bryant’s at Roslyn, New York. It is likely that the bust was modeled for Sturges following Cole’s untimely death in 1848, when artists and patrons moved quickly to eulogize the celebrated artist.

Brown’s portrait of Cole remained with Sturges until his death in 1874, whereupon it was bequeathed to his children. They presented it to the Metropolitan Museum in 1895, along with Cole’s View on the Catskill—Early Autumn (1836–37; acc. no. 95.13.3), Durand’s In the Woods (1855; acc. no. 95.13.1), and Edward A. Brackett’s Washington Allston (cat. no. 28).

Exhibitions

17. **Filatrice, 1850**

Bronze, after 1850 (?)  
20 x 12 x 8 in. (50.8 x 30.5 x 20.3 cm)  
Purchase, Gifts in memory of James R. Graham, and  

In **Inspiration for the Filatrice** (Spinner) is firmly rooted in Brown’s four years in Italy. The demure woman holds a distaff and spindle and winds yarn through her fingers onto a bobbin dangling from her left hand. Dressed in a classical peplos, the spinner closely resembles Brown’s successful Old Testament figure **Ruth** (1845; New-York Historical Society), which he first modeled while abroad. Although **Ruth** is a large marble and **Filatrice** a small bronze, Brown clearly borrowed from the arrangement of **Ruth**’s garment and pose. The downward-angled head is also similar to the simple and idealized form of his bust **La Grazia** (1845; New-York Historical Society). As Wayne Craven has suggested, fifth-century b.c. sculpture popular in mid-nineteenth-century Rome may have been a source of inspiration.¹ In Italy, Brown drew from the antique, and one of his drawings depicts a figure clad similarly to the **Filatrice** in an identical pose, though in reverse.² More immediately, however, Brown perhaps observed Italian women engaged in spinning.

Regardless of the **Filatrice**’s links to the past, in 1850 it represented the future of American sculpture. Brown was the first sculptor to attain consistent success in sand-casting bronzes in the United States, first in his own studio and later with the Ames Manufacturing Company in Chicopee, Massachusetts. He recognized the potential appeal of the small bronze for an American audience and saw it as a way to engage public interest in the arts. To preach his message, Brown submitted work to the American Art-Union, an organization that distributed works of art by lottery to predominantly middle-class subscribers. He was commissioned to model **The Choosing of the Arrow** (Amon Carter Museum, Forth Worth) in 1849, and in 1850 he completed the **Filatrice**, which was distributed in an edition of twenty in that year’s lottery.³

Based on Art-Union literature, the existence and dating of twenty casts of the **Filatrice** to 1850 would seem assured.⁴ The composition was modeled by July 1850,⁵ but its casting history is far more complex. Brown’s **Choosing of the Arrow** probably was cast by two Frenchmen—Bellenout and Lalouette—whom Brown employed in his Brooklyn foundry.⁶ It would seem reasonable that **Filatrice** was similarly cast.⁷

However, the casting records of the Ames foundry, with which Brown became involved after 1850, alter the story. Brown first turned to this sword-and-cannon factory in mid-1851 when he realized that large pieces such as the **De Witt Clinton** and **George Washington** could not be accommodated in his Brooklyn foundry. An undated (post-1875) listing of sculpture cast by Ames states that thirty **Filatrices** were “made for the market.”⁸ Thus, it appears that Brown may have cast early replicas in his studio-foundry, later turning the model over to Ames for further production.⁹ The absence of inscriptions on any extant casts makes individual foundry attributions nearly impossible.

Brown’s attention to careful craftsmanship is evident in the Metropolitan’s splendid cast. He subtly varied the texture of the skin and peplos and meticulously wound the wire “wool” around the bobbin. The located bronzes differ in texture and patination as well as in the positioning of the distaff and spindle, confirming Brown’s penchant for naturalism and individualizing details. Other casts of the **Filatrice** are in the Art Institute of Chicago; the Carnegie Museum of Art, Pittsburgh; the Chrysler Museum of Art, Norfolk; the Detroit Institute of Arts; the Huntington Library, Art Collections and Botanical Gardens, San Marino; and the Newark Museum.

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1. Craven (1984, p. 147) cites deep-set eyes, a straight nose, full lips and chin, and compact treatment of the hair as having Greek roots. It is worth pointing out that Brown also cast **La Grazia** in bronze (National Museum of American Art, Washington, D.C.) after producing several marble versions in the mid-1840s.
3. Transaction records from the Bulletin of the American Art-Union [3], no. 9 (December 1850), pp. 174–76, list twenty recipients of the spinning figure.
4. On June 6, 1850, Brown wrote Ezra P. Prentice that he had received a commission “from the Art-Union for $2,200.” Brown Papers, Archives of American Art, microfilm reel 2770, frame number obscured. Thanks to Janis Conner and Joel Rosenkranz, Conner-Rosenkranz, New York, who brought this reference to my attention and read an early draft of the catalogue entry.

**Bronze**

9 3/4 x 18 1/4 x 7 1/2 in. (25.1 x 47.3 x 19.7 cm)


Brown visited Michigan’s Mackinac Island in the autumn of 1848 to increase his appreciation and knowledge of “national” themes. His colored drawings and small modeled heads, based on observations of Native American life, resulted in several sculptural compositions. Brown began *Dying Tecumseh* (unlocated) in 1848, and his statuette *The Choosing of the Arrow* (Amon Carter Museum, Fort Worth) was produced for the American Art-Union lottery of 1849. The ambitious large-scale *Indian and Panther* (unlocated), which occupied Brown for several years beginning in 1849, depicts a well-muscled standing figure poised to strike the snarling predator with a club raised over his shoulder. The Metropolitan Museum’s *Panther and Cubs* is directly related to the large group in the nearly identical positioning of the crouching panther; in all likelihood it is a reduction after the animal in that group, which did not include the three cubs. Brown also completed a table lamp about 1850 with the large panther replicated on the base.
Of *Indian and Panther* Brown wrote: "[I]t seems to me to present a striking idea of the Indians' mode of life before they were disturbed by the presence of the whites." His conception of Native American existence finds an analogy in the statuette, where the presence of the human figure is implied in the poses and facial expressions of the panthers. It is also plausible to view Brown's panthers as an early manifestation of bronze animalier sculpture that depicted American wildlife as exotic and rare.

The sensitive attention to detail and the emphasis on emotion in *Panther and Cubs* are leitmotifs for the new naturalism that Brown ushered into American sculpture. The texture of fur, rendered with minute strokes, gives this sculpture a masterful richness that is enhanced by the brown patina. The quality of the Museum's cast is remarkable for such an early date in the history of American bronze production. Neither its date nor its place of casting—Brown's own foundry in Brooklyn, the Ames Manufacturing Company, or elsewhere—is known. Ames cast several panthers for Brown in 1852, but the date of the Metropolitan's example remains inconclusive.*

Two other casts of *Panther and Cubs* are located: one is in the collection of the National Museum of Wildlife Art, Jackson Hole, Wyoming, and one is privately owned and on loan to the Denver Art Museum. The Metropolitan's bronze stands on its original marble base.


19. **Major General Philip Kearny, 1872**

*Bronze, 1900
30½ x 22½ x 11½ in. (77.5 x 57.8 x 34.3 cm)
Inscriptions (front of base): MAJ. GEN. PHILIP KEARNY / U.S.V. / KILLED IN BATTLE SEPTEMBER 1, 1862 / IN MEMORIAM A.D. 1900 / BY HIS "AIDE DE CAMP MAJ. GEORGE B. HALSTEAD / U.S.V. / APRIL 16, 1861—MARCH 12, 1866. / JERSEY MEN / "DULCE ET DECORUM EST PRO PATRIA MON."
Foundry mark and date (right side of base): THE HENRY-MONNARD BRONZE CO. / FOUNDERNS, N.Y. 1900.
Gift of Major George B. Halstead, 1900 (90.9)

**Philip Kearny** (1815–1862) was one of the most significant American military heroes of the nineteenth century. Born into a prominent New York family, he graduated from Columbia College in 1833 with a law degree. He entered the cavalry division of the U.S. Army in 1837 and served in the First United States Dragoons; in the Algerian campaigns in 1840 under the duke of Orléans; as aide-de-camp to General Winfield Scott during the Mexican War; and in 1859 in the French Imperial Army under Napoleon III, which earned him the Cross of the Legion of Honor. At the outbreak of the American Civil War, Kearny commanded the First New Jersey Brigade and was later promoted to major general in the Third Corps of the Army of the Potomac. On September 1, 1862, he was killed behind Confederate lines at Chantilly, Virginia.

The earlier of the two dates on Brown's bust of Philip Kearny in the Metropolitan Museum's collection implies that Brown modeled a likeness in 1872, presumably at the request of the Kearny family. The bust is related to a portrait statue commissioned by the state of New Jersey for Statuary Hall in the United States Capitol. However, dis-
sension arose over the merits of the portrait and the uniform, and the statue, dated 1873 and cast at Robert Wood and Company in Philadelphia, never reached Washington. It was displayed instead at the New Jersey State House.  

In 1879 members of the Kearny Monument Association prevailed on the state legislature to move it to Newark, where it was erected in Military Park on December 28, 1880. A replica of the statue cast by the Henry-Bonnard Bronze Company in New York was finally installed in the U.S. Capitol in 1888.

Brown may have relied on a photograph to complete Kearny’s portrait. This, combined with Brown’s naturalistic tendencies, resulted in a careful, if not inspired, likeness. If the bust lacks the verve associated with Kearny the man, it is more than a perfunctory likeness. Brown resolved the vexing problem of how to present Kearny, whose left arm was amputated during the Mexican War, by draping a cloak over his left shoulder.

The bronze at the Metropolitan Museum was commissioned by George B. Halstead, Kearny’s aide-de-camp from 1861 to 1862, as “a testimonial to my high regard for his memory as Patriot and Soldier.” After it was cast at the Henry-Bonnard foundry in 1900 Halstead attempted unsuccessfully to have it placed in Central Park and subsequently presented it to the Museum. The Latin inscription may be translated as “Sweet it is to die for one’s country,” mon being erroneously inscribed instead of mori.

Two other casts of the Kearny bust are known. One, dated 1888, is in the town hall in Kearny, New Jersey. The other is in the town library of Kearney, Nebraska, a gift of John Watts de Peyster, who mistakenly thought the town was named after his illustrious cousin.

Exhibitions


1. For summary biographical information, see American National Biography, s.v. “Kearny, Philip.”

I thank William B. Stype of Kearny, New Jersey, for sharing an inventory of Philip Kearny’s sizable collection of American paintings and sculpture and for reading an early draft of this catalogue entry.

2. For a discussion of the objections to Brown’s statue of Kearny, see “The Kearny [sic] Statue,” Evening Courier (Newark, N.J.), January 19, 1874, in Brown Papers, Archives of American Art, microfilm reel 2771, frame 1128. Opposition to the statue seems to have erupted over Brown’s failure to depict Kearny in strict American military uniform. The sculptor’s proponents noted that Kearny had made a number of adjustments to his uniform to better cope with his missing left arm. According to the author of this article, Brown faithfully replicated the particular details of Kearny’s uniform based on a photograph provided by Kearny’s wife.


4. Another cast of the statue is in Muskegon, Mich. A replica, cast in 1994 from the Newark sculpture, has been installed in Kearny, N.J. William Stype to Thayer Tolles, telephone conversation, June 2, 1994. Mr. Stype kindly provided information on the whereabouts of all replicas of the Kearny statues and busts.

5. Halstead to Board of Trustees, MMA, June 26, 1900, MMA Archives.

6. Elizabeth J. Milleker, Associate Curator, MMA, Department of Greek and Roman Art, kindly confirmed this translation.

7. Stype to Tolles, as in note 4.
William Rimmer (1816–1879)

Rimmer was born in Liverpool, England, where his father, Thomas, was raised believing himself to be the Dauphin, the legitimate heir to the French throne. The family immigrated to Nova Scotia in 1818 and eventually settled in Boston in 1825. Although Thomas Rimmer earned a living by cobbaging shoes, the family’s cultural life was a rich one so that, unlike many artists, William was encouraged to pursue his creative aspirations. When just fifteen, he carved in gypsum Seated Man (1831; Museum of Fine Arts, Boston), an emotionally charged, muscular nude seated on a rock. Perhaps a metaphor for his father’s tormented life, this sculpture was probably the first nude figure carved in the United States.

Despite this auspicious beginning, which foretold of an expressionistic sculptural style very much ahead of its time, Rimmer, occupied by other interests and the demands of a family, did not create his major sculptural works for another thirty years. He worked at a variety of jobs during the 1830s: lithography, typesetting, sign painting, soapmaking, and painting religious pictures for local Catholic churches. In the early 1840s he traveled as an itinerant portrait painter and began a lifelong friendship with Dr. Abel W. Kingman, who interested him in the study of medicine. After a self-tutored course in Kingman’s library and dissection classes at Massachusetts Medical College, about 1848 Rimmer started treating patients. He earned the respect of his better-trained colleagues; he later was awarded a medical degree. Perhaps most significant to his art, however, were the dissections he performed, and he soon became a superb anatomist.

Although Rimmer directly carved a marble head of his first daughter, Mary, at age three (1849; Boston Medical Library in the Francis A. Countway Library of Medicine, Harvard University, Cambridge), he did not begin his true sculptural career until the late 1850s, prompted by his friendship with Stephen Higginson Perkins, a wealthy Boston art patron. Among Rimmer’s first efforts were Head of a Woman (ca. 1859–60; Corcoran Gallery of Art, Washington, D.C.) and the animated head of Saint Stephen (1860; Art Institute of Chicago), clearly done to honor his new patron. In it, Rimmer carved directly from a block of granite, again without benefit of preliminary models. The bust elicited favorable response when exhibited at Williams and Everett’s gallery in Boston in 1860. The following year Perkins subsidized Rimmer’s first full-size figure, The Falling Gladiator (cat. no. 20), which was completed in clay in less than six months. In 1862 Saint Stephen and The Falling Gladiator were promoted by Perkins in Paris and Florence, but Rimmer’s talent went largely unnoticed.

In autumn 1861, Rimmer began giving artistic anatomy lessons in Boston. His lectures were extremely popular, and he spoke at distinguished venues such as the Lowell Institute, Harvard University, and the National Academy of Design. He abandoned his medical practice in 1863, and from 1864 to 1866 headed a successful private art school. Rimmer was an inspiring teacher, best known for his “chalk” talks; and such students as Daniel Chester French (pp. 326–41) benefited from his classes. Between 1866 and 1870, Rimmer was the director and chief instructor of the School of Design for Women of the Cooper Union for the Advancement of Science and Art in New York. His encyclopedic knowledge led him to publish two books: The Elements of Design (1864), a primer on drawing; and Art Anatomy (1877), which was illustrated with some nine hundred drawings by the artist.

In 1864 Rimmer received a commission for his first public monument, the granite Alexander Hamilton, on which he worked rapidly and made no preliminary models. Erected on Boston’s Commonweal Avenue in 1865, this uninspired statue did nothing to advance his sculptural reputation, nor did his cantankerous personality. Bostonians preferred to patronize the more predictable Thomas Ball (pp. 75–85) and the socially prominent William Wetmore Story (pp. 86–95). During this decade, however, Rimmer created three nude statues whose subject matter more aptly reflected his powers of imagination: Chaldean Shepherd, Endymion (both 1862–63; both destroyed), and Hawk-Headed Osiris (1865; formerly at Cooper Union, presumed destroyed); for the last piece, which is said to have been his favorite, he made interchangeable heads, one of a man, one of a hawk. In New York he also modeled The Dying Centaur (cat. no. 21), in which his supreme knowledge of human and animal anatomy is nowhere better illustrated.

After an unhappy departure from the Cooper Union, Rimmer returned to Boston. He continued to lecture and teach, notably at the new School of Drawing and Painting of the Museum of Fine Arts. At the height of his artistic powers, Rimmer created two of his finest works, the frenzied Fighting Lions (cat. no. 22), and the enigmatic painting Flight and Pursuit (1872; Museum of Fine Arts, Boston). In 1877 he modeled his last dated sculpture, Toro (Museum of Fine Arts, Boston), and during the following year offered William Morris Hunt (pp. 99–102) advice on the composition of murals for the New York State Capitol in Albany.

Rimmer’s artistic talent was largely unappreciated until long after his death despite a memorial exhibition held at the Museum of Fine Arts, Boston, in 1880. It included 150 paintings, sculptures, and drawings, and it offered viewers a
glimpse of Rimmer’s rare and unnurtured talent. Not until the 1946 monographic exhibition at the Whitney Museum of American Art, New York, and the Museum of Fine Arts, Boston, did Rimmer ascend to his rightful place as a visionary figure in American art history.

Selected Bibliography
Bartlett, Truman H. The Art Life of William Rimmer: Sculptor, Painter, and

20. The Falling Gladiator, 1861

Bronze, 1907
63 x 41 x 38½ in. (160 x 104.1 x 96.8 cm)
Signed (top of base, between feet): W. Rimmer / Sc
Inscribed (top of base, stamped in oval impression): P.P.
Caproni & Bro / Plaster Casts Boston
Foundry mark (top of base): JNO WILLIAMS INC. / BRONZE
FOUNDRY. N.Y.
Rogers Fund, 1907 (07.224)

Rimmer produced his sculptural tour de force, The Falling Gladiator, with the encouragement and a hundred dollars given him by his patron Stephen H. Perkins. Begun in February 1861, when the artist was forty-six years old and a relatively inexperienced sculptor, the lifesize plaster cast from the clay model was completed by June, an astonishingly short period, especially given the difficult circumstances under which it was produced. Rimmer eked out time from his medical practice and worked in a small, dimly lit, unheated basement, where the clay continually froze and cracked. Never having attempted such a large or complex composition and ignorant of traditional sculptural techniques, Rimmer did not prepare a metal armature over which to model the clay. Instead he massed it and carved it away, treating it as he had his earlier direct-carved sculptures in gypsum (Seated Man [1851; Museum of Fine Arts, Boston]) and in granite (Saint Stephen [1860; Art Institute of Chicago]). The clay often fell apart and had to be shored up with stakes. Finally the heavy and unwieldy clay was cast in plaster, and Rimmer completed the composition in the plaster. He prepared no preliminary drawings or maquettes and had no live model as a point of reference other than his own body.1

Rimmer was especially fascinated with the theme of gladiators and warriors and with representing figures that rise and fall simultaneously.2 In The Falling Gladiator, the convulsive reaction of the helmeted warrior, who reels backward from a mortal blow to the head, enabled the artist to display his supreme anatomical knowledge of the male nude under physical stress. Some of Rimmer’s drawings in his Art Anatomy show that he was particularly interested in portraying the taut muscles of the pectoral area, the joint of the raised arm, and the strained throat.3

Although the sculpture was in the process of creation as the Civil War broke out in April 1861, it seems unlikely that that conflict alone inspired Rimmer’s choice of subject.4 Scholars have debated whether The Falling Gladiator was meant as a metaphor for the sculptor’s life, or that of

his father, but knowledge of whatever personal meaning the sculpture had for Rimmer is not a prerequisite for the viewer’s appreciation of the work. The gladiator’s complex position, with the great sweeping line extending from the right leg through the arched body and idealized back-thrown head, compels the viewer to circle the sculpture. The boldness and emotional intensity of Rimmer’s rendering of the human figure and the classical theme’s lack of specific literary content in this work set him apart from his contemporaries among American sculptors.

The anatomical vibrancy and power of Rimmer’s finished composition caused Stephen Perkins to call him “another Michael Angelo.” During the creation of The Falling Gladiator, Perkins wrote Hiram Powers (pp. 8–20) in Florence for information regarding the cost of marble into which he and, presumably, Rimmer eventually intended the work to be cut. This would explain the stumplike support in the sculpture; it would have provided the marble with the necessary tensile strength. In 1862 a plaster cast was taken from the finished plaster sculpture and sent, along with Saint Stephen, to Perkins in Europe. In Paris in late 1862, The Falling Gladiator was first shown in the studio of Pierre Loison. Perkins then submitted it for exhibition in the Salon of 1863, but it was rejected, as were over half the entries that year, and then was shown at the concurrent Salon des Refusés. It was next displayed in Florence. Critics paid little attention to The Falling Gladiator, but what reaction there was expressed surprise at its anatomical accuracy: Rimmer’s work was challenged as having been cast from a body, and there was amazement that Rimmer had used no live model.

In the United States, Rimmer exhibited his plaster cast at the Tremont Street Studio Building in Boston from 1861 to 1866. In New York it was shown at the 1866 annual exhibition of the National Academy of Design, where it was noted for “the boldness of its conception, and for its very careful anatomy,” and again in 1868 at the Cooper Union, where Rimmer was then teaching.

Despite Perkins’s concentrated efforts, no purchaser was found to underwrite the work’s translation to marble, and the plaster cast exhibited in Europe was apparently destroyed. Rimmer’s plaster was included in the memorial exhibition at the Boston Museum of Fine Arts in 1880. His sculptural force was simply too advanced for a generation of patrons who rhapsodized over the productions of sculptors like Randolph Rogers (pp. 114–21) and William Wetmore Story. Rimmer was almost soon forgotten, and when he was remembered, for example by Lorado Taft in 1903, his contribution to American sculpture was dismissed.

However, in 1905, about twenty-five years after Rimmer’s death, three men decided his genius needed to be preserved in a more durable material than fragile plaster. They were the architect William R. Ware, a founder of and professor emeritus at the School of Architecture of Columbia University, New York, who had been among the small group of supporters watching as Rimmer created The Falling Gladiator in 1861; the sculptor Daniel Chester French, chairman of the Metropolitan Museum trustees’ Committee on Sculpture and a pupil of Rimmer in 1871–72; and Edward R. Smith, reference librarian of the Avery Library at Columbia University. Sculptors Augustus Saint-Gaudens (pp. 243–325) and Gutzon Borglum lent their support. In late 1905 or early 1906 the newly formed Rimmer Memorial Committee had a plaster cast made by P. P. Caproni in Boston of Rimmer’s plaster The Falling Gladiator. From the new plaster, two bronze replicas were cast in 1907 by the foundry of John Williams in New York. The Metropolitan Museum purchased the first, completed by May, while the Museum of Fine Arts, Boston, acquired the second bronze cast through gift and subscription. The plaster cast made at Caproni in 1905 or 1906 is unlocated. Another plaster that was likely produced at John Williams in 1906 was given by Smith to Avery Library; it has also since disappeared. The original plaster made under Rimmer’s direction and finished by him was given in 1915 by his daughter Caroline Hunt Rimmer to the Smithsonian Institution, Washington, D.C.; it is now at the National Museum of American Art. Ironically, Rimmer’s sculptural legacy is known today largely in bronze, a medium he never employed, for The Dying Centaur and Fighting Lions (cat. nos. 21, 22) were also posthumously cast in bronze.

L.D.

Exhibitions
MMA, “An Exhibition of American Sculpture,” opened March 1918, no. 73.
Memorial Art Gallery of the University of Rochester, N.Y., April 1987–present.
21. The Dying Centaur, 1869

Bronze, 1905
21½ x 25 x 19 in. (54.6 x 63.5 x 48.3 cm)
Signed (top of base, between the hooves): W. Rimmer
Foundry mark (top of base, behind right foreleg):
GORHAM • CO-FOUNDE1S
Gift of Edward Holbrook, 1906 (06.146)

Rimmer modeled The Dying Centaur in early 1869, when he was director of the School of Design for Women of the Cooper Union for the Advancement of Science and Art in New York. The work depicts the body of a horse collapsed on the ground with the torso of a man careening dynamically to its left as the centaur attempts to rise. The head, with its youthful idealized countenance, is thrown back as if to assist the desperate and futile effort of upward motion. Rimmer deftly handled the anatomical transition between horse and man and, as in The Falling Gladiator (cat. no. 20), revealed his sure knowledge of the man’s abdominal and pectoral areas, as well as the joints of the upraised arms and the taut throat of the back-thrown head. It is the truncated arms—the right terminated at the elbow and reaching toward the heavens and the left severed at the shoulder—that give this figure its full expressive power and pathos.

As he had in The Falling Gladiator, also a figure that seems to rise and fall simultaneously, Rimmer used a familiar classicizing motif. This time it is the mythical centaur, often seen as representing the dueling forces of animal and human, spiritual and physical, mortal and immortal. A further reference to ancient classical sculpture, one that did not gain widespread favor until two decades later, were the truncated limbs, which “invoke antique sculptural fragments, the lost culture which gave birth to
the artistic ideal, and the ravages of temporal and spatial fluctuations through which originally whole works passed to reach their present mutilated state.'"

Rimmer left no commentary on the meaning of this enigmatic work. Modern scholars have suggested particular classical, Renaissance, and modern sources that might have influenced Rimmer’s subject and its rendition. Such possibilities include a Lapith and Centaur metope from the Parthenon, which was illustrated in James Stuart and Nicholas Revett’s Antiquities of Athens (1762–94), as well as sculptural interpretations of Theseus by Antonio Canova and Antoine-Louis Barye. Students of American art have also tried to deduce the layers of personal symbolism that the figure may have held for Rimmer. In the end, however, it is the piteous plight of the dying creature that evokes an emotional response as surely as its formal qualities assign it a position as one of the finest sculptures created in nineteenth-century America.

This masterful small-scale sculpture received little critical attention in the nineteenth century, when it was shown at venues including the Cooper Union annual exhibition of 1869 and the Rimmer memorial exhibition held at the Museum of Fine Arts, Boston, in 1880. However, it was the first of Rimmer’s sculptures to be posthumously cast in bronze, a result of the interest of the sculptor Gutzon Borglum, who found it ‘utterly incomprehensible’ that ‘such a force [as Rimmer] could have lived in New England and thought, talked, modelled, and painted as he did for a long lifetime . . . without recognition.’” Borglum was informally linked with the Rimmer Memorial Committee (see cat. no. 20) but seems to have taken it upon himself to have The Dying Centaur cast in bronze, to ‘[freshen] the memory of a man, whose name, I cannot help but think, stands in the front rank of our profession in this country.” Correspondence between Borglum and Daniel Chester French, who was both a member of the Rimmer Memorial Committee and chairman of the Metropolitan Museum trustees’ Committee on Sculpture, shows that Borglum, at least at the outset, handled the replication project without the participation of the Memorial Committee.

Borglum apparently convinced Rimmer’s daughter Caroline or the Museum of Fine Arts, Boston—or indeed both—to let him take from the museum the original plaster cast (which Caroline Hunt Rimmer later bequeathed to the Boston museum) for a time in 1905. By October Borglum had a plaster cast made by the Gorham Manufacturing Company in Providence, Rhode Island. A couple of changes occurred in the new plaster: it does not have the two blowholes found in the face and chest of the original plaster, and it is signed “W. Rimmer” on the top of the base, between the hooves. From the new plaster, a bronze was cast by December 1905, which in January 1906 Borglum took to his studio and patinated “a very good green.” He then returned the bronze to the Gorham foundry. That spring Edward Holbrook, president of the foundry and an acquaintance of Borglum’s, presented the Metropolitan Museum with the bronze."

Exhibitions

4. For contemporary commentary, see W., “Dr. Rimmer,” Boston Daily Evening Transcript, June 2, 1869, p. 2, which praised The Dying Centaur for the “thorough knowledge of the animal as well as the human figure, to say nothing of the difficult combination of horse and man.” See also Bartlett 1882, p. 136, “Supplement” of “opinions and critical estimates . . . for the most part . . . by . . . [Rimmer’s] pupils, or by artists who knew him,” which included the assessment that “the terrible writhing of the animal part, has never been expressed in any such way before.”
5. For its exhibition in New York, see “Dr. Rimmer,” Boston Daily Evening Transcript, June 2, 1869, p. 2. For its exhibition in Boston, see Museum of Fine Arts, Boston, Exhibition of Sculpture, Oil Paintings, and Drawings by Dr. William Rimmer (Boston: Alfred Mudge and Son, 1880), p. 5, no. 2, “Centaur.”
7. Borglum to Daniel Chester French, January 10, 1906 (copy), Gutzon Borglum Papers, Manuscript Division, Library of...
Congress, Washington, D.C., container 17; cited in Weidman 1982, p. 321. In 1921, in “Our Prophet Unhonored in Art,” Borglum would voice his opinion more strongly: Rimmer was “the most interesting, if not the ablest and most gifted artistic temperament that has appeared in American art.”

8. In fact, French had to ask Borglum what was happening; see especially letters from French to Borglum, December 13, 1905, and Borglum to French, December 15, 1905 (copy), Borglum Papers, Library of Congress, container 17; cited in Weidman 1982, pp. 309, 320–21.


10. Two plaster casts were made of The Dying Centaur at this time. One was used for the Metropolitan Museum’s bronze cast and later became the property of Borglum. Kennedy Galleries acquired this plaster cast from Borglum’s son in 1967 and, after making an edition of fifteen numbered bronze casts, sold the plaster to Yale University Art Gallery, New Haven, in 1968; see Weidman 1982, pp. 316–19, 321–25; and Paula B. Freedman, A Checklist of American Sculpture at Yale University (New Haven: Yale University Press, 1992), pp. 134–35. The other plaster cast was the one given by Edward R. Smith to Avery Library, Columbia University, in 1906; it has since disappeared (see Weidman 1982, pp. 319–20).


Rimmer was always fascinated by lions; he drew, painted, and sculpted them. One writer observed that Rimmer used the lion as a subject so often “that one is able to view it as a personal symbol for the artist.” Another suggested that Rimmer’s continual interest in gladiatorial and leonine themes, with their obvious confrontational connotations, was a product of the burden he bore from his father’s believing himself to be the Dauphin yet living in poverty in the United States. Rimmer’s use of the lion, a symbol of majesty, may particularly allude to the family’s presumed royal ancestry. Rimmer’s own life was anything but easy; and he advised his students: “Make your men deep-chested and narrow-waisted, like a lion; for we live in this world not by let, but by opposition.” Fighting Lions, which portrays a male and a female lion locked in combat, may also symbolize the duality of the masculine and feminine personae.

While Rimmer may have known the lions depicted in paintings by Théodore Gericault and Eugène Delacroix, he was almost surely influenced by the work of Antoine-Louis Barye. Rimmer’s colleague William Morris Hunt had introduced the sculpture of Barye to Boston collectors in the 1860s, so Rimmer likely knew the French animalier’s realistic statuettes of battling beasts, at the very least through engravings. Unlike Barye’s bronzes, notably Lion Crushing a Serpent of 1832, in which the animals are quite separate, Rimmer’s Fighting Lions is an angry, turbulent mass of interlocked forms imbued with a vibrant sense of movement.

Albert Ten Eyck Gardner wrote that Fighting Lions is “perhaps the best piece of animal sculpture produced in America in the nineteenth century.” Its casting history is not well documented, but the Metropolitan Museum’s version, completed by late January 1907, was the first sculpture to be cast under the auspices of the Rimmer Memorial Committee (see cat. no. 20). By 1876 Rimmer had given his plaster Fighting Lions to the Boston Art Club, of which he was a sometime member. It is possible that the Metropolitan’s bronze was based either on this original plaster, produced in late 1870–early 1871, or on a plaster that may have been cast by the John Williams foundry, since a plaster version of Fighting Lions was presented by Edward R. Smith to the Avery Library at Columbia University in 1906. In any case, Daniel Chester French, a member of the Rimmer Memorial Committee and chairman of the Metropolitan Museum trustees’ Committee on Sculpture, sent the bronze Fighting Lions to the Museum in May 1907, and presented it as a gift in August. French had been Rimmer’s pupil in 1871–72 and had collaborated on at least one sculpture with him. The Metropolitan Museum’s bronze is now the only extant version of Fighting Lions, for both the plaster at the Boston Art Club (defunct by 1951) and the plaster in the Avery Library are lost.

Exhibitions


2. Goldberg 1972, p. 46.
7. Weidman 1982, p. 369, When The Dying Centaur (cat. no. 21) and Fighting Lions were exhibited by the Boston Art Club at the Museum of Fine Arts, Boston, in 1879, critic S. G. W. Benjamin wrote that Rimmer’s pieces were “very interesting for their realistic power, and an anatomical knowledge that reminds us of Barye”; see “The Studio: Art in Boston, Spring Exhibition of the Boston Art Club,” Art Intercourse 2 (May 28, 1879), p. 86.
9. For the dating of the Metropolitan’s bronze, see Daniel Chester French to Edward R. Smith, February 1, 1907 (copy), Daniel Chester French Family Papers, Manuscript Division, Library of Congress, Washington, D.C., microfilm reel 1, frame 561. The bronze cast of Rimmer’s *Dying Centaur* (cat. no. 21) that was given to the Museum in 1906 seems to have been produced by Gutzon Borglum independently of the Rimmer Memorial Committee.

10. Weidman 1982, pp. 363–64; and *Boston Art Club . . . First Exhibition for 1876* (Boston, 1876), p. 7, no. 205, as “Cast (Fighting Lions).” It is not known whether Rimmer was a member at the time of the exhibition.

11. See Weidman 1982, p. 356, for the date of the original plaster. Although Weidman believes (pp. 312, 357) that the Metropolitan’s bronze was cast directly from the Boston Art Club’s plaster *Fighting Lions*, it is also possible that an intermediary plaster was created and was the parent to the Museum’s bronze. The fact that Edward Smith gave a plaster *Fighting Lions* to Avery Library in November 1906 certainly supports this possibility.

12. For the date the bronze was probably sent to the Museum, see French to Sir C. Purdon Clarke, Director, MMA, May 10, 1907 (copy), French Family Papers, Library of Congress, microfilm reel 1, frame 621. For the gift, see French to Robert W. de Forest, Secretary, MMA, August 12, 1907, MMA Archives. In this letter French referred to the group as “now on exhibition at the Museum as a loan.”

13. Rimmer and French modeled a bust of Mary Fay during the winter of 1871–72; see Weidman 1982, p. 376, which lists the location of the sculpture as Estate of Alvin E. Schmidt, Hardy, Ark. A plaster replica, presumably produced by French, is at Chesterwood, National Trust for Historic Preservation, Stockbridge, Mass.

Born in Pompey, Onondaga County, New York, Palmer moved with his family to Utica at age nine. He worked as a carpenter, as had his father, and later as a maker of wood patterns for machine parts. In 1846 he saw a cameo portrait and was inspired to carve one of his wife. Palmer continued with this work, earning a significant reputation as a conchiglia, or shell, artist, and traveling to Utica, Albany, and New York City for commissions. After two years of prodigious output in this delicate and exacting art, Palmer’s eyesight began to fail and he turned to modeling larger sculptures, aware of the potential for greater artistic recognition. In 1849 he settled in Albany to pursue this new profession.

Palmer’s first sculpture in the round was Infant Ceres (cat. no. 24), a classicizing bust of his daughter, which was shown at the National Academy of Design annual in 1851. Local commissions for his portraits, ideal busts, and reliefs kept Palmer fully occupied in Albany, where he employed Richard Henry Park (pp. 155–57), Charles Calverley (pp. 158–65), Launt Thompson (pp. 166–71), and others as studio assistants.

In 1856 twelve of Palmer’s works were exhibited as the “Palmer Marbles” in New York City, in the hall of the Church of the Divine Unity on Broadway, an event of sufficient success to advance Palmer to the forefront of American sculptors. Among the ideal compositions included were his first full-length figure, the seminude Indian Girl, or The Dawn of Christianity (cat. no. 25), particularly admired for its nationalistic theme, and the allegorical busts Resignation (1854; Albany Institute of History and Art) and Spring (1855; Pennsylvania Academy of the Fine Arts, Philadelphia).

Also in 1856 Palmer’s “Philosophy of the Ideal” was published in The Chant. In it he stated his aesthetic credo, one that could stand for most nineteenth-century sculptors: for sculpture to “[result] in excellence,” it must “rest upon . . . the dignity of a moral or intellectual intention.” However, Palmer’s work is distinct from that of expatriate neoclassicists in its direct naturalism and eschewal of antique-inspired subjects.

In 1857 Palmer began his most famous sculpture, The White Captive (cat. no. 27). Like the Indian Girl, The White Captive drew on an American theme, but unlike it the figure was presented fully unclothed. It was frequently compared to Hiram Powers’s Greek Slave (1841–43; 1846, Corcoran Gallery of Art, Washington, D.C.). High-quality photographs of Palmer’s works were exhibited and sold much like fine-art prints, and they spread his reputation as far as France, Germany, and Italy, where Powers (pp. 8–20) is said to have remarked that Palmer, based on the accomplished works he was producing in America, had no need to study in Europe.

In the realm of public sculpture, Palmer did not achieve significant success. His model for an elaborate fifteen-figure tableau, the Landing of the Pilgrims, for the pediment on the new House wing of the United States Capitol (1857) was not accepted because the subject was deemed of local rather than national importance. As a sculptor of memorials, however, Palmer excelled, producing such monuments as the Grace E. Williams Memorial (1856–57; Grace Church, Utica) and the Angel of the Sepulchre (1867–69; Albany Rural Cemetery).

In 1873 Palmer made his only trip to Europe to model his statue of Chancellor Robert R. Livingston. He chose Paris instead of Florence or Rome, probably because of his desire to have the statue cast in bronze at one of the fine Parian foundries. A bronze Livingston, cast at Barbedienne, was placed in Statuary Hall in the U.S. Capitol in 1875. A second cast, dated 1874, in the Court of Appeals, Albany, was exhibited in 1876 at the Philadelphia Centennial Exhibition, where it was awarded a first-class medal. Palmer was the one successful American neoclassical sculptor who did not study in Europe or expatriate there, proof for nineteenth-century critics who believed that native sculptural talent could flourish in the United States.

Selected Bibliography


Bigelow, L. J. “Palmer, the American Sculptor.” Continental Monthly 5 (March 1864), pp. 258–64.


23. *Twelve Cameo Portraits, ca. 1847–51*

Plaster

1⅞–2 x 1⅞–1½ in. (4.8–5.1 x 3.5–4.1 cm; dimensions of each plaster vary)

Two cameos are signed (clockwise from top): (no. 6, signed at left) PALMER; (no. 7, signed at left) E.D. PALMER

Gift of Dr. Clark S. Marlor, 1983 (1983.519.1–12)

During the early years of his artistic career, Palmer is estimated to have produced over a hundred miniature relief portraits. These small portraits were cut in shell, or, as it was known, *conchigle*, and were often duplicated in plaster by means of a wax mold. The sitter could then purchase any number of plaster casts, just as today one might order reprints of a photograph. During the brief period when Palmer was a cameo cutter, he earned praise for his work,
which was considered to match the achievements of the most accomplished foreigners. Henry T. Tuckerman's assessment of these portraits was that "for fidelity of resemblance, nicety of execution, and picturesque arrangement, they are the most pleasing specimens imaginable of one of the most difficult and beautiful spheres of artistic labor."  

The Metropolitan's twelve portraits, all of men, are mounted in an oval in a shadow box. They are of similar size and shape, with sitters all facing right. Although Palmer kept a record of his sitters, the names of most of the individuals depicted in these plasters remain unidentified.  

However, three of the twelve have been identified. Counting clockwise from the top, they are: number 2, Mason Fitch Cogswell (1807–1865), a prominent physician in Albany;  

number 8, John J. Francis (ca. 1810–1877), listed variously in Utica city directories as joiner, master builder, and tobacconist;  

and number 10, John Nichols Wilder (1813–1858), a founder of the University of Rochester and the first president of its board of trustees.  

Three—numbers 3, 4, and 11—are the same portrait, although the identity of the sitter is not known. Numbers 5, 6, 7, and 10 have an oval band inside the outer edge of the plaster; number 1 has a double band.  

Similar groups of plasters exist, some including portraits of women and children as well as men, at the Albany Institute of History and Art; the Munson-Williams-Proctor Institute Museum of Art, Utica; and the Oneida County Historical Society, Utica.  

2. See Webster 1983, pp. 245–46, for a discussion of the miniature shell and plaster portraits made by Palmer, as well as the number of sitters. See also Webster 1972, pp. 34–43.  
4. 1847; the shell cameo is in the Art Institute of Chicago, and another plaster is at the Albany Institute of History and Art. According to Palmer's autograph book (Albany Institute of History and Art), Palmer carved the shell cameo of Francis in July 1847. See also Oneida County Historical Society, letter to Janis Conner, September 5, 1892, which provides further biographical details; copy in object files, MMA Department of American Paintings and Sculpture, Janis Conner and Joel Rosenkrantz, Conner-Rosenkranz, New York, kindly provided information on the Francis cameo.  
5. 1851; the shell cameo is in the University of Rochester Library, Rochester, N.Y.; see Webster 1983, pl. 35 and p. 251.  
6. The grouping of forty plasters at the Munson-Williams-Proctor Institute Museum of Art is illustrated in Webster 1983, pl. 5, 6.

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24. **Infant Ceres, 1849–50**  

**Marble, 1853**  

14 1/2 x 10 x 6 in. (36.8 x 25.4 x 15.2 cm)  

Signed and dated (back): Palmer / sc. / 1853  


**Infant Ceres** was the first sculpture in the round that Palmer modeled after turning away from his work as a cameo cutter. It is based on one of his children, logically his two-year-old daughter Fanny, who was born in 1848.  

She is presented in the guise of the infant Ceres, the Greek goddess of agriculture and abundance. In this ideal portrait, Palmer's blending of neoclassical and naturalistic traits is clearly evident. Although the chubby face has unincised eyes, the features are considerably individualized and the expression sweet and innocent. The hair, decorated with a thin fillet, is pulled back and adorned with blossoms. Sheaves of wheat encircle the figure and are tied in front with a bow. They not only offer a graceful termination to the bust but also serve as Ceres' identifying attribute.  

The first marble replica was finished in 1850 and shown at the National Academy of Design annual exhibition in 1851, as Bust of a Child. The artist had earned critical notice in New York for his cameo portraits in the late 1840s, but his debut submission to the academy represented his transition to full-fledged sculptor. The piece was praised as "careful and elaborate in detail, with a fine ideal sentiment," although there was some confusion about the identity of the subject. For critics writing about Palmer in succeeding decades, the work represented a seminal
moment in Palmer’s career; in 1903 Lorado Taft referred to it as “almost historic.”

The sculptor included Infant Ceres among the twelve “Palmer Marbles” exhibited in the hall of the Church of the Divine Unity in 1856. The work was again commended, but it was overshadowed by the Indian Girl (cat. no. 25), which captured the attention of viewers and writers alike.6

There are four known replicas of Infant Ceres, of which two are presently located—the original of 1850 in a private collection in Santa Barbara, California, and the Metropolitan Museum’s of 1853. It is not possible to determine the first owner of the Museum’s bust, but presumably it was John Boyd, perhaps of Albany; C. C. Alger of Hudson, New York; or Edwin D. Morgan, one of Palmer’s most significant patrons and a governor of New York State.7 However, since the Museum’s marble is dated 1853, it is likely the one that Palmer recorded in his account book as in process in November 1852.8 The original version of Infant Ceres was thought to be the only one with the wheat wreath termination, but the Metropolitan’s example disproves this theory.9 The faceted base is integral with the bust.

1. Catalogue of the Palmer Marbles 1856, p. [7], no. 1; and Webster 1983, p. 152.
4. A writer in 1852 finally identified the work as Infant Ceres, rather than the blandly titled Bust of a Child ("The Fine Arts: Exhibition of the National Academy of Design, No. 11," Literary World 10 [May 1, 1852], p. 315). However, in 1855 the subject was mistakenly called Palmer’s “infant son” ("Editor’s Table," Knickerbocker 45 [June 1855], p. 641).
8. Ibid., p. 151.
9. Ibid., p. 152.

25. Indian Girl, or The Dawn of Christianity, 1853–56

Marble, 1855–56
60 x 19 7/8 x 22 3/4 in. (152.4 x 50.2 x 56.5 cm)
Signed and dated (back of base): E.D. PALMER SC. 1856.
Inscribed (front of base): THE GIFT OF HAMILTON FISH
Bequest of Hamilton Fish, 1894 (94.9.2)

Hamilton Fish, a United States senator and the former governor of New York, gave Palmer a commission for an unspecified ideal piece by 1852.1 The artist set out the narrative content of his planned sculpture in a letter to Fish in late 1852. His first full-length figure would illustrate “the Dawn of Christianity Upon the Aborigines . . . [and would] symbolize the first impression of civilization upon the native of this country.” He selected a young woman, “the most tender . . . and . . . naturally the most refined of her people,” to hold in her hands the props which unlock the symbolic intent of the sculpture. “In the half fallen left hand, which holds the object of her former adoration—the plumes—I wish to convey an idea of the partial abandonment of the wild native pursuit, for the higher and more deeply instructing theme, which the [cross] in the more elevated right hand presents.”2

Palmer started modeling the Indian Girl in 1853.3 The marble was begun in 1855 and completed the following year, cut at least in part by his assistants Charles Calverley and Launt Thompson.4 Soon thereafter, at the encouragement of a group of twenty prominent New Yorkers, including Fish, Asher B. Durand, William Cullen Bryant, and Daniel Huntington, Palmer staged his exhibition of the twelve “Palmer Marbles” in New York City.

The catalogue accompanying the 1856 exhibition included a lengthy explanation of the story behind the Indian Girl, the centerpiece of the show. Written by the Reverend A. D. Mayo, it described a beautiful and innocent young Indian girl finding a crucifix while walking alone in the woods collecting feathers to adorn herself. Mayo sanctioned the sculpture’s seminudity, no doubt in emulation of the successful touring exhibition of Hiram Powers’s nude Greek Slave (1841–43; 1846, Corcoran Gallery of Art, Washington, D.C.), which was accompanied by a pamphlet that included excerpts from an article defending the statue written by the Reverend Orville Dewey. Reverend
Mayo assured the viewer that even though Palmer's figure was draped only below the waist with "a dressed deer skin, with a narrow wampum-wrought border, confined with a girdle," the sculptor has nevertheless "shown that the truly beautiful and refined of all races resemble each other; and we are not shocked by any offensive exhibition of the physical peculiarities of her race." The public was guaranteed that the statue depicted a "maiden, hitherto taught by simple nature," for whom Christianity awaits. This, of course, was to excuse the sculptor's portrayal of her fleshy, nearly nude body, of which Henry T. Tuckerman wrote, "[P]erhaps a better torso was never modeled in this country—it is a keen pleasure to an intelligent lover of nature to trace the sculptor's hand in the truest undulations of surface.... The back of this statue, alone, is a charming study, anatomically and artistically; the right arm,... the feet, and the bosom, challenge scientific scrutiny, while they allure the worshiper of beauty." However, there were objections: one contemporary writer denounced "the offensive nakedness of [Palmer's] nude statues, offensive because insisted upon and displayed."

There was general public approbation of this work and the sculptor's obvious literary intent for it, although one critic writing about the 1856 exhibition noted, "Whatever significance [Indian Girl] may have, its story has no bearing upon the merits of the statue as a work of Art." Nonetheless he went on to express the predominant reaction, that "in short, it is a beautiful, original composition." One viewer saw "Indian features and characteristics—the high cheek bones, the long eyes, the heavy matted hair," while another thought the Indian Girl had to be based on "more than one white girl and... city women." Even in the early twentieth century, sculptor Lorado Taft remarked that "the figure is astonishingly well done for a first attempt" and that Palmer had "produced a figure worthy of the marble and of preservation in our greatest museum."

Daniel Huntington, chairman of the Metropolitan Museum trustees' Committee on Sculpture, recommended that the Museum accept Fish's bequest of Palmer's Indian Girl and The White Captive (cat. no. 27), Powers's Fisher Boy (cat. no. 5), and Crawford's Babes in the Wood (cat. no. 15). A plaster cast, inscribed "Mar. 14, 1855," is in the collection of the Albany Institute of History and Art.

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1. On Fish, see American National Biography. Fish, Hamilton (1808–1893). Fish was one of Palmer's most significant patrons, possibly connected with the 1850 commission for the New York State Arm. He owned relief of Paul and Virginia and would later commission The White Captive (cat. no. 27); see Webster 1983, pp. 22, 26, 122 n. 53, 161, 165, 180–81.

2. Palmer to Fish, December 18, 1852 (copy or draft), Albany Institute of History and Art; quoted in Webster 1983, pp. 150–51, 261–62.

3. Catalogue of the Palmer Marbles 1856, p. 10, no. 6, states: "On the 17th of September, 1856, this work was completed, it having been since the 15th of September, 1853, in the course of execution." See also Webster 1983, p. 150.


5. Catalogue of the Palmer Marbles 1856, pp. 11, 12.

6. Tuckerman's comments were first published anonymously in Tuckerman 1856, pp. 394–400, then reprinted in Book of the Artists 1867, pp. 355–69.

7. "Palmer the Sculptor" 1861, p. 29.


9. For a statement that Palmer represented Indian physiognomy, see [George W. Curtis], "Editor's Easy Chair," Harper's New Monthly Magazine 14 (February 1857), p. 415. For the idea that Palmer must have used a white model, see "The Indian in Art," Century 1 (March 5, 1859), p. 4.


11. See Huntington to General Louis P. di Cesnola, Director, MMA, February 12, 1894. MMA Archives.

26. *Sappho, 1855*

Marble, 1861
16 1/2 x 16 3/4 in. (41.9 x 41.3 cm)

**When, in late 1855,** Palmer sent William J. Stillman and John Durand, editors of *The Crayon*, his manuscript later published as the “Philosophy of the Ideal,” he enclosed a daguerreotype of his new “alto-basso-relievo” and wrote, “Let me know what the Crayon thinks of Sappho as she stands contemplating vacancy, with her hair and drapery moved by the sighing winds of Lesbos, and a heart overflowing with grief from neglected love.”¹ Palmer’s youthful figure represents the most celebrated female poet in antiquity, who flourished about 600 B.C. Known as the great leader of the Aeolian school of lyric poetry, Sappho wrote nine volumes of verse, of which only fragments survive.

Sappho was a popular subject for artists in the nineteenth century; among the American sculptors who produced interpretations are Thomas Crawford (pp. 34–40), William Wetmore Story (pp. 86–95), Edward S. Bartholomew (pp. 96–98), Richard Henry Park, and Vinnie Ream Hoxie.² Artists of this period generally portrayed her as the embodiment of melancholy or pathos rather than as a lyric poet, for they were fascinated by the tale of her unrequited love for Phaon, a mythical boatman. When he rejected her, she was so depressed that she was unable to write and committed suicide by leaping off the cliffs of Leucadia. Palmer’s 1855 letter makes it clear that this melancholic aspect of her life that he sought to represent.

Sappho is depicted bust-length in a seductive, off-the-shoulder bodice, a mantle flowing off the back of her head and wrapped around her right shoulder. Her head, ren-
dered in high relief, is presented at a three-quarter view tipped downward to her right. Although her hair and mantle seem static to the viewer, Palmer intended them to appear “moved by the sighing winds of Lesbos.” While her facial expression may reveal brooding introspection, the sculptor mentioned “a heart overflowing with grief from neglected love.” Thus this work reveals Palmer’s neoclassic tendencies, the figure showing classic repose even in the depths of her despair. Her downward gaze implies her standing at the edge of the dreaded cliff, staring down at the waters “contemplating vacancy,” and prefigures the act of suicide by drowning that will soon follow.

Sappho was one of the twelve works shown in Palmer’s 1856 exhibition in New York City. The accompanying catalogue published a twenty-three-line verse entitled “Sappho,” by Wendell L’Amoreux, who may have introduced his friend Palmer to the subject of Sappho before the sculptor modeled the relief in 1855. An excerpt reflects the poetess’ inner torment: “I loved him—he wreaked my passion’s utmost prayer / Upon his ear—and—he spurred it all! / Dark! Dead! All, all is dark and cold and dead! / The sunshine is gloom to me—the front / Of Far Cyllene smiles no longer now, / As when I lay and steeped the purple hours / In dreams of Phaon’s love.”

According to Palmer’s account book, two examples of Sappho were cut in marble by Palmer’s assistants Charles Calverley and Launt Thompson in 1856. The tondo composition was replicated at least twelve and possibly as many as twenty-two times in marble and plaster. Subtle variations in the handling of the figure’s hair and drapery exist among the various located versions. William Schaus, at whose gallery Palmer’s White Captive (cat. no. 27) was exhibited in 1859, purchased a marble Sappho in 1861, and Hudson River School painters Frederic Edwin Church and John Frederick Kensett each owned plasters.

In 1892 the Metropolitan Museum was given a marble version (acc. no. 92.1.23), which was returned to the donor’s family in 1917.

Exhibition

3. Palmer to Stillman and Durand, as in note 1.
7. Ibid. The Metropolitan’s marble is example “J.” which was formerly in a New York private collection. Another marble version (1862) is in the collection of the Albany Institute of History and Art, as are five plasters. Other plasters are at the Phoenix Art Museum and the Kresge Art Museum, Michigan State University, East Lansing.
8. Webster 1983, p. 171. Church’s platter is in the collection of Olana State Historic Site, Hudson, N.Y.
9. Object catalogue cards, MMA Catalogue Department. The relief erroneously titled “Meditation,” was a bequest of Elizabeth U. Coles in memory of her deceased son, William F. Coles. There are no records of any inscriptions on this marble.

27. The White Captive, 1857–58

Marble, 1858–59
65 x 20¼ x 17 in. (165.1 x 51.4 x 43.2 cm)
Signed and dated (left side of base): E.D. PALMER SC. 1859.
Inscribed (front of base): THE GIFT OF HAMILTON FISH
Bequest of Hamilton Fish, 1894 (94.9.3)

Palmer would undoubtedly be pleased that The White Captive is his most famous sculpture, for when he began it he wrote, “I am now busy modelling my finest work.” The statue has long enjoyed such respect: a contemporary writer described it as “one of the most perfect creations of ancient or modern art,” and in the early twentieth century Lorado Taft exalted, “To think that anything so refined and sympathetic should have been carved in this country in 1858!”

Hamilton Fish, clearly satisfied with Palmer’s Indian Girl (cat. no. 23), gave the sculptor another commission in 1857. The clay model was completed in May 1858 and
cast in plaster that June, and the marble was carved in Palmer’s Albany studio over the next fourteen months. In this full-length nude, the sculptor took the opportunity to create a pendant for the Indian Girl. While in the earlier work he wished “to show the influence of Christianity upon the savage,” in The White Captive he explored “the influence of the savage upon Christianity.” Thus, from the beginning The White Captive was, in the sculptor’s mind, the personification of Christianity. Palmer was supremely successful in transferring this view to the public.

The sculptor explained his composition to John Durand, an editor of The Crayon: “It represents the young daughter of the pioneer in Indian bondage, standing and bound . . . to a truncated tree . . . she turns her person away (keeping her eyes and face toward the foe) from the objects of terror. . . . She is entirely nude; her only garment, the night-dress (as if she had been taken from her home during the previous night) is torn from her and lies upon the ground . . . excepting a portion of it which is held between her hip and the tree.” Palmer was praised for his use of a “thoroughly American” subject, and The White Captive’s figure was lauded as “the American type.” There can be little doubt that he intentionally set out to create an “Americanized” version of Hiram Powers’s Greek Slave (1841–43; 1846, Corcoran Gallery of Art, Washington, D.C.). Whereas Powers had portrayed the naked white slave on the auction block in a Turkish market, with conscious allusion to the Greek War of Independence, Palmer depicted a similarly physically helpless female in a situation that referred to the endless skirmishes between the Native Americans and the white pioneers. Palmer had enjoyed notable success with his seminude Indian Girl when it was exhibited in 1856, and thus encouraged, he modeled “the first nude female figure ever made in America,” as he proudly remarked later.

Although The White Captive has many obvious points of similarity with Powers’s Greek Slave, there are important differences. The White Captive’s wrists are bound behind her body rather than in front, so she is not shielded by her arms. With her arms held back, her figure has a backward sway that is distinct from the usual disposition of neoclassical contrapposto. Adding to the sense of nakedness is the fact that Palmer depicted a younger, more naturalistic female than Powers, who in the Greek Slave presented an idealized canon of proportions that invoked classical sculpture and removed the figure from the viewer’s immediate experience.

Perhaps the greatest variation between the two sculptures, however, is in the treatment of the heads. Whereas the Greek Slave turns her head to modestly avert her gaze from the market scene, The White Captive turns her body away from her captors but deliberately directs her focus on them. Although Powers’s contemporaries read all types of intense reactions in the Greek Slave’s face, she shows little emotion. The face of Palmer’s frontier girl, in contrast, reveals her feelings of dread and fear. It is these naturalistic and individualizing qualities that have, down through the years, earned such praise for Palmer’s sculpture.

The White Captive was exhibited by itself at the William Schaus gallery in New York City, from November 1859 to January 1860; in February it was placed on view at the Boston Athenaeum. In New York, where viewers paid twenty-five cents to see The White Captive, it was displayed in a rotating pedestal. The statue was accompanied by a broadside, written by Henry T. Tuckerman, which explained about the kidnapping by Indians of the young daughter of a pioneer from her home one night. Palmer depicted “the moment . . . when the full consciousness of [the maiden’s] awful fate is awakened . . . [and she], desolate and nude, realizes through every vein and nerve the horrors of her situation; but virgin purity and Christian faith assert themselves in her soul, and . . . while keen distress marks her expression, an inward comfort, an elevated faith . . . sublimes the fear and pain; herein is the triumph of the artist. The White Captive illustrates the power and inevitable victory of Christian civilization.” Tuckerman wrote that even her feet told of her resolve; Wendell L’Amoreux had also mentioned her “calm, pausing” feet in an article in 1858.

Despite all the press sanctioning The White Captive’s nudity, many could not accept it. James Jackson Jarves decried its “meat and immodesty.” A writer in the New Path called it “the worst and most offensive of Mr. Palmer’s works,” declaring that “the world would be better without.” However, this was the minority opinion, and The White Captive was successfully exhibited in several upstate New York cities, in addition to the 1859–60 New York and 1860 Boston showings.

The plaster is in the Albany Institute of History and Art. The single marble cut was the one commissioned by Fish, in whose house on Stuyvesant Square, New York City, it was one of the cherished ornaments. He bequeathed it and three other pieces of sculpture that he had commissioned (cat. nos. 5, 15, 25) to the Metropolitan Museum.

Exhibitions

1. Palmer to John Durand, January 11, 1858, Dreer Collection, Historical Society of Pennsylvania, Philadelphia; quoted in Webster
1983, p. 278. Also on microfilm at the Archives of American Art, Smithsonian Institution, Washington, D.C., reel P21, frame 27.


4. Ibid.

5. Palmer to Durand, as in note 1.

6. Ibid.


8. Palmer’s daughter later suggested that his inspiration for this sculpture was the 1851 captivity of Olive Oatman, but Webster (1983, p. 184) doubts this event alone spawned The White Captive. On the subject of how kidnapped whites fascinated Americans, and what may have inspired Palmer, see Joy S. Kasson, “Between Two Worlds: The White Captive,” in Marble Queens and Captives (New Haven: Yale University Press, 1990), pp. 73–100.


10. Webster 1983, p. 184. For the closing date of the New York venue, see the notice in the New York Herald, January 26, 1860, p. 7, that it “will positively close January 28.”

11. The broadside was a reprint of “Palmer’s Statue, the White Captive,” as in note 7 above; it was repeated and quoted a number of times. See, for instance, Henry T. Tuckerman, Book of the Artists (1867; reprint, New York: James F Carr, 1867), pp. 359–60; reprinted also in Webster 1983, pp. 29–30, and see p. 185.

12. [Wendell L’A[moreux]. “Palmer’s White Captive—An Art Epistle,” Springfield Daily Republican, February 27, 1858, p. 2; quoted erroneously as February 19) in Webster 1983, p. 184. The interest in The White Captive’s feet may explain why casts of a foot were made in both plaster (Walters Art Gallery, Baltimore) and marble (unlocated); see Webster 1983, p. 187.


15. Acceptance of the four sculptures was recommended by Daniel Huntington, chairman of the trustees’ Committee on Sculpture, in a letter to General Louis P. di Cesnola, Director, MMA, February 12, 1894, MMA Archives.
Edward Augustus Brackett (1818–1908)

Brackett, born in Vassalboro, Maine, moved with his family in 1835 to Cincinnati, Ohio, where such American sculptors as Hiram Powers (pp. 8–20) and Shobal Vail Clevenger (pp. 30–33) had gotten their start. Of his technical training, it is known only that he cut blocks for printing. Apparently self-taught, he modeled a portrait of his sister, a medallion of George Washington, and a statue Nydia (unlocated), inspired by Sir Edward Bulwer-Lytton’s book The Last Days of Pompeii (1834) and the object of extensive local praise.

In 1839 Brackett, like Powers and Clevenger before him, decided to test the East Coast market for portraiture, and in fall 1839 he went to Washington and New York. Settling in New York, he became friends with poet and editor William Cullen Bryant and sculptor Mary Ann Delafield DuBois. Although Brackett exhibited his portraits to some acclaim at the Apollo Association and the National Academy of Design in 1840 and 1841, he lacked a steady flow of commissions. With hopes of a more promising patronage base in Boston, he moved there in 1841. He eventually settled permanently in Winchester, Massachusetts.

Brackett, unlike most of his fellow sculptors, never visited Europe. Not a prolific artist, he specialized primarily in portraiture, the best-known example of which is his bust of Washington Allston (cat. no. 28). Through the 1850s and 1860s, Brackett enjoyed moderate, but by no means consistent, success with his portraits, and he sculpted some leading luminaries, including Henry Wadsworth Longfellow (1844; Longfellow National Historic Site, Cambridge, Mass.), Charles Sumner (ca. 1858; Harvard University, Cambridge), and Union general Benjamin Franklin Butler (1863; National Portrait Gallery, Washington, D.C.). An oil lifesize statue of Reverend Hosea Ballou was placed in Mount Auburn Cemetery in Cambridge in 1859. The most ambitious ideal work Brackett attempted was his Shipwrecked Mother and Child (1848–51; Worcester Art Museum, Worcester, Mass.), much praised for its realism when it toured eastern cities between 1850 and 1852. However, it never found a patron, and the cost of marble was an expense the sculptor had enormous difficulty meeting.

Brackett served in the Civil War; afterward, he seems to have become increasingly more devoted to the study of fish and less involved with sculpture. He closed his sculpture studio in 1873, according to a letter his wife wrote the Metropolitan Museum in 1903. In 1889 he was appointed commissioner of the Massachusetts inland fisheries, a position he held until 1894. That year, organizational changes in the fisheries brought about his leadership of the Massachusetts Fish and Game Commission, in which capacity he was serving at his death. Brackett experimented with growing hot-house roses and grapes and raising game birds. He also published books on spiritualism and a few volumes of poetry (including, in 1845, Twilight Hours; or Leisure Moments of an Artist).

Selected Bibliography

28. Washington Allston, 1843

Marble, 1843–44
26¼ x 14¼ x 9 in. (67.9 x 36.2 x 22.9 cm)
Signed (edge of left shoulder, in relief): BRACKETT sc
Gift in memory of Jonathan Sturges, by his children, 1895 (95.8.3)

Soon after arriving in Boston in 1841, Brackett met poet Richard Henry Dana, who requested a portrait bust of himself and smoothed the way for other commissions. Dana may have introduced him to his brother-in-law, Washington Allston (1779–1843), then the city’s leading artist. Allston befriended and mentored Brackett, and wrote of his work, “His busts show, that in the rare power of expressing character and intellect he has few equals.”

72 Edward Augustus Brackett
When Allston died in July 1843, the Dana family commissioned Brackett to take a death mask, from which he would produce several marble busts. Brackett, like Allston a poet, was moved to write "Lines Suggested on Finishing a Bust of Washington Allston," which ends: "Thou who wast kind, and good, and great, / Thy task on earth is done; / Of those that walked in beauty's light, / Thou wast the chosen one." 

This refined bust of Allston is unquestionably Brackett's most accomplished portrait. Even though it is posthumous, it has a sensitivity and immediacy that appealed to Allston's contemporaries. Shobal Vail Cleverger had modeled a lifetime likeness of Allston several years previously, and although this bust (1840–43; Boston Athenaeum) was praised, Brackett's portrait was preferred because the effects of the sitter's age were softened for a more sympathetic presentation. When Robert Francis Withers Allston, the painter's nephew, visited Boston in fall 1843, he ordered a marble replica of Brackett's likeness (now in the Gibbes Museum of Art, Charleston, S.C.). 

Brackett apparently encountered some complications when translating the Allston into marble; he wrote William Cullen Bryant that he had found "difficulty [in] ... reproducing himself" (i.e., making a replica) and that he was sending a marble to the American Art-Union, of which Bryant was president. The piece was included in the lottery of ninety-two works of art for 1844. It holds the distinction of being the first piece of sculpture distributed by the Art-Union (previously the Apollo Association) and was one of very few that the organization would handle during its short life span (see also Henry Kirke Brown's *Filatrice* [cat. no. 17]). The *Allston* was awarded to P.G. Buchan of Rochester, New York. 

Although it is not possible to state so definitively, the marble bust that was exhibited at the American Art-Union is likely the one that now belongs to the Metropolitan Museum. Sometime by 1850, this piece (or another marble replica) entered the collection of Jonathan Sturges, a New York merchant, philanthropist, art patron, and, interestingly, a member of the Art-Union's committee of management in 1844, the year of the bust's distribution. In 1850 Sturges lent the *Allston* and Henry Kirke Brown's *Thomas Cole* (cat. no. 16) to the annual exhibition of the National Academy of Design. Sturges bequeathed the bust of Allston and other works in his collection to his children on his death in 1874, and in 1895 they gave a selection to the Metropolitan.

In addition to the Museum's version, there are two located marble replicas of *Washington Allston*. One was given to the Worcester Art Museum, Worcester, Massachusetts, by the Brackett family in 1908, the year of the sculptor's death. The other is the one in the Gibbes Museum of Art; it belonged to descendants of Allston's nephew until 1995.

**Exhibitions**


1. Ramirez, in Greenenthal et al. 1986, p. 86. Brackett also sculpted a posthumous bust of Dana's son, Francis (ca. 1843; Museum of Fine Arts, Boston), who died in 1843; he probably modeled this portrait, like the *Allston*, from a death mask.
5. Cleverger was commissioned by the Boston Athenaeum to complete Allston's portrait in 1839, so it is probable that Brackett saw this likeness before or while he was creating his own. For further information on Cleverger's *Allston*, see Jonathan P. Harding, *The Boston Athenaeum Collection: Pre-Twentieth Century American and European Painting and Sculpture* (Boston: Boston Athenaeum, 1984), pp. 22 (ill.), 153. See also Gerds and Stebbins, "A Man of Genius," pp. 163–64, for additional information on Cleverger's portrait and comparisons made to Brackett's.
7. Allston to Bryant, November 27, 1844, American Art-Union Papers, Manuscript Department, New-York Historical Society. Colonel Merl M. Moore, Jr., kindly brought this letter to the attention of the MMA Department of American Paintings and Sculpture.
11. In a letter dated March 27, 1903, Brackett's second wife, Elizabeth Bellville Brackett, whom he married in 1872, wrote to F. Edwin Elwell (pp. 365–66), Curator of Ancient and Modern Stuatory, MMA (letter in MMA Thomas J. Watson Library), that "we [the Bracketts] still have ... a marble bust of Allston [sic]." When Brackett's son Frank E. Brackett wrote the Worcester Art Museum on April 18, 1908, he noted that two marble busts were produced, and "in finishing a very small sand hole in the left eye appeared and [Brackett] seized this as an excuse to retain the Bust. The second one remained in the family"; see William J. Hennessey, "White Marble Idealism: Four American Neo-Classical Sculptors," *Worcester Art Museum Bulletin*, n.s. 2, no. 1 (November 1972), pp. 4, 8, 9 n. 9.
12. For an illustration of this bust, formerly owned by Mr. and Mrs. William F. Allston, Cashiers, N.C., see Francis W. Bildeau and Mrs. Thomas J. Tobias, comps. and eds., *Art in South Carolina 1670–1970* (Columbia: South Carolina Tricentennial Commission, 1970), no. 110.
Thomas Ball (1819–1911)

Ball was born in Charlestown, Massachusetts, the son of a house and sign painter. His formal education ended when he was twelve, after which he held a variety of odd jobs, including handyman at the New England Museum in Boston. He was apprenticed briefly to wood engraver Abel Bowen before opening a painting studio in 1837. Ball attained moderate success cutting silhouette profiles and painting miniature and full-scale portraits. His biblical and literary paintings were exhibited at venues in Boston and New York through the late 1840s.

According to Ball’s autobiography, a brush with unrequited love left him uninspired to paint, and as a diversion, he began modeling clay provided by the local portrait sculptor John Crookshanks King. In 1851 he modeled a cabinet bust based on photographs of Jenny Lind (New-York Historical Society), the “Swedish Nightingale,” then singing to enthusiastic crowds during her two-year tour of the United States. The small plaster portrait was so popular that Ball was unable to produce enough casts to meet demand. An “Italian pirate” in New York copied the Lind and undersold him, which led him to patent a number of his miniature portraits, including several of Boston musicians.

In 1852 Ball attempted a cabinet-size likeness of Daniel Webster, the Massachusetts senator and U.S. secretary of state. Dissatisfied, Ball destroyed it and then modeled a life-size portrait (his first) of Webster (1852; Boston Athenaeum). When the statesman died on October 24, 1852, Ball’s bust became a commercial success, leading him to create his first full-length figure, a statuette of Webster (cat. no. 29), which was cast in bronze in an edition of at least forty-seven. Ball would later create a second bust of Webster (cat. no. 31) in 1860.

In October 1854, at the age of thirty-five, Ball and his wife went to Italy. In Florence they became acquainted with Joel Tannev Hart (pp. 24–25), Hiram Powers (pp. 8–20), and other American expatriate artists. Ball had the busts he had brought with him translated to marble, including one of Herbert Skinner (1855; Boston Athenaeum). He created statuettes of Washington Allston and George Washington and a bust of Truth (all unlocated). He also attempted his first ideal figures, Pandora and Shipwrecked Sailor Boy, but by his own admission, these proved too great an undertaking for the self-taught sculptor.

In late 1856 Ball returned to Boston, where he received his first public commission, for two bronze relief panels for the pedestal of Richard Greenough’s Benjamin Franklin (1855–57; Old City Hall, Boston). He also modeled a statuette of Henry Clay (cat. no. 30) as a pendant to his Webster, as well as numerous portrait busts, among them the historian William Hickling Prescott (1859; New-York Historical Society) and the preacher Henry Ward Beecher (1859; Stowe–Day Foundation, Hartford). Knowing that Bostonians wanted an equestrian monument to George Washington, Ball created a model in 1858 (Boston Athenaeum), and he earned the commission for the work that was unveiled in the Public Garden in 1869.

In 1865, before the Washington was cast, Ball returned to Florence, where he worked on several American civic commissions, including an enlarged version of Daniel Webster (unveiled in 1876; Central Park, New York) and statues of Charles Sumner (1876–78; Public Garden, Boston) and Josiah Quincy (1878–79; Old City Hall, Boston). The assassination of Abraham Lincoln inspired Ball to model the Emancipation Group—Lincoln freeing a kneeling slave—which was dedicated in Lincoln Park, Washington, D.C., in 1876. A replica was erected a year later in Boston’s Park Square, and reductions in bronze and marble were produced as well. Ball also executed a number of sentimental ideal figures in marble, including La Petite Pensee (cat. no. 32), Christmas Morning (1872), and Saint Valentine’s Day (1874; latter two on loan to the Museum of Fine Arts, Boston).

During the 1890s, Ball labored on a colossal multigure Washington Monument, which was exhibited in 1893 at the World’s Columbian Exposition in Chicago and later unveiled in Methuen, Massachusetts, in 1900 (in 1964 it was relocated to the Forest Lawn Memorial, Glendale, Calif.). He published his lively and charming autobiography, My Threecore Years and Ten, in 1891. Six years later he moved from Florence to Montclair, New Jersey, to live with his daughter, whose husband, William Couper, had been Ball’s student. Ball returned to painting in his final years; he died at the age of ninety-two.

Selected Bibliography


29. Daniel Webster, 1853

Bronze
29 1/4 x 14 x 11 in. (75.6 x 35.6 x 27.9 cm)
Signed and dated (back of draped column): T Ball Sculp / Boston Mass / 1853
Inscribed (back of draped column): Patent assigned to / G.W Nichols
Foundry mark and cast number (back of base, stamped): / J.T. AMES / FOUNDER / CHICOPPE / MASS / 24
Gift of Thomas Kentsy, by exchange, 1969 (69.219.2)

Ball’s prolonged fascination with Massachusetts senator Daniel Webster (1782–1852) began when, as a boy, he resolved to paint the legendary orator’s “godlike” head as soon as he had the ability.1 In 1852 the artist modeled a cabinet bust of Webster, encouraged by his success with his small plaster Jenny Lind (1851; New-York Historical Society). Ball later said that Webster’s “face was constantly before me in colossal form,” so it is not surprising that he was dissatisfied with the small bust and modeled his first lifesize portrait.2 Ball caught his only glimpse of Webster in Boston in the fall of 1852, shortly before Webster died unexpectedly on October 24. Ball’s lifesize plaster bust (1852; Boston Athenaeum),3 which depicts his subject enveloped in a classicizing drape, was completed just a few days before Webster’s death and became an immediate success, with numerous orders for replicas. In his autobiography, Ball wrote that this portrait was a true likeness and “the one I have used, without alteration, for my several statues of the great man.”4

On Webster’s death a movement in Boston to commission a large monument to the state’s most illustrious senator inspired Ball to model his statuette of Webster: “Now, I was not so foolish as to suppose for a moment that such a work would be intrusted to me, who had never made a statue; but why should not I try my hand at a figure in small? It would be wanted in that size if it should turn out as successful as my large head [of Webster]. I resolved to make the attempt.”5 When the statuette was finished in mid-1853, it was called “one of the best delineations of [Webster’s] commanding figure that has ever been produced by painter or sculptor.”6 It was awarded a first-class gold medal when exhibited at the Massachusetts Charitable Mechanic Association in Boston.7

G.W. Nichols, an art dealer, saw the Webster statuette in Ball’s studio on Tremont Row and offered him five hundred dollars for the model and the right to reproduce it; Ball accepted.8 Nichols made arrangements with James T. Ames, the owner and director of the foundry Ames Manufacturing Company in Chicopee, Massachusetts,9 to have an edition cast in bronze. Ball’s bronze statuette of Webster is one of the best-known small sculptures of the nineteenth century. It may have been the first sculpture to be patented and mass-replicated in this country.10 Sand cast in three pieces, then assembled and finished, the Webster was available for purchase either with or without drapery suspended over a half column, and with an “ordinary” or a “fine patina.”11 The Metropolitan Museum’s cast bears the Ames foundry mark, as well as the number 24, which suggests that it was the twenty-fourth cast in an edition that numbers at least forty-seven.12

For a first attempt at a full-length figure by a self-taught artist, Ball’s statuette is remarkably good. Its greatest fault is that the oddly proportioned figure appears stubby, which may be explained in part by the fact that Ball did not use a life model. He made a simple and direct approximation of his subject, in this case aided by photographic, painted, and sculpted portraits. It can be no coincidence that Webster’s posture follows precisely, though in mirror image, Sir Francis Chantrey’s George Washington (1826; State House, Boston), which Ball had known since childhood.13 For the costume, Ball followed closely Webster’s typical attire of “ordinary trousers, with the well-known ‘Webster coat’—of the dress-cut, but, as worn by Mr. Webster, of blue cloth with gilt buttons.”14 Ball used his lifesize plaster bust of Webster as his model for the head, and included “the grand brow . . . the hollow cheeks, the firm-set mouth.”15 Webster was also known for his “deep eye-sockets” and, in his attempt to portray this physical trait in his statuette, Ball perhaps went too far, for Webster’s eyes have an unnaturally dilated appearance.

At Webster’s right side is a partial column (cast as a separate piece) draped with flowing cloth, with books, symbolic of Webster’s great learning, leaning against it. The column particularly shows that Ball’s meager artistic training was in marble carving, in which a tree stump or column would be needed to support the marble; in bronze such an element was unnecessary. The sculpture’s smooth surfaces and contours also relate it to the marble carving tradition.
In 1858 Ball modeled a statuette of Henry Clay (cat. no. 30) as a pendant to this popular Webster; it too was cast by the Ames foundry under a patent assigned to G.W. Nichols.

In 1874 Ball was commissioned to enlarge the Webster to monumental scale for New York’s Central Park, where it was unveiled in November 1876. Ball was apparently quite aware that his statuette did not translate well into large scale, for in 1885, when he was commissioned to create a replica (dedicated June 1886) for the lawn of the New Hampshire State House in Concord, he modified his design and reduced its size.

The Metropolitan Museum’s Daniel Webster was purchased with funds from the sale of John Frederick Kensett’s Coast at Darien, one of thirty-eight paintings known as The Last Summer’s Work, that were given to the Museum by the painter’s brother, Thomas, in 1874.16

Exhibitions

1. Ball 1892, p. 136. Ball later painted both a lifesize head and a full-length figure of Webster (ibid., p. 141). For Webster, see Robert V. Remini, Daniel Webster: The Man and His Time (New York: W.W. Norton, 1997).
2. Ball 1892, p. 136.
5. Ibid., p. 141. As Ball predicted, his Webster design was not selected for the Boston commission; Hiram Powers was given the award, and his bronze Daniel Webster (1856–57) stands in front of the State House. See Richard P. Wunder, Hiram Powers: Vermont Sculptor, 1805–1873 (Newark: University of Delaware Press, 1991), vol. 2, p. 117, ill. p. 105, no. 118.
7. Ball 1892, p. 142.
8. Ibid.
10. The statuette was also replicated in plaster (30 in. high; New Hampshire Historical Society, Concord) and parian (25 in. high; Smith College Museum of Art, Northampton, Mass.).
11. Shapiro, Bronze Casting and American Sculpture, p. 56; see also p. 158.
13. Ball 1892, p. 5.
15. Ibid.

30. Henry Clay, 1858

Bronze
30 1/2 x 12 x 10 1/4 in. (77.5 x 32.4 x 27.3 cm)
Signed and dated (back of draped column): T BALL Sculp' Boston 1858
Foundry mark (back of base): patent assigned to G.W. Nichols / Ames Mfg. Co Founders / Chicopee Mass~

Encouraged by the commercial success of his Daniel Webster statuette (cat. no. 29), Ball modeled Henry Clay in Boston during the spring and summer of 1858. That he selected Clay "as a companion to my Webster"1 is hardly surprising, for the two statesmen had not only been renowned orators and leading Whigs, but had, along with fellow senator John C. Calhoun, dominated American politics toward the middle of the nineteenth century.2 Clay (1777–1852)3 came out of retirement to orchestrate the Compromise of 1850, an effort to prevent open hostilities between the North and the South over the expansion of slavery.
As with his Webster, Ball strove for a realistic personification of Clay, but he never saw Clay in person, as he had, albeit briefly, before modeling Webster, and so relied on photographs and other images of the senator. Ball deemed the result "not as successful as the [Webster]." Yet, to most eyes it compares favorably or exceeds the earlier effort in terms of the naturalism of facial expression and vigor of pose. Edward Everett, who knew Clay well, examined the piece in Ball's Boston studio in July 1858; in his opinion, "the likeness is excellent, and the carriage of the figure true to life. It appears to me in all respects equal to [Ball's] similar statuette of Mr. Webster."7

Ball posed his Clay in contemporary dress and in a modified contrapposto stance. He grasps a document in both hands and looks to his left. To his left is a draped broken column, which on a symbolic level represents fortitude and on a practical level is a reminder of the marble aesthetic, for the column would have enhanced the tensile strength of the stone. Also reminiscent of the marble tradition are the figure's broad planes, smooth surfaces, and high polish. Clay lacks the play of light and textural variation possible with bronze. The composition appears more lifelike than the Webster in the animated face and stance and in such details as the bulging vein in the center of Clay's forehead.

As he did with his Webster, Ball turned over to G. W. Nichols reproduction rights to the Clay, and Nichols took out a patent, consigning the casting to the Ames foundry in Chicopee, Massachusetts. Thus Clay stands with Webster and Henry Kirke Brown's Filatrice (cat. no. 17) as one of the first small bronzes to be made serially in this country. Clay was sand cast in several pieces—figure, column, and base—and then assembled. The edition size is undocumented but presumably was significant, in all likelihood similar to that of Webster (at least forty-seven casts). The Museum's cast is technically outstanding, an exemplar of mid-nineteenth-century American bronze casting. It is finished with great refinement and maintains its original lacquer-type patina.10

Reflecting the expanding commercial market for small sculpture, versions of the Clay were also produced in parian (Yale University Art Gallery, New Haven) and plaster (Rhode Island Historical Society, Providence).11

1. Ball 1892, p. 209.
2. For an in-depth consideration of these three statesmen, see Merrill D. Peterson, The Great Triumvirate: Webster, Clay, and Calhoun (New York: Oxford University Press, 1987).
4. The two other sculptured portraits of Clay in the Metropolitan's collection were both modeled from life, Joel T. Hart's and Shobal V. Cleaver's marble busts (cat. nos. 9, 12). According to Wayne Craven (Sculpture in America, rev. ed. [Newark: University of Delaware Press, 1984], p. 223), Ball must have seen the portrait of Clay by Hart in his Florence studio.
5. Ball 1892, p. 209.
10. Richard E. Stone, Conservator, MMA Department of Objects Conservation, provided information on the condition of this bronze.

31. Daniel Webster, 1860–68

Marble, 1868
30 x 18 x 11 in. (76.2 x 45.7 x 27.9 cm)
Signed and dated (right side): T. BALL 1868
Gift of Mrs. William Couper, 1913 (13.214)

In January 1860 the art journal The Crayon reported that "the New England Society of New York has commissioned Ball to execute a colossal statue of Webster."1 In fact, it seems that ultimately the commission Ball received was for an over lifesize bust of Webster and that it came not directly from the society but through William Henry Aspinwall, one of New York's wealthiest merchants and a founder of The Metropolitan Museum of Art.2 The in-

In this portrait of the famous orator, to whose likeness Ball returned over the course of his career (see cat. no. 29), he again referred to the plaster bust that he had modeled in 1852 (Boston Athenaeum). Ball captured anew Webster's striking physiognomy, including the expansive forehead, downturned mouth, and large eyes, but instead of the enveloping drape of the early bust, he used a hermiform termination.

The Metropolitan's bust of Webster is a slightly reduced replica of the portrait owned by the New England Society in the City of New York (on long-term loan to the Hood Museum of Art, Dartmouth College, Hanover, N.H.). Ball may have produced on speculation the replica that is at the Metropolitan, yet apparently it never found a purchaser, for it was passed on to his daughter, Eliza Couper, who presented it to the Museum. Metropolitan trustee Daniel Chester French (pp. 326-41; and a former student of Ball) wrote a fellow member of the trustees' Committee on Sculpture about the suitability of the piece for the Museum's holdings: "We have no work by Mr. Ball, who certainly deserves representation in our collection of modern sculpture. This bust is one of the most notable of his works . . . and I should be in favor of accepting the gift." 

L.D

32. *La Petite Pensee*, ca. 1867–68

Marble, 1869
19 3/4 x 12 1/2 x 7 3/4 in (50.2 x 31.8 x 18.7 cm)
Signed and dated (back): T. BALL 1869
Gift of Mr. and Mrs. Walter C. Crawford, 1978 (1978.513.7)

According to Ball’s autobiography, he modeled *La Petite Pensee* soon after creating his full-length statue *Eve Stepping into Life* (1867). During this period the affluent sculptor also constructed a villa on the Poggio Imperiale near that of his friend Hiram Powers and began his *Governor John Albion Andrew* (1870) for the Massachusetts State House in Boston.

Of this bust, Ball said only, “Here [in Florence] I next modelled the little head ‘La Petite Pensee,’ which has had such a wonderful success.” The portrait has been thought to show the features of his daughter, Eliza “Kitty” Chickering Ball, but the sitter looks younger than eleven, which Kitty would have been in 1868. Ball scholar and descendant Greta Couper has observed that there is not a strong physical resemblance between Kitty and the subject of the bust and that Ball used the children of his Italian adult models as subjects. Another scholar has proposed that the model was Ball’s niece Annie Chickering, who lived with the Balls in Italy for five years and who would have been about seven in 1868.

Images of children were first popularized in nineteenth-century American sculpture by Horatio Greenough (pp. 2–7) and Thomas Crawford (pp. 34–40) and continued by second-generation expatriate American sculptors, particularly Ball, William Henry Rinehart (pp. 105–13), and Randolph Rogers (pp. 114–21). Ball’s works in the genre include *Christmas Morning* (1872) and *Saint Valentine’s Day* (1874; both on loan to the Museum of Fine Arts, Boston). *Sunshine* (1872; Montclair Art Museum, Montclair, N.J.) is an ideal bust of a young girl—in this case probably Kitty Ball—which closely relates to *La Petite Pensee* in theme and composition.

The posture of Ball’s youthful thinker is slightly coquettish, with her right shoulder thrust forward, in contrast to her demure, downward glance. Her off-the-shoulder dress is trimmed with eyelet and overlaid with a wreath of stylized leaves entwined with pansies, a symbol of the Trinity. Furthermore, in Victorian flower language, pansy was the anglicized spelling of the French pensée, or thoughtful recollection, and in Shakespeare’s *Hamlet* (4.5.176–77): “there is pansies, that’s for thoughts.” The girl’s long hair is parted in the center and braided at the back. A kerchief with a hemstitched border covers her head and gives her an air of saintliness. Her countenance has a simplicity and purity reminiscent of Renaissance images of children by Desiderio da Settignano that Ball would have seen in Florence.

The earliest known marble *La Petite Pensee* is dated 1868 (private collection); the Metropolitan’s was carved the following year. Additional replicas in public collections are located at the Allentown Art Museum, Allentown, Pennsylvania (1875); the West Roxbury branch of the Boston Public Library (undated); Indiana University Art Museum, Bloomington (1870); Munson-Williams-Proctor Institute Museum of Art, Utica, New York (1876); and the National Museum of American Art, Washington, D.C. (undated).

1. Ball 1892, p. 271. A 70-inch version of *Eve* was auctioned at Sotheby’s, New York, sale cat., September 11, 1996, no. 434.
2. Ball 1892, p. 271. By “success” Ball undoubtedly referred to the number of replicas of it he sold.
5. I am grateful to Dr. Helen Zeiner, Denver Botanic Gardens, for identifying the flower.
For Americans on the Grand Tour, visiting the studios of prominent sculptors in Italy was a popular pursuit, and they would often commission portraits. In 1876 the family of John Magee Ellsworth (1874–1921) did just that during a stop at Ball’s studio in Florence. Ellsworth, age two, stands full-length, lifesize, and nude, a picture of youthful innocence. He seems to raise his right hand in greeting and wears a pleasant expression on his face. In his left hand he clutches the sleeve of his little garment, which trails across his genitals, around his right leg, and under his left foot. This fabric serves both to activate the composition and to increase the marble’s tensile strength at the boy’s legs. The unincised eyes represent a lingering classicizing mannerism in an otherwise realistic composition.

The accompanying columnar mahogany pedestal (28¾ in. high) is original to the piece. According to Hiram Powers scholar Richard P. Wunder, it is identical to pedestals that Powers had favored, and since the two sculptors were friends and neighbors in Florence until Powers’s death in 1873, Ball’s example was quite possibly fashioned by the same workers.

On Ellsworth’s death, the marble passed to his wife, Elisabeth Van Rensselaer Ellsworth (d. 1967), and then to the donor, her great-nephew Charles A. Van Rensselaer III, who presented it to the Metropolitan Museum.

1. According to the donor, Ellsworth was educated at Saint Paul’s School, spent one year at Yale University (class of 1895), and was the owner of the Crown Cork and Seal Company; information recorded in material accompanying a letter from Charles A. Van Rensselaer to John K. Howat, Lawrence A. Fleischman Chairman of the Departments of American Art, May 29, 1992, accession files, MMA Department of American Paintings and Sculpture; and in an unannotated clipping accompanying Angelina Singer, Yale University Alumni Records, to Thayer Tolles, March 14, 1996, object files, MMA Department of American Paintings and Sculpture.

34. Unidentified Gentleman, 1890

Marble

21 x 17 in. (53.3 x 43.2 cm)

Signed and dated (at right): T. Ball / 1890

Gift of Enrique Foster Gittes, 1978 (1978.511)

This oval portrait of an unknown sitter is one of only a few relief compositions that Ball executed during his long and prosperous career. Two handsome and freely executed bas-reliefs of ideal subjects date to about 1883–84: Whispering Zephyr (Art Institute of Chicago) and Ophelia (private collection). An earlier relief portrait of Edward Everett (1859; Museum of Fine Arts, Boston) is technically proficient and fits comfortably into the mid-century relief aesthetic.¹ The Metropolitan Museum’s uninspired profile portrait is flat, especially in the costume, stiff in bearing, and dated in style. This middle-aged and bearded sitter, who appears in contemporary dress, was most likely one of many visitors to the Villa Ball in Florence. It has thus far not been possible to match the face to a name recorded in Ball’s guest book.²

William Wetmore Story (1819–1895)

Born in Salem, Massachusetts, Story was raised in Cambridge, a son of Joseph Story, professor of law at Harvard University and an associate justice of the United States Supreme Court. Young Story received from Harvard an undergraduate degree in 1838 and a law degree in 1840. He then joined the law firm of Charles Sumner and George Hillard, and he published volumes on contracts (1844) and personal-property sales (1847).

Story’s real interests, however, lay in literature, music, and art, all of which he pursued as pastimes. On his father’s death in 1845, the commission for a memorial was entrusted to him by a committee of Cambridge citizens. In 1847 Story went to Europe to learn how to create a portrait statue, and in Rome he began to model the figure. Approved by the committee in 1850, the statue of Justice Story was enlarged, completed in marble, and subsequently erected (1855; Bigelow Chapel, Mount Auburn Cemetery, Cambridge; relocated to Memorial Hall, Harvard University). Story also attempted his first full-size ideal compositions, Arcadian Shepherd Boy (1855), purchased by subscription for the Boston Public Library; and Marguerite (1858; Chrysler Museum of Art, Norfolk, Va.), based on Goethe’s Faust.

Story returned to Boston in 1855 to practice law, a career he abandoned finally in 1856. He reestablished himself in Rome, in an apartment in the Palazzo Barberini which became a gathering place for the Anglo-American expatriate community. Between 1856 and 1862 Story devoted himself to the production of ideal sculptures drawn from literary, mythological, and historical subjects. His small statues of Venus Anadyomene (1860–64) and Bacchus (1860–63; both Museum of Fine Arts, Boston) reveal both his experimentation with a restrained classicizing aesthetic and his own theories on ideal human proportions. In spite of his considerable output and his social status and political ties, Story did not attract any serious critical notice or patronage during these early years in Rome.

Story’s artistic fortunes began to change when his friend Nathaniel Hawthorne used Cleopatra (cat. no. 35) as the basis for the masterpiece of the sculptor-hero in the widely read Marble Faun (1860), which aroused interest in Story’s sculpture. His most significant break came when Pope Pius IX sponsored the transportation of Cleopatra and The Libyan Sibyl (cat. no. 36) to the 1862 International Exhibition in London, where they were displayed to acclaim in the Roman Court. Story’s international reputation was established.

In his artistic career Story created some fifty-five ideal compositions, more than ten public monuments, and over twenty-four portrait busts. His signature works are monumental single figures, usually female, portrayed at an emotionally charged moment with scrupulous attention to narrative detail, such as Judith (1863; National Botanic Gardens, Glasnevin, Dublin) and Sappho (1863; Museum of Fine Arts, Boston). His portrait statues include Josiah Quincy (ca. 1861; Harvard University) and Edward Everett (1866; formerly Boston Public Garden, now in Richardson Park, Dorchester, Mass.). In 1867 Story was commissioned to execute a bronze statue honoring George Peabody for the Royal Exchange in London (a replica is in Mount Vernon Place, Baltimore).

In the United States, Story’s ideal works were less well known than his portraits until 1874, when Medea (cat. no. 37) and Semiramis (1873; last known location, private collection, Los Angeles) were lent to the Metropolitan Museum (in 1882 the Museum named Story an Honorary Fellow for Life). In 1876 another Medea and Beethoven (bronze) were displayed in the Centennial Exhibition in Philadelphia.

In the early 1880s, Story received commissions from the United States government for monuments in Washington to Joseph Henry (1883; Smithsonian Institution) and Chief Justice John Marshall (1883–84; formerly U.S. Capitol grounds, now U.S. Supreme Court). Other portraits from this period are Colonel William Prescott (1880; Bunker Hill Memorial, Charlestown, Mass.), Ezra Cornell (1884; Cornell University, Ithaca, N.Y.), and the Francis Scott Key Memorial (1886; Golden Gate Park, San Francisco). Story’s final effort was his wife’s memorial, Angel of Grief Weeping Bitterly over the Dismantled Altar of His Life (1894), erected in Rome’s Protestant Cemetery.

Even though Story established an expressive new sculptural type in his mature works, he clung to the tenets of neoclassicism of the mid-Victorian period. By the end of the century, Story’s monumental marbles were anachronistic to the efforts of younger artists working in the naturalistic Beaux Arts style promulgated in Paris. At the time of his death, his admirers praised him as much for the breadth of his intellect and his literary achievements as for the aesthetic merits of his sculpture. He has endured a wide range of critical opinions on his art, but his status as the leading expatriate American sculptor of the second generation of neoclassicists is uncontested.

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Selected Bibliography

Story Family Collection. Harry Ransom Humanities Research Center, University of Texas at Austin.


35. Cleopatra, 1858

Marble, 1869

55 1/2 x 33 3/4 x 51 1/2 in. (141 x 84.5 x 130.8 cm)

Signed and dated (right side, below seat of chair, within circle): WWS (monogram) / Roma 1869

Inscribed (front of base, in relief): CLEOPATRA

Gift of John Taylor Johnston, 1888 (88.5a)

By the time Story began modeling Cleopatra, he had found his mode of expression as a sculptor. Perhaps as a result of his friendship with Robert Browning and his knowledge of Browning’s dramatic monologue in poetry, Story developed a particular personage as the theme for his sculpture: famous—or infamous—personalities from history, usually female, which he presented on a monumental scale, often seated, in a moment of extreme cerebral activity. Whether reflecting on past behavior or contemplating future actions, the figures were thinking about deeds of cataclysmic significance. Story described his interest in depicting such moments in sculpture: “What is left undone is as necessary to a true work of art as what is done.” For him the implication of forthcoming drama was more provocative than the depiction of melodramatic action.

Inspired in his choice of subject by the current resurgence of interest in Egyptian culture, Story started modeling his figure of Cleopatra (69–30 B.C.), the last Macedonian ruler of Egypt, during the winter of 1858. Nathaniel Hawthorne reported seeing the clay model in Story’s studio just fourteen days after it was begun. For Hawthorne, the subject of Cleopatra meditating on her suicide was “grand,” and he commented on Story’s “[sensibility] of something deeper in his art than merely to make beautiful nudes and baptize them by classic names.”

Similarly, Henry Adams recorded his impression of the work: “it is something so original that I cannot help dilating on it a little. . . . [Story’s] Cleopatra is an Egyptian woman, not a Grecian or Italian girl.”

Even without the assurance of a purchaser, Story had his mammoth figure carved in marble, and he completed it by December 1860. Hawthorne’s Marble Faun, published that year, aroused curiosity about Story’s sculpture. The hero of the romance was the sculptor Kenyon, whose masterpiece under production was based on Story’s Cleopatra, identified by Hawthorne in the preface. Hawthorne extolled Kenyon’s (Story’s) treatment of his subject: “The sculptor had not shunned to give the full, Nubian lips, and other characteristics of the Egyptian physiognomy. His courage and integrity had been abundantly rewarded; for Cleopatra’s beauty shone out richer, warmer, more triumphantly beyond comparison, than if, shrinking timidly from the truth, he had chosen the tame Grecian type.” Viewers of Story’s work also admired his attempts at archaeological correctness in his portrayal of Cleopatra’s nemes, the head cloth worn by Egyptian royalty, topped with the ureus, or cobra headdress. Although Cleopatra’s jewelry and other details of the work have a Victorian flair (the scarab bracelet, for example, is in the style of the day), Story was successful in setting the “Egyptian” tone for his sculpture.
Cleopatra remained unsold, however, and Story's position as a sculptor did not change until 1862, "a date, the date, in Story's life." Story had hoped that the United States delegation would sponsor his works at the International Exhibition held in London, but this came to naught and Story could not afford to ship his sculptures himself. Then Pope Pius IX, a friend to the artists of Rome, offered the funds to get Cleopatra and The Libyan Sibyl to London for exhibition among the modern Roman works. When the exhibition opened in May 1862, the encomiums received by Story's works elevated them to the high point of the sculpture display. Notices of Story's triumph reached him in Rome and he received lucrative offers for the two works from British collectors, but he held off their acceptance until he was himself in London. Ultimately he sold them to Charles Morrison of Basildon Park, Berkshire, England.

Story revised Cleopatra in 1864; the Metropolitan's marble, dated 1869, belongs to this type. He added Cleopatra's name to the front of the base and gave her a beaded necklace and a low footrest. He altered her draperies, especially the sash at her waist and the sleeve on her left arm so that it falls lower to completely expose the left breast. In the original version of 1860, now at the Los Angeles County Museum of Art, the thumb and forefinger of Cleopatra's left hand touch, while in the revision at the Metropolitan Museum these fingers are parted. Story had debated the symbolism of the fingers' position with Hawthorne before completing the first version: "should the forefinger and thumb meet or be separated? If they were separated, it meant the relaxation of despair; if they met, she was still meditating defiance or revenge." Story also composed a poem, entitled "Cleopatra," to accompany his revised statue.

John Taylor Johnston, president of the Metropolitan Museum from 1870 to 1889, purchased Cleopatra from Story in Rome in February 1869, deeming it the sculptor's "finest thing." He first lent it to the Museum in 1877 and in 1888 donated it—"another illustration of [Johnston's] generosity which has been so often displayed in the history of the Museum."  

L.D.  

Exhibitions


5. Ibid.


13. Of the second type, three marbles in addition to the Metropolitan's are known: one (1865) on the New York art market; an unlocated version (1877) formerly in the collection of the Austro-Hungarian count Janos Palffy, a resident of Paris; and one (1878) in the West Foundation, on loan to the Georgia Art Museum, University of Georgia, Athens.

Story would revise his statue a third time in 1884–85 so that the figure was reclining on a couch partially draped with a tiger skin. It was most likely never translated to marble, but it is described in Phillips 1897, p. 229, where it is referred to as the second version.


36. The Libyan Sibyl, 1860

Marble, 1861
33 x 273/4 x 45 1/2 in. (134.6 x 70.5 x 115.6 cm)
Signed and dated (on rolled text): W.W. Story— / Roma 1861—
Gift of Erving Wolf Foundation, 1979 (1979.266)

Story conceived the idea for The Libyan Sibyl as early as June 1860, while Cleopatra (cat. no. 35) was being translated into marble. He declared to Charles Sumner, who was visiting in Rome, that his next project would be “Africa seeing her fate in the future.” Once Cleopatra was completed in December 1860, Story began The Libyan Sibyl, finishing the clay model by May 1861. He described it to another Boston friend, Charles Eliot Norton: “I have taken the pure Coptic head and figure, the great massive sphinx face, full-lipped, long-eyed, low-browed and lowering, and the largely-developed limbs of the African. . . . It is a very massive figure, big-shouldered, large-bosomed, with nothing of the Venus in it, but, as far as I could make it, luxuriant and heroic.” And he expressed to Norton the hope that he would be able to exhibit The Libyan Sibyl in marble at the International Exhibition to be held in London in 1862, noting that if this sculpture did not sell, he would abandon his sculptural career.

The Libyan Sibyl was inspired by the events that were leading up to the American Civil War. Story wrote to Norton that “she is looking out of her black eyes into futurity and sees the terrible fate of her race. This is the theme of the figure—slavery on the horizon, and I made her head as melancholy and severe as possible.” He characterized the work to Charles Sumner, an ardent abolitionist, as “my anti-slavery sermon in stone.”

Without resorting to conventional symbols of slavery, such as manacles or chains, Story created a majestic symbol of the African nation that was as original to nineteenth-century sculpture as was his grand figural style. From the Sibyls, the legendary women of antiquity who were reputed to possess powers of prophecy, he chose the Libyan, supposedly the eldest of the accepted ten. Story was influenced by Michelangelo’s Sibyls painted in the Sistine Chapel, and his figure echoes the colossal scale and robust musculature of that Renaissance work. The seated Libyan Sibyl leans forward, resting her right elbow on her crossed leg, her chin held by her right hand, a posture traditionally associated with cogitation. By resting her closed mouth upon her hand, she was understood by nineteenth-century viewers to hold “the African mystery deep in the brooding brain that looks out through mournful warning eyes,” and her crossed legs symbolized the soothsayer’s role as custodian of the future’s secrets.

Story gave The Libyan Sibyl what he and his contemporaries recognized as ethnographic African features, portraying full lips, a wide nose with flared nostrils, and flat, broad cheek planes. Some of the most impressive areas of marble carving occur in the figure’s wavy and braided hair. Story dressed her in what he believed to be archaeologically correct costume. The heavy hoop earrings, for example, are suggestive of what an ancient Nubian woman might have worn. The headdress was meant to be the “Ammonite horn,” for a contemporary writer identified the Libyan Sibyl as “a daughter of Jupiter Ammon, and the keeper of his oracles.” The horned crest is decorated with the tetragrammaton, the four Hebrew consonants that denote the Supreme Being and the correct pronunciation of which was said to be unknown to man. The Seal of Solomon hangs from her beaded necklace; Story’s inclusion of this device most likely refers to its ancient use by astrologers as the mathematical emblem, two interlocking triangles, symbolizing the interrelationship between the natural and spiritual worlds. The text of the Sibyl’s oracle rests on the rock beneath her left hand. On it Story inscribed his name and the date.

Through the sponsorship of Pope Pius IX, Cleopatra and The Libyan Sibyl were displayed in the 1862 International Exhibition in London, in the modern Roman Court. Harper’s New Monthly Magazine proclaimed: “No figure that can be named in modern sculpture is finer”; and James Jackson Jarves noted that Cleopatra and The Libyan Sibyl “have placed [Story] . . . at the head of American sculptors. . . . [In these attempts American sculpture has emerged from the bondage of the past into a promising future.]”

There is no evidence that Story intended The Libyan Sibyl and Cleopatra as complementary allegories, but many viewers perceived them that way, with the Sibyl representing the mystery of the mind and Cleopatra symbolizing the mystery of the heart. Contemporary viewers generally preferred The Libyan Sibyl over Cleopatra, particularly appreciating its special significance as a statement on the Civil War.

At the end of the London exhibition, Charles Morrison of Basildon Park, Berkshire, England, purchased this Libyan Sibyl and Cleopatra (now at the Los Angeles County Museum of Art). The Libyan Sibyl remained at Basildon Park until 1978, when it was sold at auction and presented the following year to the Metropolitan Museum.
Replicas of *The Libyan Sibyl* are at the West Foundation, on loan to the Georgia Art Museum, University of Georgia, Athens (1867), and at the National Museum of American Art, Washington, D.C. (1868).  


2. Ibid.


4. Ibid.

5. Story to Sumner, May 13, 1861, Sumner Papers, Houghton Library; quoted in Seidler 1885, p. 511.


10. Seidler 1885, pp. 508–9. While Story was modeling *The Libyan Sibyl*, he was researching ancient theories of proportion. In his book *The Proportions of the Human Figure According to a New Canon for Practical Use* (London: Chapman and Hall, 1866), Story discussed the meanings and mathematical properties of this symbol in chapter 4. It was not until the middle of the nineteenth century that the symbol was adopted by the Jews as the Star of David.


13. This observation is credited to an "Italian critic" in Phillips 1897, p. 134.


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**37. Medea, 1865**

Marble, 1868

82 1/4 x 26 3/4 x 27 1/2 in. (208.9 x 67.9 x 69.9 cm)

Signed and dated (back of base, within circle): WWS

(monogram) / ROMA 1868

Inscribed (front of base, in relief): MEDEA

Gift of Henry Chauncey, 1894 (94.8a)

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**For Medea** Story took his inspiration from the Greek tragedy by Euripides. Medea was the sorceress who assisted the Argonaut Jason in obtaining the Golden Fleece and later became his wife. When Jason abandoned her, Medea, to punish him, murdered her two children by him and planned the death of his new love, Creusa.

Story's *Medea* is an over lifesize figure in contrapposto, her weight borne by her left leg and balanced by the extended right leg. Her body is fully draped, her glowing face lowered, and her arms held close to her body. Her left hand is clenched at her chin in an attitude of tense cogitation, while with her right she clutches the dagger, her weapon. The action of *Medea*, as in *Cleopatra* and *The Libyan Sibyl* (cat. nos. 35, 36), is mental, and thus unseen, though not unfelt. Medea—jilted lover and distraught mother—is lost in thought, scheming her revenge. The viewer sees an enraged figure at a meditative juncture and is left to imagine the scene of infanticide to come.

According to Joy Kasson, the most immediate inspiration among the numerous sources available to Story was the performance by the popular Italian actress Adelaide Ristori in a contemporary version of the tragedy by Ernest Legouve. 1 In his *Médée* (1855), Legouve shifted the drama so that Medea killed her children out of extreme love and devotion since they were going to be taken from her and raised by Jason and Creusa. At the climactic moment in Legouve's play, when Medea had to choose between relinquishing her children or protecting them by destroying them herself, she moved behind the altar of Saturn so the audience never witnessed her monstrous deed. In the final scene, Jason asked who murdered his children, and as the curtain fell, Medea appeared and answered "Thou." 2 For
nineteenth-century audiences Medea was transformed into a sympathetic character driven to an unspeakable act by unbearable grief.

Story had followed Adelaide Ristori’s career as a tragedienne since 1848, and he saw her performance of Legouvé’s Medée in Paris. His comments in his Roba di Roma indicate that her interpretation of Medea was fundamental to his sculptural conception: “In the terrible [part] of . . . Medea an infinite grief and longing possess her. The horror of the deed is obscured by the pathos of the acting and the exigencies of the circumstances. . . . Her Medea is as affecting as it is terrible.”

Story first contemplated modeling a statue of Medea in 1864, and by June 1865 the figure was being blocked out in marble. When the sculpture was completed in 1866, it was purchased by William H. Stone of London. Story soon received orders for two Medeas from Americans (one dated 1867 is now at the Peabody Essex Museum, Salem, Mass.; the Metropolitan’s example, dated 1868, was purchased by Henry Chauncey). For these, he slightly revised his figure, adding an elaborate diamond-patterned pavement to the base and making adjustments in the draperies. A fourth version (1868–80; Museum of Fine Arts, Boston), undated and unrecorded in Story’s registers, remained in his possession until his death.

Medea was the earliest of Story’s mature works to be exhibited and widely known in the United States. In 1874 Henry Chauncey lent his Medea to the Metropolitan Museum. In 1876 a version that was still in Story’s possession was exhibited at the Centennial Exhibition in Philadelphia.

Chauncey, a trustee of the Metropolitan Museum from 1870 to 1872, donated Medea in 1894, writing at the time that “it is worthy . . . of a permanent home in your beautiful collection, + I shall be glad to feel that others are not only to enjoy it, but to profit by it for the future.”

There are several breaks on the dagger that have been repaired.

Exhibition

2. Kasson (1990, pp. 228, 232) argues that even though Story wrote a poem about Medea (entitled “Cassandra” and published in his volume of poetry Graffiti d’Italia [Edinburgh: William Blackwood and Sons, 1868, pp. 155–59]), in which he emphasized the violence of her tale and the wickedness of the murders, his statue depicts a meditative image, reflecting on “consciousness and sorrow rather than anger and revenge.”
6. Ibid., p. 126. This version is owned by the West Foundation, on loan to the Georgia Museum of Art, University of Georgia, Athens.
7. Ibid.
8. Catalogue of the Loan Exhibition of Paintings and Statuary at the Metropolitan Museum of Art (New York: MMA, 1874), p. 20, no. 39. According to Ramirez 1986, p. 126, William T. Blodgett lent Medea and it was later acquired by Chauncey. However, the work lent by Blodgett, a trustee of the Museum from 1870 to 1875, was Seminatis (Catalogue of the Loan Exhibition, p. 20, no. 140); the last known location of that work is a private collection in Los Angeles.
10. Chauncey to Henry G. Marquand, President, MMA, October 27, 1894, MMA Archives.
Edward Sheffield Bartholomew (1822–1858)

Born in Colchester, Connecticut, Bartholomew and his family relocated to Hartford when he was fifteen. He was apprenticed to a bookbinder briefly and then to a dentist for four years. However, he dreamed of becoming an artist and enrolled in the antique class at New York’s National Academy of Design for the 1844–45 session. About February 1846 he returned to Hartford and accepted employment as keeper at the newly founded Wadsworth Atheneum. He took advantage of his position, drawing from engravings of Raphael cartoons and copying figures on Etruscan vases. Discovering he was color-blind, Bartholomew switched to sculpture. By December 1847 he had moved to New York to attend classes at the National Academy, and he settled in the University Building, where his Hartford friend and fellow artist Frederic Edwin Church also worked.

Bartholomew’s plans to travel to Italy were interrupted when he contracted smallpox. He finally arrived in Rome in January 1851 and began the truly productive period of his career. One of his first works was the bas-relief Blind Homer Led by the Genius of Poetry (cat. no. 38). Bartholomew’s relief, among the finest examples in American neoclassical sculpture, draw on biblical and classical subjects, such as Hagar and Ishmael (1856; Art Institute of Chicago).

After a year in Rome, Bartholomew spent four months in Greece and the Near East. Upon his return to Rome in the spring of 1852, he enjoyed popular success. Americans steadily sat for portraits, including Millard Fillmore of Buffalo (1856; Wadsworth Atheneum), Frederick Marquand of New York (1856; Yale University Art Gallery, New Haven), and Samuel Colt of Hartford (ca. 1857; Wadsworth Atheneum). Bartholomew was particularly appealing to Baltimoreans: in addition to the requisite portraits, he conceived for them many ideal subjects, such as William George Read in the Character of Belisarius (1853; Maryland Historical Society, Baltimore); a fanciful lifesize Shepherd Boy (Peabody Collection of the Maryland Commission on Artistic Property) for Enoch Pratt of Baltimore; and an impressive wall monument to Charles Carroll (chapel of Doughoregan Manor, near Baltimore).

The sculptor’s chef d’oeuvre is Eve Repentant, an ambitious over lifesize statue accompanied by an octagonal pedestal with associated relief scenes. Such anecdotal details as the serpent head and bitten apple are examples of Bartholomew’s tendency toward excessive narrative. A replica (1858–59), after the loss original of about 1855, commissioned by Hartford citizens following the sculptor’s death, is housed at the Wadsworth Atheneum.

In 1857 Bartholomew made a second voyage (the first was in 1855) to the United States, to Baltimore and then to Hartford. He left for Rome in December with an abundance of orders and at the zenith of his success. Yet, soon after his return to the Eternal City, his health suffered further decline; in particular he was dogged by an infected, ulcerated throat. He traveled to Naples in search of a more sympathetic climate but died shortly thereafter at age thirty-six.

In 1859 Bartholomew’s colossal statue of George Washington was installed on the exterior of a building belonging to the Baltimore dry-goods merchant Noah Walker. It was moved to Druid Hill Park, Baltimore, in the 1890s. The sculptor’s studio effects, including his plasters and many marbles, were removed from Rome to Hartford, exhibited there, and given to the Wadsworth Atheneum.

Selected Bibliography


38. Blind Homer Led by the Genius of Poetry, 1851

Marble
29 3/4 x 20 3/4 in. (75.6 x 51.8 cm)
Signed and dated (lower right): E. S. Bartholomew. Fecit / Romæ. 1851
Inscribed (lower center): ΟΜΗΡΟΞ
Purchase, Morris K. Jesup Fund, and Gift of William Nelson,
by exchange, 1996 (1996.74)

According to contemporaneous reports, Blind Homer Led by the Genius of Poetry was Bartholomew’s first major production after he arrived in Rome in January 1851. A lengthy account in the Cosmopolitan Art Journal noted: “Within three days he [was] moulding his group of blind Homer led by his daughter.” Indeed, the work was a watershed moment in his all-too-brief career. His earliest extant Roman effort, it demonstrates that by 1851 his tech-
rical powers in relief sculpture and his appreciation of ancient art were already well developed. Bartholomew’s predilection for the bas-relief had begun in Hartford with his portrait of author Lydia H. Sigourney (Wadsworth Atheneum) and continued while he was in New York. The sculptor continued to focus on his specialty in Rome; according to the Boston Transcript of April 21, 1852, he was “making only bas reliefs.”

Blind Homer is a stylistic pastiche, drawing its inspiration from both the classical past and the first half of the nineteenth century. This relief and the sculptor’s others with arched upper edges bear a compositional resemblance to Greek grave steiae. The figure of Homer owes a debt to Hellenistic “old derelict” sculptures, portrayals of wrinkled and stooped elderly figures such as the Old Fisherman (a copy after the original of ca. A.D. 200 is in the Palazzo dei Conservatori in Rome). Homer’s head resembles ancient antecedents that portray the poet with curling hair restrained by a fillet, a full beard, sunken cheeks, and vacant, unincised eyes insinuating his blindness. In particular, a posthumous (and thus invented) representation of Blind Homer in bust form (Hellenistic original of ca. 200 B.C.) was widely known through copies, including one in the Museo Capitoline in Rome. Bartholomew also must have been looking at the crisply treated reliefs by Antonio Canova and Bertel Thorvaldsen, so admired by mid-nineteenth-century Americans. Unlike the sparer aesthetic of work by these sculptors, Bartholomew’s attention to picturesque detail, including the treatment of drapery and hair, is revealed in this piece.

Bartholomew’s figure of the Genius of Poetry is entirely without precedent and is probably based on a live model. Her proportions are stocky and not altogether pleasing, with too-short legs and a “grotesquely long” right arm. There has been confusion over both the identity of this figure, who has been called Homer’s daughter, and the gender. The Crayon of January 1859 referred to the piece as “Homer led by Boy.”

The sculptor’s choice of subject matter has plausible autobiographical resonances in its linking of artistic genius and physical affliction. Bartholomew, lame from smallpox, may have been insinuating that on the dawn of his tenure in Rome, he could overcome his handicap and achieve artistic renown, like Homer, who had achieved greatness in spite of his blindness.

Blind Homer is known in one plaster and two marble versions. The plaster was among Bartholomew’s studio effects purchased by subscription in 1858 for the Wadsworth Atheneum. It is comparable in size and treatment of form to the Metropolitan Museum’s marble. The other marble, similarly inscribed but dated a year later—1852—is in the collection of the Maryland Historical Society.

Tracing the provenance of the Metropolitan’s Blind Homer involves little more than speculation. A version mentioned as for sale in The Crayon in 1859 was among a group “most of them executed in marble a short time only before the sculptor’s decease.” The listed price of $250 suggests this piece was marble, but it is possible that the reference is to the plaster in the Wadsworth Atheneum.

In 1859 two Blind Homers were shown at the Pennsylvania Academy of the Fine Arts, one owned by C. J. Wolf (no. 380) and the other by S. B. Fales (no. 472). The trail goes cold until 1885, when the work now at the Metropolitan Museum was in the collection of the Athenaeum in Renaissance, California.

The Metropolitan’s marble is encased in its original carved gilt wood frame, which is almost certainly Italian in origin. Both the frame and the marble were cleaned in 1996.

3. I am grateful to John Stephens Crawford, University of Delaware, who shared his vast knowledge about classical sculpture and literature and offered much insight on Blind Homer, including likening its shape to Greek grave steiae. This compositional concept also is noted in The Classical Spirit in American Portraiture, exh. cat. (Providence, R.I.: Bell Gallery, Brown University, 1976), p. 93.
5. See Smith, Hellenistic Sculpture, pp. 36–37, and fig. 35, for further discussion.
8. Ibid.
9. Catalogue of the Thirty-sixth Annual Exhibition of the Pennsylvania Academy of the Fine Arts (Philadelphia, 1859), pp. 22, 25. Fales lent a sizable number of photographs of objects to the annual, including several by Bartholomew, so it is possible that his Blind Homer submission was a photograph, but was not listed as such.
10. William Cambridge, letter to the Wadsworth Atheneum, November 12, 1885, registrar’s files, Wadsworth Atheneum. A photograph accompanying the letter confirms that it is the Metropolitan’s version. Furthermore, Conner-Rosenkrantz, the New York gallery from which the Museum purchased the relief, obtained it in California.
11. Thanks to Carrie Rebora Barratt, Associate Curator, MMA Department of American Paintings and Sculpture, and Eli Wilner, Eli Wilner and Co., for offering their observations on the frame.
William Morris Hunt (1824–1879)

Born in Brattleboro, Vermont, Hunt spent his early years in Washington, D.C., where his father was serving in the House of Representatives. After the senior Hunt's death in 1832, the family moved to New Haven, Connecticut, and in summer 1837, William began his training with an Italian portrait painter, Spiridione Gambardella. In 1838 the Hunts settled in Boston. William studied with local sculptor John Crookshanks King, from whom he learned to model in plaster and to cut cameo portraits (examples are at the Museum of Fine Arts, Boston). He entered Harvard in 1840, but he was suspended in 1843, for although he was witty, creative, and quick minded, he was inattentive to his studies.

In October 1843 Hunt sailed with his family to Europe. In Rome for a time, he worked with American sculptor Henry Kirke Brown (pp. 41–49), carving cameos and modeling a head based on the Hellenistic Psyche of Capua (Museo Archeologico Nazionale, Naples). He also met the painter Emanuel Leutze, who recommended that he study in Düsseldorf. Hunt went there in late 1845 but left after nine months, frustrated by the staid training at the Düsseldorf Academy. He relocated to Paris, intending to study sculpture with the influential neoclassicist James Pradier. However, he was so awed by Thomas Couture's The Falconer (ca. 1846; Toledo Museum of Art, Toledo, Ohio) that he changed his ambition to painting and entered Couture's studio in 1847, remaining for five years. Hunt was considerably influenced by Couture's bold outlines, flat forms, and direct application of paint onto canvas.

Despite this new focus on painting, Hunt remained involved in sculpture until about 1850. He continued to model an occasional piece, translating a lively romanticism into the bronze portrait medallion of his master Couture (1848; Brooks Memorial Library, Brattleboro, Vt.). In 1848 he began his most significant sculptural achievement, The Horses of Anahita (cat. no. 39). Hunt and his brother Richard Morris Hunt, the first American student of architecture at the École des Beaux-Arts, took classes in Paris with animalier Antoine-Louis Barye. It was the style and subject matter of the Barbizon School, however, that would have profound and lasting influence on William Hunt's work. In 1850 he saw Jean-François Millet's depictions of peasant life at the annual Salon, and he soon moved to Barbizon, outside Paris, to work near Millet.

In 1855 Hunt returned to Boston, taking with him, among other works, Millet's early version of The Sower (1850; Museum of Fine Arts, Boston). He married Louisa Dumaresq Perkins, granddaughter of prominent merchant-philanthropist Thomas Handasyd Perkins. During 1856–62, they lived in Newport, Rhode Island, where Hunt experimented with lithography and achieved notice for his portraits and figure studies, which were exhibited widely in Boston and New York. He also began to teach; among his students at his Hill Top studio were William and Henry James, John La Farge, and Frank Furness.

Upon Hunt's return to the Boston area in 1862, he earned recognition, if not uniform acceptance, as a tastemaker, introducing Barbizon School painting and the animal sculpture of Barye to open-minded collectors. He also made a considerable impact in his teaching, in particular attracting a large and devoted circle of talented female pupils. Hunt's belief in avant-garde styles and principles led him to participate in the founding of the Allston Club in 1866, organized in opposition to the more traditional structures of the Boston Athenaeum and the Art Club. During the 1860s Hunt focused on portraiture. Toward the end of his career, he was occupied by figure studies and landscapes executed with a daring palette and broad brush; these works were displayed in his studio and in galleries as well as in established art institutions. Hunt's studio and its contents were completely burned in the Boston fire of 1872, and that combined with other personal difficulties, which included estrangement from his wife, were sad turning points into his final years.

In 1878, while on a sketching trip to Niagara Falls, Hunt was awarded a prestigious commission for two murals, The Flight of Night and The Discoverer, for the Assembly Chamber of the new State Capitol in Albany, New York. In The Flight of Night, Hunt translated his lifetime fascination with the story of Anahita into monumental painted form. Finishing the murals on time proved extremely arduous and contributed to the artist's physical undoing. He drowned less than a year later, in September 1879, while visiting friends at Appleredore, Isles of Shoals, off the New Hampshire coast. In November 1879 the Museum of Fine Arts, Boston, held a memorial exhibition of several hundred works, and in April 1880 the Metropolitan Museum displayed fifty-five works in the inaugural exhibition of the Museum's new building in Central Park.

Selected Bibliography


39. The Horses of Anahita or The Flight of Night, ca. 1848–50

Plaster, tinted, by 1880
18¾ x 28½ x 12 in. (47 x 72.4 x 30.5 cm)
Gift of Richard Morris Hunt, 1880 (80.12)

The theme of Anahita, Persian goddess of the moon and the night, and the forces of darkness yielding to the coming of light occupied Hunt intermittently through his entire career, culminating in one of the two murals he painted in lunettes in the Assembly Chamber of the New York State Capitol in Albany.¹

In 1846, while Hunt was studying at the Düsseldorf Academy, his brother Leavitt sent him a translation of a sixth-century Persian poem about Anahita and suggested that it would be a good subject for a modern pendant to Guido Reni’s Aurora (1613–14; Casino, Palazzo Rospigliosi, Rome), which the Hunts knew from their stay in Rome. William Hunt first treated the Anahita theme in 1847 while a student of Thomas Couture, perhaps inspired by Couture’s plans for his enormous painting the Enrollment of the Volunteers of 1792.² Hunt’s earliest extant Anahita work may be a pencil sketch, probably from 1847 (American Institute of Architects Foundation, Washington, D.C.), which roughly presents the entire composition that would appear thirty years later in the Albany mural. At the left of the sketch are three frenzied horses and the unresolved form of an attendant, who are driven forward by Anahita in their flight from the first light of dawn. In 1848 Hunt began to model the three horses into a high-relief sculpture,³ perhaps because he was having difficulty working out the plunging horses in two dimensions and much of his training thus far was in sculpture. The three-dimensional composition was later incorporated, with slight variation, into his design for the Albany mural.

In composing The Horses of Anahita, Hunt referred to a passage from the Persian poem: “[Anahita’s] well-trained coursers wedge the blindest depths / With fearful plunge, yet heed the steady hand / That guides their lonely way. . . .”⁴ He drew freely on the poem, however, for it does not mention the figure with the torch held downward that Hunt added to the far left side.⁵ The groom, who shifts his weight back as he attempts to restrain the leftmost horse, may have been suggested to Hunt by the many horse-tamer sculptures that he knew in Italy and France.⁶ While Hunt’s earlier sculpture was created in a neoclassical mode, following instruction from John Crookshanks King in Boston and Henry Kirke Brown in Rome, in The Horses of Anahita his transition to romantic sculpture was complete. In this work he made strong use of a lively, animated surface, employing dramatic lights and shadows. His study with Antoine-Louis Barye no doubt influenced his interest in horses; he owned a cast of Barye’s Turkish Horses.

Hunt’s architect brother, Richard Morris Hunt, a founding trustee of the Metropolitan Museum, exhibited a cast of The Horses of Anahita in 1866 at the National Academy of Design.⁷ In February 1880, a few months after his brother’s death, Richard Hunt gave the Museum a cast. One of the first pieces of modern sculpture in the Museum’s collection, it likely was sent to accompany the large group of Hunt’s paintings to be displayed that spring in the inaugural exhibition of the Museum’s new building in Central Park.⁸ Whether this was the cast exhibited at the National Academy in 1866 cannot be determined; Richard Hunt may have owned another cast of the subject.⁹

The number of casts made during Hunt’s lifetime, in addition to a clay model he presumably brought to the United States from Paris, is unknown. The mold for The Horses of Anahita survived the destruction of Hunt’s studio in the 1872 Boston fire because it was at a plaster shop, suggesting that the artist had casts produced in the early 1870s.¹⁰ The Horses of Anahita was also replicated by the executors of Hunt’s estate; the example at the Isabella Stewart Gardner Museum, Boston, was produced in 1880 under the direction of Hunt’s widow.¹¹ The Gardner cast, like the Metropolitan’s, bears crisp details from modeling tools and is tinted brown. The Metropolitan’s piece is in a simple molded frame; due to extreme fragility of the plaster, it was not possible to unframe it to check for inscriptions.
Casts continued to be produced well after Hunt’s death. The Boston plaster firm P.P. Caproni and Brother held the mold for many years and offered reproductions for sale in annual illustrated catalogues through the early 1930s. The Pennsylvania Academy of the Fine Arts has a Caproni plaster, acquired in 1898. Several bronzes are also located, including one at the Butler Institute of American Art, Youngstown, Ohio, cast by E. Henry & Bonnard, the New York foundry.

E X H I B I T I O N S


2. The murals, which were painted directly onto sandstone, were in an advanced state of deterioration by winter 1887–88. At that time, they were concealed from view by a wooden ceiling installed twenty feet below.


4. According to Adams 1983, p. 47, the relief was likely completed by ca. 1850.

5. Knowlton 1899, p. 79.
5. In “William Morris Hunt’s ‘Chef d’Oeuvre Inconnu,’” p. 99, Adams noted that the “inverted torch associated [the male figure] with the forces of ignorance and superstition.”


Richard Morris Hunt, a trustee of the Metropolitan Museum from 1870 until his death, was involved in its building programs from the beginning, and in 1894–95 he designed an addition to the Museum that today can be seen as the center of the Fifth Avenue facade and the Great Hall and Grand Staircase. See Morrison H. Heckscher “The Metropolitan Museum of Art: An Architectural History,” *MMA Bulletin* 53 (Summer 1995).


12. For a listing of additional casts, see Kathryn Greenthal et al., *American Figurative Sculpture in the Museum of Fine Arts, Boston* (Boston: Museum of Fine Arts, 1986), p. 139. Other plaster casts, both acquired in 1986, are at the Art Institute of Chicago and the Everson Museum of Art of Syracuse and Onondaga County, Syracuse University.


15. The Butler Institute’s cast bears the foundry mark “E. Henry & Bonnard. Founders. N.Y.” and is inscribed “COPYRIGHT. MAR. 4TH 1880 BY ESTE W. M. HUNT L.D. HUNT ADM. X.” This piece probably dates to ca. 1880–81, because in 1881–82, the foundry re-organized as the Henry–Bonnard Bronze Company (see Michael Edward Shapiro, *Bronze Casting and American Sculpture, 1830–1900* [Newark: University of Delaware Press, 1985], pp. 71, 171).
James Wilson Alexander MacDonald (1824–1908)

MacDonald was born in Steubenville, Ohio, the son of a Scottish farmer. He reportedly exhibited the ability to draw as a child and was inspired to become a sculptor when he saw a bust of George Washington. When his father made plans for him to become a blacksmith, MacDonald left home, ending up in Saint Louis as an agent for a sewing machine company. He then worked for a publishing firm, becoming a senior partner some eleven years later. At night he studied art with Alfred Waugh, a portrait painter and sculptor, and anatomy with Professor Joseph Nash McDowell. In 1849 he spent a year in New York pursuing his art, although no details of this experience are known. By 1854, still in Saint Louis, MacDonald abandoned his publishing career to become a professional sculptor. He executed a bust of Missouri statesman Thomas Hart Benton (1834; Saint Louis Mercantile Library Association), said to be the first marble portrait cut west of the Mississippi. He then competed for the commission to produce a full-length statue of Benton, but that was awarded to Harriet Hosmer (pp. 131–35).

In 1855 MacDonald sought advice from Hiram Powers (pp. 8–20), in Florence, about studying and working there and about procuring Italian marble. Although MacDonald never went abroad, the titles of his full-length ideal compositions of the period, including *Italia* and *Sonatina*, display the influence of the neoclassical tradition.

Shortly after the Civil War, MacDonald moved with his family to New York City, and his studio was soon busy with commissions for portraits as well as civic monuments. Like so many other sculptors, he benefited from the plentiful commemorative commissions of the post–Civil War era and was recognized for this work because of his careful attention to detail and the naturalistic appearance of his likenesses. MacDonald's public portraits, executed in the then-predominant medium of bronze, include a colossal bust of author Washington Irving (1871) for Prospect Park in Brooklyn, and statues of attorney general Edward Bates (1871–76) for Forest Park, Saint Louis, and poet Fitz-Greene Halleck (1876) for Central Park, New York. His most ambitious effort was the monument to General George Armstrong Custer erected at the United States Military Academy, West Point, New York, in 1879. The statue was destroyed, but the base still remains and is surmounted by an obelisk.

MacDonald apparently possessed the original model of Houdon's bust of George Washington, from which he made a profit casting and selling bronze copies at the turn of the twentieth century (example in the Society of the Cincinnati: Headquarters, Museum and Library at Anderson House, Washington, D.C.). A colorful figure in New York art circles, he also painted landscapes and portraits (none are located), wrote art criticism, and lectured on anatomy and ancient monuments. When he died in 1908, in Yonkers, New York, just before his eighty-fourth birthday, his obituary in the *New York Times* called him “America’s oldest sculptor.”

Selected Bibliography


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40. **General Winfield Scott Hancock, 1880**

*Bronze, ca. 1886
26 1/2 x 17 x 11 in. (67.3 x 43.2 x 27.9 cm)
Signed and dated (on left shoulder, extremely faint and partially illegible): Wilson Macdonald / NY. 18[80]
Gift of Benjamin H. Field, 1886 (86.4)*

In 1880 General Winfield Scott Hancock (1824–1886), known as "Superb Hancock" for the quality of his leadership of Union troops during the Civil War, was nominated the Democratic presidential candidate. Although he was at the height of his popularity, he lost the election by an exceedingly slim margin to James A. Garfield. MacDonald took a life mask of Hancock and, using it as a model, created this heroic bronze portrait. The herm-form bust is undraped except for a ribbon that crosses the chest, signaling military distinction. The sculptor gave the textured ribbon, the facial hair, and the commanding eyes the greatest attention as he modeled this accurate if not
In 1890 a committee was formed to erect a civic monument to Hancock, to be placed in Hancock Square at the confluence of Manhattan and Saint Nicholas Avenues at 124th Street in New York. The committee engaged MacDonald, who simply re-created his bust of Hancock, enlarging it to 52 inches (about double in size) and adding a shield of the United States at the center front edge. The large bronze, which is inscribed 1891, surmounts a 10-foot-tall granite pedestal. It was dedicated on December 30, 1893, and presented to the City of New York through public subscription and the veterans of Hancock Post, Number 259.\textsuperscript{6}

A cast on the scale of the Metropolitan’s bust is in the collection of the National Museum of American Art, Washington, D.C. It was donated in 1956 by Mrs. Griffin De Mauduit, Hancock’s great-niece.\textsuperscript{7}

\section*{Exhibition}


1. On General Hancock’s candidacy, see, for example, Irving Stone, \textit{They Also Ran} (Garden City, N.Y.: Doubleday, Doran, 1944), pp. 174–89. For a recent monograph, see David M. Jordan, \textit{Winfield Scott Hancock: A Soldier’s Life} (Bloomington: Indiana University Press, 1988; paperback ed., 1996).

2. Michele Cohen assisted in research on MacDonald during a spring 1984 seminar for the Graduate Center of the City University of New York.

3. In 1881, the year after completing his bust of Hancock, MacDonald traveled to Cleveland to model a posthumous portrait of Garfield, who was assassinated that year. See “Art Notes: Minor Notes,” \textit{Art Journal} (New York) 7 (1881), p. 380. His efforts culminated in a bronze bust, the \textit{Garfield Monument} for Danbury, Conn., which was erected in 1884. Mary Donohoe of the Connecticut Historical Commission kindly provided information on this piece.


5. Field was a major New York philanthropist, a member of the Provisional Committee formed in 1869 to organize a new museum that would be The Metropolitan Museum of Art, and a staunch supporter of Hancock. Unquestionably prompted by Hancock’s death, Field donated the portrait months after the general died, saying, “A bronze bust of him should be in every historical society, every public and private library, throughout the land he loved so dearly and served so long and well.”


William Henry Rinehart (1825–1874)

A son of a farmer, Rinehart was apprenticed at a marble quarry on the family property near Union Bridge, Maryland. He gained a command of cutting and polishing stone, and about 1844 he moved to Baltimore, where he worked at Baughman and Bevan (later Bevan and Son), the city’s leading marble yard. Rinehart’s proficiency in carving ornamental elements was such that in just two years he was promoted to foreman. About 1850 he also attended evening classes at the Maryland Institute of the Mechanic Arts. By the early 1850s Rinehart had begun to attain modest success as an artist. In 1851 he was awarded a gold medal at the Maryland Institute fair for his marble bas-relief The Smokers, inspired by a print after a painting by the seventeenth-century Flemish artist David Teniers. In 1853 he exhibited two portrait busts and an ideal figure, Faith, at the Maryland Historical Society.

In 1855, with the financial support of local merchants, Rinehart went to Italy, settling in Florence for two years to establish himself as a professional sculptor. Stiff competition from compatriots such as Hiram Powers (pp. 8–20), Joel Tanner Hart (pp. 24–25), and Thomas Ball (pp. 75–85) made it difficult for him to get portrait commissions, and he was obliged to cut marble for a living. He nonetheless created two pairs of allegorical bas-reliefs: Morning and Evening (ca. 1856; Museum of Fine Arts, Springfield, Mass.); and Winter (1856; plaster, Peabody Collection of the Maryland Commission on Artistic Property, on loan to the Walters Art Gallery, Baltimore) and Spring (cat. no. 41), all of which reveal the influence of the neoclassicism he encountered in Italy, particularly in the work of Bertel Thorvaldsen.

After returning to Baltimore in 1857, Rinehart set up a studio and renewed contact with local patrons. He attracted commissions for portrait busts, ideal works, and funerary monuments from prosperous clients, including William T. Walters, his most devoted patron. Additionally, he was engaged on two government commissions. One was for bronze caryatid figures on American themes, Backwoodsman and Indian, to flank a wooden clock in the old House of Representatives chamber (now in the U.S. Capitol Crypt). The other was a bronze Native American fountain figure (1857) for the Post Office Department Building (now in the Office of the Architect of the U.S. Capitol).

In the autumn of 1858, with Walters’s financial support, Rinehart returned to Italy, settling in Rome for the rest of his life, with trips to the United States in 1866 and 1872–73. Portrait orders brought from the United States and received from American visitors to Europe ensured a steady income; he is said to have created over one hundred in his lifetime. His first lifesize ideal figure, The Woman of Samaria (1859–61; Walters Art Gallery), was made possible by a commission from Walters. This New Testament subject demonstrates Rinehart’s hallmark simplicity, indeed an almost severe classicism.

Rinehart’s neoclassicism avoided extraneous detail and emotionalism, following the example of Thorvaldsen, at a time when his expatriate contemporaries were succumbing to Victorian finery in their marbles. Hero (ca. 1858–59) and Leander (ca. 1859; both Newark Museum, Newark, N.J.) are elegantly austere. Occasionally Rinehart deviated from a sterner mood, as in his most popular work, Sleeping Children (1859; National Museum of American Art, Washington, D.C.). That sleep was a prevalent metaphor for death is evident in the use of this composition as a memorial for the Hugh Sisson family (Greenmount Cemetery, Baltimore), the original patrons of the Sleeping Children.

Public commissions from the United States supplemented Rinehart’s ideal and portrait work and were an acknowledgment of his status as a sculptor. In 1861 he was engaged to complete the sets of bronze doors that Thomas Crawford (pp. 31–40) had begun for the House and Senate chambers in the U.S. Capitol before his death in 1857. The General Assembly of Maryland commissioned a statue of Chief Justice Roger Brooke Taney for the State House grounds in Annapolis (1867–71, unveiled in December 1872).

By the mid-1860s Rinehart’s success was such that patrons had to wait two or three years for completion of portrait busts and there was a steady demand for his ideal and memorial compositions. His groups from the late 1860s onward, such as Clytie and Latona and Her Children, Apollo and Diana (cat. nos. 43, 44), were inspired by ancient myths and legends and were conceived with the same restrained classicism of his earlier figures. Among Rinehart’s several funerary statues was Love Reconciled with Death (1866–67; Greenmount Cemetery), which marks the grave of Mrs. William T. Walters.

Rinehart’s genial nature was a mainstay of Anglo-American society in Rome, and it was “Riney” alone, of all the American sculptors active in Italy, whom the young Augustus Saint-Gaudens (pp. 243–325) admired. Rinehart died of consumption in Rome at the age of forty-nine, and his funeral at the Protestant Cemetery there was well attended. His body was later interred in Baltimore’s Greenmount Cemetery, where his tomb is marked by a bronze replica of his shepherd boy Endymion (1868–74; Corcoran Gallery of Art, Washington, D.C.).

Rinehart left his estate in the hands of patrons William T. Walters and Benjamin F. Newcomer. They, along with William H. Herriman, saw to the disposition of the major works remaining in Rinehart’s studio, superintended the sale of
other studio effects in Rome in 1875, and followed the sculptor's wish to have his best models and plasters removed from Rome to Baltimore's Peabody Institute [many were given to the National Museum of American Art in 1970]. The assets of the estate were invested until 1891, when they had grown to almost a hundred thousand dollars and were given to the Peabody Institute, which appointed a Rinehart Fund committee. In 1895 the Rinehart Scholarship was established to subsidize European study for young American sculptors (the first recipients were Alexander Phimister Proctor [pp. 412–20] and Hermon Atkins MacNeil).

**Selected Bibliography**


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**41. Spring, 1856**

Marble, 1874

19 3/4 x 15 3/8 in. (48.6 x 39.1 cm)

Signed and dated (lower left and center): WM H. RINEHART. SCULPT.

ROME. 1874


**Spring and its pendant, Winter** (1856; plaster, Peabody Collection of the Maryland Commission on Artistic Property, on loan to the Walters Art Gallery, Baltimore), were among the earliest works Rinehart created in Florence.¹ Drawings by the artist are rare but they exist for Spring, and they show him working out the stance and gesture of the figure in a loose, preliminary manner.² The finished bas-relief depicts a young woman with classicized facial features and hair treatment as the personification of Spring. Her flowing drapery, revealing one breast in the manner of antique sculptures of Amazons, closely outlines her elongated form. She scatters flowers, her symbol. This work along with Winter and the pair Morning and Evening (ca. 1856; Museum of Fine Arts, Springfield, Mass.) are reminiscent of the popular reliefs by Bertel Thorvaldsen, especially the latter's Day and Night (1815; Thorvaldsens Museum, Copenhagen).³ Only the oval shape, which Rinehart envisioned in the first drawings, is a departure, since most neoclassical reliefs are circular.

Both a plaster and a marble Spring were listed in the inventory of Rinehart's studio taken after his death. William H. Herriman, overseeing the closing of the studio, wrote executor William T. Walters: "Does Mr. Garrett still desire the bas relief of Dawn [Morning] and Spring."⁴ John Work Garrett, president of the Baltimore and Ohio Railroad, soon purchased both works in marble, and they remained in his possession until his death in 1884.⁵ Spring then passed to his daughter Mary E. Garrett (d. 1915), and her estate sold the piece at auction in 1919. The catalogue listed the relief as Flora, and it was purchased by Caroline C. Donnerick.⁶ However, the catalogue description, including signature and date, precisely matches the Metropolitan's example of Spring, and there are no other marbles recorded in Rinehart archival material or scholarship.

A shell cameo after Spring (after 1874; Walters Art Gallery) was one of several brooches commissioned by Walters based on Rinehart sculptures.⁷

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**Exhibition**


1. Winter is illustrated in Ross and Rutledge, *Catalogue* 1948, pl. 2, no. 41c.

2. The sketches, from Rinehart's "Sketchbook G," are illustrated in Ross and Rutledge, *Catalogue* 1948, pl. 48. Another, more polished sketch is in the Rinehart Papers, Archives of American Art, microfilm reel 3116, frame 1026.

3. For further information on Thorvaldsen's impact on Rinehart and
42. *Antigone Pouring a Libation over the Corpse of Her Brother Polynices, 1867–70*

Marble, 1870

70¼ x 24 x 39½ in. (178.4 x 61 x 100.3 cm)

Signed and dated (right side of base): WM. H. RINEHART.

SCULPT. 1870

Gift of the family of John H. Hall, in his memory, 1891 (91.4)

This majestic draped figure was created for John H. Hall, a New York merchant, who in April 1867 commissioned a sculpture the subject of which was apparently left to Rinehart.¹ The sculptor wrote from Rome at the end of that year: "I am now modeling a life sized statue of Antigone from Sofocles."² A visitor to Rinehart’s studio in 1870 described *Antigone* (also known as *Antigone Pouring a Libation at the Tomb of Polynices*) as one of the current "fruits of his thought and toil," which proved "the compass and power of his art."³

For this subject Rinehart chose one of the most theatrical moments in Sophocles’ tragedy, yet rendered it so sternly as to portray the heroine almost passionless. Antigone, daughter of Oedipus, king of Thebes, returned home to find that her brothers Polynices and Eteocles had slain each other. She was forbidden by her uncle Creon, now king, to administer funeral rites to Polynices, whom he judged a traitor. Rinehart selected two lines (*Antigone* 430–31) that illustrate the moment she defied Creon’s edict: "and lifting up a fine bronze ewer she paid her respects to the corpse with a threefold libation."⁴ Such a story may have been interpreted by the sculptor and his audience as symbolizing heroism as well as the importance of fighting against tyranny for one’s civil liberties.

Rinehart put more detail in Antigone’s hairstyle, tiara, and heavy drapery than was his custom, and this, combined with an awkward profile, makes the solemn *Antigone* one of his less successful works. However, the raised arm was a bravura passage in marble, and Rinehart might have been emulating such neoclassical works as Antonio Canova’s *Hebe* (1796; State Hermitage Museum, Saint Petersburg) and Bertel Thorvaldsen’s *Caryatides with Pitcher* (1816; Thorvaldsens Museum, Copenhagen).

Hall, a collector and a member in perpetuity of the Metropolitan Museum, lent *Antigone* to the Museum in 1881.⁵ After his death in March 1891, his widow donated the sculpture as a memorial to him from his family.⁶

A marble reduction (44 in. high) of 1872 is on loan to the Peabody Institute, Baltimore, from the Peabody Collection of the Maryland Commission on Artistic Property. The original full-size plaster is at the National Museum of American Art, Washington, D.C.

**Exhibitions**


². Rinehart to Frank B. Mayer, December 12, 1867, MMA Watson
43. Clytie, 1869–70

Marble, 1872
62 1/2 x 18 1/2 x 21 1/4 in. (158.8 x 47 x 54 cm)
Signed and dated (back of tree trunk): W.M. H. RINEHART.
SCULPT. ROMA 1872
Gift of Mr. and Mrs. W. H. Herriman, 1911 (11.68.1)

Rinehart began modeling Clytie in 1869, and in January 1870 wrote his artist-friend Frank B. Mayer: "I am engaged upon a statue of Clytie nude & hope to get it done & a couple of weeks & will then send you a photograph."1 A visitor to Rinehart's Roman studio in 1870 recorded that the sculptor "was at work on a statue of Clytie . . . and was modeling the arm from that of a woman before him, who was one of the six different living models that he employed in completing this figure, which promised great excellence."2 This careful, studied approach is reflected in the supreme confidence with which the figure's anatomy is rendered.

The genesis of Rinehart's choice of Clytie as a subject is unknown, but he was probably aware of one of the most popular works in the British Museum, a Roman bust of a woman rising from petals (A.D. 40–50).3 Rinehart had been to London, finding "a wonderful deal here to study," and may have visited again the year before commencing Clytie.4 It is perhaps no coincidence that Clytie's downcast head with idealized features and simplified hairstyle is a mirror image of the British Museum bust. According to H. Nichols B. Clark, Rinehart derived the pose for his figure from the Aphrodite of Cyrene (Museo Nazionale Romano), making adjustments in proportion and stance to suit his taste.5

The original lifesize Clytie (unlocated) was ordered by Charles Gordon of Cleveland in 1870.6 Two replicas were complete by March 1872, when Rinehart wrote William T. Walters, "If I don't sell the Clytie I will send her home & see what I can do with her there. I have sent one to the London exhibition but that one is sold."7 The version exhibited at the Royal Academy annual8 had been ordered by William H. Herriman, an expatriate resident of Rome. When Herriman presented his Clytie to the Metropolitan Museum in 1911, he noted that he had commissioned the "statue made to my order."9 The second Clytie of 1872 went on display in Baltimore in November 187210 and was subsequently purchased by John W. McCoy, who presented it to the Peabody Institute Art Gallery the following year (Peabody Collection of the Maryland Commission on Artistic Property, on loan to the Baltimore Museum of Art).

Another full-size Clytie in Rinehart's studio at the time of his death was sold in 1875 to a Scottish collector, Patrick Allen Fraser (private collection, Scotland).11 The Chrysler Museum of Art, Norfolk, Virginia, has a three-quarter-size marble (ca. 1871–72), probably the version ordered by E. H. Pember of Hertfordshire, England.12

EXHIBITION


3. Ruskin 1839, p. 51; and Clark 1997, p. 199, ill. See also B. F. Cook, *Greek and Roman Art in the British Museum* (London: Trustees of the British Museum, 1976), p. 181; the bust was part of the collection of Charles Townley, an eighteen-century amateur, and according to Cook, Townley identified the bust as either Clytie or Iris. Her identity is uncertain, but she may be Antiope, mother of Emperor Claudius.
4. Rinehart to Mayer, September 6, 1856, MMA Watson Library; reprinted in Ross and Rutledge, *Maryland Historical Magazine* 1948, p. 129. Rinehart was particularly impressed with the sculpture in the British Museum, the Crystal Palace, and Westminster Abbey. Ross and Rutledge (*Catalogue* 1948, p. 14) note that Rinehart’s trip north in the summer of 1868 “possibly included a trip to England at this time.”
9. Herriman to Edward Robinson, Director, MMA, March 29, 1911, MMA Archives.

**44. Latona and Her Children, Apollo and Diana, 1870**

Marble, 1874
46/8 x 65/8 x 31 in. (117.2 x 167 x 78.7 cm)
Signed and dated (back of base): W. M. H. RINEHART / SCULPT.
1874 / ROME.
Rogers Fund, 1905 (05.12)

One of Rinehart’s finest works is his depiction of Latona, goddess of night, seated with Apollo and Diana, the twin children she had by Jupiter, asleep at her side. Rinehart handled masterfully both the theme and the composition of this ambitious undertaking. With such a subject, it would have been easy to slip into the sentimental, or what Rinehart termed “prettiness,” which he found “unworthy of sculpture entirely [sic].” His treatment of this maternal theme was without insipidity, however. Latona looks with tranquil affection at her sleeping infants who resemble classical putti. The pyramidal composition gives the work monumentality and serenity, with detail subordinated to overall concept.

Despite Latona’s antique facial features, simplified hair patterns, and archaeologically precise costume and sandals, she does not seem contrived. The inspiration for the draped figure may come from a similarly posed goddess on the Parthenon’s east pediment. The overall composition, however, resembles a contemporary group by the British artist John Henry Foley, *The Mother*, which was known widely through parian statuettes and engravings.

Little is known about the genesis of Rinehart’s sculpture other than that he was at work on it by 1870. His account book, *Libro Maestro*, records that in 1872 Colonel Edward Parke Custis Lewis of Hoboken, New Jersey, and Harper’s Ferry, West Virginia, ordered a marble replica. In May of that year Rinehart sent William T. Walters a photograph of the clay model of *Latona and Her Children* and a note that Lewis was paying a thousand pounds and that the group was “over life-size—the woman would stand a little over 6 feet.” Although the marble was not finished by the time Rinehart died, work on it must have been far along, for it was completed in the late fall of 1874. However, the following year, when Rinehart’s studio was being cleared, William H. Herriman wrote Walters from Rome: “Col. Lewis has not yet forwarded the £500 due on the Latona altho he promised to send it some weeks ago. In the meanwhile the Latona lies ready [for shipping], case, in the studio.”

Payment must have been forthcoming soon; by the early autumn of 1875 *Latona and Her Children* was deposited on loan at the Metropolitan Museum. The Museum did not purchase the statue when Lewis offered it in 1881 but bought it from his estate in 1905. The National Museum of American Art, Washington, D.C., has the plaster model from Rinehart’s studio.
E x h i b i t i o n s


1. Rinehart to Frank B. Mayer, November 6, 1860, MMA Watson Library; reprinted in Ross and Rutledge, Maryland Historical Magazine 1949, p. 53.
3. Ibid., pp. 288–90.
7. Herriman to Walters, December 1, 1874, Rinehart Papers, Archives of American Art, microfilm reel 3116, frame 152. The sculpture is also listed in the studio inventory taken after Rinehart’s death in 1874 as no. 41, “Latona, marble belonging to Col. Lewis”; see Rinehart Papers, microfilm reel 3116, frame 280.
8. Herriman to Walters, March 21, 1875, Rinehart Papers, Archives of American Art, microfilm reel 3116, frame 175.
9. Minutes of the trustees’ Executive Committee, October 19, 1875, vol. 1, p. 342, MMA Archives. Latona was mentioned among a group of objects that had recently gone on view during the summer in “Notes: Metropolitan Museum of Art,” Art Journal (New York) 1 (1875), p. 318.
10. Trustees’ Executive Committee minutes, January 24, 1881, vol. 2, pp. 310–311; and Edwin A. S. Lewis to the Director [George H. Story, Acting Director], March 20, 1905, MMA Archives.
Randolph Rogers (1825–1892)

Born in Waterloo, New York, Rogers, the son of a carpenter, spent most of his youth in Ann Arbor, Michigan. With limited formal education, Rogers worked as a baker’s assistant and a dry-goods clerk and produced woodcuts for the local newspaper, the Michigan Argus. About 1847 he moved to New York City. He was unable to find employment as an engraver, so instead he worked in a dry-goods firm owned by John Steward, Jr., and Lycurgus Edgerton. Rogers continued drawing and modeling, and Steward and Edgerton were sufficiently impressed that they subsidized his travel abroad.

In autumn 1848 Rogers went to Florence to study under Lorenzo Bartolini at the Accademia di Belle Arti. He became expert at modeling in clay and plaster, although he never learned to carve marble. He went to Rome in the autumn of 1851, and over the next several decades he was a pillar of American expatriate artist life. Rogers with William Wetmore Story (pp. 86–95) and William H. Rinehart (pp. 105–13) were the most prominent of the second generation of American sculptors working in Italy.

Rogers’s first lifesize ideal sculpture, Ruth Cleaning (cat. no. 45), which he began in Florence, was soon translated to marble. In 1855 he modeled Nydia, the Blind Flower Girl of Pompeii (cat. no. 46), a sculpture that assured his affluence and, according to his records, vied with Hiram Powers’s Prosperine (1844; Honolulu Academy of Arts) in number of replicas. While these were his best-known subjects, others attested to his talent for sentimental anecdote, for instance The Tenant (1853; National Museum of American Art, Washington, D.C.), and literary interpretations, such as Atala and Chactas (1844; Tulane University Art Collection, New Orleans). Rogers also produced a large number of proasie marble portrait busts for patrons who visited his Roman studio.

In 1854 Rogers received his first public commission, a lifesize statue of John Adams for a chapel in Mount Auburn Cemetery, Cambridge, Massachusetts (now in Memorial Hall, Harvard University). He traveled to the United States that year and was based in New York, where he displayed his works, including Ruth Cleaning, The Tenant, and Cupid Breaking His Bow (1853; Lightner Museum, Saint Augustine, Fla.), to acclaim in his studio at the National Academy of Design. He lobbied successfully for the commission for a set of doors for the United States Capitol (1863; now installed at the central portico of the Rotunda, east facade), which represent events in the life of Christopher Columbus. He was selected by the governor of Virginia to supply the elements missing from the equestrian memorial of George Washington that Thomas Crawford (pp. 34–40) left unfinished at the time of his death in 1857.

During the 1860s and 1870s Rogers continued to pursue ideal themes with great success. The Old Testament subject Isaac was produced in two versions (ca. 1864–65; Chrysler Museum of Art, Norfolk, Va.), while The Lost Pleiad (1874–75; Art Institute of Chicago), from Ovid’s Fasti, received over one hundred orders for replication in two sizes. For a memorial to the arms manufacturer Samuel Colt, Rogers modeled the Angel of the Resurrection (1863–64; Cedar Hill Cemetery, Hartford) in bronze. In his final major commission, also for Hartford, Rogers created in 1877 a figure for the dome of the state capitol, The Genius of Connecticut (destroyed 1938). In addition the sculptor produced formulaic public monuments to the Civil War dead in Cincinnati (1864–65); Providence, Rhode Island (1871); Detroit (1872); and Worcester, Massachusetts (1874). His bronze portrait statues of Abraham Lincoln (1868–71; Fairmount Park, Philadelphia) and William H. Seward (1874–76; Madison Square, New York) were met with mixed reviews.

Still an expatriate in Rome, Rogers was elected an academician of merit and resident professor of sculpture in 1873 by the Accademia di San Luca, the world’s oldest art academy; he was the first American so recognized. In 1882 Rogers suffered an incapacitating stroke, ending his creative sculptural career, but he continued to oversee the production of work in his studio. In 1884 he was made a Knight of the Crown of Italy (a tribute also received by Franklin Simmons [pp. 179–81] and Story).

Rogers donated nearly a hundred plaster models and casts to the University of Michigan, Ann Arbor, in 1886, but changing aesthetics in the twentieth century led to the improper storage and eventual destruction of much of this collection. Rogers died in Rome in 1892 and was buried in the city’s main cemetery, the Campo Verano, where a marble replica of his bas-relief Flight of the Spirit (ca. 1868; J.W. Waterman Monument, Elmwood Cemetery, Detroit) marks his grave.

Selected Bibliography


Rogers began modeling *Ruth Gleaning*, his first large-scale ideal subject, in Florence in 1850, possibly under the eye of his teacher Lorenzo Bartolini, who died in that year.¹ The young sculptor must have looked to several sources for Ruth’s pose, including Bartolini’s kneeling subject *Faith in God* (1834; Museo Poldi Pezzoli, Milan) and *Thankfulness* from the Demidoff Monument (1830; Piazza Demidoff, Florence), in which the figure has a similar upward tilt to her head.² Further inspiration came from Greco-Roman prototypes, principally the *Kneeling Venus* (Museo Pio-Clementino, Vatican) which was well known through copies.³ *Ruth Gleaning* shows the best neoclassic aspects of Rogers’s work: the facial features and hairstyle are highly classicized, and the motif of one bared breast is drawn from Amazon sculptures. The long locks of hair cascading over Ruth’s left shoulder and the detailed representation of stalks and ears of grain and of foliage underfoot, however, are responses to the mid- to late-nineteenth-century Victorian predilection for realistic anecdotal detail.

Rogers took this biblical subject from the Old Testament Book of Ruth (2:1–13), in which the Moabite heroine gathers remnants of the harvest in the field of Boaz. Attracted by her kindness and her beauty, Boaz approaches Rogers rendered the emotionally charged moment when the virtuous Ruth becomes aware of the presence of her future husband. Resting on her right knee and holding sheaves of grain in her left hand, she looks up from her labor with humble anticipation.

The story of Ruth was a subject so frequently used by nineteenth-century sculptors that a writer in 1854 noted an epidemic of “Ruth Fever.”⁴ William H. Gerds has speculated that the subject of Ruth may have been held in particular favor by American sculptors working in Italy, for they, like Ruth in Israel, “were toiling in an alien land.”⁵ Among those who pursued this theme while abroad were Edward Sheffield Bartholomew (pp. 96–98), Henry Kirke Brown (pp. 41–49), Richard Greenough, and Chauncey Bradley Ives (pp. 26–29). Furthermore, Rogers may have been attracted by a biblical subject since he felt that classical mythology had been overmined and that the Bible would thereafter be the primary source for material, although he turned to it again only four times in his prolific career.⁶

In 1851 notices were published that *Ruth Gleaning* had been purchased by “a patron of the arts in America” and that Dudley Selden, a former congressman from New York, was the patron.⁷ In the autumn of 1851 Rogers relocated from Florence to Rome, where *Ruth Gleaning* was in the process of being translated to marble in the spring of 1852.⁸ The marble was recorded as being on view in Selden’s Paris home in 1853, and another *Ruth Gleaning* was displayed in Rogers’s temporary studio at the National Academy of Design in New York in late 1854.⁹

The sculpture was heralded as a great first ideal work for an aspiring young artist.¹⁰ Its success is measured in the number of replicas recorded in the nineteenth century—probably around fifty—produced in two sizes over the course of Rogers’s career.¹¹ In 1862 it was shown at the London International Exhibition,¹² and in 1876 the Metropolitan’s *Ruth Gleaning*, along with *Nydia, the Blind Flower Girl of Pompeii* (cat. no. 46), was lent by James Douglas to the Philadelphia Centennial Exhibition.¹³

The Metropolitan Museum’s *Ruth Gleaning* is undated, but according to the donor, James H. Douglas, his father (also James) purchased the work from Rogers in Rome in either 1855 or 1856.¹⁴ Following the display of *Ruth and Nydia* at the Centennial Exhibition, Douglas lent the marbles to the Pennsylvania Academy of the Fine Arts, where they remained until 1894.¹⁵ In August 1894 he offered to lend both works to the Metropolitan, and they arrived the following month, *Ruth* with several fingers broken and missing.¹⁶ *Ruth* went on view, presumably after repairs.
(which were made in plaster), with the Museum’s collection of modern sculpture.\(^7\) Douglas donated both statues to the Metropolitan in 1899.

1. M. F. Rogers (1971, pp. 15, 197) dated Ruth’s commencement to 1853. However, contemporary documentation confirms an earlier date. In 1888 Rosa G. Rogers, the sculptor’s wife, noted that he modeled Ruth Cleaning in Florence (see her unpublished biography of her husband, Rogers Papers, Archives of American Art, microfilm reel 501, frame 4). According to “American Artists in Florence,” Home Journal, August 31, 1850, p. 3, Rogers “is now engaged on a statue of Ruth.” Andrew McFarland (The Escape; or, Loiterings amid the Scenes of Story and Song [Boston: B. B. Mussey, 1851], pp. 184–85) reported that in November 1850 Ruth Cleaning was nearing completion in Rogers’s Florence studio.


3. M. F. Rogers 1971, p. 15. Kneeling Venus is illustrated, p. 17, fig. 3.


6. Rogers’s opinion was published in “Randolph Rogers,” Michigan Argus (Ann Arbor), December 6, 1867; quoted in M. F. Rogers 1971, p. 18. Biblical subjects catalogued by M. F. Rogers (1971) include Jacob and Rachel at the Well (nos. 8, 18); Ruth Cleaning (no. 10); Isaac (nos. 20, 23); Eve (no. 41); and the plaster Bas-Relief of Holy Family (no. 112).


10. See, for example, “Another Sculptor,” Philadelphia Art Union Reporter 1 (November 1854), p. 122, which deemed Ruth “itself sufficient to create a reputation.”

11. Randolph Rogers maintained an account book from 1867 to 1891, which records orders for ten lifesize Ruths and twenty-one reductions (Rogers Papers, Archives of American Art, microfilm reel 501, frames 83–154). M. F. Rogers 1971, pp. 198–99, catalogues nineteenth-century owners of Ruth Cleaning (45¼ in.) versions in public collections include the Belmont Mansion, University of Tennessee, Nashville; Detroit Institute of Arts; Forest Lawn Museum, Glendale, Calif.; Hay House, Macon, Ga.; Newark Museum, Newark, N.J.; Virginia Museum of Fine Arts, Richmond; and Woodmere Art Museum, Philadelphia. Reductions (35⅝ in.) are in the Albany Institute of History and Art; Chrysler Museum of Art, Norfolk, Va.; Santa Barbara Museum of Art, Santa Barbara, Calif.; Museums at Stony Brook, N.Y.; and Toledo Museum of Art.


14. James Douglas (son), in a letter to General Louis P. di Cesnola, Director, MMA, June 2, 1899, MMA Archives, wrote that Ruth was bought by his father directly from Rogers’s studio in 1855. However, letters from Douglas to Cesnola, June 4, 1896, and to Edward Robinson, Director, MMA, May 4, 1911, MMA Archives, cite date of purchase as 1856. For additional information on the elder Douglas, see M. F. Rogers 1971, pp. 197–98.

15. Catalogue of the Forty-ninth Annual Exhibition of the Pennsylvania Academy of the Fine Arts, 1878 (Philadelphia, 1878), p. 16, no. 381; and Catalogue of the Fifty-first Annual Exhibition, 2nd ed. (Philadelphia, 1880), p. 21, no. 5. Ruth was not included in the annual exhibitions, but the catalogues listed the sculptures that were on loan to the academy.

16. [Isaac] H. H[all], Curator of Sculpture, to Cesnola, Director, August 20, 1894; and Isaac H. Hall et al., affidavit describing uncrating of Ruth Cleaning, September 28, 1894, MMA Archives.


46. Nydia, the Blind Flower Girl of Pompeii, ca. 1853–54

Marble, 1859
54 x 25¾ x 37 in. (137.2 x 64.1 x 94 cm)
Signed and dated (at left, on capital): Randolph Rogers, / ROME 1859.
Gift of James Douglas, 1899 (99.7.2)
Pompeii, first published in 1834 and reprinted twenty-five times before the end of the century.3 The successes of Bulwer-Lytton’s book and Rogers’s Nydia were in turn fueled by contemporary fascination with the excavations at Herculaneum and Pompeii.4 Thus Rogers’s choice of subject related both to the contemporary interest in the antique and to a widely circulated novel.5 Nydia was known by all.

The heroine of The Last Days of Pompeii was a blind slave of mysterious but noble Greek descent living among the decadent Romans of Pompeii. Nydia loved Glauce, who had freed her from a barbaric owner, but Glauce loved Ione, to whom she gave Nydia. This triangle tortured Nydia, but she risked her life to save his during the fiery eruption of Mount Vesuvius in A.D. 79.

In his sculpture Rogers depicted Nydia as Bulwer-Lytton described her: “a young female, still half a child in years ... dressed simply in a white tunic.”6 Her closed eyes and the staff in her right hand allude to her blindness, and her left hand raised to her right ear refers to her acute sense of hearing. Her windblown dress has been caught up by her staff in a passage of virtuosic marble carving, which the sculptor complained was laborious and costly to replicate.7 The destruction of Pompeii is suggested by the broken Corinthian capital by her right foot.

Rogers’s neoclassical tendencies show in his choice of marble as the medium and of a subject with an antique setting, including revealing one of Nydia’s breasts in the manner of an Amazon. Several classical sculptures have been suggested as possible inspirations, for example the Winged Psyche (Museo Capitolino, Rome) and the Hellenistic Old Market Woman that the sculptor could have seen in several Roman collections, including the Vatican.

Cornelius Vermeule noted that Nydia’s head must be based on Niobe and Her Daughter and Daughter of Niobe (third–second century B.C.; Galleria degli Uffizi, Florence).8 But Nydia, the Blind Flower Girl of Pompeii is far from a strictly neoclassical sculpture. The strands of hair cascading over Nydia’s left shoulder refer to Glauce’s notice in Bulwer-Lytton’s novel of her “beautiful locks.”9 The sense of hurried movement and the windblown draperies are quite baroque. Neither Nydia’s youthful figure nor her facial features are idealized. She is a romantic and highly sentimental hybrid.

Soon after Rogers completed Nydia, he began receiving orders for replicas, which were produced in near-life size and in a 36-inch reduction.10 The Metropolitan’s Nydia, dated 1859, is one of the earliest examples and was purchased by James Douglas that year.11 A decade later, a visitor to Rogers’s studio reported seeing “seven Nydias, all in a row, all listening, all grooping, and seven Italian marble-cutters at work cutting them out. It was a gruesome sight.”12

Even as Western aesthetics were shifting toward Beaux Arts naturalism, Rogers’s Nydia sustained its popularity. In 1876 the version owned by Douglas, which he would give to the Metropolitan Museum, was exhibited at the Philadelphia Centennial Exhibition, along with Ruth Gleaning (cat. no. 45).13 In 1903 Lorado Taft wrote that Nydia was “so well known as scarcely to require description.”14

Exhibitions


5. For an extended discussion, see Schiller 1993, pp. 38–40.
10. For a listing of located replicas in public collections, current as of 1986; see Kathryn Greenthal et al., American Figurative Sculpture in the Museum of Fine Arts, Boston (Boston: Museum of Fine Arts, 1986), p. 155. Additional 35-inch replicas are located at the Currier Gallery of Art, Manchester, N.H.; Saint Louis Art Museum; and Snite Museum of Art, University of Notre Dame, Ind. 36-inch reductions are also in the collections of Brookgreen Gardens, Murrells Inlet, S.C.; Buffalo and Erie County Historical Society; and Malden Public Library, Malden, Mass.
11. See Rogers to Frieze, May 7, 1860, transcribed in “A Brief Statement of the Aims and Prospects of the Rogers Art Association,”
47. The Last Arrow, 1879–80

Bronze, 1880

44 x 34 1/2 x 16 in. (111.8 x 87.6 x 40.6 cm)

Signed (left side of base): Randolph Rogers / Rome

Foundry mark (top of base, rear): A · cav · Nelli fuse.

Roma 1880.

Bequest of Henry H. Cook, 1905 (05.13.1)

The Last Arrow (also known as Indian Group—The Last Shot, The Last of the Tribe, or The Wounded Indian) was Rogers’s final ideal production. The equestrian group of two Indians and a rearing horse revisits the Native American theme to which Rogers had turned on three previous occasions, first in 1854. It further places Rogers among the many American sculptors—working at home and abroad—who pursued this subject matter as a metaphor for the erosion of Indian dominance in the American West.

Compositionally, the sculpture is classically inspired, but in passages of its naturalistic modeling it shows not only the influence of Lorenzo Bartolini’s teaching but also the ascendancy of the Beaux Arts aesthetic. One Indian has fallen, tomahawk in hand, and holds a position reminiscent of the Dying Gaul (Roman copy after Greek original of ca. 230–220 B.C.; Museo Capitolino, Rome). The other Indian, seated on his horse, turns and draws his last arrow at the unseen enemy, the white man (the arrow is presently missing on the Metropolitan’s cast). The rearing horse, poised dramatically above the wounded figure, emphasizes the moment-in-time quality of the group’s narrative.

The Metropolitan’s bronze was cast in Rome in 1880. The composition is enhanced by the left arm of the wounded Indian, which is raised against the belly of the horse and balances the weight of the bronze.

Two other bronzes cast by the Nelli foundry are located: one (undated) is in the Cincinnati Art Museum and another (1881) is in a New York private collection.

Exhibitions


1. M. F. Rogers 1971, p. 145. After 1882 the sculptor’s output was vastly diminished by his illness.
2. See M. F. Rogers 1971: nos. 13, Atala and Chacás (1854; Tulane University Art Collection, New Orleans); 36, Indian Fisher Girl (ca. 1866–67; R. H. Love Galleries, Chicago); and 37, Indian Fisher Boy (1866–67; Elvehjem Museum of Art, University of Wisconsin, Madison).
3. For further discussion, see William H. Gerds, “The Marble Savage,” Art in America 62 (July–August 1974), pp. 64–70.
4. Masterpieces from the Cincinnati Art Museum (Cincinnati, 1984), p. 91; and Cameron Shay, James Graham and Sons, New York, to Thayer Tolles, March 26, 1907, object files, MMA Department of American Paintings and Sculpture.
Leonard Wells Volk (1828–1895)

Volk was born in Wellstown (now Wells), New York, the son of a stonemason. After living in several New York and Massachusetts towns, his family ultimately settled in Pittsfield, Massachusetts. At sixteen Volk began working in his father’s marble shop, mastering cutting, design, and lettering. Four years later, in 1848, Volk moved to Saint Louis, where he independently studied drawing and modeling. Until this point, the aspiring sculptor’s father appears to have been his only teacher. Volk showed early promise with a portrait of Father Theobold Mathew (1850; unlocated) and a marble copy (1851; Kentucky Historical Society, Frankfort) of Joel Tanner Hart’s bust of Henry Clay (cat. no. 9). After marrying in 1852, Volk spent a year in Galena, Illinois, and attracted the notice of his wife’s cousin Senator Stephen A. Douglas, who remained a loyal friend and patron. Douglas gave Volk money to study in Rome and Florence from 1855 to 1857 (he visited Italy again in 1868–69 and 1871–72). After returning to the United States in 1857, Volk set up a studio in Chicago. The earliest sculptor of note to reside there, in 1859 he organized the Chicago Exhibition of Fine Arts, the first held in the city. He also was involved in the founding of the Chicago Academy of Design (1867), serving as its president for eight years.

Volk’s greatest strength lay in his command of naturalistic portraiture. In 1858 he made life studies of Douglas and Abraham Lincoln during their historic debates; these provided the material for numerous sculptures of the two politicians and accounted for his swift success as an artist. From 1866 to 1880 Volk composed the Douglas Monument for Chicago, a granite shaft surmounted by a bronze statue with four symbolic figures at the corners of the base. He created statues of Douglas and Lincoln for the Illinois State Capitol in 1876. In April 1860 he made a life mask (Smithsonian Institution, Washington, D.C.) and portrait bust of Lincoln and made casts of Lincoln’s hands just after he became a candidate for president.

Although Volk’s reputation rests on his likenesses of Douglas and Lincoln, he rendered numerous other sculptures in his conscientious, realistic manner, including many portraits at the Chicago Historical Society, such as those of Elbridge Gerry Hall (1869), Martin Antoine Ryerson (1886), and James Hubert McVicker (1889). His public work included war memorials in Rochester, New York; Erie County, Pennsylvania; and Rock Island, Illinois. Volk participated in the World’s Columbian Exposition in Chicago in 1893, exhibiting in the Agricultural, Horticultural, Art, and Illinois buildings. That year he completed his final work, a bronze statue of General James Shield presented to the United States Capitol by the state of Illinois.

Selected Bibliography

48. Abraham Lincoln, 1860

Bronze, ca. 1914
13½ x 9 x 9 in. (39.4 x 22.9 x 22.9 cm)
Signed, dated, and inscribed (back): ABRAHAM LINCOLN / MODELLED FROM LIFE / BY / LEONARD W. VOLK / CHICAGO, 1860 / REPLICA.
Foundry mark (back, stamped): S. KLAEER & CO. / FOUNDERS. NY.
Gift of Theodore B. Starr, Inc., 1914 (14.92)

This portrait of Abraham Lincoln (1809–1865) was Volk’s most representative image, for it fueled the sculptor’s career from beginning to end, ensuring his reputation and providing a livelihood. During his lifetime untold numbers of busts were created, as were replicas of Lincoln’s life mask and casts of his hands.

The sculptor first met Lincoln in 1858 when he followed Lincoln and Douglas on the senatorial campaign
trail. Volk was related by marriage to Douglas, who invited him to observe the debates and introduced him to his political opponent. At the time, the lawyer Lincoln promised Volk that he would sit for him, and two years later, in April 1860, he was true to his word. Volk was the first artist to take a life mask of Lincoln and model his portrait, all shortly before Lincoln's nomination for the presidency. The mask created from the mold was intended to reduce the number of sittings. Indeed, some months after the completion of the bust, Lincoln recalled that "in two or three days after Mr. Volk commenced my bust, there was the animal himself!"

From the mask and clay model of the still beardless Lincoln, Volk quickly completed his plaster version, for he received a patent for lifesize and cabinet busts on June 12, 1860. By midsummer the sculptor was aggressively marketing plaster busts of Lincoln and statuettes of Stephen A. Douglas, available "at an exceedingly low price." The busts sold well, especially after Lincoln's assassination in 1865. (Not surprisingly, there emerged a brisk underground market for spurious Lincoln busts even before the president's death.) For the duration of his career, Volk continued to produce and exhibit plaster, marble, and bronze replicas in many variants of the 1860 portrait. Some are outfitted with a classical drapery while others forgo the garment (examples of both at the Chicago Historical Society). While these portraits depict Lincoln with broad shoulders, the Metropolitan's version terminates at the base of the neck.

In the Museum's bust, a measure of emotionalism lightens the somberness of the mask on which it is based. In an article for Century Magazine, Volk described Lincoln as a "gaunt figure" with a "rugged face," "beaming dark, dull eyes," and "long, dark hair standing out at every imaginable angle." These physical characteristics are evident in the Museum's decidedly naturalistic bronze, which portrays the uneven, pronounced ridge of Lincoln's nose and his large ears. Under bushy eyebrows, serious eyes imply an introspective, yet dignified man. The twist of the head, furrowed brow, and tousled hair enliven the likeness.

The Metropolitan's Lincoln was cast for Theodore B. Starr about 1914 from an old plaster, and it was offered to the Metropolitan by Louis Morris Starr. In Daniel Chester French's words, the trustees ultimately came to "favor . . . its acceptance in view of its being a tolerable work of art and on account of its interest in being the only bust of Lincoln from life of any considerable artistic merit." At least two other Lincoln busts were also produced at the S. Kluber foundry and are now in the collections of the Westmoreland Museum of American Art, Greensburg, Pennsylvania, and the Union League of Philadelphia.

The bronze has a chocolate brown patina with warm highlights. It surmounts a 4¼-inch dark green marble socle.

**Exhibitions**


2. In 1886 Richard Watson Gilder and Augustus Saint-Gaudens (pp. 243–325) raised funds to purchase the original casts of Lincoln's face and hands from Volk's artist-son, Douglas. Thirty-three subscribers received bronze replicas, while the originals were presented to the Smithsonian Institution, Washington, D.C. These replicas are now in numerous public collections, including the Historical Society of Pennsylvania and the Detroit Institute of Arts.


John Rogers (1829–1904)

Salem, Massachusetts, native John Rogers spent six years in Manchester, New Hampshire, and one in Hannibal, Missouri, during the early to mid-1850s, working at various trades. Having discovered the satisfaction of modeling small figures in clay in 1849, Rogers pursued this interest during his leisure hours. These early studies, which numbered over fifty, were often based on engravings after the genre paintings of Scottish artist Sir David Wilkie or on literary themes. After losing his job in the Panic of 1857, Rogers turned to the serious study of modeling. He traveled to Paris, where he trained briefly with Antoine-Laurent Dan tan, and then to Rome, where he studied under the English sculptor Benjamin Edward Spence. The classical atmosphere of the Eternal City and the strictures of neoclassicism, however, held little appeal for Rogers. Discouraged, he returned to the United States after just seven months, in April 1859. A position in the city surveyor’s office in Chicago was his primary occupation; sculpture was his avocation. Yet, when he displayed the clay group Checker Players to wide acclaim at a charity bazaar and it was raffled for seventy-five dollars, his career as a professional sculptor was launched.

Rogers moved to New York City in November 1859. His series of Civil War groups, initiated by the poignant Slave Auction, struck a responsive chord. His critical success with Union Refugees (1863) led to his election as an academician of the National Academy of Design in 1863. From the august academy to mail-order catalogues and his studio showroom, the resourceful sculptor seized every opportunity to publicize his statuary for a national middle-class audience. Between 1859 and 1894, he modeled almost ninety Rogers Groups, which were mass-produced in over eighty thousand replicas. From 1860 on, he generally “published” two groups a year, reaching the pinnacle of his success around the time of the nation’s centennial. Rogers developed advanced casting techniques and ultimately relied on numerous craftsmen to produce plaster reproductions from bronze master models. The groups, which usually cost between ten and twenty-five dollars apiece, were popular largely because of their storytelling qualities (themes ranged from American and English literature to American history and politics) and their devotion to anecdotal detail. Most favored were groups representing scenes of everyday American life reflecting its humorous and sentimental aspects, enhanced by such titles as The Favored Scholar (1873), Checkers Up at the Farm (1875), Weighing the Baby (1876), and Neighboring Pews (1883). Coming to the Parson (1870), depicting a young couple before a minister, was a fashionable wedding gift.

Rogers occasionally pursued public commissions, such as his equestrian statue of General John Fulton Reynolds (installed 1884; Philadelphia City Hall). An oversize seated Abraham Lincoln earned a gold medal at the World’s Columbian Exposition in 1893 (bronze version placed outside Central High School, Manchester, N.H., 1910). He also executed a few portraits, including those of such prominent cultural figures as Henry Ward Beecher and William Cullen Bryant.

Rogers’s production declined markedly after 1893 as a result of his poor health. In 1893 he sold his business to his foreman and in 1895 withdrew to his home in New Canaan, Connecticut (built in 1877). Although by the early 1890s his reputation had declined dramatically, his influence on the development of American genre sculpture was indelible, prefiguring a wave of interest in small bronze sculpture at the turn of the twentieth century. Unlike any American sculptor before him, Rogers succeeded in popularizing fine art by making it affordable and understandable.

The New-York Historical Society houses a comprehensive collection of Rogers’ oeuvre, including bronze master models.

Selected Bibliography
49. Wounded to the Rear/One More Shot, 1864

Bronze, 1865
23 3/4 x 10 x 10 in. (59.1 x 25.4 x 25.4 cm)
Signed (on knapsack under standing soldier’s foot):
14 W 12 ST / JOHN ROGERS / NEW-YORK
Dated (back of base): PATENTED / JAN. 17, 1864.
Inscribed (front of base): “WOUNDED TO THE REAR” / ONE MORE SHOT
Rogers Fund, 1917 (17.174)

By the time Rogers began work on Wounded to the Rear/One More Shot in September 1864, he had already gained renown for his groups addressing Civil War themes. These compositions—for instance, Union Refugees and The Wounded Scout/A Friend in the Swamp (patented April 19 and June 28, 1864, respectively)—rise above reportage to convey the strain of war, and they found particular appeal with an abolitionist audience.

One More Shot, which was patented January 17, 1865, epitomizes Rogers’s talents as a sculptor of genre subjects. He imbued his groups with sufficient detail in the facial expressions, gestures, clothing, and props that viewers were able to read them as narrative. This explains, in part, why One More Shot was one of Rogers’s most successful creations: veterans of the war and their families empathized with the plight of the two courageous common soldiers. Not surprisingly, the group was a popular gift for soldiers from the time it went on sale in November 1864. And, unlike most other Civil War groups, it remained in Rogers’s available stock until the close of his career.1

The description of the group printed in the catalogues of Rogers Groups remained unvaried from year to year: “Two wounded soldiers have been ordered to the rear during a battle, but one of them is taking out a cartridge to load up again, determined to have one more shot before leaving.”2 This brief plot synopsis encourages observation of Rogers’s astonishing attention to detail. The standing soldier is hampered in his actions because his left arm is in a makeshift sling. The seated soldier is dressing his wounded leg, having removed his boot and attached it to his sword belt for safekeeping. Canteens, leather rucksacks, knives, “U.S.” belt buckles, and countless other pieces of equipment enhance the group’s realism. No detail is more truthful than the prominent veins on the left hand of the prospective avenger.

Rogers scholar David H. Wallace noted that the identities of the men who posed for the sculptor remain undetermined. According to one theory, Rogers relied on his longtime friend Charles Lowell Richardson, who was paymaster of the Amoskeag Corporation in Manchester from 1855 to 1859. Another suggests that a neighbor of Rogers’s served as the model for the standing figure and was dressed in his old uniform.3

Despite the vagaries of Rogers’s critical reputation, One More Shot was invariably cited as a singularly fine achievement.4 Versions were shown at the 1867 Paris Exposition Universelle (bronze), the Philadelphia Centennial Exhibition in 1876 (plaster), and the National Academy of Design in 1893 (bronze).5

In 1917 the Metropolitan Museum acquired the bronze master model of One More Shot from Rogers’s son Alexander. It was cast by the New York founder Pierre E. Guerin, who, beginning with Union Refugees in 1863, produced the bronzes from which molds were taken to create the plaster replicas. The bronze master models were critical to Rogers’s casting process because of their durability and their retention of the physical detail so crucial to the spirit of the groups. Beginning in 1900 the Museum borrowed from Rogers, and then from his family, seven bronzes.6 From these, the Metropolitan selected One More Shot; the remaining six entered the collection of the New-York Historical Society in 1937. Museum trustee Daniel Chester French (pp. 326–41) arranged to have Roman Bronze Works repatinate the Metropolitan’s piece to remedy its “ordinary commercial bronze color.”7

Two other bronze casts of One More Shot are known: one is in a Long Island private collection and one was auctioned at Christie’s in 1994.8 One of these is the bronze given to retiring governor William A. Buckingham of Connecticut by his friends in 1866.9 Smaller-scale parian versions, likely unauthorized and of English or French origin, also exist.10

Exhibitions

1. In the annually published catalogues of Rogers Groups, One More Shot was priced first at $15, then lowered to $12 in 1882, and $10 in 1888. See Wallace 1967, p. 213.


6. Catalogue of Sculpture, 1741–1967 (New York: MMA, 1968), pp. 37–38. In addition to One More Shot, the bronzes on loan to the Metropolitan until 1917 were The Wounded Scout, The Charity Patient, Taking the Oath and Drawing Rations, The Council of War, and Coming to the Parish. Ichabod Crane and the Headless Horseman, listed in the 1908 catalogue, was presumably returned to the Rogers family separately, as it not among those from which the Museum made its selection in 1917.


10. Ibid., pp. 214, 298.

50. Rip Van Winkle Returned, 1871

Plaster, painted, 1871 or after
20 7/8 x 10 x 8 in. (52.7 x 25.4 x 20.3 cm)
Signed (top of base, front): JOHN ROGERS / NEW YORK
Dated (back of base): PATENTED / JULY 25 1871.
Inscribed (front of base): RIP VAN WINKLE / RETURNED
Purchase, The Edgar J. Kaufmann Foundation Gift, 1968 (68.110)

After the close of the Civil War, Rogers turned his attention to social and literary themes reflecting American life. His three groups based on Washington Irving’s story “Rip Van Winkle” from The Sketch Book were each patented in 1871 and remained fixtures in Rogers’s annual catalogue throughout his career. He intended that all his groups tell a story, yet the Rip Van Winkle trio extends that objective. Not only does each group encapsulate a certain scene in Irving’s story, but the groups can be read serially, providing a plot synopsis for viewers already familiar with the tale. Rip Van Winkle at Home shows Rip surrounded by village children in a moment of contented popularity, while Rip Van Winkle on the Mountain portrays Rip encountering the gnome with the prophetic keg full of liquor. Rip Van Winkle Returned illustrates the now elderly character awakening from the haze of twenty years’ sleep in the Catskills and attempting to find his way home.

Although the legend of “Rip Van Winkle” had been published some fifty—one years before, in 1820, the distinctly American qualities of Knickerbocker writers, such as Irving or James Fenimore Cooper, contributed to its continued popularity and reissue. Rogers settled on the “Rip Van Winkle” series after seeing the celebrated actor Joseph Jefferson in the role of Rip on August 30, 1869, at New York’s Booth Theatre.

Impressed by Jefferson’s dramatic performance, Rogers asked the actor if he would be willing to pose in costume for the Rip Van Winkle statuettes. The New York Evening Post reported in December 1870 that the sculptor was at work on the series and that it had a decidedly “Jeffersonian” bent. In his catalogues and advertisements Rogers freely stated that Jefferson had posed for his theatrical groups, an arrangement that must have augmented publicity for both men. This collaboration was repeated in 1889, when Rogers portrayed Jefferson in the role of Bob Acres in his group Fighting Bob, taken from Robert Brinsley Sheridan’s The Rivals.

The sculptor and critic William Ordway Partridge (pp. 378–79) wrote of Rip Van Winkle Returned: “The lines are simple, the masses well disposed, the modelling excellent, and the execution spirited, eloquently representing the returned vagabond who has wasted his life.” In it we
also see Rogers's customarily skillful depiction of detail: the torn clothing, flowing beard, and mangy dog emphasize the passage of time.

Like all Rogers Groups, the Metropolitan Museum’s plaster has a painted surface; it is in an unusually good state of preservation. Although Rip Van Winkle Returned was patented July 25, 1871, it is not possible to determine when the Museum’s example was completed, since plasters were produced until the end of Rogers’s career and were not individually dated. The bronze master model is in the collection of the New-York Historical Society.

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Exhibition

1. For instance, an edition with photographs of Joseph Jefferson as Rip Van Winkle was published as Rip Van Winkle: A Legend of the Kaatskill Mountains by G. P. Putnam and Sons, New York, in 1871.

51. George Washington, 1875

Bronze
29 x 10 1/2 x 9 1/4 in. (73.7 x 26.7 x 24.1 cm)
Signed (back of base): JOHN ROGERS / NEW YORK.
Inscribed (front of base): WASHINGTON
Gift of William Leander Post, through Mrs. Charles J. Post, 1944 (44.75)

Given the fervor generated by the approach of the nation’s centennial, it is hardly surprising that the market-savvy Rogers began to model a statuette of George Washington in the spring of 1875. In August 1871 and September 1872, Rogers had traveled to several East Coast cities to make drawings of portraits and uniforms of Washington, Lafayette, and Hamilton in preparation for a proposed group, Camp Fires of the Revolution. Although
the sculptor ultimately abandoned plans for this composition, his careful research documented in notebooks served him well in achieving a historically accurate likeness of the first president.1

Rogers garbed Washington in military dress, in commemoration of his role in the Revolution. Another historical reference is more subtle: in pose, costume, and likeness, Rogers’s Washington owes much to Jean-Antoine Houdon’s marble statue (ca. 1788–91) that was installed in the Virginia State House in Richmond in 1796. Despite this nod to artistic heritage and the figure’s classicizing contrapposto stance, Rogers’s realism is very much in evidence. Washington’s clothes hang naturally on his tall frame, and his uniform is creased convincingly. That Washington is in a rural setting is indicated by the plant life around his feet and the rustic stone wall against which he leans. Rogers’s Washington projects none of the subject’s characteristic dynamism; he stands pensively, gloves held loosely in his left hand and hat dangling in his right.

George Washington was patented on October 19, 1875. It was included in the large display of Rogers’s work at the Philadelphia Centennial Exhibition, yet fell short of his hopes from the beginning. Ironically, the sculptor whom the influential critic James Jackson Jarves called “thoroughly American”2 had little success with this most patriotic of all subjects. Writing to his mother on May 16, 1875, he confessed, “The figure of Washington is only a single figure + I do not think you will consider it very interesting for it tells no story + is simply George standing alone.”3 Rogers’s audience, who delighted in the narrative aspects of the groups, apparently concurred, for the statuette did not sell well and was dropped from the catalogue of available statuary by 1888.4

The Metropolitan’s cast of George Washington is the bronze master model. It has a chocolate brown patina with golden variations in the hair.

**Exhibitions**


Harriet Goodhue Hosmer (1830–1908)

Hosmer was born in Watertown, Massachusetts, the daughter of a doctor. Her mother and three siblings died of tuberculosis, so her father saw to it that hers was an active, outdoor life. She flourished but her education lagged, and at sixteen, she was sent to Lenox, Massachusetts, to study at Elizabeth Sedgwick's progressive school. In Lenox she met such personalities as Ralph Waldo Emerson and, perhaps most important, some independent, career-minded women, including English actress Fanny Kemble. Since childhood Hosmer had exhibited a talent for modeling, and while in Lenox, she resolved to become a professional sculptor, an unorthodox decision for a woman. In 1849 she set up a studio on her father's property in Watertown. She took lessons in drawing and modeling with Peter Stephenson, an English-born sculptor active in Boston, and began to study anatomy under her father's guidance.

She was denied admittance to local medical schools for anatomical training because she was a woman, so in 1850 Hosmer went to Saint Louis and had private classes at Joseph Nash McDowell's Missouri Medical College (now Washington University School of Medicine). She stayed with her school friend Cornelia Crow (later Mrs. Lucien Carr), whose father, Wayman Crow, would be her earliest and most devoted patron and benefactor. Upon Hosmer's return to Watertown, she modeled and carved her first major composition, an ideal bust representing the evening star, Hesper (1852; Watertown Free Public Library), drawn from Tennyson's poem In Memoriam.

In 1852, accompanied by her father and the American actress Charlotte Cushman, Hosmer relocated to Rome, the first American woman sculptor to do so. She spent seven years under the guidance of leading British neoclassical sculptor John Gibson, first copying antique sculpture, then executing her own. She modeled an ideal bust, Daphne (cat. no. 53), followed by Medusa (1854; Detroit Institute of Arts). Her first full-length figure, Oenone (ca. 1855; Washington University Gallery of Art, Saint Louis), a descendant shepherdess rejected by Paris for Helen of Troy, was commissioned by Wayman Crow, who gave her the freedom to pursue a subject of her own choosing.

Hosmer achieved popular and commercial success with her impish Puck on a Toadstool (1856; National Museum of American Art, Washington, D.C.), drawn from Shakespeare's A Midsummer Night's Dream, of which over thirty replicas were sold. She created additional fancy pieces, notably Puck and the Owl (ca. 1856; Boston Athenaeum) and, in several variants, Will-o'-the Wisp (1858, National Museum of American Art; after 1864, Chrysler Museum of Art, Norfolk, Va.). Revenue from these works gave Hosmer the freedom to pursue sculpture on a larger scale, frequently basing it on literary themes. She presented sober images of tragic heroines, including Beatrice Cenci (1856; Saint Louis Mercantile Library Association) and Zenobia (1859; lost, reduction at the Wadsworth Atheneum, Hartford, Conn.), both of which were exhibited to acclaim in England and the United States (Zenobia was displayed at the Metropolitan Museum for several years in the early twentieth century, on extended loan from Henry Hilton).

Hosmer was a highly regarded, if controversial, member of the Anglo-American expatriate community in Rome and the leading figure of a number of American women sculptors active there, who would be dubbed "a white, maremen flock" by Henry James (in William Wetmore Story and His Friends, 1903). She aspired to public monumental work, and in 1857 she received the first commission given to an American sculptor for a funerary monument in a Roman church, Judith Falconset (1857–58; Sant'Andrea delle Fratte), a recumbent figure influenced by Renaissance prototypes. In 1860 she was asked to create a monument to Missouri senator Thomas Hart Benton for the city of Saint Louis. The ten-foot statue, dedicated in 1868 in Lafayette Park, depicts the senator in a Roman toga and sandals. One of Hosmer's few works in bronze, it was cast at the Royal Foundry in Munich.

Although Hosmer continued with her sculpture until the 1890s (such as Queen Isabella of Castile [1893; unlocated] for the city of San Francisco), in her later years she spent much time in England with aristocratic friends, working on various mechanical inventions. She tried to solve the riddle of perpetual motion, for example, and she patented a process that she claimed made it possible to make marble from limestone. In 1900 she returned to Watertown, where she died eight years later.

Selected Bibliography
52. **Clasped Hands of Robert and Elizabeth Barrett Browning, 1853**

Bronze, after 1853
3¼ x 8¼ x 4¼ in. (8.3 x 21 x 10.8 cm)
Signed, dated, and inscribed (on end of his wrist): HANDS –
of – ROBERT / AND / Elizabeth Barrett Browning / cast By /
Harriet Hosmer / Rome 1853
Inscribed (on end of her wrist): Copyright
Purchase, Mrs. Frederick A. Stoughton Gift, 1986 (1986.52)

In 1853, during her second winter in Rome, Hosmer met British poets Robert (1812–1889) and Elizabeth Barrett (1806–1861) Browning. Friendship developed among the three, for the Brownings admired Hosmer’s independence and vivacity. Mrs. Browning referred to Hosmer as “a great pet of mine and of Robert’s.” Hosmer suggested making a cast of the poets’ interlocked right hands, and Mrs. Browning agreed, provided the artist do it herself;
she “[would] not consent to sit for the *formatone.*” Mrs. Browning’s delicate hand with scalloped cuff is entwined in the slightly larger, firmer hand of her husband. Hosmer later noted that “these hands are exactly as they came from the mould as I have wished to preserve at the expense of finish all their characteristics of texture.”

This intimate piece is eloquent testimony to the profound love between the Browning, who had eloped to Italy seven years earlier, as well as to the affection between the Brownings and Hosmer. Her most atypical creation and a striking contrast to her large marbles, the cast was popular but remained in plaster for years; only later was it reproduced in bronze. Nathaniel Hawthorne mentioned the sculpture in *The Marble Faun,* characterizing the hands as “symbolizing the individuality and heroic union of two high, poetic lives!” Much later, Hosmer wrote some lines about the Brownings, which could serve as elucidation of the cast: “‘Parted by death,’ we say—... /... / [Yet] hand in hand they wend their eternal way.”

53. *Daphne,* 1853

Marble, 1854
27½ x 19½ x 12½ in. (69.9 x 49.8 x 31.8 cm)
Signed and inscribed (back): HARRIET HOSMER / —Ο— / FECIT ROMAE

By the spring of 1853, Hosmer was living in Rome, the city of her artistic dreams, and working in the studio of John Gibson, where she occupied a room formerly used by the neoclassicist Antonio Canova. She had just received a commission from her patron Wayman Crow for a full-length figure of her choosing. In gratitude for this and for past generosity, she wrote Crow that before she undertook the large sculpture, “you will sooner see a bust of my handwriting... / I send it... as a love-gift to the whole family. /... Her name is Daphne & she is represented just as sinking away into the laurel leaves.”

Nearly a year later, Hosmer again wrote Crow that a flaw in the marble of her nearly completed *Daphne* caused her to have a new one carved. The new *Daphne* (Washington University Gallery of Art, Saint Louis) reached the Crow family probably late in 1854. The bust now at the Metropolitan Museum seems to have been carved before the Crow piece, however, for Hosmer had written Wayman Crow while his version was in process (and before the vein in the marble was discovered), “one copy of it has been finished but I like to have a head in marble always in the studio.” This *Daphne* must have been the one that went to Mrs. Samuel Appleton of Boston, and it is almost certain that the Metropolitan’s *Daphne* is the one purchased by Mrs. Appleton. The Museum’s version varies from the one in Saint Louis in the base: the Saint Louis bust is on a rectangular pedestal with scrolling C curves, while the Metropolitan’s base is a socle.

*Daphne,* Hosmer’s first original work in Rome, is infused with the austere simplicity of Gibson’s own productions. Her head is turned slightly to her left, and she gazes calmly downward. Her facial features and the arrangement of her hair, wavy locks parted down the center, bound by a fillet, and twisted into a knot at the nape, are elements
borrowed from the classical models Hosmer had studied. The bust terminates in laurel branches that cross in the front and curve around the upper arms toward the back.

Daphne’s serenity contradicts the highly charged Greek myth she represents. The nymph, who shunned marriage and the company of men, was pursued relentlessly by amorous Apollo. As he was about to overtake her in her flight, she prayed for help and was transformed into a laurel tree. The theme was popular with artists through the ages, the most notable sculptural rendition being Gianlorenzo Bernini’s Baroque masterpiece Apollo and Daphne (1622–24; Museo Galleria Borghese, Rome), which Hosmer undoubtedly knew. However, true to her neoclassical training, she eliminated the emotional overtone of the subject and presented a restrained and exquisitely elegant heroine.

In 1854, as the bust was being completed in her workshop, Hosmer wrote in a letter to Wayman Crow of her resolve to avoid marriage, which she saw as incompatibile with her career aspirations. “Everyone is being married but myself. I am the only faithful worshipper of Celibacy . . . Even if so inclined, an artist has no business to marry. For a man, it may be well enough, but for a woman, on whom matrimonial duties and cares weigh more heavily, it is a moral wrong. I think, for she must either neglect her profession or her family, becoming neither a good wife and mother nor a good artist. My ambition is to become the latter, so I wage eternal feud with the consolidating knot.” Thus there may have been a personal psychological component in Hosmer’s choice of Daphne, who vowed perpetual virginity, as the subject of her first original Roman work.7

1. Hosmer to Crow, June 11, [1853], Hosmer Papers, Schlesinger Library.
2. Hosmer to Crow, March 2, [1854], Hosmer Papers, Schlesinger Library.
3. Hosmer to Crow, January 9, 1854, Hosmer Papers, Schlesinger Library.
4. Clifford O. Devine to Lewis I. Sharp, May 25, 1973, object files, MMA Department of American Paintings and Sculpture, corroborated that the Metropolitan’s version was carved first.
John Quincy Adams Ward (1830–1910)

Born and raised in Urbana, Ohio, Ward moved to Brooklyn, New York, in 1849 to work in the studio of Henry Kirke Brown (pp. 41–49). Over the next seven years Ward developed a command of sculptural practices and a naturalistic treatment of American subject matter. The culmination of this tenure was Ward’s extensive contribution toward Brown’s equestrian George Washington (1853–56; Union Square, New York). The realistic works of Brown and Ward—a significant move away from the idealized marbles of the American neoclassical artists—anticipate the virtuoso Beaux Arts bronzes of the late nineteenth century.

Between 1858 and 1860 Ward resided in Washington, D.C., executing portrait busts of influential politicians. After visiting Ohio, he returned to New York in 1861 and set up his own studio. During the Civil War, Ward modeled busts and designed finely crafted objects in precious metals, such as cane handles and presentation sword hilts. His statuette The Indian Hunter (cat. no. 54) attracted notice when a model of it was exhibited in 1859, and in 1863 Ward completed another statuette, The Freedman (cat. no. 55). Their realistic handling and native themes brought praise for their “Americanism.”

From 1869, when a full-size bronze of The Indian Hunter was dedicated in New York’s Central Park, Ward’s career flourished. He enjoyed success, not only because of his simple, direct approach but also because of the popularity of monumental statuary in the post–Civil War years. A long relationship with August Belmont established when the financier was favorably impressed by a plaster cast of The Indian Hunter. Belmont gave Ward his first significant portrait commission: a bronze statue of his father-in-law, Commander Matthew Calbraith Perry, which was unveiled in Newport, Rhode Island, in 1868. The Seventh Regiment Memorial, an lifesize representation of a weary Civil War soldier, erected in Central Park in 1874, became a prototype for other sculptors’ portrayals of heroes of this war. These two monuments initiated a productive collaboration with the Beaux Arts–trained architect Richard Morris Hunt, who designed the pedestals for thirteen public sculptures by Ward.

In 1872 Ward made his first trip abroad. Although his earlier works often show a compositional indebtedness to well-known antique sculptures, Ward nevertheless had avoided contemporary European themes and formal approaches. His time in Europe led to an enlivening and modernizing of his style: he melded the richly textured surfaces and broadly modeled planes of the Beaux Arts technique with his own naturalistic handling of American subjects. He traveled abroad again in 1887.

From the 1870s on, Ward received a succession of commissions for public monuments in bronze. His most vibrant statues depict significant modern-day figures. Ward’s truthful style was most suited to direct observation from nature, though equally celebrated sculptures such as Horace Greeley (1890; City Hall Park, New York) and Henry Ward Beecher (1891; Cadman Plaza, Brooklyn; cat. no. 60) were executed posthumously from photographs and death masks. Two of his most ambitious works stand in Washington, D.C.: the equestrian statue of Major General George Henry Thomas (1879; Thomas Circle; see cat. no. 58) and the multifigure James Abram Garfield Monument (1887; The Mall). Less amenable to Ward’s literal approach are commemorative or historic figures like William Shakespeare (1872; cat. no. 57) or The Pilgrim (1884–85), both in Central Park, New York, which lack the liveliness of his contemporary subjects. George Washington (1883; Federal Hall, New York; cat. no. 59), however, is a dignified and confident representation.

In portrait busts Ward objectively captured the physiognomic and psychological traits of his sitters, the majority of whom were prominent citizens. The works range from that of William Tilden Blodgett (cat. no. 56), which, like other early busts, was executed in marble in a stylized manner reminiscent of Brown’s busts of the 1840s, to the bronze likeness of the politician Roscoe Conkling (1892; New York Historical Society), a vibrant statement of naturalistic portrait sculpture.

In addition to independent public monuments and portrait busts, Ward also modeled architectural sculpture. In 1878–79 he produced six emblematic statues personifying Agriculture, Law, Commerce, Science, Music, and Equity, completed in duplicate, for the dome of the Connecticut State Capitol. His quadriga representing Victory upon the Sea surmounted a temporary triumphal arch to Admiral Dewey in New York (1899; Madison Square; destroyed), the whole a collaboration of numerous leading sculptors affiliated with the National Sculpture Society. In 1901 Ward was commissioned to execute marble pedimental figures for the New York Stock Exchange, a project on which he was assisted by Paul Wayland Bartlett. The classicizing program represents Integrity Protecting the Works of Man, with the central figure of Integrity flanked by American laborers. Ward retired eighteen months before he died, his impressive career spanning six decades.

Ward’s contribution to American art must be measured in terms of both his sculptural output and his institutional involvements. Elected an academician of the National Academy of Design in 1863, he assumed its presidency ten
years later, the first sculptor in that office. When the Metropoli-"tcan Museum was founded in 1870, Ward was named to the Board of Trustees, serving on the Executive Committee until 1901. And, after the National Sculpture Society was organized in 1893, he was unanimously voted president, holding that position until 1905. Ward was also a mentor to younger sculptors: Daniel Chester French (pp. 326–41) enjoyed a brief internship in his studio, and Augustus Saint-Gaudens (pp. 243–325) received the commission for the "Farragut Monument" after Ward had promoted his name. For his dedication to raising the professional status of sculptors and for his advancement of this art form, Ward came to be called “dean of American sculpture.”

**Selected Bibliography**


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**54. The Indian Hunter, 1860**

Bronze, before 1910

16 1/8 x 10 1/8 x 15 1/4 in. (41 x 26.7 x 38.7 cm)

Signed and dated (top of base, under dog): J.Q.A. WARD / 1860


First conceived about 1857 during or shortly after Ward’s tenure in the studio of Henry Kirke Brown, the composition for *The Indian Hunter* metamorphosed over the next ten years from sketch to statuette to full-scale presentation piece installed in New York’s Central Park. Ward exhibited a small plaster model at the Washington Art Club and at the Pennsylvania Academy of the Fine Arts in 1859. In 1862 a bronze statuette was displayed at the annual exhibition of the National Academy of Design. Its favorable reception led to Ward’s immediate election as an associate of the academy.

*The Indian Hunter* marks a pivotal moment in Ward’s career and in the history of American sculpture in its rejection of neoclassical tenets in favor of an unbridled naturalism. A lithe, young Native American leans forward in stealthy stride, eyes focused on his prey. He restrains an eager, wolfish-looking dog with his right hand while grasping a bow and arrow in his left. In selecting this American theme, Ward was not only responding to the example of his mentor, Brown, but answering a larger call in the 1850s and 1860s for American subjects produced by American artists, such as one in *The Crayon*：“It seems to us that the Indian has not received justice in American art. . . . Here is an original action, unknown in antique sculpture—picturesque, composition agreeably, wholly American, full of lively incident, and telling its story perfectly.” And in the *New York Evening Post*, specific mention of *The Indian Hunter* emphasized: “We are glad that Mr. Ward did not go to the old world for his subject, but obtained it here among the primeval woods of America.”

The pyramidal composition of *The Indian Hunter*, while contained, is a study in suspended motion. Ward successfully imparted directness and naturalism by relying on the tactile and expressive qualities of bronze. The variation in texture speaks volumes for the quick progress of the American bronze casting industry from its infancy in the early 1850s. The polish of the figure’s skin is in marked contrast to the roughness of the dog’s coat and the animal pelt. However, Ward’s indebtedness to classical sculpture is evident. His most direct source for the hunter’s pose is the marble Borghese Warrior (Musée du Louvre, Paris). Although Ward did not adapt the exact posture of his an-
tique model (especially omitting the thrusting left arm), he found inspiration in the powerful stance of the legs.

In 1864 Ward made plans to enlarge his work with the eventual goal of translating it into marble or bronze. He traveled to the Dakotas to observe Native Americans, and he produced drawn and sculpted studies, including a group of small red wax heads (American Academy of Arts and Letters, New York). Ward conducted thorough research on the physical features of his subject, and there are a few compositional differences between statuette and enlarged version: the hair of the large figure is shaggier, the animal skin covering his loins is greatly reduced, and his bow arm is raised. In addition, the facial features of the man and the posture of the dog are refined, and the base is rectangular rather than oval.

In the autumn of 1865, an over lifesize plaster (destroyed; formerly Corcoran Gallery of Art, Washington, D.C.) was exhibited, initiating calls for its replication for Central Park. Ward secured financial backing, and the following year a bronze was cast at L. A. Amouroux, New York. This was displayed at the Exposition Universelle in Paris in 1867 and at the National Academy of Design in 1867–68. The Indian Hunter was purchased by subscription and presented to the City of New York on December 28, 1868, and the following February it was dedicated in Central Park. It was the first American sculpture—and the first of four pieces by Ward—to be erected there.

Statuettes of The Indian Hunter were cast in bronze beginning in 1860. All of the fifteen known bronzes are dated 1860 on the base, but they were produced over the course of Ward's career, cast on demand from a bronze pin model (1860; American Academy of Arts and Letters). Among the foundries that cast The Indian Hunter were the Ames Manufacturing Company, Robert Wood and Company, and the Henry-Bonnard Bronze Company. The Gorham Manufacturing Company also cast at least one example after Ward's death. Although several extant bronzes have foundry marks, the Metropolitan Museum's does not, so its place and date of casting are undetermined.

The Metropolitan's statuette was purchased from Mr. and Mrs. Oliver E. Shipp. Mrs. Shipp is the great-granddaughter of Ward's older sister, Eliza Thomas.

**Exhibitions**


2. Catalogue of the Thirty-seventh Annual Exhibition of the National Academy of Design (New York, 1862), p. 15, no. 85, as “Bronze Statuette of Indian Hunter.”


5. A photograph of Ward's studio reveals that he owned a plaster copy of this well-known sculpture by ca. 1885. See Sharp 1985, p. 20, fig. 1.

6. The plaster was exhibited at the National Academy of Design (New York, 1862), p. 812, which declares, “[I]ts merit is so conspicuous that its appropriateness for a position in the Central Park ought to secure its perpetuation in marble.”


8. The names of the twenty-three subscribers are given in Twelfth Annual Report of the Board of Commissioners of Central Park for the Year Ending December 31, 1868 (New York: Evening Post Steam Presses, 1869), pp. 101–2. For further information on the Central Park cast, as well as a listing of other large-scale replicas, see Sharp 1985, pp. 165–66, no. 38.

9. For a listing of known casts of the statuette, see Sharp 1985, pp. 147–49. In addition, there is a bronze statuette at the Sheldon Memorial Art Gallery and Sculpture Garden, University of Nebraska, Lincoln.

10. Ward himself did not work with Gorham, but his wife had a number of pieces cast there after his death. The one known Gorham cast of The Indian Hunter (Sharp 1985, no. 12.16) was auctioned at Christie's, New York, March 16, 1995; see sale cat., no. 99. It is now in a private midwestern collection; see Alice L. Duncan to Thayer Tolles, November 3, 1995, object files, MMA Department of American Paintings and Sculpture.

Although it is not documented when Ward began *The Freedman*, he probably was inspired to compose his statuette of a seated, seminude African American man following Abraham Lincoln's Emancipation Proclamation, issued on September 22, 1862. The sculptor must have worked swiftly, for according to an article in the *Boston Evening Transcript*, by January 16, 1863, he was putting the finishing touches on the model.1 It was shown at the major annual exhibition venues that spring, the National Academy of Design and the Pennsylvania Academy of the Fine Arts.2 Critics recognized the great merit of *The Freedman* despite its unfavorable installation at the National Academy ("dimmly lighted, crowded into a corner, so that [the viewer] can only see one side").3 It was a welcome current issue from the decorative pieces "called, incessantly, 'Hope,' 'Faith,' or 'Innocence,' to suit the pleasure of the purchaser, and . . . changed at his sweet will, so that one statue can be made to do service for a whole gallery of sentiments."4 A review in the *New York Times* further lauded Ward's effort for showing "that the African shares with the European the exalted proportions of the human figure. The work has been inspired by a mind ambitious of the higher reaches of the sculptor's art. We know of no American statue which more nearly approaches the classic, either in conception or execution."5 In 1867 the piece was exhibited at the Exposition Universelle in Paris, and in 1867–68 it was shown at the National Academy with other American entries displayed at the Paris exposition.6

Contemporary appreciation for *The Freedman* arose from a desire for statuary that addressed current issues, rather than the less tangible ideals prevalent in neoclassical works. Not only does this statuette offer a commentary on the chief political and moral topic of the era, but it also proclaims Ward's abolitionist sentiments.7 Ward wrote to one of his patrons, James Reid Lambdin: "I intended [the statuette] to express not one set free by any proclamation so much as by his own hour of freedom."8 The broken manacles of servitude on the former slave's left wrist and in his right hand state in basic terms the essence of the piece.

The muscular figure, executed with remarkable attention to physiognomy and anatomy, emphasizes realism over symbolism. The sculptor probably based his model on an African American from his hometown of Urbana, Ohio, or from his travels to the South in 1858.9 While naturalism prevails overall in the surface treatment, there is an informing classicism, the most obvious antique antecedent being the Belvedere Torso (Museo Pio-Clementino, Vatican).10 The Metropolitan Museum's cast was produced by the Henry-Bonnard Bronze Company in 1891. Like several casts that were produced in the 1860s at the Ames Manufacturing Company and L.A. Amouroux, this one is exceptional in quality and beautifully crafted with a dark, polished patina.11 Ward presented this cast to a close friend, the architect Charles Rollinson Lamb, in March 1909. Lamb was an ecclesiastical specialist but designed the temporary Dewey Arch (1899; Madison Square, New York) for which Ward contributed the quadriga *Victory upon the Sea*. *The Freedman* remained in Lamb’s family until his grandchildren presented it to the Metropolitan in his memory.

Exhibition

4. Ibid.
William Tilden Blodgett (1823–1875), a notable New York City entrepreneur, was a founder of the Metropolitan Museum, serving as chairman of the Executive Committee and then as a vice president of the Board of Trustees until his death.\(^1\) Many of his philanthropic activities were art related: he was a devoted supporter of "the cause of American art," often purchasing paintings directly from artists, including, in 1859, Frederic Church’s *Heart of the Andes* for the phenomenal sum of ten thousand dollars (MMA acc. no. 09.95).\(^2\) Blodgett was a member of the art committees that selected objects for the New York Metropolitan Fair of 1864; the American entries for the 1867 Paris Exposition Universelle, including Ward’s statue *The Indian Hunter* and statuette *The Freedman* (cat. nos. 54, 55); and works for the Philadelphia Centennial Exhibition of 1876. Blodgett also was largely responsible for the 1871 acquisition of 174 Dutch and Flemish paintings that formed the core of the Metropolitan Museum’s European paintings collection.

Exactly when Ward and Blodgett met is not known. The New York *Evening Post* of May 17, 1865, reported Ward “engaged” on the portrait, “which is a spirited and faithful likeness,” \(^3\) a claim substantiated by contemporaneous photographs of Blodgett that show his muttonchop whiskers. Yet the marble seems never to have left Ward’s studio. It appears in a photograph of the studio taken about 1885 in which Ward is depicted with his finished model for the *James Abram Garfield Monument* (The Mall, Washington, D.C.).\(^4\) The bust’s continuing residence in Ward’s studio may explain why the piece was never signed or inscribed.

Blodgett’s bust, which combines elements of neoclassicism and naturalism, is consistent with Ward’s early portraits. The smooth surface, stylized hair, and broad planes demonstrate the classicizing aesthetic that Ward moved away from after his 1872 visit to Europe. The realistic likeness of the forty-two-year-old sitter rests upon a hermlike termination. Scientific analysis of the marble strongly points to an origin in Carrara, which suggests that Ward sent his model abroad to be translated.\(^6\)

Shortly after Ward’s death in 1910, his widow, Rachel, presented the *Blodgett* bust to the Metropolitan, the first work by the sculptor to enter the Museum’s collection. The impetus for her selection of this particular work lies in the strong affiliations of both the artist and the sitter with the Museum. In her letter offering the piece, she wrote that Blodgett “with Mr. Ward was one of the first trustees of the Metropolitan Museum.”\(^7\) According to the Museum *Bulletin* of December 1910, “Mr. Blodgett was a worker with Mr. Ward in the early days of the Museum’s struggle for permanence and usefulness and closely identified with every step of progress that was made. It is, indeed, a happy coincidence that this bust was given in this memorial.”

**Exhibitions**
MMA, March 5–May 19, 1985; Dayton Art Institute, June 1–August 4, 1985, “John Quincy Adams Ward: Dean of American Sculpture.”

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1. For summary biographical details, see Blodgett’s obituary in the *New York Times*, November 6, 1875, p. 6. For Blodgett’s involve-

The Metropolitan also has a painting by Eastman Johnson, *Christmas-Time* (acc. no. 1983.486), which depicts Blodgett and his family. It was completed in 1864, a year before Ward’s marble. For a detailed discussion of this painting and further information on Blodgett, see Suzan Boettger, “Eastman Johnson’s Blodgett Family and Domestic Values during the Civil War Era,” *American Art* 6 (Fall 1992), pp. 51–67.

2. Trustees’ minutes, November 15, 1875, vol. 2, pp. 63–66, MMA Archives. For a listing of Blodgett’s extensive art collection, see *Executor’s Sale of the Collection of Paintings Belonging to the Estate of the Late Wm. T. Blodgett, Kurtz Art Gallery, New York, sale cat.*, April 27, 1876.


4. For a ca. 1859 photograph of Blodgett illustrated alongside one of Ward’s bust, see Boettger, “Eastman Johnson’s Blodgett Family,” p. 55.

5. Sharp 1985, p. 164. For an illustration of the photograph, see p. 69, fig. 54.

6. Norman Herz, University of Georgia, to James H. Frantz, Conservator in Charge, MMA Department of Objects Conservation, July 24, 1995; copy in object files, MMA Department of American Paintings and Sculpture, confirmed, in front of the bust, in conversation with Thayer Tolles, November 3, 1995. I thank Richard E. Stone, Conservator, MMA Department of Objects Conservation, for facilitating the testing of this piece.

7. Rachel Ward to Edward Robinson, Director, MMA, November 15, 1910, MMA Archives.

Ward’s portrayal of William Shakespeare (1564–1616) came about from the desire of a group of notable New Yorkers to commemorate the tercentenary of the great bard’s birth. A cornerstone was laid on the South Mall in Central Park on April 23, 1864—the three-hundredth anniversary of the day—but another eight years passed before the over lifesize bronze was erected. Although the statue’s executive committee did not solicit models from artists until 1866, Ward was already perfecting his entry the previous year.2

In fact, Ward’s sketch model3 was good enough to earn him the commission. Harper’s Weekly reproduced an engraving of the winning entry, noting, “The award has been made and the model, which has been adopted . . . is by J. Quincy A. Ward.”4 The sculptor dated his monumental work 1870 and the following year cast the bronze at Robert Wood and Company in Philadelphia. The Shakespeare was unveiled on May 23, 1872, the ceremony highlighted by an address by William Cullen Bryant and a recitation by Edwin Booth.5 The bronze statue surmounts a Scottish granite pedestal designed by Jacob Wrey Mould, chief architect of New York City’s public parks.6

Although there are small differences between the monumental bronze and subsequent statuettes, all depict a robust Shakespeare standing in a modified contrapposto pose. Head bowed meditatively, the figure rests his left arm akimbo and holds a slim volume to his chest in his right hand. He is attired in period dress: doublet, short cape, slashed trunks, and hose. Ward took great pains to ensure accuracy in this representation, relying primarily on well-known precedents, the Stratford bust, which he “took as the most authoritative of all the representations of Shakespeare,” and the Drousentout print.7

Ward used these guides only to a certain extent and ultimately benefited by working from a live model. The popular actor James Morrison Steele MacKay posed for Ward on several occasions. MacKay explained to Ward that “instead of making Shakespeare” pensive you’ve made him sleepy. The difference in pose is slight but radical. It affects the whole body—legs, torso as well as head. The posture of thought should be like this.” Then MacKay “illustrated by assuming a posture of absorbed thinking.”8

It is not known when Ward first began producing Shakespeare statuettes in bronze. Several were sand-cast at the Henry-Bonnard Bronze Company in 1894, including ones now in Yale University’s Elizabethan Club and at the Glessner House in Chicago.9 The Metropolitan’s Shakespeare was cast after Ward’s death at the Gorham Company foundry under the auspices of his widow; it was one of several works produced there posthumously.10

The Shakespeare statuette was one of three bronzes by Ward that the Metropolitan purchased from his widow in 1917. She had given the Museum the marble bust of William Tilden Blodgett (cat. no. 56) in 1910, but trustee Daniel Chester French realized that Ward was not adequately represented in the collection so he initiated discussion with Rachel Ward in August 1915.11 By early 1917, French was negotiating with Mrs. Ward over which small bronzes to select for acquisition. She favored the Metropolitan’s having “the whole collection” of her husband’s work, but French took a more moderate approach, suggesting several bronzes adapted “from statues for larger works.”12 After much deliberation among members of the trustees’ Committee on Sculpture, they settled on the statuettes Shakespeare, Study of the Horse for the Statue of Major General George Henry Thomas (cat. no. 58), and Henry Ward Beecher (cat. no. 60), an action approved by the trustees’ Committee on Purchases in May 1917.13

Exhibitions

Halloran General Hospital, Staten Island, N.Y., July 1947–February 1948.


3. The plaster sketch model, 27 inches high, was signed “October 1866”; Sharp 1985, p. 180, no. 50.1.


58. Study of the Horse for the Statue of Major General George Henry Thomas, 1879

Bronze, after 1910
20 x 18 x 5 in. (50.8 x 45.7 x 12.7 cm)
Signed (top of base, below horse's right hindquarter): JQA WARD
Foundry mark (back of base, right side): JNO. WILLIAMS INC. N.Y.
Rogers Fund, 1917 (17.90.3)

This spirited statue was cast after a preliminary model for the horse in Ward’s bronze equestrian statue of Major General George Henry Thomas (1816–1870), a Union officer during the Civil War. During the Chattanooga Campaign of 1863, Thomas oversaw the valiant stand of his forces, earning the epithet the “Rock of Chickamauga.” The monument, erected in 1879, stands in Thomas Circle at the intersections of Massachusetts and Vermont Avenues and 14th and M Streets in Washington, D.C.

The Society of the Army of the Cumberland commissioned Ward to execute the Thomas statue—his first equestrian—in 1874. Over five years passed between the time Ward signed a contract for thirty-five thousand dollars in February 1874 and the November 1879 unveiling of the work on a pedestal designed by Washington architect J. L. Smithmeyer.

 Critics reviewing the monument recognized that Ward had broken from the traditional treatment of equine subjects. The sculptor’s penchant for naturalism led him to depict a majestic stallion in a standing pose rather than the time-honored horse of the “Marcus Aurelius” prototype. One contemporary writer explained the moment portrayed in the Thomas: “The General has just reined in his magnificent horse on the summit of a slight acclivity, as if to take a sweeping view of the battle-field.” Indeed, even in Ward’s preliminary concept, illustrated in the Metropolitan’s bronze, the horse is posed so that the forequarters are elevated on the gentle incline of the base. The tail and mane are more windblown in the monumental bronze, but the two versions share the animated posture of the head. In this realistic representation of a steed, muscles and tendons bulge, nostrils flare, and ears are alert. Ward’s command of French Beaux Arts principles, assimilated during his trip abroad in 1872, is fully evident in this textured and dynamic piece.

Ward’s Thomas horse revolutionized American equestrian sculpture. In setting this example of incorporating a naturalistic representation of a horse into traditional sculptural form—the equestrian monument—Ward inspired other American sculptors such as Daniel Chester French and Edward Clark Potter (pp. 35–59). In his eulogy for Ward, French recognized this contribution: “It is difficult for us today, accustomed as we have become to the realistic representation of the horse, to appreciate what an innovation this spirited stallion of General Thomas was, and we naturally fail to credit the sculptor with the ability to conceive it and the temerity that dared to face the storm of criticism certain to greet so novel a work.”

Although the Metropolitan Museum’s bronze was cast at John Williams, as the foundry mark indicates, it was one.
of three works that the Museum acquired through the auspices of the Gorham Company in 1917. The wax model was bequeathed in 1933 by Mrs. Ward to the American Academy of Arts and Letters, New York. To preserve the image of the fragile model, it was cast in bronze at Roman Bronze Works in 1951; the wax did not survive this process.7

**Exhibitions**

Halloran General Hospital, Staten Island, N.Y., July 1947–February 1948.


MMA, March 5–May 19, 1985; Dayton Art Institute, June 1–August 4, 1985; "John Quincy Adams Ward: Dean of American Sculpture."

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1. On Thomas, see American National Biography, s.v. "Thomas, George Henry."
2. For further information on this commission, see Sharp 1985, p. 194.
3. Ibid., p. 57.
4. The "Marcus Aurelius" type refers to those equestrian statues modeled on ancient sources, particularly the Marcus Aurelius at the Musei Capitolini in Rome. Donatello's *Gattamelata* (ca. 1443–53; Padua) and Verrocchio's *Colloni* (1479–96; Venice) are two early Renaissance examples that in turn inspired subsequent traditional equine renderings. Ward's teacher Henry Kirke Brown adopted the "Marcus Aurelius" model for his equestrian *George Washington* (1853–56; Union Square, New York).
6. Eulogy by Daniel Chester French, read by Hermon Atkins MacNeil, for the opening of the "Memorial Exhibition of Works by the Late John Quincy Adams Ward, N.A."
**59. George Washington, 1882**

Bronze, ca. 1911
23¾ x 12¾ x 10 in. (60.3 x 31.4 x 25.4 cm)
Inscribed (front of marble base): ORIGINAL SKETCH MODEL / FOR STATUE OF / GEORGE WASHINGTON / J.Q.A. WARD.
SCULPTOR / ERECTED IN 1883 / ON THE STEPS OF THE / SUB-TREASURY BUILDING / NEW YORK CITY / N.Y.
Foundry mark (right side of base): GORHAM. CO.
FOUNDERS / QGA
Rogers Fund, 1972 (1972.1a,b)

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**This statuette of George Washington (1732–1799) is a cast after the final sketch model for Ward’s overlife-size sculpture erected on the front steps of the old Sub-Treasury Building (now Federal Hall) at Wall and Broad Streets in New York City. The monument, unveiled on November 26, 1883, the centennial of the evacuation of British troops from New York, stands where Washington took his oath of office as the first president of the United States in 1789.**

In 1880 the Chamber of Commerce of the State of New York proposed that a monument to Washington be produced with funds raised by public subscription. In selecting a federally owned site for the monument, the Chamber of Commerce was obliged to obtain the approval of Congress, which it did on December 22, 1880, with the stipulation that the statue become government property.¹

By that time, Ward had emerged as the front-runner for the commission, edging out such other prospective candidates as Henry Kirke Brown, Augustus Saint-Gaudens, and Olin Warner (pp. 203–38).² On December 23 the monument’s executive committee asked only Ward to submit a model; he complied by providing two examples.³ According to Ward’s biographer Lewis I. Sharp, the accepted sketch model differs somewhat from the final version: it “appears more attenuated, the position of Washington’s feet is reversed, and the fascia and the cloak are omitted.”⁴ Having approved the final model, the Chamber of Commerce in March 1882 contracted Ward to produce the statue for thirty-three thousand dollars.⁵

Ward’s preparations for this commission were extensive. Given his predilection for realistic detail, historical accuracy was of paramount importance, and he relied on the two most admired renditions from life: Gilbert Stuart’s Athenaeum portrait and Jean-Antoine Houdon’s statue at the Virginia State Capitol in Richmond.⁶ Ward’s Washington stands in a dignified, classical pose and wears late-eighteenth-century clothes with a cloak draped over his left shoulder. He looks as though he is lifting his extended right hand from the Bible, having just been sworn in as president, a moment of great historical significance thus encapsulated by a single gesture. The stately bearing and noble head of Ward’s figure emphasize the legend of Washington as a great man. Lorado Taft recognized this power to express character: “We owe thanks to Mr. Ward for such a ‘symbol’... It has in it the essentials of Washington, while the peculiarities, real or imaginary, are left out.”⁷

The final sketch model (after which the Metropolitan’s statuette was cast) was completed by the spring of 1883 and is compositionally quite similar to the final monument: both reflect the repurposing of the figure and the additions of fasces and cloak. The 13-foot statue was cast by the newly established Henry-Bonnard Bronze Company and stands on a granite base designed by Ward’s frequent collaborator Richard Morris Hunt.

The Metropolitan’s bronze is a fully developed presentation piece, yet it maintains elements of a working model. Less restrained than the final statue, the statuette’s surface reveals a lively texture and free, almost spontaneous modeling. Ward assimilated the Beaux Arts style in a quiet manner, but one that nonetheless reveals his ability to break up surfaces and use the resulting play of light to enhance the naturalism of the portrait. The statuette was cast posthumously for the sculptor’s widow by Gorrham, reportedly in 1911.⁸ The only known example of the final sketch model in bronze, it surmounts a rose-colored marble base 6 inches high.

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**Exhibitions**

MMA, March 5–May 19, 1985; Dayton Art Institute, June 1–August 4, 1985, "John Quincy Adams Ward: Dean of American Sculpture."
60. Henry Ward Beecher, 1891

Bronze, after 1910
14 1/2 x 9 x 5 1/2 in. (36.8 x 22.9 x 14 cm)
Signed (top of base, at back left): J.Q.A. Ward Sc.
Foundry mark (top of base, at back right): GORHAM CO. FOUNDER
Rogers Fund, 1917 (17.90.4)

This bronze portrait of Henry Ward Beecher (1813–1887) was cast after the preliminary working model for the principal figure of Ward’s monumental sculpture of 1891 honoring the prominent author, orator, and preacher of Brooklyn’s Plymouth (Congregational) Church. Ward’s involvement with the Beecher monument began on the last day of the theologian’s life. Within an hour of Beecher’s death on March 8, 1887, Ward was summoned by telegram to take a death mask. Three days later, a campaign through public subscription was established to erect a commemorative monument “characteristic of Mr. Beecher in his best mood.” On April 6, 1888, Ward was contracted by the Beecher Statue Fund Committee to “design, model, execute and complete in fine bronze” the preacher’s portrait as well as two or three figures “representing some phase of . . . Beecher’s character or public career.” The sculptor worked on his statue with the aid of the death mask and photographs, finishing the full-size working model by late 1889 and the ancillary figures the next year.

The over lifesize Beecher figure was cast with unusual ceremony, which included more than a hundred guests, at the Henry-Bonnard Bronze Company on May 9, 1890. On June 24, 1891, the finished group was unveiled in Brooklyn’s Borough Hall Park, an event attended by fifteen thousand people. The sculpture was relocated to its present site in Cadman Plaza in 1950. Although Beecher’s family and friends found the likeness neither accurate nor flattering, the statue received the highest accolades from the press and the public. It is considered one of Ward’s most successful public commissions and the acme of his later years.

Atop a dark Quincy granite pedestal designed by Richard Morris Hunt, the 9-foot figure of Beecher stands imposingly, gazing to his left with a stern confidence, as if about to address a crowd. He wears contemporary dress, including a great Inverness coat and a soft felt hat, which he clutches in his left hand. On opposite sides of the pedestal are three lifesize figures that symbolize Beecher’s humanitarian concerns. At the left, a young African American woman places a palm leaf at Beecher’s feet, an acknowledgment of his support of the abolitionist movement. At the right, a boy assists a girl in laying a garland of flowers on the plinth; they represent the preacher’s love of children.

The basic composition of this naturalistic portrait of Beecher was established in the small working model from which the Metropolitan’s statuette was cast, but as a working model, it possesses less definition or finish than the statue. The surface of the statuette was handled in a broad, volumetric manner with spontaneous and lively modeling, maintaining the freshness of the original clay. Yet, even on this diminutive scale, it has presence due to the solidarity of the figure and his massive cape.

The Metropolitan’s Beecher, one of three small bronzes acquired in 1917 through Ward’s widow, was cast at the
Gorham Company sometime after the sculptor’s death in 1910. There are three other known Beecher statuettes; all are posthumous. Like the Metropolitan’s cast, the one at the Bowdoin College Museum of Art was produced by Gorham. The other two—at the American Academy of Arts and Letters, New York, and at the Mead Art Museum, Amherst College, Amherst, Massachusetts—are Roman Bronze Works casts dating from 1951.8

Exhibitions

MMA, March 5–May 19, 1984; Dayton Art Institute, June 1–August 4, 1985. “John Quincy Adams Ward: Dean of American Sculpture.”

6. Another large-scale version, with the central figure only, was unveiled in 1915 at Beecher’s alma mater, Amherst College, a gift of the Amherst class of 1834. See Sharp 1985, p. 240.
8. For further information on the production and provenance of these statuettes, see ibid., pp. 239–40.

61. Henry B. Hyde, 1901

Bronze
21 x 7½ x 6¼ in. (53.3 x 19.1 x 15.9 cm)
Signed (right side of base): J.Q.A. WARD / Sculptor
Inscribed (front of base): HENRY B. HYDE / FOUNDER OF / THE EQUITABLE LIFE ASSURANCE SOCIETY
Gift of the Equitable Life Assurance Society of the United States, 1972 (1972:33)

Henry B. Hyde (1834–1899) founded the Equitable Life Assurance Society in 1859 and oversaw its growth into one of this country’s most powerful and profitable insurance companies.1 By the time of his death, the Equitable boasted six hundred thousand policy holders and assets of some four hundred million dollars.2 Clearly a shrewd businessman, Hyde was also a significant patron of Ward, in 1867 commissioning a large marble group, The Protector (destroyed ca. 1896), for the pediment over the entrance to the Equitable building. Later, in 1895, he ordered a bronze relief portrait of his son, James Hazen (New-York Historical Society).

James Hazen Hyde contracted Ward to execute a portrait statue of his father not long after the senior Hyde’s death on May 2, 1899. Negotiations proceeded quickly, with Ward acknowledging on May 22 that he had received Hyde’s check for five thousand dollars and that he would “make every effort to have the bronze statue ready by the 15th of Feb. (next).”3 The model was not ready for Hyde’s approval until September 1900, but changes in the final figure were minimal.4 The statue was cast at the Henry-Bonnard Bronze Company in 1901 and unveiled in the Equitable building at 120 Broadway, New York, on the second anniversary of Hyde’s death.5 The bronze is in the lobby of the Equitable headquarters, now at 787 Seventh Avenue.

In Hyde’s likeness Ward succeeded masterfully in infusing the figure with vigor and realism. Although clothed in modern–day attire, Hyde stands in a classicizing pose, with his weight resting on his left leg while his right leg is advanced. His left thumb is hooked into his trouser pocket, pulling his jacket and overcoat back to enrich the surface
variation for enhanced play of light on the figure. The entire surface is textured with striations and conditioned by Ward's characteristic attention to detail.

The large-scale likeness of his father clearly pleased James Hazen Hyde, for between 1901 and 1903 the Equitable had at least eighty-one statuettes cast. The first six—of which the Metropolitan's is one—were done in 1901. In March of that year, Ward wrote to Hyde, providing an estimate of $2,400 for reworking the model (as he found it unsatisfactory in its present form) and casting the figures. On September 28 Ward reported to Hyde, "At last after many experiments with the color I have the first copy of the statuette in bronze." In February 1903 the Equitable ordered fifty casts and in July requested an additional twenty-five. Several located casts have 1902 foundry markings, suggesting that more were produced between the first six in 1901 and the two large orders of 1903. The only other 1901 cast in a public collection is at the New-York Historical Society.

**Exhibitions**


Memorial Art Gallery of the University of Rochester, N.Y., April 1987–August 1997.


5. Ibid.


10. For a listing of known Hyde casts, current as of 1985, see ibid., pp. 260–62. Additionally, the Rose Art Museum, Brandeis University, Waltham, Mass., owns a 1903 cast.
Richard Henry Park (1832–1902)

Born in New York City, Park began his artistic career as an assistant of Erastus Dow Palmer (pp. 60–71), the foremost neoclassical sculptor in the United States. Park worked in Palmer’s Albany studio from April 1855 to 1861, and thus it is not surprising that his early sculptures reveal Palmer’s stylistic and thematic influences. Park, like fellow studio assistants Launt Thompson (pp. 166–71) and Charles Calverley (pp. 158–65), left Albany for New York to establish himself as an independent sculptor. Between 1862 and 1865, he displayed portrait busts and medallions at the annual exhibitions of the National Academy of Design, including pieces owned by lawyer William Curtis Noyes. According to the New York Evening Post for November 20, 1865, Park was at that moment working on several pieces, among them a bust of Noyes (Litchfield Historical Society, Litchfield, Conn.); an ideal head, Sunshine (unlocated); and a medallion portrait of General Gilmore. Undated portrait busts, identified as Palmer and his wife, Mary Jane Seaman (Albany Institute of History and Art), are presumably from this period.

Park seems to have fared well in New York, but like many other American sculptors, he relocated to Florence, about 1871, where he is said to have maintained a studio for nearly twenty years. There he worked in the waning neoclassical aesthetic, producing portrait busts and ideal pieces, particularly of female subjects. At the Philadelphia Centennial Exhibition in 1876, he displayed twelve works, a number rivaled only by Pierce Francis Connelly (pp. 182–84). Among Park’s entries were Sunshine, a bust titled Rosebud (ca. 1871–74; Chrysler Museum of Art, Norfolk, Va.), and a relief, First Sorrow (n.d.; Suffolk County Historical Society, Riverhead, N.Y.).

During the 1880s, one of Park’s most ambitious projects was the Edgar Allan Poe Memorial (cat. no. 62), which he began in Florence in 1882. In 1885 his bronze statue of George Washington was dedicated in Milwaukee. Further, there were eleven of his sculptures in the 1887 American Art Association estate sale of the collection of New York retailer A.T. Stewart, including a statue, First Love (unlocated), and a bust, Purity (n.d.; Evansville Museum of Arts and Science, Evansville, Ind.).

Although Park worked predominantly in marble for his portraits and ideal sculptures early in his career, he later responded to the American taste for bronze monuments executed in a more naturalistic style. His statue of Vice President Thomas Andrews Hendricks for Indianapolis, an over lifesize figure on a bronze pedestal, was unveiled in 1890 on the State House grounds. Soon thereafter, Park moved to Chicago, hoping to secure commissions related to the sculptural program for the World’s Columbian Exposition of 1893. It was at this time that young Lee Lawrie entered Park’s studio to assist Park in enlarging his sculpture. For the state of Montana, Park created an over lifesize solid silver statue, Justice, which was exhibited in the Mines and Mining Building. A few years later, the statue was apparently melted down, although its appearance is recorded on the reverse of a medal struck in 1893 (a portrait of Irish-American actress Ada Rehan, the model for the statue, is on the obverse).

Park remained in Chicago following the fair. In the decade before his death, he was engaged on four bronze statues for the city, including a figure of Columbus for the Drake Fountain (1893; Columbus Circle) and Benjamin Franklin (1896; Lincoln Park). He died in Battle Creek, Michigan.

Selected Bibliography

“Boy Wanted: Incidents in the Life of Lee Lawrie, Sculptor, as Related to His Wife.” Lee Lawrie file, University of Delaware, Newark.


62. Edgar Allan Poe Memorial, 1882–84

Marble, bronze, 1884
115 x 84 1/2 x 39 3/4 in. (292.1 x 214.6 x 101 cm)
Signed (right front): R. H. PARK. Sc
Inscribed (front): This Memorial expressing a deep and personal / sympathy between the Stage and the Literature of / America, was placed here by the Actors of New York, / to commemorate the American Poet / Edgar Allan Poe, / whose parents—David Poe, Jr., and Elizabeth Arnold, his / wife—were Actors, and whose renown / should, therefore, be / cherished, with peculiar reverence / and pride, by the Dramatic Profession of his country. / He was born in Boston, the / 19th of January, 1809; he / died in Baltimore, the 7th of / October, 1849. // He was great in his genius; unhappy in his / life; / wretched in his death. But in his fame he is immortal. // / Saevis ventus agitat ingens / Pinus, et celsae graviore cau / Decindunt turres, feriuntque sumnos / Fulgura montis."
Gift of the Actors of the City of New York, 1885 (84.9)

A group made up primarily of New York actors, led by Edwin Booth, raised this monument in tribute to Edgar Allan Poe (1809–1849), the American writer of short stories and poems of often dark mood. By 1881 a memorial committee was organized and a competition was announced for a bronze relief sculpture to represent Poe’s “The Raven,” the poem that had lifted him to fame in 1845. It is not clear how the group selected Richard Henry Park as sculptor, but by 1882 he had nearly finished the marble and bronze work in his Florence studio. A classicizing female figure stands by a marble entablature, bestowing a laurel and oak wreath of immortality and strength on a life-size bronze relief bust of Poe. On the tablet beneath Poe’s portrait is an inscription supplied by drama critic and author William Winter, who served on the Poe Memorial committee.

In September 1882 New York attorney Algernon S. Sullivan, chairman of the Poe Memorial committee, applied to John Taylor Johnston, president of the Board of Trustees of the Metropolitan Museum, for permission to install the Poe Memorial in the Museum. Sullivan reported that Park was nearly ready to ship the monument to the United States, and he offered a photograph of the clay model for review by Johnston and the other trustees. Apparently, the trustees were satisfied, for on May 4, 1885, in an elaborate, lengthy ceremony, with music, speeches, and a recitation of “The Raven,” before an audience of four to five thousand people, the monument was unveiled in the Gallery of Modern Sculpture on the Museum’s main floor.

The spirit with which the Poe Memorial was commissioned and installed was offset by discussion of the work itself. Especially when compared to the fully matured, lively Beaux Arts style of the 1880s and 1890s, it is formulaic, borrowing heavily from the neoclassical monuments of Antonio Canova, of sixty years earlier, and his followers. At the time of its dedication, its strong similarity to Henri Chapu’s monument to Henri Regnault at the École des Beaux-Arts in Paris was noted. And in 1899 Arthur Hoeber, in The Treasures of The Metropolitan Museum of Art, found the Poe Memorial “stiff and not too artistic.” As the Museum building grew and the collections were expanded and rearranged, the memorial was alternately in the galleries and in storage. There had been some hope of placing it on loan in the Poe Cottage, where the poet spent his last three years in the Bronx, but that plan did not materialize. Since 1926 the Poe Memorial has not been reinstalled in the Metropolitan and has, for some many years, been on long-term loan at several different sites.

Exhibitions
City College of New York, Bronx, May 1927–September 1940.
Consolidated Edison Company, East Kingsbridge Road, Bronx, September 1973–August 1993.

1. The Latin portion of the inscription is from the Odes (2.10) of Horace; translation by C. E. Bennett (Loeb Classical Library): “‘Tis oftener the tall pine that is shaken by the wind, ‘tis the lofty towers that fall with the heavier crash, and ‘tis the tops of the mountains that the lightning strikes.”
4. “Order of Exercises at the Unveiling of the Poe Memorial . . . May 4, 1885,” program for the event; and The Dedication Exercises of the Actors’ Monument to Edgar Allan Poe (New York, 1885), pamphlet recording the orations; both in MMA Archives.

5. “The Poe Memorial,” The Studio (New York), n.s. no. 20 (May 9, 1885), p. 233. This scathing article also called the memorial “a distinctly ugly thing.”

For an illustration of the Regnault monument, see La sculpture au XIXe siècle (Paris: Arts et Métiers Graphiques, 1972), pl. 45.


Charles Calverley (1833–1914)

Born in Albany, New York, Calverley was apprenticed to John Dixon, a stonemason, at age thirteen. His skill attracted the attention of rising sculptor Erastus Dow Palmer (pp. 60–71), who secured his release from this apprenticeship eight months before its termination. In March 1853 Calverley became an assistant in Palmer’s studio, remaining there for fifteen years. He aided in blocking out, carving, and finishing portraits and ideal works. In his free time Calverley modeled portrait cameos, busts, and medallions of family and friends.

Calverley first exhibited at the National Academy of Design in the annual exhibition of 1868, and in December of that year he moved to New York City and opened a studio, establishing himself there as a portrait sculptor. Between 1868 and 1876 he consistently exhibited work in the National Academy annuals; his submissions were almost exclusively medallions, among them Charles Loring Elliott and Little Ida (cat. nos. 63, 64). Calverley was elected an associate member of the academy in 1871 and a full member in 1874, the year his portrait of John Maclean, Jr., former president of Princeton College, was shown in the annual (1874; Whig Hall, Princeton University). After early struggles to attract commissions, Calverley appears to have secured a patronage base by 1876. That year his bronze bust of John Brown, owned by the Union League Club (now unlocated), and a bas-relief of Peter Cooper (1872; unlocated) for Abram S. Hewitt were displayed in the Centennial Exhibition in Philadelphia.

During the last quarter of the nineteenth century, Calverley enjoyed full occupation as a portraitist, executing about 250 busts and medallions after his arrival in New York. His sitters, predominantly male, number among the eminent names of the day, for example, his heroic bronze bust of Horace Greeley (1876; Greenwood Cemetery, Brooklyn) and a marble of three-term New York City mayor William Frederick Havemeyer (1877; Museum of the City of New York). He also made historical relief portraits, such as the marble Abraham Lincoln (1868; Union League Club, New York) and the bronze George Washington (1877; Albany Institute of History and Art) modeled after Houdon’s celebrated bust. A bust of Lafayette S. Foster (1879) is in the Vice President’s chambers, United States Capitol.

Calverley executed just two monumental commissions during his career. His overlife-size bronze statue of Robert Burns was unveiled in Albany’s Washington Park in 1888. The sculpture, which inspired bust (cat. no. 65) and medallion renderings, was mounted on a polished granite pedestal with a bronze bas-relief reproducing a well-known Burns verse on each of the four sides. In 1902 Calverley completed a bronze allegorical female figure entitled Meditation for the Boulware plot in Albany Rural Cemetery, Menands, New York.

Calverley, who never traveled abroad, was a technically versatile, if not experimental, sculptor. He worked both in marble, which he claimed always to have finished himself, and, especially later in his career, in the more fashionable and flexible medium of bronze, and his craftsmanship was held in high regard. His emphasis on naturalism without neoclassic artifice made him one of the era’s most competent portrait sculptors.

The largest repository of Calverley’s oeuvre is the Albany Institute of History and Art, which houses marble, bronze, and plaster sculptures, as well as works on paper.

Selected Bibliography


Calverley, Charles, to Isaac H. Hall, Curator of Sculpture, August 21, 1892; and Calverley to Frank Edwin Elwell, Curator of Ancient and Modern Statuary, November 12, [probably 1903]. Elwell Autograph Letters for American Sculptors, MMA Thomas J. Watson Library.


63. Charles Loring Elliott, 1867

Marble, 1868
14 x 12 in. (35.6 x 30.5 cm)
Signed (lower right): C. Calverley.
Dated (back): 1868.
Gift of the sculptor through F. Byrne-Ivy, 1904 (04.38.1)  

Calverley’s debut at the National Academy of Design in April 1868 included a portrait relief of American painter Charles Loring Elliott (1812–1868). At the time, Elliott was at the height of his fame, recognized as the most talented portrait painter working in New York. He died in August of that year, at age fifty-six.  

Based on an inscription on a plaster version of the relief at the Albany Institute of History and Art, Calverley completed his portrait of Elliott in Albany in 1867. Calverley would have known Elliott well, for not only was Elliott a close friend of Erastus Dow Palmer, but three years earlier he had taken Calverley’s likeness in oil (Albany Institute of History and Art). Calverley also executed a marble bust of Elliott, which was already in the collection of the National Academy of Design when it was displayed in the academy’s annual exhibition in 1870.  

The relief of Elliott shows the unmistakable influence of Palmer’s work. The portrait is not purely neoclassical, for
the painter’s likeness is truthfully rendered, his face is not in strict profile, and he is dressed in contemporary clothing. Moreover, his shoulders are almost parallel to the picture frame, a formal device occasionally found in Palmer’s oeuvre. The relief reveals Calverley’s consummate technical skill; certain passages in the wispy hair and beard deny the medium of stone.

In 1903 Frank Byrne-Ivy, Calverley’s son-in-law, wrote to Metropolitan Museum director General Louis P. di Cesnola that Calverley was “giving up his studio on account of ill health” and wished to “offer” the Museum a pair of reliefs, Charles Loring Elliott and Little Ida (cat. no. 64). Both works are framed in ebonized wood shadow boxes (18 x 16 in. and 23 x 19 in., respectively) with light blue cove mats and gilt liners.

A second marble version of the Elliott relief is at the Onondaga (New York) Historical Association and is dated 1869.

**Exhibitions**


**64. Little Ida, 1869**

Marble, 1881
17 x 13 in. (43.2 x 33 cm)
Signed (lower left): C. CALVERLEY sc.
Dated (back): 1881.
Gift of the sculptor through F. Byrne-Ivy, 1904 (04.38.2)

Little is known about the subject of this charming marble relief or the circumstances surrounding the creation of her portrait. A plaster version at the National Academy of Design is dated 1869, so Calverley could have modeled Ida’s profile either in Albany or soon after his arrival in New York City in December 1868. In his response to the Metropolitan Museum’s request about 1903 for biographical information he related that while working in Erastus Dow Palmer’s studio, he spent “any time I could spare—modeling medallions of members of my family, friends, and any one I could induce to give me sittings. I victimized at least 40 persons during these years. I had the fun modeling them, and they got the results.” Perhaps Ida was the daughter of an acquaintance or a household servant in his or a friend’s home in Albany. He may have taken a clay model to New York and cast it in plaster there in 1869. It is equally plausible that Ida was someone Calverley met after he established his New York studio. The work was included in the 1871 annual exhibition of the National Academy of Design.

With its strict profile, Little Ida was created in the best tradition of neoclassical portraiture. But Calverley had absorbed Palmer’s strong naturalistic bent as well, and thus the sitter’s African American features, bandanna-wrapped head, and soft wisps of hair at her ear are truthfully portrayed. The complicated passages in the folds of the back of the bandanna and particularly the knot at its front demonstrate an assured handling of the marble medium. Certain anecdotal details, such as
as the slight twist of the string of beads and the unbuttoned collar, add to this relief's appeal.

Twelve years elapsed between the time Calverley finished the plaster and the time he cut the Metropolitan's marble version of Little Ida, supporting the hypothesis that he modeled the portrait for his own practice and amusement. Little Ida, like Charles Loring Elliott (cat. no. 63), is framed in an ebonized wood shadow box with light blue cove mat and gilt liner.

Calverley would return to Little Ida again in 1899, during a period when he remodeled many of his earlier rectangular portrait reliefs into a circular format. A bronze-painted plaster (9½ in. diam.) in the Albany Institute of History and Art is inscribed THE RACE JOHN BROWN DIED FOR.4

Exhibitions


1. Formerly accession number 94.38.2. See cat. no. 63, note 1, for explanation of the reassigned accession number.
2. Calverley to Frank Edwin Elwell, November 12, [probably 1903], MMA Watson Library.
65. Robert Burns, 1890

Bronze, 1891
26 7/8 x 15 x 8 in. (68.3 x 38.1 x 20.3 cm)
Signed and dated (right side of base): CHAS. CALVERLEY. SC. / 1890.
Inscribed (front of base, in relief): ROBERT BURNS.
Foundry mark (left side of base): Cast by The Henry-Bonnard
Bronze Co. / New York. 1891.
Gift of Andrew Carnegie, 1891 (91.13)

In 1886 the Saint Andrew’s Society of Albany sought to commission a statue of Scottish poet Robert Burns (1759–1796) and turned to Calverley on the advice of Albany painter William Hart. The society approved Calverley’s plaster maquette (1886; Saint Andrew’s Society); in 1888 the over lifesize bronze figure was unveiled in Albany’s Washington Park. In his first full-length statue (“rather late to begin,” he would note), Calverley depicted the poet seated in a pensive attitude, holding a book in his right hand.

Scottish-born steel magnate Andrew Carnegie was an admirer of Burns and, aware of Calverley’s statue, commissioned from him a life size bust of the poet for his library. In modeling the bust, Calverley revised the likeness he had used for the statue, giving it a more youthful countenance. A bronze cast was displayed at Samuel P. Avery’s gallery in December 1890. On April 13, 1891, Carnegie wrote to Henry G. Marquand, president of the Museum, that he and Museum trustees Avery and Charles S. Smith had visited Calverley’s studio to see the bust; Avery and Smith “were so much pleased with it, that they thought a copy would be acceptable to the Metropolitan Museum of Art. I accordingly ordered one, which is finished.”

Another Burns bust, also cast in bronze by Henry-Bonnard in 1891, is at the Albany Institute of History and Art. Calverley modeled a medallion of Burns in 1896.

I.D

Exhibition

1. For a discussion of the commission and the monument, see Allen 1996, pp. 14–16. For an illustration, see Wilson 1896, p. 490.
2. Calverley to Frank Edwin Elwell, November 12, [probably 1903], MMA Watson Library.
3. Samuel P. Avery to General Louis P. di Cesnola, Director, MMA, Thursday, [1891], MMA Archives.
5. Carnegie to Marquand, April 13, 1891, MMA Archives.
6. Calverley to Elwell, November 12, [probably 1903], MMA Watson Library.

162 CHARLES CALVERLEY
American silversmith Edward Chandler Moore (1827–1891) was associated with Tiffany and Company from 1851 until his death, and he was instrumental in Tiffany’s success in establishing its reputation as a manufacturer of silverware. Moore also amassed a considerable collection of European and oriental porcelain and pottery, metalwork, and glass, as well as illustrated books, from which he drew inspiration for his silver designs. After his death, the collection entered the Metropolitan Museum, where, for a time, the objects were displayed together.  

Apparently sometime after Moore’s death, a group of his friends commissioned Calverley to execute a portrait bust. In this naturalistic representation of Moore, Calverley showed his ability to achieve textural variety in his work in bronze in the surface of the jacket and in the hair, particularly the mustache. The bust was probably cast by Tiffany and Company, and it was given to the Museum by a group led by Charles T. Cook of Tiffany. It was displayed with the Edward C. Moore Collection until 1922.

Exhibition

2. According to Winifred E. Howe, A History of the Metropolitan Museum of Art (New York: MMA, 1913), p. 255, Moore bequeathed his collection to a “well established and incorporated museum or similar institution,” and his executors selected the Metropolitan Museum.


4. Cook to MMA Trustees, November 17, 1894, MMA Archives.
5. The bust was taken out of the exhibition and stored; see Joseph Breck, Assistant Director and Curator of Decorative Arts, to Edward Robinson, Director, MMA, February 1, 1922, and Breck to Edward C. Moore, Jr., February 2, 8, and 14, 1922, MMA Archives.
The Grolier Club was founded in 1884 to promote study of the art of the book and related graphic arts. In 1895 the club moved to publish a companion to the medallion commemorating Nathaniel Hawthorne that it had issued in 1892. Club members, led by Samuel P. Avery, then the club's vice president (and a trustee of the Metropolitan Museum), selected as subject the American writer, editor, and teacher James Russell Lowell (1819-1891), and as artist, Calverley.

Calverley submitted a drawing based on a photographic portrait supplied to the Grolier Club by Lowell's family. On June 4, 1895, Avery presented Calverley's drawing to the Council of the Grolier Club, and the council approved the drawing, as it subsequently did the model commissioned from Calverley. From among the specimen bronze casts solicited from various foundries, the club chose the New York founder John Williams to cast the medallion under Calverley's supervision. His diligent craftsmanship and technical skill brought him, in addition to the two hundred dollars paid him for the model, the sum of fifty dollars awarded him by the club "in consideration of the extra care and labor with casting the Lowell medallion."

Calverley's ability to meet the challenge of depicting his sitter frontally rather than in the profile customary of his relief portrait busts is amply demonstrated in this medallion, as is his mastery of the prevailing Beaux Arts style. The inscriptions include a verse from the Apocrypha suggested by Lowell's family, and laurel branches twine through Lowell's name and around the Grolier Club seal. An article in the New York Times announcing the medallion praised it as "a beautiful work of art" and "a purely American production."

Of the edition of 372 bronze casts, including three that were silvered, the club reserved ten medallions for presentation to various persons and institutions, including the American Numismatic Society, The Metropolitan Museum of Art, and the Museum of Fine Arts, Boston.

Exhibition


3. According to Devinne, "Report of the Committee on Publications," January 23, 1896, p. 91, as in note 1, "the Committee on Publications consulted with Prof. Charles Eliot Norton and the family of Mr. Lowell as to the likeness which they considered most characteristic. They kindly furnished a portrait . . . [and] suggested an appropriate legend from Ecclesiastus."

The verse from Ecclesiastus (39:25 [29]; Douay) reads: "A wise man shall inherit honour . . . and his name shall live for ever."


Launt Thompson (1833–1894)

Born in Abbeyleix, Queens County, Ireland, Thompson immigrated to Albany, New York, with his widowed mother in 1847. He worked as an office assistant for Dr. James H. Armsby, a professor of anatomy at Albany Medical College. However, on the strength of Thompson's accomplished drawings of bones and muscles, in 1848 Armsby introduced the youth to his close friend Erastus Dow Palmer (pp. 60–71), then looking for a studio boy. During the ten years he was with Palmer, Thompson saw his mentor develop from cameo cutter to creator of successful ideal sculptures. In November 1858 Thompson moved to New York, where he supported himself by cutting cameos and completing occasional portrait reliefs. He took quarters in the Tenth Street Studio Building and in 1859–60 enrolled in life classes at the National Academy of Design. His engaging personality won him many friends, including painters Frederic Edwin Church and Sanford R. Gifford (cat. no. 70), writer Thomas Bailey Aldrich, actor Edwin Booth, and the well-connected James Gordon Bennett and William Waldorf Astor. These relationships yielded social engagements and, more important, commissions.

After displaying a case of cameos and a marble medallion, Girlhood, at the 1859 National Academy annual, Thompson was named an associate. By the time he was elected an academician in 1862, he had guaranteed his reputation as an accomplished sculptor of busts, medallions, and ideal heads. His bas-reliefs L'Allegro and La Penseuse (ca. 1859; likely Jay and Grief, New Britain Museum of American Art, New Britain, Conn.) were particularly commended for their beauty and skillful execution when they were exhibited at the academy in 1860. Thompson attempted both ambitious depictions, such as a colossal statue of Napoleon I (ca. 1866; National Museum of American Art, Washington, D.C.), and characteristically “American” subjects, such as The Trapper (unlocated). These two were exhibited to acclaim in the Paris Exposition Universelle in 1867, prompting Thompson to visit Europe and spend two years in Rome. He was back in the United States for his September 1869 marriage to Maria L. Potter, sister of Henry Codman Potter, rector of Grace Church and later Episcopal bishop of New York.

Thompson’s career continued to flourish during the late 1860s and early 1870s. He completed statues of General John Sedgwick for West Point in 1869 and Charles Morgan for Clinton, Connecticut, two years later. In 1872–73 he was vice president of the National Academy. His bronze statue of Abraham Pierson was erected on the Yale University campus in 1874, and the school awarded him an honorary Master of Arts degree. In 1875 Thompson again went abroad, staying briefly in Paris and then remaining in Florence and Rome for six years. This second trip to Europe represented a turning point in his fortunes: from a successful, genial member of New York's social and artistic circles he became an erratic personality ruined by alcoholism and mental instability; his one major effort was a figure, The White Captive, no doubt inspired by Palmer's successful example (cat. no. 27). Little is known of Thompson’s activities during these years. Presumably his sculptural output declined, as did his marriage. After he and his wife separated, she chose to remain in Florence with their three children when he returned to the United States in 1881.

In the closing years of his career, Thompson produced only a few major works. A statue of Admiral Samuel Francis Du Pont was dedicated in Washington's Du Pont Circle in 1884 (relocated in 1921 to Rockford Park, Wilmington, Del.). Thompson’s only equestrian statue, a bronze monument to General Ambrose E. Burnside (1887), is in Kennedy Plaza, Providence, Rhode Island. During this time, the sculptor’s behavior alternated between increasingly shorter periods of sobriety and binges of intemperance. After a series of police arrests, he spent the last four years of his life in mental institutions and died insolvent at the State Homeopathic Asylum for the Insane at Middletown, New York.

Selected Bibliography

Aldrich, Thomas B. “Among the Studios, II.” Our Young Folks: An Illustrated Magazine for Boys and Girls 1 (December 1865), pp. 775–78.


68. William Cullen Bryant, 1867

Bronze
47 x 32 3/4 x 23 in. (119.4 x 81.9 x 58.4 cm)
Signed and dated (right side): L. Thompson / Oct. 1 67
Foundry mark (left side): BRONZE BY / L.A. AMOUBOUX. N.Y.
Lent by The City of New York, Department of Public Parks (O.L. 88.iv)

The over lifesize likeness of William Cullen Bryant (1794–1878), noted poet and Evening Post editor, is a striking example of the naturalistic style embraced by American sculptors in the second half of the nineteenth century, particularly in the medium of bronze. In this portrait, Thompson's accomplished modeling is evident, especially in the undulating surfaces of flesh and hair and the resulting play of light and shadow. Physical features are faithfully recorded—
most notable are the furrowed brow and sagging skin below the eyes. Bryant’s side whiskers and beard, typical of the era, enhance a dignified aura befitting the sitter.

Bryant was a leader of the artistic and cultural life of New York. His poetry, such as the well-known “Thanatopsis,” provided inspiration and subject matter for Hudson River School paintings, for example Asher B. Durand’s Landscape—Scene from “Thanatopsis” (1850; MMA acc. no. 11.1156). Bryant was affiliated with many organizations, among them the National Academy of Design, the American Art-Union, and the Sketch Club, a forerunner of the Century Association. He was involved in the Metropolitan Museum as well, directing a meeting at the Union League Club on October 23, 1869, that resulted in the Museum’s organization. A founding trustee of the Museum, Bryant served as a vice president of the first Board of Trustees from 1870 to 1874.

The large scale of Thompson’s bust can be explained by the original intention to include it in a monument in New York’s Central Park commemorating the poet and celebrating his seventieth birthday. A lifesize study was exhibited at the National Academy of Design annual exhibition in the spring of 1865. Charles H. Ludington was the owner of the study and financially backed Thompson during the process of enlarging and casting the model into the final bronze. As the inscription states, the piece was completed in October 1867. It has a black patina.

Despite good intentions, the public monument, and consequently Thompson’s sculpture, was never erected. Because a resolution of the Park Commission stated that no statue of a living person could be exhibited in the park, in November 1874 Ludington and others from the Century Association proposed that Bryant’s portrait be lent to the Metropolitan Museum, where it would make an appropriate companion to a silver testimonial vase commissioned on the occasion of Bryant’s eightieth birth-
day (acc. no. 77.9a,b). The portrait was delivered in time to be included in a loan exhibition of paintings and statuary the following month. The loan of the bronze bust was made official in 1896.

Thompson also executed smaller busts of Bryant, which vary in their terminations and rendering of facial hair. Marble versions are located at the Brooklyn Historical Society (1869–1872), the Century Association (purchased 1892), and the William Cullen Bryant Homestead, Cummington, Massachusetts (1870). A plaster portrait is in the collection of the Berkshire Athenaeum, Pittsfield, Massachusetts, while a bronze is at the Los Angeles County Museum of Art.

The Metropolitan Museum also has a painted portrait of Bryant by Thomas Le Clear (1876; acc. no. 06.1.123).

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2. Elizabeth K. Allen generously provided research material and read an early draft of the biography and catalogue entries on Thompson.


4. Cyrus Butler et al. to Henry G. Stebbins, president of the Department of Public Parks, November 7, 1874 (copy), and Stebbins to Butler, November 13, 1874, MMA Archives. These two letters are reprinted verbatim in “The Bust of Mr. Bryant: An Interesting Addition to the Museum of Art,” Evening Post (New York), November 14, 1874, p. 4. The sculpture was subsequently exhibited at the Metropolitan; see Catalogue of the Loan Exhibition of Paintings and Statuary at the Metropolitan Museum of Art (New York: MMA, 1874), p. 21, no. 155.

69. Charles Loring Elliott, 1870

Marble
23 3/8 x 16 x 14 in. (59.7 x 40.6 x 35.6 cm)
Signed and dated (right side): L. THOMPSON. SC. 1870.
Inscribed (front): CHAS L. ELLIOTT. N.A.
Gift of Samuel P. Avery, 1890 (90.17)

Thompson’s posthumous bust of the New York painter Charles Loring Elliott (1812–1868) is a testament to his mastery of realistic portraiture. The middle-aged artist’s facial features are unflinchingly depicted, the wavy unkempt beard appearing all the more weighty rendered in marble. Long locks of hair cascade around Elliott’s head and hide his ears. The abundance of hair on his cheeks and jaw and around his head contrast with the expanse of his
domed forehead. Elliott’s advanced age is further betrayed by the wrinkles on his brow and under his eyes. Thompson’s consummate salute to a naturalistic approach is the small mole above Elliott’s right eye. Thompson’s marble was completed in early September 1870 for the widowed Mrs. Elliott.²

The marble displays a refinement of finish characteristic of the sculptor’s oeuvre. Thomas Bailey Aldrich, describing a visit to Thompson’s Tenth Street Studio in 1865, wrote about this very aspect of Thompson’s working methods: “Many sculptors never touch a chisel to their statuaries. Mr. Thompson, indeed, after his assistants have nearly completed the copy, always finished it himself, giving it that exquisite texture for which his marbles are notable.”³

Thompson and Elliott shared the distinction of being New York’s leading portraitists working in a realistic vein, the former in marble and bronze, the latter in paint. Elliott completed over seven hundred portraits during his career.⁴ He and Thompson may have met through Albany connections or, alternatively, soon after the sculptor moved to New York and was named an academician of the National Academy of Design, a distinction also held by Elliott (A.N.A. 1845, N.A. 1846). Even if the painter did not sit for Thompson prior to his death in August 1868, the sculptor
had access to visual aids, possibly photographs. Thompson was one of a number of artists to honor Elliott around the time of his death. Charles Calverley, like Thompson a former studio assistant to Erastus Dow Palmer, submitted his marble relief (cat. no. 63) to the National Academy annual in 1868, a piece Thompson undoubtedly knew. That same year Seymour Joseph Guy also completed a portrait of Elliott (MMA acc. no. 03.31).

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**70. Sanford R. Gifford, 1871**

Bronze

22 3/4 x 12 1/2 x 7 1/2 in. (57.8 x 31.8 x 19.1 cm)


Inscribed (front): S. R. Gifford

Foundry mark (right side): E. Henry & Bonnard / Founders

Gift of Mrs. Richard Butler and her daughters, in memory of Richard Butler, 1902 (02.11.1)

Thompson's bust of the Hudson River School artist Sanford R. Gifford (1823–1880) presents the painter looking meditatively to his left. Although Gifford's gaze is somewhat visionary, his presence is all the more acutely felt by the deeply incised pupils of the eyes and vigorous modeling of the hair. Distinguishing physical characteristics include the sharp profile of the nose and the full lips partially hidden by the mustache. Gifford's restrained features are matched by Thompson's taut handling of the smooth skin over the chest area. The sculptor's most unchecked touches are found on the sides of the shoulder termination, where tool strokes are visible.

Gifford and Thompson both worked in New York's Tenth Street Studio Building, where they presumably first met. They were early and long-standing tenants in the building; Gifford was in residency between 1858 and 1880, during which time he made frequent sketching trips to Europe, New England, and the Catskills to gather material for his light-filled landscape paintings. Gifford and Thompson were part of a New York social circle that included painters Jervis McEntee and Eastman Johnson; writers Bayard Taylor, Thomas Bailey Aldrich, and Fitz Hugh Ludlow; and actor Edwin Booth, who convened frequently at the Studio Building for receptions, dinner parties, and enlightened conversation. Thompson modeled Gifford's likeness in 1871, following a period when the painter served on a committee planning the formation of the Metropolitan Museum. The portrait was exhibited at both the National Academy of Design annual and the Century Association the following year.

In addition to the Metropolitan's cast, the Century Association owns one that was acquired in 1881 through the gift of several members. They are the earliest known bronzes to be cast by E. Henry and Bonnard, later to change its name to the better-known Henry-Bonnard Bronze Company. A third bronze replica is at the Albany Institute of History and Art, while a marble bust was formerly in the collection of the National Academy of Design. Like Thompson's other busts at the Metropolitan, the Gifford has a hermlike termination.

The Museum also has an oil portrait of Gifford by Eastman Johnson, painted in 1880 (acc. no. 88.16).

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5. See Spasky, American Paintings in the MMA, pp. 232–33. That painting was given to the MMA by Richard Butler, who had been a patron and friend of Gifford and whose family gave the Museum this Thompson bust of Gifford.
William H. Rumney (1837–1927)

Facts concerning Rumney’s life are scarce. He was born in East Boston, Massachusetts, and remained there most of his long life. An aspiring actor as a young adult, he participated in performances with a traveling troupe led by Joseph Proctor. In 1866 Rumney became a full partner in the ship carving firm Thomas J. White and Company, located on Commercial Street near the Boston waterfront. After Thomas White returned to his native New York sometime before 1866, Rumney was left in control of the Boston business. In addition to creating figures, he apparently produced pieces for the exterior of the Old State House in Boston in the late 1860s. He continued in wood carving into the late nineteenth century, despite the fact that the industry was slipping into obscurity. Rumney also worked as an agent for the Pino-Palmino Mattress Company in the 1880s and ran a picture and frame business with George A. Grohe during the 1890s. In the 1910s he served as a carpenter for the public grounds department in nearby Dorchester. Rumney died in 1927 at the age of ninety-one; his death certificate lists the profession of this jack-of-all-trades as “retired.”

Selected Bibliography

71. Andrew Jackson, ca. 1860

Pine, painted
78 x 29 x 19 in. (198.1 x 73.7 x 48.3 cm)
Inscribed (on marble base, in relief): THE / CONSTITUTION.

About 1860 Daniel Dennis Kelly, an East Boston shipbuilder, commissioned Rumney to carve this over lifesize wooden portrait statue of Andrew Jackson (1767–1845). Fashionably attired and gazing into the distance, Jackson holds a broad-brimmed hat and a cane in his right hand and a glove in his left. If the sculpture does not have the naturalistic accuracy of a piece such as Hiram Powers’s marble bust of Jackson (cat. no. 3), it is nonetheless a competent and recognizable likeness of “Old Hickory.”

Rumney based his image on a lithograph by John Henry Bufford completed in 1832 for the Boston printing firm of William S. Pendleton. The print, in turn, was derived from one of Ralph E. W. Earl’s many paintings of Jackson (1830; private collection). Rumney’s adaptation of Jackson’s pose and dress from the pictorial source is faithful on all counts, down to the number of buttons on the coat and the links in the pocket watch chain.

While the Jackson portrait falls short in anatomical correctness, it is more accomplished in its textural detail, evidenced by Jackson’s ruffled shirt, wavy hair, and wrinkled face. The surface is carved in broad planes that only insinuate a bodily presence beneath the clothes. Tool marks over the whole figure impart a sense of the physical labor involved in creating the statue. Rumney’s treatment of the medium places him squarely within the wood-carving tradition of such well-known practitioners as the Philadelphian William Rush and the Bostonian Simeon Skillin and his workshop.

Kelly installed the statue of Jackson in front of his East Boston home on Lexington Street. According to recollections, it was painted white to simulate marble. Its marble pedestal may have been intended to align it further with classicizing marble garden sculptures that were popular during the period. At least twenty-seven layers of paint on the statue attest that wooden sculptures exhibited outdoors were repainted often owing to weathering. The long, vertical cracks on the front of the figure are typical of pine and were no doubt caused by exposure to the elements.

The inscription on the marble base on which the statue stands alludes not only to the frigate Constitution but to Kelly’s political beliefs as well. A Southern sympathizer, Kelly apparently even placed a Confederate flag on his
home. When local residents objected, Kelly summoned Rumney to carve the Jackson figure. To stress his allegiances, Kelly, who established his shipyard in 1848 and built over thirty vessels, named one of them Old Hickory.

Andrew Jackson remained in front of Kelly’s house at least until 1949, when a photograph was taken that shows it still in its original spot. From 1957 to 1974 the sculpture was in the collection of the Abby Aldrich Rockefeller Folk Art Center in Williamsburg, Virginia. After several years of private ownership in Boston, it entered the Metropolitan Museum’s collection in 1978 and is now the Museum’s finest exemplar of American folk sculpture.

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1. For further information on Kelly, see “Obituary,” Boston Morning Journal, April 19, 1886, p. 1; and “Recent Deaths,” Boston Evening Transcript, April 19, 1886, p. 2.


5. Pinckney 1940, pp. 137–38. Kelly was undoubtedly familiar with the controversial figureheads of Jackson that adorned the Constitution throughout the Civil War. The first figurehead, carved by Laban S. Beecher in 1834, is in the Museum of the City of New York, while the second, of 1846, carved by J. D. and W. H. Fowle, is at the United States Naval Academy, Annapolis. The Beecher was ceremoniously decapitated by an anti-Jacksonian prankster on a stormy night, July 2, 1834, in Boston harbor. For the Jackson figureheads, see M.V. Brevington, Shipcarvers of North America (Barre, Mass.: Barre Publishing Co., 1962), pp. 131–36. Jan Seidler Ramirez, Deputy Director for Collections and Curatorial Affairs, Museum of the City of New York, kindly provided information on that institution’s Jackson figurehead and the severed head, which has recently been added to its collection.


7. Johnson, introduction to Under Sail and in Port, p. xxx, pl. 3.
George Edwin Bissell (1839–1920)

Born in New Preston, Connecticut, Bissell was the son of a stonemason but did not pursue a career in sculpture until he was in his early thirties. After working as a store clerk and serving in the Civil War, Bissell collaborated with his father and brother in designing marble decorative elements and monuments in Poughkeepsie, New York. In 1871 he received his first major commission, a lifesize marble of a fireman for the fire department of Poughkeepsie. Bissell then resolved to become a professional sculptor. In 1875 he went to Paris, studying at the Académie Julian, the Académie Colarossi, and with Aimé Millet at the École des Arts Décoratifs. He also studied anatomy at the École des Beaux-Arts with Paul Dubois. In 1876 Bissell attended the English Academy in Rome and visited Florence. He returned to the United States that year but resided in Europe during several subsequent intervals: Paris, 1883–96; and Florence, 1903–5 and 1907–9. In the United States Bissell lived first in Poughkeepsie and, after 1896, in Mount Vernon, New York.

Bissell executed many busts for Poughkeepsie residents early in his career and then had the good fortune to work on a group of commissions from his loyal patron General John Watts de Peyster. Busts of his father, Frederic de Peyster (ca. 1875; New-York Historical Society), and his mother, Mary Justina Watts de Peyster (cat. no. 72), are two such examples.

Bissell earned greatest recognition for his public efforts, the majority of which were executed during the 1880s and 1890s, ranging from his Soldiers’ Monument (1883) for Waterbury, Connecticut, to a Chester Arthur (1898) in Madison Square Park, New York City. Among his most acclaimed pieces is the vibrant, expressive figure of Chancellor James Kent (ca. 1895) for the Library of Congress in Washington, D.C.

From his monument to Abraham Lincoln (1893) in Edinburgh, Scotland, Bissell produced a series of related busts. First modeled about 1892–93, bronze Lincolns were cast in various heights at several foundries, among them a 16½-inch version (1906 or later; Museum of Fine Arts, Boston) and a 26½-inch version (ca. 1906–9; Chrysler Museum of Art, Norfolk, Va.). These busts not only nod toward a Beaux Arts aesthetic but also evince an interest in the casting of multiple editions that was gaining increasing favor in the 1890s.

Bissell was involved in the founding of the National Sculpture Society (1893) and completed groups representing the Army and Navy for the temporary Dewey Arch in Madison Square (1899) and a figure of Lycurus (1900) for the Appellate Court House in New York. His most distinctive large-scale piece is the Elton Memorial Vase (1905), a 4½-foot bronze vessel cast in Florence and installed at the entrance of Riverside Cemetery in Waterbury, Connecticut. Bissell participated in the many expositions held at the turn of the twentieth century and earned a silver medal in 1904 at the Louisiana Purchase Exposition in Saint Louis. According to Lorado Taft, the sculptor’s high profile, respected ouevre, and genial personality occasioned his protégés to regard him warmly as “Père Bissell.”

Selected Bibliography
72. Mary Justina de Peyster, ca. 1887

Marble
27 x 14½ x 9 in. (68.6 x 36.8 x 22.9 cm)
Signed (back): Geo: E. Bissell / Sculptor
Inscribed: (front, in cartouche) Mary Justina / de Peyster /
daughter of / John and Jane Watts; (back) John Watts de Peyster. / her only child concepit / died July 28th 1821. / aged 19 years 10 months / and 2 days.
Gift of General John Watts de Peyster, 1907 (07.113)

This marble portrait of Mary Justina de Peyster (1802–1821) was commissioned by her son, John Watts de Peyster. One of many busts that Bissell undertook for de Peyster, it appears to be the only extant likeness of a female family member that the sculptor completed. Circumstances surrounding the execution of this bust are vague. Bissell apparently carved the marble in the late 1880s and seems to have had a painted portrait of Mrs. de Peyster at his disposal for reference. The Metropolitan Museum’s 1908 Catalogue of Sculpture, published a year after de Peyster donated the piece, offers a date of about 1887.

Bissell’s portrait of the nineteen-year-old Mrs. de Peyster sparingly reveals the sculptor’s Parisian training, so that the piece wavers between the extremes of rigid neoclassicism and Beaux Arts naturalism. Bissell clearly delighted in details such as the aquiline nose, incised pupils, and beaded haircomb. Despite the insistent smoothness of the white marble, the surface is enlivened by the sweeping scrollwork on the roccoco-revival cartouche and the curve of the shoulder termination. The corsage of blossoms modestly centered on Mrs. de Peyster’s bosom and the abundance of hair swept into a chiffon give this piece an overall effect of demure femininity.

A bronze version of this portrait, 13 inches high, was cast by the New York foundry Henry-Bonnard. An example was auctioned at Sotheby’s Arcade in 1994.

1. Another de Peyster commission was Bissell’s portrait of Mary Justina de Peyster’s father, Chancellor John Watts (1890; Trinity Churchyard, New York).
For further information on the patron and his family, see Frank Allaben, John Watts de Peyster, 2 vols. (New York: Frank Allaben Genealogical Co., 1908).
2. For the date of the sculpture, see Albert Ten Eyck Gardner, American Sculpture (New York: MMA, 1965), pp. 36–37. The Inventory of American Paintings, Smithsonian Institution, Washington, D.C., has no listing for a portrait of Mrs. de Peyster.
4. See Sotheby’s Arcade, New York, sale cat., March 31, 1994, no. 82.
In 1893 John Watts de Peyster commissioned Bissell to execute a seated bronze portrait of his great–great–great-grandfather Colonel de Heer Abraham de Peyster (1657–1728). The statue was planned to commemorate the achievements of one of New York’s first leading citizens, who dedicated his life to public service, most notably as mayor of the city between 1691 and 1693 and as treasurer of the province from 1706 to 1721. The lifesize statue was erected in 1896 in Bowling Green, near de Peyster’s birthplace at 3 Broadway. In 1972, when this area of lower Manhattan was redesigned, the sculpture was moved to its present location in Hanover Square.2

The statuette shows de Peyster sitting forward, offering a view of his sturdy seventeenth-century Continental chair with a pressed “leather” strap secured by “brass” nails on the stiles.3 The figure is attired in period dress, with sweeping cloak, high boots, and wig of tumbling shoulder-length curls. He looks sternly to his left as he leans his left forearm on the hilt of a sword. Several items—a tricorn hat, two thick volumes, and a rolled charter—are squirreled away under the chair. The statuette differs from the full-size statue on several counts: the smaller figure does not hold a rolled charter in his left hand, his head and legs are positioned differently, and the base of the statuette features an inscribed cartouche.

Stylistically, the handling of de Peyster’s portrait reflects Bissell’s Beaux Arts training to a larger degree than do most of his works. Although the figure has an authoritative presence, the play of light and shadow on broken surfaces enliven the statuette. Also indicative of Bissell’s Parisian studies is his borrowing from the past: the figure of de Peyster bears a distinct resemblance to Michelangelo’s Moses (1513–16, San Pietro in Vincoli), which Bissell would have seen during his student days in Rome.4

In correspondence with the Metropolitan Museum, Bissell referred to the statuette as “the original study for the statue now in Bowling Green.”5 Another model produced by the Henry-Bonnard Bronze Company in 1893 was formerly owned by John Watts de Peyster and is in the collection of the New–York Historical Society.6 This cast may be the bronze study for the public sculpture that Bissell displayed in the Ninth Annual Exhibition of the Architectural League of New York in 1893–94.7

Although the precise casting date of the Museum’s example cannot be ascertained, it must have been produced by 1902, when de Peyster first mentioned donating it to the Museum.8 At least two other small bronzes bear the same foundry mark as the Metropolitan’s statuette and were probably cast about the same time. One is at the National Museum of American Art, Washington, D.C., the gift of John Watts de Peyster in 1904. Others were auctioned at Christie’s in 1981 and at Sotheby’s Arcade in 1994; although it has not been possible to confirm, these may be the same cast.9

The portrait of Abraham de Peyster entered the Metropolitan Museum’s collection in 1906, after it was repatinated “antique bronze.”10 The sculpture now has a black patina. In addition to the two works by Bissell, John Watts de Peyster also gave the Museum a bronze bust of his grandfather John Watts by Robert Ball Hughes (cat. no. 8).

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1. For additional information on Abraham de Peyster, see American National Biography, s.v. “de Peyster, Abraham.”
2. In addition to the statue in Hanover Square, Bissell created full-size versions of the Abraham de Peyster portrait that are installed at the Leake and Watts Children’s Home in Yonkers, N.Y., and at Franklin and Marshall College in Lancaster, Pa.
3. Morrison Heckscher, Curator, MMA Department of American Decorative Arts, kindly offered information on the chair.

8. John Watts de Peyster to Frank Edwin Elwell, MMA Department of Sculpture, August 15, 1902, MMA Archives.
10. Clarke to de Peyster, April 30, 1906, MMA Archives.
Born in Lisbon (now Webster), Maine, Simmons worked in his early teens in a counting room at a cotton mill in Lewiston and made rudimentary attempts at modeling using local riverbed clay. He studied briefly with John Bradley Hudson, Jr., an itinerant landscape painter who worked in Maine during the 1850s. Hudson suggested that, since Simmons did not seem particularly interested in the mill or in drawing, he concentrate on sculpting.

In 1856 Simmons went to Boston for further artistic training. There he learned to make plaster molds and casts in the studio of Maine native John Adams Jackson. By 1857 Simmons was back in Lewiston, where he established his first studio, and he traveled to Waterville and Brunswick to seek additional clients. After modeling a number of portrait busts and cameos, he moved to Portland, where he was equally successful in attracting portrait orders; he would create about one hundred over the span of his career.

During and after the Civil War, Simmons turned increasingly to public portraiture of a commemorative nature. In 1863 the town of Rockland, Maine, commissioned him to produce a statue of Major General Hiram G. Berry, who had died at the battle of Chancellorsville. Dedicated in October 1865, it was Maine's first lifesize portrait statue, and it enhanced the sculptor's reputation considerably. In 1864 William Miller, a bronze founder from Providence, Rhode Island, hired Simmons to execute a series of twenty-four bronze relief portraits of Civil War heroes, known as the "National Bronze Picture Gallery." Simmons resided during 1865–66 in Washington, D.C., where members of President Lincoln's cabinet sat for some of these portraits. Simmons also produced busts during this Washington tenure, notably his marble William Tecumseh Sherman (ca. 1866; Fine Arts Museums of San Francisco).

By now Simmons' portrait work was nationally esteemed, and prestigious commissions followed. In 1866 the town of Lewiston commissioned a Civil War monument to honor its fallen soldiers. Simmons designed a single bronze figure of a Union soldier in an overcoat and forage cap, standing at parade rest atop a granite pedestal with bronze tablets naming the war dead. This simple composition would be emulated across the country for the next fifty years.

The state of Rhode Island, at the recommendation of General Ulysses S. Grant, commissioned Simmons to execute a lifesize statue of the seventeenth-century clergyman Roger Williams, for the newly established Statuary Hall in the United States Capitol. Simmons, arriving in Rome in 1868, completed the marble Williams in 1870; it was dedicated in 1872. He later produced a bronze replica of the Williams statue with modifications, which was erected in Providence in 1877 (Roger Williams Park).

By the early 1870s, Simmons had become interested in neoclassical marble statuary that explored biblical and literary themes, as practiced by his friend and compatriot in Rome William Wetmore Story (pp. 86–95). His earliest attempt was Jochebed, the Mother of Moses (1873; Museum of Fine Arts, Boston), followed by The Promised Land (cat. no. 74). Simmons continued sculpting these female figures during his career; Penelope (ca. 1890; Portland Museum of Art, Portland, Maine) is generally considered to be his finest effort in the neoclassical mode.

Simmons lived in Rome for the rest of his life, but he made occasional journeys to the United States and secured a constant stream of public commissions. For these portrait statues and war memorials, he favored a more vital realism current in late-nineteenth-century sculpture. Most notable among his commemorative statues are two in Washington, D.C.: the allegorical Peace Monument (1877; Pennsylvania Avenue and 1st Street, NW), a colossal Civil War memorial; and the bronze equestrian monument to Major General John A. Logan (1897–1901; Logan Circle; it was cast in Rome). His monumental Angel of the Resurrection was erected over the tombs of his wives, both of whom predeceased him, in the Protestant Cemetery in Rome, where he too was later buried. He was made a Knight of the Crown of Italy in 1900. With no heirs, Simmons left an endowment and a group of sculptures—some carved or cast specifically for this gift—to the city of Portland, Maine. Today they are located in the Portland Museum of Art near two of his public sculptures: the Longfellow Monument (1885–88) and The Republic (1891).

Selected Bibliography
Several years after his arrival in Rome in 1868, Simmons began creating marble ideal works, based on biblical, mythological, and literary themes. Although Horatio Greenough (pp. 2–7) and Thomas Crawford (pp. 34–40) were dead by the time Simmons reached Italy, he met Hiram Powers (pp. 8–20) on his visit to Florence. In Rome, Simmons became acquainted with the American expatriate sculptors who were his studio neighbors on the Via San Nicolò da Tolentino, William Wetmore Story and Harriet Hosmer (pp. 131–35).

From the start, Simmons’s ideal sculptures of monumental female figures, of which Jochebed, the Mother of Moses (1873); Museum of Fine Arts, Boston) is the earliest, reveal the influence of Story’s statuary. Old Testament figures of Jochebed and in The Promised Land show Story’s influence not only in their seated positions, but also in their Eastern exoticism with archaeologically correct anecdotal detail.

The Promised Land, which was underway before October 1873,2 depicts a young Hebrew woman dressed in a long sleeveless gown cinched with a belt. She rests against the stump of a palm tree, weary from her journey.3 Over her long, classically inspired coiffure, she wears a laurel wreath indicative of her impending victory, which is her arrival in the land of her forefathers. Typical of neoclassical sculpture of this period, an inordinate amount of attention was given to depicting the details of a bracelet on her upper arm, her sandaled feet, and the palm tree and nearby flora.

In June 1874 Simmons wrote a friend that “just now is being completed in my studio my last ideal work ‘The Promised Land’ for Marshall O. Roberts of N.Y.”4 Roberts was an American steamship financier and noted art collector (see cat. no. 77). While the work was in his possession, an engraving of it appeared in Harper’s New Monthly Magazine.5 Jonathan Ackerman Coles, a Newark, New Jersey, physician, purchased the sculpture from Roberts’s estate sale in 1897 and immediately offered it to the Metropolitan Museum.6 Daniel Huntington, chairman of the trustees’ Committee on Sculpture, wrote director General Louis P. di Cesnola recommending its acceptance: “[The Promised Land] has a refined and spiritual character as well as artistic grace and beauty.”

Despite his mastery of the newly invigorated naturalism, as demonstrated in his public monuments such as General John A. Logan (1897–1901; Logan Circle, Washington, D.C.), Simmons never wavered from the neoclassical mode in his ideal sculptures, which he much preferred working on.8 As late as 1908, Simmons was creating another version of The Promised Land;8 this sculpture, with its dreamy countenance, added veil, and reversed pose, was completed in 1912 (Portland Museum of Art, Portland, Maine).

At some point after Coles purchased The Promised Land, an extensive inscription was added to flank the central title. The verse, in Latin and in English, was taken from Bernard of Cluny’s De contemptu mundi.9 When the Metropolitan Museum received The Promised Land, it was accompanied by an octagonal pedestal of red and gray marble;10 this is unlocated at present. I.D

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1. See Craven 1984, p. 297. Accounts of Powers’s Greek Slave are said to have inspired Simmons to sculpt a youth (p. 295).
3. Simmons treated the theme of a nomadic Jew at least one other time, in The Wanderer. According to Angelo de Gubernatis, Dizionario degli artisti italiani viventi (Florence, [1889]), p. 480, both The Wanderer and The Promised Land were acquired by J. W. Mackey, an American living in Paris. This suggests that, in addition to the Metropolitan Museum’s version and the one at the Portland Museum of Art, there was a third replica of The Promised Land that is unlocated.
4. Simmons to Waterman Thomas Hewett, June 14, 1874, Philadelphia Museum of Art, Archives of American Art/Carl Zigrosser Collection; microfilmed for Archives of American Art Collection, Archives of American Art, Smithsonian Institution,
Washington, D.C., reel P14, frame 289. Hewett, a Cornell University professor, became acquainted with Simmons in Rome in 1869 or 1870.
7. Huntington to Censol, April 20, 1897, MMA Archives.
8. In his letter to Hewett (as in note 4), Simmons remarked he would like to help adorn American cities with public sculptures, "though I have great partiality for ideal work and portrait statues take ones [sic] mind from that."
11. Object catalogue cards, MMA Department of American Paintings and Sculpture.
Pierce Francis Connelly (1841–1932)

Although he was born in the small frontier town of Grand Coteau, Louisiana, Connelly spent most of his life in Europe. His parents, active in the Episcopal church, converted to Catholicism before their son’s birth. After their separation, which was granted by the pope in 1844, his father became a priest in Italy, and his mother founded the Society of the Holy Child Jesus in England. Young Connelly attended school in England intermittently in the late 1840s and mid-1850s but also spent time in Italy with his father. The senior Connelly had returned to the Episcopalian fold and served for many years as rector of the newly established American Episcopal Church in Florence.

Connelly’s talent for drawing led him to study in Paris, and in April 1861 he matriculated as a painting student at the École des Beaux-Arts under the sponsorship of Charles Gleyre. He settled briefly in Rome, but by 1865 he had returned to Florence, where he now pursued sculpture. Connelly was accepted as a pupil of Hiram Powers (pp. 8–20) in the summer of 1868 and worked productively under his mantle. Connelly quickly established himself as a proficient modeler of portrait busts, as attested by the demure marble likeness of Julia Blatchford Potter (ca. 1872; National Museum of American Art, Washington, D.C.). His ideal works varied widely in subject, some dealing with fated heroines from Shakespeare’s plays, such as Ophelia (School of the Holy Child Jesus, Rye, N.Y.) and Cordelia (1865; National Museum of American Art), both composed in a romantic neoclassical mode. A well-known effort from this Florentine period is his multifigure bronze Honor Arresting the Triumph of Death (1866–69; Rosemont College, Rosemont, Pa.), whose subject refers to the American Civil War. After several years in Florence, Connelly was invited to England to take portraits of the members of the aristocracy, particularly of the family of the Duke of Northumberland; two were exhibited at the Royal Academy of Arts in 1871, Henry George, Earl Percy and Algernon George, 6th Duke of Northumberland (both 1868; collection of the Duke of Northumberland, Syon House, London).

Back in Florence, Connelly labored on the works he would display at the Centennial Exhibition in Philadelphia in 1876. His eleven entries made up one of the largest groups by any single American sculptor, and for the first time, he was thrust into prominence in his native country. Hailed for their variety, Connelly’s entries included Honor Arresting the Triumph of Death, Saint Martin Dividing His Cloak, Diana Transforming Acteon, and Ophelia. Another entry, exhibited as Thetis Thinking How She May Regain the Birthright of Her Son Achilles, was presented to the Metropolitan Museum the following year (cat. no. 75). In spite of the attention (as well as the promise of patronage) that Connelly attracted, the adventurous artist next set sail for New Zealand, where he climbed mountains and painted the wild terrain. His paintings were exhibited in Auckland in 1877. The following year he won a competition for a public monument to Thomas Mort, a businessman and community leader, which stands in Macquarie Place, Sydney, Australia.

Connelly returned to Italy about 1879 and sculpted occasionally, although almost nothing is known of the final decades of his life. Fellow Florentine expatriate Thomas Ball (pp. 75–85) had lost track of Connelly by the time he wrote the Metropolitan Museum in 1902, “He was at one time quite famous for his portrait busts. . . . He was always rather eccentric, and for that reason I saw less of him than I would have otherwise.” Connelly, one of the last American sculptors to devote himself to the waning neoclassical style, died in 1932 in the Roman home of his daughter, Princess Maria Connelly Borghese. He is buried in the Protestant Cemetery in Rome.

Selected Bibliography


American National Biography, s.v. “Connelly, Pierce Francis.”
75. Thetis and Achilles, 1874

Marble
56 x 32 x 43½ in. (142.2 x 81.3 x 115.6 cm)
Signed and dated (back, on rock): P F Connelly / Fecit
Flor 1874
Gift of Mrs. A. E. Schermerhorn, 1877 (77.2a)

Drawing from classical mythology, Connelly depicted the sea goddess Thetis, whose marriage to a mortal, the hero Peleus, produced their son, Achilles, whom she holds on her lap.¹ When Thetis learned that Achilles’ destiny would be to die in battle at Troy, she sought to make him immortal by dipping him into the river Styx, but she neglected to submerge the heel by which she held him. Peleus caught her at this and snatched Achilles, so Thetis
deserted her husband. Achilles was entrusted to the care of the wise old centaur Chiron.

It is quite plausible that Connelly's choice of subject had an autobiographical aspect to it, for the union of Thetis and Peleus was as complex and ultimately unsuccessful as that of his own parents. Perhaps the sculptor identified with Achilles, who was deserted by both parents. At any rate, Connelly portrayed Thetis gazing down tenderly at her son and contemplating his fatal destiny.

In many ways, Thetis and Achilles (or Thetis Thinking How She May Regain the Birthright of Her Son Achilles) exemplifies the late American neoclassical penchant for storytelling through excessive detail, as well as the sculptor's devotion to this largely exhausted aesthetic. The motif of shell and trident forming the border of Thetis's heavy drapery as well as the conch at her feet and the basket of shells at her left side refer to her origin in the sea. The fussy pattern of the highly worked wet drapery of Thetis's undergarment and the great attention given to her hair detract from the piece, as does the awkward pose of the young Achilles. As William Clark noted in 1878, Connelly's sculptures, specifically Thetis and Ophelia (School of the Holy Child Jesus, Rye, N.Y.), were "far more picturesque than sculpturesque in composition."2 A generation later, sculptor and author Lorado Taft would call such works "embroidered marbles."3

Despite these weaknesses, Thetis and Achilles was among the most celebrated sculptures of Connelly's eleven entries at the 1876 Centennial Exhibition in Philadelphia. William Clark observed that it "was a classic theme, treated with a classic simplicity and grace that won for it very cordial admiration."4 In the catalogue of the exhibition, Thetis and Achilles was listed as owned by a "New York Museum."5 Metropolitan Museum records do not support the Museum's ownership at this date, but the Metropolitan is known to have been eager to obtain works from the Philadelphia show.6 Most likely there existed an agreement between the Metropolitan and the donor, Mrs. A. E. Schermerhorn, that Thetis and Achilles would enter the Museum's collection following the close of the Centennial Exhibition. In early 1877 the work was presented to the Metropolitan,7 the second piece of American sculpture to enter the collection. It joined California (cat. no. 7) by Connelly's former teacher Hiram Powers.

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Exhibition


1. For discussion of Thetis and Achilles, see Edward Tripp, Crowell's Handbook of Classical Mythology (New York: Thomas Y. Crowell, 1970), pp. 6–9, 574–75.
Ames Van Wart (1841–1927)

Born in New York City to a wealthy, established family, Van Wart grew up spending winters in Manhattan and summers at the family estate in Craigville, Orange County, New York. As a youth he was interested in mechanics and the arts. His family moved in 1859 to Paris, where Van Wart was inspired by bronze sculpture he saw in gallery windows, particularly the animal sculpture of Pierre Jules Mêne, and he taught himself to model in wax. Although Mêne never gave him formal instruction, the French sculptor did look at some of Van Wart’s models and furnished him with a letter that gained him access to the Jardin des Plantes to sketch animals. Van Wart’s earliest sculpture was a “little Abyssinian [sic] donkey,” which was cast in bronze (unlocated). Van Wart also came to admire the animal sculpture of Antoine-Louis Barye.

It was probably in Paris that Van Wart met the American sculptor Richard Greenough (younger brother of Horatio), who had a studio there. Greenough urged him to pursue his sculpture studies in Italy, so Van Wart spent the winter of 1861–62 with his family in Florence. There, according to his autobiography (1923, p. 18), he “soon began studying (sois-dinant), under Hiram Powers [pp. 8–20]. In truth he was the last one I should have gone to, for though kind and able, he was rather too old, and worked quite by himself. I had to lease a room some distance from him: I had never used clay nor seen it used,—nor had I tools. Powers gave me the bust of his ‘fisher-boy’ to copy. . . . He took me to his tool maker and had his tools copied for me. . . . I then progressed and modelled portrait busts.” Among Van Wart’s portraits, almost exclusively of male sitters, were those of his grandfather Henry Van Wart (1864), Horace Greeley, and Washington Irving (all unlocated), as well as Peter Cooper (1870; Mercantile Library Association, New York) and Van Wart’s father-in-law, Marshall O. Roberts (cat. no. 77).

By the late 1860s Van Wart had returned to New York, where in 1869 he married Caroline (Carrie) Marshall Roberts. He became a member of the Century Association in 1870, and over the next few years he showed several busts and a Sketch from a Monument of Farragut in club exhibitions. He displayed three portrait busts—Greeley, James Drake, and Rev. Dr. J. P. Thompson—at the 1872 National Academy of Design annual. His most ambitious project of the period (“about a year’s work”) was his full-length, reclining figure Day Dream, based on the poem by Tennyson. The sculpture was exhibited in plaster at the Vienna Exposition of 1873. It was then displayed in New York in the Central Park Museum (Stetson’s Hotel), where it and many plasters by Thomas Crawford (pp. 34–40) were destroyed by fire in 1881.

Van Wart and his wife traveled to Europe in 1872 with her parents and spent the winter of 1872–73 in Rome, where Van Wart was friends with William Wetmore Story (pp. 86–95). The Van Warts next set up housekeeping in London, where they became acquainted with the artist Lord Frederic Leighton. Van Wart produced the Indian Vase (cat. no. 76) while living in England. Several years later, in 1883, he created an ambitious bronze bas-relief, Centaurs at Play, cast at the Parisian foundry Barbedienne and exhibited at Tiffany and Company in New York. He lent it to the Metropolitan Museum from 1890 to 1893 and then presented it to the Century Association (destroyed 1942). These two ideal compositions attracted the greatest critical attention for the artist, hardly surprising for his oeuvre was not large. Van Wart ascribed this both to ill health and to his financial security, which did not necessitate his seeking out commissions. For Van Wart (1923, p. 27), “Whatever I produced was ‘con amore’, despite many drawbacks, impelled by my love of art, being really an ‘Amateur.’”

After his wife’s death in 1893, Van Wart resided in London and then, following remarriage, in Neuilly-sur-Seine, near Paris. His sculptural output continued to be sporadic. He executed a bronze statuette, The Youth of Lincoln, in the first decade of the twentieth century and exhibited marble portrait busts in the Paris Salons of 1904 and 1905. He published his autobiography, Reminiscences and Nonsense, in 1923 in Paris, where he died four years later.

Selected Bibliography
Van Wart sculpted this commanding amphora-shaped vase in 1876, when he was living in London. In its western American subject matter, the marble vessel is quite a departure from his portrait busts and occasional ideal works, although he had "once modelled in miniature an equestrian statue of an Indian with bow and arrow."1

The marble vase was apparently shipped to New York shortly after its completion for, by 1879, it had been exhibited at Avery's Gallery as well as at the Century and the Union League clubs.2 Perhaps because of its novel format, the work was the subject of an illustrated article in the Art Journal of New York, where it was called a "memorial of the rapidly disappearing but historic American Indian." The article went on to describe the band of relief encircling the urn, which portrays "the story of the chase, from the time that the red-man leaves his tent accounted for hunting the buffalo, to the moment of his triumphal return bearing the tokens of his successful encounter."

Two muscular Native Americans sit on animal skins on the rim of the vase, "one of them in his pride and strength peering confidently into the future, the other dejected and sorrow-smitten in view of the calamities that have overtaken him and his fellows in the resistless onset of his civilized and civilising foes."3 They make Americanized allusions to classical figures of hercules.

It seems likely that Van Wart was familiar with the type of marble urns created by the eighteenth-century French sculptor Clodion and imitated by others. Following the general shape of Clodion's flared rim, banded body, and footed base, Van Wart sought to Americanize his work by substituting the usual ram's-head handles with those of bison heads, and by using a design of repeating tobacco leaves below the central register and a band of maple leaves beneath the rim.

It is perhaps no coincidence that the sculptor executed this quintessential American subject in 1876, the year of the nation's centennial. While formally indebted to French sources, Van Wart's Indian Vase has iconographic parallels with the well-known Century vases produced by the Union Porcelain Works and prominently displayed at the Philadelphia Centennial Exhibition.4 Whether Van Wart visited the Philadelphia fair or knew of these bison-handled pieces is not known, but the similar patriotic motifs indicate that the Indian Vase was part of a large movement in both the decorative and the fine arts in which western motifs were used to symbolize and comment on the American past.

After being widely exhibited in New York, the vase went into the extensive art collection of Van Wart's father-in-law, Marshall O. Roberts (see cat. no. 77). Although Roberts, who was a vice president of the Metropolitan Museum's Board of Trustees in 1870 and 1871, died in 1880, his estate was not settled until 1897, at which time the vase was offered to the Museum. Charles Stewart Smith, a Museum trustee and member of the Committee on Objects of Art, recommended to director General Louis P. di Cesnola that the vase be accepted "not because I think it to be a great work of art but because it represents a phase of aboriginal life in this country which is fast passing away and it is interesting and instructive in this respect."5

Exhibition


2. "Van Wart's 'Indian Vase,'" p. 248; and "American Art Notes: New York City," Art Interchange 2 (March 19, 1879), p. 43. Van Wart had displayed a bronze vase with scenes from the life of North American Indians at the Royal Academy of Arts in London in 1877. Presumably this was a bronze version identical in composition to the Metropolitan's marble Indian Vase.


5. Smith to Cesnola, February 20, 1897, note on back of offer of gift letter, John F. Patterson to Henry G. Marquand, President, MMA, February 18, 1897, MMA Archives.
77. *Marshall O. Roberts*, 1884

Marble

29 x 20 1/2 x 14 in. (73.7 x 52.1 x 35.6 cm)

Signed and dated (back): *Ames Van Wart* S’ 1884

Gift of Captain Marshall O. Roberts, 1927 (27.132)

In 1869 Van Wart married Carrie Roberts, daughter of Marshall Owen Roberts (1814–1880), the American transportation entrepreneur and art collector. Roberts, whom his son-in-law later called “the personification of the self-reliant, able, and successful business man,” served on the Metropolitan Museum’s Board of Trustees in 1870 and 1871 and was a staunch supporter of American artists. Although Roberts may have provided some financing for Van Wart’s sculptural pursuits (he owned the *Indian Vase* [cat. no. 76] and at least one bust by his son-in-law), Van Wart believed that having Roberts as a relative curtailed his opportunities for sculptural commissions. Roberts’s position as an art patron must have been daunting, for his collection, exhibited in two galleries at his mansion at 107 Fifth Avenue, was appraised at one-half million dollars. His acquisition that is perhaps most identifiable today is Emanuel Leutze’s *Washington Crossing the Delaware* (1851), now in the Museum’s collection (acc. no. 97.34).

It is unclear whether Van Wart began this portrait of his father-in-law before Roberts died in 1880. The bust is dated 1884 and thus was completed posthumously. The work reveals Van Wart to be a competent portraitist and is typical of its period in portraying Roberts with a beard and dressed in the fashion of the day. The sculptor clearly sought to idealize his father-in-law’s features, for he both endowed his subject with an intelligent and authoritative mien and downplayed the wrinkles typical of a man in his late sixties. The bust was exhibited in 1885 at the Century Association, of which Roberts was a member from 1852 to 1880. It may then have been given to Roberts’s son, Captain Marshall O. Roberts, who donated the bust to the Museum in 1927, the year Van Wart died.

1. Van Wart 1923, p. 27.

Albert E. Harnisch (1843–after 1913)

Harnisch was born in Philadelphia, probably the son of Carl Harnisch, a German immigrant who was a lithographer and painter of literary and genre subjects. Young Harnisch enrolled at the Pennsylvania Academy of the Fine Arts about 1858 in the antique drawing class and, in 1860, in the life drawing class. There he studied with Paris native Joseph A. Bailly, noted for his portrait busts, ideal works, and several public monuments.

In 1859, just sixteen years of age, Harnisch exhibited his first two works at the academy: Indian Poet and David with His Harp (both unlocated). Over the next eleven years, he regularly displayed ideal sculptures treating classical, literary, and Native American themes, as well as portrait busts, reliefs, and sketches for public monuments. Harnisch was named an associate academician at the Pennsylvania Academy in 1867. In 1864 and 1868 he showed Hesitating Cupid and Falstaff, respectively, at the National Academy of Design annuals.

Departing for Rome in 1869, Harnisch lived for the next fourteen years on the Via Quattro Fontane, where he shared a large apartment in a palace with Anne H. Brewster, a writer, teacher, and journalist from Philadelphia. Brewster was acquainted with other American expatriate artists in Rome, including Elihu Vedder and William Wetmore Story (pp. 86–95), so Harnisch certainly was too. In the Eternal City he continued to execute ideal works and was especially well regarded for his portrait busts, an example of which is Mrs. Marcus L. Ward (1872; Newark Museum, Newark, N.J.).

Harnisch, like other American sculptors abroad, aspired to receive major American public commissions. He sent Sketch for a Monument to the Prisoner's Friend, as well as a bust and a statue of Philadelphiaan William J. Mullen, to the Centennial Exhibition held in Philadelphia in 1876. In the late 1870s he made a model for an equestrian statue of General Robert E. Lee for Richmond, Virginia, a project that was not realized. During the 1880s he was chiefly occupied with the creation of a bronze monument to John C. Calhoun for Marion Square, Charleston, South Carolina, comprising of a portrait statue as well as figures of Justice, Truth, History, and the Constitution. It was dedicated in 1887 but was replaced in 1896 by a monument by John Massey Rhind because the casting of Harnisch's statue was unsatisfactory and the figure's dress historically inaccurate. Harnisch's marble memorial to James Louis Petigru, signed and dated "Roma 1883," is in Charleston's City Hall.

Details concerning Harnisch's later career are sketchy; it is known that he married an Italian woman and was based at times in Florence. In 1901 he began serving as an art agent and advisor to prominent American collectors H. O. and Louise Havemeyer. His last written correspondence with the Havemeyers was in 1913 upon the death of his wife; no information regarding his remaining years or date of death has been located.

Selected Bibliography


Harnisch, Albert E., Mary Cassatt, Mr. and Mrs. H. O. Havemeyer correspondence. Manuscript letters. MMA Archives.


Although little of Harnisch’s oeuvre is located today, he had a penchant for depicting children in his sculpture, as illustrated by the titles of the works he exhibited in Philadelphia, such as The Infant Bacchus, Cupid, The Little Protector, and The Little Hunter (all unlocated). Sculptures of children had become increasingly popular in American art, and sculptors of Harnisch’s generation, particularly Randolph Rogers (pp. 114–21) and Thomas Ball (pp. 75–85), delighted in such themes. Harnisch’s interest in the genre continued in Rome, for there he modeled his Boy in the Eagle’s Nest. The title of the unlocated work suggests that he felt the lingering influence of Bertel Thorvaldsen, specifically his Ganymede with Eagle (1817–29; Minneapolis Institute of Arts).

Mercury and Turtle was first exhibited at the Pennsylvania Academy of the Fine Arts in 1862. That may have been a plaster model, which the sculptor took with him to Italy and had translated into marble, completing it there in 1879, for the work in the Metropolitan Museum is signed and dated “Rome 1879.” It was acquired by an American family who lived in Rome during the 1870s and 1880s.

A variety of formal influences are manifested in this work. The youthful nude Mercury, identified by his cap, sits with head bent, peering downward. The figure recalls the famous classical sculpture of a youth the Thorn Puller (second century B.C.), which Harnisch undoubtedly knew from visits to the Palazzo dei Conservatori. Harnisch likely drew also on the tradition of French romantic sculpture, for his figure, ensnaring a tortoise, recalls François Rude’s Neapolitan Fisherboy (Salon of 1833; Musée du Louvre, Paris), whose naturalism and overt sentimentalism influenced a number of European sculptors, including Rude’s pupil Jean-Baptiste Carpeaux in 1858 and Vincenzo Gemito in 1876. Harnisch would have known Rude’s work, which was one of the most popular sculptures of the nineteenth century, produced in a variety of editions and media, and he also probably knew Carpeaux’s version of it, for the drapery that covers Mercury’s thigh is similar to the fishnet that appears in an 1873 version by Carpeaux. Harnisch departed from his French models by seating his figure upon a tall rock and by depicting a younger boy. This, and the demurely positioned drape, must have been planned to appeal to the conservative viewer.

Exhibition

4. Mrs. George K. Livermore to Lewis I. Sharp, July 25, 1882, object files, MMA Department of American Paintings and Sculpture. The donor, Mrs. Livermore, was a descendant of the original owners of the piece.
Edward Kemeys (1843–1907)

Kemeys was the first American animalier of significance. A native of Savannah, Georgia, he moved at a young age to the New York area and was educated in public schools and possibly attended college. In 1856 Kemeys spent the first of four summer vacations with relatives in Dwight, Illinois, gaining exposure to western wildlife. After serving in the Union Army and farming for a while, Kemeys had returned to New York by the autumn of 1868. A job felling trees in Central Park allowed him to observe animals in its zoo, and he tried modeling them. By 1871 Kemeys’s sculptural skills had developed to the point where he displayed plaster and bronze casts at the annual exhibition of the American Institute of the City of New York. He received his first public commission, in 1872, for a lifesize bronze statue, Hudson Bay Wolves Quarrelling over the Carcass of a Deer, which was erected in Philadelphia’s Fairmount Park (now in the Zoological Gardens).

Kemeys’s auspicious start is all the more extraordinary since he was apparently self-trained. With the money from the Fairmount commission, in the spring or summer of 1873 he traveled west to study fauna of the mountains and plains. He spent hours closely observing creatures both alive and dead. In 1876 he displayed three sculptures at the Philadelphia Centennial Exhibition: Coyote and Raven, Playing Possum, and Panther and Deer. In the autumn of 1877 Kemeys went abroad, first showing works in a London gallery to considerable acclaim and then exhibiting Bison and Wolves in the Paris Salon of 1878. His time in Paris exposed him to the work of the great French animaliers, the most important of whom was Antoine-Louis Barye. Although Kemeys was often referred to as the “American Barye,” his work rarely achieved the same refinement as Barye’s and relied on a broad, impressionistic handling in which the interpretation of animal mood was paramount. Furthermore, Kemeys shunned studying animals in captivity and based his observations on frequent western sojourns.

Kemeys’s output was prodigious, in part because he felt a sense of urgency to record the anatomical and behavioral characteristics of the wildlife on America’s vanishing frontier. During the 1880s and 1890s, he established his reputation as the self-proclaimed pioneer sculptor of North American animals. In June 1883 Still Hunt, a crouching panther, was unveiled on an outcropping in Central Park. Kemeys exhibited smaller pieces at such highly visible venues as the National Academy of Design, the Pennsylvania Academy of the Fine Arts, and the Society of American Artists. In 1885 the Art Institute of Chicago presented a large solo display that included sculptures, drawings, and engravings.

Kemeys relocated from New York to Chicago in 1892 to work on decorations for the World’s Columbian Exposition of the following year. He produced many figures of wild animals that embellished bridges of the fairgrounds, including six American panthers and pairs of buffalo and bear. He displayed twelve pieces in the Art Building, among them Panther and Cubs (cat. no. 79). Following the fair Kemeys remained in the Chicago area, working in his Bryn Mawr studio, Wolden, and taking frequent trips west. His bronze guardian lions flank the entrance of the new Art Institute of Chicago building (installed 1894), and his last major commission, a memorial fountain known as The Prayer for Rain, was erected in Champaign, Illinois, in 1899. It is one of the few human figurative representations in his oeuvre.

By 1902 Kemeys had moved to Washington, D.C., after spending time in New Mexico. Although overshadowed by younger French-trained animaliers, he enjoyed the patronage of President Theodore Roosevelt, whom he had known since 1886 when both contributed articles on American wildlife to the magazine Outing.

Kemeys’s health began to decline at this time, and yet his death in May 1907 was somewhat unexpected. He was buried in Arlington National Cemetery. His widow, Laura, also a sculptor, arranged for a large memorial exhibition of plasters and bronzes in Hemicycle Hall at the Corcoran Gallery of Art. The National Museum of American Art, Washington, D.C., has the most extensive collection of Kemeys’s sculptures, including numerous plaster models.

Selected Bibliography


79. Panther and Cubs, ca. 1878

Bronze, 1907
27 x 58 1/2 x 44 3/4 in. (68.6 x 148.6 x 112.2 cm)
Signed and dated (top of base, front): Edward Kemeys. / 1907
Foundry mark (left side of base): JNO WILLIAMS, INC. / BRONZE FOUNDRY, N.Y.
Rogers Fund, 1907 (07.81)

Panther and Cubs (also known as American Panther and Her Cubs) presents a universal moment of tenderness in which a mother displays affection for her young. The large feline protects her cubs, surrounding them with her reclining body and lithe legs with massive paws. The mother’s sheer size radiates physical prowess, yet her actions bespeak her maternal instincts. She licks the head of one cub which snuggles up against her, while the other cub lies with its head on her side, the trio radiating contentment and security.

The surface treatment of Panther and Cubs is in keeping with the sculptor’s concern first for psychological expression and second for anatomical correctness. The texture of the cats’ coats is rendered in broad hatch marks, while the loose, picturesque handling of the mother’s chest and hindquarters implies areas where the fur is longer.

Kemeys’s portrayal of maternal devotion in Panther and Cubs is not unlike human representations, seen, for example, in Bessie Potter Vonnoh’s Young Mother (MMA acc. no. 06.309), but Kemeys was not simply extending human emotions to animals. In his concern for behavioral accuracy, he took as his subjects the activities of animals he observed in the wild, in this case, on one of his western trips of the late 1870s.

Kemeys first modeled a smaller version of the subject about 1878, and he considered Panther and Cubs “one of the best examples of my sculpture.”1 Indeed, the enlarged composition was among his most successful, earning a gold medal at the World’s Columbian Exposition in 1893. A tinted plaster (by 1895) is in the collection of the National Museum of American Art, Washington, D.C. The Art Institute of Chicago has a bronze cast of 1892–1900.

In late 1905 or early 1906 Kemeys inquired whether the Metropolitan Museum would be interested in acquiring a group of his plasters and bronzes.2 The Museum declined, but trustee Daniel Chester French (pp. 326–41) felt that “It is a clear case that he [Kemeys] ought to be represented in the Museum.”3 He proposed that the Museum order a bronze cast of Panther and Cubs from the “original” plaster. The Metropolitan’s bronze was almost certainly cast from the plaster that now belongs to the National Museum of American Art, since Kemeys borrowed the piece from the Smithsonian on October 1, 1906, just at the time the Metropolitan placed its order with the sculptor.4 When, a few years later, the John Williams foundry sought to return the plaster, Kemeys’s widow directed that it be sent to the National Museum in Washington.5

2. Kemeys to MMA, undated (received January 4, 1906), MMA Archives.
3. French to John Quincy Adams Ward (pp. 136–54), June 20, 1906, MMA Archives.
4. Information from the Registrar’s Office, National Museum of American Art, kindly provided by George Gurney. See also French to Kemeys, October 8, 1906, Daniel Chester French Family Papers, Manuscript Division, Library of Congress, Washington, D.C., microfilm reel 1, frame 504. French suggested that Kemeys send the plaster model directly to the John Williams foundry.
Although Kemeys studied a variety of wild animals, he was particularly intrigued by the feline family. His fascination was in full evidence by the early 1880s, when he was working on his commission Still Hunt (see cat. no. 81) for Central Park. Kemeys completed A Jaguar in April 1885, adopting Still Hunt’s compositional formula of a cat posed at full alert atop a rocky outcropping. While Kemeys intended A Jaguar to be a faithful anatomical rendering, emotional power is the predominant characteristic of the statuette. Early in the sculptor’s career, his friend Julian Hawthorne recognized that Kemeys sought “not merely, nor chiefly, the accurate representation of the animal’s external aspect, but—what is vastly more difficult to seize and portray—the essential animal character or temperament which controls and actuates the animal’s movements and behavior.”

The snarling beast resembles a coiled spring ready to propel itself toward an unknown threat. The jaguar hovers with its weight on powerful hindquarters, its long tail curling around the edge of the base. Enormous fangs, arched tongue, and flattened ears, coupled with the articulated claws digging into the rock, produce an intimidating effect. Kemeys’s technique enhances the mood of the composition. Dynamic tool marks sweep across the beast’s surface in all directions, suggesting the texture of fur.

Similarly, the slant of the outcropping echoes the pose of the jaguar.

Kemeys frequently represented tense encounters between wild species. The physical aspects of confrontation are particularly stressed in compositions in which both animals are depicted in a power struggle. That the jaguar’s potential combatant remains unknown places greater emphasis on the emotional context imparted by the piece. Kemeys’s Snarling Leopard (University of Michigan Museum of Art, Ann Arbor) is structurally very similar, demonstrating that the sculptor did not hesitate to reuse a successful compositional arrangement. No other casts of A Jaguar have been located.

The significance of the inscription on the base of the statuette is not known.

Exhibitions
Halloran General Hospital, Staten Island, N.Y., July 1947–February 1948.

81. Still Hunt, 1894

Bronze
22¼ x 28 in. (56.2 x 71.1 cm)
Signed, dated, and inscribed with foundry mark (lower right):
Kemeys / (wolf head in circle) / COPYRIGHT 1894 / WINSLOW BROS. CO.
Rogers Fund, 1972 (1972.54)

The Museum’s bronze relief of 1894 derives from the public sculpture Still Hunt, which was unveiled on June 12, 1883, in Central Park at the East Drive and 76th Street. The bronze panther, poised on a large boulder, is arguably the sculptor’s most successful treatment of the feline theme and one that generated numerous compositional offspring. In or about 1894, Kemeys created four bas-reliefs: Feeding, At Bay, and At Play represent activities of the jaguar, while Still Hunt depicts a panther. They were displayed in the seventh annual exhibition of the Art Institute of Chicago in 1894. The Metropolitan Museum’s Still Hunt is the only located panel of the group and is also a unique cast. It may well have been the bas-relief Still Hunt that was included in Kemeys’s 1907 memorial exhibition.

In the Metropolitan’s bronze, the panther is set squarely in the center of the panel, with an intense, though not fierce, expression. The background is smooth, showing minimal tool marks, while the high-relief panther and boulder are rendered with textural variation, especially around the panther's neck and right front quarter. The most striking feature is the degree to which the panther’s head, especially the ear, extends out from the surface with illusionistic effect. The piece has an overall warm chocolate brown patina.

Kemeys’s production of a relief based on a public monument is unusual in the history of American sculpture. It was more common for a sculptor to translate a statue to a statuette, which Kemeys did when he had reductions of the full-size model cast in bronze, terracotta, and plaster in the late 1880s. He conceived a staff (plaster and straw) variant to adorn the end of the bridge in front of the Manufacture Building at the World’s Columbian Exposition in 1893. There is a bronze replica of the Still Hunt statuette at Sagamore Hill National Historic Site, Oyster Bay, New York, that was purchased by Theodore Roosevelt in the mid-1880s. The original plaster of 1881–83 is in the collection of the National Museum of American Art, Washington, D.C.

According to Kemeys’s biographer, Michael Richman, the title Still Hunt refers to a technique used in the 1870s by hunters to shoot herds of buffalo.

Exhibitions

Preston Powers (1843–1931)

Born in Florence, Italy, the third son of the eminent American sculptor Hiram Powers (pp. 8–20), William Preston Powers was named for Senator William Campbell Preston of South Carolina, a faithful friend and patron of his father’s. Young Preston worked at various jobs: in a machine shop for the railroad in Florence; in a drafting room of a Paterson, New Jersey, locomotive factory in 1865; and as an interpreter and captain’s clerk in the United States Navy aboard the U.S.S. Canandaigua. Summoned home in 1868, he became his aging father’s pupil and secretary, assisting with the daily operation of the Florence studio (which he continued to do intermittently after Hiram’s death) and mastering the use of the pointing machine. Preston soon became competent—if never inspired—at capturing realistic likenesses, basically continuing his father’s late portrait style. Compared to the vitality of the evolving Beaux Arts manner, Preston’s sculpted portraits seemed increasingly staid.

In the years after the elder Powers’s death in 1873, Preston, often at odds with his family, lived a peripatetic life. In 1874 he was in Boston, where he had a studio in the basement of the State House. There he modeled prominent individuals, occasionally on commission, such as the writer John Greenleaf Whittier (1874; Public Library, Haverhill, Mass.). From a death mask he took the portrait of the Swiss-born naturalist Louis Agassiz (1874; Corcoran Gallery of Art, Washington, D.C.), one of his finest works. Another postmortem portrait, a bust of lawyer and senator Charles Sumner (1876; Bates College Museum of Art, Lewiston, Maine), was displayed at the Philadelphia Centennial Exhibition of 1876. In 1875, Powers inherited a commission originally granted to his father for a lifesize marble statue of Vermont legislator and jurist Jacob Collamer; the State of Vermont presented the completed portrait (dated 1879) to the United States Capitol in Washington, D.C., six years later.

Powers’s extant oeuvre indicates that he worked primarily as a portraitist, apparently in oil paintings as well as in sculpture, but he did try his hand at ideal works. His memorial to the Lowndes family (1882) was erected in Magnolia Cemetery, Charleston, South Carolina. In 1882 he exhibited a head, Evangeline, inspired by the poem by Henry Wadsworth Longfellow, at the Royal Academy of Arts in London.

Powers also taught: about 1880 he gave instruction in modeling in Cincinnati, Ohio, and in the early 1890s he was on the faculty of the University of Denver School of Fine Arts. While in Denver, he executed an lifesize group with a title inspired by John Greenleaf Whittier’s The Closing Era (State Capitol grounds, Denver), which depicts a Native American standing over a fallen buffalo. Before its installation in Denver, the bronze was exhibited to critical acclaim at the World’s Columbian Exposition in Chicago in 1893. Little is known of the final decades of Powers’s life before he died impoverished, other than that they were spent in Florence at the villa he constructed on the Viale Michelangelo.

Selected Bibliography

Powers's bust of Job M. Nash is an adequate naturalistic likeness, dominated by the sitter's full beard and mustache. Although Powers realistically depicted Nash's furrowed brow and wrinkles around the eyes, he ennobled him by giving the unincised eyeballs an upward cast and by relying on the convention of classicizing drapery. The Boston Advertiser wrote favorably of the sculptor's powers of observation: "his love for his profession is extreme, and is proved by his careful and delicate modeling of details. Nothing escapes his eye; every line is turned to account if useful, and the result is the same vivid and life-like look which is so noticeable in his father's work." This positive contemporary assessment notwithstanding, the twentieth century has taken a harsher view of the younger Powers's achievements, for he perpetuated the dry, academic style that characterized much American sculpture in the years immediately following the Civil War.

Little is known of the circumstances of the bust's execution except the date, 1884, and that it was "sculpted in Florence." Though is much known of the sitter, though he was apparently from Cincinnati, from which city the bust was shipped to the Metropolitan Museum. Nash wrote to Museum director General Louis P. di Cesnola that he wished the Metropolitan to have this "marble bust of myself, the work of Preston Powers, son of Hiram Powers. I do not desire the bust to be placed on exhibition during my lifetime; but I wish the bust to be preserved as . . . the work of a deserving American sculptor." Preston Powers was, Nash wrote, "anxious to have some of his work by the side of his father's in the museum as he has sculpted many pieces for Cincinnatians and is as celebrated as his father was." At the time the bust of Nash entered the Museum's collection, the Metropolitan owned Hiram Powers's California (cat. no. 7), and in 1894 Nash's widow would present his bust of Andrew Jackson (cat. no. 3).

In late 1894 the Metropolitan arranged with Hoffman and Procházka, New York City makers of cemetery memorials, to cast a plaster from Preston Powers's marble bust of Nash, from which a copy would be adapted for his gravesite.  

2. Nash to General Louis P. di Cesnola, Director, MMA, November 23, [1892], MMA Archives.
3. Mrs. Ronald D. Shepard, Curator of Manuscripts, Cincinnati Historical Society, to Lauretta Dumnick, March 8, 1990: she kindly "checked our card catalogs and other biographical sources but can find no mention of Job M. Nash. I looked through the City Directories from 1850–1900 but again found no mention of him."
4. Nash to Cesnola, November 30, 1892, MMA Archives.
5. Ibid.
6. Nash to Cesnola, November 23, [1892], MMA Archives. Nash's spelling and punctuation have been altered for legibility.
William Rudolf O’Donovan (1844–1920)

O’Donovan, a native of Augusta County, Virginia (now Preston County, West Virginia), had no extended formal art training. He was briefly apprenticed to a stone cutter at the same time he attended Greene Academy in Carmichaels, Pennsylvania. After serving in the Staunton Artillery of the Confederate forces throughout the Civil War, he lived in Virginia and Baltimore. He moved to New York in 1867 to pursue a career in art, and until 1869 he shared a studio with James Wilson Alexander MacDonald (pp. 103–4). By the late 1870s, O’Donovan had established his reputation as a sculptor of naturalistic portrait busts and bas-reliefs of artists and prominent citizens. He exhibited consistently at the National Academy of Design, making his debut in 1874 with a bust of Peter Gilsay (unlocated). In the 1878 annual he showed a portrait bust of the painter William Page; that year the academy commissioned a bronze version of the bust and elected O’Donovan an associate. O’Donovan also exhibited at the newly founded Society of American Artists and was named a member of that organization in 1879.

O’Donovan worked in the Tenth Street Studio Building from 1876 to 1880. His tenure there, as well as his affable personality, may account in part for his ability to move comfortably between the older conservatives and younger liberals of New York’s art circles. While he was a close friend of onetime academy president William Page, he was also an original member of the Tile Club, which included Winslow Homer (cat. no. 83), William Merritt Chase, and Augustus Saint-Gaudens (pp. 243–325).

From 1871 until about 1895, O’Donovan earned the majority of his public commissions through Maurice J. Power, owner of the National Fine Art Foundry, who had powerful connections to the Democratic party. The sculptor’s large-scale portrait work includes statues of George Washington, in Caracas, Venezuela; in Newburgh, New York (1886–87); and for the Trenton Battle Monument in New Jersey (1892–93). He also completed a statue of Revolutionary War hero John Paulding for The Captor’s Monument (1880; Tarrytown, N.Y.). O’Donovan’s most notable artistic collaboration was with Thomas Eakins on high-relief equestrian portraits of Abraham Lincoln and Ulysses S. Grant, completed in 1895 for the Soldiers’ and Sailors’ Memorial Arch at Grand Army Plaza in Brooklyn.

O’Donovan made an occasional foray into art criticism, especially during the 1870s, writing for the New York Herald and Lippincott’s Monthly Magazine among other publications. He was also an accomplished painter, yet extant examples of his paintings are rare. His subjects, executed primarily after the turn of the twentieth century, focus on landscape. The sculptor was a member of advisory committees for the National Monument Committee and the Hudson-Fulton Commission. Throughout his half-century career, O’Donovan resided primarily in New York, where he died in 1920.

Selected Bibliography


83. Winslow Homer, 1876

Bronze, 1923
12 x 6 x 4½ in. (30.5 x 15.2 x 11.4 cm)
Inscribed (front, in tablet): HOMER
Foundry mark (back of socle): ROMAN BRONZE WORKS N.Y.-Rogers Fund, 1923 (23.83)

Winslow Homer (1836–1910) was one of O’Donovan’s closest colleagues among members of the New York art world. Both were early members of the Tile Club, which originally convened in 1877 to paint decorative tiles but was primarily an excuse for lively social gatherings. They both also worked in New York’s Tenth Street Studio Building, Homer from 1871 to 1881, and O’Donovan from 1876 to 1880.

200 William Rudolf O’Donovan
O'Donovan modeled the portrait of Homer from life in 1876. While the diminutive scale of this bust may seem at odds with the painter's current reputation, it handsomely encapsulates the realist approach that both artists embraced in their art. Judging from contemporary photographs of the painter, O'Donovan achieved his aim of truthful replication in this portrait. The bust, with its dignified and reserved aura, aptly captures Homer's staid personality. His bushy mustache and sharply pointed nose command primary attention, with the closely cropped wavy hair and the slightly furrowed eyebrows serving as individualizing touches.

O'Donovan displayed the bust of Homer at the National Academy of Design's annual exhibition of 1878, along with portraits of the artists William Page and William Beard. O'Donovan made other "friendship" portraits of Edwin Austin Abbey (ca. 1877; Yale University Art Gallery, New Haven), Thomas Eakins (ca. 1892; Pennsylvania Academy of the Fine Arts, Philadelphia), and R. Swain Gifford (ca. 1879; Century Association, New York). In 1879 the bust of Homer was included in the annual exhibition of the Society of American Artists held first in New York and then at the Pennsylvania Academy.

A bronze cast of Winslow Homer at the Pennsylvania Academy was made in 1911 from the original plaster owned by Thomas Eakins. Other bronzes are in the collections of the Brooklyn Museum of Art; the American Academy of Arts and Letters, New York; and the Corcoran Gallery of Art, Washington, D.C. A plaster is in the Colby College Museum of Art, Waterville, Maine.

Several years after O'Donovan's death, Martha Homer, the wife of Winslow Homer's brother Charles, contacted Museum trustee Daniel Chester French (pp. 326-41) about providing financial assistance to O'Donovan's widow. In March 1923 the Metropolitan Museum purchased a bronze bust of Winslow Homer from Mary Corcoran O'Donovan, who had previously arranged to have it cast at Roman Bronze Works. It has a chocolate brown patina.

Exhibition


2. Kazuko Ishida conducted preliminary research on O'Donovan.


8. French to Edward Robinson, Director, MMA, March 10, 1923, MMA Archives. This letter makes it clear that the bronze had been cast in time for the meeting of the trustees' Committee on Purchases that month.
Olin Levi Warner (1844–1896)

Born in West Suffield, Connecticut, Warner spent most of his youth in Amsterdam, New York, and in Vermont. He first publicly demonstrated his sculptural talent when in September 1863 he submitted a carved plaster bust of his father (Westminster Historical Society, Westminster, Mass.) to the Vermont State Agricultural Society annual fair. To earn money, Warner worked as a railroad telegrapher for six years, during which time he raised travel funds for formal training in Paris.

Warner’s choice of Paris was a bold decision, for only a handful of American sculptors, including Richard Greenough and Augustus Saint-Gaudens (pp. 243–325), had preceded him there. In May 1869 Warner arrived in Paris with neither artist contacts nor a command of the French language. Undaunted, after two months at the Petite École beginning in January 1870, he entered the atelier of François Jouffroy in March. In October he enrolled at l’École des Beaux-Arts, presented there for admission by Jouffroy. Through his studies, Warner became acquainted with the work of Jean-Alexandre-Joseph Falguière and Antonin Mercié. Warner’s work was interrupted when the French Second Empire fell and he enlisted in the Légion des Amis de la France during the siege of Paris. Despite continual financial worries, he remained in Paris, focusing his efforts on modeling an ideal figure, May (unlocated).

After a brief apprenticeship in the studio of Jean-Baptiste Carpeaux in the spring of 1872, Warner returned to New York with high hopes of marketing small bronze and terracotta sculptures in a transplanted Beaux Arts aesthetic. However, the next four years were disillusioning ones; with few patrons and sales, Warner alternated between his New York studio and his family’s farm. Two events finally reversed the tide—the commissioning of portrait busts by Henry Bradley Plant (cat. no. 84) and the positive reception of his colossal medallion of the actor Edwin Forrest (unlocated) at the Philadelphia Centennial Exhibition in 1876. From this point forward, Warner slowly but steadily gained a reputation as a sculptor of sensitive yet richly modeled portrait busts and reliefs.

Warner was an early member of the Society of American Artists, an organization founded in 1877 to provide young, foreign-trained artists with more progressive exhibition opportunities. He also enjoyed a close friendship with the dealer Daniel Cottier, an Englishman who showed his work and provided him with studio space and commissions.

By 1880 Warner was heralded by such New York critics as Clarence Cook, Charles de Kay, and Richard Watson Gilder, each of whom took an early and lasting interest in his work and that of his French-trained associates. Warner’s portrait bust of J. Alden Weir (cat. no. 89), his best-known work, epitomizes the sculptor’s confident blending of solid naturalism and refined classicism. Although approximately two-thirds of Warner’s oeuvre consists of portraits, he executed a few ideal compositions, choosing subject matter in the French allegorical tradition, including Twilight (cat. no. 85) and Diana (cat. no. 93).

Warner’s output of monumental work was limited. Among his most significant commissions were seated statues of Governor William A. Buckingham (1883) for the State Capitol in Hartford, Connecticut, and of the abolitionist William Lloyd Garrison (1885) for Commonwealth Avenue in Boston. His standing figure of the Civil War general Charles Devens (1894) is now on the Charles River Esplanade in Boston.

During the 1880s and early 1890s, Warner’s friendship with the Portland, Oregon, lawyer Charles Erskine Scott Wood proved a continual source of patronage. Wood helped obtain for Warner the commission to execute the Skidmore Fountain (1888) for Portland, a bronze basin supported by two elegant caryatids. Warner’s two trips to the Northwest between 1889 and 1891 resulted in the portrait medallions of Columbia River Indians (cat. nos. 95–102).

Warner taught modeling intermittently, at the Cooper Union (1879–81), the Art Schools of the Metropolitan Museum (1885–87), and the National Academy of Design (1888–89, 1895–96). In 1889 he and Augustus Saint-Gaudens were elected academicians of the National Academy, only the sixth and seventh sculptors to receive this honor. Warner served as a juror for the World’s Columbian Exposition of 1893 and designed its commemorative silver half-dollar. Among his artistic contributions to the fair were four sculptures for the New York State Building, and five colossal portrait medallions for the Fine Arts Building, which inexplicably were never installed.

Warner was a founding member of the National Sculpture Society in 1893. As members of this society, Warner, Daniel Chester French (pp. 326–41), and Saint-Gaudens served as consultants to the ambitious decorative program of the Library of Congress in Washington, D.C. For this Warner received the most prestigious commission of his career: two sets of bronze doors for the library. His iconographic program focused on the themes Tradition and Written History. However, he completed only the first set before he died in the summer of 1896 from injuries sustained while riding his bicycle in Central Park.
84. *Henry Bradley Plant, 1874*

**Bronze**

24 x 19 x 8 in. (61 x 48.3 x 20.3 cm)

Signed and dated (right side): O.L. WARNER / 1874

Inscribed (front of socle, within escutcheon): P

Foundry mark (left side): Protin Bros. / Founders. N.Y.


After returning from Paris in 1872, Warner faced considerable obstacles in establishing his artistic career.1 By the spring of 1874 he was discouraged enough to reapply for his old job as a telegraph operator with the Southern Express Company in Augusta, Georgia.2 His action was serendipitous for it resulted in the first of several intercessions on his behalf. When Henry Bradley Plant (1819–1899),3 the president of the company and founder of the Plant system of railroads and steamboats, learned of Warner’s plight, he commissioned a portrait bust, thus essentially saving the sculptor’s career.

The contract draft of April 4, 1874, stipulated that Warner was to receive $150 to “produce a portrait bust in plaster of H. B. Plant and to deliver the same into his possession thereby relinquishing all claim thereto.”4 Plant must have made the decision to have the piece cast in bronze after approving the plaster model, but it probably fell to Warner to select a foundry and supervise the process.5 The bust was cast by Protin Brothers in New York, a small enterprise about which little is known.6

Technically the bust of Plant announces that Warner learned his lessons well in Paris, especially during his brief time in the studio of Jean-Baptiste Carpeaux.7 Both the presentation and modeling of the figure suggest that Warner was already a confident practitioner of the Beaux Arts style. The head reveals plant flesh and dense bone with emphasis on individualizing details. Plant is portrayed with wrinkles on the forehead and cheeks, a distinct taut-skinned nose, and a hairline receding into wavy hair. The realism of the head is augmented by the lively treatment of the modeling, the insistent verticals of the clothing, and the gradual sweep of the bust’s truncation, resulting in enhanced surface variation and a distinct play of light and shadow. Tool marks indicating the texture of the contemporary clothing sweep in all directions, with larger and broader marks defining the two coats and vest, and finer and more exacting lines on the studded shirt and bow tie.

Evidently Plant was satisfied with his likeness, for later in 1874 he ordered a portrait of his second wife, Margaret Josephine Loughman Plant (Saint Luke’s Hospital, New York). Although Plant’s bust was never exhibited publicly, the bust of Mrs. Plant was displayed at Cottier and Company in 1878. The admiration it drew enhanced Warner’s critical reputation as a portraitist of forceful likenesses.8

The Metropolitan’s sculpture—a unique cast—remained in the Plant family until it entered the Museum’s collection in 1982. Unlike other Warner portraits in bronze, the base of the sculpture was cast separately from the bust.

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1. His early biographer Ripley Hitchcock (1887, p. 1) wrote that Warner found that “America is not France. Instead of paternal care of art he found indifference; instead of discrimination, ignorance.”

2. Olin L. Warner to Levi Warner, July 7, 1871, Warner Papers, Archives of American Art, microfilm reel 414, frame 836. For information on Warner’s work as a telegrapher, particularly with
the Southern Express Company, see Gurney 1978, pp. 10–11. The author is indebted to Gurney’s meticulous scholarship, which serves as a factual basis for this catalogue’s biography and object entries on Olin Warner.

3. For information on Plant, see American National Biography, s.v. “Plant, Henry Bradley”; and G. Hutchinson Smyth, D.D., The Life of Henry Bradley Plant (New York: G. P. Putnam’s Sons, 1898). In addition, the Henry B. Plant Museum, Tampa, Fla., is located in the former Tampa Bay Hotel (opened 1891), which Plant built and furnished with no expense or luxury spared.


7. For an overview of Carpeaux’s career, illustrations of his work, and additional bibliography, see Anne Middleton Wagner, Jean-Baptiste Carpeaux: Sculptor of the Second Empire (New Haven: Yale University Press, 1986).

8. For further information on the portrait of Mrs. Plant, see Gurney 1978, no. 15, pp. 299–303.
Twilight, 1877–78

Marble, 1879
34 1/4 x 10 1/2 x 11 in. (87.6 x 26.7 x 27.9 cm)
Signed and dated (top of base, right): O.L. Warner / 1879
Rogers Fund, 1915 (15.48)

In sculpture, as in painting, there was a hierarchy of genres, in which ideal compositions incorporating allegory, history, or religion ranked above portrait busts and reliefs, and most sculptors of Warner’s generation aspired to a subject matter that would demonstrate their creativity. While a student in Paris, Warner was exposed to the strong French tradition of allegorical sculpture, and he experimented with an ideal figure, May (unlocated). His return to the United States and the subsequent trickle of commissions steered him toward the less prestigious but more lucrative portrait work on which he built his reputation.

Twilight is Warner’s first surviving ideal sculpture and one of only a few in his oeuvre. He likely started modeling this semidraped female figure in 1877, soon after he began occupying studio space in Daniel Cottier’s gallery. George Gurney has proposed that Cottier may have encouraged Warner to begin Twilight with the promise that he would locate a patron to underwrite production costs and may have contacted his business associate Ichabod T. Williams, a wealthy New York lumber merchant, who, in turn, commissioned the piece. Warner finished modeling Twilight in 1878, and he probably then gave his model to a carver for translation into marble. Warner likely added his own finishing touches, and, as the inscription on the piece attests, the work was completed in 1879.

No doubt the medium and scale of Twilight were based on Williams’s desire to place the work in a domestic setting, one already filled with an impressive art collection. However, the choice of subject was presumably a collaborative one, if not Warner’s own. The selection of Twilight as a theme is unusual, for it was not derived from Greek mythology, a source generally favored by sculptors for personifications. Twilight offered Warner the opportunity to reveal his talents on two levels: to display his command of the human body and to interpret an abstract concept in physical form.

Twilight is dominated by a single drapery, which the figure—on tiptoe—has drawn across her body with her left arm. With her right hand she pulls the veil of night over her head, creating a shadowed opening from which she peers thoughtfully. As the title suggests, Twilight represents transitions and contrasts: light and dark, smooth skin and rippling drapery, action and repose. Forms echo one another, as her long, curling hair and fluid body contours blend into the folds of cloth. Sensuality is present in Twilight, in the curve of the hip and the suggestion of nudity, yet it by no means sounds the dominant note of the sculpture, which is more psychological than physical. The quiet and delicacy of the piece attracted notice. According to the sculptor’s friend Charles de Kay, “Instead of robustness, there is refinement of contour; in place of theatrical effect to please on a distant view, there are restraint and loneliness fitted for close examination.”

The marble version of Twilight was finished in time for submission to the second exhibition of the Society of American Artists in March 1879. There the composition was well received, even deemed by one reviewer “the most important piece” of sculpture in the exhibition. The positive reception of Twilight encouraged Warner to pursue other ideal figures in the next few years: Dancing Nymph (1881; Brooklyn Museum of Art), Cupid and Psyche (1882; Westminster Historical Society, Westminster, Mass.), and his culminating effort, Diana (cat. no. 93).

In 1915 the heirs of Ichabod T. Williams auctioned his collection of decorative and fine arts in a three-day sale at the American Art Galleries. By this time, the collection of Warner sculpture at the Metropolitan included many of his finest, most representative pieces, all in bronze. Twilight must have attracted the attention of Museum trustee Daniel Chester French not only because it was a lifetime work whose history of ownership was impeccable but also because it was marble.

Each of the three known replicas of Twilight stands on an integral base. A plaster is in the collection of the Westminster Historical Society. A bronze, probably cast by the John Williams foundry, is at the Art Institute of Chicago.

2. According to Williams’s obituary in the New York Times (March 3, 1899, p. 7), his “collection of paintings of the Barbizon school was one of the largest in the city. It included many works by Corot, Diaz, Dupré, Rousseau, and Millet. He also possessed a famous collection of porcelain and glassware.”
86. Thomas Fenton, 1878

Bronze, 1897–98
Diam. 7¼ in. (18.1 cm)
Inscribed, signed, and dated (lower right): To my friend / Fenton / O. L. Warner / N.Y. 1878
Foundry mark (right, near edge, stamped): TIFFANY & CO.
Gift of National Sculpture Society, 1898 (98.5.2)

Little more is known about the subject of this medalion than the information in the inscription: Fenton was a friend of Warner’s who sat for a portrait in 1878. The medallion’s listing in the catalog of the 1880 annual exhibition of the Society of American Artists tells us that Fenton’s first name was Thomas.1

Fenton appears to have possessed sharp, handsome features. He is posed in profile, facing left, his head and neck crisply delineated against a plain background, a feature of many Warner reliefs. This separateness of image and ground heightens the dimensionality of the head. Also enhancing Fenton’s solidity is his full, pointed beard and curly hair. The rich texture produced by the reflection of light and shadow in the hair offers a pronounced contrast to the smooth skin of his angular face and sturdy neck.

Thomas Fenton was among a large group of Warner sculptures given to the Metropolitan Museum in 1898 by the National Sculpture Society. Warner was a member of the society before his untimely death, and his colleagues sought an appropriate tribute of respect and affection. Their esteem for his work is indicated by the size of the gift—eleven pieces, among them six busts, four reliefs, and an ideal composition.2

A movement to perpetuate Warner’s artistic reputation began within several months of his death. In November 1896 William Crary Brownell wrote Mrs. Warner that he and Daniel Chester French, as representatives of the National Sculpture Society, would like to meet with her “about presenting to the Metropolitan Museum a number of casts from Olin’s things.”3 The Metropolitan was chosen because, as a public institution, it would enable “students and art-lovers . . . to make an intelligent estimate of this Sculptor’s work.”4 French was named head of a special committee of the society to carry out the presentation; other committee members were Brownell, Russell Sturgis, Augustus Saint-Gaudens, and John Quincy Adams Ward (pp. 136–54). French led negotiations with Mrs. Warner about the terms of the gift, which sculptures would be selected, and in what media. After considerable deliberation, the committee decided not to include a selection of plaster casts along with bronzes.5 The bronzes were cast by Tiffany and Company from original plasters that were displayed at its showroom in the spring of 1897.6 Before entering the Museum’s collection, the entire group was shown at the third exhibition of the National Sculpture Society, along with additional pieces lent by Mrs. Warner.7


**Exhibitions**


2. Of the eleven works originally given to the Metropolitan in 1898, two were deaccessioned in June 1956: Henry Wilcox (98.9.1) and Rosalie Olin Warner (98.9.7). Two other Warner busts were also deaccessioned at the same time: Daniel Cottier (92.8) and Charles Enskine Scott Wood (25.121). Correspondence between the National Sculpture Society and the Metropolitan Museum refers to a gift.
of ten works in 1898; it did not include the Rosalie Olin Warner. Since that work was accessioned as part of the 1898 gift, it was presumably added after the initial offer was made.


4. Barr Ferree, Secretary, National Sculpture Society, to Trustees, MMA, May 18, 1898, MMA Archives.

5. On May 29, 1897, French wrote Mrs. Warner: "It has been the intention to make up a collection of plaster and bronze casts but it is probable now that all will be in bronze"; MMA Archives.

6. For an account of the exhibition at Tiffany and a listing of the works shown, see "Collections at Tiffany & Co.,” The Collector 8 (April 15, 1897), p. 184; and "The Olin L. Warner Sculptures," The Collector 8 (May 1, 1897), p. 198.

87. The Artist’s Father and Mother, 1879

Bronze, 1897–98
Diam. 11 in. (27.9 cm)
Signed and dated (lower center, near edge): O.L. Warner 1879
Inscribed (right): To my Father and Mother
Foundry mark (lower center, stamped): TIFFANY & CO
Gift of National Sculpture Society, 1898 (98.5.3)

Warner was the eldest son of Levi (1810–1891) and Sarah Baldwin (1819–1891) Warner, the subjects of this jugate portrait medallion.¹ Levi Warner was a Methodist minister who seems to have turned to farming when the family moved to Amsterdam, New York, in 1846. There he ministered as a lay preacher, as did his wife. From about 1861 to 1867 he had a series of one-year appointments to parishes in Vermont.² The Warners ultimately settled in Westminster Depot, Massachusetts, in 1868, the year before Olin began his artistic training in Paris.

By all accounts, the Warners were a simple, industrious couple whose lives were governed by hard work and religion. They patently supported Olin’s ambitions to become a sculptor, providing both financial and emotional support. Olin Warner frequently visited his parents in the mid- and late 1870s to help with farm work and when portrait commissions were slow in coming; he probably modeled this double portrait during one of these visits.

This composition of 1879 is the second of two medallions in which Warner portrayed his parents.³ The first, dating from 1877, was likely the impetus for two commissions for jugate reliefs of elderly couples: Dr. and Mrs. Newell (1878; private collection) and Professor and Mrs. Robert Walter Weir (1878; National Museum of American Art, Washington, D.C.).⁴ In this, Warner’s culminating effort, Reverend and Mrs. Warner are depicted in profile facing right and looking straight ahead, as if to underscore their steadfast personalities and puritanical values. The physical and emotional bonds of the couple are implied by the close overlapping of forms and the parallel arrangement of eyes, noses, and mouths. Warner’s affection for his sitters did not preclude his faithfully rendering their aged physical traits. Reverend Warner, on the left, looms in front of his wife, his head defined by a high forehead and thick, wavy hair. His bust is rendered in larger scale and higher relief than Mrs. Warner’s so that she recedes snugly behind him. She has sharp, plain features, and her hair is pulled severely back from her taut face.

That Warner’s modeling style had reached maturation by 1879 is abundantly evident in this richly executed relief. The figures are centered on a subtly textured background. The couple fills the surface of the medallion without crowding its boundaries. The bust of Reverend Warner is sharply truncated, while that of Mrs. Warner reveals experimentation with form. In contrast with her distinct profile, the edges of her dress melt softly into the background. The relatively compact presentation of the figures contrasts with Warner’s trademark cursive inscription, which sweeps along the edge of the medallion below and to the right of the portraits. A similar freedom is evident in the skilled rendering of varied textures in Reverend Warner’s face, hair, beard, and heavy coat with its folded collar.

Despite the more personal nature of this relief, Warner considered it representative of his skill in portrait work as well as an improvement on the 1877 medallion of his parents.⁵ He submitted it to two exhibitions in 1880: the Society of American Artists annual in March and April and an exhibition at Boston’s Saint Botolph Club in May.⁶ The Metropolitan’s bronze was shown at the third exhibition of the National Sculpture Society in 1898.⁷ Another bronze cast, 24 inches in diameter, was incorporated into a granite memorial for Warner’s parents that was erected in Forest Hill Cemetery, Fitchburg, Massachusetts, in March 1897.⁸

Exhibitions

1. For information on Levi Warner, see Gurney 1978, no. 5, pp. 241–45. For Sarah Warner, see ibid., no. 162, pp. 918–20.
2. George Gurney to Thayer Tolles, April 5, 1993, object files, MMA Department of American Paintings and Sculpture.
3. It is probable that Warner finished this medallion in early 1879 before he went to work at the Perth Amboy Terra Cotta Company in March of that year. For the dating of the medallion and its place in the chronology of Warner’s oeuvre, see Gurney 1978, no. 41, p. 393.
4. For these medallions, see Gurney 1978, nos. 28, 37, and 38, pp. 352–53, 384–88.
5. Warner’s friend the painter Wyatt Eaton (cat. no. 92) wrote Richard Watson Gilder, September 23, 1879: “Warner muddled [sic] this summer another medallion of his father and mother—the same arrangement [sic] as the other one—but he tells me that the last one is very much better”; Richard Watson Gilder Papers, Manuscripts and Archives Division, New York Public Library, Astor, Lenox and Tilden Foundations.


88. **William Bewley Duncan, 1879**

Bronze  
Diam. 7½ in. (19.1 cm)  
Signed and dated (right): *O.L. Warner / New York 1879*  
Inscribed (right): *To / my friend / W.B. Duncan*  
Bequest of Isabel D. Coe, 1973 (1975.68)

*William Bewley Duncan* probably knew Warner through their mutual association with the art dealer and decorator Daniel Cottier, since Duncan was an illustrator for Cottier and Company. Duncan also contributed illustrations to Clarence Cook's *The House Beautiful.*

This medallion contains the essential elements of Warner’s mature portrait-relief style: circular shape, distinct outlining of form, strong modeling, and freely rendered inscription. Warner seldom strayed from the circular relief format, in part a result of his admiration for the portrait medallions of the early-nineteenth-century French sculptor David d’Angers. Within the round field, Duncan is posed facing right, the head sharply truncated at the neck, its underside in deep shadow. The resulting
sense of high relief is emphasized in the heavy undercutting at the top of the head. Duncan’s hair sweeps across his head in long strokes, adding to the sculpture’s dimensionality. The head is prominently outlined against an undifferentiated background.

The bronze is mounted in a period frame, which is painted black and has a red velvet backing. Isabel Coe, who bequeathed this medallion to the Metropolitan, was the sitter’s daughter.

Exhibition

89. J. Alden Weir, 1880

Bronze, 1897–98
21 1/2 x 11 x 8 in. (54.6 x 27.9 x 20.3 cm)
Foundry mark (back of socle, stamped): TIFFANY & CO
Gift of National Sculpture Society, 1898 (98.9.2)

Like many late-nineteenth-century American artists, Julian Alden Weir (1852–1919) began his artistic studies at the National Academy of Design and then sought further training in Paris. After three years at the National Academy, in 1873 he enrolled at the École des Beaux-Arts, working under the academic painter Jean-Léon Gérôme. Weir returned to New York in 1877 and became a leading representative of the “new school” of younger artists.

Weir is best remembered for his Impressionist-style renderings of the Connecticut landscape in paintings such as The Red Bridge (1895; MMA, acc. no. 14.141) and The Factory Village (1897; MMA, acc. no. 1979.487). In 1924, five years after his death, the Metropolitan Museum held a memorial exhibition of his work. In addition, Weir, acting as agent for the American collector Erwin Davis in Paris, in 1880 and 1881 secured several masterworks now in the Metropolitan’s collection: Jules Bastien-Lepage’s Joan of Arc (Salon of 1880; acc. no. 89.21.1) and Édouard Manet’s Boy with a Sword (acc. no. 89.21.2) and Young Lady in 1866 (Woman with a Parrot; Salon of 1868; acc. no. 89.21.3).

If not earlier, Warner and Weir certainly met in 1877, when both were elected charter members of the Society of American Artists, a group of mainly foreign-trained artists opposed to the conservatism of the National Academy. By 1880 both occupied studios in the Benedick Building on Washington Square, a locus for artists, including their friends Wyatt Eaton (cat. no. 92) and Albert Pinkham Ryder. During this period both Warner and Weir produced numerous portraits of friends and fellow artists, so they probably agreed to sit for each other as a demonstration of artistic camaraderie. Weir’s likeness of Warner (1879–80; American Academy of Arts and Letters, New York) was executed concurrently with Warner’s bust of Weir.

Weir’s sculptural features, tufted hair, taut skin, and youthful veve were truthfully portrayed, as idealized as the image may have appeared. Technically and conceptually, Warner drew on the example of his French mentor Jean-Baptiste Carpeaux. Carpeaux’s male busts—such as Pierre-François Eugène Giraud (ca. 1862; Los Angeles County Museum of Art) and Jean-Léon Gérôme (1871;
Worcester Art Museum, Worcester, Mass.)—feature the same assured modeling, asymmetrical termination of undraped shoulders, alert turn of the head, and integral socle with a decorative tablet. On a less material level, the Weir epitomizes the naturalism, sensitivity, and vivacity that dominated the best of American Beaux Arts portrait sculpture.

The bust of Weir enjoyed immediate critical favor when a tinted plaster replica was shown at the annual exhibition of the Society of American Artists in the spring of 1880. Reviewers heaped praise on the portrait, regarding it as no less than a turning point in American sculpture. A writer for the New York Times, probably Charles de Kay, pronounced the Weir "the finest, most virile piece of work yet exhibited in New York." Not surprisingly, many critics emphasized the bust's place in a distinguished artistic lineage. S. G. W. Benjamin's review exemplifies the consciousness with which Americans in the time sought to legitimize their art as an extension of the classical tradition: "We have no means of comparing it with works of the Periclean period, as no true portrait busts of that time are in existence, but it certainly is worthy of having a place by the side of Roman sculpture."

The overwhelming acclaim for the Weir bust in New York undoubtedly gave Warner the confidence to send a bronze cast to the Paris Salon in 1881, the first time he showed there. He regularly submitted the Weir to exhibitions during his lifetime, including the National Academy annual in 1888, the Paris Exposition Universelle in 1889, a retrospective exhibition of the Society of American Artists in 1892, and the World's Columbian Exposition in 1893. Following Warner's death, the bust remained an exemplar of his portrait style, and of all his sculptures, it is the most widely recognized and frequently illustrated. It is hardly surprising, then, that the Weir was included among a representative sampling of Warner's work for presentation to the Metropolitan Museum by the National Sculpture Society in 1898. The Museum's cast was exhibited at the Sculpture Society's third exhibition prior to its entering the collection. It has a near-black patina.

There are numerous casts of the Weir bust, perhaps because of the piece's stylistic appeal and the distinction of the sitter. Among the bronze casts in public collections are those in the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; the Brooklyn Museum of Art; the Corcoran Gallery of Art, Washington, D.C.; the High Museum of Art, Atlanta; and the National Gallery of Ireland, Dublin. In 1923 Weir's family presented a bronze cast to the American Academy of Arts and Letters.

Exhibitions

MMA, "An Exhibition of American Sculpture," opened March 1918, no. 86.

4. Between 1878 and 1889 Warner modeled five portraits of Weir family members; see Gurney 1978, p. 444 n. 2, and nos. 38, 39, 40, 84, 106.
5. Another portrait of Warner by Weir is in the collection of the National Academy Museum. It was executed about 1889, probably at the request of the sculptor, who was elected an associate of the academy that year.
7. See Gurney 1978, no. 60, pp. 442–43, for further discussion of Warner's faithful rendering of Weir's features.
WARNER MAY HAVE been inspired to model a portrait of the harpist Maud Morgan (1860–1941) after seeing her perform in New York. There is no evidence of a commission, so presumably the sculptor selected the subject on his own initiative. He first modeled a sketch of Morgan’s head, 6 inches high, to be used as the basis for the lifesize bust. Whether or not this preliminary step was usually part of his working routine is a matter of speculation, and, as George Gurney has posited, the sketch may have been done as an aide-mémoire, because Warner was obliged to visit Morgan’s studio for sittings, rather than having her more conveniently come to his.

“Classicizing,” “realistic,” “spirited,” and “refined” are among the seemingly inconsistent adjectives used to describe this bust. Yet, the portrait of Morgan, like that of J. Alden Weir (cat. no. 89), embodies all of these characteristics, creating a unified whole and, to late-nineteenth-century eyes, a thoroughly “modern” sculpture. One writer for the New York Times spoke of Warner’s “natural tendency to the antique.” Morgan’s filleted hair, blank eyes, and fragmented shoulder termination align the bust with antique examples, for instance the Lemnian Athena of Phidias (Roman copy of Greek original of ca. 440 B.C.; Museo Civico, Bologna), but Warner was not looking at one specific prototype.

On the other hand, Maud Morgan must be regarded as modern as it is antique in spirit. While Morgan’s round face and delicate lips imply classicizing simplicity and refinement, they also truthfully represented the features of the harpist. Furthermore, the modeling and expression of the portrait tie it to the French Beaux Arts tradition. Like the Weir, the Morgan features an irregular shoulder truncation in the manner of the works of Warner’s teacher Jean-Baptiste Carpeaux. The bust avoids stasis and symmetry through the slight turn of the head, the imbalance of the shoulders, and the greater emphasis on the sitter’s left shoulder. Dynamism is imparted by the parallel fillets in Morgan’s hair that restrain wavy curls across her shadowed forehead. But a contemplative downward glance offers a calming counterbalance.

Although less esteemed today than the Weir, the Morgan was equally significant in advancing Warner’s lifetime critical reputation. Soon after Warner modeled the bust, he displayed it at the Museum of Fine Arts, Boston, in the autumn of 1880. A critic found it to have “irresistible charm.” Apparently, the museum felt similarly, for in January 1881 it purchased a plaster cast of Maud Morgan (destroyed), the first piece by Warner to enter a public collection.

Maud Morgan was exhibited at the 1881 Society of American Artists annual in New York, where it was placed in “the post of honor in a small draped alcove, and fully merits the position.” Further solidifying Warner’s reputation as a portraitist that the Weir had announced, Maud Morgan is unquestionably the sculptor’s finest female likeness. Its place in his oeuvre is no doubt why it was included among the group of sculptures selected for the Metropolitan Museum by Warner’s friends representing the National Sculpture Society. In May 1898 the Museum’s cast was shown in the National Sculpture Society’s third exhibition along with other Warner bronzes destined for the Museum.


EXHIBITION


2. For further discussion of the sketch, see Gurney 1978, no. 66, pp. 455–59. All of the known replicas of the sketch are bronze casts and are privately owned.


5. Museum of Fine Arts: Exhibition of Works by Living American Artists (Boston: Alfred Mudge and Son, 1880), p. 30, no. 4; and George

8. Third Exhibition of the National Sculpture Society (New York, 1898), p. 50, no. 208.
John Insley Blair, 1883

Bronze, 1897–98
23 3/4 x 18 x 12 in. (60.3 x 45.7 x 30.5 cm)
Signed and dated (right side): O.L. WARNER FECIT / 1883
Inscribed (back): COPYRIGHT–1883 BY / O.L. WARNER.
Foundry mark (back, near edge of jacket): TIFFANY & CO
Gift of National Sculpture Society, 1898 (98.9.4)

Warner’s bust of the financier and railroad developer
John Insley Blair (1802–1899) was modeled in the summer
of 1883. Warner’s work on the Blair bust was sandwiched
between refining the clay model for the Governor Buck-
ingham statue for Hartford, Connecticut, and commencing
the seated portrait of William Lloyd Garrison for Boston.
The genesis of the project is unclear: either Grinnell Col-
lege in Iowa or an interested third party awarded Warner
the commission. To acknowledge further Blair’s generosi-
ty to Grinnell, the bust was to be placed in the college’s
Blair Hall. It seems that the bust was commissioned and
executed with time constraints, for it was completed in
a remarkably short period, “in two weeks, and under
unfavorable circumstances.”

John Insley Blair was among the most successful busi-
nessmen of the nineteenth century. After working in dry
goods and mining enterprises, he moved into the railroad
business. In 1852 he spearheaded the organization of the
Delaware, Lackawanna, and Western Railroad system and
ultimately was president of sixteen different railroad lines.
Blair was deeply involved in western expansion, building
miles and miles of railroad track and developing sites for
more than one hundred towns. Although he was a busi-
ness mogul with vast wealth, Blair never relinquished his
humble roots and simple habits. Born and raised in New
Jersey, he directed his affairs from a modest house in Blair-
town. He was notable as a philanthropist, giving generously
to Princeton University, Grinnell and Lafayette Colleges,
Blairstown Academy, and the Presbyterian church.

Warner’s likeness of Blair is among his most successful in
the strong, sure modeling and powerful evocation of char-
acter. The sculptor has faithfully—even unforgettingly—
recorded the physical traits of an eighty-one-year-old man:
balding forehead, large-lobed ears, narrow-set squinting
eyes, and weathered skin. Technically the Blair bust resem-
bles that of Henry Bradley Plant (cat. no. 84) in close ob-
ervation of physiognomy and rich textural variations in
the clothing. However, the Blair should be recognized as a
mature work, evident in the manner in which the termi-
nation of the bust enhances the sitter’s forceful character
and physical presence. Lacking the more customary inte-
gral base, the shape of the upper torso is blocklike, trun-
cated on the bottom across Blair’s broad, protruding chest
and slanting inward on the sides. His shoulders are almost
fully rendered, their breadth suggested by a heavy overcoat
with broad lapels under which are a suit jacket, dress shirt,
and neat bow tie.

Warner received a patent for the bust of Blair on
August 15, 1883, and he wasted little time in submitting
the work for public scrutiny. In October 1883 it was
exhibited at the Museum of Fine Arts in Boston, and
in 1886 it was included in the annual exhibition of the
National Academy of Design. The prominence of the
sitter and the critical success of the portrait undoubtedly
influenced the National Sculpture Society to select the
Blair bust as one of the Warner sculptures to be cast for
the Metropolitan Museum in 1897–98.

The two other located versions of the bust of John
Insley Blair were produced from a plaster cast taken from
the Metropolitan’s bronze in 1905. The architects Thomas
Hastings and John M. Carrère negotiated with Museum
curator Frank Edwin Elwell (pp. 365–66) on behalf of
their client, C. Ledyard Blair, a grandson of the sitter.
From this plaster (MMA, acc. no. X.233) bronze replicas
were cast for Blair Academy, Blairstown, New Jersey, and
the Art Museum, Princeton University.

Exhibition
MMA, “A Special Exhibition of Heads in Sculpture from the
Museum Collection,” January 16–March 3, 1940.

and Building News 19 (February 27, 1886), p. 101. The mention
of “unfavorable circumstances” suggests that Warner was obliged
to travel to the sitter’s home in Blairstown, NJ, for modeling
sessions. Blair attained legendary status for conducting his vast
business enterprises from his rural home rather than in an urban
setting. For additional information on the Blair commission,
see Gurney 1978, pp. 117–18. The plaster bust for Grinnell is
now unlocated.

2. For additional information on Blair, see Dictionary of American
Biography, s.v. “Blair, John Insley.” See also obituaries of December
3, 1899, in New York newspapers, including the Daily Tribune
(p. 5); Herald (p. 3); Sun (p. 3); and Times (p. 4).

Blair, August 15, 1883; cited in Gurney 1978, p. 521 n. 6.

4. See Museum of Fine Arts: Catalogue of the Fourth Annual Exhibition

5. For a complete listing of extant as well as unlocated versions, see Gurney 1978, p. 516.
6. See correspondence in artists' clipping files, MMA Thomas J. Watson Library.
Born of American parents in Phillipsburg, Quebec, Wyatt Eaton (1849–1896) began his artistic training at the National Academy of Design. In 1872 he went to Paris and enrolled in the École des Beaux-Arts under the tutelage of Jean-Léon Gérôme. As for many artists studying abroad, it was less the polish of the academic masters than the earthy naturalism of the Barbizon School painters that had a lasting influence on Eaton. He established a friendship with Jean-François Millet, working with him in the Forest of Fontainebleau. After returning to New York in 1877, Eaton made his mark as a painter of portraits and figure studies. He, like Warner, met an untimely death in 1896; he was the victim of consumption.

Eaton and Warner were among the first members of
the Society of American Artists. Eaton was present at the founding meeting on June 1, 1877, and Warner joined three days later. By the time Warner completed this medallion of Eaton in 1883, the two men were close friends. Presumably Eaton sat for his portrait during the period both occupied studios in Washington Square’s Benedick Building in 1882 and 1883, before Eaton’s departure for Europe later in 1883. It is not known whether this medallion was commissioned or, more likely, was a token of friendship from sculptor to painter.

**Wyatt Eaton** reveals both the directness and vigor of Warner’s modeling style. The sitter faces right, his handsome profile distinguished by a sharp nose and full mustache and goatée. The monumentality of Eaton’s head is accentuated by the merging of lower neck and goatée into the boundary of the medallion. Spirited surface treatment, particularly in the hair, enlivens the composition against an occasionally striated background. The inscription frames the edge of the medallion; its placement and arrangement in this case appear more deliberate than in other Warner reliefs.

A plaster **Wyatt Eaton** is in the collection of the National Museum of American Art, Washington, D.C. The Metropolitan Museum’s bronze was cast in 1897–98 by Tiffany and Company and displayed in the third exhibition of the National Sculpture Society soon thereafter.

### Exhibitions


1. For biographical information on Eaton, see *American National Biography*, s.v. “Eaton, Wyatt.”
2. For further discussion of the friendship of Warner and Eaton, see Gurney 1978, no. 88, pp. 546–48.

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**93. Diana, ca. 1885–87**

Bronze, 1897–98

23 5/8 x 23 5/8 x 10 1/4 in. (59.7 x 59.7 x 48.9 cm)

Signed and dated (top of base, back right): *Olin L. Warner / 1887*

Foundry mark: (top of base, back right, stamped): *Tiffany & Co.*

Gift of National Sculpture Society, 1898 (98.9.5)

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From an essay in the *Art Review* in 1887, one may infer that Warner began modeling his half-lifesize **Diana** in 1885. A $2,500 payment for the final plaster model of his statue of William Lloyd Garrison may have offered him increased financial security, resulting in the freedom to create a subject of his own choosing. Thematically **Diana** follows his ideal work of the early 1880s, notably *Dancing Nymph* (1881; Brooklyn Museum of Art) and *Cupid and Psyche* (1882; Westminster Historical Society, Westminster, Mass.). His selection of Diana as a subject allowed him to indulge his “love of the ideal” and his “feeling for the beauty of the nude.”

The majority of late-nineteenth-century interpretations of Diana—goddess of the hunt, woodlands, and moon—focus on the instant when she has released her arrow at Acteon (for instance, see cat. nos. 130, 193). Warner, by contrast, depicted Diana when she is interrupted at her toilet by Acteon’s unexpected appearance. Seated with legs folded to her right, she straightens up and grasps an arrow in her right hand. Her head is erect and her sidelong glance focused, presumably in the direction of the intruder. Portrayed in the moments before she rises, she is suspended between repose and movement, with calm rather than tension the principal mood. Warner streamlined **Diana** by including only an arrow as attribute. Even the crescent moon in her hair that is visible in a photogravure of an early plaster version was later eliminated.

**Diana**’s nudity, the essence of the composition, ennobles and elevates the sculpture. Firmly weighted, her body forms a compact pyramidal shape. The sculptor’s command of anatomical structure is apparent; soft, tactile flesh covers a strong skeletal structure. **Diana**’s grace is enhanced...
by lithe proportions, supple, curving lines, and delicately modeled facial features. The overall simplicity of the figure combined with lively, skillful modeling attest to Warner’s technical expertise.

Warner modeled Diana as a labor of love that he hoped would bring him the respect of fellow artists. But once it was completed, he sought compensation, for in May 1887 he submitted a plaster version of Diana to the “Prize Fund Exhibition” at the American Art Galleries, in which a two-thousand-dollar prize was offered for the encouragement and cultivation of American art and artists. Although Warner did not win the award, Diana’s presence in the exhibition scored one important benefit for him: it quickly elevated Diana to the position of his most respected ideal sculpture, frequently illustrated and exhibited to this day. Indeed, this piece was selected as the image that was stamped on the front cover of Lorado Taft’s seminal History of American Sculpture (1903).

Diana was included in the sizable selection of Warner’s sculptures displayed at the World’s Columbian Exposition in 1893. Yet it was not until 1896 that the composition was translated into marble (unlocated) for Charles E. Ladd of Portland, Oregon. The Metropolitan’s Diana was cast by Tiffany and Company in time for the third exhibition of the National Sculpture Society in the spring of 1898. It was the only ideal composition among the large group of Warner bronzes given to the Metropolitan by the society. A second bronze, now unlocated, was cast for Mrs. Helen Ladd Corbett in 1910. That only three replicas of one of Warner’s best-known works are known attests to an ingrained American hesitancy to select ideal, in this case nude, compositions rather than more functional portraits.

For many years the Metropolitan’s Diana lacked the upper half of her arrow. The date of damage is not known, but it occurred before 1965, when Albert Ten Eyck Gardner noted the lack in the Metropolitan’s catalogue of the American sculpture collection. In 1993 Hermes Knauer, Master Restorer in the Department of Objects Conservation, modeled a new arrowhead and upper shaft for the piece, basing its size and positioning on old photographs.

1. Hitchcock 1887, p. 4.
3. Hitchcock 1887, p. 4.
4. Ibid., facing p. 1.
5. American Art Galleries: Third Prize Fund Exhibition (New York, 1887), p. 36, no. 226, as “‘Diana,’ Plaster model of Statuette to be done in Marble.”

94. Mrs. Olin Levi Warner, 1886–87

Bronze, 1897–98
22 1/4 x 8 3/4 x 8 in. (56.5 x 22.6 x 20.3 cm)
Signed, dated, and inscribed (right side, below shoulder truncation): To my Wife / Olin L. Warner / [1886–]1887
Foundry mark (back of base, stamped twice): TIFFANY & C
Gift of National Sculpture Society, 1898 (98.9.6)

Sylvia (née Silvie) Françoise Martinache Warner (1858–1949) was born in New York, the eldest of four daughters of Dr. Elie Auguste Eugene Martinache, a political refugee who came to the United States in 1850 and served as a physician for French immigrants in the Washington Square neighborhood. Sylvia was educated at schools in France and America, including the Normal School in New York (now Hunter College). As an aspiring art teacher, she took classes at the Cooper Union, where she won a second prize in a drawing class that concent-
trated on copying antiquities, taught by Warner's friend Wyatt Eaton (cat. no. 92). She and Warner married on September 8, 1886, probably having known each other for years beforehand.

Warner's devotion to his bride is reflected in this sensitive portrait he modeled during their first few months of marriage, in late 1886 or early 1887. The bust was first exhibited at the Society of American Artists in the spring of 1887, where reviewers gave it positive, though passing mention. Warner showed a bronze, rather than a plaster, which suggests that he absorbed the casting expenses himself and that the portrait was intended for the pleasure of his family.

The likeness of Mrs. Warner has a more straightforward quality than the bust of Maud Morgan (cat. no. 90), layered as the latter is with classical overtones. Mrs. Warner's head is positioned frontally, with incised pupils gazing forward. Her fine features, including a straight nose, delicate lips, and long, graceful neck, attest to her simple, natural beauty. Abundant hair is parted in the middle and secured in a chignon, with a curly layer of bangs on her forehead. The sculptor opted for an irregular termination on the front and sides of the bust that complements the gentle, sweeping folds of fabric around the sitter's shoulders. This garment adds to the perception of the bust's modernity, just as Maud Morgan's lack of drapery implied the antique.

Mrs. Warner was included in the large display of the sculptor's work at the National Sculpture Society in May 1898 and entered the Metropolitan's collection shortly thereafter. By 1920 the portrait's surface had deteriorated to such a degree that the Museum's Board of Trustees granted permission for the sculpture to be repatinated at Roman Bronze Works. There is no documentation regarding the specifics of the bust's condition or its repair at the foundry. The current patina is nearly black with a few highlights. Several of the bronzes cast by Tiffany and Company for the Museum—including this one—have faint inscriptions. Although the date on this cast should read "1886-1887," as it does on other versions, only "1887" is legible.

The bust of Mrs. Warner is mounted on an integral socle base very similar to that of Maud Morgan. Other known casts in public collections are a plaster in the Westminster Historical Society, Westminster, Massachusetts, and a bronze in the Brooklyn Museum of Art.

3. See George Gurney to Thayer Tolles, April 5, 1955, object files, MMA Department of American Paintings and Sculpture. According to new information from Gurney, Warner had been engaged briefly to another woman in 1883, so he and Sylvia would not have had as prolonged a courtship as Gurney once believed. However, Warner may have met Sylvia by 1876, when he made a drawing of her father.
4. Society of American Artists 1887... Ninth Exhibition (New York, 1887), p. 20, no. 139, as "Portrait of a Lady, Bust in Bronze. Owner, Mrs. O. L. Warner." Based on descriptions of the work in exhibition reviews and the listing of Mrs. Warner as the owner, this was clearly the bust of her.
5. Artists generally exhibited their works in the less expensive medium of plaster, hoping to attract patrons who would then assume the cost of translating compositions into either marble or bronze.
6. Third Exhibition of the National Sculpture Society (New York, 1898), p. 50, no. 206, as "Mrs. O. L. Warner, bronze bust."
7. Minutes of the trustees' Executive Committee, April 19, 1920, MMA Archives.
95. Joseph, Chief of the Nez Percé Indians, 1889

Bronze, 1906
Diam. 17 1/2 in. (44.5 cm)
Inscribed: (left) "JOSEPH" / HIN-MAH-TOO-YAH-LAT-KEKHT;
(right) CHIEF OF THE / "NEZ PERCÉ" / INDIANS.
Foundry mark (lower right, stamped): JNO WILLIAMS / FOUNDER / NY
Gift of Mr. and Mrs. Frederick S. Wait, 1906 (66.313)

HINMAHTOO-YAHLATKEKHT (Thunder rolling in the mountains), or Joseph (ca. 1840–1904), was a Nez Percé chief who is best remembered for the dignified and courageous leadership of his tribe during settlement disputes with the United States government.1 Preparing for an influx of white settlers, the government restricted the Nez Percés to reservations in Idaho, vastly diminishing their landholdings. In 1877, when General Oliver Otis Howard led efforts to force the tribe onto an even smaller Lapwai reservation, Joseph futilely attempted peace negotiations. His attempt to lead his followers to freedom in Canada failed, but the tactical skills he used during the retreat were exceptional. Joseph surrendered to the Army and ultimately settled on the Colville reservation in northern Washington.

Warner’s loyal friend and patron Charles Erskine Scott Wood first met Joseph in 1877, when he was serving as aide-de-camp to Howard.2 Wood arranged for Joseph to pose for Warner3 while both men were coincidentally in Portland, Oregon, in the autumn of 1889. Joseph was there to discuss the rights of his tribe with General John Gibbon, the Army commander of the Department of the Columbia.4 Warner had arrived in October to carry out portrait commissions for the Wood and Ladd families. Joseph was finished within a few weeks after Warner established a temporary studio, as the inscription attests.

Warner was fascinated with the Native American theme throughout his career. In 1879 his architectural sculpture for the facade of the Long Island Historical Society included a spandrel with a colossal portrait of a Native American, most likely imaginary.5 Joseph is the first of eight medallions depicting Northwest American Indians that Warner executed between 1889 and 1891 (see cat. nos. 96–102). And his last major effort, the Tradition doors for the Library of Congress, included a portrait of Joseph in the tympanum.

Correspondence of the early 1880s between Warner and Wood indicates that the sculptor hoped to travel west to observe the vanishing customs of Native American life. “I feel I might be doing a great thing for Art by using the Indians before they are extinct or ruined by civilization and thus confer an immense boon upon posterity and send my name down with my work.”6

According to contemporary accounts, Joseph was an imposing figure, six feet tall and over two hundred pounds.7 At the time he sat for his portrait, he was about fifty years old. A Portland newspaper described the chief:

His features are very fine and denote decided character; his forehead is broad and high, slightly sloping from a pair of beetling eyebrows, above a pair of piercing black eyes. His hair, black and straight, is remarkably fine for an Indian’s, and is glossy without any bear’s grease. He wears it brushed high from his forehead, the long ends being worked into two short braids, which fall in front of each ear.8

Joseph’s profile, facing left, reveals alert eyes, a hawklike nose, and fleshy skin that captures the subtleties of light and shadow.

Warner was clearly satisfied with the outcome of Joseph, for while he was still in Portland he sent a plaster version to the annual exhibition of the National Academy of Design in the spring of 1890.9 While it was praised as a fine example of Warner’s modeling skill, several writers naively complained about the vertical positioning of the inscription.10 Not only was the vertical format characteristic of Warner’s style, but compositionally the length of the inscription deemed it unsuitable for circular or horizontal placement.11 The quotation marks around “Joseph” and “Nez Percé” were probably included by Warner to signify that these were not given Indian names.

The Metropolitan received Joseph and the seven other Native American medallions in 1906, when the Museum was actively forming its core collection of American bronzes. Donor Frederick S. Wait sought permission from the sculptor’s widow, Sylvia, to have the medallions cast so that he could give them to the Metropolitan. Having previously produced these medallions in bronze on a limited basis, she agreed.12 The casting was done in June 1906 by the John Williams foundry, whose representative wrote Mrs. Warner: “The medallion of ‘Chief Joseph’ has been
cast and we are now engaged in making a duplicate in order that we may select the best cast." The eight medallions were sent directly to the Metropolitan in July with further explanation of the casting process: "These bronzes are finished with a natural patina, i.e., there is absolutely no color applied to the surfaces of the bronzes, it a purely natural result, and will grow mellower with time." The medallions now have a chocolate brown tone.

The Metropolitan's Joseph was mounted in a round oak frame in 1972. Other bronze casts of this medallion in public collections are at the Brooklyn Museum of Art; the Denver Museum of Natural History; the National Museum of American Art, Washington, D.C.; and the Oregon Historical Society, Portland.

Exhibition

1. For a biographical summary, see American National Biography, s.v. "Joseph."
5. Ibid., no. 43, pp. 406—8.
7. For a photograph of Joseph, ca. 1890, see Erskine Wood, Days with Chief Joseph: Diary, Recollections, and Photos (Portland: Oregon Historical Society, 1970), unpaginated. This publication, written by C. E. S. Wood's son, offers a fascinating glimpse into Nez Percé life during the 1890s.
15. Object catalogue cards, MMA Department of American Paintings and Sculpture.
16. For a full listing of the nineteen known casts in plaster and bronze, see Gurney 1978, pp. 684—85.

96—102. Seven Portrait Medallions of Columbia River Indians, 1891

Bronze, 1906
See individual entries for description of each medallion
Gift of Mr. and Mrs. Frederick S. Wait, 1906 (66.314—320)

Warner made a third and final trip to the Pacific Northwest in August and September 1891. His lawyer friend and travel companion Charles Erskine Scott Wood arranged their expedition itinerary to Native American reservations, which resulted in seven exquisite medallions "undertaken by Mr. Warner from a love of the subject." In an article in Century Magazine in 1893, Wood wrote of the expedition, the sitters, and the ethnographic value of the medallions for their careful individualized portraits "of some of the greatest Indian chiefs, men who are typical of all that was best in the original life of this people." Although the portraits certainly have anthropological interest, the medallions share with Warner's other reliefs a tendency toward realism coupled with a classical sensibility of form. Ranging in diameter from 3/4 inches (Sabina) to 11 inches (Poor Crane), the medallions present profile portraits in which the sitters face right. As with Joseph (cat. no. 95), a larger relief, Warner designed the inscriptions in raised blocklike letters, which frame the figures vertically. The placement and details of signature and date vary from portrait to portrait, but in each Warner utilized his customary sprawling script.

Wood was acquainted with many of the Native North American chiefs in the Northwest, and he must have persuaded them to pose for Warner. According to George Gurney, the growth of the railway infrastructure helped the
endeavor: "By 1891, all the Columbia River Indians... were living on reservations. Two of these, the Umatilla in eastern Oregon and the Coeur d'Alene in northern Idaho, had recently become accessible." 3 Poor Crane, Young Chief, and Sabina were modeled at Umatilla, a Cayuse reservation, and N-Che-Askwe, Lot, and Moses on the Coeur d'Alene reservation. The remaining portrait, Seltice, "was modeled in the [railroad] car placed at Mr. Warner's disposal, and could not have been obtained in any other way, as Seltic's engagement to be at the [Coeur d'Alene] camp of some of his people was of far more importance in his eyes than mere dabbings in mud; but he had no objection to the sculptor making what use he pleased of his features during the time he himself was being forwarded on his way." 4

For Warner, generally a slow worker, this set of portraits was executed in a significantly short time with no dramatic changes in handling from his more formal, commissioned reliefs. In 1901 Wood wrote that Seltice, Lot, Young Chief, and Sabina "were completed in about one or two hours modeling, each. In fact, I think the girl and Seltice were done in less than an hour each." 5 The designing and laying out of the inscriptions were likely done later.

Warner exhibited a set of the seven medallions at the World's Columbian Exposition in 1893.6 Despite a vast proliferation of sculptures glorifying the vanishing Native American culture, William Crary Brownell in 1896 heralded Warner's medallions as "an absolutely original contribution to modern art." 7 Perhaps this sentiment prompted donor Frederick S. Wait to obtain permission from Warner's widow to have a set cast in bronze at the John Williams foundry.8 Correspondence between the Metropolitan and the foundry suggests that the seven medallions were intended to be mounted together on a single support, 9 but whether or not they were framed is unknown. A photograph of Indian medallions, including Joseph but not Sabina, mounted in an octagonal frame was published in 1904.10 This frame served as the basis for a modern-day reproduction onto which the Museum's set of the seven smaller medallions (i.e., excluding Joseph) was mounted in August 1994.

Other sets of Columbia River Indian medallions housed in public collections are at the National Museum of American Art, Washington, D.C.; the National Museum of the American Indian, New York; and the Walters Art Gallery, Baltimore.

2. Ibid.
9. Wm. Donald Mitchell, Secretary, Jno. Williams, Inc., to Edward Robinson, Assistant Director, MMA, July 10, 1906, MMA Archives.
10. "Collection of Bronze Medallions—Indian Chief," American Art in Bronze and Iron 1, no. 3 (1904), p. 43. This journal was published by the John Williams foundry.

96. N-Che-Askwe, Chief of the Coeur d'Alenes, 1891

Bronze, 1906
Diam. 7¾ in. (18.4 cm)
Inscribed: (left) N-CHE-ASKWE / CHIEF OF THE; (right) COEUR D'ALENES-
Gift of Mr. and Mrs. Frederick S. Wait, 1906 (66.314)

ENCHEASKWE, CHIEF of the Coeur d'Alenes, was ninety-eight in 1891, the most elderly of Warner's Indian sitters. His name, which Warner erroneously recorded as "N-Che-Askwe," is translated as the Old Man with a Staff. In his youth, he was referred to as Sellepstoi, or Barren Soil. His Christian name was Vincent, yet "[h]e is called by the Indians 'Barsa,' that being their nearest approach to the French pronunciation of Vincent." 11 Vincent ceded leadership of the Coeur d'Alene tribe to Seltice (cat. no. 97), having fought his last campaign...
against the whites in the Steptoe campaign in 1857. He maintained his position of prominence through his exceptional oratorical skills, which he used to keep his tribe at peace. His "magnanimous nobility" is evident in Warner's truthful likeness—the chief wears the vestiges of age with dignity.

**Exhibition**


1. George Gurney (1978, p. 742 n. 1) points out that while there is no explanation for the discrepancy of spellings, Wood's version is more likely correct.


3. Ibid.
97. Seltice, Chief of the Coeur d’Alenes, 1891

Bronze, 1906
Diam. 7⅞ in. (18.4 cm)
Signed and dated (right): Olin L. Warner Sc / 1891
Inscribed: (left) SELTICE • (right) CHIEF OF THE COEUR
D’ALENES•II
Gift of Mr. and Mrs. Frederick S. Wait, 1906 (06.315)

Seltice, about sixty at the time Warner sculpted his portrait, succeeded Vincent (cat. no. 96) as chief of the Coeur d’Alenes. After fighting the whites in the so-called Steptoe and Wright campaigns of 1857, Seltice, like his predecessor, campaigned for peace among his tribe and earned respect for his deftness in diplomatic matters. C. E. S. Wood found Seltice to be “a shrewd man, full of expedients and resources, having perfect control of himself and his emotions.”

Exhibition

98. Moses, Chief of the Okinokans, 1891

Bronze, 1906
Diam. 8½ in. (21.6 cm)
Inscribed: (left) “MOSES”；(right) SULK-TASH-KOSHA. / “THE
HALF SUN” / CHIEF OF THE / OKINOKANS．
Gift of Mr. and Mrs. Frederick S. Wait, 1906 (06.316)

Moses was chief of the Okinokans (now known as
the Okanagos),1 a tribe that, through his prolonged
negotiations, settled on the Chelan reservation, in north-
central Washington. According to C. E. S. Wood, who first
met Moses in the late 1870s, he had distinguished himself
as a warrior against the Sioux and “early acquired chiefta-
tinship by his great mental ability．．．．For shrewd diplo-
matic ability he is, in my opinion, the first Indian of the
Northwest”；but “he also has made his position as chief
very profitable ．．．to himself.”2

Wood also wrote that Moses was thought to look like
Henry Ward Beecher.3 And Moses’s physician remembered
him as “of rather good height, obese, and [having] a com-
manding presence．．．．[He was] inordinately fond of dress.”4

Warner’s depiction of Moses projects this considerable
physical mien.

Exhibition
MMA, Henry R. Luce Center for the Study of American Art,

1. See Gurney 1978, no. 125, p. 739, for discussion of the history of
the Okanagon tribe.
2. C. E. S. Wood, “Famous Indians: Portraits of Some Indian Chiefs,”
Century Magazine 46 (July 1893), p. 444.
3. Ibid.
4. [Dr. J. P. Tamesie], “Characteristics of Chief Moses,” unidentified
newspaper clipping, July 31, 1899, Scrapbook no. 73, p. 199, Li-
brary of the Oregon Historical Society, Portland; quoted in
Gurney 1978, p. 739.

99. Poor Crane, Chief of the Cayuses, 1891

Bronze, 1906
Diam. 11 in. (27.9 cm)
Inscribed: (left) YA-TIN-EE-AH-WITZ. / “POOR CRANE.” / CHIEF OF THE CAYUSES--；(right) A MIGHTY WARRIOR–FRIEND TO THE /
PIUTE 1878–SNAKE / 1879–
Gift of Mr. and Mrs. Frederick S. Wait, 1906 (06.317)

As the lengthy inscription on Warner’s medallion
attests, Yatiniawitz, or Poor Crane, was a trustworthy war-
rior and friend to the whites for many years. When the
sculptor met Yatiniawitz in 1891, he was chief of the Cayuses
living on the Umatilla reservation, located in northeastern
Oregon. C. E. S. Wood spoke highly of him:

He and Joseph [cat. no. 95] are, after all, I think, deci-
dedly my favorites. They have a childlike simplicity of
character, a quiet and yet absolutely reckless bravery, are
perfect in their truth and honesty．．．．Tall, lean, and wiry,
he deserves his name of “Poor Crane.” He is truly the
embodiment of the wilderness, a creation of nature．．．．He
still keeps to the simple wants of the savage, still lives
as he has always lived, accepting the good and evil of
his life with fortitude, and above all things insists that a
man needs only two virtues—bravery and truth.1

Unlike Warner’s other portraits of Columbia River Indians,
which stop at the neck or just below, Yatiniawitz is depicted
to well below the shoulder, allowing his native dress to be
shown in considerable detail.

Exhibition
MMA, Henry R. Luce Center for the Study of American Art,

1. C. E. S. Wood, “Famous Indians: Portraits of Some Indian Chiefs,”
100. Lot, Chief of the Spokanes, 1891

Bronze, 1906
Diam. 8¼ in. (20.6 cm)
Signed and dated (lower center): O. L. Warner / 1891
Inscribed: (left) "LOT"; (right) CHIEF OF THE / SPOKANES.
Gift of Mr. and Mrs. Frederick S. Wait, 1906 (66.318)

Warner's depiction of Lot, leader of the Spokanes, seems to capture the chief's "quiet, philosophical disposition." Lot, through his negotiations on behalf of his tribe, secured for them "as good treatment and as complete recognition as the Government has given to any neighboring tribe." He lived on the Colville reservation and probably traveled to the Coeur d'Alene reservation, where Warner modeled his portrait. C. E. S. Wood estimated that Lot was about fifty-eight or older in 1891.

Exhibition

2. Ibid.

101. Young Chief, Cayuse Indian, 1891

Bronze, 1906
Diam. 7¼ in. (18.7 cm)
Signed and dated (left): Olin L. Warner / Umatilla 1891
Inscribed (right): "YOUNG-CHIEF" / CAYUSE INDIAN.
Gift of Mr. and Mrs. Frederick S. Wait, 1906 (66.319)

Young Chief (d. 1901) was thirty-five when he sat for Warner in 1891. According to C. E. S. Wood, Young Chief was "a well-to-do and prosperous young man. He is one of the leading men of the tribe ... [but] has had no opportunity to distinguish himself. ... His face was selected as being as typical of the high type of the present generation as any other which Mr. Warner could find. But he can never, in my opinion, equal the true men of the wilderness, his ancestors." Young Chief would be elected chief of the Cayuses on the death of Poor Crane (cat. no. 99), who had succeeded Young Chief's father, Old Young Chief.

Exhibition

102. Sabina, a Cayuse, 1891

Bronze, 1906
Diam. 3¾ in. (14.6 cm)
Signed and dated (left): O L Warner Sc / 1891
Inscribed (right): SABINA / KASH-KASH’S DAUGHTER /
A CAYUSE ÆXIV
Gift of Mr. and Mrs. Frederick S. Wait, 1906 (06.320)

This medallion of Sabina, a fourteen-year-old girl, offers a contrast to Warner’s other portraits of Native Americans, which depict adult males. Why Warner decided to model Sabina’s likeness is not known, but C. E. S. Wood characterized the subjects of the portraits as “men who are typical of all that was best in the original life of this people,” and Warner may have wished to include a young female in his representations. George Gurney further suggests that Sabina’s “smooth, youthful features” provided for Warner a pleasant diversion from those of the men.¹

Warner’s inscription on the medallion identifies the sitter, her father, and her tribe. According to the caption for a photograph of the medallion in Wood’s article, Sabina’s father, Kash-Kash, was chief of the Wallawallas.² The closeness of the tribes and the intermarriage may explain this apparent discrepancy in the identification of the tribes. In 1901 Kash-Kash sought election to succeed Young Chief (cat. no. 101) as chief of the Cayuses.³

Exhibition

For the last decade of Warner’s career, especially between 1886 and 1891, Charles Erskine Scott Wood (1852–1944) was a major source of support and patronage. After graduating from the United States Military Academy at West Point in 1874, Wood served in numerous Indian campaigns in the Far West until 1878, including an 1877 operation involving the Nez Percé tribe led by Chief Joseph (cat. no. 95). Wood’s sympathy for Native Americans was sparked, and he later crusaded for their rights. In 1881 he enrolled at Columbia University (Ph.B., 1882; LL.B., 1883), and in 1884 he resigned his military commission and settled in Portland, Oregon, where he practiced law. Following his retirement in 1918, Wood moved to California and achieved renown as a writer of prose and poetry; his best-known publications are The Poet in the Desert (1915) and Heavenly Discourses (1927).

Wood met Warner about 1883 while he was studying at Columbia. Wood, an amateur painter, was an intimate of Warner’s circle of artist colleagues, particularly J. Alden Weir (cat. no. 89), with whom he formed a lifelong friendship. Warner was commissioned to execute a portrait medallion of Wood’s first wife, Nanny Moale Smith (1883; Portland Art Museum, Portland, Oreg.). Warner and Wood corresponded intermittently, and in 1886, through Wood’s auspices, Warner was awarded the commission for the Skidmore Fountain in Portland (installed 1888). During the next five years, Wood was the direct and indirect source of patronage for over half of the forty works that Warner completed.

Warner executed this relief portrait of Wood in 1891, during his last of three visits to Portland. It is likely that
this medallion was not a commission but rather a token of thanks to Wood for making the arrangements for Warner to model likenesses of Columbia River Indians (cat. nos. 95–102). Boldly modeled, the portrait of Wood echoes the design and formal qualities of Warner's earlier reliefs of male sitters (see cat. nos. 86, 88, 92).

The Metropolitan's bronze, cast by Tiffany and Company, was exhibited at the National Sculpture Society in 1898 prior to entering the Museum's collection. Other casts in public collections are in the National Museum of American Art, Washington, D.C. (plaster), and the Portland Art Museum (bronze). Five additional bronzes are privately owned.


3. Several of these sculptures were portraits of the Wood family, including a bust of C. E. S. Wood that Warner modeled in August 1888 (Oregon Historical Society, Portland) during his first trip to Portland for the installation of the Skidmore Fountain (Gurney 1978, p. 133). Wood introduced Warner to several other Portland families who commissioned portraits from him, notably William S. Ladd.

During his lifetime, Wood assembled what was then the largest collection of Warner's sculptures in either public or private hands. In 1915 he submitted twenty-one pieces, including busts, reliefs, and ideal compositions, to the Panama-Pacific International Exposition; see Official Catalogue of the Department of Fine Arts, Panama-Pacific International Exposition (San Francisco: Wahlgreen Co., 1915), pp. 246–47.


6. For a list of replicas, see Gurney 1978, p. 747.
Frank Duveneck (1848–1919)

Duveneck, son of German immigrants, was a native of Covington, Kentucky, across the Ohio River from Cincinnati. Born Frank Decker, he later adopted the surname of his stepfather. Duveneck is best known as a painter and teacher; he did not pursue sculpture until the 1890s, and then on a limited basis. In the mid-1860s he assisted decorators Johann Schmitt and Wilhelm Lamprecht on murals and altarpieces in midwestern Catholic churches. In late 1869 the aspiring twenty-one-year-old left Cincinnati for Munich to further his study of ecclesiastical decoration. However, his attention was diverted, and Duveneck entered the Royal Academy in January 1870, working with Alexander Strachhuber and Wilhelm von Diez. It was not the academy but the brash realism of Wilhelm Leibl and his circle that ultimately captured Duveneck’s artistic fancy. For his portraits and figure paintings, he adapted a dark palette and slashing, virtuoso brushstrokes that had their inspiration in the œuvres of the Dutch masters Frans Hals and Rembrandt and the French contemporary painters Gustave Courbet and Édouard Manet. Whistling Boy (1872; Cincinnati Art Museum) and Turkish Page (1876; Pennsylvania Academy of the Fine Arts, Philadelphia) are exemplars of this training.

Duveneck remained in Munich until the autumn of 1873 and returned first to Chicago and then Cincinnati to complete decorative and portrait commissions. In August 1875 a small exhibition of Duveneck’s paintings at the Boston Art Club prompted Henry James to call him “an unsuspected man of genius.” Duveneck returned in the summer of 1875 to Munich, where his artistic achievements and his charismatic personality were magnets to other young Americans. In 1878 he started his own painting class and eventually counted among his many students John White Alexander, Joseph DeCamp, and John H. Twachtman. The classes moved from Munich to the Bavarian village of Polling and in 1879 to Florence and Venice, where they remained for two years. The close-knit group came to be called the “Duveneck Boys.”

In March 1886, after a prolonged courtship, Duveneck married Elizabeth Otis Lyman Booth in Paris; two years later she died of pneumonia. Grief-stricken, Duveneck returned first to Boston and then to the Cincinnati area, where he settled permanently. His wife’s premature death was the impetus for Duveneck’s involvement with sculpture. With Cincinnati sculptor and friend Clement J. Barnhorn, he conceived a memorial to his wife that in 1891 was placed in a Protestant cemetery in Florence. Several replicas of the recumbent figure were produced, among them a gilt-bronze version for the Metropolitan Museum (cat. no. 104). Duveneck’s father-in-law, Francis Boott, arranged two commissions from Harvard University: a seated portrait of Ralph Waldo Emerson (1905; Emerson Hall) and a marble bust of Harvard president Charles William Eliot (1905; Fogg Art Museum). Both were the result of continued collaboration with Barnhorn. Duveneck completed a bust of his wife’s uncle Boston textile merchant Arthur Theodore Lyman (1893; Boston Athenaeum), presumably as a personal favor.

The artist’s later years were dedicated primarily to teaching, summers in Gloucester, Massachusetts, and frequent travels abroad. Although he continued to paint, now in an impressionist style, his output flagged. His most lasting contribution from this period was his influence on students at the Art Academy of Cincinnati, where he taught from 1900, and served as chairman of the faculty from 1903. At the 1915 Panama–Pacific International Exposition in San Francisco, Duveneck received a special gold medal for his contribution to the development of American art. Shortly before his death, he presented a large collection of his work to the Cincinnati Art Museum.

Selected Bibliography


Elizabeth Otis Lyman Boott (1846–1888) was born in Boston into a socially prominent family. When she was a year and a half old, her mother died, and Lizzie's father, Francis Boott, a music composer and critic, raised his daughter in the international society of Florence. Back in Boston in the late 1860s, Lizzie was one of William Morris Hunt's (pp. 99–102) numerous female pupils. This tenure was followed by studies with the French painter Thomas Couture between 1876 and 1878. Then, impressed by Frank Duveneck's showing at the Boston Art Club in 1875, Lizzie Boott sought his instruction. In 1879 she went to Munich to begin private studies with him, and romance ensued. Despite the protests of Francis Boott and family friend Henry James, among others, Frank Duveneck and Lizzie Boott married in Paris on March 25, 1886.

In December 1886 Lizzie gave birth to a son, Francis Boott Duveneck. The Duvenecks relocated from their home in Florence to Paris in November 1887, so that Frank could work on his painting of Lizzie in her wedding gown to submit to the Salon of 1888. Fatigued from sitting, Lizzie fell ill with pneumonia and died on March 22, 1888. The starkly beautiful painted portrait (Cincinnati Art Museum) celebrates her life, but Duveneck searched for a fitting way to articulate her spirit. His last, a tribute to his wife, took the form of a bronze tomb effigy, placed in 1892 over her grave in the Cimitero Evangelico degli Allori on the southern outskirts of Florence, near the Villa Castellani, where the Duvenecks spent much of their all-too-brief married life.

Duveneck took a death mask of Lizzie that is now on long-term loan to the Behringer-Crawford Museum in Covington, Kentucky. Its serene face closely resembles the one on the final tomb. Back in Cincinnati, his friend the sculptor Clement J. Barnhorn provided him with guidance, as well space in his studio, modeling tools, and technical advice in the less familiar medium of sculpture. With Barnhorn's collaboration, Duveneck modeled the figure of his wife. He and Barnhorn completed the original clay model about 1889 and the plaster (Cincinnati Art Museum) in 1891, from which the Florence bronze was cast.

That Lizzie is posed in sleep rather than in death is implied by the hint of a smile. Her head, with a coiled braid of hair, rests on a firm pillow while her slender body is covered by drapery. Her form is barely perceptible under the folds of fabric, which sweep around and fall over the edge of the rectangular block. A palm branch stretches nearly the whole length of Lizzie's figure and, as a symbol of Christian victory over death, reminds us that her sleep is not temporary, but eternal.

Duveneck's inspiration was wide-ranging: from a giant (recumbent) tomb figures of the fourteenth-century French Gothic to the Florentine Renaissance to his own day. In the nineteenth century such single figures as Lorenzo Bartolini's Tomb of Countess Zamowska (1837; Santa Croce, Florence) and Harriet Hosmer's Tomb of Judith Falconett (1857–8; Sant'Andrea delle Fratte, Rome) attest to the ongoing tradition of this style of funerary sculpture. Indeed, Duveneck's tomb, with its blend of contemporary and classical elements, fits comfortably into this lineage.

Duveneck's success with the effigy was immediate. In 1893 Francis Boott commissioned a marble version, which was carved in Italy, with Duveneck responsible for the finishing. It was sent to the Museum of Fine Arts, Boston, in 1894 and given to that museum by the artist in 1912. A plaster version exhibited at the Paris Salon in 1895 won an honorable mention. The tomb effigy was again shown to great acclaim at the National Sculpture Society in 1898. A plaster, lent by the Cincinnati Museum Association, was displayed with Duveneck's work at the Panama-Pacific International Exposition in 1915.

At Metropolitan trustee Daniel Chester French's request, in 1917 Duveneck presented the Museum with a plaster of the tomb effigy, cast from the one at the Cincinnati Museum Association, French (pp. 326–41) was eager to include the piece in the Museum's "Exhibition of American Sculpture" of 1918, which he organized. French, who would later comment that he wished Duveneck had done more work in sculpture, was the principal catalyst for the Metropolitan's approving the casting of a bronze version for its collection. The Gorham Company carried out the project and in February 1927 delivered the bronze, with its splendid gilt coat, to the Museum. Due to the fragility of the surface, some of the gold leaf has worn away.

After receiving the bronze, the Metropolitan donated its plaster cast (destroyed) to the School of Fine Arts, Univer-
sity of Nebraska, in Lincoln. In 1898 a plaster (destroyed) was made for the Art Institute of Chicago from the Boston marble. The Pennsylvania Academy of the Fine Arts and the San Francisco Art Association also had plasters; neither is extant. Yale University Art Gallery has a plaster of about 1905–15; its provenance is not known.

Exhibitions


2. For instance, James wrote Francis Boott, “I hasten to express my sympathy in all you must feel on the subject of her engagement”; as quoted in Mahonri Sharp Young, “Duveneck and Henry James: A Study in Contrasts,” Apollo, n.s. 92 (September 1970), p. 216.

Young’s article (pp. 210–17) probes the nature of the Duveneck–James relationship and their mutual affection for Elizabeth Boott.


9. Explication des ouvrages de peinture, sculpture . . ., Société des Artistes Français, Salon de 1893 (Paris, 1893), p. 265, no. 3058, as “Monument funéraire de Mme Elisabeth Boott Duveneck.” See also “Odds, Ends, and Observations,” The Collector 6 (September 1, 1893), p. 283; according to this brief note, the plaster exhibited at the Salon belonged to the Cincinnati Art Museum.

10. Third Exhibition of the National Sculpture Society (New York, 1898), p. 42, no. 61, as “Recumbent portrait statue for tomb.” The effigy’s presence was so felt that the room in which it was installed was dubbed the “Memorial Room.” Barr Ferree, “Exhibition of the National Sculpture Society,” American Architect and Building News 60 (June 25, 1898), p. 100.


14. French to Duveneck, April 24, 1926, Frank and Elizabeth Boott Duveneck Papers, Archives of American Art, microfilm reel 1150, frame 1137.

15. William J. Drake, Gorham Company, to MMA, February 23, 1927, MMA Archives.
Saint-Gaudens was born in Dublin, Ireland, son of a French father and an Irish mother. When he was an infant, his family immigrated to New York City, where his father established a successful shoe and boot shop. In 1861, at age thirteen, Saint-Gaudens was apprenticed to Louis Avet, a French stone cameo cutter working in New York. In three years he gained a facile command of the medium, as evidenced by his earliest located cameo, *John Tuffs* (cat. no. 105). He next worked with another French cameo cutter, Jules Le Brethon, and supplemented this work with formal studies at the Cooper Union and the National Academy of Design.

In February 1867 Saint-Gaudens traveled to Paris, one of the first American sculptors to choose that artistic center over Florence or Rome. Saint-Gaudens took classes in drawing from antique casts and from life at the École Gratuite de Dessin, or the Petite École. After six months he entered the atelier of François Jouffroy, a professor of sculpture at the École des Beaux-Arts, and in March 1868 Saint-Gaudens was finally admitted to the École des Beaux-Arts. Throughout his time in Paris, Saint-Gaudens supported himself by carving cameos for Luli, an Italian jeweler.

In late 1870, following the outbreak of the Franco-Prussian War, Saint-Gaudens went to Rome, where expatriate American sculptors included William Wetmore Story (pp. 86–95), William Henry Rinehart (pp. 105–13), and Harriet Hosmer (pp. 131–35). Saint-Gaudens set up a studio in the gardens of the Palazzo Barberini and, supporting himself by cutting cameos and modeling copies of antique busts, began his first full-length sculpture, *Hiawatha* (1872–74; Diane, Daniel, and Mathew Wolf, on loan to the MMA), an American subject inspired by Henry Wadsworth Longfellow’s *Song of Hiawatha* (1855). Eventually translated to marble, this early work shows the extent to which Saint-Gaudens was influenced by the neoclassical tradition he encountered in Rome. He derived greater inspiration, however, from the example of fifteenth-century Italian masters, including Pisanello, Ghiberti, Verrocchio, and, above all, Donatello.

Saint-Gaudens, back in New York in 1872, modeled a portrait bust of William Maxwell Evarts (cat. no. 108), whom he had met in Rome. This led to other commissions from prominent New Yorkers, and it was shown in the Centennial Exhibition in Philadelphia in 1876. In New York in 1875, following another trip to Rome in 1873–74, Saint-Gaudens met the painter-decorator John La Farge and the architects Stanford White and Charles McKim (see cat. nos. 109, 110). Over the years, his work with each of these men resulted in artistic collaborations that were among the most celebrated of the American Renaissance. La Farge hired Saint-Gaudens in 1876–77 to paint murals for Henry Hobson Richardson’s Trinity Church in Boston and subsequently worked with him on several large-scale projects including chancel decorations for Saint Thomas Church (1877; destroyed 1905) and the interior program of the Cornelius Vanderbilt II mansion in New York (1880–83; see cat. no. 118).

In June 1877 Saint-Gaudens married and returned to Paris, taking with him the commission for the *Admiral David Farragut Monument* (1877–80; Madison Square Park, New York). Unveiled in 1881, the over lifesize bronze statue of the admiral stands on a bluestone pedestal designed in collaboration with Stanford White. With this work, Saint-Gaudens redirected his aesthetic from the waning neoclassical style to the Beaux Arts style, invigorating his sculpture with the naturalism and surface bravado that he absorbed from his experience in Paris.

After returning to the United States in the summer of 1880, Saint-Gaudens maintained studios in New York City and, after 1885, also in Cornish, New Hampshire, which developed into a lively artists’ colony. Numbers of talented sculptors got their start as Saint-Gaudens’s assistants, including his brother Louis St. Gaudens (pp. 350–53), Frederick William MacMonnies (pp. 428–42), Adolph Alexander Weinman, and Charles Keck.

The success of the *Farragut Monument* led to other requests for public monuments, among them two major commissions that were unveiled in 1887 in settings designed by Stanford White: the heroic standing *Abraham Lincoln* (1884–87; Lincoln Park, Chicago) and the over lifesize *Puritan* (1883–86; Merrick Park, Springfield, Mass.), a portrait of Deacon Samuel Chapin, one of Springfield’s founders. The *Robert Gould Shaw Memorial* (1884–97; Boston Common), which Saint-Gaudens worked and reworked for thirty years, depicts a procession of African American foot soldiers of the Fifty-fourth Massachusetts Volunteer Infantry with their commander, Colonel Shaw, on his horse. An angel of glory hovers above the group, which is installed in an architectural setting designed by Charles McKim.

In addition to some twenty public monuments, Saint-Gaudens created eighty bronze portrait reliefs, including *Jules Bastien-Lepage, Robert Louis Stevenson, and Mrs. Schuyler Van Rensselaer* (cat. nos. 115, 124, 127). The bas-reliefs demonstrate inspiration from the work of both Donatello and Saint-Gaudens’s French contemporary Henri Chapu.

In 1886 Saint-Gaudens began work on a funerary monument, the *Adams Memorial* (1886–91; Rock Creek Cemetery, Washington, D.C.), commissioned by the historian...
Henry Adams to commemorate his wife, Marian Hooper Adams, who had taken her own life. For Stanford White's Madison Square Garden, in 1891 Saint-Gaudens created an ideal female nude, Diana, in gilt sheet copper to top the building's tower. The 18-foot statue was judged too large for the setting, and in 1893 it was replaced by a reworked 13-foot figure (see cat. no. 130). This second version of Diana inspired replicas in several variants (see cat. no. 131), which, along with reductions of The Partisan and Robert Louis Stevenson (cat. nos. 123, 125), provided a steady source of income for the sculptor from the mid-1890s onward.

Saint-Gaudens began his final major public memorial, the Sherman Monument (1892–1903; Grand Army Plaza, New York) in New York, continued it in Paris, where he lived from 1897 to 1900, and further revised it in Cornish upon his return. His guide for the likeness was his 1888 portrait bust of General William Tecumseh Sherman (cat. no. 126). The equestrian group, led by Victory (reduction and head, cat. nos. 136, 137), was displayed in plaster at the 1899 Société Nationale des Beaux-Arts exhibition and at the Exposition Universelle of 1900. The gilt bronze was ceremoniously unveiled on Memorial Day, May 30, 1903.

In 1900 Saint-Gaudens settled in Cornish year round. His international reputation was well established, and he had received numerous honors and awards. He continued to sculpt, but his late work was increasingly completed by assistants under his direction as his health deteriorated. In 1905 he received a commission from President Theodore Roosevelt to redesign the ten- and twenty-dollar gold pieces (American Numismatic Society, New York); the latter is arguably the most inspirational example in the history of American numismatics. Saint-Gaudens died of cancer in August 1907, and less than a year after his death, the Metropolitan Museum held a large memorial retrospective exhibition, which was subsequently shown in Washington, D.C., Pittsburgh, Chicago, and Indianapolis (see cat. no. 113).

Selected Bibliography

Saint-Gaudens, Augustus, Papers. Dartmouth College Library, Hanover, N.H.
This cameo portrait is believed to be Saint-Gaudens's earliest surviving work. It was probably carved during the three-year period beginning in 1861 when, as a thirteen-year-old, he was apprenticed to the French immigrant Louis Avet, an accomplished cutter of stone cameos. Saint-Gaudens would have prepared the stones, cutting out and polishing the backgrounds, before Avet carved the cameos. After a period of training Saint-Gaudens presumably acquired sufficient skill to carve the cameo itself, which Avet may occasionally have allowed him to do.

Hannah Rohr Tuffs commissioned a shell cameo after the death of her husband, New York lawyer John G. Tuffs, in April 1859. Most likely the order came to Avet, and he passed it on to Saint-Gaudens. Although a shell cameo is less difficult to carve than stone, the frontal format of Tuffs's portrait, probably based on a photograph, made it a considerable challenge. Portrait cameos were typically done in profile, since rendering the full face in such shallow relief was difficult. Saint-Gaudens rose to the task, however, depicting Tuffs looking forward but with his head and shoulders directed slightly to his right. Tuffs wears a coat over a shirt with a high collar and cravat, and a soft-brim hat. The wisps of hair and folds of fabric are convincingly rendered in this exacting art form.

In Rome in 1872 Hannah Tuffs commissioned Saint-Gaudens to create a pendant cameo of herself, as well as a marble portrait bust of her sister Eva Rohr (cat. nos. 106, 107). The two Tuffs cameos and the Rohr bust remained in the possession of Rohr family descendants until they entered the Metropolitan Museum's collection. John Tuffs was displayed in Saint-Gaudens exhibitions at the National Portrait Gallery in 1969 and at the Metropolitan Museum and the Museum of Fine Arts, Boston, in 1985–86.

This oval cameo is housed in its original velvet-lined case.

Exhibitions

MMA, Henry R. Luce Center for the Study of American Art,
Musée des Augustins, Toulouse, February 12–May 30, 1999;

Musée National de la Coopération Franco-Américaine, Château
de Blérancourt, June 26–October 18, 1999, "Augustus Saint-
Gaudens, 1848–1907: Un maître de la sculpture américaine,”
no. 40.

1. Dryfhout originally dated the cameo to ca. 1863 (Dryfhout and
Cox 1969, no. 1), but he later revised it to ca. 1861 (Dryfhout

New York Longworth city directory. He continued to be listed in
city directories until 1858; Trow’s directory for 1859 has no listing
for John or his widow, Hannah. Death records for Tuffs, Depart-
ment of Vital Statistics, New York City, note that he died of con-
sumption. Jo-Nelle D. Long, volunteer, MMA Department of
American Paintings and Sculpture, assisted with genealogical
research. See also Dryfhout 1982, p. 42.

During his early student days in Paris and again in Rome from 1870 to 1872, Saint-Gaudens supported himself by cutting cameos. In the mornings he labored on his ambitious ideal composition Hiawatha (1872–74; Diane, Daniel, and Mathew Wolf, on loan to the MMA) in his shared studio in the gardens of the Palazzo Barberini, and in the afternoons he cut cameos. Hannah Rohr Tuffs, widow of New York lawyer John Tuffs, commissioned her own shell cameo portrait while she was in Rome in early 1872 to chaperone her younger sister Eva Rohr. It was to be a companion to the cameo Mrs. Tuffs had commissioned of her late husband about 1861 in New York (cat. no. 105).

By 1872 Saint-Gaudens had mastered this art form, and the delicate portrait of Mrs. Tuffs is much more sophisticated than that of her husband, exhibiting fluid play of lights and shadows over an extremely low-relief surface. The artist skillfully portrayed his model’s profile and gave great attention to her elaborate braided and rolled coiffure.

Hannah Rohr Tuffs was the eldest daughter of John Rohr, the publisher of the New Yorker Staats-Zeitung, who was cited as one of the five wealthiest Americans when he died in October 1872. His youngest daughter, Eva, was the subject of a marble bust by Saint-Gaudens (cat. no. 107).

The two cameos and the bust belonged to Rohr family descendants until they entered the Metropolitan Museum’s collection. Hannah Rohr Tuffs was displayed in Saint-Gaudens exhibitions at the National Portrait Gallery in 1969 and at the Metropolitan Museum and the Museum of Fine Arts, Boston, in 1985–86.

The oval cameo is in its original velvet-lined case.

2. Ibid.
Marble
18¾ x 9¼ x 6½ in. (47.3 x 23.5 x 16.5 cm)
Signed and dated (edge of right shoulder): Aug. St. Gaudens / 1872 ROMA
Inscribed (front of base): I'm Neither / Lady neither fair /
And home I can / go without your care / Faust
Gift of Allan H. Smith, 1990 (1990.317)

In 1872 Eva Rohr, an aspiring opera singer, visited Rome with her oldest sister, Hannah Rohr Tuffs. Mrs. Tuffs, who had commissioned Saint-Gaudens to cut a posthumous cameo of her husband (cat. no. 103) and a companion cameo portrait of herself (cat. no. 106), ordered her sister's portrait in marble, resulting in the sculptor's first bust commission.1 Eva (d. 1916) was the youngest daughter of the twelve children of John Rohr, the wealthy publisher of the New Yorker Staats-Zeitung, a prominent German-language newspaper.2

In this sentimental, neoclassicizing portrait, Saint-Gaudens depicted Eva Rohr as a demure young woman looking downward to her right. She wears a square-necked gown with ruffled sleeves and a necklace with a pendant cross. Her hair is in two long plaits, one falling over her left shoulder, the other trailing down the side of the base. Eva Rohr appears in the guise of Marguerite, the village maid in Charles-François Gounod’s Faust (after the poem by Goethe), a role she perhaps was studying while in Rome.

The bust, sharply terminated at the sitter’s shoulders and horizontally across her chest, rests on an integral square pedestal with a gothicizing design on the front. It is inscribed with an English translation of Marguerite’s parting words to Faust in the last act before she encounters her doom. This was the first time that Saint-Gaudens conjoined an ornamental inscription and a portrait, a device that would become a characteristic feature of his bas-reliefs (see, for instance, cat. nos. 116, 124).3

This bust along with the two Tuffs cameos remained in the possession of Rohr family descendants until they were acquired by the Metropolitan Museum.

2. Ibid.; and Dryfhout and Cox 1969, no. 3.
108. William Maxwell Evarts, 1872–73

Marble, 1874
22¾ x 12¼ x 9¾ in. (58.1 x 32.4 x 23.5 cm)
Signed and dated (edge of right shoulder): Aug S' Gaudens Roma / 1874

After Saint-Gaudens left Paris for Rome in late 1870 because of the Franco-Prussian War, he shared a studio in the gardens of the Palazzo Barberini with Portuguese sculptor Soares dos Reis, who had also been a student at the École des Beaux-Arts. The leading expatriate American sculptor in Rome, William Wetmore Story, had his home in the palazzo, a stop for wealthy Americans on the Grand Tour, who might then visit the younger American sculptor. Montgomery Gibbs, a lawyer living in Paris, was just such a visitor in 1872; it was his financial support that enabled Saint-Gaudens to have his first full-length sculpture, Hiawatha (1872–74; Diane, Daniel, and Mathew Wolf, on loan to the MMA), cast in plaster from the clay model. Gibbs also arranged for Hettie Evarts and her father, William Maxwell Evarts (1818–1901), to meet Saint-Gaudens. Mr. Evarts was a distinguished New York lawyer and statesman, who would be secretary of state under President Rutherford B. Hayes and a United States senator. He was currently serving in Geneva as chief counsel for the United States on the Geneva Arbitration, a tribunal reviewing sanctions against Great Britain for assisting the Confederate effort in the Civil War. While visiting in Rome, the Evartses commissioned Saint-Gaudens to make marble copies of busts of Cicero and Demosthenes (private collection, on loan to the MMA). Evarts also promised that Saint-Gaudens could model his portrait in America.

Evarts was not able to sit for Saint-Gaudens until 1872, when both were in New York. The bust was completed during sittings in Evarts’s home, and its favorable reviews led to commissions for portraits from Edwin W. Stoughton (1872–73; John and Mabel Ringling Museum of Art, Sarasota, Fla.) and Edwards Pierrepoint (1872–74; National Museum of American Art, Washington, D.C.). Saint-Gaudens returned to Rome in mid-1873, and the busts were translated to marble. The carving of Evarts’s portrait was completed by April 1874, and it was shipped to New York. Saint-Gaudens even suggested to Evarts that it be installed in the room where it was modeled, “the lower half of the window darkened and no other side lights on it.” Evarts wrote the sculptor of his delight in the bust and lent it for exhibition at the National Academy of Design in 1875 and the Philadelphia Centennial Exhibition in 1876, where the sculptor described its placement as “first rate.”

Saint-Gaudens’s powerful bust of this preeminent statesman reveals his early affinity for the neoclassical sculptural style in its waning days in Rome. Evarts’s undraped and undercut shoulders are terminated in the ancient Roman herm form; his head is turned to his right with dignified bearing. Yet, it is Saint-Gaudens’s naturalistic rendering of his sitter’s stern countenance, keen deep-set eyes, hawkish nose, and sunken cheeks that invigorates this portrait and presages the sculptor’s mature style.

Until it entered the Metropolitan Museum’s collection, the bust belonged to Evarts family descendants in Windsor, Vermont. The marble was displayed in the New York and Washington venues of the Saint-Gaudens memorial exhibition in 1908–09. More recently it was included in a 1983 exhibition at the Detroit Institute of Arts and at the 1985–86 retrospective at the Metropolitan Museum and the Museum of Fine Arts, Boston.

There are two located plaster replicas of the Evarts portrait: one is privately owned, and the other is in the collection of the Washington County Museum of Fine Arts, Hagerstown, Maryland. One bronze cast is in a Windsor, Vermont, private collection, and another is at the Saint-Gaudens National Historic Site. Fourteen years after completing the marble, Saint-Gaudens modeled a portrait relief of Evarts, who was then his neighbor in Cornish.

1. Dryhurst 1982, p. 3.
3. Evarts would also order copies of the young emperor Augustus and the Psyche of Naples (1873–74; private collection, New York). For illustrations of all, see Dryhurst 1982, pp. 63–66.
5. Saint-Gaudens to Evarts, June 24, 1874, Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 6, frame 8.
7. Catalogue of a Memorial Exhibition of the Works of Augustus Saint-Gaudens (New York: MMA, 1908), p. 2, no. 3; and Augustus Saint-
109. Charles F. McKim, Stanford White, and Augustus Saint-Gaudens, 1878

Bronze
Diam. 6 in. (15.2 cm)
Inscribed and dated: (around edge) HIC • MEDALVM • IN • HONOREM •
VIGIATVM • IN • SVDT • GALLIA • XI • DIVRNI • IN • MESI (representation of a crab) • M • D • C • C • C • LXXVIII • /
(written backward, right to left) • F • M • S • BEAUNE • D • L • RHONE • A • ST • GILS •
A • C • R • P •; (upper left and right) DAMVS • / SOLVM •; (center left) TICKLEV • / FURIO;
(center right) • VA • SECHAS •; (lower center) K • M • A •

In the summer of 1878¹ Saint-Gaudens, Charles F. McKim (1847–1909), and Stanford White (1853–1906) took an eleven-day journey through central and southern France. This highly personal medallion is full of mementos of the trip, and it also commemorates the enduring friendship of Saint-Gaudens and the two leading Beaux Arts architects, who would collaborate on many of Saint-Gaudens’s major public commissions, such as the Farragut Monument (1877–80; Madison Square Park, New York) and the Shaw Memorial (1884–97; Boston Common), with architectural settings by White and McKim, respectively.

In June 1877 Saint-Gaudens and his bride, Augusta, settled in Paris, the sculptor secure with work on commissions for the Farragut Monument, the Saint Thomas Church reredos (1877; destroyed 1905), and the King family tomb (1877–78; Island Cemetery, Newport, R.I.). A hectic year later Saint-Gaudens succumbed to his friends’ pleas to take a holiday. The three men journeyed down the Rhône, admiring the Gothic and Romanesque architecture in the towns they passed. It “was a great and diversified trip, diversified both by the beauty and austere character of the country we went through and by comic experiences.”²

Saint-Gaudens filled the space within the irregular border of the medallion with symbols of friendship and reminders of the trip. Caricature portraits of the three men are arranged like points on a triangle. Saint-Gaudens is at lower left, facing right, with his distinctive profile featuring a sharp nose, jutting beard, and pin prick indicating his eye.³ McKim, at the lower right, faces the sculptor, his features greatly condensed and dominated by an expansive forehead and receding hairline. At the top center, Stanford White’s leonine features are depicted frontally, with his hair bursting upward like rays of the sun. His large eyes and facial hair subtly merge with the grainy background.

Arranged between, above, and around the artists’ heads are tokens of their professional interests. The profiles of Saint-Gaudens and McKim are separated by a large T square, below which are a sculptor’s mallet and architect’s dividers. On either side of White’s head are miniature structures—Clau Stiéte’s Well of Moses in Dijon on the left, and the church at Saint-Gilles on the right.⁴ Faintly visible between Saint-Gaudens’s and McKim’s profiles is an incised outline of the Pont-Saint-Esprit on the Rhône.

The inscriptions on the medallion tell of an ambitious itinerary colored by humorous incidents that occurred along the way. Loosely translated, the inscription around the sunken band on the border says: “This medal is in honor of a journey in the south of France of eleven days in the month of the crab, 1878.”⁵ The small crab within the inscription alludes to the zodiacal sign of Cancer. Next, reading right to left with the letters reversed, is a cryptic rendition of the itinerary; some stops are indicated only by a letter, such as D for Dijon, while others are fully stated, for instance, Beaune. The tour, by foot, boat, and rail, included Fontainebleau, Moret, Sens, Beaune, Dijon, Lyons, the Rhône, Avignon, Saint-Gilles, Arles, Clermont, Riom, and finally back to Paris. The trio also stopped at other locales, among them Nîmes, Tours, and Orléans. The remaining inscriptions are shorthand reminders in creative Latin of private jokes. These are “subject to possible interpretation, but not to translation.”⁶ DAMVS SOLVM alludes to an occasion in which White was in the women’s compartment (Dames Seules) on a train. TICKLEV FURIO represents a tickling incident involving Saint-Gaudens, and VA SECHAS

250 Augustus Saint-Gaudens
(dry up) refers to a mother’s response after McKim reacted to her child’s poor behavior.6

This caricature medallion is one of numerous bas-reliefs of artist-friends that Saint-Gaudens completed in the late 1870s and early 1880s. Because of its intimate scale, rough edges, uneven surface, and lighthearted and satirizing inscriptions, it is the more personal. Saint-Gaudens must have modeled this medallion almost immediately upon returning from the trip, for he presented commemorative casts to McKim and White in August.

White’s medallion descended in his family until 1992, when it entered the Metropolitan’s collection. Other casts are in the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; the Century Association, New York (the cast belonging to William Rutherford Mead, partner in the architectural firm McKim, Mead and White); the Heinz Architectural Center, Carnegie Museum of Art, Pittsburgh; and the New York Public Library (McKim’s cast). The Saint-Gaudens National Historic Site has a plaster and mold. The sculptor’s personal copy was destroyed by fire in 1944.7

**Exhibition**

MMA, Henry R. Luce Center for the Study of American Art,

1. The exact dates of travel are unclear, although if the trip took place “in the month of the crab,” as the inscription on the medallion states, then the three men went sometime between the end
of June and mid- to late July. However, in a letter to his family, Stanford White said the trio “started Friday afternoon, August 2, for a grand flâneur movement of the South of France.” See Charles C. Baldwin, *Stanford White* (New York: Dodd, Mead and Co., 1934), p. 76. This later date is the more accurate since McKim and White did not sail from New York until July 3 and then spent time sightseeing in Paris.

2. Homer Saint-Gaudens 1913, vol. 1, p. 245. Saint-Gaudens described the trip in detail in *The Reminiscences* (pp. 245-48) but did not elaborate on any of the incidents to which the medallion alludes. See also White’s recollections, in Baldwin, *Stanford White*, pp. 76-82.

3. Saint-Gaudens frequently signed letters to his friends with this caricature self-portrait.

4. The Romanesque facade of Saint-Gilles, with its triple portal, later served as the inspiration for White’s renovations in 1903 on the porch of Saint Bartholomew’s Church in New York. White wrote to his family in September 1878 that it was “the best piece of architecture in France”, Baldwin, *Stanford White*, p. 81.


6. Dryf王府1982, no. 74, p. 94.

7. For a listing of all casts, see ibid.

**II. Charles F. McKim, 1878**

Bronze

7½ x 4½ in. (18.7 x 12.1 cm)

Inscribed, signed, and dated: (top) **MY FRIEND CHARLES F MCKIM ARCHITECT**;

(bottom) **AVGVSTVS SAINT-GAUDENS FECIT** / **PARIS AVGVSTI MDCCCLXXVIII** / **IN SOUVENIR OF THE TEN JOLLY DAYS / I PASSED WITH YOU AND THE ILUSTRIOS STANFORD & WHITE IN THE SOUTH OF FRANCE**

Gift of Mrs. Charles D. Norton, 1924 (24.20)

The prominent architect Charles F. McKim (1847–1909) trained in New York with Russell Sturgis before enrolling at the École des Beaux-Arts in Paris in September 1867.1 One of the first American architects to study there, McKim remained in Paris until the outbreak of the Franco-Prussian War in the spring of 1870 and then traveled throughout Europe. Back in New York, he worked with the firm of Charles D. Gambrill and Henry Hobson Richardson for two years and then took on independent commissions for country residences. In 1877 McKim formed a partnership with William Rutherford Mead and William B. Bigelow, his brother-in-law. In 1879 Stanford White replaced Bigelow, thus forming the most powerful architectural firm of the American Gilded Age. The three created neo-Renaissance designs for impressive domestic residences and civic buildings. Projects for which McKim was principally responsible include the Boston Public Library (1887–95); Pennsylvania Station in New York (1902–11; demolished 1963–65); and the University Club in New York (1896–1900).

Although Saint-Gaudens was also at the École des Beaux-Arts in the late 1860s, it seems he did not meet “Blarney Charles” or “Charles the Charmer”2 until 1875. Saint-Gaudens recalled in his *Reminiscences* that he and McKim were brought together through “a devouing love for ice cream.”3 Over the next three decades, the men collaborated on architectural settings for Saint-Gaudens’s monumental sculptures, including the *Shaw Memorial* (1884–97; Boston Common) and the *Sherman Monument* (1892–1903; Grand Army Plaza, New York). McKim also involved the sculptor in a passionate interest of his: the American Academy in Rome, an institution that grants scholarships to painters, sculptors, and architects to work and study in that city.

As the inscription attests, this bas-relief celebrates the “jolly days” in the south of France that Saint-Gaudens, McKim, and Stanford White enjoyed in August 1878. On the heels of a failed marriage, McKim had hastily agreed to travel to Europe with White. On their return to Paris, Saint-Gaudens executed this likeness of McKim as well as the whimsical group portrait of the trio (cat. no. 109). The sculptor presented the architect with a cast of his portrait shortly before his return to New York.

Although the caricature medallion and the portrait of McKim fulfilled similar commemorative purposes, conceptually and stylistically the *McKim* is more closely allied with Saint-Gaudens’s other early bas-reliefs of artists. These portraits were not commissions, but rather made for pleasure as tokens of friendship or in exchange for a work of art by the sitter.4 The *McKim*, like the *William Gedney Bunce* (1877; Wadsworth Atheneum, Hartford, Conn.) and the *William Lamb Picknell* (1878; Museum of Fine Arts, Boston), shares with contemporaneous works the sculptor’s preference for a vertical rectangular shape, shoulder-length profile portrait (generally facing right), personalized inscriptions, and other identifying attributes that maximize the relief’s decorative and individualistic character.

McKim is posed in profile, facing right, dressed in coat
and tie. He sports his trademark mustache and, despite his youthful thirty-one years, is already balding. The portrait is framed above and below by filleted inscriptions rendered in Saint-Gaudens’s characteristic capital letters. Across the top of the relief is a narrow band of decorative patterning while at the lower right corner appear acanthus leaves, a classical architectural motif referring both to McKim’s professional calling and his principal artistic inspiration. Despite the warm friendship between the sculptor and his sitter, the architect’s name is misspelled in the inscription; such errors are occasionally found in the sculptor’s work.

Technically, the McKim epitomizes Saint-Gaudens’s adroit mastery of the bronze medium. The subtle undulation of the background grants the piece sufficient depth that certain areas, such as the front and back of the neck, have room to recede. In contrast, the space to the right of the profile projects toward the viewer. The background also is enlivened by horizontal striations, which provide a rhythmic texture as well as contrast with the smoothness of McKim’s skin. Small details, such as the wrinkles along McKim’s neck, typify Saint-Gaudens’s constant striving for naturalism in his work.

Katherine McKim Garrison Norton gave the Metropolitan this cast in 1924. Other McKim casts in public col-
lections are at the American Academy of Arts and Letters, New York; the National Portrait Gallery, Washington, D.C.; and the Saint-Gaudens National Historic Site. A bronze at the New York Public Library (McKim’s personal cast) is differentiated from the others by an irregular border at the upper left-hand corner. The sculptor may have intended that this particular bronze resemble an archaeological find similar to what McKim, Saint-Gaudens, and White might have seen on their journey.3

Exhibitions


1. For biographical information on McKim, see Charles Moore, The Life and Times of Charles Follen McKim (Boston: Houghton Mifflin Co., 1929); Leland M. Roth, McKim, Mead & White, Architects (New York: Harper and Row, 1983); and American National Biography, s.v. "McKim, Charles Follen." 2. The nicknames for McKim are Saint-Gaudens’s; see Homer Saint-Gaudens 1917, vol. 2, pp. 282, 284. 3. Ibid., vol. 1, p. 160. 4. Of the nine reliefs of artists that Saint-Gaudens executed between June 1877 and July 1885, McKim was the only sitter who was not a painter; see Greenhalh 1986, p. 219. 5. [Kathryn Greenhalh], wall-label text for the New York Public Library’s cast from the exhibition "Augustus Saint-Gaudens: Master Sculptor," MMA, November 19, 1985–January 26, 1986, object files, MMA Department of American Paintings and Sculpture.

111. Francis Davis Millet, 1879

Bronze
10¼ x 6½ in. (27 x 17.1 cm)
Signed (top edge): AVGSTVS·SAINT-GAUDENS· FECIT
Inscribed and dated (lower quarter): FRANCIS·DAVIS· MILLET· / AETATIS· SV[ATRIVS]· XXXII· PARIS· / MARCH· M· D· C· C· LXXIX· / IX
Gift of Mrs. F.W. Adlard, 1910 (10.223)

The Massachusetts native Francis Davis Millet (1846–1912)1 was a late-nineteenth-century Renaissance man. Graduated from Harvard in 1869 with a master’s degree in modern languages and literature, from 1871 to 1873 he studied at the Royal Academy of Fine Arts in Antwerp, garnering top honors in the annual concours. Millet pursued two careers after returning to America in 1875: artist and writer. In 1877 Millet returned to Europe and covered the Russo-Turkish War for the New York Herald.

Millet considered his primary vocation to be that of an artist. He excelled variously as an easel painter, muralist, illustrator, lithographer, and stained-glass designer. He is best known for his genre paintings, both historical vignettes painstakingly based on old English life (for instance, A Cosy Corner [1884; MMA acc. no. 87.8.3]); and Greco-Roman scenes inspired by the popularity of Sir Lawrence Alma-Tadema (such as Reading the Story of Ædome [ca. 1883; Detroit Institute of Arts]). After 1885 Millet’s home in the Worcestershire village of Broadway was a locus for Anglo-American artists, among them Edwin Austin Abbey, Edwin Howland Blashfield, and John Singer Sargent (cat. no. 114). 2 Among many impressive committee appointments Millet served as Director of Decorations at the Chicago World’s Columbian Exposition, vice chairman of the National Commission of Fine Arts, and secretary of the American Academy in Rome. In the last two decades of his life, Millet traveled widely, wrote short stories, and completed many American mural commissions representing events in this nation’s history. Millet died at sea in April 1912 on the Titanic. His status as a revered member of the art and literary establishments was underscored by the numerous tributes that followed.

Millet and Saint-Gaudens almost certainly met in Rome in 1873–74, while the former was painting portraits and
the latter was at work on his *Hiawatha* (1872–74; Diane, Daniel, and Mathew Wolf, on loan to the MMA). Extant correspondence from 1874 and 1875 offers evidence of a collegial relationship and mutual friends. Indeed, sculptor and painter moved in the same international artistic circles, especially during the early years of their careers. They assisted John La Farge on the mural paintings for Trinity Church beginning in the autumn of 1876. The Tile Club, a small group of New York artists who ostensibly assembled to paint tiles, but primarily enjoyed jovial social gatherings, included Millet (known as “Bulgarian”) and Saint-Gaudens (“The Saint”). Furthermore, both men were keenly in-
volved in the Society of American Artists, a New York-based organization founded to provide younger American artists with sympathetic exhibition conditions (in contrast to the more established National Academy of Design). Saint-Gaudens, who was in charge of organizing Paris-based artists, regularly met at Millet’s studio at Montmartre with other American expatriates. Concurrently, Saint-Gaudens assisted David Maitland Armstrong with American entries for the 1878 Exposition Universelle in Paris, and at Saint-Gaudens’s and Armstrong’s recommendation, Millet served on the fine-arts awards jury.

Clearly, then, Saint-Gaudens and Millet were close friends at the time of the latter’s wedding to Elizabeth Greeley Merrill on March 11, 1879, at Montmartre. Saint-Gaudens and Samuel L. Clemens served as witnesses. The sculptor’s gift to the newlyweds apparently was this bas-relief portrait of the groom.6

Like other reliefs among those of artist-friends executed in Paris during the late 1870s, Saint-Gaudens’s Millet owes a debt to the work of Henri Chapu, especially that artist’s Man with a Hat (1869; Musée d’Orsay, Paris).7 The Millet and other early reliefs share with the work of Chapu the effective use of the relief’s field of space without overcrowding as well as a gradual melting of figurative form into the background.

Saint-Gaudens depicted Millet in profile, facing right, and dressed in a collared shirt and impressively textured coat. Millet’s profession is indicated by the palette and brushes at the lower edge. The casually implied brushes are echoed by the horizontal bands at the base and a wispy yet insistent patterning of striations across the background. Saint-Gaudens’s characteristic inscriptions frame Millet above his head and below his shoulders. The entire composition is compactly contained by a thin raised band along the outer edges.

Millet’s daughter presented the Metropolitan with this cast in 1910. Among other bronze casts are those at the American Academy of Arts and Letters, New York; the Carnegie Museum of Art, Pittsburgh; the Mattapoisett Historical Society, Mattapoisett, Massachusetts; the Museum of Fine Arts, Boston; and the Museum of Fine Arts at Brigham Young University, Provo, Utah. A plaster is at the National Academy Museum, and an electrotype is at the National Museum of American Art, Washington, D.C.8

Exhibitions


2. For information on this circle of artists, see Marc Alfred Simpson, “Reconstructing the Golden Age: American Artists in Broadway, Worcestershire, 1885 to 1889” (Ph.D. diss., Yale University, 1993).

3. See correspondence in the Francis Davis Millet and Millet Family Papers, Archives of American Art, Smithsonian Institution, Washington, D.C., microfilm reel 3161, frames 169–77. The five letters from Saint-Gaudens to Millet were written from Rome and New York between summer 1874 and autumn 1875.

4. For a discussion of Saint-Gaudens’s involvement and a list of other participants, see Dryhurst 1982, p. 27, esp. n. 9, and no. 60, p. 81.

5. The Tile Club, which flourished between 1877 and 1887, also counted among its thirty-odd members painters Edwin Austin Abbey, William Merritt Chase, Winslow Homer, Elihu Vedder, and J. Alden Weir; sculptor William O’Donovan (pp. 200–202); architect Stanford White; and various other artists, writers, and musicians. Often obscure nicknames of club members were published in Edward Strahan [Earl Shinn] and F Hopkinson Smith, A Book of the Tile Club (Boston, 1886).

6. Greenthall 1986, p. 221. Saint-Gaudens later gave portraits of their brides to Stanford White (cat. no. 120) and Edward Austin Abbey (Mary Gertrude Mead, 1889–90; Yale University Art Gallery).


Saint-Gaudens was the first American sculptor to express an interest in the more affordable electrotype, experimenting with this process as early as 1881 in Millet and Jules Bastien-Lepage. For Saint-Gaudens and electrotyping, see Michael Edward Shaprio, Bronze Casting and American Sculpture, 1850–1900 (Newark: University of Delaware Press, 1985), pp. 98–100.
Rodman de Kay Gilder (1877–1953) followed in the footsteps of his literary and artistic family as an author and editor. Educated at Harvard (B.A., 1899), Gilder was a lifelong New Yorker who built a career as a journalist and edited the magazines *Criterion* and *Credit Monthly*. In 1911 he married Comfort Tiffany (daughter of Louis Comfort Tiffany) and during World War I served in France. Gilder’s later publications include the books *Joan, the Maiden* (1933); his best-known work, *The Battery* (1936); and *Statue of Liberty Enlightening the World* (1943). Like his father, Rodman was a civic-minded clubman, who, over the course of his career, variously was trustee of the Art Guild, the New York Society Library, and the City History Club; director of the American Scenic and Historic Preservation Society; appointee of the Municipal Art Commission; archivist for the Century Association; and member of the Harvard Club. Rodman’s father, the poet and writer Richard Watson Gilder, was a close friend of Saint-Gaudens and an intimate of New York’s genteel circle. He used his position at *Scribner’s Monthly* and, after 1881, as editor of *Century Illustrated Monthly Magazine* to proselytize for younger, French-trained American sculptors, Saint-Gaudens being his favorite. Gilder’s wife, Helena de Kay, was a talented painter and, like Saint-Gaudens, a founder in 1877 of the Society of American Artists. In 1879 the Gilders, with two-year-old Rodman, took an extended trip to Europe. In May they sat for Saint-Gaudens in Paris for a family portrait (Denver Art Museum). This ambitious work was the sculptor’s first multigure relief. Helena and young Rodman, posed at left in profile, face Richard at the right; the three create a compact and harmonious grouping.

Later, in September, Saint-Gaudens began extracting Rodman’s likeness from the family relief to make an individual portrait with greater detail in the hair and fullness in the face. Even though the work is inscribed September 1879, Saint-Gaudens continued to refine the composition. Writing to his wife in October 1880, he spoke of plans to exhibit the relief at the Museum of Fine Arts, Boston. In a subsequent letter he reported with pleasure that the bronze was “cast on this side of the ‘Pond’”—that is rather good news as it is just as cheap as I could have had it done abroad.”

Presumably this bronze was the one exhibited at the Museum of Fine Arts, Boston, in November and December 1880. Apparently the relief was a success, and there was discussion of its purchase for that institution, but the museum ultimately opted for *Jules Bastien-Lepage* (see cat. no. 115). It was also exhibited at the Society of American Artists annual in 1881.

Much of Saint-Gaudens’s critical acclaim was a result of his technical innovations. Beginning in the late 1870s American sculptors, following his lead, began to experiment with the sketch technique in bas-relief, so that in effect loosely modeled clay approximated the fluidity of painted pigment. Saint-Gaudens was one of this style’s most successful practitioners, and *Rodman de Kay Gilder* represents its apogee. In this portrait, the sculptor’s physical touch is omnipresent. Rodman’s cherubic head is rendered slightly off center, alone against an expanse of bronze. Disdainful of what he called the “drop of wax effect,” Saint-Gaudens modeled the boy’s flowing curls so that they melt into an undulating background, while the facial profile is gently resolved against the two-dimensional support. Another formal device that effectively relates figure to ground is the pattern of etched lines scored horizontally across the bronze field. The wisps of these striations echoes the swirling, feathery treatment of Rodman’s hair, enlivening the overall effect. Unlike Saint-Gaudens’s contemporaneous reliefs, the accompanying lettering was reduced to a monogram and a brief identifying inscription. Also—the first time with a single sitter—the sculptor chose a horizontal rather than vertical orientation, with a cornicelike element along the upper edge. Thus, the sum of parts—portrait head, etched background, lettering, and framing architectural moldings—is assimilated into a simple yet most refined statement. The result is intimate and charming, upholding Saint-Gaudens’s reputation as a virtuoso sculptor of reliefs.

One of Saint-Gaudens’s first portraits of a child, *Rodman de Kay Gilder* represents the sculptor’s personal ideal of youth. Fleshy cheeks, full upper lips, cascading locks, and an engaging innocence reappear in such subsequent reliefs as *Homer Schiff Saint-Gaudens* (cat. no. 119) and *William Evarts Beaman* (1885; private collection, South Carolina). Rodman’s portrait clearly pleased the Gilders, for in a letter to Homer Saint-Gaudens, Richard Gilder noted...
that “the separate head of Rodman was a great hit.” In fact, when the Gilders remodeled their home in 1880, Louis St. Gaudens enlarged the relief in terracotta or cast cement for placement on the facade.

Before entering the Metropolitan Museum’s collection in 1994, Rodman de Kay Gilder remained in the Gilder family, passing from Helena and Richard Watson Gilder to their children, first to Rodman and then to his sisters, Rosamund Gilder and Mrs. Walter Palmer, and finally to their descendants. The relief was lent by family members to several exhibitions, notably the Saint-Gaudens memorial exhibition tour of 1908–10. More recently the bronze was included in the National Portrait Gallery’s 1969–70 exhibition and “Augustus Saint-Gaudens: Master Sculptor” at the Metropolitan and the Museum of Fine Arts, Boston, of 1985–86.

Three plaster casts (one is on loan) are at the Saint-Gaudens National Historic Site, and an electrotype is at the Century Association, New York.

Exhibitions

1. In addition to his talented parents, Rodman Gilder counted among his relatives the poet Joseph Rodman Drake (great-grandfather); art critic and author Charles de Kay (uncle); author and editor of the Critic Jeanette Gilder (aunt); and drama critic and editor Rosamund Gilder (sister).

For biographical information on Rodman Gilder, see his obituary in the New York Times, October 1, 1953, p. 29; and Who Was Who in America, vol. 3 (Chicago: Marquis, 1963), p. 324.
2. Richard Gilder was among those critics who lauded Saint-Gaudens's *Farragut Monument*, dedicated in New York's Madison Square Park in 1881. The sculpture is generally reputed not only to have launched Saint-Gaudens's career but also to signify the dawning of a new era in American public sculpture. See Richard Watson Gilder, "The Farragut Monument," * Scribner's Monthly* 22 (June 1881), pp. 161–67.

3. Saint-Gaudens followed a similar process two years later when he extracted the likeness of Sarah Redwood Lee from a double portrait with her mother, Helen Parrish Lee (1881; Mount Saint Mary's College, Emmitsburg, Md.).

4. Saint-Gaudens to Augusta Saint-Gaudens, [October 1880], Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 21, frame 624.

5. Saint-Gaudens to Augusta Saint-Gaudens, undated, Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 21, frame 197.


8. This "cult of unfinish" affected American painters as well, notably William Merritt Chase, J. Frank Currier, and Frank Duveneck. Studies in oil and plaster, traditionally the province of the European academy, left the confines of the classroom and were billed as finished products. The American exhibition forum for the sketch aesthetic was the Society of American Artists annuals of the late 1870s and early 1880s. See Thayer Tolles, "'Refined Picturesques': Augustus Saint-Gaudens and the Concept of 'Finish,'" in *Augustus Saint-Gaudens*, exh. cat. 1999, pp. 59–64.

9. According to Dryhurst (1982, p. 32), Saint-Gaudens used this term disparagingly to characterize reliefs in which the portrait was sharply outlined and spatially distinct from the background, like a drop of wax on a cold, flat surface.


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**113. Admiral David Glasgow Farragut, 1879–80**

*Bronze, 1910*

11 x 8 x 4¼ in. (27.9 x 20.3 x 10.5 cm)

Signed (right side of base, monogram): A STG

Inscribed and dated (back of base): COPYRIGHT BY AUGUSTA / H-SAINT-GAUDENS MCMVIII

Foundry mark (left side of base): AUBRY BROS FOUNDERS–N–Y

Gift by subscription through the Saint-Gaudens Memorial Committee, 1912 (12.76.3)

**T**his *posthumous* bust is based on a study that Saint-Gaudens made for his first major public commission, the *Farragut Monument* (1877–80; Madison Square Park, New York). The portrait statue of Admiral David Glasgow Farragut (1801–1870) commemorated the American Civil War's most celebrated naval commander, who earned glory for his capture of New Orleans in 1862 and his victory at the Battle of Mobile Bay in 1864, during which he uttered his famous command, "Damn the torpedoes! Full speed ahead!"

Soon after Farragut's death in August 1870, the United States Congress commissioned a memorial to be erected in Washington, D.C. It was awarded to Vinnie Ream, and the monument was unveiled in 1881. Saint-Gaudens, who learned of that project in 1874, made a head study of the admiral (1875–77; unlocated), which he used when he approached the New York Farragut Monument Commission in the hope of being chosen to design a commemorative statue for that city. Committee members selected John Quincy Adams Ward (pp. 136–54), but Ward, involved with several other important projects, declined and promoted the untried Saint-Gaudens. The young sculptor thus received the commission in December 1876. In June 1877 Saint-Gaudens relocated to Paris with his bride, Augusta Homer, with this and three other public commissions.

For his depiction of Farragut, Saint-Gaudens strove to capture the fortitude and authority of his subject. In the portrait statue, as in the Metropolitan's bust, Farragut is depicted with unruly hair sticking out over each ear. His brimmed cap is ornamented with an American eagle. The bust terminates at the neck, so the collars of Farragut's shirt and top coat are abbreviated. His furrowed brow, squinting eyes, and resolute mouth are portrayed with the vigorous, richly modeled surface for which Saint-Gaudens became renown.

The design for the pedestal of the monument initiated what was arguably the most inspiring, fruitful, and synergistic relationship between an American sculptor and architect. By early 1878 Saint-Gaudens involved his friend...
Stanford White, and together they devised a base cut from Hudson River bluestone that was a departure from the square unadorned base generally favored. The strongly horizontal pedestal is carved in relief with stylized waves and two allegorical females, Loyalty and Courage, sitting with their backs against the central pier. The classic exedra includes a long relief inscription composed by White’s father, Richard Grant White, and terminates at either end with a dolphin.6

A plaster cast of the Farragut statue was displayed at the Paris Salon of 1880 along with five reliefs; for this display, Saint-Gaudens earned an honorable mention.7 He then cast the statue in bronze at the Givet foundry in Brussels before he returned to New York in July 1880 to concentrate on the pedestal’s production. The monument was unveiled in Madison Square Park on Memorial Day, May 25, 1881.8 The critics and public agreed that it was the dawn of a new era in American sculpture, and Saint-Gaudens was propelled to the forefront of his profession.9

In October 1907, after Saint-Gaudens’s death, there was formed the Saint-Gaudens Memorial Committee, chaired by Metropolitan Museum trustee Daniel Chester French (pp. 326–41), which organized a comprehensive memorial exhibit. It also raised more than ten thousand dollars to create a plaster replica of the statue of Farragut for display in the exhibit and to send the show on tour.10 The exhibition of 154 works was on view at the Metropolitan Museum during March 3–May 31, 1908. The show subsequently traveled to the Corcoran Gallery of Art, Washington, D.C.; the Carnegie Institute of Art, Pittsburgh; the Art Institute of Chicago; and the John Herron Art Institute in Indianapolis.11 The Saint-Gaudens Memorial Committee also sponsored the Metropolitan Museum’s having four Saint-Gaudens sculptures cast into bronze from the original plasters. With additional funds contributed by the Museum, casts were made of the Farragut and General William Tecumseh Sherman busts and the Jules Bastien-Lepage and Robert Louis Stevenson reliefs (cat. nos. 126, 115, 124) for the Museum’s collection.12

The Farragut bust, which was copyrighted in January 1908, was based on a final model for the head that Saint-Gaudens completed in Paris between 1879 and 1880.13 A bronze Farragut head, lent by Mrs. Saint-Gaudens to the memorial exhibition tour of 1908–10, is presumably the one now in the collection of the Saint-Gaudens National Historic Site. The Metropolitan’s bronze, cast by the Aubry Brothers foundry, has traditionally been ascribed a date of 1910, the year the Saint-Gaudens Memorial Committee settled on which four sculptures to replicate for the Museum.14

2. Dryfouht 1982, no. 67, p. 88, with an illustration of the unlocated plaster sketch; and Schiller 1997, p. 66.
4. Saint-Gaudens’s other commissions were the Saint-Thomas Church reredos, New York (1877; destroyed 1909); the King Family tomb (1877–78; Island Cemetery, Newport, R.I.), both in collaboration with John La Farge; and the Robert R. Randall Monument (1884; Sailors’ Snug Harbor, Staten Island, N.Y.). See Dryfouht 1982, pp. 5–6, 86–87, 90, 146.
5. Ibid., pp. 29, 110–12, with an illustration of the final monument; and Schiller 1997, pp. 69–70.
8. The monument was first erected at the northwest corner of Madison Square Park, facing west toward Fifth Avenue, but in 1935 it was moved to the north end of the park, facing south from 26th Street. At that time the excessively deteriorated bluestone pedestal was replaced by a black granite copy; the original is now at the Saint-Gaudens National Historic Site.
10. Catalogue of a Memorial Exhibition of the Works of Augustus Saint-Gaudens (New York: MMA, 1908). The members of the committee are listed at the front of the catalogue.
11. For funds raised for the exhibition, see French to Andrew Carnegie, April 20, 1909 (copy), Daniel Chester French Family Papers,
114. John Singer Sargent, 1880

Bronze
Diam. 2½ in. (6.4 cm)
Signed (at left): FECE• A ST G (monogram)
Inscribed and dated: (at top) MY FRIEND JOHN / SARGENT• PARIS• IVLY M•D•C•CCLXXX; (lower left) BRITTO RITRAT
Gift of Mrs. Edward Robinson, 1913 (13.78)

Despite his lifelong expatriate status, John Singer Sargent (1856–1925) is arguably the most esteemed American artist of the late nineteenth century. Born in Florence, in his youth Sargent accompanied his peripatetic parents through Europe’s capitals and spas. His early artistic skills, manifested in the Alpine sketchbooks (1869–70; MMA acc. nos. 50.130.146–48) executed at age fourteen, led him to Paris for formal training. There he entered the independent atelier of the portraitist Carolus-Duran and enjoyed early success in the annual Paris Salons. However, his controversial portrait of Mme Pierre Gautreau, Madame X (MMA acc. no. 16.53), exhibited in the Salon of 1884, caused a critical scandal that led to Sargent’s removal in 1886 from Paris to London, where he was at no loss for patronage. During the next twenty years, he was occupied principally as a portraitist for British and American sitters, but he also created radiant landscapes and figure pieces. He made several lengthy visits to the United States and, from 1890 until 1916, composed a mural cycle on the development of Western religious thought for the Boston Public Library. After about 1908 the artist considerably limited new portrait commissions and turned to the medium of watercolor, manipulating paper and pigment to produce dazzling effects of light and color.

Sargent and Saint-Gaudens met in Paris during the late 1870s. Together they worked to send to New York the paintings of expatriate artists for exhibition by the newly founded Society of American Artists. They twice exchanged friendship tokens; first, a cast of Saint-Gaudens’s
In 1913 a cast of the Sargent medal was given to the Metropolitan by Mrs. Edward (Elizabeth C.) Robinson, wife of the director. Edward Robinson, who served in that position from 1910 to 1931, had been closely associated with Sargent since the early 1890s through the Boston Public Library murals project. Robinson was instrumental in promoting Sargent’s career in Boston and in acquiring the Metropolitan’s substantial collection of oils and works on paper, often directly from the artist.

Other Sargent medals are housed at the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; the Isabella Stewart Gardner Museum, Boston; the Museum of Fine Arts, Boston (plaster); the Sargent–Murray–Gilman–Hough House, Gloucester, Massachusetts; and the Saint-Gaudens National Historic Site. In 1923 Sargent gave his medal to the American Academy of Arts and Letters in New York.

**Exhibitions**


5. Ibid., vol. 1, p. 162.
8. For further discussion of the Sargent-Robinson relationship, see Burke, *American Paintings in the Metropolitan Museum of Art*, vol. 3, pp. 260–61. Robinson was the subject of a Sargent portrait of 1903, now in the Metropolitan’s collection (acc. no. 31.60).
9. For additional listings, see Greenhal 1986, p. 225.
The French painter Jules Bastien-Lepage (1848–1884) is best known for his amalgamation of academicism and naturalism in such works as Joan of Arc (1879; MMA acc. no. 89.21.1). He focused on portraiture and genre scenes during his short career, which ended with his death from cancer four years after Saint-Gaudens modeled his bas-relief likeness. Acquainted with Bastien-Lepage since the late 1860s, Saint-Gaudens recalled “his having been at the Beaux-Arts during the period I studied there, and my disliking him for this general coquetry.” They renewed their acquaintance in the late 1870s, and Bastien-Lepage “asked if I would make a medallion of him in exchange for a portrait of myself. Of course I agreed to the proposal.” Bastien painted a full-length portrait sketch of Saint-Gaudens, which was destroyed in the Cornish studio fire in 1904.

Modeled in 1880, Bastien-Lepage was completed shortly after the sitter’s critically favored Joan of Arc was purchased by Erwin Davis and given to the Metropolitan at Saint-Gaudens’s “earnest recommendation.” The last among the medallions depicting artist-friends completed during his second Parisian tenure, this portrait announces a complete technical and compositional mastery of the bas-relief. Bastien’s profile pose facing left, diverging from Saint-Gaudens’s usual rightward orientation of the sitter, is, however, logical. The palette and fanlike arrangement of brushes in the artist’s left hand and the single brush in his right are thus made integral parts of the composition, unlike the palettes included for symbolic purposes in earlier reliefs, such as William Lamb Picknell (1878; Museum of Fine Arts, Boston) and Francis Davis Millet (cat. no. 111). The half-length format, too, departs from those earlier reliefs.

Saint-Gaudens described Bastien-Lepage as “short, bullet-headed, athletic and in comparison with the majority of my friends, dandified in dress.” The painter’s compact form fills the right and center of the composition, while his palette and brushes command its lower third. His hair and beard are neatly kept, and he wears a jacket, shirt with upraised collar, and loosely knotted tie. Bastien’s pride in his profession is sensitively expressed through his erect posture, vibrant and assured gaze, and comfortable grasp of the tools of his trade.

The portrait evidently pleased Saint-Gaudens. According to his son Homer, “Yet none of the medallions my father then modeled satisfied him to the extent of that of Bastien-Lepage, both because he believed the relief was as near perfection as he ever came, and because he was greatly interested in a rare combination of talent and vanity in his sitter.” Indeed, in the best of Saint-Gaudens’s portraits, one senses an infusion of the sitter’s character, a recording of psychological impressions. In this instance, Saint-Gaudens visually expressed Bastien’s vanity by accommodating his request that his hands not be depicted too prominently.

In 1880 Saint-Gaudens submitted a group of five medallions along with a plaster cast of his statue of Admiral David Glasgow Farragut to the annual Paris Salon, where they earned an honorable mention. The exhibition of Bastien-Lepage at the Museum of Fine Arts, Boston, later that year led to Saint-Gaudens’s first sale to a museum; the cast in that collection is incomparably refined, with crisp details lacking in later bronzes. The Boston portrait was subsequently shown at the 1881 Society of American Artists annual in New York, where it was installed next to the sitter’s Joan of Arc.

There are numerous extant versions of Bastien-Lepage with modifications to the inscription and composition, testimony to the many alterations enacted in the casting process during and after Saint-Gaudens’s lifetime. The Boston Museum bronze has in its upper right corner a nude female figure, with verite inscribed beneath her, perhaps an allusion to the realism of Bastien’s paintings. Later examples, including the Metropolitan’s posthumous cast, lack this reference. On some bronzes, including that at the American Academy of Arts and Letters, a variant inscription is placed in the lower left on the surface of the palette. Still other casts reveal Saint-Gaudens’s fascination with electrotyping; he began to experiment with this less expensive process, creating reductions of Bastien-Lepage as early as 1881.

Given Bastien-Lepage’s renown and the high regard for Saint-Gaudens’s portrait of him, it is not surprising that the Metropolitan’s Saint-Gaudens Memorial Committee should select Bastien-Lepage as one of the four bronzes presented in the spring of 1912, the result of a subscription.
campaign. Although neither the casting date nor the foundry date for the Museum’s Bastien-Lepage is known, a date of 1910 has traditionally been ascribed.

**Exhibitions**


3. Ibid.

4. Greenthal (1986, p. 224) mentions the existence of a plaster sketch in which the portrait is terminated at mid-shoulder, suggesting that the artist experimented with various formats.


10. See *Society of American Artists Fourth Annual Exhibition* (New York, 1881), p. 11, no. 135, as "J. Bastien-Lepage."


13. For further discussion of Saint-Gaudens and electrotyping, see Michael Edward Shapiro, *Bronze Casting and American Sculpture, 1850–1900* (Newark: University of Delaware Press, 1985), pp. 98–100. The Saint-Gaudens National Historic Site has one of several known electrotype casts.

14. For further information on the Saint-Gaudens Memorial Committee, see *Admiral David Glasgow Farragut* (cat. no. 113) above.

15. See, for instance, object catalogue cards, MMA Department of American Paintings and Sculpture.
Saint-Gaudens’s friendship with the architects Stanford White and Charles F. McKim led not only to large-scale undertakings such as supervising the sculptural decorations for McKim, Mead and White’s Henry Villard Houses (1881–83; Madison Avenue between 50th and 51st Streets, New York) but also to portrait commissions for the architects’ friends, family, and clients. Samuel Gray Ward (cat. no. 117) and The Children of Prescott Hall Butler are two such examples.

The father of the two boys depicted in this portrait was the eminent New York lawyer Prescott Hall Butler, whom McKim had met during his one year at Harvard. McKim planned a house, Bythabor, for Butler and his wife, Cornelia Smith, at Saint James, Long Island, in 1879. Stanford White was then courting Mrs. Butler’s younger sister,1 and he arranged for Saint-Gaudens to model a portrait of the Butler’s sons for the overmantel in their new dining room.2

Saint-Gaudens completed the relief in his New York studio between October 1880 and March 1881. Charles Stewart Butler and Lawrence Smith Butler3 stand together with bodies forward and heads directed to their left. The boys are depicted at three-quarter length, their figures terminated by a shelf. Lawrence wraps his right arm around his brother’s shoulders, thereby unifying the figures. Charles reaches up and links hands; this gesture, his long hair, and his large lace collar signal his very young age. Both boys are in Scottish Highland dress with short jackets, vests with diamond-shaped buttons, and sporrans hanging below. In the upper left corner the endless interlocking ribbon is inscribed with a line from book 1 of Virgil’s Aeneid, which translates as “God will give an end to these also.”

The resulting bronze (private collection), with a hammered oak frame by White, was a surprise gift from the architect to Prescott Hall Butler.4 Upon its completion, Saint-Gaudens exhibited the portrait at the Society of American Artists annual exhibition, which opened on March 28, 1881.5 The next day Butler wrote a letter of thanks to the sculptor:

> It not only fulfills my most cherished desire but surpasses in design and treatment anything of the kind I had ever dreamt of and besides, however improbable it may appear to you, it was a genuine surprise to me. Sometime ago from something the boys dropped, I got this idea that you were perhaps modelling their hands or making some little sketch . . . but that such a work as this was in progress never was suggested to me. . . . How much the result of your patient labor and exquisite treatment satisfies me, and how much and how deeply obliged to you I am, I can hardly express.6

The Butler Children, like Samuel Gray Ward, is an exemplar of bas-relief sculpture. The figures of the boys, although overlapping, project forward only minimally, with the highest relief apparent in Charles’s right elbow and forearm. Occasionally the youths’ figures are distinguished from the background by deeply cut outlines, but for the most part edges blend smoothly into ground. Saint-Gaudens’s accomplishment in low relief elicited widespread critical favor, with the Butler Children often singled out. Kenyon Cox, for instance, wrote: “Low relief is . . . an art nearly allied to painting and one which deals with aspects rather than with facts, and its exercise calls for the highest powers of perception and execution which the artist possesses. The lower the relief the greater—the more marvellous—the delicacy of modelling required to give the proper relations of light and shadow . . . Saint-Gaudens’s success in it has been very great.”

The Metropolitan commissioned a marble replica of the Butler Children in 1905, an act designed both to build the Museum’s collection of American sculpture and to acquire impressive works by Saint-Gaudens, since he was then represented only by the George Washington Inaugural Centennial Medal (cat. no. 128). In mid-1905 Daniel Chester
French, chairman of the trustees’ Committee on Sculpture, asked Saint-Gaudens which works he would like to have included in the Museum’s collection. He named bas-reliefs of children—The Children of Prescott Hall Butler, The Children of Jacob H. Schiff (cat. no. 122), and Homer Schiff Saint-Gaudens (cat. no. 119)—and “expressed a willingness to supervise and finish [them] for the Museum, with his own hands, in marble.” In August 1905, with plans well under way, Saint-Gaudens obtained permission from Mrs. Butler (Prescott Hall Butler had died in 1901) to replicate the portrait of her sons. In December 1905 Jacob H. Schiff contributed several thousand dollars toward the replication of the reliefs in marble. With funds in hand, the Metropolitan officially commissioned the three portraits from Saint-Gaudens.

Saint-Gaudens contracted the Piccirilli Brothers, leading marble carvers of the day, to carry out the translation of the three compositions, after which the pieces would be turned over to him for finishing touches. In March 1906, with a plaster copy in hand, the Piccirillis began work on the Butler Children relief. French, who was responsible for the dispersal of the Schiff funds and for the project in general, wrote in September to Frederick S. Wait that “the Butler Children and Homer Saint Gaudens reliefs are finished as far as the marble cutters can carry them.” Yet the Piccirillis apparently continued to refine the two reliefs, for they wrote Saint-Gaudens in July 1907 that the pieces “will be entirely finished this week.” On August 2 (the day before the sculptor’s death) Museum representatives still hoped that Saint-Gaudens would be able to give the marbles his personal imprimatur.

The marbles were ultimately completed by Saint-Gaudens’s trusted assistant Frances Grimes at the Piccirilli Brothers studios in New York. Each relief was included in the Metropolitan’s “Memorial Exhibition of the Works of Augustus Saint-Gaudens” in 1908; the marble Butler Children was exhibited with its bronze counterpart on loan from Mrs. Butler. The accession of the three significant marbles led to the acquisition (through gift and purchase) over the next fifteen years of fourteen additional pieces by Saint-Gaudens.

Plaster casts of the Butler Children are in the American Academy of Arts and Letters, New York, the National Gallery of Art, Washington, D.C. (White’s cast), and the
Saint-Gaudens National Historic Site. Bronze reductions (6¼ x 9¼ in.) were also produced; there is an example at the Musée d’Orsay in Paris. In addition, Saint-Gaudens cast individual portraits of each boy based on the group composition; a pair of bronzes is in the possession of Butler family descendants.

**Exhibitions**


1. In 1884 White married Bessie Springs Smith, becoming Prescott Hall and Cornelia Smith Butler’s brother-in-law (see cat. no. 120).


3. For biographical information on the two sitters, see their obituaries in the *New York Times*: Lawrence S. Butler, March 27, 1954, p. 17; and Charles S. Butler, October 27, 1954, p. 29.

4. I am grateful to Alison Luchs, Associate Curator of Early European Sculpture, National Gallery of Art, Washington, D.C., for sharing this translation and research on the Butler Children.

5. The bronze is illustrated in Greenhal 1985, p. 110, fig. 100.

6. *Society of American Artists Fourth Annual Exhibition* (New York, 1881), p. 10, no. 107, as “Portrait of Two Boys.” Exhibition reviews, which refer to the Butler portrait by name, substantiate the inclusion of this relief in the display.


9. “Augustus Saint-Gaudens—Replicas of His Bas-Reliefs of Children,” *MMA Bulletin* 1 (January 1906), p. 26. It is interesting to speculate why Saint-Gaudens or the Metropolitan Museum decided to have these works replicated in marble rather than bronze since the sculptor was essentially known as a “bronzist” and his style befit this medium so expertly. The decision is made all the more mysterious by the recollection of Saint-Gaudens’s studio assistant Frances Grimes that the sculptor disliked the touch of marble (Dryfhout 1982, p. 33).


11. Schiff to Frederick S. Wait, December 5, 1905, enclosed his check for reproduction of the marbles, MMA Archives.


   In a letter of September 13, 1907, to Augusta Saint-Gaudens (Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 10, frame 586), French wrote that Attilio Piccirilli, “a Sculptor of ability, and who has himself done some most charming work, has devoted several months of his time to the finishing of these [three] marbles, and is entitled to the greatest credit for the work that he has done. I am sure that you will be very much pleased with them when you see them.”

13. Piccirilli Brothers to Augustus Saint-Gaudens, July 27, 1907, Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 10, frame 597.

14. Frederick S. Wait to Homer Saint-Gaudens, August 2, 1907, Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 10, frame 609.

**117. Samuel Gray Ward, 1881**

Bronze, ca. 1908–9

19 x 13½ in. (48.3 x 34.9 cm)

Signed (lower left): FE / A ST G (monogram) / CMT

Inscribed and dated (top): SAMUEL GRAY WARD NEW YORK MAY M D C C I I

Gift of Mrs. Augustus Saint-Gaudens, 1912 (12.29)

Born in Boston in 1817 and graduated from Harvard in 1836, Samuel Gray Ward was a founder of the Metropolitan Museum and its first treasurer. He served on the Board of Trustees from 1870 until 1879, when he resigned, pleading an insufficiency of time. Ward was indeed busy. Over his long lifetime he cultivated myriad artistic and literary interests while working as a financier. An intimate of Ralph Waldo Emerson and his circle, Ward wrote verse and contributed essays and poetry to the Transcendentalist journal *The Dial*. Ward also was an enthusiastic patron of the arts, particularly prints. He died in Washington, D.C., on November 17, 1907, at ninety-one.
Ward and Saint-Gaudens met through Charles McKim and Stanford White, whose architectural firm was designing a country home for Ward in Lenox, Massachusetts, in 1880. Although the circumstances leading to Saint-Gaudens’s modeling Ward’s likeness are not known, the bas-relief was one of the sculptor’s earliest portrait commissions. According to the plaque’s inscription, it was completed in May 1881. A cast was in Ward’s possession by April 1882, when he lent it to the Society of American Artists’ fifth annual exhibition. Of the more than eighty portrait reliefs Saint-Gaudens completed, he considered Samuel Gray Ward and Sarah Redwood Lee (1881; Mount Saint Mary’s College, Emmitsburg, Md.) his finest efforts. They were the apogee of an aesthetic ideal that he had been pursuing since 1875, when the artist John La Farge encouraged him to pursue relief sculpture. The sense that the sculptor’s clay approaches the fluidity and immediacy of pigment is particularly evident in the richly mottled texture of Ward’s jacket and in the wiry bristles of his beard and mustache.
Saint-Gaudens no doubt favored the Ward and Lee portraits for his daring—and successful—execution of the bas-relief technique. A scant ¼-inch deep, the Ward is a paradigm of low-relief sculpture. Not only is the physical depth of the bronze slight, but Saint-Gaudens further minimized any illusion of depth in the composition itself, so that there is little sense of fore-, middle, and background. Ward’s half-length figure is rendered in profile, facing right, with hands clasped in his lap, and he is depicted seated in a chair. The background is etched with an all-over pattern of tiny horizontal lines that interact with the fluid treatment of the figure (particularly the hands) and is similar in approach to the background in Rodman de Kay Gilder (cat. no. 112).

In 1883 Saint-Gaudens remodeled the Ward composition, creating a circular version showing the head and shoulders. The result is known only through an archival photograph (American Academy of Arts and Letters, New York) of the plaster model.7 Casts of the original vertical composition are scarce. In addition to the fine bronze cast that was owned by Ward (private collection, New York), there is a plaster at the Saint-Gaudens National Historic Site.

The sculptor’s death in 1907 prompted not only the large memorial exhibition shown at the Metropolitan the following year but also a campaign by the Saint-Gaudens Memorial Committee to acquire replicas of some of his works for the Museum’s collection. Correspondence suggests that Samuel Gray Ward was much coveted for the collection. The original bronze was lent to the Metropolitan for the memorial exhibition, and permission was obtained from Thomas W. Ward, Samuel’s son, for a replica to be produced.8 The cast was never made, however, and the original traveled with the exhibition to the second venue, the Corcoran Gallery in Washington,9 and was then returned to Thomas Ward.

Ultimately, Daniel Chester French, chairman of the Memorial Committee, succeeded in persuading the sculptor’s widow to make a gift of a bronze cast. In June 1909 she wrote French that she “had had a reproduction of the bas-relief of Mr. S. G. Ward cast in bronze and mounted and that on its return from London it was my intention to give it to the Metropolitan Museum.”10 The relief entered the collection in February 1912, the single example of her husband’s work presented to the Museum by Mrs. Saint-Gaudens. With the accession of the Ward and of four other bronzes that year (cat. nos. 113, 115, 124, 126), the Saint-Gaudens Memorial Committee disbanded in May 1912.11

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Memorial Art Gallery of the University of Rochester, N.Y., April 1987–August 1997.


1. Ward to John Taylor Johnston, President, MMA, April 7, 1879, MMA Archives.

2. See Ward’s obituary in the Springfield (Mass.) Daily Republican, November 23, 1907, p. 7.


5. In the Archives of the American Academy of Arts and Letters, New York, there is a photograph of the circular version of the Ward portrait (see note 7 below), with accompanying notes by Saint-Gaudens, “This is so good that I thought you might like to use. It is with Miss Lee’s portrait the lowest reliefs I have made and as a bit of art I think it one of the two or three of the best of the medallions”; quoted in Dryfhou 1982, p. 33 n. 30.


7. The photograph is illustrated in Dryfhou 1982, no. 95, p. 121.

8. See Catalogue of a Memorial Exhibition of the Works of Augustus Saint-Gaudens (New York: MMA, 1908), p. 14, no. 28; and Thomas W. Ward to Frederick S. Wait, member, Saint-Gaudens Memorial Committee, June 1, 1908, MMA Archives.


11. Minutes of the trustees’ Executive Committee, May 20, 1912, MMA Archives.
118. Vanderbilt Mantelpiece, 1881–83

Marble, mosaic, oak, and cast iron
184⅞ x 134⅜ x 37¾ in. (468.3 x 393.4 x 94.6 cm)
Inscribed: (in mosaic, left cartouche) DEO / NON / FORTUNA; (in mosaic, top center)
DOMVS IN LIMINE DOMIN / VOLVNTATEM BONAM / MONSTRAT / HOSPITI / INVENI / SALVATARI /
VALEDICTIO ADIVM / ENTVMOE EXVENIT; (above caryatids, left) AMOR; (right) PAX;
(on fireback, monograms, each repeated three times on shield) CV / AGV; (in center of oak entablature) v
Gift of Mrs. Cornelius Vanderbilt II, 1925 (25.334)

Between 1879 and 1882 New York architect George Browne Post planned and constructed an imposing mansion in the French Renaissance style for Cornelius Vanderbilt II. As part of the decorative scheme for this mammoth residence at Fifth Avenue and 57th Street, Post paid John La Farge one hundred thousand dollars to create a lavish program of stained glass throughout the house and to decorate formal rooms in their entirety, notably the breakfast and dining rooms. To meet this challenge, which took until late 1883 to realize, La Farge relied on a number of artists, including Saint-Gaudens.

La Farge was tremendously important in Saint-Gaudens’s early career: for Henry Hobson Richardson’s Trinity Church in Boston, in 1876–77 La Farge employed Saint-Gaudens to paint murals; for Saint Thomas Church in New York, La Farge designed the chancel murals and Saint-Gaudens the polychromatic reredos (1877; destroyed 1905); and for the King family tomb (1877–78; Island Cemetery, Newport, R.I.), Saint-Gaudens produced a model from La Farge’s studies for the sarcophagus and oversaw its translation to marble.

For the Vanderbilt dining room, Saint-Gaudens modeled fourteen elaborate panels after designs by La Farge. Inlaid with marble, ivory, coral, and other rich materials, the reliefs were set into the ceiling and featured such subjects as Ceres (Saint-Gaudens National Historic Site) and Apollo with Cupids (1880–82; National Museum of American Art, Washington, D.C.). At the same time, Saint-Gaudens created at least three portrait reliefs of Vanderbilt family members; more were planned but were never executed.

Saint-Gaudens was engaged directly by Post “to make all the models for the great entrance-hall. . . . The undertaking required not only the two caryatids for the monumental mantelpiece and the mosaic that surmounted it, but as well the superintendence of the models for all the wood-carving in the hall, which was enormous.” About October 1886 Saint-Gaudens recorded that “Mr. Vanderbilt called this morning with Mr. Post. We talked about what I suggested should be done with his hall, he seemed pleased and is to call again shortly.” Saint-Gaudens began the project in 1881. To model and carve the mantel and to meet the production schedule, he employed several assistants: his brother Louis, Frederick William MacMonnies, who had started as his studio boy in 1880, Frederick Kaldenberg, Philip Martiny, and René de Quelin.

The elaborate mantelpiece of the Vanderbilt mansion, the focal point of the entrance hall, was placed between two colored leaded-glass windows designed by La Farge. Saint-Gaudens designed two classical caryatids, which support the expansive entablature with their heads and upraised arms. The lower portion of the mantelpiece, the fluted pilasters that divide the mosaic above, and the upper friezes are all carved from red Numidian marble. The left caryatid holds a scroll inscribed AMOR (Love); ivy leaves are twined in her hair and around her waist. Her gown falls to the ground in rippling folds. The right figure, with head bowed to her chest, has a similar scroll inscribed Pax (Peace). Her tunic is similar to that of Amor, and her waist is encircled with laurel leaves. Both heads have inverted shells behind them. These ethereal figures are derived from a design that Saint-Gaudens first explored for the Edwin D. Morgan family tomb, begun in 1879–80 but never completed, and which reached its ultimate realization in Amor Caritas (cat. no. 134).

The frieze is carved with acanthus-leaf rinceaux diverging from the center. Acorns—symbols from the Vanderbilt arms—are intertwined with the foliage at regular intervals. The mantel shelf is topped by a large overmantel mosaic flanked by narrow decorative panels and marble pilasters. The central mosaic, of Saint-Gaudens’s design, depicts a classically dressed woman seated on a red bench holding garlands that are caught up by cartouches on either side. The right medallion contains the family’s coat of arms, and the left one bears the rampant lion of the Vanderbilt crest and the inscription DEO NON FORTUNA (By God’s grace not fortune’s). The inscription of hospitality that flanks the head of the seated figure may be translated as “The house at its threshold gives evidence of the master’s good will. Welcome to the guest who arrives; farewell and helpfulness to him who departs.” Over the marble architrave that surmounts the mosaic is a second, carved oak entablature decorated with two female half-figures whose torsos turn into leafy scrolls. Originally this wood entablature continued around the entire room.
Inside the fireplace is an iron fireback, which is assumed to be a Saint-Gaudens design. It is decorated with salamanders in flames, a shield bearing three acorns, and the monograms of Cornelius Vanderbilt II and his wife, Alice Claypoole Gwynne.

Between 1892 and 1894 the Vanderbilt mansion was expanded by Richard Morris Hunt so that it occupied the entire block between 57th and 58th Streets. At that time, the panels in the dining room by La Farge and Saint-Gaudens and the entrance hall mantel were reinstalled in a new billiard room on the second floor. These renovations were overseen by Francis Augustus Lathrop; neither La Farge nor Saint-Gaudens was involved. Period photographs show that a mahogany panel with the date MDCCCCXXXI, originally inserted in the dining room ceiling (MMA acc. no. 25.234b), was placed above the mantel. The date panel was surrounded by oak moldings carved with heads of putti to unite the mantel, however awkwardly, with the sloping ceiling above.10

Cornelius Vanderbilt II died in 1899; his mansion was dismantled and razed between 1925 and 1927.11 Unfortunately, few of the decorative objects were preserved, but in 1925 Vanderbilt’s widow promised the Metropolitan a gift of the mantel, date panel, and additional wood carvings of 1894.12 The mantel was installed, without the 1894 elements, in Wing K in April 1926, “form[ing] the central feature of the west end of the sculpture gallery” with other pieces by Saint-Gaudens nearby.13

In 1932 the mantel was lent to the Whitney Museum of American Art, founded by Gertrude Vanderbilt Whitney, one of Cornelius Vanderbilt II’s children. When the Whitney left its West 8th Street quarters in late 1953, the mantel was deaccessioned by the Metropolitan Museum and the title transferred to the Museum of the City of New York “for permanent installation.”14 However, that museum never installed the mantel, and in 1975, when preparations for an expanded American Wing were under way, it was returned to the Metropolitan.15 The mantelpiece was installed in the Charles Engelhard Court of the new American Wing, which opened in 1980.

After the mantel was disassembled in 1954, the caryatids were displayed outdoors for several years, suffering extreme weathering as well as breakage, noticeably to the toes of Amor. The marble panels above the heads of Amor and Pax were originally carved and have been replaced by blank pieces. Sections of the oak entablature, also lost, were recarved based on photographs of the mantel in its original state.16

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**Exhibitions**


4. For the completed Vanderbilt reliefs, see Drybou 1982, nos. 101–3, pp. 128–30; for others planned, see Homer Saint-Gaudens 1913, vol. 1, p. 349.


6. Saint-Gaudens to Augusta Saint-Gaudens, [October 1880], Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 21, frame 624.


8. Ibid., pp. 136–37, 234–35.


14. Extract of the revised minutes of the trustees’ Executive Committee meeting, June 14, 1954, MMA Archives.

15. See Thomas Hoving, Director, MMA, to Joseph V. Noble, Director, Museum of the City of New York, June 19, 1975 (copy), object files, MMA Department of American Paintings and Sculpture.

Homer Schiff Saint-Gaudens (d. 1958), the Saint-Gaudens’ only child, was born on September 28, 1880, shortly after the couple’s return to the United States from France. He graduated from Harvard College in 1903 and then worked in various journalistic capacities: associate editor for The Critic, managing editor for Metropolitan Magazine, and contributor to myriad publications, among them Harper’s Weekly, Century Illustrated Monthly Magazine, and Saturday Evening Post. The next phase of his multifaceted career involved the theater, acting, and serving as stage director for Maude Adams from 1908 to 1916 and later for plays by Eugene O’Neill. Then, from 1922 until his retirement in 1950, Saint-Gaudens was the director of the Department of Fine Arts for the Carnegie Institute in Pittsburgh. During his lengthy tenure he bolstered the prestige of the Carnegie International exhibitions and offered solo shows to artists working in a realist vein.

To scholars of American sculpture, he is best known for editing and amplifying The Reminiscences of Augustus Saint-Gaudens (1913). For this two-volume work, Homer integrated his father’s letters and passages from unfinished memoirs with his own commentary, based on years spent observing the sculptor at work. Homer Saint-Gaudens also wrote The American Artist and His Times (1941) and held numerous appointments in the United States Army. Like his mother, Homer labored assiduously to preserve his father’s reputation, as a founder in 1919 and director until 1953 of the Saint-Gaudens Memorial in Cornish, New Hampshire. He was married twice: to Carlotta Dolley in 1905 and, after her death, to Mary McBride in 1929.

This likeness of Augustus Saint-Gaudens’ own offspring, completed in February 1882, is a tangible expression of the love the father felt for his seventeen-month-old son. As its inscription attests, the sculptor presented the portrait as a gift to Henry Shiff, his confidant from Paris days. Shiff, a doctor and an art collector, was the namesake for Homer’s middle name, albeit spelled slightly differently.

Homer is depicted in half-length profile, facing left, seated in a child-size “wooden” chair. His fleshy left hand grips the arm of the chair, and he leans forward slightly, enveloped in the voluminous folds of his dress. Homer’s figure is terminated by a ledge that fills the lower register of the portrait. Unlike some of Saint-Gaudens’s earlier reliefs that have a similar tripartite division of pictorial space, there are no inscriptions or symbolic attributes in the lower register. Instead, it is activated with horizontal striations. The sculptor has also emphasized the portrait’s verticality, a compositional approach first employed in the portrait of Sarah Redwood Lee (1881; Mount Saint Mary’s College, Emmitsburg, Md.) and later used to advantage in Mrs. Schuyler Van Rensselaer (cat. no. 127). The field of space above Homer’s head is principally occupied by the lengthy inscription, divided into five rows and carried out in Saint-Gaudens’s characteristic block-style lettering.

In 1905 the Metropolitan received funds to commission from Saint-Gaudens marble replicas of his portraits of Homer Saint-Gaudens, the Butler children, and the Schiff children (see cat. no. 116). The Museum’s portrait of Homer, cut in marble by the Piccirilli Brothers, underwent finishing touches by Saint-Gaudens’s assistant Frances Grimes. That Saint-Gaudens’s freely handled modeling style found its best results in bronze is evident in the loss of detail in the marble replica. Although the astounding low-relief handling of the figure, melting into the background, persists, the easy, fluid treatment of texture has lost its spontaneity in the marble.

The sculptor kept a bronze version of Homer Schiff Saint-Gaudens (Saint-Gaudens National Historic Site) hanging on the walls of his New York studio. It is visible in the forceful portrait of Saint-Gaudens painted by his friend Kenyon Cox in 1887 (1908 replica, MMA acc. no. 08.130). Among other versions of Homer Schiff Saint-Gaudens are the bronzes in the collections of the Brooklyn Museum of Art, the Carnegie Museum of Art, Pittsburgh, and the Detroit Institute of Arts.

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3. In 1885 Saint-Gaudens also modeled a plaster bust-length relief portrait of Homer (Saint-Gaudens National Historic Site), with flowing locks that were cut off soon thereafter. See Dryfhout 1982, no. 117, p. 150.
4. Saint-Gaudens had previously modeled a bas-relief of Shiff in 1880 in Paris (Saint-Gaudens National Historic Site). For further information, see Dryfhout 1982, no. 85, p. 105.
6. For a listing of known versions, including plasters and reductions, see Dryfhout 1982, no. 100, p. 127.

120. *Mrs. Stanford White (Bessie Springs Smith), 1884*

Marble, by 1888
25 x 12 in. (63.5 x 30.5 cm)
Signed (lower left corner): AVGSTVS • SAINT-GAUDENS • FECIT
Dated (upper center): FEBRUARY-VII-M-D-C-C-C-LXXXIV

Over a thirty-year period, Saint-Gaudens and the architect Stanford White enjoyed a singularly productive working relationship. As professional colleagues, they benefited in their artistic collaborations from the deep bonds of friendship first forged in the 1870s. One of the most personal of their joint efforts is this marble relief of Bessie Springs Smith White in a gilt-wood frame. The portrait of Mrs. White in wedding attire was a gift from the sculptor to the couple on the occasion of their marriage on February 7, 1884, in New York.

White was introduced to Bessie Smith in 1880 by Charles McKim (cat. no. 110), his partner in the architectural firm of McKim, Mead and White. Bessie was the youngest of thirteen children of Judge J. Lawrence Smith, of Smithtown, Long Island, and sister of Mrs. Prescott Hall (Cornelia) Butler, whose sons Saint-Gaudens modeled in 1880–81 (cat. no. 116). Bessie was just seventeen when she first met White, who, over the next several years, attempted to win her heart. The couple was engaged in mid-1883, married the following February, and then honeymooned in Europe until September.

Bessie White sat for Saint-Gaudens in her wedding finery on several occasions. According to tradition, the two never hit it off, and the sculptor had difficulty with the piece because of her personal reserve. Any troubles Saint-Gaudens had were compounded by the uninhibited nature of his relationship with White, which inspired the architect to forthright criticism. Early sketches depict the bride in three-quarter length, either arranging her veil in front of a mirror or with hands at her sides. In the final result, the mirror is absent: Bessie White appears alone, enveloped in her long, flowing veil. Her half-length profile faces left and her right arm is raised, delicately brushing the veil from her calm face. In her left hand she holds a bunch of roses, their unfolding blooms symbols of a bride on the threshold of maturity.

Saint-Gaudens' handling of this rectangular composition is nothing short of breathtaking, owing in great part to the rapid and skilled transitions from shallow to high relief. Whereas the veil is rendered with sketchy detail, the face is fully modeled, the nose three-dimensional, and the chin deeply undercut. The face has elements of both the profile view at which Saint-Gaudens was so adept and the frontal approach that he mastered later the same year with *Louise Miller Howland* (private collection, Atlanta, Ga.). The extreme undulation of the pictorial field allows for consider-
able contrasts of light and shadow, from the translucent sheen of Mrs. White's cheek to the dark recesses under her left hand.

Modeling the bride's portrait was Saint-Gaudens's actual wedding gift to the Whites, but he also paid for its translation into marble to settle a long-standing debt with the architect. Why the sculptor decided to carve the piece in marble rather than cast it in bronze is not known. It may have been White's preference, or perhaps Saint-Gaudens felt that marble better expressed the classicizing spirit of the portrait. It is also not known when and where the piece was carved. Conceived to be in marble, this composition is more restrained than the sculptor's bronzes, the surface lacking the textural variation of his more accustomed medium. The background has faint horizontal striations, which answer the delicate tool marks delineating single wisps of hair at the edge of the smooth face.

At its public debut at the 1888 annual exhibition of the National Academy of Design, the portrait of Mrs. White was unequivocally praised. Critics repeatedly compared the marble to Italian and French sculpture, past and present. In the New York Evening Post, it was "worth noting that in this work of Mr. St. Gaudens ... he has treated his subject with a simplicity that forms its greatest charm. It is conceived and carried out in harmony with the tenets of the modern French school, with a certain delicate grace of his own which always makes itself felt in Mr. St. Gaudens's work of this class." And in the New York Sun, the critic granted the sculptor a distinguished lineage: "to be at once so delicate and so masculine, so painter-like and so truly sculptural, so refined and tender in sentiment yet so monumental in expression, this is to work as the great artists in low-relief of the early Renaissance worked; and as who else has worked since they departed?"

Despite the critical allusions to the Italian Renaissance, the very element that makes this association obvious is the elegant Renaissance Revival gilt-wood frame (39½ in. x 24½ in.). The tabernacle surround was produced for White by the craftsman Joseph Cabus, who worked for him between 1882 and 1894. White must have been putting the finishing touches on it in spring 1889, for he wrote Saint-Gaudens that he wanted to install the marble in the frame "and see how much gold to put on it." The frame has an overhanging dentil cornice and an allover floral-and-scroll design, bespeaking White's knowledge of classical and Renaissance motifs.

Following White's murder in 1906, his widow owned the marble. She lent it to the Metropolitan Museum for the Saint-Gaudens memorial exhibition in 1908 and again from 1925 to 1940. After Mrs. White's death in 1950, her portrait remained in the family until it was acquired by the Metropolitan in 1976.

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1. For information on Mrs. White, see her obituary in the New York Times, July 5, 1950, p. 32.  
4. Archival photographs of destroyed sketches are in the Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 47, frames 169–71.  
5. Saint-Gaudens had borrowed money from White at the time of their trip to the West Coast in 1885. See Tharp 1969, p. 172; and White to Saint-Gaudens, undated, Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 14, frame 128.  
10. Catalogue of a Memorial Exhibition of the Works of Augustus Saint-Gaudens (New York: MMA, 1908), p. 20, no. 41; and Bessie S. White to Daniel Chester French, Trustee, MMA, MMA, April 29, [1908], MMA Archives. Information about loan number 2500 in 1925 was conveyed by telephone by Aileen K. Chuk, Registrar, MMA, to Thayer Tolles, September 24, 1997.  
121. Mrs. Stanford White (Bessie Springs Smith), 1884

Bronze, 1893
Diam. 14¼ in. (36.2 cm)
Inscribed and dated (left center): BESSIE WHITÉ / FEBRUARY / VII /
M·D·C·C·C·I·L·XXX·IV / FROM A·S·G
Foundry mark (edge, underside of veil): Cast by Lorme & Aubry. / N.Y. 1893.
Gift of Anne Tonetti Gugler, in memory of her mother,
Mary Lawrence Tonetti, 1981 (1981.55.1)

This tondo portrait of Bessie Springs Smith White is a variant after the original rectangular marble, also in the Metropolitan’s collection (cat. no. 120). In the circular bronze Saint-Gaudens used a bust-length treatment of the figure, so that the left arm and flowers seen in the marble are eliminated. Mrs. White’s right hand still gently pushes her veil aside to reveal her face, as if presenting herself to her groom.

Saint-Gaudens’s reworking of “finished” compositions attests to his continual experimentation with form and his constant pursuit of aesthetic perfection. He frequently varied the medium, shape, size, and inscriptions of his reliefs and in this case made a striking departure from the initial conception. He also returned to the familiar medium of bronze, his facility evident in the more successful handling of the veil. Whereas in the marble version it falls in smooth,
unrealistic folds that do not correspond to the body, in the bronze it is more spontaneously modeled, its frequent undulations capturing pockets of light and shade. The background is activated by tool marks, resulting in a striated, grainy texture.

Saint-Gaudens chose the circular form despite his feeling that the shape was a less satisfactory format. Yet, as John Dryhurst has observed, later in the sculptor's career, he increasingly opted for the medallion, most notably in his numerous reductions of Robert Louis Stevenson (see cat. no. 125). The bronze Bessie White also shares with the first and second versions of the Stevenson reductions the ivy-vine motif along the border, a symbol of friendship and affection. In this medallion, Saint-Gaudens moved the inscription to the left center of the pictorial field and included the sitter's name.

This bronze, with a near-black patina, was cast by Lorme and Aubry, a short-lived foundry that operated in Hoboken, New Jersey, in 1893, and in New York between 1894 and 1896. In 1893 the foundry agreed to cast Saint-Gaudens's Peter Cooper (unveiled 1897; Cooper Square, New York) and apparently produced the Bessie White relief the same year.

Saint-Gaudens often gave examples of his work to associates as tokens of appreciation or fondness. At an unknown date he presented the Bessie White medallion to his valued assistant Mary Lawrence (Tonetti). She worked with him during the 1890s on projects such as the Columbus figure (1892–93; destroyed) for the World's Columbian Exposition and the General John A. Logan Monument (1894–97; Grant Park, Chicago). For many years, the medallion hung in her 40th Street studio, where Bessie White, her distant cousin, was a visitor. Saint-Gaudens later gave Tonetti a Robert Louis Stevenson medallion. Both bronzes were presented to the Museum by Mary Lawrence Tonetti's daughter, Anne Tonetti Gugler.

Another bronze cast is in a New York private collection.

Exhibitions


2. Both Anthony T. Lorme and Ernest Aubry were former employees of Henry-Bonnard, a foundry that cast much of Saint-Gaudens's work in the late 1880s and 1890s. See Michael Edward Shapiro, Bronze Casting and American Sculpture, 1850–1900 (Newark: University of Delaware Press, 1985), pp. 106, 167–68.
3. Ibid., pp. 168, 188 n. 72. The Peter Cooper was eventually cast in 1897 by Aubry Brothers.
ONE OF SAINT-GAUDENS’S most ambitious and commanding reliefs, The Children of Jacob H. Schiff was commissioned in 1882, a gift to Schiff from his friend Sir Ernest Cassel of Great Britain.1 The portrait of Mortimer Leo (1877–1931) and Frieda Fanny (1876–1958)2 was modeled between 1884 and 1885 in New York and during the sculptor’s first summer in Cornish, New Hampshire.3 A bronze (Saint-Gaudens National Historic Site) was cast in 1885 for the Schiff family and installed in their Oyster Bay, Long Island, home.

Much of the Schiff Children’s success lies in the appealing composition. Seven-year-old Mortimer Leo and eight-year-old Frieda Fanny are presented full-length, three-quarters to the right, with his head in profile and hers in three-quarter view. They amble along with hands entwined and gazes focused, the taller girl leading her younger brother. With her left hand Frieda holds a Scottish deerhound by the collar. The group is posed in an architectural setting, on a plinth between Corinthian pilasters and under a cornice from which hangs a garland of flowers, ribbons, and acorns.

The easy elegance of the relief belies the sculptor’s prolonged creative process. Fortunately, archival photographs of destroyed plaster sketches survive.4 Much like preparatory studies for a painting, these clay depictions are loosely executed with the freedom of two-dimensional drawing. The children were first posed frontally, variously leaning together, standing apart, one seated, both seated, holding hands, Frieda on the left and then on the right. Only toward the end of the preliminary stages did the sculptor turn the figures sideways. The final addition that unites the composition is the charming presence of Dunrobin, the lanky dog that was a cherished pet of the Saint-Gaudens family.5

The portrait is remarkable for the variation in technical approaches to relief sculpture, from the delicate, sketchy treatment of Dunrobin’s wiry fur to Mortimer’s fully formed foot that extends over the edge of the plinth into the viewer’s space. This engaging motif has a distinguished ancestry; for instance, it can be found in the procession of figures on the frieze of the Ara Pacis (ca. 13–9 B.C., Rome). Although the Schiff Children measures no more than several inches in depth, Saint-Gaudens gave the illusion of three-dimensional space by framing the children within a classicizing structure and arranging the dog so that his hindquarter and curling tail appear in front of the left pilaster. The undulating background, a recurring device in the sculptor’s reliefs, also enhances the varying degree of depth, as does the deep undercutting in the pleats of Frieda’s skirt.

An ivory-tinted plaster replica of the Schiff Children was exhibited to high acclaim at the Society of American Artists annual exhibition at the Metropolitan Museum in 1886. The accompanying catalogue noted, “Original, in bronze, owned by Jacob H. Schiff,” proof that the final result was in his hands by this date.6 Praise for the relief dominated exhibition reviews, which often commented on the sculptor’s ability to assimilate varied traits into his work. In the Mail and Express, it was described as “very happy in the composition, which is graceful and realistic, while the execution is both vigorous and refined.”7 In the Daily Tribune, the critic observed that “The group has been modeled in higher relief than is usual in the work sent by this sculptor to the exhibitions. . . . The manliness of the boy, the shy beauty of the girl, and even the true action of the faithful dog will be noted before the work done in obedience to pictorial necessities.”8

Jacob H. Schiff, born in Germany, was a prominent New York banker who headed the firm Kuhn, Loeb and Company and was involved in railroad financing.9 He was a generous philanthropist with varied interests, from hospitals to universities, from Jewish charities to the Boy Scouts. The Metropolitan Museum was also a recipient of Schiff’s beneficence, for in 1905 he gave several thousand dollars to cover the expenses of translating into marble three of Saint-Gaudens’s reliefs of children (see cat. no. 116), one of them his, stipulating only that he wanted “to be consulted as to the manner the marbles are to be marked or inscribed.”10 In accordance with his wishes for privacy, the original inscriptions on the Schiff Children composition, giving the names and ages of the children, were eliminated in the marble version. The Metropolitan’s marble is erroneously inscribed with the date 1888.

The production of the marble Schiff Children lagged behind that of the Butler Children (cat. no. 116) and Homer Saint-Gaudens (cat. no. 119). First, mistakes were made esti-
mating costs. Then, after a faulty piece of marble was sent to Cornish for carving by Mr. Horton, the Piccirilli Brothers firm took over the project and obtained another piece. The carving of the relief was completed in time to have Saint-Gaudens's assistant Frances Grimes put finishing touches on all three marble reliefs in October 1907. The Museum's version of the Schiff Children is technically superb, its transition from bronze to marble a success. The soft cap in Mortimer's right hand and floral-patterned fabric of Frieda's dress attest to the skill of the Piccirilli Brothers, the foremost artist-carvers in New York at the turn of the century.

Like many of Saint-Gaudens's compositions, the portrait of the Schiff children was reduced, in this case in 1897 by a Parisian technician, Henri Leboué, to 87% by 67% inches. An example is in the Musée d'Orsay, Paris.

Exhibitions


2. Biographical information is contained in obituaries in the New York Times: Mortimer Leo Schiff, June 5, 1931, pp. 1, 11; and Mrs. Felix Warburg (Frieda Fanny Schiff), September 15, 1938, p. 21.
3. Letters from the sculptor to his wife during July and August 1884 refer to work in progress on the portrait of the Schiff children; see Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 21, frames 189ff. In his Reminiscences (Homer Saint-Gaudens 1913, vol. 1, p. 312), Saint-Gaudens recalled that in his first summer at Cornish he "completed my relief of the children of Mr. Jacob H. Schiff," in the company of assistants Frederick William MacMonnies, Louis St. Gaudens, and Philip Martiny.
4. Six photographs showing various conceptions for the relief are illustrated in Greenhalgh 1985, pp. 46–47, figs. 16–21. The actual photographs are in the Saint-Gaudens Papers, Dartmouth College Library; see microfilm reel 46, frames 984–90.
5. Saint-Gaudens had modeled a terracotta medallion of the dog in 1884; see Dryhurst 1982, no. 110, p. 143. In a letter to MMA trustee Daniel Chester French (April 28, 1908, MMA Archives), the collector John Gellatly recorded Saint-Gaudens's high opinion of his dog: "Saint-Gaudens said to me "The Scotch deerhound is the most beautiful dog, and probably the most beautiful animal."
9. For Schiff, see his obituary in the New York Times, September 26, 1920, pp. 1, 2; and American National Biography, s.v. "Schiff, Jacob Henry."
10. Schiff to Frederick S. Wait, December 5, 1905, MMA Archives.
12. See, for instance, Piccirilli Brothers to Saint-Gaudens, July 27, 1907, and Augusta Saint-Gaudens to Piccirilli Brothers, November 22, 1907 (copy), Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 10, frames 997, 601.

According to John H. Dryhurst, Mr. Horton was one of Saint-Gaudens's assistants, although it is not presently possible to further identify him. Gregory C. Schwartz, Chief of Interpretation, Saint-Gaudens National Historic Site, to Thayer Tolles, October 19, 1995, object files, MMA Department of American Paintings and Sculpture.


123. The Puritan, 1883–86

Bronze, 1899 or after
30 3/4 x 18 3/4 x 13 in. (77.9 x 47.7 x 33 cm)
Signed and dated: (top of base, right) AVGSTVS SAINT GAVDENS; (top of base, near rear center) COPYRIGHT BY; AVGSTVS SAINT-GAVDENS / MDCCCLXIX;
Inscribed (front of base, in tablet): THE PURITAN
Bequest of Jacob Ruppert, 1939 (39.65.53)

This bronze statuette is based on Saint-Gaudens's Puritan, a monument to Deacon Samuel Chapin, unveiled on Thanksgiving Day, 1887, in Stearn's Square, Springfield, Massachusetts, on a site designed by Stanford White (it was relocated to Merrick Park in 1899). The statue commemorates Chapin (1595–1675), who came to America in 1635 and was an original settler of Springfield in the winter of 1642–43. His sixth-generation descendant Chester William Chapin, former president of the Boston and Albany Railroad and a United States congressman, com-
missioned Saint-Gaudens to create the memorial. After Chester William Chapin died in June 1883, his son, Chester, Jr., with whom Saint-Gaudens had become acquainted in Paris, assumed the mantle of sponsor.

Since there is no record of Deacon Chapin’s appearance, The Puritan is an idealized historical portrait of a venerated ancestor. In 1881 Saint-Gaudens modeled a bust of Chester Chapin, Sr. (destroyed), which served as the basis of the head for The Puritan, “assuming that there would be some family resemblance with the Deacon.” Saint-Gaudens and the Chapin family researched seventeenth-century woodblock prints for clerics’ dress and had a seamstress make the clothing to fit the sculptor’s 6-foot 2-inch model Van Oertzen. For Saint-Gaudens, “the statue . . . was to represent Deacon Samuel Chapin, but I developed it into an embodiment . . . of the ‘Puritan.’”

Indeed, in The Puritan Saint-Gaudens dramatically conveyed the dedication, fortitude, and upright morals with which the founders of the Massachusetts Bay Colony were synonymous. Deacon Chapin grasps a Bible in studded binding under his left arm, as he strikes forward across the pine-strewn New England wilderness with his knotty walking stick. His voluminous cape with curling collar envelops his figure. The broad brim of the buckled steeple hat casts a deep shadow over the deacon’s eyes and echoes the wide mouth and square jaw.

About 1894 Saint-Gaudens resolved to make reductions after the full-size Puritan, because of the statue’s popularity and for the income he would derive from the statuettes. Overwhelmed with commissions, the sculptor was not able to rework his model for the reductions until he reached Paris in late 1897. He added the inscription The Puritan to the base, thus identifying the statuette as an idealization of the early New England settler. Saint-Gaudens made a number of minor alterations to the figure, which at once add energy and soften the facial expression, and he added a second pine branch to the base. Located reductions, numbering more than twenty-five, vary in the angle of the hat and walking stick, and particularly in coloration, which ranges from gold to brown to the green of the Metropolitan’s cast.

By mid-1898, reductions of The Puritan were being produced under the sculptor’s watchful eye at Barbedienne (he later relied on at least two other Parisian foundries). He wrote his niece Rose S. Nichols in September that “I will send some for you to put on the market,” and by early 1899, the statuette was being exhibited at Doll and Richards in Boston.* After Saint-Gaudens’s return to the United States in mid–1900, additional bronze reductions were cast at American foundries. These and the reductions his widow produced after his death were sold by Tiffany and Company and the Gorham Company in New York, as well as Doll and Richards. The Metropolitan’s cast of The Puritan came to the Museum in the bequest of Jacob Ruppert, brewery president and owner of the New York Yankees (see cat. no. 169).10

Exhibitions


Rochester Museum of Arts and Sciences, Rochester, N.Y., February–August 1945.


Art Students League of New York, “American Masters from Eakins to Pollock,” July 7–August 26, 1964, no. 18.


1. For information on the Deacon Chapin Monument, see Dryfhout 1982, no. 125, pp. 162–66, with illustration; Marcus 1979, pp. 145–73; and Schiller 1997, pp. 168–202. For the dedication, see Rev. Aaron Lucius Chapin, Unveiling of the Chapin Monument at Springfield, Mass. . . . (Beloit, Wis.: Louis H. Orr, [1887]).

2. Saint-Gaudens reworked his figure for the New England Society of Pennsylvania, adding a rocklike base, labeling the spine of the book Holy Bible, and altering the facial features (1903–4; Fairmount Park, Philadelphia). He also consented to retitling it The Pilgrim; see Dryfhout 1982, no. 196, p. 270.


4. For information on Chester William Chapin, see Charles Wells Chapin, Sketches of the Old Inhabitants and Other Citizens of Old Springfield . . . (Springfield, Mass., 1893), pp. 100–102; and Dictionary of American Biography, s.v. “Chapin, Chester William.”


8. Greenhal 1986, pp. 240–41; see discus in detail the sculptor’s plans for the reduction.

9. Saint-Gaudens to Nichols, September 14, 1898, reprinted in Rose Standish Nichols, ed., “Familiar Letters of Augustus Saint-
124. Robert Louis Stevenson, 1887–88

Bronze, 1910
Diam. 35¼ in. (89.5 cm)

Signed, dated, and inscribed: (upper center) TO ROBERT LOUIS STEVENSON IN HIS
THIRTY SEVENTH YEAR / AUGUSTUS SAINT-GAUDENS / (right center) REPLICA MADE
FOR THE METROPOLITAN MUSEUM OF ART AS PET. MCMX; (left) YOUTH, NOW
FELES ON FEATHERED FOOT / FAINT AND FAINTER SOUNDS THE FLUTE
RABA SONGS OF GODS AND STILL / SOMEWHERE ON THE SUNNY HILL
OR ALONG THE WINDING STREAM / THROUGH THE WILLOWS FLITS A DREAM
FLITS BUT SHOWS A SMIL IN A FACE / FEELS BUT WITH SO QUANT AND A GRACE
NONE CAN CHOOSE TO STAY AT HOME / ALL MUST FOLLOW ALL MUST ROAM
THIS IS UNBORN BEAUTY SHE / NOW IN AIR FLOATS HIGH AND FREE
TAKES THE SUN AND BREAKS THE BLUE / LATE WITH SWOOPING PINTON FLEW
RAKING HEDGEROW TREES AND WET / HER WING IN SILVER STREAMS AND
SHINING FOOT ON TEMPLE ROOF / NOW AGAIN SHE FLIES ALOOF
COASTING MOUNTAIN CLOUDS AND KISS T / BY THE EVENING'S AMETHYST
IN WET WOOD AND MIRY LANE / STILL WE PANT AND POUND IN VA /
STILL WITH LEADEN FOOT WE CHASE / WANING PINTON FAINTING FACE
STILL WITH GREY HAIR WE STUMBLE ON / TILL BEHOLD THE VISION GONE
WHERE HATH FLEETING BEAUTY LED / TO THE DOORWAY OF THE DEAD
LIFE IS OVER LIFE WAS GAY / WE HAVE COME THE PRIMROSE WAY
M C C L X X X V I I
Gift by subscription through the Saint-Gaudens Memorial
Committee, 1912 (12.76.1)

In the midst of public demands—such as the Shaw Memorial (1884–97; Boston Common), the Standing Lincoln (1884–87; Lincoln Park, Chicago), and The Puritan (1883–86; Merrick Park, Springfield, Mass.)—in 1887–88 Saint-Gaudens modeled, for pleasure, the portrait of the Scottish-born author Robert Louis Stevenson (1850–1894). This composition was highly esteemed, and it later became Saint-Gaudens’s most frequently produced relief, cast in various shapes and sizes.

Although the sculptor professed to not being a bibliophile, in fact he was interested in literature and fairly well read. After repeated urging by his friend the painter Will H. Low, Saint-Gaudens finally delved into Stevenson’s New Arabian Nights (1882). He told Low, also a friend of Stevenson, “that, if Stevenson ever crossed to this side of the water, I should consider it an honor, if he would allow me to make his portrait.” In the autumn of 1887 Stevenson arrived in New York and unhesitatingly agreed to pose for the sculptor.

Saint-Gaudens remembered that the modeling sessions took place in Stevenson’s rooms at the Hotel Albert on East 11th Street, “in five sittings of two or three hours apiece.” Ill with tuberculosis, Stevenson, “as was his custom, lay in bed, propped up by pillows.” Time passed pleasantly: Stevenson’s wife, Fanny, often read aloud, as did Stevenson himself, and Will Low was also there at Saint-Gaudens’s request.

Saint-Gaudens was unable to finish modeling Stevenson’s portrait before the author left for Saranac Lake, in the Adirondacks. He completed the head but subsequently decided to pursue a full-length composition. The following May, Saint-Gaudens and his son Homer traveled to Manasquan, New Jersey, for an additional sitting. Stevenson had taken a house near Will Low’s, just before leaving for Samoa, where he lived out his remaining years. Saint-
Gaudens wanted specifically to draw and take casts of Stevenson’s hands. Stevenson sat in his bed:

I then asked Stevenson to pose, but that was not successful, all the gestures being forced and affected. Therefore I suggested to him that if he would try to write, some natural attitude might result. He assented, and taking a sheet of paper, of which he always had a lot lying around on the bed, pulled his knees up and began. Immediately his attitude was such that I was enabled to create something of use and to continue drawing.  

What Stevenson was writing was a delightful letter to eight-year-old Homer Saint-Gaudens, to be opened “in five or ten years, or when I am dead.”

In the portrait, Stevenson, in left profile, reclines in bed, his back bolstered by pillows and his legs covered with a blanket. His head, with its delicate features and drooping hair and mustache, is held erect. His knees are drawn up to support a sheaf of papers, which he grasps with his left hand, while in his raised right hand he holds a never-absent cigarette. Early versions of the relief feature a lengthy inscription, a poem dedicated by Stevenson to Low.
Saint-Gaudens initially modeled a horizontally rectangular composition but soon changed the shape. As John Dryfhout has observed, “The circular version, which he preferred, is quite an improvement over the earlier rectangular one which overemphasized the bedding. . . . By cutting off the bed, the sculptor regained the emphasis on the subject and improved the total effect.” The left quarter of the figure was eliminated, as was a winged Pegasus placed between two stanzas of the poem. The ivy-and-berry border and verses were reconfigured to conform to the medallion’s edge. Saint-Gaudens ultimately produced the circular Stevenson relief in three sizes—with diameters of approximately 36, 18, and 12 inches (see cat. no. 125 for further discussion).

The Stevenson portrait underwent further refinements in a third version in which Saint-Gaudens reverted to the original rectangular composition. In 1894, the year Stevenson died in Samoa, Saint-Gaudens was commissioned to make a memorial tablet for Saint Giles Cathedral in Edinburgh, the writer’s native city. After repeated compositional alterations beginning in 1899, the final version was cast in Paris in 1902 and unveiled in 1904.

The Metropolitan’s cast of 1910 is one of a handful of circular medallions produced in the approximately 36-inch size. Each displays individuality in the handling of the inscriptions and composition. The first of these was cast in 1890 for George Allison Armour by the Henry-Bonnard foundry and is now in the Princeton University Library. Two casts with 1892 copyrights, presumably for Stevenson and his friend Sidney Colvin, are respectively in the collections of the Textile Museum, Washington, D.C., and the Tate Gallery, London. According to Dryfhout, Saint-Gaudens mentioned that there were only four large bronzes cast before 1900, the other being for Benjamin Cable, a United States congressman from Illinois, which is now at the Upland Country Day School, Kennett Square, Pennsylvania.

Casts made after 1900 “have either the ball finial and the sweep of the inscription or the blocked inscription and the square bobed, with the exception of a cast at the Saint-Gaudens National Historic Site, which has a scroll top on the bobed. The Metropolitan’s bronze falls into the first category. Other replicas are located at the Indianapolis Museum of Art and the Robert Louis Stevenson School, Pebble Beach, California. The mold used to cast the Metropolitan’s bronze is at the Saint-Gaudens National Historic Site.

The Museum’s Stevenson was ordered under the auspices of the Saint-Gaudens Memorial Committee (see cat. no. 113). Although posthumous, this replica compares well with lifetime versions in terms of the quality of the cast, textural variation, and crispness of detail. Like the other large medallions, it is differentiated by its inscription, the result of a request by the sculptor’s widow, Augusta. In a letter of June 4, 1910, she wrote: “Instead of [the] dedication to Stevenson it could read ‘Replica made for the Metropolitan Museum of Art as a tribute to Stevenson’.” Committee members took her suggestion, and this wording was followed on the relief.

After the Stevenson was in the Metropolitan’s collection, Mrs. Saint-Gaudens wrote to director Edward Robinson in June 1920, saying she felt sure that Saint-Gaudens “would have disliked [the surfaces of certain of the Museum’s casts] as they are now. He was always striving to get away from what he called Barbedienne bronze, which is so hard, dark and shiny. His horror of statues looking like stove-pipes was why he was so insistent on gilding the Sherman.” Robinson reported to Mrs. Saint-Gaudens a few days later, “I have had the surface of the bust of Sherman, the head of Farragut and the Stevenson relief toned, and the glossy effect to which you objected removed, so that they look as they did when they were received here.” The Stevenson patina is olive brown with black highlights.

Exhibitions


3. Ibid., vol. 1, p. 373–74.
6. Ibid., vol. 1, p. 376.
7. Ibid., vol. 1, pp. 376–78, with a transcription of the letter.
11. For an illustration, see Dryfhout 1982, p. 261.
12. For an illustration and detail of this cast, see Greenhal 1985, p. 120. The accompanying octagonal frame was designed by Stanford White. I thank Nina Gray for information on the frame.
13. See Dryfhout, in Wasserman, ed., Metamorphoses in Nineteenth-Century Sculpture, p. 190; Dryfhout 1982, p. 175; and Richard Alley, Catalogue of the Tate Gallery's Collection of Modern Art Other than Works by British Artists (London: Tate Gallery, in association with Sotheby Parke Bernet, 1981), p. 669. In a letter Stevenson wrote to Saint-Gaudens, May 29, 1893, he requested “a couple of copies of my medallion, as gilt-edged and high-toned as it is possible to make them. One is for our house here. . . . The other is for my friend, Sidney Colvin”; Homer Saint-Gaudens 1913, vol. 1, p. 385.
15. Ibid., p. 190.
17. Object catalogue cards, MMA Department of American Paintings and Sculpture. Aspet was Saint-Gaudens’s estate in Cornish, N.H.

125. Robert Louis Stevenson, 1887–88

Bronze, 1898
Diam. 17 3/8 in. (44.7 cm)
Signed and inscribed (upper right): TO MARY LAWRENCE / AUGUSTUS / M. D. C. C. LXXXVII
Inscribed: (upper left) ROBERT LOUIS STEVENSON; (lower center) COPYRIGHT AUGUSTUS SAINT-GAUDENS
Gift of Anne Tonetti Gugler, in memory of her mother, Mary Lawrence Tonetti, 1981 (1981.55.2)

This Robert Louis Stevenson relief was presented by Saint-Gaudens to one of his most trusted assistants, Mary Lawrence, who worked in his studio during the 1890s. He wrote to her from Paris, December 9, 1898, "to wish you a cheerful Christmas and New Year. You should receive about the time you get this the medallion of Robert Louis Stevenson I have had cast for you. I sent it through Mead of McK Mead and W. [McKim, Mead and White]."

From Saint-Gaudens’s letter it is safe to assume that this reduction was cast in Paris. Since about 1895 the sculptor had produced 18-inch circular casts of the Stevenson for commercial purposes, finally alerted to the potential extra revenue that his most popular compositions represented. As John Dryfhout has noted, Saint-Gaudens’s first foray into serialization began with the 36-inch Stevenson (see cat. no. 124) in the early 1890s, then continued with reductions of his Diana from Madison Square Garden (see cat. no. 131). The Parisian technician Victor Janvier reduced the Stevenson to 18 inches, and examples were cast by Gruet. In the United States, Saint-Gaudens relied primarily on Tiffany and Company in New York and Doll and Richards in Boston to market his reductions.

Although Saint-Gaudens enjoyed the additional income these reductions brought, he sought to maintain the spontaneity of each cast, thereby avoiding the look of mass production. A comparison of the Metropolitan’s two casts of different diameters reveals startling differences, including the arrangement of the inscription, length of the ivy border, number of pillows, and termination of the bedpost. Apparently Saint-Gaudens had the 18-inch relief cast
in two editions, with some differences in the bedding evident in works cast in 1898 and after. The arrangement of the bedding in the Metropolitan’s cast places it with this later group, but it is granted individuality through the addition of the inscription to Mary Lawrence. Casts were further distinguished by their coloration; this example has a warm golden brown patina.

The relief is encased in a quarter sawed stained poplar frame (27\(\frac{3}{4}\) x 25\(\frac{1}{2}\) in.) that has beading carved around the opening and three small rosettes on the bottom quarter. Such a simple frame was typical for Stevenson replicas and was commercially produced after a design probably by Stanford White.

This relief and the bronze circular version of Mrs. Stanford White (cat. no. 121) were presented to the Metropolitan by Anne Tonetti Gugler, daughter of Mary Lawrence Tonetti.

**Exhibition**

1. In 1900 Mary Lawrence married François Tonetti, a studio assistant to Frederick William MacMonnies.
4. Drythout 1982, p. 34.
6. Greenhal 1985, pp. 120, 123.
126. General William Tecumseh Sherman, 1888

Bronze, 1910
3½ x 21½ x 11½ in. (79.4 x 54.6 x 29.2 cm)
Signed and dated: (left side) AVGSTVS SANT GAVDENS; (in circle)
Copyright by AVGSTVS SANT GAVDENS / M / DC-CX / CH
Inscribed (front): WILLIAM-TECUMSEH-SHERMAN
Gift by subscription through the Saint-Gaudens Memorial Committee, 1912 (12.76.2)

William Tecumseh Sherman (1820–1891), one of the most brilliant and celebrated Civil War heroes, is best remembered for his 300-mile “march to the sea” through Georgia to Savannah, completed in just twenty-four days.¹ Retired from active duty in 1883, Sherman moved three years later to New York, where he was much sought after by artists who wanted to render his commanding likeness.² For Saint-Gaudens, “the General had remained in my eye as the typical American soldier ever since I had formed that idea of him during the Civil War.”³ With the help of Whitelaw Reid, editor of the New York Daily Tribune, and Sherman’s daughter Rachel, Saint-Gaudens was able to persuade the general to sit for his portrait.⁴

Sherman posed for Saint-Gaudens between January and March 1888, and he recorded that “[Saint-Gaudens] is convinced that my bust is the very best work he has ever done.”⁵ Saint-Gaudens, in his Reminiscences, commented at some length on this modeling project: “The bust I made in about eighteen periods of two hours each. It was a memorable experience, . . . for [Sherman] talked freely and most delightfully of the war, men and things. . . . The General was an excellent sitter, except when I passed to his side to study the profile. . . . If I went too far around, his head turned too, very much, some one observed, as if he was watching out for his ‘communications from the rear.’”⁶⁷

Saint-Gaudens’s bust of Sherman portrays a forceful and proud man with uncompromising veracity. His distinctive head, with piercing eyes, hawkish nose, and resolute mouth, is directed to his left. The rippling surface of the bronze records every line of the weathered complexion and stubby beard. The open collar and loosely knotted tie of his military dress echo the general’s independent spirit. When Saint-Gaudens requested that the collar be buttoned and the tie straightened, Sherman reputedly replied, “[T]he General of the Army of the United States will wear his coat any damn way he pleases.”⁸ The bust rests on a rectangular plinth inscribed with his name. Below that is a support of ribbon-bound laurel leaves surmounting a second larger rectangular base.

Saint-Gaudens’s bust is a vigorous, naturalistic portrayal of a venerated hero. It is all the more astonishing to recall that Saint-Gaudens was simultaneously modeling his bas-relief of Robert Louis Stevenson (cat. no. 124). Perhaps the contrast between his work on the robust likeness of a soldier and the elegant image of a writer gave him greater aptitude for both portraits. According to his son Homer, his experience with these two men—“the virility of Sherman and the charm of Stevenson”—made the sculptor for the first time set out to “comprehend the mental significance of the man before him and to bring it to light through his physical expression and gesture.”⁹ Saint-Gaudens’s unparalleled success with the bust of General Sherman was recognized by the public and critics alike when it was displayed at the annual exhibition of the National Academy of Design in 1888.¹⁰

In March 1892, a year after General Sherman’s death, Saint-Gaudens signed the final contract with the Sherman Monument Committee to model an equestrian statue with a figure of Victory (see cat. no. 136).¹¹ That Saint-Gaudens would be the sculptor seems to have been Sherman’s preference, for when he posed in 1888, he noted that Saint-Gaudens’s studies “will enable him to prepare a plaster cast of ‘horse and man’ to be held by him till I am gone and then if called for to be enlarged to life size. This is well understood by all artists.”¹² Saint-Gaudens was not able to start working on the full-size monument in earnest until early 1897. Executed over a period of several years in Paris and cast by Thibéaut Frères, the monument draws on the bust portrait as a study for the general’s likeness. The bust was displayed at the annual exhibition of the Société Nationale des Beaux-Arts in 1898, and the Sherman Monument was exhibited in plaster at the Société Nationale des Beaux-Arts in 1899; at the Exposition Universelle in Paris in 1900, where Saint-Gaudens won the Grand Prize; and again at the Pan-American Exposition in Buffalo in 1901.¹³ The imposing gilt-bronze monument surmounts a polished pink granite pedestal designed in collaboration with Charles McKim. After extensive discussion about the placement, the statue was installed in New York at Grant Army Plaza (Fifth Avenue at 59th Street). Saint-Gaudens’s last major monument, it was unveiled with great fanfare on Memorial Day, May 30, 1903.¹⁴
During his lifetime Saint-Gaudens frequently exhibited the Sherman bust in plaster. He may also have had bronze and marble replicas made, none of which met his satisfaction and consequently were destroyed. Shortly after Saint-Gaudens's death, Sherman's daughter Rachel Thorndike commissioned a bronze cast from Saint-Gaudens's widow, Augusta. This bronze, cast by Aubry Brothers in late 1907—early 1908, was included in each of the five venues of the Saint-Gaudens memorial exhibition of 1908–10 (see cat. no. 113). The Saint-Gaudens Memorial Committee commissioned a bronze cast of the Sherman bust for the Metropolitan in 1910, and it entered the Museum's collection in 1912. Other bronzes are located at the Saint-Gaudens National Historic Site and the Hall of Fame for Great Americans, Bronx Community College, New York. A plaster (ca. 1892), with a variant base of egg-and-dart molding, is in the collection of the Pennsylvania Academy of the Fine Arts.

Exhibitions

Halloran General Hospital, Staten Island, N.Y., February 1941–September 1944.
Rochester Museum of Arts and Sciences, Rochester, N.Y., February–August 1945.
Federal Reserve Bank of New York, October 1986–present.

2. See Royal Cortissoz, The Life of Whitelaw Reid (New York: Charles Scribner's Sons, 1921), vol. 2, p. 379, where Sherman is described as refusing "to be pestered any more with 'd—d sculptor.'"
10. Contract between Saint-Gaudens and Sherman Monument Committee, Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 36, frames 65–70. The same year he received the monument commission, Saint-Gaudens copyrighted the bust. For an extended discussion of the Sherman Monument, see Marcus 1970, pp. 368–434.
13. For the siting of the Sherman Monument, see Greenthal 1985, p. 160. For the dedication and an illustration of the completed monument, see Dryhurst 1982, pp. 253–54.
14. For lifetime exhibitions, see Dryhurst 1982, no. 127, p. 168. For lifetime bronze casts and marbles, see Eugene F. Aucagne, Henry-Bonnard Bronze Company, to Augusta Saint-Gaudens, September 9, 1907, Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 12, frame 733, which speaks of making "two copies . . . some years ago"; and Rachel Sherman Thorndike to Daniel Chester French, Trustee, MMA, January 28, 1908, MMA Archives, which mentions that Saint-Gaudens made replicas in marble and bronze that he later destroyed.
15. For casting arrangements, see Mrs. Saint-Gaudens to Aubry Brothers, November 6, 1907 (copy), Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 12, frame 746. Mrs. Thornton-dike lent the bust to the Metropolitan Museum for its showing, then gave the bust to the United States Military Academy, West Point, N.Y., which lent it for the showings in Washington, Pittsburgh, Chicago, and Indianapolis. See Dryhurst 1982, p. 168; Thornton-dike to French, January 28, 1908, MMA Archives; and Robert de Forest, Secretary, MMA, to Edward S. Holden, United States Military Academy, June 16, 1908 (copy), MMA Archives.
Mrs. Schuyler Van Rensselaer (Mariana Griswold), 1888

Bronze, 1890
20¾ x 7¼ in. (51.8 x 19.7 cm)
Inscribed and signed (lower center): TO MARIANA GRISWOLD /
VAN RENSSLAER / •AVGVSTVS / SAINT-GAUDENS
Dated (right center): •M • •DCCCXLXXX / •VIII
Inscribed (upper center): ANIMVS NON OPVS
Foundry mark (lower right edge): Cast by The Henry-Bonnard
Co. / New York 1890
Gift of Mrs. Schuyler Van Rensselaer, 1917 (17.104)

Mariana Griswold Van Rensselaer (1851–1934) was a versatile critic and author who steadfastly promoted the development of the arts of the United States during the Gilded Age.1 Drawing on vast knowledge and experience, she wrote on a dazzling array of subjects. Among her book-length contributions to the young but growing fields of American art and architectural history are American Etchers (1886), Book of American Figure Painters (1886), and Henry Hobson Richardson and His Works (1888), the first full-length monograph on an American architect. Later came the two-volume History of the City of New York in the Seventeenth Century (1909). In addition, as a respected cultural tastemaker Van Rensselaer was a regular contributor to such journals as the American Architect and Building News, the Century Magazine, and the New York Independent.

Mariana Van Rensselaer was one of Saint-Gaudens’s earliest and most committed supporters. She began writing in the late 1870s, when the sculptor was also struggling to establish his name. Saint-Gaudens and Van Rensselaer became acquainted about 1881, when she praised the Farragut Monument (1877–80; Madison Square Park, New York).2 Both reached their mature styles in the 1880s and during that period developed a friendship based on admiration for each other’s work and a desire to improve the climate for art in America. Van Rensselaer invariably supported Saint-Gaudens’s public efforts, including the Standing Lincoln (1884–87; Lincoln Park, Chicago) and the Shaw Memorial (1884–97; Boston Common).3 Of his reliefs, Van Rensselaer offered unqualified approval, clearly holding special affection for this genre: “Fine and beautiful as are his works in the round, his works in relief seem to me still more remarkable and still more individual. Nowhere else is so fully shown his power over linear beauty, the charm, the supreme distinction, the grace combined with strength, the refinement, the purity of his manner.”

Although these words of June 1887 predate Saint-Gaudens’s portrait of Mariana Van Rensselaer, they capture the very qualities that make this relief a landmark in the sculptor’s oeuvre. The sculptor depicted Van Rensselaer facing left in bust-length profile. Her hair is braided into a twist and secured at the back of her head, fully revealing a beaded collar with a ruffled edge.4 A mass of curls covers her forehead, while wisps of hair, rendered with single tool marks, are loosely delineated at her nape.

Saint-Gaudens accentuated simple yet strong facial features by carefully outlining them against the horizontal striations of the background. Textural contrast is further evident in the comparison of the lively handling of the dress to the smooth skin. The portrait is terminated by a generous undercutting of the bust, resulting in a greater degree of relief than elsewhere on the pictorial surface. Thus, from the prominence of the shoulder to the wispy strands of hair, Saint-Gaudens revealed his ability to combine varying degrees of relief into a fresh and cohesive statement.

The sculptor’s treatment of space is a departure from his earlier reliefs, demonstrating constant experimentation with form. In Mrs. Schuyler Van Rensselaer, and in another relief executed almost simultaneously, William Maxwell Evarts (1888; private collection, Hanover, N.H.), Saint-Gaudens elongated the pictorial field, stressing its verticality. In both portraits, the figure dominates the upper portion, leaving the bottom quarter for an inscription and band of three rosettes. Above Van Rensselaer’s head is inscribed ANIMVS NON OPVS (The spirit, not the work), a maxim in accord with the sitter’s aesthetic ideals.

The circumstances of the execution of the portrait of Van Rensselaer are vague. She recalled that Saint-Gaudens sought solace in working on her portrait while he was having difficulties modeling Frances Folsom Cleveland (1887–92; plaster sketch, Saint-Gaudens National Historic Site).4 Correspondence between sculptor and sitter traces the casting history of an 1888 bronze (private collection),5 suggesting that it must have been produced soon after modeling on the relief was completed. This cast was exhibited in the spring of 1889 in the Society of American Artists annual exhibition, where it and the few pieces of sculpture (just three) received little critical notice.6

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Detail of cat. no. 127
The Metropolitan's bronze was produced in 1890 by Henry-Bonnard, a leading New York foundry. According to Van Rensselaer, it was cast for her sister and was deemed by the sculptor the finer of the two. It is further enhanced by a carved oak frame designed by Stanford White and most likely produced by Joseph Cabus. The frame provides a handsome complement to the bronze portrait; above, a shell flanked by two floral medallions echoes the rosettes at the bottom of the relief. Egg-and-dart and beaded carving border the bronze, and cornucopias ornament the bottom portion of the frame.

The Metropolitan's cast was in Van Rensselaer's possession in 1908 when she lent it to the multiverse Saint-Gaudens memorial exhibition. In 1914 she offered to lend it to the Metropolitan. In 1917 she converted the loan to a gift, with the single stipulation that the work be referred to as a portrait of "Mrs. Schuyler Van Rensselaer." Plaster casts of Mrs. Schuyler Van Rensselaer are in the collections of the Fogg Art Museum, Harvard University, Cambridge, Massachusetts, and the Saint-Gaudens National Historic Site.

**Exhibitions**


1. For comprehensive treatments of Mariana Griswold Van Rensselaer's career, see Lois Dinnerstein, "Opulence and Ocular Delight, Splendor and Squalor: Critical Writings in Art and Architecture by Mariana Griswold Van Rensselaer" (Ph.D. diss., City University of New York, 1979); and Cynthia D. Kinnard, "The Life and Works of Mariana Griswold Van Rensselaer, American Art Critic" (Ph.D. diss., Johns Hopkins University, 1977). For a biographical summary, see American National Biography, s.v. "Van Rensselaer, Mariana Griswold."


3. For the Standing Lincoln, see M. G. Van Rensselaer, "Saint Gaudens's Lincoln," Century Magazine 35 (November 1887), pp. 37–39; and for a more personal reaction to the Shaw Memorial, see M. G. Van Rensselaer to Saint-Gaudens, June 4, [1897], Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 13, frames 494–95.


5. In January 1933, in conversation with Preston Remington, Associate Curator of Decorative Arts (notes recorded on object catalogue cards, MMA Department of American Paintings and Sculpture), Van Rensselaer recalled that Saint-Gaudens's admiration for this collar inspired him to model her portrait.

6. Ibid.

7. I thank Lois Dinnerstein for confirming the whereabouts of this cast. In Van Rensselaer's January 1933 conversation with Metropolitan Museum curator Preston Remington, she noted that she had this original bronze in her possession and that she planned to bequeath it to her nephew George Griswold (notes recorded on object catalogue cards, MMA Department of American Paintings and Sculpture). See also Saint-Gaudens to Van Rensselaer, July 25, 1888 ("your medallion goes to the bronze founder tomorrow in company with Mr. Evans. Fancy!"), and October 15, 1888 ("At the end of the week the bronze lady will be fastened to her setting"). Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 13, frames 510–11.


9. January 1933 conversation between Van Rensselaer and Remington, notes recorded on object catalogue cards, MMA Department of American Paintings and Sculpture.

10. For further information on this frame and others designed by White for Saint-Gaudens's reliefs, see the video "Beyond Architecture: The Frame Designs of Stanford White," produced by Eli Wilner and Co., New York, and researched by Nina Gray.

11. Catalogue of a Memorial Exhibition of the Works of Augustus Saint-Gaudens (New York: MMA, 1908), p. 31, no. 57. A bronze reduction of the portrait was also in the exhibition (no. 121). A 3½-by-2-inch example is now in the collection of the Saint-Gaudens National Historic Site.

12. Van Rensselaer to Henry W. Kent, Secretary, MMA, May 24, 1914, MMA Archives.

13. Van Rensselaer to Kent, June 11, 1917, MMA Archives.
Bronze
Diam. 4½ in. (11.4 cm); 4¾ in. (11.7 cm)
Signed (obverse, under figure termination): PHILIP • MARTINY • MODELER • DESIGN • AND •
COPYRIGHT BY • AUGUSTVS • SAINT-GAUDENS •
Inscribed and dated, obverse: (top) • GEORGE • WASHINGTON •; (center) • PATRIA • / PAT • REX • /
• M • D • C • C • L • • XX • / XIX •
Inscribed and dated, reverse: (top) • TO COMMEMORATE •; (center) THE • INAV • / GVRATION •
OF • GEORGE • WASHINGTON • AS • FIRST • PRESIDENT • OF • THE • UNITED • STATES • OF •
AMERICA • AT • NEW • YORK • APRIL • / XXX • • M • D • C • C • C • L • XXX • / BY • AUTHORITY • OF •
THE • COMMITTEE • ON • CELEBRATION • NEW • YORK • APRIL • / XXX • • M • D • C • C • C • C •
LXXXIX •; (on eagle's shield) E • / PVLRBVS • VNVM
Gift of Henry G. Marquand, 1890 (90.18.1,2)

On April 30, 1789, in New York City, George Washington was sworn in as the first president of the United States. Almost one hundred years later, in the winter of 1888–89, the Committee on Art and Exhibition for the Washington Centennial Celebration commissioned this medal, the official souvenir of this commemorative event. Although Saint-Gaudens turned the modeling responsibilities over to his assistant Philip Martiny, he supervised the design and copyrighted it under his name.

On the medal's obverse, George Washington is in half-length profile to the left, his figure modeled in higher relief than the other details. He is dressed in a jacket, ruffled shirt, and high collar. Although these features, including the hairstyle, represent the fashion of the day, they are also rooted in a specific source adapted by Martiny and Saint-Gaudens: Jean-Antoine Houdon's statue of Washington, installed at the State Capitol in Richmond, Virginia, in 1796.²

To the right of the figure are the fasces of magistracy, a symbolic device with ties to ancient Rome. The bundle of staves represents the United States, while the axe and protruding blade, "executive power and military command."³ Around the edge are thirteen stars, for the number of states in the union in 1789. The inscriptions are simple but prominent, flanking the figure on all sides. The design is set on a flat background with a uniform grainy texture that extends to the hair, skin, and clothing.

The reverse of the medal has a considerably more active design. In the upper third, an American eagle with outspread wings bears a shield inscribed E PVLRBVS VNVM. In its claws the eagle holds arrows intertwined with an
olive branch. The border of the reverse shows thirty-eight stars, representing the number of states as of April 1889. At the lower left is a small shield of arms of New York City.⁴

The Committee on Art and Exhibition, part of the Washington Centennial Committee, was chaired by Henry Gurdon Marquand and managed by William A. Coffin.⁵ Among the committee members was Saint-Gaudens's close friend Richard Watson Gilder, who served as secretary. Gilder, who also sat on a subcommittee responsible for obtaining the medal, was undoubtedly instrumental in securing the services of Saint-Gaudens.⁶

According to Coffin's recollections, it proved a challenge to obtain the model in time to have a cast ready for the opening of the exhibition at the Metropolitan Opera House that was part of the celebration.⁷ Despite Saint-Gaudens's willingness to relinquish execution of the design to Martiny, his endlessly refining the composition tried both Martiny and the committee. Coffin finally took the model from Martiny, and "when the time came in the Spring and the Celebration began, it was cast and ready."⁸

Because of the large size of the Washington medal and the fairly high degree of relief, the composition was cast, rather than struck.⁹ Two thousand copies were produced by Gorham Manufacturing Company for sale to the public.¹⁰ A limited number were produced in silver and gold for dignitaries and officials. Many bronzes went unsold, probably because of the availability of other souvenir medals and tokens.¹¹

The George Washington Inaugural Centennial Medal was Saint-Gaudens's first official medallic commission. While seen as innovative to American eyes, the simple format of this medal reflects his admiration for the medallists of the early Renaissance, especially Pisanello and Sperandio. Numismatist Cornelius Vermeule cites as characteristics of the Washington medal with roots in the work of these fifteenth-century masters "the strongly defined profile in high relief;" "the spacing of large letters;" "the signatures in two lines of small, slightly rough letters beneath the bust;" and "the feeling for texture and surfaces."¹²

These two casts of the inaugural medal were given to the Metropolitan by Henry Gurdon Marquand, president of the Museum from 1889 until his death in 1902. They are identical, except for the orientation of the inscription on the reverse and a slight difference in diameter.¹³ His gift was undoubtedly made on behalf of the Committee on Art and Exhibition, since at a meeting of May 2, 1889, it was suggested that replicas be presented to selected museums, including the Metropolitan.¹⁴

Exhibitions


1. For a survey of the history of this event, see Clarence Winthrop Bowen, ed., The History of the Centennial Celebration of the Inauguration of George Washington as First President of the United States (New York: D. Appleton and Co., 1882); and Committee on Art and Exhibition Folder, Records of the Washington Centennial Committee, Manuscripts Department, New-York Historical Society.


5. For Coffin's account of committee activities, see Bowen, History of the Centennial Celebration, chap. 5, "The Loan Exhibition of Historical Portraits and Relics," pp. 131–48.

6. Ibid., p. 139.

7. See Catalogue of the Loan Exhibition of Historical Portraits and Relics (New York: Metropolitan Opera House, 1889), p. 6, no. 1. According to the catalogue, the medal made its debut at the exhibition opening on April 17, along "with a number of preliminary studies."


9. See Barbara A. Baxter, The Beaux-Arts Medal in America, exh. cat. (New York: American Numismatic Society, 1987), p. 29, who notes that the fact that the medal was cast, not struck, further allies it with the tradition of Italian Renaissance medals.


12. A smaller version of the Saint-Gaudens medal (diam. 1½ in.), struck by Tiffany and Company, was completed by March 30 (Greenthal 1986, p. 228). Suspended from a yellow ribbon attached to a bronze bar, it was distributed to inaugural committee officials and to members of the New York State legislature (Russell Rutil and George Fuld, Medallic Portraits of George Washington (Iola, Wis.: Krause Publications, 1965), p. 215). It differed from the larger medal "notably in the size of the bust on the round and in the spacing of the inscription on the reverse" (Bowen, History of the Centennial Celebration, p. 139).

13. Marquand also gave the Metropolitan two designs, one by
129. World’s Columbian Exposition Commemorative Presentation Medal, 1892–94

Bronze, by 1896
Diam. 3 in. (7.6 cm)
Signed: (obverse, along lower border) AVGSTVS S. GAUDENS FECIT;
(reverse, along lower border) C.E. BARBER FECIT
Inscribed and dated: (obverse, right side) PILVS / ULTRA // CHRISTOPHER / COLUMBVS /
OCT-XII / MCCCXCIII; (reverse, center) WORLD’S COLUMBIAN EXPOSITION /
IN COMMEMORATION OF THE / FOUR HUNDREDTH ANNIVERSARY / OF THE LANDING /
OF COLUMBUS / MDCCCXCI / MDCCXCII // TO / SETH H. KENNEY.

Despite its diminutive scale, the World’s Columbian Exposition Commemorative Presentation Medal was undoubtedly one of Saint-Gaudens’s most frustrating efforts. Copies of the medal were intended as official awards for the World’s Columbian Exposition, held in Chicago in 1893. The final version of the medal, with obverse by Saint-Gaudens and reverse by Charles E. Barber (1840–1917), is the culmination of a protracted debate over the propriety of Saint-Gaudens’s initial design for the reverse: a nude male youth.

Saint-Gaudens was approached with the medallic commission in 1892 and was offered five thousand dollars, an extremely generous sum for the time.1 Although he twice refused the job, he ultimately relented. Saint-Gaudens’s compositions for both sides of the medal were completed by the autumn of 1893, about the time the exposition closed. The obverse depicts Christopher Columbus disembarking from his ship onto the barren shores of the New World, right foot forward, arms outspread, and head raised heavenward. He wears armor and a great cloak, which partially obscures his sword. The background is filled with additional details to enhance the narrative. On the left a banner unfurls, echoing the medal’s edge and reinforcing Columbus’s dynamic motion. At the right are three male
figures, one holding the banner’s pole and two others who also will disembark from the vessel. At the upper right are “the Pillars of Hercules, representing the Rocks of Gibraltar with the three caravels sailing out and the inscription PLUS ULTRA.”

Saint-Gaudens’s first conception for the medal’s reverse featured a nude youth representing the Spirit of America, standing frontally in a modified contrapposto pose. Saint-Gaudens had insisted that the medal’s design be closely guarded, but a photograph that was circulated initiated a storm of controversy with the United States Senate, as well as with officials in the Treasury Department and the United States Mint. The Page Belting Company of Concord, New Hampshire, printed a commemorative souvenir booklet with a “caricature” of the nude figure that in January 1894 caused the initial design to be rejected by the Quadro-Centennial Committee of the United States Senate. Asked to revise the design, specifically to cover “the objectionable part of the figure,” Saint-Gaudens made small but significant refinements in his plaster models. He added a thin band or ribbon across the nude in one version, and in another he applied a leaf. In April these designs, too, were found unsatisfactory.

The sculptor and members of the art establishment waged an all-out media campaign decrying censorship and the government’s heavy-handed role in the commission. Articles supportive of Saint-Gaudens were widely printed in the New York dailies. A resolution passed by the newly formed National Sculpture Society in February 1894 backed the sculptor unequivocally.

Although his patience was strained and his pride wounded, Saint-Gaudens complied with the request for a third attempt. On May 22, 1894, he wrote, “I am doing a reverse, but am eliminating the figure entirely, confining it only to an inscription.” The simpler composition was composed of an inscription with a wreath encircling an American eagle and a shield. In scraping the nude figure, Saint-Gaudens clearly believed that the problem was overcome and that the acceptance of the design was guaranteed.

When this design was promptly rejected without a reason given, Saint-Gaudens’s temper flared, especially after he learned that the design by Barber had been commissioned while he was still at work on the third version. Despite several letters of protest, Saint-Gaudens met a wall of silence from the government and finally let the matter drop, but only after he submitted a scathing letter to the New York Daily Tribune.

Charles E. Barber, whose design was used on the minted version of the reverse, was the chief engraver at the United States Mint in Philadelphia from 1879 to 1916. His design has a central tablet with commemorative inscription and a space for an insert die with the name of the medal’s recipient (in the case of the Museum’s example, Seth H. Kenney). In the left and right margins are flaming beribboned torches representing light or intelligence. Above, two semidraped winged females are separated by a globe marked with meridian and parallel lines. The one at the left with a trumpet proclaims the award and holds wreaths for presentation; the one at the right, pen in hand, is ready to inscribe the award. Below, Columbus’s caravel, the Santa Maria, is set in stylized waves.

An article in the American Journal of Numismatics of April 1896 noted that “the Medals awarded at the ‘World’s Columbian Exposition’ . . . in 1893, have at last been issued.” It also expressed the sentiment of many who lamented the aesthetic disparity between obverse and reverse.

The Metropolitan’s medal is accompanied by a velvet-lined aluminum travel case.

Exhibition


   3. Saint-Gaudens to R. C. Preston, Director of the U.S. Mint, November 17, 1893, Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 5, frame 41.
   4. See Augusta Saint-Gaudens’s letter to her brother, Thomas J. Homer, February 4, 1894, Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 17, frame 599. “The medal was to be kept a close secret by all concerned but the Page Belting Company of Concord N. H. got permission for someone to see it at the mint, Phila. This man carried off in his brain enough of the details to have drawings made which the Brooks Bank Note and Circular Engraving Co. of Boston struck off at letter heads. These the Page Belting Co. published on their circulars saying underneath that ‘The Page Belting Co. had taken the medal of which these drawings were ‘Fac Similes’ and that they were the only firm who were Authorized to publish it.’ This was all a monstrous infamous lie. As they were not ‘Fac similes’ but disgusting caricatures and as they were not ‘authorized.’”
   6. Saint-Gaudens to Carlisle, March 15, 1894 (copy), Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 15, frame 548.
   7. Saint-Gaudens must have anticipated a public struggle, for in a letter of January 25, 1894, he wrote to Carlisle, “I of course shall feel at liberty at all times to publish the correspondence between
us"; Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 15, frame 28.
10. The letter, which appears not to have been published, was reprinted in Homer Saint-Gaudens 1913, vol. 2, pp. 67–68, 71–72.
11. Homer Saint-Gaudens (1913, vol. 2, p. 67) described Barber as "the ‘commercial medallist’ of the mint."

The production history of these medals is both complicated and vague, and I am grateful to Alan M. Stahl, Curator of Medieval Coins and of Medals, American Numismatic Society, for his assistance in deciphering it. Annual reports of the U.S. Mint between 1894 and 1896 suggest that the mint produced the hubs and dies, but farmed out the actual stamping of the medal. See R. W. Julian, Medals of the United States Mint: The First Century, 1792–1892, ed. N. Neil Harris (El Cajon, Calif.: Token and Medal Society, 1977), p. [410]. A sample card accompanying one of the medals in the collection of the American Numismatic Society reads, "Award Medal and Aluminum Case made by Scoville Manufacturing Company, Waterbury, Connecticut," thus revealing the location of the medals' production.

130. Diana, 1892–93

Bronze, gilt; 1928
101 3/4 x 53 1/2 x 14 1/4 in. (258.5 x 135.9 x 35.9 cm)
Foundry mark (base): P.B.V. CO. MUNICH MADE IN GERMANY
Rogers Fund, 1928 (28.101)

At the request of architect Stanford White, Saint-Gaudens created a finial to surmount the tower of Madison Square Garden (completed in 1891). White, who based the tower of Madison Square Garden on the Giralda, the tower that adjoins the Cathedral of Seville, wanted a revolving weather vane for his structure in the manner of its Spanish prototype. Although already occupied with other commissions, notably the Shaw Memorial (1884–97) for Boston Common, Saint-Gaudens welcomed the opportunity to create what would be the only female nude in his oeuvre. His son Homer later recalled that the sculptor took on the project as a labor of love and consented "to give his work upon it, provided White pay the expenses."2

As his starting point, Saint-Gaudens referred to a half-life-size bust that he had made of his model and mistress Davida Johnson Clark in 1886 (marble; Saint-Gaudens National Historic Site). This portrait, the inspiration for the head of the monumental Diana, was followed by small figural studies. The finished figure was mechanically enlarged to a height of 18 feet by the W. H. Mullins Manufacturing Company in Salem, Ohio.4 Composed of hammered and gild sheet copper, it was unveiled with great fanfare on November 1, 1891.5 Saint-Gaudens and White soon realized that Diana was out of scale with White's tower and that the figure could not revolve in the wind, as intended, because it was too heavy (1 1/2 tons) and the foot was awkwardly positioned on the sphere. In September 1892 the statue was removed from Madison Square Garden, and it was reerected in 1893 at the Chicago World's Columbian Exposition atop the Agricultural Building, designed by McKim, Mead and White.6

A 13-foot-high Diana was hoisted onto the Madison Square Garden tower in November 1893. This version, also of gilt copper, retained the flying drapery of the larger version but with refinements. The sculpture commanded the highest point on New York City's skyline, and despite some public outcry against the figure's nudity, it was a huge success. Diana remained on the tower until Madison Square Garden was demolished in 1925. After seven years in storage, the sculpture was relocated to the Philadelphia Museum of Art, the gift of the New York Life Insurance Company, which had purchased the site of the Garden.

Known for his realistic and often heroic portraiture, Saint-Gaudens found in Diana an opportunity to work in an ideal vein. Roman goddess of the moon and the hunt, Diana was a preferred subject for sculptors from Jean-Antoine Houdon to Jean-Alexandre-Joseph Falguière to Saint-Gaudens's protégé Frederick William MacMonnies (see cat. no. 193).7 Saint-Gaudens's interpretation eschews the traditional full-bodied huntress, instead focusing on simple, elegant lines and a strong silhouette reminiscent of a New England weather vane. Diana was designed to

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rotate easily with her bow and arrow as the pointer and her billowing swath as the rudder. The lithe figure of the goddess, artfully drawing her bow, shimmered in the sunlight and was incandescently lit at night.

In 1894 Saint-Gaudens presented Stanford White with a half-size Portland cement cast from the plaster model used to enlarge the revised Diana to 13 feet. The architect installed it on the grounds of his home Box Hill in Saint James, Long Island. In 1927 the White family had the deteriorating cement cast removed for repairs. From the restored cast, two bronzes were made, one for Box Hill (now at Amon Carter Museum, Fort Worth) and one for the Metropolitan Museum. They were cast in Munich by Priessmann Baur foundry under the auspices of the Osterkamp-Mead Corporation. Following the arrival of the Metropolitan's gilt bronze from Germany in May 1928, the surface underwent further treatment and was "antiqued" at the Museum.

Almost as soon as the second version of Diana was installed on Madison Square Garden, Saint-Gaudens capitalized on the successful redesign by producing reductions, without the original flowing draperies. Diana was the first work that he reduced and cast in multiple editions, and it would soon be followed by Robert Louis Stevenson (cat. no. 125) and The Pentian (cat. no. 123). By 1899 Saint-Gaudens had created statuettes in three variations: 31-inch figures on a half-sphere (Brooklyn Museum of Art); 21-inch figures on a full orb (cat. no. 131); and 21-inch figures on a sphere balanced on a tripod base (Williams College Museum of Art, Williamstown, Mass.).

Exhibitions


MMA, "75th Anniversary Exhibition of Painting and Sculpture by 75 Artists Associated with the Art Students League of New York," March 16–April 29, 1931, no. 3.

Old Westbury Gardens, Westbury, N.Y., "150 Years of American Sculpture," June 14–August 8, 1960, no. 78.


3. Dryfhout 1982, no. 120, p. 154.

4. For a detailed account of this process, see "The Madison Square Garden Weather Vane, the Huntress Diana," Scientific American 65 (December 26, 1891), p. 407.


6. The first version was all but destroyed when the Agriculture Building burned in 1894, although the upper portion was salvaged and displayed at the Art Institute of Chicago during the Saint-Gaudens memorial exhibition in 1909. Its subsequent whereabouts are unknown. See Dryfhout 1982, no. 144, p. 194.


8. The draperies blew off sometime after Saint-Gaudens's death and consequently the statue was bolted in place with the arrow pointed northeast. See "Diana of Madison Square Garden," American Architect 127 (June 3, 1925), p. 493.


11. Osterkamp-Mead Corporation to Edward Robinson, May 15, 1928, MMA Archives. The surface was damaged in transport following the antiquing process and had to be regilded. See Fritz E. Osterkamp to Henry F. Davidson, Registrar, MMA, June 6, 1928; and Memorandum, Office of the Registrar, June 7, 1928, MMA Archives.

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131. **Diana**, 1893–94

*Bronze, 1894 or after
28 ¾ x 16 ½ x 14 in. (71.8 x 41.3 x 35.6 cm)
Signed (top of base, front, right): A S’ GAUDENS
Foundry mark (back of base): F. GRUET FONDEUR PARIS
Gift of Lincoln Kirstein, 1985 (1985.353)*

**Designed as a gilt-bronze weather vane for the tower of Madison Square Garden in 1891** (see cat. no. 130), *Diana* was the first monumental work from which Saint-Gaudens produced reductions. In 1892–93 he remodeled his original *Diana*, which at 18 feet high was too large in proportion with the tower, to a 13-foot-high sculpture. This second version was installed on Madison Square Garden in 1893, and it served as basis for the reductions, with the flying drapery eliminated.

In 1894 Saint-Gaudens gave his wife as a Christmas gift a “little” *Diana “to do whatever you please with it.”* In January 1895 he obtained a copyright for the reduced *Diana.* An edition of 31-inch-high figures was cast by the Aubry Brothers factory in New York. For this version (Brooklyn Museum of Art), *Diana* balances on a hemisphere and holds an arrow and a strung bow that is heavier than in subsequent versions. A 21-inch figure, gracefully poised on a sphere upon a two-tiered base, was cast as early as 1894 at the Gruet foundry in Paris. The Metropolitan’s statuette is of this variant, as is one in the Nichols House Museum, Boston. A third variation, also a 21-inch figure, was produced when Saint-Gaudens was in Paris in 1899. For this version, he remodeled the hair and the bow and altered the base so that the sphere rests on a tripod decorated with winged griffins, scrollwork, and rosettes (Williams College Museum of Art, Williamstown, Mass.). This version was cast by both French and American foundries and continued to be produced by the sculptor’s widow after his death. Mrs. Saint-Gaudens also issued posthumous 7 ½-inch casts of the head of *Diana* (Carnegie Museum of Art, Pittsburgh), which were based on the 1899 model.

The Metropolitan’s cast reflects the amount of attention that Saint-Gaudens lavished on his *Diana* reductions. The casts were remodeled by hand rather than mechanically reduced, and they vary from edition to edition in details such as the bow, arrow, hair, and base. The Museum’s figure is beautifully chased with especially fine treatment to the hair and facial features. The matte gold-colored patination, composed of gold, copper, and zinc, was applied by the electroplating process. The rich tone alone is a testament to Saint-Gaudens’s concern with the finishing and patination of his pieces.

Before entering the Metropolitan’s collection, this cast belonged to Lincoln Kirstein, cofounder of the New York City Ballet and author of books on Saint-Gaudens, William Rimmer (pp. 50–59), and Elie Nadelman. It was displayed as a promised gift in the Museum’s exhibition “Augustus Saint-Gaudens: Sculpture in the Metropolitan Museum of Art,” July 18–September 23, 1973. At some point before *Diana* was acquired, the bow string was replaced.

**Exhibitions**


1. Saint-Gaudens to Augusta Saint-Gaudens, December 24, 1894, Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 21, frame 329.
2. Copyright application, January 29, 1895, Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 35, frame 689.
4. In the catalogue information at the top of the entry, the measurement of 28 ¾ inches refers to the height to the top of the bow. The figure alone is 21 inches.
5. The Nichols House Museum cast belonged to Rose S. Nichols, Saint-Gaudens’s niece, who served as a liaison in selling the sculptor’s reductions to private collectors and galleries such as Tiffany and Company in New York and Doll and Richards in Boston.
In January 1881 Louise Adele Dickinson married prominent New York lawyer, Charles W. Gould. Sadly, she died two and a half years later, in October 1883, probably of heart disease.1 Her bereaved husband never remarried, and over the course of the next two decades, he would commission from Saint-Gaudens three posthumous portraits of his bride. This relief is the first; the other two, also in the Metropolitan’s collection, are busts (cat. nos. 133, 138).

Saint-Gaudens’s half-length portrait medallion of Mrs. Gould, with head directed to her right, is undoubtedly based on a photograph. According to Charles Gould, “As Mr. Saint-Gaudens had never seen the original of the medallion [Mrs. Gould], it was most difficult for him to execute it, and he relied greatly on the advice of friends who aided him in the work.”2 Louise Gould is clothed in a high-style bridal gown, a veil secured on her head with a wreath of flowers. As the inscription attests, she is portrayed on her wedding date, Saint Agnes Eve, January 20, 1881, an angel newly dressed save wings for heaven. The reference to Saint Agnes, who is associated with purity and martyrdom, underscores the melancholy of the piece.

Thematically this relief is similar to the wedding portrait of Bessie Springs Smith White (cat. no. 120), which Saint-Gaudens executed in 1884. It was White, in fact, who advised Saint-Gaudens on the design for the classicizing integral frame for the Gould relief. In May 1894 Saint-Gaudens sent White a preliminary design for Louise Adele Gould, requesting “make me a sketch of some kind.”3 The frame, with an overall appearance evocative of a tombstone, has an ornamental cresting of acanthus scrolls and an egg-and-dart molding surrounding the rectangular portion.

There has been confusion over when Saint-Gaudens modeled the relief; Gould himself dated the project to 1884–94, which has been repeated in several sources.4 More recently, Saint-Gaudens scholar John Dryhout has fixed the commencement of modeling to 1893. The Piccirilli Brothers then translated it into marble the following year.5 Charles W. Gould had a long association with the Metropolitan Museum.6 He served on the Museum’s special committee to organize the Saint-Gaudens memorial exhibition held in 1908 and was a trustee from 1915 to 1930, appointed to the Committee on Sculpture, among others. When he retired from the Board of Trustees, he was named an advisory trustee for life; he died in 1931.

Gould gave the Museum not only the three Saint-Gaudens portraits of his wife but also Herbert Adams’s marble bas-relief Singing Boys (cat. no. 155).

The Saint-Gaudens National Historic Site has a plaster cast of the central portrait medallion.7

Exhibition

2. Gould to Mabel McIlvaine, Office of the Secretary, MMA, January 15, 1908, MMA Archives.
3. Gould to McIlvaine, January 15, 1908, MMA Archives; and Saint-Gaudens to White, Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 14, frame 10.
SHE SEEMED A SPLENDID
ANGEL NEWLY DRESSED
SAVE WINGS FOR HEAVEN
133. Louise Adele Gould, 1894

Marble, 1895
22 x 15½ x 10 in. (55.9 x 39.4 x 25.4 cm)
Signed (left side): AVGSTVS SAINT-GAUDENS
Gift of Charles W. Gould, 1915 (15.105.2)

After Saint-Gaudens completed a relief portrait of the late Louise Adele Gould in marble (cat. no. 132), her husband, Charles W. Gould, found “the result so charming” that he commissioned the sculptor to carve her bust as well. Again Saint-Gaudens probably worked from a photograph, this time depicting his sitter in the simplest of costumes, a classicizing drapery fastened with knots at the shoulders. Mrs. Gould’s hair, gathered and twisted at the back of her head, looks the same in the relief and this bust, substantiating the supposition that Saint-Gaudens may
have been working from the same photograph for both likenesses.

The serene, youthful Mrs. Gould inclines her head slightly and gazes to her right. The execution of the portrait in white marble, the low rectangular socle, and the way in which the bust is terminated are all reminiscent of classical portraiture, which Saint-Gaudens had studied and copied in Rome. Charles Gould was pleased with the result, for he wrote to Saint-Gaudens in June 1894 of the "girlish simplicity and sweetness that you have so wonderfully caught," at the same time proposing that the sculptor produce replicas in wax (see cat. no. 138). The bust was cut in marble by the Piccirilli Brothers in 1895. Gould gave this portrait bust and the relief of his wife to the Museum in 1915, the year that he was elected a trustee.

134. *Amor Caritas*, 1880–98

Bronze, gilt; 1918

10 3/4 x 50 in. (262.3 x 127 cm)

Signed and dated (lower right): AVGSTVS.SAINT-GAUDENS / M.D.C.C.X.C.LXXX [illegible]

Inscribed (in tablet, top center): •AMOR•CARITAS•

Rogers Fund, 1918 (19.124)

*Amor Caritas* held a special fascination for Saint-Gaudens since it represented the perfection of the ethereal female figure that appeared repeatedly in his oeuvre. As early as 1879, in Paris, he had begun working on a group of three elegantly robed, full-sized angels for the Morgan family tomb, commissioned by Edwin D. Morgan, former governor of New York.1 According to his son Homer, Saint-Gaudens at the time regarded the Morgan project as second in importance only to his *Farragut Monument* (1877–80; Madison Square Park, New York).2 The Morgan tomb was never completed; it was destroyed by fire during its translation to marble in Cedar Hill Cemetery, Hartford, Connecticut. Extant photographs and models show that the sculptor had already achieved the free-flowing draperies, downcast eyes, and symmetrical frontal pose.3

An engraving of the central angel in Saint-Gaudens’s classicizing design was published in 1886 on the title page of Mariana Van Rensselaer’s *Book of American Figure Painters.*4 Between 1881 and 1883 he reworked this conception for the marble caryatids, Amor and Pax, in the mantelpiece for the entrance hall of the Cornelius Vanderbilt II mansion in New York (cat. no. 118). And he twice again modified this design for tomb projects: the winged figure for the tomb of Mrs. Ann Maria Smith (1887; Island Cemetery, Newport, R.I.) and the figure in marble for the *Maria Mitchell Memorial* (1902) in Saint Stephen’s Church, Philadelphia.5

Probably after Saint-Gaudens returned to Paris in 1897, John Singer Sargent (see cat. no. 114) expressed an interest in painting the Smith tomb figure.6 This apparently was the impetus for Saint-Gaudens to rework that marble figure into a bronze sculpture. He made subtle changes in the wings and the drapery; he made the tablet smaller, eliminated the cornice, and created a semicircular plinth on which the figure stands. *Amor Caritas* has upward-curving wings, a gently inclined head, and a belt and crown of passion flowers. Saint-Gaudens had difficulty deciding what to inscribe on the ornamental tablet the figure raises above her head. Initially he referred to the bronze as “Angel with the Tablet.” He considered several titles with universal themes, including “‘To know is to forgive,’ ‘Peace on Earth,’ ‘God is Love,’ and ‘Good will towards men,’ ‘Amor Caritas.’”

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*Exhibitions*


1. Gould to Mabel McIlvaine, Office of the Secretary, MMA, January 15, 1908, MMA Archives.

2. Gould to Saint-Gaudens, June 18, 1894, Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 35, frame 830.

3. Piccirilli Brothers to [Henry W. Kent], Assistant Secretary, MMA, received January 27, 1908, MMA Archives.
Anom Caritas was exhibited in the Société Nationale des Beaux-Arts annual in 1898 and at the Exposition Universelle in 1900. It was so well received that the French government purchased a Barbedienne bronze cast in 1899 for the Musée du Luxembourg (now at the Musée d'Orsay). Saint-Gaudens was awarded the grand prize at the Exposition Universelle for his entries (which included the Sherman Monument, the Shaw Memorial, The Puritan [cat. no. 123], and a group of portrait medallions) and was made an officer of the Legion of Honor and a corresponding member of the Société Nationale des Beaux-Arts.

Daniel Chester French, chairman of the Metropolitan Museum trustees' Committee on Sculpture, planned an exhibition of works by American sculptors to be displayed on a rotating basis beginning in 1918. He approached Mrs. Saint-Gaudens and her son, Homer, in an effort to include significant works by Saint-Gaudens in the installation, and he arranged to borrow the mold to make a plaster cast of Amor Caritas. The exhibition, with plasters of Amor Caritas and the Adams Memorial (1886–91; Rock Creek Cemetery, Washington, D.C.), opened in March 1918. French also corresponded with Mrs. Saint-Gaudens about the Museum's acquiring a bronze cast of Amor Caritas. He got a casting estimate from the Gorham Company, and Mrs. Saint-Gaudens agreed to the replication. In the end, however, Roman Bronze Works made the cast, with French stipulating that its surface be patinated a "mat gold and not bright."

Saint-Gaudens also produced 40-inch reductions of Amor Caritas beginning in the late 1890s in Paris. About twenty bronzes are thought to have been made and were sold in New York at Tiffany and Company and in Boston at Doll and Richards.

Exhibitions


1. For the Morgan tomb project, see Dryfhout 1982, no. 106, pp. 136–37.
5. Dryfhout 1982, no. 120, p. 154, no. 169, pp. 234–35. The Ann Maria Smith tomb figure, done in high relief, was inspired by the features of Saint-Gaudens's longtime model and mistress Davida Johnson Clark. Dryfhout offers the theory (p. 234) that Louis St. Gaudens's signature on the tomb figure was meant to conceal Augustus Saint-Gaudens's relationship with Davida Clark.
8. Ibid., vol. 2, p. 131. It appears that Saint-Gaudens, instead of simplifying the drapery, made it more elaborate, achieving a greater number of folds in bronze than in the stone.
10. For the 1898 exhibition, see Catalogue des ouvrages de peinture, sculpture . . ., Société Nationale des Beaux-Arts (Paris: Evreux, 1898), p. 263, no. 156, as "Figure pour tombe érigée à New-York." For the Exposition Universelle of 1900, see Catalogue officiel illustré de l'exposition décentrale des beaux-arts de 1889 à 1900 (Paris: Imprimeries Lemoerich, Ludovic Baschet), p. 298, no. 62, as "Ange avec une tablette."
12. For entries in the Exposition Universelle, see Catalogue officiel, p. 298, nos. 60, 61, 63, and 64. For the honors the sculptor was accorded, see Dryfhout 1982, p. 234.
16. See W. Frank Purdy, Gorham Company, to French, April 2, 1918; French to Augusta Saint-Gaudens, April 3, 1918 (copy); and French to Augusta Saint-Gaudens, April 10, 1918 (copy). French Family Papers, Library of Congress, microfilm reel 5, frame 284. French undoubtedly knew of Saint-Gaudens's strong feelings about the patination of his sculptures (for further discussion, see cat. no. 137).
17. On November 26, 1918, the plaster model of Amor Caritas (the one made for the 1918 exhibition) was returned to the Museum from the Roman Bronze Works foundry; see Special Exhibition Notebooks, January 25, 1918, with November 25, 1918, attachment, MMA Office of the Registrar. Regarding gilding, see French to Edward Robinson, Director, MMA, June 5, 1919 (copy), French Family Papers, Library of Congress, microfilm reel 5, frame 284. French undoubtedly knew of Saint-Gaudens's strong feelings about the patination of his sculptures (for further discussion, see cat. no. 137).
Josephine Shaw Lowell, 1899

Marble
16 x 9 3/4 in. (40.6 x 23.5 cm)

Signed and dated: (back, top right) AUGUSTVS SAINT-GAUDENS•SC•/AD•1899;
(front, lower left) A ST G (monogram); (front, lower center) •M•D•C•C•C•CXCIX•
Inscribed (back, lower center): •JOSEPHINE•SHAW•LOWELL•/WIDOW OF /
•GENERAL•CHARLES•RUSSELL•LOWELL•/DECEMBER 16 1843/OCTOBER 12 1905
Gift of Charles C. Burlingham, 1925 (25.89)

Josephine Shaw Lowell (1843–1905), a dedicated philanthropist and reformer, was born in Roxbury, Massachusetts, into a socially prominent family. She was the older sister of Robert Gould Shaw, the Civil War hero to whose memory Saint-Gaudens created a monument for Boston Common, which was dedicated in 1897. Her husband, Charles Russell Lowell, also died in the Civil War, after less than a year of marriage. The young widow immersed herself in charitable activities and over the years earned respect for her efforts to combat poverty, mental illness, and poor prison and factory conditions. She founded the Charity Organization Society, working with it for twenty-three years, and was appointed in 1876 to the New York State Board of Charities, serving a thirteen-year tenure.

Saint-Gaudens embarked on his portrait of Mrs. Lowell in 1899, during his final residence in Paris. It was a period of intense productivity for the sculptor, who was engrossed in work on his heroic-size equestrian Sherman Monument (1892–1903; Grand Army Plaza, New York). He also oversaw reductions of successful compositions such as Robert Louis Stevenson and Amor Caritas (cat. nos. 125, 134) and continued to take on portrait commissions.5

Saint-Gaudens’s delicate, sketchlike rendering shows a matron posed in bust-length profile to the left. Mrs. Lowell’s hair is gathered and twisted on the back of her head; single chisel strokes denote strands melting into the background. In contrast, her plain facial features—prominent nose, thin lips, and slight double chin—are distinctly outlined against the pictorial field. Perhaps the most impressive aspect of this portrait is the fuchu trimmed with lace. Its undulating ruffles have a dainty quality that is at odds with the marble medium. The entire composition is rendered in bas-relief, the highest element being the left shoulder. Whether Saint-Gaudens had a distinct conception of older women is not known, although pose and dress in the portraits of Mrs. Lowell and Hettie Evarts Beaman (1900; Saint-Gaudens National Historic Site) are handled in a similar fashion.5

Mrs. Lowell’s portrait was translated into marble by Saint-Gaudens’s sister-in-law, Annette Johnson St. Gaudens, who had married his brother Louis in 1898. The completed work was lent by Mrs. Lowell to the annual exhibitions of the Society of American Artists in 1902 and the Pennsylvania Academy of the Fine Arts in 1903. Following her death in 1905, the marble portrait passed to her daughter, Carlotta Russell Lowell. At some point, an inscription noting the sitter’s birth and death dates was carved on the back of the piece in a style characteristic of Saint-Gaudens’s lettering. Carlotta Lowell lent the relief to the Saint-Gaudens memorial exhibition at the Metropolitan in 1908 and retained it until her death in 1924.

In April 1925 New York lawyer Charles C. Burlingham wrote to Museum president Robert W. de Forest that he had purchased the portrait for the Metropolitan directly from Carlotta Lowell’s executor: “I often heard Miss Lowell say that she intended to bequeath the relief to the Museum, but through inadvertence she made no such provision in her Will.”7 De Forest responded, “Thank you for rescuing the relief portrait of dear Mrs. Lowell.”8 The relief was “gratefully accepted” by the trustees’ Executive Committee at their next meeting.9

The Saint-Gaudens National Historic Site has three plaster casts of Josephine Shaw Lowell in its collection.10

Exhibitions


316 Augustus Saint-Gaudens
4. Dryhurst 1982, no. 172, p. 238. See also a clipping in the Saint-Gaudens Papers, Dartmouth College Library: Claremont (N.H.) Advocate, September 26, 1940, p. 1, "the relief portrait of Mrs. Shaw [sic] at the Metropolitan Museum of Art in New York City was done in marble by Mrs. St. Gaudens."
7. Burlington to de Forest, April 6, 1925, MMA Archives. The relief was withdrawn from the sale of the contents of Miss Lowell’s estate; see American Art Galleries, New York, sale cat., April 8–11, 1925, no. 823A. It is illustrated in a gilt-wood frame, which remains on it to this day.
8. De Forest to Burlington, April 7, 1925, MMA Archives.
9. MMA Trustees to Burlington, April 20, 1925, MMA Archives.
136. Victory, 1892—1903

Bronze, gilt; 1912 or after (by 1916)
Height to top of head: 38 x 9 1/2 x 18 1/2 in. (96.5 x 24.1 x 47 cm)
Signed and dated (right side of base): AVGSTVS•SAINT•
CAIIVS•FECIT•M•CMII•
Inscribed (back of base): COPYRIGHT BY A-H SAINT•
CAIIVS•/1912
Rogers Fund, 1917 (17.90.1)

This statuette is a reduction after Victory on the Sherman Monument (1892—1903; Grand Army Plaza, New York). The equestrian personification leading General William Tecumseh Sherman in uniform astride his horse weaves ideal with real, spiritual with material. Together they surge forward, their intent “to express victory and peace at the same time.” The winged figure was part of Saint-Gaudens’s overall design for the equestrian monument from the time he negotiated for the commission in 1891—92; although because of other obligations, he did not work intensively on the group until January 1897.

For his Victory, he relied on several models in New York and Paris, including Davida Johnson Clark (his mistress and the mother of his son Louis P. Clark) and Hettie Anderson. Saint-Gaudens created variant studies for the head (see cat. no. 137). After settling in Paris in late 1897, he turned in earnest to the overall figure, finding the naturalistic rendering of forward motion slow and tedious. He wrote: “I have been arranging drapery on four copies I have had made of the nude of the Victory, and one of the four has come out remarkably well, so all I have to do will be to copy it, and I am consequently much elated,” and he was relieved to have resolved “the always complicated and terrible question of how to arrange flowing draperies.” Victory wears a classicizing chiton and has traditional emblems—a crown of laurel on her head and a palm branch in her left hand—while an American eagle is emblazoned across her breast.

For the pose of the figure, Saint-Gaudens was clearly inspired by the winged Victory of Samothrace, which was discovered in 1863 and removed to Paris, where it was set up in the Louvre in 1867. Saint-Gaudens may also have been influenced by Delacroix’s dynamic striding figure of Liberty in Liberty Leading the People (1830; Musée du Louvre) as well as the figures of the Navy and the Merchant Marine on the facade of the Louvre by his former teacher François Jouffroy.

At the exhibition of the Société Nationale des Beaux-Arts in 1899, Saint-Gaudens showed a full-size model of General Sherman on his horse, as well as a reduction of the entire group, including Victory. The following year, after still more refinements to Victory, the complete Sherman Monument was exhibited in plaster at the Exposition Universelle in the place of honor.

Illness forced Saint-Gaudens’s return to the United States in July 1900 while the Exposition Universelle was still going on, but a duplicate plaster was sent to Thiébaut Frères, the Parisian foundry that would cast the bronze. He had a third replica in Cornish, New Hampshire, to satisfy his “tendency almost endlessly to alter” his work. His refinements included remodeling Victory’s “Germanic” hair and the manner in which her wing overlapped Sherman’s left leg. Saint-Gaudens was still making these modifications while the monument was being cast. He wrote his molder in Paris: “If the head of the Victory is not cast, I should like the laurel leaves made a little bit more pointed on the head.”

The completed monument, resplendent with two layers of golf leaf, was ceremoniously unveiled on May 30, 1903. The jubilant reception accorded the Sherman Monument is recorded in contemporary published accounts, many specifically mentioning Victory. In The Nation, Kenyon Cox described her: “Before the horse and rider, half walks, half flies, a splendid winged figure, one arm outstretched, the otherbrandishing the palm Victory leading them on. She has a certain fierce wildness of aspect, but her rapt gaze and half-open mouth indicate the seer of visions peace is ahead and an end of war.”

Despite the popularity of the figure, Saint-Gaudens did not cast reductions of Victory during his lifetime. Correspondence suggests that he planned to, but his debilitating illness prevented his fulfilling his intentions. In 1911 Saint-Gaudens’s widow requested that the sculptor’s molder, Gaeton Ardisson, cast a plaster reduction of Victory in preparation for the production of bronze replicas. Mrs. Saint-Gaudens obtained a copyright for the Victory reduction in 1912, and only after that date was it translated to bronze.

The Metropolitan Museum’s Victory was probably cast at the Gorham foundry (as were several known casts), for Daniel Chester French, chairman of the trustees’ Committee on Sculpture, saw the work at the Gorham showroom.
by early 1916. In spring 1917 French urged the acquisition to Museum director Edward Robinson. Apparently Robinson felt that a reduction of *Victory* in the Museum was unnecessary because of its proximity to the *Sherman Monument*. French countered: "[T]he figure is so much hidden by the horse in the statue itself that the side cannot be seen, and I think it is so beautiful a thing that I am very much in favor of its purchase." French prevailed and *Victory* was purchased from Gorham in May 1917.

Among other bronze reductions of *Victory* are those at Arlington National Cemetery, Arlington, Virginia; the Carnegie Museum of Art, Pittsburgh; the Toledo Museum of Art; and the University Gallery, University of Delaware, Newark. The Saint-Gaudens National Historic Site has both a plaster and a bronze.

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Exhibitions


2. Dryhurst 1982, no. 184, p. 253, which also illustrates the completed monument; and Marcus 1979, pp. 370–71.
10. Ibid., vol. 2, pp. 289–90.
13. Augusta Saint-Gaudens to Lizzie Sherman, June 24, 1907 (copy), states, "some day he hopes to make a reduction of the victory"; Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 12, frame 751.
14. Contract for plaster reduction of *Victory* signed by Gaeton Ardisson, May 1, 1911, Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 1, frame 349.
15. French to Edward D. Adams, a member of the trustees' Committee on Sculpture, January 19, 1916 (copy); French to William Church Osborn, also a member of the committee, January 21, 1916 (copy), Daniel Chester French Family Papers, Manuscript Division, Library of Congress, Washington, D.C., microfilm reel 3, frames 308, 314.
17. Henry W. Kent, Secretary, MMA, to Gorham Company, May 24, 1917, MMA Archives.
137. **Head of Victory, 1897–1903**

Bronze, 1907
8 x 7¼ x 6½ in. (20.3 x 17.8 x 16.5 cm)
Signed and dated twice: (right side) A·SAINT·GAUDENS·M·C·M·VII; (back) BY AUGUSTUS; (left side) SAINT GAUDENS
Inscribed (front, within tablet): NIH·EIPHNH
Rogers Fund, 1907 (07.90)

This **Head of Victory** is excerpted from the winged figure that leads Civil War hero William Tecumseh Sherman in Saint-Gaudens's **Sherman Monument** (1892–1903; Grand Army Plaza, New York). In the course of producing the monument, Saint-Gaudens modeled several versions. He based his first study on the features of Hettie Anderson, who posed for him in New York in 1897. According to his son Homer, the sculptor was dissatisfied with the result for "he felt that he had filled it with overmuch 'personality.' Then the second attempt... although intrinsically of
greater worth, appeared even more out of keeping with
the monument. So finally he was forced to return to his
earlier model, and to labor over it indefatigably until he
had developed it to his liking."2 Even as the Sherman
Monument was being cast in Paris, Saint-Gaudens con-
tinued to rework elements of Victory's head, requesting that
the laurel leaves be more pointed and altering the treat-
ment of the hair.3

For the Head of Victory, Saint-Gaudens went to the sec-
ond, unused study, which he had preferred. It has a crown of
laurel and hair secured in a Grecian knot. The head is
terminated at the neck and rests on a tablet inscribed
NIKH—EIRHNH (Victory—Peace).

From the second study, the sculptor also modeled a
bas-relief of Victory's head in profile (ca. 1905; Museum of
Fine Arts, Boston) and incorporated the head into studies
for designs for the obverse of a one-cent piece (1905–6;
not minted) and, with some modifications, the ten-dollar
gold piece (1906–7; American Numismatic Society,
New York).4

The Metropolitan Museum was extremely fortunate to
purchase this Head of Victory directly from Augustus Saint-
Gaudens during the period in which Daniel Chester
French, chairman of the trustees' Committee on Sculpt-
ure, was building a collection of small bronzes by Ameri-
can sculptors. French corresponded with Saint-Gaudens
in Cornish and with the Gorham Company, to which
he wrote that Saint-Gaudens “desires to pay special attention to the patine of the one which is to be exhibited
at the Museum."5 Even though Saint-Gaudens was ex-
tremely ill and would die in August 1907, he apparently
did see to the finishing of the Metropolitan's bronze,
for on April 1, 1907, French submitted Saint-Gaudens's
bill to the Museum for payment.6

Among other bronze casts of the Head of Victory, which
vary in their inscriptions and terminations, are those in the
Museum of Fine Arts, Boston (dated 1905); the Newark
Museum, Newark, New Jersey (dated 1904); the Nichols
House Museum, Boston (dated 1902); the Saint-Gaudens
National Historic Site; and the Saint Louis Art Museum.7

The Metropolitan’s Head of Victory surmounts a green
marble base, 4½ inches high. 1 D

Exhibitions

MMA, "Memorial Exhibition of the Works of Augustus Saint-
Gaudens," March 3–May 31, 1908, no. 93.
Corcoran Gallery of Art, Washington, D.C., "Augustus Saint
Gaudens: Biography Exhibition of His Works . . . ," December 7,
Sheldon Swope Art Gallery, Terre Haute, Ind., January 1948–
February 1948.

MMA, "Three Centuries of American Painting," April 9–October 17,
1965.
MMA, "Augustus Saint-Gaudens: Sculpture in the Metropolitan
Federal Reserve Bank of New York, "Augustus Saint-Gaudens:
Sculpture in the Metropolitan Museum," December 3, 1973–
May 20, 1974.
MMA, "New York City Public Sculpture by 19th-Century Ameri-
National Pinakothek, Athens, "Under the Classical Spell: Treasures
from The Metropolitan Museum of Art," September 24–
December 31, 1979, no. 107.

1. Homer Saint-Gaudens 1913, vol. 2, p. 290. See also Dryfhout
1982, no. 164, p. 219, for an illustration of the unlocated bust.
Some sources note that Elizabeth Cameron, niece of General
Sherman, also posed for the head in New York; see, for instance,
Wilkinson 1983, p. 305; and Stanley P. Hirshson, The White
Teunuche: A Biography of William T. Sherman (New York: John Wiley

3. Saint-Gaudens to Gaeton Ardisson, December 1, 1900, Saint-
Gaudens Papers, Dartmouth College Library, quoted in Dryfhout
While reworking Victory in Cornish, Saint-Gaudens turned to
yet another model, Alice Butler of Windsor, Vt.; see Tharp
1969, pp. 316, 395 n. 11.

4. See Dryfhout 1982, nos. 204A, B, pp. 280–82; and Greenthal 1985,
pp. 27–49.

5. French to Saint-Gaudens, December 20, 1906, Saint-Gaudens
Papers, Dartmouth College Library, microfilm reel 7, frame 97;
French to A. A. Buck, Gorham Company, January 15, 1907 (copy);
Daniel Chester French Family Papers, Manuscript Division, Library
of Congress, Washington, D.C., microfilm reel 1, frame 345.3

6. French to Thomas D. Duncan, Assistant Treasurer, MMA, April 1,
1907 (copy), French Family Papers, Library of Congress,
microfilm reel 1, frame 605.

7. For a listing of replicas in bronze and plaster, see Greenthal 1986,
p. 247. Additionally, in 1993 the Museum of Fine Arts, Boston,
acquired an earlier variant plaster with socle base given by Saint-
Gaudens in 1902 to his assistant James E. Fraser; object files, Depart-
ment of American Decorative Arts, Museum of Fine Arts, Boston.
Soon after Saint-Gaudens modeled his first portrait bust of the late Louise Adele Gould (cat. no. 133), Charles Gould requested that the sculptor produce wax replicas.\(^1\)
For the wax version (example at the Cooper-Hewitt National Design Museum, New York, on loan to the National Museum of American Art, Washington, D.C.), Saint-Gaudens reduced the overall dimensions, and, notably, cut the bust off below the shoulders in a horizontal line.\(^2\)
Herbert Adams (pp. 360–64), a friend of Gould’s and Saint-Gaudens’s, who was known for his application of color in sculpture, tinted a wax, an effort Gould later termed “remarkably successful.”\(^3\)
In 1904 Gould wrote Saint-Gaudens that “[b]oth [the marble bust of 1894–95 and the subsequent wax] are perfectly charming, but I think I would like a marble made like the wax, and you too thought it would look very well.”\(^4\) This was the genesis of the present marble, cut by the Piccirilli Brothers, which differs from the earlier bust in the extension of the sitter’s shoulders and the horizontal termination.

For the second portrait bust, Gould suggested to Saint-Gaudens that Adams might “color the new marble,” probably hoping, in this way, to have an even more life-like portrait of his long-dead wife. Gould added, “[W]ould it not be well to have two marbles made, for it is of course possible that the coloring may not be satisfactory to Mr. Adams nor to you, in which case it should be destroyed.”\(^5\) There is no evidence that two marbles were cut or that Adams was engaged to tint any. In the end, the only concession to color is a 3½-inch yellow variegated marble base.

Even without polychromy, Gould preferred this bust to the previous portraits by Saint-Gaudens: “[I]n all respects . . . [it] is the most beautiful of the three designs.”\(^6\) When Gould gave the relief (cat. no. 132) and the first bust to the Museum in 1915, he promised this second bust, retaining it for his lifetime.\(^7\) Of the three portraits, this was the one that was included in the Saint-Gaudens memorial exhibition at the Metropolitan in 1908 (Gould was on the exhibition organizing committee).\(^8\)

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**Exhibition**


2. For an illustration of the wax, see Dryfhout 1982, no. 156, p. 212. The Cooper-Hewitt wax bears no visible traces of tinting.
3. Gould to Mabel McIlvaine, Office of the Secretary, MMA, January 15, 1908, MMA Archives.
4. Gould to Saint-Gaudens, July 1, 1904, Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 7, frame 716.
5. Ibid.
7. Extract of minutes of the trustees’ Executive Committee meeting, November 18, 1912, approved by Daniel Chester French, June 4, 1915, MMA Archives; and extract from the will of Charles W. Gould, June 12, 1930, Daniel Chester French Family Papers, Manuscript Division, Library of Congress, Washington, D.C., microfilm reel 12, frame 10.
Bronze, silver
3¼ x 1¼ in. (8.3 x 4.5 cm)
Inscribed on obverse: (on pedestal) AMOR / VINCIT; (at bottom) IN AFFECTUATION.
REMEMBRANCE OF THE CELEBRATION OF JUNE XXIII MC MV / AUGUSTA AND AUGUSTUS
SAINT GAUDENS; (names of participants, top) TO / CAROLINE COX MARIE CHURCHILL / CLARA
FULLER RUTH HAGOOD SYLVIA / HYDE SYLVIA PLATT ELLIE SHIPMAN / ALYNN COX LEONARD
COX CHARLES FULLER BOB MACKAY RICHARD MANN WILLIAM PLATT / ROGER PLATT PAUL
SAINT GAUDENS CHARLOTTE / ARNOLD FRANCES ARNOLD GRACE ARNOLD MARGARET
/ BRAMAN JESSE BENNET EBB BOHM FRIEDRICKA HEYL / ETHEL DEVIGNE EDITH DEVIGNE TESSIE DEVIGNE
FRANCES GRIMES / IDA HARDY JULIA ISHAM ALICE KENNEDY / EDITH LAWRENCE GRACE LAWRENCE
(bottom left) HAZEL MACKAYE MARIAN NICHOLS ROSE NICHOLS / ANNE PARRISH EMILY SLADE FRANCES
SLADE MARY / SMOOT MARGARET SMOOT SARAH SMOOT MABEL / STUART KATHARINE STUART FLORENCE TODD
/ MADELINE TODD ELsie WARD NELLIE WOOD / ADELINE ADAMS MABEL CHURCHILL LOUISE COX
MAUD ELLIOT LUCIA FULLER / FRANCES HOUSTON MARY HYDE HELEN / EAKIN ELEANOR MANN MARIAN
MACKAYE / LYDIA PARRISH JULIETTE RUBBLE ELLIE / SHIPMAN FLORENCE SHINN MARGARET / SHURTLEFF
ANNEETTE SAINT GAUDENS; (bottom right) MARY TAYLOR LAURA WALKER GRACE / WHITING HERBERT ADAMS
JOHN BLAIR KENYON COX JOHN ELLIOT WILLIAM FRAZER / CAMPBELL HENRY FULLER NORMAN HAGOOD
HOWARD HART HENRY HERING TRACY / HOPPEN WILLIAM HYDE PERCY MACKAYE / MAXFIELD PARRISH STEPHEN
PARRISH CHARLES PLATT HARRISON RHODES GEORGE / RUBBLE LOUIS SAINT GAUDENS EVERETT / SHINN LOUIS
SHIPMAN MICHAEL STILLMAN / HARRY THRASHER HENRY OLIVER WALKER / MARQUAND WALKER ARTHUR WHITING
Inscribed on reverse: KENYON COX
Stamped (bottom edge): BRONZE
Gift of Kenyon Cox, 1908 (08.216)

On June 22, 1905, members of the Cornish, New Hampshire, artists’ colony performed an open-air play in recognition of Saint-Gaudens’s twenty years of residency in their community. One of Cornish’s earliest summer inhabitants, he was a symbolic leader for the painters, sculptors, architects, writers, actors, and musicians who flocked each year to the region for artistic camaraderie and inspiration from the natural surroundings.

An assemblage of experience and talent assured the success of the allegorical play, which was titled “A Masque of ‘Ours,’ the Gods and the Golden Bowl.” The prologue was written by Percy MacKaye, and the script and direction were the responsibilities of Louis Evan Shipman; John Blair coached the Cornish residents-turned-actors. Arthur Whiting composed the score, and the music was performed by members of the Boston Symphony Orchestra. The masks, both those worn by the actors and the ones that were hung from trees, were created by Maxfield Parrish.

On the appointed date, postponed once by inclement weather, the Saint-Gaudens family and several hundred guests assembled at sunset to witness the spectacle in the pine grove on the sculptor’s estate, Aspet. Iris, messenger of the gods, played by Frances Grimes, delivered the prologue, a tribute to Saint-Gaudens’s artistic accomplishments. Then the gray-green curtains, suspended between
two pine trees, parted and the masque began. Although the performers assumed the guise of mythical gods and goddesses, the narrative frequently alluded to the Cornish colony. As the plot unfolded, Jupiter decided to give up his reign, leaving Pluto and Neptune to spar for his position. When Minerva was summoned to settle the dispute, she looked into a “golden bowl of the gods” and then handed the vessel, a gilt-brass reproduction of an antique Roman ceremonial vessel, to Saint-Gaudens, declaring him the most worthy successor. The sculptor and his wife were carried in a chariot drawn by nymphs and satyrs and followed by a procession of actors. The celebration culminated in a banquet and an evening of dancing in Saint-Gaudens’s new studio, a replacement for the one destroyed by fire the previous year.

Saint-Gaudens was profoundly touched by this show of friendship. “Much of pleasure in life has happened here in the past twenty years, but nothing so delightful and in every sense remarkable as the ‘Fête Champêtre’!” In recognition of the event, he modeled a commemorative relief 32 1/4 by 19 1/2 inches (Saint-Gaudens National Historic Site) and then reduced it to a 3 1/4-by-1 1/4-inch plaquette. The tiny silvered bronzes were struck by V. Janvier & L. Duval in Paris and presented to each of the participants. They were distributed during the summer of 1906, and each had the recipient’s name inscribed on the reverse.

The pastoral scene depicted on the relief directly recalls Henry Hering’s set design for the masque. At either side are clusters of pine trees denoting a sylvan setting (a combination of classical and New England rural). The pines, adorned with theatrical masks and drapery, flank a classical temple with Ionic columns. Sheltered in the temple is a lighted altar bearing garlands and the inscription AMOR VINCIT. At the right, a winged cherub (Amor) stands on the steps with a raised lyre; at the left, a bench offers a spot for respite and contemplation of the Arcadian surroundings.

Above, the medallion’s pediment is composed of two inverted cornucopias, which in turn support the symbolic golden bowl. On the plinth below is a frontal view of the Roman chariot used to transport the Saint-Gaudenses. Inscribed on the pediment and the plinth are the names of the masque’s participants, a roster of artistic talent. The inscription at the bottom of the medallion, which proclaims “affectionate remembrance of the celebration,” erroneously records the date of the outdoor pageant as June 23, 1905.

The Metropolitan’s plaquette was presented by Saint-Gaudens to Kenyon Cox, who played the role of Pluto. Cox also wrote about artistic matters, and his assessment of the Cornish masque appeared in The Nation for June 29, 1905. He described the event as “a neighborhood frolic—a combination of private theatricals, picnic, and fancy-dress ball—but it was much more than this, too. It was a spontaneous and genuine tribute to a great artist and a much-loved man from those best qualified to judge of his artistic and personal worth.”

A member of the Saint-Gaudens Memorial Exhibition Committee, Cox gave his bronze to the Metropolitan in October 1908. His family possessed several replicas, and Cox offered his “in order that this beautiful work may be accessible to the public.”

EXHIBITIONS

3. Ibid.
5. For correspondence between Saint-Gaudens and J. Janvier & L. Duval, see Saint-Gaudens Papers, Dartmouth College Library, microfilm reel 8, frames 803–21. Barbara A. Baxter kindly brought these letters to my attention.
6. The design for the masque’s temple was later reproduced in marble and erected at Aspet as the Saint-Gaudens family tomb; see Dryfhout 1982, Appendix A, p. 312.
Born in Exeter, New Hampshire, French spent his youth in Cambridge and Amherst, Massachusetts, before moving with his family to Concord in 1867. That fall he entered the Massachusetts Institute of Technology but was a mediocre student and withdrew after two semesters. French began his first serious study of sculpture during the winter of 1868–69 with May Alcott. His surprisingly brief formal art training consisted of a month-long apprenticeship with John Quincy Adams Ward (pp. 136–54) in March and April 1870, supplemented by evening drawing classes at the National Academy of Design. Then, in Boston during the winters of 1871 and 1872, French attended anatomy lectures given by William Rimmer (pp. 50–59) and took drawing lessons from William Morris Hunt (pp. 99–102).

Between 1870 and 1874 French executed twenty-five decorative statuettes in plaster; some, such as Joe’s Farewell (cat. no. 140), were reproduced in parian. French’s first foray into public art came in 1873, when the town of Concord commissioned The Minute Man (1871–75; Minuteman National Park) to commemorate the centennial of the Battle of Concord.

Departing for Florence in October 1874, French was one of the last significant American sculptors to opt for training in Italy over Paris. In Florence he lived with the family of Preston Powers (pp. 198–99) and worked in the studio of Thomas Ball (pp. 75–85). A reflection of his time in Italy, French’s Awakening of Endymion (1875–79; Chesterwood, Stockbridge, Mass.) is in the neoclassical style, a mode he abandoned on returning to the United States in August 1876.

In the succeeding years, French operated studios in Concord, Boston, and Washington, D.C., undertaking portraits and public work. Through his father’s position as assistant secretary of the treasury, he earned commissions for allegorical groups for government buildings in Saint Louis (1876–82), Philadelphia (1878–82), and Boston (1880–85). He also modeled portraits in a naturalistic, fluid style. Notable for their evocation of the physical and spiritual are his bust of the poet and philosopher Ralph Waldo Emerson (1879–83; Harvard University and cat. no. 141) and his statue of John Harvard (1883–84; Harvard University), founder of the college. With a signed contract in hand for a statue of Michigan senator Lewis Cass (1885–89) for the United States Capitol, French departed in October 1886 for Paris, where he stayed until July 1887, finally having an extended opportunity to study Beaux Arts sculpture.

Upon his return to the United States, French’s next major commission was a memorial in honor of Dr. Thomas Gallaudet, founder of the first free school for the deaf in America (1885–89; Gallaudet College, Washington, D.C.). The seated doctor and standing figure of a young pupil, Alice Cogswell, are boldly modeled, exhibiting French’s confident handling of the bronze medium. One of his greatest achievements is his first ideal monument, the Milmore Memorial (1889–93; Forest Hills Cemetery, Jamaica Plain, Mass., and cat. no. 142), a tribute to the sculptors Martin and Joseph Milmore. In linking naturalistic treatment of form with ideal subject matter, French set new standards for funerary sculpture.

As a mature sculptor, French led an ordered life divided between New York City, where he settled in 1888, and his summer home and studio, Chesterwood, in Glendale, near Stockbridge, Massachusetts, where he bought property in 1897. In the latter part of his career he was besieged with orders and was frequently obliged to decline work or refer it to fellow sculptors, including his former assistants Evelyn Beatrice Longman, Andrew O’Connor, and Adolph Alexander Weinman.

For the World’s Columbian Exposition in 1893 French modeled Republic, a colossal allegorical figure composed of stone and partially gilt. Work for the fair with Edward Clark Potter (pp. 358–59) on a quadriga group, Triumph of Columbus, led to a series of collaborative equestrian monuments, including that honoring Ulysses S. Grant (1893–99; Philadelphia).

In memorial sculpture French was innovative, often combining portrait and allegorical conceptions into architectural settings, as in his John Boyle O’Reilly Memorial (1892–96; the Fenway, Boston) and Richard Morris Hunt Memorial (1896–1901; Fifth Avenue at 70th Street, New York). The Melvin Memorial (1906–8; Sleepy Hollow Cemetery, Concord, Mass., and cat. no. 143) is considered by many to be French’s finest ideal sculpture. A tribute to three brothers killed during the Civil War, it is composed of a female figure emerging from a block of stone—an ethereal consideration of mortality. In contrast, the Spencer Trask Memorial (1913–15; Congress Park, Saratoga, N.Y.), also known as The Spirit of Life, celebrates the energy and drama of life as expressed by a draped female form with raised arms. French’s reputation in memorial work was extended through the production of replicas and reductions—in marble by the Piccirilli Brothers and in bronze by several New York foundries, including Henry-Bonnard, Roman Bronze Works, and John Williams.

Some of French’s most illustrious monumental sculpture was executed in conjunction with American architects at the forefront of the City Beautiful Movement. For the entrance to McKim, Mead and White’s Boston Public Library, French completed three sets of bronze doors (1894–1904), which are compositionally similar to Olin Levi Warner’s (pp. 203–38) for the Library of Congress. French’s seated figure
Alma Mater (1900–1903) is installed on the steps of McKim’s Low Library at Columbia University in New York. The collaborative effort between Cass Gilbert and prominent sculptors for the United States Custom House (1903–7; New York) resulted in French’s four Continents for the entrance blocks of that building. French’s most steadfast architect colleague was Henry Bacon; their years of fruitful creativity on nearly fifty projects reached an apogee in the Lincoln Memorial in Washington, D.C., for which French completed the massive seated Lincoln (1911–22), his best-known sculpture.

Over his career of six decades, French gave generously of his time to various artistic organizations, including the American Academy in Rome, the Art Students League, the National Arts Commission, and the National Sculpture Society. Yet none was a greater beneficiary of his dedication and counsel than The Metropolitan Museum of Art. French was a trustee from 1903 until his death in 1931, serving as Chairman of the Committee on Sculpture. The de facto curator of sculpture, French organized the Augustus Saint-Gaudens (pp. 243–325) memorial exhibition of 1908 and was almost single-handedly responsible for the acquisition by the Museum of its substantial core collection of American bronzes in the early twentieth century.

French’s Massachusetts home, Chesterwood, was given by his daughter, Margaret French Cresson, to the National Trust for Historic Preservation in 1969.

Selected Bibliography


140. Joe’s Farewell, 1872–73

Parian porcelain

10 X 7 X 5 in. (25.4 X 17.8 X 12.7 cm)

Signed (back of base): D.C. FRENCH

Inscribed (front of base): DOLLY VARDEN AND JOE WILLET / JOE’S FAREWELL

Gift of Mrs. Charles Beckman Bull, in memory of her mother, Alice Hawke Reimer, 1957 (57.147)

From May 1870 until his departure for Italy in October 1874, French modeled twenty-five decorative sculptures. His decision to create small works for a primarily commercial end was influenced by the success of the plaster statuettes by John Rogers (pp. 125–30). Many of French’s pieces, including Joe’s Farewell, were sold to the Boston firm of Clark, Plympton and Company. Clark, in turn, sent the models to the British company of Robinson and Leadbeater for manufacture in parian porcelain. The sculptor’s daughter, Margaret French Cresson, recalled that “at the time they were made, they were turned out by the thousands and sold for a few dollars a piece. . . . My father’s method was to make a little group, cast it in plaster, sell it to one of these companies for perhaps $30 and they would have the rights to manufacture it, put it on sale. I believe some of the companies made a good deal of money out of it.” For French, the groups provided moderate income as he worked on his first public monument, The Minute Man (1871–75; Minuteman National Park, Concord, Mass.).

Several of French’s efforts were inspired by the writings of Charles Dickens, including Sairy Gump (1872) from Martin Chuzzlewit, and Dick Swiveller and the Marchioness (1872) from The Old Curiosity Shop. Joe’s Farewell, from a passage in Barnaby Rudge, reflects Joe Willet’s trials and tribulations in his relationship with Dolly Varden. French closely followed the narrative in composing his group: Joe,
smitten with Dolly, bids her farewell in her father’s workshop. “Dolly hesitated to lead the way into the parlor, for there it was nearly dark; at the same time she hesitated to stand talking in the workshop, which was yet light and open to the street. They had got by some means, too, before the little forge. . . . ‘I have come,’ said Joe, ‘to say good-by’.”

The production of Joe’s Farewell is thoroughly documented thanks to the sculptor’s diary excerpts and correspondence. On October 24, 1872, French noted in his diary that he had “Finished a ‘Dolly Varden’ group.” Following the copyrighting of Joe’s Farewell on October 28, French reported to his brother that he thought it “the best thing that I have done.” The following year he reworked the plaster and sold it to Plympton. This particular group does not have the registry mark typical of French’s parians cast in London, yet it may be assumed that it, too, was manufactured in England.

How many parian and painted-plaster reproductions of Joe’s Farewell were produced has not been determined, but the group is one of French’s best-known early works. Indebted to the Rogers Groups for close attention to anecdotal detail, this statuette is a reminder that French skillfully created for both the popular and more traditional art markets during his long career.

1. For further discussion of the production of these statuettes, see Richman 1974, pp. 8–9, 67–69; and Michele Helene Bogart, “Attitudes toward Sculpture Reproductions in America, 1850–1880” (Ph.D. diss., University of Chicago, 1979), pp. 180–89.
2. Cresson to Henry W. Kent, Secretary, MMA, June 24, 1936, MMA Archives.
3. For catalogue information on French’s Dickens-derived groups, see Richman 1974, pp. 78–79, 81–82, 87–89.
7. Richman 1974, p. 88. See also diary extracts, February 21, 1873, French Family Papers, Library of Congress, microfilm reel 28, frame 150: “Delivered a Dolly Varden to Plympton to be cast in Parian.”
141. Ralph Waldo Emerson, 1879

Bronze, 1906–7
22½ x 10¼ x 9 in. (57.2 x 26 x 22.9 cm)
Signed and dated (right side, under shoulder truncation):
1879 / DC FRENCH
Inscribed (front of base): EMERSON
Foundry mark (back of base): THE HENRY-BONNARD BRONZE CO. / MT-VERNON. N.Y.
Gift of the artist, 1907 (07.101)

RALPH WALDO EMERSON (1803–1882), the most distin-
guished resident of Concord, Massachusetts, in the nine-
teenth century, is best known for essays such as Nature
(1836), which became the basis of American Transcenden-
talism.¹ French was acquainted with Emerson, first meet-
ing him in 1869 and having frequent contact thereafter.
Emerson was also indirectly influential in French’s career as
a member of the committee that awarded French—then
an untested sculptor—the commission for The Minute Man
(1871–75; Minuteman National Park, Concord, Mass.).

French resettled in Concord in the summer of 1878
with the hope of securing portrait commissions in his
hometown. He wrote to his brother in August 1878 of his
plans to model a bust of Emerson,² who was, by this time,
failing in health and mind. Finally spurred into action by
his stepmother,³ French began modeling the portrait in
mid-March 1879. French recalled in 1916 that Emerson
had sat for him “almost daily for a month.”⁴ By the end of
April the clay model was finished.⁵

The sculptor’s admiration for his sitter led to a vital
and warm portrait in which the philosopher’s personality is as
clearly expressed as his physiognomy. Outstanding among
the strongly modeled features are the small piercing eyes and
the distinctly curved nose, and among the distinguishing
traits, the characteristic sideways tilt of the head. Emerson
appears bare-chested, rather than in contemporary dress,
giving the portrait a measure of timelessness.

From the time of its completion, the bust of the aged
Emerson has been celebrated for its realism. Emerson’s fam-
ily members found it refreshing in the wake of uninspired
paintings, photographs, and sculptures of Emerson,⁶ and
French acknowledged that he was presented with a
unique opportunity to set the record straight: “I have the
advantage over others of having known him long and
well.”⁷ Emerson himself offered the ultimate proof of its
naturalism: “That is the face that I shave.”⁸

The bust earned public commendations as well. In the
spring of 1880 the sculptor exhibited a plaster cast at the
Boston Art Club, where one critic deemed it the most im-
portant piece of sculpture along with French’s small model
for Law, Prosperity and Power.⁹ At the Society of American
Artists in New York the following year, Emerson was cited
as a “graphic and characteristic work, which entitles the
artist to a high position among our portrait sculptors.”¹⁰

The production chronology of the Emerson bust is
complex.¹¹ When French first modeled the portrait, his
aim was to find a patron willing to fund its translation into
marble. None was forthcoming, so he copyrighted the bust
in August 1879 and cast a series of plaster replicas, pricing
them at thirty dollars apiece.¹² In the early 1880s the sculpt-
or finally received an offer to have the bust carved in
marble for Harvard University. That version was finished
in 1883. The following year, French presented the Con-
cord Free Public Library with another marble replica.

In the mid-1880s French explored the possibility of
casting the Emerson in bronze. Records indicate that it was
cast only on demand, and over the years French relied on
four foundries to produce the bronzes: Henry-Bonnard,
Gorham, John Williams, and Zippo. The portrait of Em-
erson remained unchanged from cast to cast, but secondary
elements, such as the base and shaft, were altered.¹³ On
some, like the Metropolitan’s Henry-Bonnard cast, the
bases are symmetrical socles, while on others the bases
were hand wrought. Among the known bronzes in public
collections are those at Chesterwood; the Montclair Art
Museum, Montclair, New Jersey; the National Academy
Museum, New York; and the National Portrait Gallery,
Washington, D.C. In contrast to the smooth finish of the
marbles, the bronzes have pulsating, textured surfaces, evi-
dence of the sculptor’s mastery of Beaux Arts modeling.

In February 1907 French’s fellow trustees at the Metrop-
olitan Museum initiated plans to acquire a cast of the
Emerson bust for the Museum, although, as one wrote
French, “as Chairman of our Committee on Sculpture it
might be embarrassing for you to deal with such a mat-
ter.”¹⁴ French responded by agreeing to the acquisition
and presenting the bust as a gift.¹⁵ The bronze was cast by
Henry-Bonnard in its Mount Vernon, New York, studio
following its relocation from New York City sometime
after June 1906.¹⁶ The signature and date on the base were
added at the sculptor’s request after the bronze was cast.
Exhibitions


1. For information on Emerson, see Robert D. Richardson, Emerson: The Mind on Fire (Berkeley: University of California Press, 1995).
6. Emerson’s daughter Ellen wrote in June 1879: “Dan French has made a bust of Father. It is good... We all consider it a piece of great good fortune,” Edith E. Gregg, ed., The Letters of Ellen Tucker Emerson (Kent, Ohio: Kent State University Press, 1982), vol. 2, p. 145.
13. Ibid., pp. 53–54.
14. Robert W. de Forest, Secretary, MMA, to French, February 4, 1907, MMA Archives.
15. French to de Forest, February 7, 1907 (copy), French Family Papers, Library of Congress, microfilm reel 1, frame 567.

142. The Angel of Death and the Sculptor from the Milmore Memorial, 1889–93

Marble, 1926
93 1/2 x 100 1/2 x 32 1/2 in. (237.5 x 255.3 x 82.6 cm)
Signed and dated (right side of base): D. C. FRENCH, SC. / BRONZE – 1892 / MARBLE – 1926
Inscribed (front of base): THE MILMORE MEMORIAL
Gift of a group of Museum trustees, 1926 (26.120)

Modeled between 1889 and 1893, French’s Milmore Memorial (also known as The Angel of Death and the Sculptor and Death Staying the Hand of the Sculptor) was a commission from the family of the Boston sculptor Martin Milmore (1844–1883), to honor his memory and that of his brother, Joseph (1841–1886). The bronze, erected in August 1893 in the family plot in Forest Hills Cemetery, Jamaica Plain, Massachusetts, was greeted by an acclaim that secured French’s status at the forefront of his profession.

Martin Milmore was Irish-born and, like French, trained in the studio of Thomas Ball, although some fifteen years earlier. Like many post-Civil War sculptors, Milmore primarily created portrait busts, including those of Ralph Waldo Emerson, Henry Wadsworth Longfellow, and Daniel Webster. His best-known works are the Soldiers’ and Sailors’ Monument (1877) on Boston Common and the granite sphinx in Mount Auburn Cemetery, Cambridge, Massachusetts (executed in collaboration with his brother Joseph). French was familiar with Milmore’s work and with Milmore himself, for, in the early 1870s, the two sculptors worked in the Studio Building on Tremont Street in Boston. Years later French remembered Milmore as “quite a picturesque figure, somewhat of the Edwin Booth type, with long dark hair and large dark eyes.”

In February 1889 French began design work on the memorial, and a small clay maquette was completed by September. Although the basic massing and contour of the composition were established at this early stage, French later made important refinements in the position and scale of the figures, arranged in a friezelike setting. In the final work, a winged angel of death, massive in her physical presence, appears to the young sculptor, who is in the prime of life. Chisel and mallet in hand, he rests his left knee on a ledge projecting from his unfinished relief. The angel, her cloak falling in heavy folds, reaches out gently with her left hand to halt his actions. In her right hand, she carries a group of poppies, symbolizing eternal sleep.

In the Milmore Memorial French joined high and low
relief with in-the-round sculpture and assimilated realistic and ideal elements into a concordant whole. While the figure of the sculptor is not an actual portrait, it serves to represent active youth. His lithe and energetic body provides a foil to the ethereal, shadowed face of the shrouded angel. In contrast to her mysterious aura are the immense wings, which French modeled under the guidance of his ornithologist friend William Brewster.

The large bas-relief on which the sculptor is engaged depicts a sphinx, generally recognized as an allusion to the sphinx in Mount Auburn Cemetery, one of the Milmore’s greatest sculptural accomplishments. Yet, French also thought the sphinx significant because it “is usually interpreted as mystery. In this case the mystery of life and of death. It was a coincidence that Martin Milmore . . . sculptured for Soldier’s monument . . . a colossal sphinx.”

The Milmore Memorial was the first in a succession of funerary monuments in which French combined naturalistic and ideal elements. This early group owes its landmark status in the history of American funerary sculpture to the sensitive rendering of death’s premature intervention. Death comes solemnly and gently, rather than gruesomely, simply staying the sculptor’s hand. No element of the composition commands greater notice than the point where the hands meet; in this gesture the essence of the sculpture is encapsulated forever.

The full-size plaster model was near completion when French traveled to Paris in the autumn of 1891. He took the group with him to cast it in bronze and to exhibit it in the Paris Salon. He no doubt felt that a foreign foundry, rather than an American one, would be technically better able to handle the sculpture’s complicated casting requirements. Furthermore, exhibiting a finished bronze cast would serve as the ultimate test of his critical favor with both foreign and American artists. The work was displayed in the Salon of 1892 (Société des Artistes Français), where it earned a third-class medal.

French also received laurels when the Milmore Memorial
was exhibited in the United States. In New York it was
shown at a retrospective exhibition of the Society of
American Artists in 1892 and subsequently at the Archi-
tectural League of New York.8 At the World’s Columbian
Exposition in Chicago in 1893,9 the plaster model was
the most acclaimed piece of American sculpture.

By January 1917 Robert de Forest, president of the
Metropolitan Museum, was corresponding with French—
his close friend and fellow trustee—about acquiring a rep-
lica of The Angel of Death and the Sculptor in marble.10
World War I interrupted these plans, but in October 1920
French informed de Forest that a “suitable block” of marble
had been found in Italy by the Piccirilli Brothers.11 After
prolonged consideration, on August 2, 1921, French asked
the Piccirilli to carve the marble.12 This work was done
over the next four years, with the sculptor making refinements in the winter of 1925–26. The composition of this
replica is distinguished from the bronze because of changes made to accommodate the structural needs of the marble.13

French intended to present The Angel of Death and the Sculptor to the Metropolitan as a gift,14 yet de Forest over-
rode his offer, purchasing the marble and soliciting contributions from other members of the Board of Trustees.15

Following the close of the Columbian Exposition in
1893, French obtained permission from the Milmore family
to cast four plaster replicas of the memorial. The only extant
plaster, now at Chesterwood, was exhibited in the Metropoli-
tan’s “Exhibition of American Sculpture,” which opened
in March 1918.16

**Exhibition**


1. Martin Milmore’s will directed that a memorial be raised on the family plot, as a tribute to his deceased brother James. Joseph’s will requested a monument with portraits of his mother, his brothers James and Martin, and himself. Ultimately, Milmore heirs seem to have stipulated that the monument honor Martin and Joseph. Traditionally the work has been referred to as a memorial to Martin, and French himself was partially responsible for perpetuating this assumption. See Richman 1983, p. 71.

2. The bronze has been relocated twice within the cemetery since its installation; see Richman 1983, pp. 75–76.


6. For a photograph of this lost maquette, see Richman 1983, p. 72.


13. For the changes made in the marble, see Richman 1983, p. 78.


15. De Forest to the Trustees, MMA, April 23, 1926, MMA Archives.

16. The Metropolitan had this plaster until 1926 and sent it to the Piccirilli Brothers for reference in carving the marble. When the marble was acquired in 1926, the plaster was sent to the Corcoran Gallery, where it remained until it was given to Margaret French Cresson in 1956. For the replicas, see Richman 1983, p. 79.

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**143. Mourning Victory from the Melvin Memorial, 1906–8**

Marble, 1912–15

120 1/2 x 57 3/4 x 28 3/4 in. (306.1 x 145.4 x 73 cm)

Signed and dated (right side of block, bottom edge): DANIEL C.
FRÉCHEN / 1915

Gift of James C. Melvin, 1912 (15.75)

James C. Melvin, a Boston businessman, commissioned French to design a monument honoring his three brothers, Asa, John, and Samuel, who lost their lives in the Civil War.1 The Melvin Memorial was erected in October 1908 in Sleepy Hollow Cemetery in Concord, Massachusetts, and is considered by many to be French’s greatest war memorial, if not his finest ideal work. Four years later, Melvin offered to fund a marble replica for the Metropolitan Museum, which was subsequently carved by the Piccirilli Brothers and installed in the Museum in 1915.

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DANIEL CHESTER FRENCH 333
As *The Angel of Death and the Sculptor* (cat. no. 142), French merged innovative technique and symbolic content in *Mourning Victory*, as he called the figure of the angel. She emerges from a cavity of a rectangular marble shaft, flesh from stone, darkness into light. The partial nude strides forward, with hair and drapery swirling around her. The tip of a wing is visible near her knee. In one outstretched hand she holds a branch of laurel, while in the other she lifts above her head an American flag, its stars decisively rendered. This charged physical movement maintains a carefully orchestrated emotional balance with the melancholy restraint of the angel’s downcast eyes.

A surviving 10-inch plaster sketch from the winter of 1906 (Chesterwood) indicates that French settled on the challenging compositional motif of a high-relief figure immersed in a block of stone, yet projecting beyond its surface. At this point the massing and detail evident in the final marble were already established. By the summer of 1907 French was working on the full-size clay model in his Chesterwood studio. It differs little from the final design for the *Melvin Memorial* in Sleepy Hollow Cemetery, except for one thing—it is a mirror image. This change was made because, as originally planned, the approach to the memorial would not have allowed the entire figure to be visible, since *Mourning Victory*’s projecting left elbow would have obscured her face. French and the architect Henry Bacon, who designed the architectural setting, decided to reverse the figure. This transposition slowed the carving process of the marble at the Piccirilli Brothers and necessitated extra finishing touches by French.

Even before its official unveiling, the *Melvin Memorial* earned accolades from those who saw the plaster model in New York at the 1908-9 winter annual exhibition of the National Academy of Design. An exhibition review in the *New York Daily Tribune* lauded the work’s “breadth and subtlety.” The marble memorial was dedicated on June 16, 1909, eight months after it was installed. In situ, the rectangular shaft is in an exedra-like setting, *Mourning Victory* watches over three slate tablets inserted in the floor of the platform in front of the monument, each inscribed with the name and military record of a Melvin brother.

Accounts indicate that James C. Melvin, who had known French from adolescence in Concord, was gratified by the memorial to his brothers. A letter of November 7, 1912, from French to Melvin affirms that they had already communicated about making a replica for the Metropolitan’s collection. Melvin proposed making this gift to the Museum, and the offer was quickly accepted. The figure, yet to be carved, was the first ideal work by French to enter the Museum’s collection.

For the Metropolitan’s marble French returned to his original conception for the *Melvin Memorial*. As in the maquette and the final plaster model, the Museum’s *Mourning Victory* strides forward with her left elbow and left knee projecting outward. Some adjustments were necessary to accommodate the replica to an interior setting, including reducing its size by one-third and narrowing the shaft to enhance its verticality. After the Piccirilli Brothers completed their work on *Mourning Victory* in December 1914, French moved the marble to his studio at 12 West 8th Street to carry out refinements to the surface. The marble was finally ready in March 1915 and was prominently installed at the top of the Grand Staircase off the Great Hall. Unfortunately, donor James Melvin died in January 1915 and so never saw the finished sculpture.

**Exhibition**


1. Based on entries in French’s diary, he was working as early as 1897 on some sort of a memorial for Melvin, a project that was apparently postponed. See Chesterwood diary, July 21 and August 15, 1897, French Family Papers, Library of Congress, microfilm reel 28, frame 38; quoted in Richman 1983, p. 113. There is no extant correspondence between French and Melvin to confirm when the commission was resumed, but existing letters indicate that it must have been sometime after May 1906, when French’s design for another memorial (see note 2 below) was not approved, and before January 1907, when French reported to Melvin that he had visited the plot and that “it is going to be a beautiful place for the monument”; French to James C. Melville [for Melvin], January 4, 1907 (copy), French Family Papers, Library of Congress, microfilm reel 20, frame 57. See also Richman 1983, p. 113.

2. This maquette was not originally intended for the *Melvin Memorial*, but instead for a project for a state memorial at the National Cemetery in Andersonville, Ga. After negotiations soured in the spring of 1906, French transferred his conception to plans for the *Melvin Memorial*. See Richman 1980, p. 60.

3. French had previously explored this compositional format in the *Francis Parkman Memorial* (1904-7; Parkman Drive, Jamaica Plain, Mass.), commemorating the historian Francis Parkman. A figure of a Native American is recessed in a rectangular block of marble, while the architectural setting, designed by Henry Bacon, is similar to that of the *Melvin Memorial*. For photographs and a history of the commission, see Richman 1980, pp. 52-60.

4. The reason for this decision was first explained in “Mr. French’s Fine Melvin Memorial,” *Monumental News* 18 (February 1909), p. 140.


7. For the text of addresses at the ceremony, see *The Melvin Memorial*, Sleepy Hollow Cemetery, Concord, Massachusetts, a Brother’s Tribute, Exercises at Dedication, June 16, 1909 (Cambridge, Mass: Privately printed at the Riverside Press, 1910).
French executed Study for the Head of the Melvin Memorial in October 1907, after he completed the final full-size model. Consequently, despite the work's title, the head is not a study per se. Extracting portions of large, usually public compositions had gained increasing favor with American sculptors attempting to create a market for small-scale domestic work (other examples in the Metropolitan Museum's collection are Saint-Gaudens's Victory [cat. no. 136] from the Sherman Memorial and Hermon Atkins MacNeil's Chief of the Multnomah Tribe [acc. no. 39.65.548] from The Coming of the White Man). In the case of Study for the Head, French extracted a part from a whole figure, rather than a single figure from a multifigure composition. Using the part to convey the essence of the whole was another turn-of-the-century practice that had gained popularity through the influence both of Auguste Rodin's partial figures and of often-fragmentary sculptures from antiquity. In Study for the Head the placid face and downcast eyes of the angel succinctly capture the solemn spirituality of the full-scale memorial.

Chronology notwithstanding, the masklike appearance of Study for the Head might lead the viewer to wonder if it is a finished effort. After the plaster model was completed, French did not smooth out the seams of the mold; the most obvious one in the bronze runs vertically through the profile. Study for the Head is the only fragment of French's that, as a result of his deliberate choice, gained the status of "unfinished" work."

There are two variants of Study for the Head. The first, located at Chesterwood, is a cast of just the head without the base. On a later version a self-base with a decorative tablet was added. The three known bronze casts of this variant, all done by John Williams before 1914, include the...
**Exhibitions**


2. Ibid., p. 120.

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### 145. Memory, 1886–87; revised 1909

Marble, 1917–19

57½ x 25 x 42½ in. (146.1 x 63.5 x 108 cm)

Signed and dated (right side of rock): D.C. FRENCH SC. / 1919
Gift of Henry Walters, 1919 (19.47)

French’s involvement with Memory spans more than three decades, from his initial maquette (sketch) of February 1886 (Chesterwood) to the exhibition of the enlarged marble in 1919. As was the case with most of his public commissions, a number of years elapsed between the time the sketch was conceived and the final product was completed. For the public sculptures, the promise of financial return as well as artistic recognition no doubt eased the wait. Thus, it is all the more remarkable that French invested so much effort in Memory, a piece executed out of devotion to the work without expectation of pecuniary gain.¹

The finished version of Memory—the Metropolitan’s marble—exhibits little compositional variation from the early sketch: a nude female reclining on a rock gazes into a round mirror in her left hand. Changes include the positioning of right arm, left leg, treatment of hair, addition of drapery, and a more fully realized figure.

In Memory the sculptor eschewed the heavy-handed moralistic or allegorical vocabulary of earlier neoclassical ideal compositions (for instance, Hiram Powers’s California [cat. no. 7]). Memory does carry symbolic meaning; the mirror and the title imply that the female (and the viewer) is ruminating on the transience of life. Yet the sculptor felt that this message was not necessarily apparent and that viewers might misread the theme as narcissistic abandon. He would explain: “As the slight motive represented in the statue is not perfectly evident to everyone, I will say that Memory is supposed to be reflecting in the mirror which she holds, not her own face, but what is behind her.”²

French continued to work on his study of Memory during his trip to Paris in 1886–87, but he did not return to the composition and enlarge it until 1909. Beginning in 1917, Memory was translated into Carrara marble by the Piccirilli Brothers, the New York firm that carved the sculptor’s pieces exclusively after the turn of the century.

French exhibited Memory at M. Knoedler and Company in New York, February 10–21, 1919. Installed alone in a room hung with tapestries,³ the marble attracted high accolades—both public, through gallery visitors and printed media, and private, through the numerous complimentary letters sent to French. Fellow sculptor Frederic Wellington Ruckstull (pp. 345–47) professed it a “noble work . . . Universal yet personal; nude but not naked; True, Good and Beautiful.”⁴ Writing for the American Magazine of Art, Maria Oakey Dewing likened Memory to the Venus de Milo, finding the former “less removed, more human and lovable but not less perfect, not less noble.”⁵

Among the sculpture’s admirers was the railroad financier Henry Walters, second vice president of the Metropolitan Museum. Through Knoedler’s auspices, on February 19 he made a confidential proposal to present the marble to the Museum as a gift.⁶ The members of the trustees’ Committee on Sculpture quickly agreed to accept the offer.⁷

French referred to Memory as “the greatest effort of my life.”⁸ He included the female form in many private and public commissions over his long career, but few reveal his sensitivity to the nude as successfully as Memory. The work also illustrates French’s adroit weaving together of naturalism and idealism into one powerful composition. It carries overtones of classical Greek sculpture yet is a masterful study of a credibly proportioned female with a graceful face.⁹

In addition to the early sketch, a full-size plaster of Memory is at Chesterwood, as are four additional statuettes—two in plaster and two in bronze.¹⁰

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MMA, “The 75th Anniversary Exhibition of Painting and Sculpture by 75 Artists Associated with the Art Students League of New York,” March 16–April 29, 1951, no. 7.
1. Early on French seems to have held out little hope that Memory would be enlarged. In a letter from Paris, March 7, 1887, to his brother William M. R. French, he wrote, “I am also studying for my great statue of Memory (!) (that will probably never be made) by making a small model from life. That is nearly done”\footnote{French Family Papers, Library of Congress, microfilm reel 41, frame 63}. However, Richman (1983, p. 151) observed that the fact that the bronze cast of the sketch was titled and dated “indicates that it was more than a studio exercise.”


6. M. Knoedler and Co. to Edward Robinson, Director, MMA, February 19, 1919, MMA Archives.

7. The members of the Committee on Sculpture were Edward D. Adams, Herbert Adams (pp. 360–64), George Blumenthal, Robert W. de Forest, and William Church Osborn. French, also on the committee, naturally did not participate in the decision to accept Memory. The various letters and telegrams endorsing the accession of the sculpture are in the MMA Archives.


10. For the chronology of the small versions of Memory as well as their place in French’s oeuvre, see ibid., pp. 248–53.

**146. Bashford Dean Memorial Tablet, 1929–30**

Bronze, 1930
38 1/2 x 28 1/2 in. (148.6 x 72.4 cm)
Signed and dated (lower right): D.C.F. / 1930


Foundry mark (lower right, under signature): KUNST F‘DRY N.Y.

Gift of the artist, 1930 (30.144)

**Bashford Dean** (1867–1928), like his near contemporary Daniel Chester French, enriched the Metropolitan Museum immeasurably. He was appointed honorary curator of arms and armor in the Department of Decorative Arts in 1906.\footnote{Six years later, when a separate Department of Arms and Armor was created, Dean became a salaried curator. He retired in 1927 and was then elected to the Board of Trustees.} Six years later, when a separate Department of Arms and Armor was created, Dean became a salaried curator. He retired in 1927 and was then elected to the Board of Trustees.\footnote{Not only was Dean recognized as the leading American authority on armor, but he was also a distinguished zoologist specializing in ichthyology. During the years he worked at the Metropolitan, he also taught at Columbia University and was associated with the American Museum of Natural History; at the time of his death, he was an honorary curator there.} Dean wrote extensively on the Metropolitan’s arms and armor collection and worked tirelessly to build its holdings. Additionally, he assembled one of the world’s outstanding private collections of armor, and in his gifts of armor to the Museum, he was exceedingly generous.

Following Dean’s death, the Museum’s trustees, led by the president, Robert W. de Forest, proposed a memorial to honor this remarkable individual. In 1929 the Museum purchased selections from Dean’s collection of armor to augment his lifetime and bequeathed gifts, and plans for a special gallery to exhibit these works were begun.\footnote{In his response to the letter to trustees soliciting funds for these purposes, French proposed that “as my contribution and my tribute to Dr. Dean” he produce and donate “a bronze tablet with inscription” for installation in the new Dean gallery; the trustees accepted this proposal. The magnanimity of French’s offer is indicative of the high regard in which he held his former colleague. The two men had helped each other in their own fields of expertise, notably French’s recommendations to Dean in 1921 for a suitable horse model for the display of a newly acquired armor for man and horse, and Dean’s advice to French in 1925}
BASHFORD DEAN
1867–1928
HONORARY CURATOR OF ARMS AND ARMOR, 1904
CURATOR OF ARMS AND ARMOR, 1912
TRUSTEE, 1927
THE REAL FOUNDER OF
THE MUSEUM'S COLLECTION
WHICH BY HIS KNOWLEDGE AND DEVOTION
HE MADE
ONE OF THE MOST IMPORTANT
OF THE WORLD
about accurate armor for French's relief Boabdil the Unlucky
on the Washington Irving Memorial (1927; Irvington-on-
Hudson, N.Y.).

The sparseness and modesty of the final bronze tablet
belys French's effort and his diligence in consulting fellow
trustees, the Dean family, and the Museum staff, especially
Dean's successor, Stephen V. Grancsay, on all aspects of the
memorial's design. After rejecting an initial design with a
portrait, French decided on an ornamental concept. In
August 1929 he began a correspondence with Grancsay
regarding appropriate armor to represent on the relief as
well as the tablet's placement in the galleries. Grancsay
lent French Dean's copy of Stacey Grimaldi's Suit of Armour
for Youth (London, 1824), which included the symbolism
attached to the various parts of an armor. French's fellow
trustee Charles W. Gould suggested a coat-of-arms scheme
whereby "the shield would bear the inscription and be
topped by the usual helmet with ample plumes."

Preliminary designs—on paper and in plaster—show
the extent of French's experiments with the arrangement
of elements on the tablet. He seems early to have settled
on the shield motif with a lengthy inscription below. He
incorporated armor parts symbolizing aspects of Dean's
character: a crest for loyalty, a helmet for wisdom, spurs for
diligence, and a gauntlet for friendship. Selecting objects
from the Museum's collection that might serve as models
took some time: for the helmet he used an Italian armet
(ca. 1475; acc. no. 29.158.51), recently acquired from Dean's
castle, and he basied the shield on a fifteenth-century form
called a testa da cavallo.

Margaret French Cresson, French's daughter, herself a
sculptor who had assisted her father on other projects,
modeled the lettering for the relief. The Gothic lettering
on the shield was inspired by an example of about 1535
in the Museum's Department of Prints. The inscription
on the lower part of the tablet is a testimonial to Dean's
wide-ranging contributions to the Museum and its arms
and armor collection.

The final plaster model was sent to the Kunst Foundry
in New York for casting in March 1930. On April 14 the
bronze tablet was unveiled in a private ceremony in the
Museum's Bashford Dean Memorial Gallery, which was
also dedicated then. French was not in attendance due to
ill health; his gift of the memorial had been officially
accepted by the trustees in January.

The Bashford Dean Memorial Tablet, which was not on
view for many years, has recently been placed at the main
entrance to the Arms and Armor galleries. The tablet is
installed with the bottom edge 3 1/2 feet from the floor, as
the sculptor stipulated, for optimal viewing conditions.
John Talbott Donoghue (1853–1903)

Donoghue began studying art in 1875 at the Academy of Design in his native city, Chicago. After two years he traveled to Paris to train with François Jouffroy at the École des Beaux-Arts. He displayed a plaster bust, Phaedra (unlocated), in the Salon of 1880, the first of five times he exhibited in that annual. Returning to Chicago the following year, Donoghue worked on bronze portrait reliefs and fell under the considerable influence of the aesthete Oscar Wilde, who was on an American lecture tour. Wilde’s interest in Donoghue brought him a patron who financed his return in 1882 or 1883 to Paris, where he studied with Jean-Alexandre-Joseph Falguière. Donoghue’s oeuvre is small, consisting mainly of idealistic, classicizing sculptures, such as The Young Sophocles Leading the Chorus of Victory after the Battle of Salamis (cat. no. 147), and a few portraits.

Following several years in Rome, the artist was in Boston on at least one occasion completing portraits; his bronze busts of Hugh O’Brien (1888) and John Boyle O’Reilly (1897) are at the Boston Public Library. While in Boston in 1887–88, he modeled a full-length statue, The Boxy (1887; unlocated), based on boxing legend John L. Sullivan and intended to represent perfect manhood. Donoghue was in London for two years about 1890 and then set up a studio in Rome with the purpose of creating a colossal figure for the World’s Columbian Exposition of 1893, a winged Spirit Brooding over the Abyss, based on a line from Milton’s Paradise Lost. This, the crowning effort of his career, yielded nothing but disappointment when a portion of the sculpture, destined for Chicago, sat crumbling on a Brooklyn dock because he was unable to pay transport costs. The rest remained in Rome, and the whole sculpture was eventually destroyed.

Three works—Young Sophocles, Hunting Nymph, and Kyros—were ultimately exhibited at the exposition.

In the 1890s Donoghue relocated to New York, pursuing commissions for architectural sculpture. He was involved in two significant decorative programs, producing Saint Paul and Science for the Library of Congress, Washington, D.C., and Saint Louis (1899) for the Appellate Court House in New York. He also created small tinted Tanagra-like statuettes. Although Donoghue achieved early success with his Young Sophocles, his career was marked by a series of setbacks, and he resisted the acceptable subject matter and formal qualities of mainstream Beaux Arts sculpture. Toward the end of his life he became interested in psychic processes; the April 1897 issue of Art News noted that he had written a book, X Rays with Religions. Bitter and frustrated after the rejection of an ambitious and costly plan for the proposed McKinley Memorial in Philadelphia, Donoghue committed suicide on the shores of Lake Whitney, near New Haven, Connecticut.

Selected Bibliography


American National Biography, s.v. “Donoghue, John Talbott.”

147. The Young Sophocles Leading the Chorus of Victory after the Battle of Salamis, 1885

Bronze, 1927
92.5 x 33.3 x 82.6 cm (32.4 x 13.4 x 8.3 cm)
Inscribed: (left side of base) ΣΟΦΟΚΛΗΣ; (right side of base) ΣΑΛΑΜΙΣ [FOR ΣΑΛΑΜΙΣ]
Foundry mark (back of base): GORHAM CO. FOUNDERS
Rogers Fund, 1927 (27.65)

Donoghue’s best-known work, The Young Sophocles Leading the Chorus of Victory after the Battle of Salamis, was the major triumph of the sculptor’s otherwise checkered career. He conceived the piece while in Chicago, completing a small version early in 1882.1 Oscar Wilde, on visiting Donoghue’s studio, saw the statuette and proclaimed it a “piece of the highest artistic beauty and perfect workmanship.”2 Donoghue went to Europe to make a lifesize work from the model,3 but he only resumed the project after he went to Rome, where in 1885 he executed the heroic-size Young Sophocles.

Donoghue represented Sophocles, the Greek dramatist of tragedy, in the year 480 B.C., at age sixteen.4 After the Athenians’ decisive defeat of the Persians in sea combat,
the Battle of Salamis, the exultant group erected a trophy. Because of his bodily prowess and musical talent, young Sophocles was elected to lead the chorus of victory as the Athenians danced and sang to thank the gods for their providence. Sophocles is poised, mouth open in song, as his right hand releases the strings of his lyre. His weight rests on his right leg while his left arm extends forward to support the musical instrument. The pose of the overlife-size figure creates strong, sure lines and reinforces the sense of arrested motion. Next to Sophocles’ right leg is a trunk or column embalmed with a winged goddess and two lionesses, symbolic of triumph and strength.

Donoghue chose a significant moment in the history of classical Greece and, not surprisingly, was inspired by sculpture from the period. Critics appreciated the lofty subject matter and artistic pedigree. One writer for *The Studio*, possibly Clarence Cook, observed “that he [Donoghue] has revealed a young manly figure of great beauty, and has modelled his statue in a manner which sends the mind back to the statues of antiquity.”

The original plaster of *Young Sophocles* was displayed in the Paris Salon of 1886 and was awarded an honorable mention. In 1887 Donoghue exhibited it at the National Academy of Design, and New York critics singled it out as the show’s most impressive sculpture. It was one of three works included in Donoghue’s solo exhibition at Boston’s Horticultural Hall in 1888, and was then shown at the Royal Academy of Arts, London, in 1890, and at the 1904 Louisiana Purchase Exposition in Saint Louis. At the World’s Columbian Exposition of 1893, the piece won a first-place prize. Following the close of the fair, the plaster was given to the Art Institute of Chicago. It remained in this form, “the only copy of this spirited work in existence,” until 1911, when Gorham Manufacturing Company cast a bronze for the Art Institute. The foundry also produced an example for the Saint Louis Art Museum, which it purchased in 1915.

In 1917 the Metropolitan Museum acquired a plaster cast of *Young Sophocles* from the Art Institute of Chicago, and the following year it was shown in the Metropolitan’s “Exhibition of American Sculpture.” In March 1926 the Museum trustees’ Committee on Purchases appropriated funds to have the statue replicated in bronze by the Gorham Company in Providence, Rhode Island, and it was delivered to the Museum in February 1927. Daniel Chester French (pp. 326–41), chairman of the trustees’ Committee on Sculpture, then arranged to present the plaster to the School of Fine Arts, University of Nebraska, in Lincoln. That piece is presumed destroyed.

In addition, Donoghue had a number of 44½-inch reductions cast at Barbedienne in Paris. The Isabella Stewart Gardner Museum, Boston, and the National Gallery of Ireland, Dublin, have such examples. Based on an undated letter the sculptor wrote to Mrs. Gardner from London, it is reasonable to date the reductions to about 1890. These smaller bronzes lack the trunk of the full-size versions, suggesting that Donoghue included it in the larger composition to provide the extra tensile support necessary for a marble version if it were commissioned.

The Metropolitan’s cast has a chocolate brown patina.

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7. “Boston—Donoghue’s Statues,” *American Architect and Building News* 23 (January 21, 1888), p. 34. The other two sculptures were *The Boxer and Hunting Nymph*.


12. Donoghue to Gardner, n.d., Isabella Stewart Gardner Papers (originals in the Isabella Stewart Gardner Museum, Boston), Archives of American Art, Smithsonian Institution, Washington, D.C., microfilm reel 397, frames 280–83. Donoghue’s address in the letter, 21 Bolton Studios, is the same as the one listed in the Royal Academy of Arts exhibition catalogue of 1890 (The Exhibition of the Royal Academy of Arts MDCCCXC) [London, 1890], pp. 64 (no. 2119), 68.
Born in Breitenbach, Alsace, Ruckstull immigrated with his family to the United States in 1855 and settled in Saint Louis. Although Ruckstull manifested proficiency in carving and modeling at a young age, he did not pursue a career as a sculptor until he was in his late twenties. His early adulthood was unsettled; he tried various occupations, including studying for the ministry and writing. Ruckstull rekindled his interest in sculpture by taking evening classes at the Washington University Art School and joining the Saint Louis Sketch Club. In 1882 he traveled to Europe. The confident artist decided that he could easily equal or better the works he saw at the Paris Salon of 1883 with three years' training. To accomplish this goal, Ruckstull returned to Saint Louis and sold toys to earn money for his study. He went back to Paris in the spring of 1885, enrolled at the Académie Julian, and worked with Gustave Boulanger and Camille Lefèvre. In addition, he studied with Jean-Auguste Damppt, Antonin Mercié, and Theodore Ludwig Tholenaar. Ruckstull's first success came with an ideal nude, Evening (cat. no. 148), which received an honorable mention in the Salon of 1888. His next major effort, Mercury Teasing the Eagle of Jupiter (Salon of 1891), was eventually cast in bronze and installed in Portland Place, Saint Louis. He returned to the United States after the three-year term he had set himself, ultimately establishing himself in New York in the autumn of 1892.

Ruckstull's prominence was assured when Evening earned a grand medal for sculpture at the Chicago World's Columbian Exposition of 1893. Soon thereafter he received a commission for an equestrian statue of Major General John E. Hartranft, installed at the Pennsylvania State Capitol in Harrisburg in 1898. Ruckstull's participation in the 1893 founding of the National Sculpture Society (he served as secretary during 1893–96) paved the way for his involvement in several large-scale projects. He coordinated efforts for the erection of the temporary Dewey Arch in New York in 1899, and he oversaw the sculptural program for the Appellate Court House (1896–1900) in New York, for which he completed figures of Wisdom and Force (both 1900) and distributed the remaining commissions to other members of the Sculpture Society.

Ruckstull's commissions, from equestrian monuments to portraits, reflect an adherence to the Beaux Arts aesthetic and an eschewal of individual mannerisms. He enjoyed consistent patronage from a conservative Southern clientele, completing Confederate monuments for such cities as Baltimore; Little Rock, Arkansas; and Columbia, South Carolina. Three full-length portraits of Southerners—John C. Calhoun of South Carolina (1910), Uriah M. Rose of Arkansas (1917), and Wade Hampton of South Carolina (1929)—are in Statuary Hall in the United States Capitol, Washington, D.C. Noteworthy allegorical works are Solon (1896), a heroic bronze in the rotunda of the Library of Congress, and Phoebe (1907), for the cornice of the United States Custom House in New York.

By the mid-1910s, Ruckstull was vociferously opposed to modern art, deeming it unsocial and selfish. He codified his beliefs in polemical articles for the Art World, a journal he issued and edited from October 1916 to May 1918. These essays are reprinted in his 1925 book Great Works of Art and What Makes Them Great, to which he appended a detailed autobiography. The sculptor changed the spelling of his name from Ruckstuhl to Ruckstull in December 1917, during World War I. He produced few sculptures after 1920.

**Selected Bibliography**


Ruckstull modeled *Evening*, his first career triumph, in 1887 while a student with Mercié in Paris. By his account, he worked on the oversize female nude for nine months and then submitted the plaster (destroyed) to the Salon of 1888. Soon thereafter, the sculptor went back to Saint Louis and exhibited *Evening* in the Saint Louis Exposition.1 His work attracted the notice of Philippine Espenschied Overstolz, wife of the city’s mayor, of whom Ruckstull executed a portrait bust (unlocated). She sponsored Ruckstull’s return to Paris and the translation of *Evening* into marble. The sculptor settled near the Champs-de-Mars in 1889, and once the piece had been pointed up by a marble worker, he set to carving the figure himself, a task on which he labored for fifteen months.2 The finished marble was exhibited in the Salon of 1891.3

After a successful showing at the Society of American Artists in the spring of 1893,4 *Evening* was shipped to Chicago, where it was awarded a grand medal at the World’s Columbian Exposition. In December 1894 Ruckstull agreed to lend *Evening* to the Metropolitan Museum for five years,5 a period that ultimately extended to twenty-six. Although the marble never left the Museum, it was, for a time, owned by Mr. and Mrs. Otto E. Forster. They offered *Evening* to the Museum for sale in 1905, and it was refused. By 1920, when the acquisition was finally negotiated, Ruckstull apparently again was the owner, for “it is offered for purchase by the sculptor himself.”

Ruckstull intended *Evening* to portray an ideal, rather than a specific, being. He also wished to demonstrate his mastery of the nude—the most esteemed subject in the thematic hierarchy of sculpture. The voluptuous figure, in a contrapposto stance, bends her arms around her head and tucks down her face, with her hands, distant expression. The overhead pose of the arms, a common symbolic academic device, makes an important distinction between sleep and death. The sculptor recounted his program for the statue in a 1917 issue of the *Art World*: “Everything in nature folds at evening, flowers, birds and trees, even the grass as well as animals and mankind. This folding has been suggested by the movements and lines of this statue, in the face of which we see suggested the approach of sleep.” As if to underscore the idea, even the plant life at *Evening’s* feet, while living, appears restful.

On lending the piece to the Metropolitan Museum, Ruckstull wrote to urge that the statue be installed in a “place in which it can be seen to advantage all around. It was made to be seen all around and, being a study in lines, the back is as beautiful as the front!”6 Lorado Taft noted that Ruckstull “subordinates personal peculiarities more than do most of his colleagues. Unlike [Frederick MacMonnies’ *Bacchante and Infant Faun*, cat. no. 196], for instance, his ‘Evening’ does not reproduce undeviatingly the model who posed for it, nor does it suggest a nude model at all. The figure is essentially, and by intention, a statue.”7 Ruckstull’s academic classicism, well illustrated by *Evening*, stressed timelessness and avoidance of individual mannerisms, an attitude in direct opposition to the tenets of modernist art which he so passionately abhorred.

Ruckstull claimed in 1933 that the only full-size version of *Evening* was the Metropolitan’s marble,8 but he did produce reductions of the composition. In 1924 he gave a bronze statuette, 27 inches high, to the American Academy of Arts and Letters,9 and a second is at the Sheldon Swope Art Museum, Terre Haute, Indiana.

**Exhibitions**


2. Ruckstull 1925, p. 523.
4. *Fifteenth Annual Exhibition of the Society of American Artists* (New York, 1893), p. 26, no. 107, as “Evening—Statue, Marble.” Ruckstull was furious that the sculpture had been placed against a wall, rather than displayed in the round, and saw this injustice as the catalyst for the founding of the National Sculpture Society. See F.W. Ruckstull, “Origins and Early History of the National Sculpture Society,” 1931, typescript, National Sculpture Society, New York.
5. Isaac H. Hall, Curator of Sculpture, MMA, to Ruckstull,
December 8, 1894, MMA Archives; Hall informed the sculptor that the proposed loan had been accepted by the Museum. *Evening* was delivered on December 22; see Ruckstuhl to Hall, December 21, 1894, MMA Archives; and "The Beautiful Statue of Evening," *World* (New York), December 30, 1894, p. 19.

6. Henry W. Kent, Secretary, MMA, to Daniel Chester French, April 13, 1920 (copy), MMA Archives; and French to Director [Edward Robinson], October 9, 1920, MMA Archives.


8. Ruckstuhl to Hall, December 26, 1894, MMA Archives.

9. Lorado Taft, *The History of American Sculpture* (New York: Macmillan, 1903), p. 426. Taft recorded that *Evening* was exhibited near other female nudes: Edmund Stewardson's *Bather* (acc. no. 95.9) and MacMonnies's *Bacante*.

10. Ruckstuhl to Preston Remington, Associate Curator of Decorative Arts, MMA, January 23, 1933, MMA Archives: "The plaster model I destroyed, and I made no replica of the statue. Therefore the Museum possesses the original and only statue of 'Evening' by me."

Henry Linder (1854–1910)

The Brooklyn-born Linder gained early experience working for Fisher and Bird, a New York marble-cutting firm. Of German descent, he sought formal academic instruction in the country of his forebears, arriving there in 1871. Linder first trained in Lauterecken with Adam Bock for two and a half years and subsequently studied at the Munich Academy for three years with Josef Knabl, a sculptor of religious subjects. After marrying Bock's daughter, Caroline, in 1877, Linder spent a year in Italy and established a studio in Rome. He particularly delighted in the work of the Renaissance master Benvenuto Cellini, which would later influence his own. After returning to New York in 1878, he designed patterns in silver and other metals for functional and ornamental objects. Contemporary articles on the sculptor illustrate andirons, candlesticks, table bells, and other domestic objects that often incorporate figures of capricious children. Linder also produced both allegorical and portrait sculptures and was celebrated for his busts of children personifying flowers.

Linder's decision to study in Munich, as well as his pursuit of decorative work, individualized his oeuvre in an era of Beaux Arts-inspired productions. His works may more properly be seen as possessing the ornamental and stylized qualities of Art Nouveau objects and were recognized as such during his lifetime. These inclinations are further substantiated by Linder's membership in the National Society of Craftsman and the Albrecht Dürer Verein.

The Louisiana Purchase Exposition of 1904 was the high point of Linder's career. His figure Oriental Art won a bronze medal; a limestone version is installed over the north entrance of the Saint Louis Art Museum. However, career success eluded the sculptor. According to family recollections, Linder, frustrated from a lack of recognition and in poor health, destroyed a significant portion of his oeuvre just before his death. The National Sculpture Society, of which he was a member since 1895, accorded him a memorial retrospective exhibition of seventy-five works, held at New York's Fine Arts Building, in May 1910. The next month, the Brooklyn Institute of Arts and Sciences (Brooklyn Museum of Art) installed a collection of 116 photographs and objects—many in wax and lent by his widow. Few of Linder's sculptures are located; the National Museum of American Art, Washington, D.C., has the largest public repository, given by the noted collector John Gellatly in 1929.

Selected Bibliography


149. Medieval Art, 1909

Bronze, silver electroplate, 1914
39 x 13 x 11 in. (99.1 x 33 x 27.9 cm)
Signed and dated (right side of base): © 1909 Henry Linder / 1909
Foundry mark (back of base): ROMAN BRONZE WORKS N.Y.
Rogers Fund, 1914 (14.77)

Linder's Oriental Art, for the facade of the Fine Arts Building at the Louisiana Purchase Exposition in Saint Louis, inspired further exploration of the theme of the freestanding female as an allegory of art. Medieval Art, a heavily draped woman holding a covered beaker and a reliquary in either hand, was modeled in 1909, just a year before the sculptor's death. Although there seems to be no serial connection with Oriental Art, it is his only other known example of this type of personification.

Medieval Art embodies the unusual neo-Gothic formal qualities that make Linder's oeuvre distinctive. Line dominates the piece, from the stylized knife-like folds of her skirt to the sweeping curves around her neckline. Although there is little sense of naturalistic human form, vertical
lines emphasize the torso and legs, while more arabesque folds model the arms and breasts and frame the face. A sense of decoration takes precedence over attention to proportion; while the head is small, ovoid, and mannerist, the arms are attenuated and thick. The emphasis rests instead on the elaborate arrangement of hair and the objects the figure offers, which are what distinguish the figure as "medieval."

A plaster version of Medieval Art was exhibited in the National Sculpture Society's memorial exhibition of Linder's works in 1910. The sculptor's grandson Raymond recalled that the plaster "held a prominent spot in [his] boyhood home," but it is now unlocated. The Metropolitan Museum's bronze was the only cast Raymond Linder knew of and was produced after his grandfather's death. A comparison of photographs of the plaster and the bronze reveals numerous alterations between the two versions, especially in the treatment of the hairstyle and the objects the figure holds. Daniel Chester French (pp. 326–41), chairman of the trustees' Committee on Sculpture, was instrumental in purchasing Medieval Art from Linder's widow. He also arranged for its casting and before sending the model to the foundry, he altered the plinth by making it smaller and adding a molding. French explained to Mrs. Linder, "It is a thing that I should wish a fellow sculptor to do for one of my works and I hope you will not feel that I am taking a liberty."

The patina of the Metropolitan's cast is silver electroplate with black highlights. Although Linder obviously had no hand in determining the surface appearance, it is appropriate because of his specialization in metalwork and tinted plasters.

1. Although no catalogue for this show exists, there is a typewritten list of exhibited objects in the object files, MMA Department of American Paintings and Sculpture: Medieval Art was no. 38. Lisa Wizenberg completed research on Linder and Medieval Art.
4. The plaster version was reproduced in Century Magazine 79 (March 1910), p. 760.
6. French to Henry W. Kent, Secretary, MMA, February 18, 1914, MMA Archives.
8. I am grateful to Richard E. Stone, Conservator, Department of Objects Conservation, MMA, for analyzing the surface of Medieval Art.
Louis St. Gaudens (1854–1913)

Louis St. Gaudens was born in New York City to Mary McGuiness and Bernard Paul Ernest Saint-Gaudens, who had emigrated from Ireland in 1848. His career was closely intertwined with that of his older brother Augustus (pp. 243–325); however, Louis spelled his surname St. Gaudens, rather than Saint-Gaudens. From the accounts of friends and family, Louis, a retiring and easygoing personality, was content to stand in the shadow of his more dynamic brother. The two sculptors enjoyed close personal and professional ties until Augustus’s death in 1907.

According to records at the National Academy of Design, Louis took classes in drawing after antique sculptures during the 1867–68 and 1872–73 terms. In 1872 he learned the art of cameo cutting from Augustus, who had served as an apprentice in that trade. In 1873 Louis went to Rome, where he worked in his brother's studio and took classes at the French Academy. After traveling through the Continent and England, he followed Augustus to Paris in 1878 and studied at the École des Beaux-Arts in the atelier of François Jouffroy during the next two years. Returning to New York in 1880, the brothers commenced a period of intense artistic production in which Louis assisted on interior programs, most notably the dining room and entrance hall mantelpiece and mosaic in the palatial house of Cornelius Vanderbilt II (1881–83; see cat. no. 118). Augustus gave Louis sole credit for the sculptural decorations done under his supervision for the Henry Villard Houses (1881–83; New York). In addition, Louis was involved in the execution of numerous other projects for his brother, from the base for the Farragut Memorial (1877–80; Madison Square Park, New York) to the second version of Diana for Madison Square Garden (1892–93; Philadelphia Museum of Art). After 1885 Louis’s artistic identity revolved around Cornish, New Hampshire, where Augustus established his summer and, eventually, year-round studio and residence.

In 1898 Louis married Annette Johnson, who was a studio assistant for Augustus, and they spent two years in her native Ohio. The couple settled permanently in Cornish in 1900. The same year their only child, Paul, was born; he became a sculptor and ceramicist.

In addition to collaborating with his brother, Louis St. Gaudens also had an independent career, executing numerous portraits and several important commissions. He completed a figure, Painting, for the 1904 Louisiana Purchase Exposition, which was paired with Daniel Chester French’s Sculpture at the entrance of the Palace of Fine Arts. Painting was cut in marble by Annette St. Gaudens in 1913 and is now situated at the entrance of the Saint Louis Art Museum. This institution accorded the couple an exhibition in January 1917. The majority of St. Gaudens’s output, however, is architectural sculpture located in Eastern Seaboard cities. His recumbent lions grace the hallway stairs of the Boston Public Library, and he modeled a seal for its main entrance (1889–90) based on a design by Kenyon Cox. In New York he completed a relief of winged angels for the Church of the Ascension (1887–88); a baptismal font for the Church of the Incarnation (1895); and personifications of Portugal and Holland for the United States Customs House (1907). St. Gaudens undertook a figure of Homer for the Rotunda of the Library of Congress in Washington, D.C., in 1896. In 1908 he completed an extensive program for the interior and exterior of Union Station in Washington. On the return trip from seeing his monumental statues in place in 1913, St. Gaudens contracted pneumonia and died a few days later in Cornish.

Selected Bibliography
Saint-Gaudens, Augustus, Papers. Dartmouth College Library, Hanover, N.H.
St. Gaudens modeled *Piping Pan* sometime after his return to New York in 1880 and before April 1882, when it was shown at the Society of American Artists. Several writers from New York newspapers took note of the appealing lad. The critic for the *Daily Tribune* had qualified praise: “The ‘Young Pan’ by Mr. Louis St. Gaudens has much that is charming about it... But his skin seems to be rather loose on his body, and suggests the possibility of pulling about it as if it were only a rather tight-fitting shirt.”3 St. Gaudens surely was more pleased with the review in the *Sun*, which remarked that the figure’s elfish features represent “budding deviltry and fun.”4 Indeed *Pan*’s twinkling eyes, pert nose, and tousled hair give the piece an element of mischief. A wreath of ivy balances precariously on his head, while the slender boy, cheeks puffed out, concentrates on making melodies come from the slender pipes.

St. Gaudens exhibited *Piping Pan* at regular intervals throughout his career,5 including an 1892 retrospective exhibition of the Society of American Artists and the 1901 Pan-American Exposition in Buffalo, where it earned him a silver medal.5

After St. Gaudens’s death in 1913, his wife, Annette, settled his affairs with shrewdness, authorizing castings of his work. She later summarized her dealings with *Piping Pan*: “Three life size bronzes were made about 1914. One is in Metropolitan Museum of Art (purchase). The one exhibited at San Francisco 1915 was sold to Mrs. Borden. The third full size bronze is owned by me... Four 20 inch reductions have been made in bronze: a few more may be made, and perhaps small terra cottas.” In the same recollection, Mrs. St. Gaudens wrote that Stanford White had two marbles made from the original plaster.6 She offered the Metropolitan its cast through Daniel Chester French (pp. 326–41), chairman of the trustees’ Committee on Sculpture.7

Although no reductions or terracottas have been located, there are two other extant versions of the full-size *Piping Pan*: a plaster at the Saint-Gaudens National Historic Site, Cornish, New Hampshire; and a bronze at Brookgreen Gardens, Murrells Inlet, South Carolina, cast by Griffoul of Newark, New Jersey.

Exhibitions
1. Society of American Artists Fifth Annual Exhibition (New York, 1882), p. 14, no. 95, as “Young Pan. Owned by Mr. Chas. F. [sic] Barney.” It has previously been assumed that Piping Pan was commissioned about 1895 for Charles T. Barney’s estate at Southampton, Long Island, designed by McKim, Mead and White, but this listing of Barney as the owner of the work documents the existence of a plaster version in 1882.

Annette St. Gaudens recollected that Piping Pan was an early work, “modelled . . . in the early 1880s”; see “Piping Pan,” January 16, 1933, Augustus Saint-Gaudens Papers, Dartmouth College Library. She also noted that Stanford White, architect of a Manhattan house for Barney in 1880–82, orchestrated Barney’s commission of Piping Pan; see “Biography of Louis St. Gaudens,” Saint-Gaudens Papers, Dartmouth College Library.


4. Piping Pan was St. Gaudens’s signature image. The production of versions in plaster, marble, and bronze over a thirty-year period has resulted in a tangled chronology and exhibition history, made no simpler by several alternative titles, including Faun, Pipes of Pan, and Young Pan.


7. French to Henry W. Kent, Secretary, MMA, April 15, 1914, MMA Archives.

151. Benjamin Franklin Commemorative Medal, 1906

Bronze
Diam. 4 in. (10.2 cm)
Signed (obverse): LA ST G (monogram)
Foundry mark (stamped on edge): TIFFANY & CO
Inscribed: (obverse) BENJAMIN FRANKLIN / 1706 / 1790 / PRINTER PHILOSOPHER / SCIENTIST STATESMAN / DIPLOMATIST; (reverse) STRUCK BY ACT OF THE CONGRESS / OF THE UNITED STATES / HISTORY / LITERATURE / SCIENCE PHILO-/ SOPHY / TO COMMEMORATE THE TWO HUNDREDTH / ANNIVERSARY OF THE BIRTH OF / BENJAMIN FRANKLIN / MCMXVI; (reverse, on shield) ERPUIT / COELO / FULMEN / SCEPTRUM / QUE TYR / ANNO
Gift of President Theodore Roosevelt, 1906 (06.1192)

On the obverse of this medal, a portrait of the elderly Benjamin Franklin (1706–1790) in profile, facing left, is flanked by palm branches. Franklin, with his characteristic shock of hair, is depicted in modern dress. The reverse, in contrast, is a return to the classical era. History is seated on her throne, with a laurel branch at its base and a burning tripod beside her. On her lap she holds a shield, on which is inscribed (as translated): “He snatched from the heavens the bolt and from the tyrant the scepter.” Three figures, collectively representing Franklin’s achievements, stand at the foot of the throne. Literature is a woman crowned with flowers and bearing two books. Science, a young man wearing only an oak wreath, holds the stolen thunderbolt in his left hand and in his right, a scepter. Philosophy is an elderly bearded man dressed in a toga and holding an unfurled scroll.

An Act of Congress, dated April 27, 1904, directed that “a medal [be struck] to commemorate the two hundredth anniversary of the birth of Benjamin Franklin,” January 17, 1906. One gold medal was to be presented to the Republic of France. Of the 150 bronze impressions, 100 were to be distributed by President Theodore Roosevelt, and the remaining 50 at the discretion of the American Philosophical Society in Philadelphia, which Franklin had founded in 1743.1

Although Augustus Saint-Gaudens initially earned the commission for this medal honoring Franklin, he passed the work to his brother Louis and insisted that Louis receive full credit as the designer and sculptor as well as payment for the piece,2 while Augustus carried out negotiations with the Medals Commission.3 Decisions regarding the appearance, inscription, and casting of the medal were slow in coming, and Augustus’s irritation is readily discernible in some letters. By July 1905 he received a cast after a bust of Franklin in the Metropolitan Museum’s collection, presumably the one by Jean-Antoine Houdon (1778; acc. no. 72.6).4 The medals were cast by Tiffany.
and Company in February–March 1906 and received a brown patina with green tinting.

President Roosevelt gave the Metropolitan this medal in 1906. His interest in promoting American art as an expression of nationalistic sentiment is neatly summarized in this piece, as well as in his founding of the National Arts Commission. He had asked Augustus in 1905 to create coinage designs for one-cent, ten-dollar (MMA acc. no. 1979.486.6), and twenty-dollar (MMA acc. no. 1979.486.8) pieces, and this assignment undoubtedly led to the commission of the Franklin medal.

Among other examples located in public collections are those in the Art Institute of Chicago; the Museum of Fine Arts, Boston; and the Saint-Gaudens National Historic Site, Cornish, New Hampshire.

Exhibitions


2. For instance, Saint-Gaudens rebuked the journalist Florence N. Levy ("Franklin Medal," Art Bulletin 5 [April 28, 1906], p. 3) for erroneously crediting him for the medal: "I have a copy of the Art Bulletin of April 28. The Franklin medal was designed by my brother Mr. Louis Saint-Gaudens solely. My connection with the work was that of a critic only and your notice is misleading." See Saint-Gaudens to Levy, April 30, 1906, Artists' Correspondence, Archives of American Art, Smithsonian Institution, Washington, D.C., microfilm reel D10, frame 1413.

3. The correspondence is housed in the Augustus Saint-Gaudens Papers, Dartmouth College Library.

4. George H. Story, Acting Director, MMA, to Augustus Saint-Gaudens, July 26, 1905, Augustus Saint-Gaudens Papers, Dartmouth College Library. Daniel Chester French was instrumental in arranging for the casting of the bust.
Louis Amateis (1855–1913)

Born in Turin, Italy, Louis Amateis spent a year in Paris in 1878 and graduated from Turin’s Reale Accademia delle Scienze in 1880. At the Accademia Albertina di Belle Arti in Turin, Amateis studied with the sculptor Odoardo Tabacchi. Upon graduation Amateis was honored with a gold medal for his allegorical group Slavery. After residing briefly in Milan, he immigrated to the United States in 1883 and settled in New York. There he worked briefly for the sculptor John Massey Rhind and subsequently produced architectural sculpture, notably for the firm of McKim, Mead and White. In 1892 Amateis moved to Washington, D.C., and became assistant in architectural drawing at Columbian (now George Washington) University. He was named professor of architectural drawing in 1893 and head of the Department of Fine Arts as Applied to Architecture at the affiliated Corcoran Scientific School that same year. With the exception of a yearlong leave of absence in Rome, he taught architecture until 1903.

Amateis completed numerous public monuments, such as those in Texas dedicated to the defenders of the Alamo in Austin and to the heroes of the War of 1836 in Galveston (commissioned 1896). He also sculpted funerary works, including the tomb of Sanders Walker Johnson (1905; Arlington National Cemetery, Fort Myer, Va.) and the Heinrich Mausoleum (after 1907; Rock Creek Cemetery, Washington, D.C.). Amateis’s major accomplishment was a pair of monumental bronze doors with a transom, completed in 1910. Intended for the main central entrance to the west front of the United States Capitol, they were never installed because of structural complications with the entrance but are now on display in the building. Amateis also produced independent portraits; among his sitters were President Chester Arthur, James G. Blaine, and Andrew Carnegie.

After his retirement from teaching in 1903, Amateis maintained a studio in the Washington area until 1910, when he declared bankruptcy. He then moved his family to Forest Glen, Maryland, where he worked on the Father Ryan Monument for Mobile, Alabama. His son Edmond Romulus Amateis was also a sculptor.

Selected Bibliography


152. Auguste Pottier, 1884

Bronze

26 x 19 x 11 in. (66 x 48.3 x 27.9 cm)
Signed and dated (back): L. AMATEIS / N.Y. / 1884
Foundry mark (back): THE HENRY-BONNARD BRONZE CO. N.Y.
Gift of Emalie Pottier Heckard, in memory of her father, Auguste Pottier, 1964 (64.92a)

This portrait bust of Auguste Pottier (1823–1896) was no doubt one of Amateis’s first efforts after he arrived in New York in 1883. Although it is uncertain how artist and sitter met, both were involved with work for city architectural firms, Amateis doing architectural sculpture and Pottier interior furnishings. Born in France, Pottier was briefly in business with Gustave Herter in 1833 before entering into a lasting partnership with William P. Stymus in 1859.1 Pottier and Stymus Manufacturing Company2 was, with Herter Brothers, Cottier and Company, and Leon Marcotte, among the leading cabinetmaking and interior decorating establishments in the United States. Innovative in the use of high-quality materials, Pottier and Stymus pioneered the design of furniture inlaid with ivory and mother-of-pearl. They displayed a large selection of their unique productions at the 1876 Philadelphia Centennial Exhibition to great acclaim.

Amateis’s portrait of Pottier depicts a broad-shouldered man with a full beard, strong profile, and receding hairline. The surface of the jacket and waistcoat has a fluidity enhanced by the downward sweep of the bust’s outline. Pottier’s confident gaze and stylish dress bespeak success.
In addition to his cabinetmaking pursuits, Pottier was among the first hundred Patrons of the Metropolitan Museum. He was also a close friend of General Louis P. di Cesnola, director of the Museum from 1879 to 1904. In 1888 Pottier presented the Museum with several examples of his firm's work, including two upholstered black walnut armchairs (ca. 1875; acc. nos. 88.10.2,3).

Pottier's daughter inherited this portrait bust—probably a unique cast—and gave it to the Museum in 1964.

1. Catherine Hoover Voorsanger, Associate Curator, MMA Department of American Decorative Arts, kindly shared her research files and answered questions about Pottier and Stynus.
Charles Henry Niehaus (1855–1935)

Niehaus was a native of Cincinnati, born of German immigrant parents. He worked as a carver of wood and stone there and pursued studies first at the McMicken School of Design and then, beginning in 1877, at Munich’s Royal Academy of Fine Arts, where he remained for over three years. He visited art collections in Italy, France, and England and, after executing a few portrait busts in Manchester, returned to Cincinnati in 1881. There he received several commissions, including those for portraits of the recently assassinated James A. Garfield and former Ohio governor William Allen. To complete these works, Niehaus went to Rome, where he also executed classical and ideal subjects, among them Caestus (cat. no. 153). Many of his portraits are to be found in the United States Capitol. Among them are statues of Garfield, Allen, Henry Clay, John J. Ingalls, and Oliver P. Morton.

When Niehaus returned again to the United States, in either 1885 or 1886, he settled in New York, where he received a stream of commissions for monumental and architectural sculpture. His study in Munich significantly affected the subject matter, style, and tone of his sculpture and individualized his oeuvre in an era of Beaux Arts-inspired productions. Lauded for his mastery of the human figure, Niehaus imbued his work with a sober realism. His most esteemed monument is the Dr. Samuel Hahnemann Memorial in Scott Circle, Washington, D.C. (unveiled 1900), a tribute to the founder of homeopathic medicine. The Francis Scott Key Monument (dedicated 1922) in Fort McHenry Park, Baltimore, and Soldiers’ and Sailors’ Memorials in the New Jersey towns of Newark, Hoboken, and Hackensack are other major accomplishments. The Apotheosis of Saint Louis, executed for the 1904 Louisiana Purchase Exposition, was put into bronze following the fair and is installed in front of the Saint Louis Art Museum.

Niehaus’s architectural work included six historical relief panels for the John Jacob Astor Memorial Doors (1896) of New York’s Trinity Church and statues of John Davenport and Thomas Hooker, as well as tympanums, for the Connecticut State House in Hartford. His vast, albeit sometimes derivative, output earned Niehaus wide acclaim, a fact reflected in the amount of attention he received in contemporary periodicals. In 1901 Niehaus’s second wife, the journalist Regina Armstrong, wrote a book about him, one of the earliest monographs on an American sculptor. Throughout his career, Niehaus remained in the New York region, in 1906 moving to New Rochelle, but still sculpting in Manhattan. He later resettled in Grantwood, New Jersey, working in his studio Eagle Crest until his death in 1935.

Selected Bibliography


153. Caestus, ca. 1883–85

Bronze, 1901

35 1/2 x 15 x 15 in. (90.5 x 38.1 x 38.1 cm)

Signed and dated (top of base, right side): C.H.NIEHAUS.SC.1901.

Foundry mark (top of base, left side): GORHAM MFG. CO.

FOUNDERS

Rogers Fund, 1907 (07.50)

Caestus is among the few ideal pieces that Niehaus modeled during his long career. While in Rome in the early 1880s, he was able to strike a balance between portrait commissions for the U.S. Capitol and more imaginative subjects. Residence in Rome afforded opportunities for studying antique as well as Renaissance sculpture, including works in the Borghese Collection, one of which was the ancient statue of a pugilist, Polluce (Cestiaro), clearly an inspiration for Caestus.1

Niehaus’s composition depicts a nude boxer binding his
Despite his attempts to model all'antica, Niehaus's sculptures were viewed as having "more anatomical realism than the ordinary neoclassicist would have approved." Such complaints aside, Caestus was consistently appreciated, as were two other extant ideal compositions modeled during Niehaus's Roman period: a companion athlete, The Snapper (Brookgreen Gardens, Murrells Inlet, S.C.) and the dancing Silenus (Los Angeles County Museum of Art).  

Although Caestus was first modeled sometime between 1883 and 1885, it was not cast in bronze until 1901. Niehaus later recalled that two casts were produced then—the Metropolitan Museum's and one now at the National Museum of American Art, Washington, D. C.—and that "others were made later." After 1901 he exhibited Caestus widely, including in the 1903 annual of the National Academy of Design and the 1904 Louisiana Purchase Exposition in Saint Louis. Whether the Metropolitan's bronze was shown at any of these venues is impossible to determine based on existing records.

Exhibitions

Bronx Museum of the Arts, New York, "Games!!! ¡Juegos!" February 1–March 6, 1972, no. 89.

1. Ann Schoenfeld made this observation in connection with Caestus. And see Emilio Quirino Visconti, Monumenti scelti borghesiani illustrati, Giovanni Labus, ed. (Milan: Società tipogr. de' Classici italiani, 1877), pl. 17, no. 2. Schoenfeld also provided extensive research on Niehaus, for which I am grateful.
3. According to contemporary articles on Niehaus, these works, especially The Snapper, enhanced his reputation in Italy and earned him nomination as a fellow of the Associazione della Artistica Internazionale di Roma.
4. In her work on Silenus, Ilene Susan Fort observed that extant casts of Caestus, The Snapper, and Silenus were all made in or about 1901, but each subject was produced at a different foundry and thus is not from a single casting effort. See American Art: A Catalogue of the Los Angeles County Museum of Art Collection (Los Angeles: Los Angeles County Museum of Art, 1997), p. 394.
5. Niehaus to Preston Remington, Associate Curator of Decorative Arts, MMA, January 26, 1933, MMA Archives.
Edward Clark Potter (1857–1923)

Potter, a native of New London, Connecticut, was among the leading animal sculptors at the turn of the twentieth century. After three semesters at Amherst College in 1878–79, he moved to Boston and took classes at the School of the Museum of Fine Arts with Frederic Crowninshield and Otto Grundmann. He became an assistant to Daniel Chester French (pp. 326–41) in 1883 and began to specialize in modeling animals. Although Potter remained in French’s studio only two years, they established a lifelong friendship.

In 1885 Potter relocated to Senator Redfield Proctor’s marble quarries in Vermont, working as an assistant foreman and cutting French’s figures (1885) for the United States Post Office and Subtreasury in Boston (building destroyed; sculpture in Franklin Park, Roxbury). Using his savings Potter went to Paris in 1886. He studied with Antonin Mercié and the noted animalier Emmanuel Frémiet and exhibited in the annual Salons of 1887 and 1888. When he returned to the United States in 1890, he concentrated on sculpting animals, one of the few Americans to do so. He enjoyed a steady stream of work, including frequent collaborations with Daniel Chester French on equestrian commissions, French modeling the rider and Potter the horse. These included pieces for the Chicago World’s Columbian Exposition of 1893, notably the great quadriga The Apotheosis of Columbus and four groups of farmers and beasts situated around the lagoon of the Court of Honor. French and Potter later produced equestrian monuments such as those to General Ulysses S. Grant (1899; Fairmount Park, Philadelphia), General George Washington (1900; Place d’Iéna, Paris; replica in Washington Park, Chicago), and General Joseph Hooker (1903; Massachusetts State House, Boston). Potter was understandably overshadowed in their joint productions by French’s advanced reputation, but he completed five distinguished groups on his own, among them those commemorating General Henry Warner Slocum (1902; Gettysburg, Pa.) and Major General Philip Kearny (1914; Washington, D.C.).

In Potter’s day, his name was synonymous with individualized, anatomically correct equine renderings, although he did not limit himself solely to this specialty. In fact, his best-known work is the pair of lions (1910–11)—later dubbed Patience and Fortitude—that flank the Fifth Avenue entrance to the New York Public Library. He also completed lions (1903) for the east entrance of the Pierpont Morgan Library and the Fifth Avenue residence of Collis P. Huntington (completed 1892). Potter pursued figurative work as well; among his prime efforts are portraits of Vice President William A. Wheeler (1892) for the Senate Chamber of the United States Capitol and Colonel Raynal C. Bolling (1919–22; Greenwich, Conn.), the first statue of an aviator. He sculpted Zoroaster (1899) for the Appellate Court House in New York and personifications of Indian Philosophy and Indian Religion (1907–9) for the facade of the Brooklyn Museum of Art.

For many years Potter lived in Greenwich, Connecticut, where he was able to maintain the commodious studio and comfortable lodgings his animal models needed. Unassuming and popular with other sculptors, Potter was involved in both the Greenwich and New York art circles. He served as a charter member of the National Sculpture Society (founded 1893) and as a founder and first president of the Greenwich Society of Artists (established 1912). Among his laurels were a gold medal for his equestrian statue De Soto Sighting the “Father of the Waters” at the Louisiana Purchase Exposition in 1904, and his election as academician at the National Academy of Design in 1906. Potter received an honorary M.A. degree from Amherst College in 1907.

Selected Bibliography


154. Sleeping Faun, 1887–89

Bronze, 1919
11 x 38 3/4 x 17 1/2 in. (27.9 x 97.2 x 44.5 cm)
Signed (top of base): E. C. Potter
Foundry mark (back of base): Gorham Co. Founders.
Rogers Fund, 1919 (19.127)

Sleeping Faun (Sleeping Faun Visited by an Inquisitive Rabbit) depicts a fleshy nude infant slumbering on a forest floor. With his right leg curled under the left and his arms splayed limply at his sides, his pose suggests complete relaxation. In his right hand he holds a pair of pipes. The leafy wreath encircling his disheveled hair serves as the connection between the boy and a rabbit poised to nibble on the garland. Potter’s expertise in animal sculpture is apparent even in this small specimen. The rabbit pushes with its hindquarters as it strains toward a potential meal. While Potter’s efforts at rendering its silky fur are minimal, his articulation of the rabbit’s mannerisms is absolutely convincing.

The conceit of Sleeping Faun is a rare venture for Potter into fanciful subject matter. It was seen by the sculptor’s friend Henry Wysham Lanier as “almost his only finished work in which he has let his imagination go.” Potter modeled Sleeping Faun between 1887 and 1889, during his student days in Paris. He then exhibited a plaster version at the National Academy of Design annual in 1889. The composition was eventually translated into several different media. The Art Institute of Chicago has what is undoubtedly the first in the series, a marble given to the museum by Charles H. Wacker in 1891. Potter presented a plaster cast of Sleeping Faun to the National Academy as his diploma piece on June 1, 1908. A bronze version (1912), one-third the size of the Metropolitan Museum’s cast, is in a private collection in Greenwich, Connecticut.

Daniel Chester French owned two casts of the piece, including one in concrete, which was placed in the woods of Chesterwood, French’s home and studio in Stockbridge, Massachusetts. As chairman of the Metropolitan Museum trustees’ Committee on Sculpture, he recommended that the Museum obtain a version in bronze. The bronze was produced from a plaster owned by the Museum that was delivered to the Gorham Company for casting on April 15, 1919. That plaster had been cast from the Chicago Art Institute’s marble and displayed in the Metropolitan’s “Exhibition of American Sculpture,” which opened in March 1918.

1. Lanier 1906, p. 7976.
3. French to Potter, August 25, 1919, Potter Papers, Archives of American Art. The concrete cast was brought indoors; a reproduction in concrete is in the Circle of the Woodland Walk at Chesterwood.
Born in West Concord, Vermont, Adams spent his boyhood in Fitchburg, Massachusetts. He studied at the Institute of Technology in Worcester (later Worcester Polytechnic Institute) and the Massachusetts Normal Art School in Boston. After a brief stint at the Maryland Institute in Baltimore, Adams traveled to Paris in 1885. During five years in France he worked in the atelier of Antonin Mercié at the École des Beaux-Arts and assiduously studied paintings and sculpture in the Louvre. By 1888 he had established his own studio and received his first major commission, for his hometown of Fitchburg, a bronze fountain of two boys playing with turtles.

Adams developed his trademark specialty early in his career: elegant portrait busts of attractive women that declared his affinity for Italian Renaissance and French prototypes. Beginning with a marble bust of his future wife, Adeline Valentine Pond (1889; Hispanic Society of America, New York), these pieces weave together realism and imagination. They were often composed of unusual materials and polychromy (see cat. no. 156), no doubt a byproduct of Adams’s enthusiasm for the Aesthetic Movement. He also worked adeptly on public and private commissions of varied scale and media. He executed monumental portrait statues, including those of William Ellery Channing (1902; Boston Public Garden) and William Cullen Bryant (1911; Bryant Park, New York). He was involved in several collaborations between architects and sculptors now considered hallmarks of the American Renaissance, notably his work for the decoration of the Library of Congress, Washington, D.C. In 1902 he completed the north portal for the Vanderbilt Memorial Entrance of the renovated Saint Bartholomew’s Church in New York.

In the New York artistic community, Adams was a popular and highly visible figure. He taught drawing and modeling at the Pratt Institute in Brooklyn from 1890 until 1900, when incoming commissions forced him to resign. He belonged to the Society of American Artists, the National Arts Commission, and the American Academy of Arts and Letters, and was a founding member of the National Sculpture Society in 1893. He was elected an academician of the National Academy of Design in 1899 and served as its president from 1917 to 1920. Adams was also a member of the Metropolitan Museum’s advisory Committee on Sculpture between 1917 and 1921.

In 1889 Adams married Adeline Pond, who is best known as an art critic and the author of The Spirit of American Sculpture (1923) as well as numerous entries for the Dictionary of American Biography. They lived in New York and, from the mid-1890s on, spent their summers in Cornish, New Hampshire, a colony of artists and writers that included Augustus Saint-Gaudens (pp. 243–252), architect Charles A. Platt, and painter Thomas Wilmer Dewing.

Selected Bibliography
155. Singing Boys, 1894

Marble
36½ x 44½ in. (92.1 x 113 cm)
Signed and dated (in wreath, lower right): CORNISH / NEW • HAMPSHIRE • HERBERT • ADAMS / MDCCCXCIV
Inscribed: (left) EVAN • ARNOLD • AND • WILLIAM / FRASER • CAMPBELL; (right) WHEN • THEY • WERE • TEN • EIGHT / AND • FIVE • YEARS • OF • AGE; (on scroll with heraldic device, lower left) JE SVIS PREST / BE MINDFUL / FRASER CAMPBELL
Bequest of Charles W. Gould, 1931 (32.62.2)

This bas-relief, one of Adams's earliest forays into relief sculpture, depicts Evan, Arnold, and William Fraser-Campbell gathered around a music scroll, their lips parted in song. The figures are compositionally compact, linked not only by physical touch but also by glance. Familial harmony resonates, as evidenced in the protective gesture of the eldest son, Evan, at whom William, the youngest, gazes adoringly.

Adams completed Singing Boys in 1894, during a summer stay in Cornish, New Hampshire, and in its conception the portrait shows the primary role of Augustus Saint-Gaudens's artistic example. The natural forms that occupy the background of the piece are rendered so as to form a curtain; the suggestive quality of the blossoms serves to heighten the illusionary effectiveness of the areas carved in higher relief, namely the heads and the music scroll. These
convincingly enter the viewer’s space, implying volumetric projection. The inscription, which extends across the lower part of the background, is another unmistakable influence of Saint-Gaudens, who viewed lettering as an integral part of the composition and frequently punctuated his inscriptions with bullets between each word. The inscriptions with the heraldic device at the lower left are the mottoes of the Fraser and Campbell families. It is not known whether Adams’s choice of flower or the enigmatic feather held by the eldest boy in his left hand carries any symbolism.

An early biographer of Adams noted that Saint-Gaudens and other Beaux Arts-trained sculptors “drew their inspiration in this very subtle medium of artistic feeling, through the eyes of their French masters, from the great craftsmen of the Italian Renaissance: Donatello, Ghiberti and the Pisani.” Indeed, in its sweetness of expression Singing Boys bears a resemblance to the quattrocento master Luca della Robbia’s Cantoria (1433–39; Museo dell’Opera del Duomo, Florence). Further suggesting the aspect of choirboys, Adams clothed them in classically inspired tunics belted at the waist.

Although the circumstances of the portrait’s commission are unclear, it was likely ordered by Charles W. Gould, a friend of the Fraser–Campbell family. He had the relief in his possession by 1896, when he was listed as its owner in a catalogue for the Society of American Artists annual exhibition. Gould, a lawyer and a trustee of the Metropolitan Museum from 1915 to 1930, bequeathed Singing Boys to the Museum along with a bust of his wife, Louise (cat. no. 138), one of several portraits he commissioned from Augustus Saint-Gaudens (see also cat. nos. 132, 133).

Singing Boys was cut in marble by the Piccirilli Brothers; it is the only full-size version of the composition. Adams made for the Fraser–Campbell family a bronze reduction (7¼ x 9¼ in.), which is in a New York private collection.

Exhibitions
Brooklyn Museum, New York, October 13–December 30, 1979;

1. For further information on Adams and the Cornish colony, see A Circle of Friends: Art Colonies of Cornish and Dublin, exh. cat. (Durham: University Art Galleries, University of New Hampshire; Keene, N.H.: Thorne-Sagendorph Art Gallery, Keene State College, 1983); and Deborah Elizabeth Van Buren, “The Cornish Colony: Expressions of Attachment to Place, 1885–1915” (Ph.D. diss., George Washington University, 1987). Adams first visited Cornish about 1889 or 1890; after 1896 he spent each summer there until his death.


3. Peixotto 1921, p. 137.

4. Eighteenth Annual Exhibition of the Society of American Artists (New York, 1896), no. 109, as “Portrait (Bas-relief).” Exhibition reviews confirm that this piece was indeed Singing Boys.


6. Adams conveyed this information in a telephone conversation, January 6, 1933, notes recorded on object catalogue cards, MMA Department of American Paintings and Sculpture. The bronze is reproduced in A Circle of Friends, p. 75.
ate the unity of figure and base, the upper edge of the cartouche echoes the movement and pattern of the twisted wire adorning the front of the dress.

Adams quickly gained an appreciative audience for feminine portrayals such as La Jeunesse. Lorado Taft, in his 1903 *History of American Sculpture*, saluted Adams's achievement: "In Mr. Herbert Adams the whole fraternity recognizes a master almost unequalled in a certain form of sculpture as rare as it is exquisite—the creation of beautiful busts of women. . . . [I]n these female heads he transcends almost every one we know in modern sculpture, not only being without rivals in this country, but being unsurpassed in France." La Jeunesse and Adams's other portraits of women emulate the Renaissance Revival style, filtered through his years of study and observation in France. Although Adams did not visit Italy until 1898, and then only briefly, he was already fully versed in the use of polychromy, which had been so popular with Renaissance sculptors. Among the first of nineteenth-century artists to revive this process was Jean-Léon Gérôme in his Tanagra figurines, while Adams's French acquaintances Auguste-Louis Rivière and Jean-Auguste Dampt also produced decorative colored sculptures. Adams's use of polychromy justified critics's association of his busts with American paintings, specifically those of Abbott Handerson Thayer and Thomas Wilmer Dewing. In their rich materials and decorative qualities, Adams's works represented a welcome alternative to neoclassical marbles and challenged long-held formal boundaries between painting and sculpture.

Adams had experimented with the use of polychromy in works such as *Primavera* (1890–93; Corcoran Gallery of Art, Washington, D.C.) even before completing the initial plaster version of *La Jeunesse*. In 1894 he displayed this tinted plaster study at annual exhibitions of the Society of American Artists and the Pennsylvania Academy of the Fine Arts. He also exhibited a plaster at the National Sculpture Society in 1898. In or about 1899 Adams authorized a Mr. Hall to reproduce La Jeunesse in terracotta. In 1933 Adams recalled that "4 or 5 copies were made, but he did not like them very well and after giving one to Daniel Chester French, had ordered the others destroyed." In 1932 there surfaced another terracotta, which Adams acquired. The polychromed terracotta (dated 1899) given to French (pp. 326–27) is at Chesterwood, his summer home and studio in Stockbridge, Massachusetts. A glazed terracotta is in a New York private collection.

The Metropolitan's version, the only example in mixed media, was created about 1899. In March 1900 Adams displayed it in the Society of American Artists annual, where it earned uniform critical praise. It was next shown at the Pan-American Exposition in Buffalo in 1901.

French, a neighbor of the Adamses on West 11th Street, facilitated the Metropolitan's purchase of the marble and wood version of La Jeunesse in 1911. As his correspondence confirms, French had wanted to procure the piece for the Museum several years earlier. In 1907 he wrote: "This bust has received the endorsement of the whole fraternity of sculptors and painters in New York as well as in some other places and no sort of criticism could be made in regard to its acquisition for the museum. It ought to be there."

**Exhibition**


4. Notes of telephone conversation with Adams, January 6, 1933, object catalogue cards, MMA Department of American Paintings and Sculpture.
Frank Edwin Elwell (1858–1922)

Born in Concord, Massachusetts, Elwell was orphaned at the age of four and raised by his maternal grandparents, Mr. and Mrs. Elisha Jones Farrar. The Farrars were friendly with nearby literati Ralph Waldo Emerson, Henry David Thoreau, and the Alcotts, and May Alcott gave Elwell lessons in drawing and modeling in 1876. Through Louisa May Alcott, Elwell met Daniel Chester French (pp. 326–41) in 1881 and assisted him on sculptural groups for the United States Post Office Subtreasury in Boston. With the financial support of several Boston patrons, including French and the Alcotts, Elwell traveled to Paris seeking admission to the École des Beaux-Arts in May 1882. He matriculated there in March 1883 and worked in the atelier of Jean-Alexandre-Joseph Falguère. Elwell studied architecture for a year at the Académie Royale de Dessin, Peinture, Sculpture, et Architecture in Ghent, receiving a silver medal from King Leopold in 1884.

After he returned to New York in 1885, the sculptor's output of portraits and public monuments was consistent, if not accomplished. His portrait busts, often in the manner of Daniel Chester French, include those of Simeon Baldwin Chittenden (1890; Yale University Art Gallery, New Haven) and Vice Presidents Levi P. Morton and Garret A. Hobart (1891 and 1901, respectively; Senate wing, U.S. Capitol). In 1886 Elwell completed Death of Strength, an angel standing over a dead lion, which was erected in Edam, Holland, the first American-made statue to be installed on European soil. His Dickens and Little Nell (1891; Clarence Clark Park, West Philadelphia) won a gold medal at the World's Columbian Exposition in 1893. Several public commissions, including an equestrian statue of General Winfield Scott Hancock (1896; Gettysburg), The Dispatch Rider (1907; Orange, N.J.), and Abraham Lincoln (1911; East Orange, N.J.), were well received. Elwell's revival of formal characteristics of ancient Egyptian sculpture in works such as Egypt Awakening (Salon of 1896; unlocated) attracted mixed critical notice.

Elwell was also immersed in other art-related pursuits. In 1886 he was named a member of the Society of American Artists, where he exhibited frequently, but from which he resigned in 1901. He taught modeling classes at the National Academy of Design in 1886–87. His literary involvements included positions as associate editor of The Arena, editor of The Thinker, and art editor of Kosmos. Elwell served as Curator of Ancient and Modern Statuary at the Metropolitan Museum, where he compiled a manuscript, which, had it been published, would have been one of the earliest histories of American sculpture. Yet he was frequently embattled with other artists as well as with the recently founded National Sculpture Society, and he held his position at the Museum only from 1903 to 1905, when the Department of Sculpture was terminated. After a highly publicized divorce in 1911, Elwell increasingly shunned public life and active artistic production. His last major works, commissioned in 1907, were the allegorical groups Rome and Greece for the facade of the United States Custom House in New York. Until his death in 1922, he lived in Weehawken, New Jersey.

Selected Bibliography


American National Biography, s.v. “Elwell, Frank Edwin.”
157. *Aqua Viva*, 1884

Bronze

48 x 18 1/2 x 24 in. (121.9 x 47 x 61 cm)

Signed and dated (right side of base): F E Elwell / 1884

Foundry mark (left side of base): C° des Bronzes / Bruxelles (cire perdue)

Inscribed (in triangle on jug): 2

Gift of the artist, 1888 (88.9)

Elwell modeled *Aqua Viva* in 1884 under the guidance of Alexandre Falguière, his teacher at the École des Beaux-Arts, Paris. The Metropolitan Museum’s bronze was cast in Brussels the same year, presumably while Elwell was studying architecture in Ghent. This figure—among Elwell’s earliest efforts as a professional sculptor—displays a tentative command of the human form, a criticism that he was unable to shed as his career matured. The statue depicts a youth peddling water in the streets of ancient Pompeii; the title, *Aqua Viva*, refers to his call: “Fresh water!” The nude reaches forward imploringly, his left arm outstretched, offering a geometric-patterned rhyton (drinking horn) to quench the thirst of a passerby. The jug in his right hand is filled to overflowing. Not only is water spilling out over the vessel’s lip, but the boy, in a contrapposto pose, leans heavily to balance the weight of the jug.

*Aqua Viva* was no doubt a product of the widespread fascination with Pompeian culture, manifested in artworks like Hippolyte-Alexandre-Julien Moulin’s *A Lucky Find at Pompeii* (1863; Musée d’Orsay, Paris) and pompeïst painters by Jean-Léon Gérôme and Sir Lawrence Alma-Tadema. Unlike an artist such as Gérôme, whose fame rested on his archaeological exactitude, Elwell relied on pathos to appeal to his audience.

Elwell submitted the plaster version of *Aqua Viva* to the Exposition Générale des Beaux-Arts in Brussels in 1884 and to the Paris Salon as “‘Aqua-Viva’ porteur d’eau de Pompei” in 1885.¹ A bronze cast, presumably the Metropolitan’s, was shown at the annual exhibition of London’s Royal Academy of Arts in 1885.² Later that year, in November, Elwell exhibited the bronze at the American Art Galleries in New York.³ There, a critic for the *Art Union* called the piece “an original figure, spirited and well worked out, with, however, more picturesqueness than grace.”⁴

Elwell lent *Aqua Viva* to the Metropolitan by May 1886, when it was on view in the sculpture gallery. Critics reviewing the Society of American Artists annual held at the Museum that spring singled out the sculpture even though it was not part of the exhibition.⁵ In 1888 Elwell presented *Aqua Viva* to the Museum as a gift. It is a unique cast.

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¹. *Exposition générale des beaux-arts 1884*: Catalogue explicatif (Brussels, 1884), p. 144, no. 1291, as “Acqua viva; statue; plâtre.”

². *The Exhibition of the Royal Academy of Arts, MDCCCLXXXV* (London, 1885), p. 67, no. 2057, as “‘Acqua viva’: Water boy of Pompeii—statue, bronze.”

³. *American Art Galleries* (New York, 1885), no. 277, as “Statue—‘Acqua Viva,’ or Pompeian Water-Boy.”


Adelaide Johnson (1859–1955)

Adelaide (born Sarah Adeline) Johnson, a native of Plymouth, Illinois, dedicated her life's work to promoting woman's suffrage ideals in three-dimensional form. After studying at the Saint Louis School of Design from 1876 to 1879, she moved to Chicago, where she worked in woodcarving and interior decoration. Money from an accident settlement allowed her to go to Europe. After pursuing painting in 1883 in Dresden, Johnson arrived in early 1884 in Rome, where she spent eleven years under the tutelage of Giulio Monteverde Francesco Fabi-Altini, president of the Accademia di San Luca. In 1885 she returned to the United States, settling in Washington, D.C. For a quarter century she also maintained a studio in Rome while building her artistic reputation in America.

From the outset of her career Johnson sculpted the leaders of the suffrage movement, often from life, finishing her first bust of Susan B. Anthony in February 1887. In 1893 portraits of Anthony, Elizabeth Cady Stanton, and Lucretia Mott were grouped with one of the homeopathic physician Dr. Caroline Winslow around Anne Whitney’s bronze fountain in the Court of Honor of the Woman’s Building at the Chicago World’s Columbian Exposition. Herself an ardent feminist, Johnson attended the unveiling of her Memorial to the Pioneers of the Woman’s Suffrage Movement in the Capitol Rotunda in Washington on February 15, 1921 (Anthony’s birthday). Among the other prominent female sitters for Johnson’s marble portraits were the suffragists Mary Logan Cunningham (1887; Chicago Historical Society) and Isabella Beecher Hooker (1900; Stowe-Day Foundation, Hartford, Conn.).

In 1896 Johnson married the Englishman Alexander Frederick Jenkins. Despite his adopting her name and sharing her interests in feminism, vegetarianism, and the occult, they divorced in 1907. Johnson completed her last work in 1929 and spent the later years of her life in Washington, continually beset by financial need. She stridently continued to proselytize for women’s issues until her death at the age of ninety-six.

Selected Bibliography

158. Susan B. Anthony, 1892

Marble, ca. 1905–6
22½ x 19 x 10½ in. (57.2 x 48.3 x 26.7 cm)
Signed and dated (back): Adelaide Johnson, Washington, D.C. 1892
Inscribed (front of base): SUSAN . B . ANTHONY
Gift of Mrs. Murray Whiting Ferris, 1906 (06.1264)

One of at least four sculptors to depict Susan B. Anthony (1820–1906), Johnson produced numerous portraits of the esteemed activist between 1887 and 1921. The Metropolitan Museum’s piece falls midway in this chronology. It was commissioned by the New York suffragist Edith Mary (Mrs. Murray Whiting) Ferris, who presented it to the Museum immediately after it was completed in early 1906.

Anthony’s austere pose is matched by her downcast gaze and severely parted hair. The wide shoulders and large bosom are accurate physical features, and the sitter admitted that she was proud of her figure. Carefully rendered wrinkles, heavy-lidded eyes, and a square jaw are other characteristics corroborated by photographs. The long folds of Anthony’s simple bodice and the chignon at her nape add softening touches. While the bust serves as a faithful record of her appearance, it was also applauded for capturing Anthony’s persevering spirit. One writer observed that the likeness “not only immortalizes her body, but unveils her soul.”

Anthony’s preeminent role in the women’s movement made her an obvious choice for sculptural tribute. For over
fifty years, from 1833 until her death in 1906, Anthony toured the country, tirelessly campaigning for equality of the sexes. Although the Nineteenth Amendment, which granted women the right to vote, was not passed until 1920, Anthony's crusading efforts paved the way for its legislation. Johnson deemed the suffragists Anthony, Lucretia Mott, and Elizabeth Cady Stanton to have made "contributions universal."5

Johnson's marble likenesses of Anthony emerge as the leitmotif of the sculptor's career. Johnson was the first sculptor to work on a bust of Anthony, finishing her initial plaster model in February 1887.6 Anthony gave her numerous sittings, including at the 1887 convention of the National Woman Suffrage Association in Washington, D.C., and again in the winter of 1890–91 in preparation for the exhibition of her portrait at the 1893 World's Columbian Exposition. In total, Johnson completed nine marble portraits of Anthony, including seven busts and two medallions.7 Her efforts culminated in the monumental Memorial to the Pioneers of the Woman's Suffrage Movement (U.S. Capitol Rotunda), dedicated in 1921; in this work, busts of Anthony, Stanton, and Mott emerge from a roughly hewn block of marble.

The Anthony portrait served as a central symbol of feminist ideals from the time it was first exhibited in the Woman's Building at the Columbian Exposition. Occasionally in the late 1930s and early 1940s, the National Woman's Party celebrated Anthony's memory on her birthday by placing a wreath of flowers atop the Metropolitan's bust. In 1936 the portrait was the subject of a three-cent United States postage stamp commemorating the sixteenth anniversary of the Nineteenth Amendment.

Other variants of the Anthony bust are in the collection of the National Museum of American History, Washington, D.C. (1892; 1892–93; and 1912).8 The White House and the National Portrait Gallery in Washington have bronze replicas that were cast in 1972 after a marble original.

**Exhibition**


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8. I am grateful to Edith Mayo, Department of Political History, National Museum of American History, for sharing her knowledge of Johnson and these busts with me (telephone conversation, December 23, 1993).
J. Stanley Connor (born ca. 1860)

The little that is known about Connor, a New York City native, comes from a newspaper article written by the American author and traveler C. Edwards Lester soon after Connor’s bust of Cain (cat. no. 159) entered the Metropolitan Museum’s collection in July 1883. At eighteen Connor traveled abroad to Florence to pursue “study... under the best masters.” He established his own studio after two years in Florence, undertaking allegorical, religious, and literary subjects in marble. In addition to Cain, Connor sculpted Morning Glory, a personification of childhood; the maiden Purity; and Mephistopheles, the satanic character from Goethe’s Faust (all unlocated). Connor was lauded for his achievements, and his studio apparently attracted a parade of American visitors and an international circle of artists. Lester’s account indicates that Connor’s career had auspicious beginnings, yet nothing further of the sculptor has surfaced since its publication.

Selected Bibliography
Lester, C[harles] Edwards. “A Young New York Sculptor: Presentation of One of His Works to His Native City.” Clipping from unidentified newspaper, New York, ca. 1883, MMA Archives.

159. Cain, by 1883

Marble
26 x 21½ x 17 in. (66 x 54.6 x 43.2 cm)
Signed (back of base): J. St[ ]ley Con[ ]r / Fl[?] (marble chipped)
Inscribed (back of base): Cain
Gift of Mrs. John Anderson, 1883 (83.3)

This stirring marble was given to the Metropolitan Museum by Connor’s mother in 1883.1 The sole source of information on Cain is a newspaper article by C. Edwards Lester, which implies that the young sculptor carved the bust himself in Florence and sent it back to New York.2 That the bust was carved while Connor was in Florence is certain, for Fl is inscribed on the marble under his signature.

At the time the sculpture was presented to the Museum, trustee John Quincy Adams Ward (pp. 136–54) noted that Connor’s Cain was “not a very agreeable subject.”3 Connor’s rendering of Cain’s tortured psyche was masterfully achieved through attention to facial expression. Cain’s anguished mien captures the moment immediately following his jealous murder of his brother, Abel (Genesis 4:8–16). Lester elaborated on the instant depicted: “It is intended to represent the feelings of the first human murderer as he became fully conscious of his terrible crime and had been banished from the blighted home of his father and mother... No words can tell the terrible story by lip, or pen, on written or printed page or scroll, as the artist’s chisel has cut it in stone.”4

Connor’s Cain is far removed from the more restrained portraits, allegories, and literary subjects of earlier American neoclassical sculptors working in Florence and Rome. However, like his predecessors, Connor took advantage of his tenure abroad to study the work of other sculptors; Cain has an undeniable formal and psychological relationship to Gian Lorenzo Bernini’s Anima Dannata (ca. 1619; Palazzo di Spagna, Rome). As curious as this allegiance may seem given Bernini’s tarnished reputation at the time, Cain’s horrified expression, wild hair, and deeply carved pupils and mouth mimic the Italian Baroque sculptor’s bust. Even the situation of the two subjects—condemned spirits—is similar. Connor emphasized the psychology of the awful moment by portraying Cain with his head jutting forward and shoulders unnaturally drawn back. The scraggly growth around mouth and chin and the termination of the bust just below the figure’s nipples reinforce Cain’s unappealing appearance.

Connor’s dramatic subject begs comparison with the work of another young American sculptor simultaneously in Florence, Edward R. Thaxter. Thaxter’s Meg Merrilies (1880–81; Museum of Fine Arts, Boston), depicting a crazed gypsy from Sir Walter Scott’s Guy Mannering (1815), has also been compared with Bernini’s sculpture.5 Despite Thaxter’s early death in 1881 and the undocumented
whereabouts of Connor after 1883, their work attests to a new strain of emotion in sculpture not incompatible with the Victorian penchant for overwrought drama.

1. There is no explanation for the difference of surname between Connor and his mother, Mrs. John Anderson; perhaps she remarried between the time of Connor’s birth and her gift of Cain to the Metropolitan.

June R. Herold assisted with research on Connor.

2. Lester ca. 1883. Lester was the author of *Artists of America* (New York: Baker and Scribner, 1846).

3. Ward to General Louis P. di Cesnola, Director, MMA, June 25, 1883, MMA Archives.

4. Lester ca. 1883.

Edwin Willard Deming (1860–1942)

Deming was six months old when his family moved from Ashland, Ohio, to Geneseo, Illinois, to live on a tract of former Indian reservation land. He spent his childhood years on the frontier; his youthful observations of Native American life were the basis of his paintings, sculptures, illustrations, and writings. He studied business law briefly in Chicago in 1880, and in January 1883 he enrolled at the Art Students League in New York, taking painting and life classes until his departure for Paris in October. There he studied at the Académie Julian under Gustave Boulanger and Jules-Joseph Lefebvre. In June 1885 Deming returned to the United States.

Deming quickly established a pattern that he maintained throughout his career: he traveled west to Indian lands in the summers, returning home with sketches, photographs, and notes that he translated into paintings and sculptures during the winters. Among his expeditions were visits to the Apache and Pueblo tribes of the Southwest and the Umatillas of Oregon in 1887, and the Crow in Wyoming and Montana in 1889. Deming became an honorary member of the Blackfoot tribe during a trip to Montana in 1898. Known foremost as a painter, Deming used his talents to depict accurately vanishing tribal customs and beliefs. His most ambitious effort was the set of murals (1914–16) depicting the principal Indian nations at the entrance of the Plains Indian Hall (now the Hall of Gems and Minerals) at New York’s American Museum of Natural History. He wrote extensively of his experiences in contemporary journals, and his travels were followed with interest by the press, especially a trip in 1914 with his wife and six children to Montana’s Glacier National Park.

Deming’s sculptural output was confined to the early years of the twentieth century. He modeled approximately forty animal and figural subjects having a western focus, among them Buffalo (1908; Brooklyn Museum of Art) and The Fight (cat. no. 160). Groups of Deming’s small bronzes were exhibited frequently during his career, most notably at the Panama-Pacific International Exposition in San Francisco in 1915, the Brooklyn Museum in 1925, and 460 Park Avenue Galleries, New York, in 1940.

During World War I, Deming served first as an instructor in marksmanship and then in the Camouflage Department of the Infantry Schools of Arm. Following the war, Deming resumed painting, inspired by his journeys that included a seven-month trip to South America. He also illustrated numerous publications and collaborated with his wife, Therese, on a group of books on frontier life. Red Folk and Wild Folk (1902) and American Animal Life (1916) are among the books based on observations from their travels.

Selected Bibliography

Deming, Edwin W., Papers. Manuscripts and Archives Division, New York Public Library.


Deming’s earliest sculptures date to about 1905; The Fight was no doubt among his first efforts, rendered in a loose, sketchy technique. However rough the massing of form and cursory the anatomical detail, the smoother pelt of the mountain lion is differentiated from the bushy fur of the grizzly bear. The ribs of the cat, barely suggested, also reveal Deming’s superficial modeling. Tool marks, though seemingly random and especially visible on the bear’s front right leg, nonetheless enhance the sense of drama. This statuette tells the brutal story of survival in the wilderness.

Deming’s sculptures were based on his study of wild animals in their natural surroundings, not in captivity, as some other animaliers preferred. As he often did with his paintings, Deming took this subject from an actual event, which he recounted more than thirty-five years later: “A friend of mine, an Indian saw the fight. He was watching a deer trail when he saw a grizzly coming down the trail and coming toward him from the opposite direction was a mountain lion. When they met the lion jumped on the grizzly’s back and began to bite and claw the grizzly. The grizzly stood on his hind legs, growling and reached back and nearly pulled the lion’s leg off, when they parted their skins were so torn that the Indian did not skin them.” While Deming’s synopsis provides the outcome to this gory tale, the sculpture does not. Instead, it captures the brief but intense moment when the mountain lion has the upper hand, and the massive bear curves under the agonizing impact.

The Metropolitan Museum’s version has a marking on the underside of its base, which may be a cast number: over a faint 1, 2 is stamped heavily. Other casts of The Fight are in the collections of the Gibbes Museum of Art, Charleston, South Carolina, and Brookgreen Gardens, Murrells Inlet, South Carolina (dated 1906). An unlocated cast was once owned by Theodore Roosevelt, an enthusiast of Deming’s work, who may have recommended that the Metropolitan purchase an example of The Fight.2

Exhibition
Halloran General Hospital, Staten Island, N.Y., July 1947–February 1948.

1. Deming to Beatrice Gilman Prosk, Brookgreen Gardens, March 18, 1941, Brookgreen Gardens Archives, Murrells Inlet, S.C. Deming’s spelling and punctuation have been slightly altered for legibility.


372 Edwin Willard Deming
Bears were a favorite subject for Deming, as attested by their dominance in his sculptural oeuvre. Indeed, he had been dubbed “Eight Bears” by his Blackfoot Indian acquaintances, occasioning him to name his New York studio in Macdougal Alley the Lodge of the Eight Bears. Unlike the tense drama expressed in The Fight (cat. no. 160), Mutual Surprise depicts a less brutal side of wildlife. The sculptor invests humor in an unexpected encounter between two creatures by emphasizing the contrasting sizes of a bear cub and a snapping turtle. This light moment is enhanced by the questioning pose of the open-mouthed turtle and grimacing visage and looming stance of the gawky bear.

Despite Deming’s concern with observational reportage, he made several forays into amusing animal subjects, including Bear Eating Honey (1905; R.W. Norton Art Gallery, Shreveport, La.) and Prairie Courtship, two coyotes smitten with romance. Deming’s charming works gained quick approval from a writer for The Craftsman in 1906, who noted that “every one he has modeled is a character-portrayal.” These genre statuettes, revealing a gentler side of nature, were popular subjects with other animaliers such as Edward Kemeys (pp. 191–97) and Eli Harvey (pp. 374–75). In fact, Alexander Phimister Proctor’s Bear Startled by a Rabbit (1894; R.W. Norton Art Gallery) has a familial resemblance to Deming’s bronze.

The Metropolitan Museum’s cast has a warm brown patina. According to Deming, it was the first of four or five casts, a statement that raises speculation since the Metropolitan’s example is stamped “nº 5.” The R.W. Norton Art Gallery owns a cast dated 1907.

Both the Deming statuettes at the Metropolitan Museum were purchased with funds allocated for the acquisition of small bronzes.

4. The Norton piece was cast at the American Art Foundry, whereas the Metropolitan’s example is stamped Roman Bronze Works.
Eli Harvey (1860–1957)

Harvey was born in Ogden, Ohio, to parents of Quaker ancestry. He studied at the Art Academy of Cincinnati under drawing instructor Thomas S. Noble and sculptor Louis T. Revis. Harvey moved to Paris in 1889; he enrolled first at the Académie Julian, studying drawing and painting with Jean-Joseph Benjamin-Constant, Jules-Joseph Lefebvre, and Lucien Doucet, and then at the Académie Delecluze. From the outset of his career, Harvey was interested in painting; he produced and exhibited his canvases—often of animal subjects—throughout his career.

In 1894 Harvey diversified his activities to include sculpture when he began to study wild animals at the Jardin des Plantes in Paris with the noted animalier Emmanuel Frémiet. Harvey’s facility for rendering felines earned him the commission in 1901 for sculptural decorations for the Lion House at the Bronx Zoo/Wildlife Conservation Park. This extensive program—executed in terracotta, marble, and stone—occasioned Harvey’s return to the United States. He portrayed wild animals, which he observed in captivity, in a range of moods, from the serious African Elephant Scenting Danger (1926; National Museum of American Art, Washington, D.C.) to the lighthearted Small Bear Nursing from a Bottle (1907; Clinton County Historical Society, Wilmington, Ohio). Many of his naturalistic bronzes, including the popular Jaguar Rampant (1908; Newark Museum, Newark, N.J.), were issued in large editions. Harvey’s work as an architectural sculptor continued with recumbent lions for the Eaton Mausoleum in Toronto, Ontario, and a bull’s head for the Queensboro Bridge Fountain in New York (ca. 1918). He also made utilitarian objects such as Seahorse and Shell Ashtray (1915) and his own bronze stationery cabinet decorated with native American animals (1906–7), both at the Clinton County Historical Society.

In 1914 Harvey enjoyed a large one-artist show of eighty-four sculptures, paintings, and drawings at the American Museum of Natural History in New York. Later, in 1930, an exhibition of his sculpture was held at the Los Angeles County Museum of History, Science, and Art. Among Harvey’s more memorable images are the American elk for the Benevolent Protective Order of Elks (1907), the brown bear mascot for Brown University (1923), and a portrait of the gorilla Dinah for the Bronx Zoo. The long-lived artist relocated in 1929 to Alhambra, California, where he worked intermittently until his death in 1957.

Selected Bibliography

162. Eagle, 1918

Bronze, gilt
11 x 14 1/4 x 5 3/4 in. (27.9 x 37.1 x 13.7 cm)
Signed and dated (right side, lower edge): © Eli Harvey Sr. 1918.
Foundry mark (back): ROMAN BRONZE WORKS INC. N.Y.
Gift of Edward D. Adams, 1919 (19.94.1)

This proud eagle was given to the Metropolitan Museum by trustee Edward D. Adams for use as a crowning ornament on a marble tablet to honor Museum employees who served in the United States armed forces during World War I. On October 20, 1919, the memorial, saluting the memory of two men and the service of thirty-one others, was unveiled by the director, Edward Robinson, in the presence of Museum trustees and staff. The inscriptions on the tablet, written by trustee Elihu Root, read: in the great war these men from the Metropolitan Museum lost their lives and these also served in the army or navy of our country, each followed by the names of the honorees. The memorial remains in its original location on the west side of the Great Hall, near the Grand Staircase.

The American bald eagle was adopted by Congress on June 20, 1782, as the national emblem of the United States. Harvey’s alert eagle stands with wings spread victorious. The bird is perched atop an American flag identified by stars and stripes sketchedly incised in the draped folds. The sculptor was well aware of the patriotic symbolism of the eagle: in 1917 he had designed a medal with an eagle on
the obverse for the American Numismatic Society to commemorate the United States’ entry into World War I on April 6, 1917 (MMA acc. no. 17.139). Later, in 1919, he completed four colossal eagles to adorn General John J. Pershing’s triumphal arch, erected at Fifth Avenue and Madison Square Park.

In his Autobiography, Harvey explained, “I desire to represent the American Eagle, our national emblem of protective strength and power, naturalistically rather than in the heraldic style of antiquity.” That the sculptor prided himself on anatomical correctness is attested in a memo regarding the treatment of the bird’s feathers for the Numismatic Society medal. This can be applied to the Metropolitan’s bird: “When the wing is being folded as in my design, the secondaries [the fifteen shorter feathers] disappear by passing one over the other, and finally are enveloped by the primaries [the ten long feathers], so that the number remaining visible of the secondaries depend upon the extent the wing is folded or closed up.” Indeed, in neither the medal nor the Metropolitan’s memorial do the eagle’s wings appear fully extended, corroborating Harvey’s description.

A congenial relationship between Harvey and his patron Adams is attested by the inscription on a graphite drawing by Harvey, Liberty Loan Eagle, dated 1917, in the Metropolitan’s collection (acc. no. 29.67.7), which reads, “Edward D. Adams with the Compliments of Eli Harvey.” Adams gave a second bronze cast of the Eagle to the Rumson Country Club in New Jersey; it is presumed no longer extant.

1. The tablet, of Hautenville marble, was carved by Batterson and Eisele, New York.
   Kazuko Ishida completed research on Eli Harvey.
4. Bicker, Vail, and Wilks 1966, p. 82.
5. Memorandum prepared by Eli Harvey, January 16, 1923, MMA Archives.
6. Burt Ward, General Manager, Rumson Country Club, telephone conversation with Thayer Tolles, March 24, 1993. Edward D. Adams, a resident of Rumson, was among the club’s founding members. The club’s original building was destroyed by fire in 1945, so their eagle either perished or was salvaged after the blaze by a club member. Like the Metropolitan’s cast, that eagle also surmounted a World War I memorial tablet, in this case, to honor three club members.
Lucas is known not as a sculptor but as a painter. As a child in Jersey City, New Jersey, he showed an interest in drawing and modeling and was sent to the Packer Art Institute in Brooklyn. He was accepted in 1884 as a matriculant at the École des Beaux-Arts in Paris, where he studied with the painter Ernest Hébert for a year. When Hébert left to take up his post as director of the French Academy in Rome, Lucas continued his painting classes with Gustave Boulanger; he also worked in the ateliers of the artists Pascal-Adolphe-Jean Dagnan-Bouveret and Gustave Courtois, as well as in that of French sculptor Jean-Antoine Injalbert.

After traveling in Italy in 1888 and returning to Paris to paint and to model for almost two decades, Lucas settled in New York in 1907. He was active throughout his career in numerous artists’ organizations, among them the National Academy of Design (he was elected an academician in 1927) and the Allied Artists of America. His works were exhibited regularly, and he was accorded at least seven one-artist shows. His paintings include portraits, landscapes—nocturnes in particular—and nude figure studies noted for powerful expressions of light, color, and atmosphere.

Lucas’s involvement in sculpture was intermittent at best; only four compositions are recorded and of these, only one is located. His earliest documented piece, a bronze bust, Sambo, was exhibited at the Société Nationale des Beaux-Arts in 1889. Two years later his ethereal female bust, Extase (cat. no. 163), was displayed at the same venue. Lucas’s two other pieces, which attest to his varied subject matter, are a bronze garden fountain, The Laughing Faun, and a marble head, The American Girl.

Selected Bibliography

163. Extase, ca. 1900
Marble
20 1/4 x 18 1/2 x 12 in. (51.4 x 47 x 30.5 cm)
Signed (left side): ALBERT P. LUCAS.
Gift of the artist, 1929 (29.108)

When Lucas returned to New York in 1907, he invited Daniel Chester French (pp. 326–41), then chairman of the Metropolitan Museum trustees’ Committee on Sculpture, to come to his studio to view the bust. With French’s encouragement, Lucas lent the bust to the Museum then, and in 1929 he made an official gift of it.

2. Lucas to Henry W. Kent, Secretary, MMA, April 16, 1929, MMA Archives.
4. Lucas to Kent, April 16, 1929, MMA Archives.
6. Lucas to Kent, April 16, 1929, MMA Archives.

376 Albert Pike Lucas
William Ordway Partridge (1861–1930)

Partridge was born in Paris, of American parents, and came to the United States after the collapse of the Second Empire in 1870. He attended Adelphi Academy (now Adelphi University) in Brooklyn, where he took classes in drawing and modeling. In autumn 1881 he went on to Columbia College to pursue the study of fine arts and drama but withdrew because of poor health. Between 1882 and 1884 he was in Europe and eventually resumed his artistic training, notably in Florence with Fortunato Galli, and subsequently in Paris with Antonin Mercié at the École des Beaux-Arts. In 1887, following a brief career as an actor in the United States, Partridge went to Rome, where he studied with the Polish sculptor Pio Welonski for two years. In the 1880s, he worked in both Europe and the United States, in the latter mainly in New York City and, after 1889, in Milton, Massachusetts. In 1890 he won his first competition: for a statue of William Shakespeare (1894; Lincoln Park, Chicago). The several important commissions that followed, including a statue of Alexander Hamilton (1892; Hamilton Grange, New York) and an equestrian monument of General Ulysses S. Grant (1895; Grant Square, Brooklyn), secured his reputation as a promising member of the second generation of Beaux Arts-trained American sculptors.

By the beginning of the twentieth century, Partridge had settled in New York and was attracting a number of patrons for the portraits that represent the major part of his oeuvre. In contrast to his realistic portrait busts and statues, he completed a limited number of symbolic ideal compositions, such as the high-relief Midsummer Night’s Dream (1892; Corcoran Gallery of Art, Washington, D.C.).

Throughout his career, Partridge devoted a great deal of time to writing and lecturing, particularly on American art and artists and on the development of an American “school” of sculpture. His most notable publication, The Technique of Sculpture (1895), became an important reference for young artists.

DJH

Selected Bibliography


164. Peace, ca. 1898

Marble

15 x 10 x 6 1/2 in. (38.1 x 25.4 x 16.8 cm)

Rogers Fund, 1922 (22.59)

Though Partridge had to struggle to bring an abstract idea into three-dimensional form, he achieved more felicitous results with his smaller reliefs and busts. Peace is one of his successfully realized ideal works: a classical female head emerging from a block of marble, its calm features embodying the state of tranquility. In retaining the surrounding stone, a unique instance in his oeuvre, Partridge was obviously influenced by the marbles of Auguste Rodin. The head itself invites comparison with the ideal American Renaissance counterparts found in works by contemporaries Augustus Saint-Gaudens (pp. 243–325) and Daniel Chester French (pp. 326–41). 1

Peace, which was included in the Museum’s landmark installation of American sculpture that opened in 1918, 2 was subsequently purchased from the sculptor in 1922. 3 In 1933 Margaret R. Partridge, the sculptor’s widow, responded to a request for information on the work:

In regard to my husband’s head of “Peace” at the Metropolitan Museum, I would say that it is the original head of Peace made I should say about thirty years ago—
According to Partridge’s catalogue of his work (1914), another marble version, now unlocated, was owned by Willard V. King. A marble dated 1910 was at Thomas Colville in 1995 and is now privately owned. Whether it is the King Peace or another variation “of this same idea” is unknown. A smaller version (possibly one of the “masks” referred to by Mrs. Partridge) was in a private collection in 1974.

Peace was displayed in 1898 at the National Sculpture Society, New York; in 1899 at the Pennsylvania Academy of the Fine Arts, Philadelphia; and, also in 1899, at the National Academy of Design, New York. Whether the work shown was the subject of this entry or a version (or versions) of it is not possible to determine.

The Metropolitan Museum’s Peace is mounted on a pale green marble block, 6 1/4 inches high.

Mr Partridge made one or two variations of this same idea in marble one of which I have—also two bronze masks all differing in expression and treatment from the one in the museum—

I remember Mr French speaking to me about its technique and finish—he said “it is one of the finest things in American Art.”

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1. See, for example, Saint-Gaudens’s Adams Memorial (1896–91: Rock Creek Cemetery, Washington, D.C.) and French’s Mourning Victory from the Melvin Memorial (cat. no. 143). See also Balge 1983, pp. 137–41, no. 116.


3. Henry W. Kent, Secretary, MMA, to Partridge, March 28, 1922 (copy), MMA Archives.


5. The name Willard King is listed twice in Partridge 1914: “in the house of Willard King, Morristown, N.J.” (p. ix); “replica in the house of Willard V. King, of New York City” (p. 37).


7. For an illustration, see William O. Partridge: American Sculptor 1974, p. 11.

Frederic Remington (1861–1909)

Born in Canton, New York, Remington moved at age eleven to nearby Ogdensburg. Early in his life his imagination was fired by accounts of the western adventures of Lewis and Clark, George Catlin, and others. He attended a military academy in Massachusetts from 1876 to 1878 and then enrolled in the newly founded Yale University School of Fine Arts, where he studied drawing under John Henry Niemeyer. His time at Yale was cut short by his father’s death in 1880.

The following year Remington made his first trip west to the wilderness of Montana Territory. Back in New York, he sold to Harper’s Weekly a sketch that was published in the February 25, 1882, issue. Between 1883 and 1885 Remington was again in the West, in Kansas and Missouri, where he was unsuccessful in farming and commercial pursuits. However, his firsthand experience of frontier life and his innate artistic ability propelled him into a successful career as an illustrator. Between 1885 and 1913 his drawings appeared in as many as twelve magazines, notably Harper’s Weekly, Harper’s Monthly, and Collier’s. Remington also illustrated books by such well-known authors as Henry Wadsworth Longfellow, Francis Parkman, and Theodore Roosevelt, and he wrote and illustrated his own books and articles about his western adventures.

In 1885 Remington returned to New York, settling first in Brooklyn and eventually in New Rochelle. In 1886 he studied briefly at the Art Students League, enrolling in painting and sketching classes. This and the two years at Yale were the sum total of his formal art studies. Remington aspired to a reputation as a painter, not just an illustrator, and in 1891 he was elected an associate member of the National Academy of Design, where he exhibited his paintings of western subjects at the annual exhibitions.

Beginning in 1892, Remington traveled to North Africa, Europe, and Russia with the journalist Poulney Bigelow. During the Spanish–American War, he was in Cuba as a war correspondent for the New York Journal. Throughout Remington’s career, however, the old American West remained his favorite subject, and his name and persona came to be synonymous with its rough-and-tumble qualities. With their anecdotal detail, Remington’s paintings and drawings possessed an authenticity and an energy that had great appeal. The American Art Association held sales of this work in 1893 and 1895.

“Did I tell you I was about to become a great sculptor—if not—well damn my modesty—it is so” (Spleet 1888, p. 269). With supreme self-confidence, Remington in 1895 thus announced to Poulney Bigelow his entry into the world of sculpture. The year before, he had observed Frederic W. Ruckstuhl (pp. 345–47) making his model for the equestrian statue of Major General John F. Harttranft (Harrisburg, Pa.). Remington was fascinated by the process and intrigued by the clay and soon tried modeling. His first sculpture, The Bronco Buster (cat. no. 170), revealed his natural ability: he exploited the tactile qualities of clay and endowed his work with all the rich detail that made his paintings and drawings so popular. The Bronco Buster became one of the most sought-after of all American statuettes, with more than three hundred authorized bronze casts produced. Encouraged by his success with The Bronco Buster, Remington went on to create another twenty-one sculptures. Almost all had western themes, and some, including Coming Through the Rye (cat. no. 174) and The Buffalo Horse (1907; Gilcrease Museum, Tulsa, Okla.), were taken from compositions that he had already developed in paintings and illustrations. All were statuettes except The Cowboy (1905–8; Fairmount Park, Philadelphia).

About 1900 Remington met Riccardo Bertelli, an Italian immigrant who introduced the lost-wax bronze casting technique to the United States. Remington switched from the Henry-Bonnard Bronze Company, where his work had been produced by the sand-casting method since 1895, to Bertelli’s foundry, Roman Bronze Works, and the two men collaborated beginning in 1900 with The Norther (private collection) and The Cheyenne (cat. no. 165). Remington’s inclination to push the technical limits of the sculptural medium in his depiction of dramatic action coupled with his use of unusual patinas and remarkable surface texture and detail rank him among the finest American sculptures ever created.

After the turn of the century, Remington continued to achieve public recognition and commercial success, selling his statuettes through dealers such as Tiffany and Company and M. Knoedler. In 1900 Yale University presented him with an honorary Bachelor of Fine Arts degree. In 1903 he signed an exclusive contract with Collier’s for double-page color illustrations, and after 1905 Knoedler held several one-man exhibitions of his works. In 1905 the Corcoran Gallery of Art was the first museum to purchase Remington bronzes (The Mountain Man and Coming Through the Rye); two years later the Metropolitan Museum bought four sculptures directly from the artist: The Bronco Buster (deaccessioned in 1972; see cat. no. 170), The Cheyenne, The Mountain Man, and The Old Dragoons of 1850 (cat. nos. 165–67). Remington’s untimely death at age forty-eight from appendicitis ended one of the briefest and most intense careers in American
sculpture. His widow’s will specified that one casting of each of Remington’s twenty-one statuettes should form the Remington Memorial Collection; fourteen of these are on permanent loan to the Frederic Remington Art Museum, Ogdensburg, New York.

The fourteen bronzes by or after Remington in the collection of the Metropolitan Museum are presented here in three categories: lifetime casts (by 1909; cat. nos. 165–67); estate casts (1910–18; cat. nos. 168, 169) made from Remington’s original molds under the auspices of his widow, Eva; and unauthorized casts (1918–39; cat. nos. 170–78). Within each category, the bronzes are arranged chronologically by modeling date.

Selected Bibliography


Remington, Frederic, Papers. Owen D. Young Library, Saint Lawrence University, Canton, N.Y.


1. Lifetime casts (by 1909)

165. The Cheyenne, 1901

Bronze, by March 1907

203/4 x 25 x 8 in. (51.4 x 63.5 x 20.3 cm)

Signed and dated (top of base): Copyright 1901 by / Frederic Remington

Inscribed (base, below signature, stamped): TIFFANY & CO.

Foundry mark (top of base, stamped): ROMAN BRONZE WORKS N.Y.

Cast number (underside of base, stamped): 19.

Rogers Fund, 1907 (07.80)

In 1901 Remington modeled The Cheyenne, an Indian racing on horseback. Wearing only a loincloth and mocca- sins, the gaunt, muscular, smooth-skinned rider leans forward, gripping his mustang with his legs and clutching a spear in his left hand and a quirt in his right. His mount is depicted at full gallop, or “burning the air,” as Remington described it; ears back, tail flowing in the wind, and all four hooves off the ground. The finely chased buffalo skin that serves as a saddle trails off the horse to its right and, with a clump of grass, functions as the sculpture’s support. Remington copyrighted The Cheyenne on November 21, 1901.

In 1900 Remington switched from the Henry-Bonnard Bronze Company, which used the sand-casting procedure, to the Roman Bronze Works and the lost-wax technique. This casting process, new in the United States, allowed greater detail, seen in The Cheyenne in the hairy texture of the horse’s hide and the woolly quality of the buffalo skin. It also permitted elements to be undercut and to be altered from one cast to another. For example, in earlier casts of The Cheyenne, such as the superlative cast number 3 at the Denver Art Museum, Remington placed the shield higher up on the figure’s back. When he lowered the shield to behind the rider’s left elbow, as in the Metro-
politan's cast, he added leather and feather decoration, which seems to flow in the wind as the horse gallops forward. Michael Shapiro has noted that the Metropolitan's cast "shows the forelock of hair on the horse's head sweeping around its left ear." Moreover, The Cheyenne is cast as a single unit, unlike the earliest Bronco Busters that were sand cast by Henry-Bonnard.

About 1901 Remington sent Riccardo Bertelli, owner of the Roman Bronze Works, a sketch of The Cheyenne with a vertical axis line drawn through the center of the composition. He instructed Bertelli that he wanted the buffalo skin support to be toward the back of the horse, for if it were any farther forward it would ruin his "effect of the action." The success of Bertelli's casting is apparent when the sculpture is seen from the horse's left side, clearly the main viewpoint. All four of the horse's hooves are off the ground in the gallop, and The Cheyenne effectively captures the urgent sense of forward motion that Remington intended.

The Cheyenne reflects the combined artistic and technical efforts of sculptor and foundry master. Lewis I. Sharp has observed that Remington perhaps did not approach sculpting as someone trained in the usual methods, and consequently he was freer and more innovative in his approach. While this made him more dependent on the expertise of the foundry, Remington oversaw every step of the production. The synergistic relationship between Remington and Bertelli resulted in some of the most outstanding sculptures produced in this country.

From about 1900 to 1902, Remington was particularly interested in applying unusual coloristic effects to the surfaces of his bronzes. Cast number 3 at the Denver Art Museum, completed in November 1901, was patinated a mustard-yellow color. The appearance of the original patina of the Metropolitan's cast 19 is not known.

In March 1907 the Metropolitan Museum of Art, New York, purchased "The Bronco Buster" (deaccessioned in 1972; see cat. no. 170), The Cheyenne, The Mountain Man (cat. no. 166), and The Old Dragoons of 1850 (cat. no. 167). Daniel Chester French (pp. 326–41), chairman of the committee, asked Remington whether he felt these bronzes "would fairly represent you." Remington responded, "I consider the selection representative and only regret that you did not see fit to take the cowboy group of four figures [Coming Through the Rye] but I am quite satisfied not to say delighted at the honor."

The bronzes were sent from Tiffany's on March 15, 1907, so The Cheyenne must have been cast before this date, although it is not entered in the Roman Bronze Works ledgers until December 31, 1907. Remington destroyed his molds of The Cheyenne (and The Scalp [cat. no. 173]) in the spring of 1907 because "[t]hey had lost all resemblance [sic] of my modeling." New molds for these sculptures were made in 1908 and casting was resumed; altogether about twenty-one lifetime casts of The Cheyenne were produced.

Exhibitions
Halloran General Hospital, Staten Island, N.Y., February 1943–June 1946.
Veterans Administration Hospital, Bronx, N.Y., June 1946–April 1954.

Lynn Angelo, William L. Hickman, Leslie Luebbers, and Sloan Seiden assisted with research on Remington during a fall 1987 seminar taught by Lewis I. Sharp on the connoisseurship of Remington bronzes. Hickman and Mark T. Wypyski, Associate Research Scientist, Department of Objects Conservation, MMA, conducted scientific analysis on the Museum's bronzes, the results of which are in the object files, MMA Department of American Paintings and Sculpture; they are partially published in Greenbaum 1996. pp. 162–67.
2. The copyright number assigned to The Cheyenne was 1-2527.
5. The drawing is at the Buffalo Bill Historical Center, Cody, Wyo., and is illustrated in Greenbaum 1996, p. 90.
9. Sharp, in conversation with Lauretta Dimmick, September 14, 1995, said that for over fifty years the Remington bronzes at the Metropolitan Museum were rubbed with a tinted wax, which penetrated the bronze and altered the patina.
10. The viewing was arranged by Daniel Chester French; French to Edward D. Adams, March 2, 1907 (copy), Daniel Chester French Family Papers, Manuscript Division, Library of Congress, microfilm reel 1, frame 583. The other members of the Committee on Sculpture were Frederick Diehlman, Charles E. McKim, and William Church Osborn.
11. The committee originally planned to purchase a cast of The Rattlesnake rather than The Cheyenne. In another letter to Adams [March 8, 1907 (copy), French Family Papers, Library of Congress, microfilm reel 1, frame 583], French expressed his preference for The Cheyenne over The Rattlesnake.

French to Remington, March 8, 1907, Remington Papers, Frederic Remington Art Museum.
11. Remington to French, March 9, 1907, MMA Archives.
12. Remington arranged for the bronzes to be purchased by the Museum at cost; see French to Adams, March 8, 1907 (copy), French Family Papers, Library of Congress, microfilm reel 1, frame 585; and minutes of the trustees’ Executive Committee meeting, March 18, 1907, vol. 7, p. 92, MMA Archives. Regarding the shipment of the bronzes to the Metropolitan, see Tiffany and Company to Robert W. de Forest, Secretary, MMA, March 14, 1907, MMA Archives.
Remington modeled and copyrighted The Mountain Man (also known as The Trapper and The Mountain Trapper) in 1903. He described it as one of the "old Iriquois [sic] trappers who followed the Fur Companies in the Rocky Mountains in the [18]30s & 40'ties," probably referring to the French Canadian trappers whom Francis Parkman characterized as "half Indian, half white man, and half devil." Remington chose a dramatic episode in the daily life of a trapper, his and his mount's descent on an almost vertical slope. Man and horse work together to make the trip down a treacherously rocky decline: the horse has been given full rein to choose its pace and path; the rider leans sharply back and balances himself by holding on to the tail strap with his right hand. Remington owned a photograph of a European military officer and his horse descending a very steep slope, and he had used a composition similar to The Mountain Man in several illustrations.

Cast by Riccardo Bertelli of Roman Bronze Works in the lost-wax technique, the first of The Mountain Man statuettes are sharply delineated with a rich variety of textures, particularly evident in the fringed buckskin garment of the rider, the animal's hairy hide, and the rocklike base. Because of the extreme steepness of the mountain slope, the statue is taller than Remington's other sculptures. The base was cast separately from the horse and rider, and the two units are pinned together through the left hind and right fore hooves.

Remington took advantage of the lost-wax technique to make changes in the composition of The Mountain Man from cast to cast. He wrote to Bertelli in 1905: "When you do a 'mountain man' I want to work on the hind leg." The resulting variation between an early cast, such as number 2 at the R.W. Norton Art Gallery, Shreveport, Louisiana, and the Museum's cast number 9 shows in the position of the horse's right hind leg. In the earlier cast it extends back and away from the base, while in the Museum's cast and those following, the leg has been moved in over the base. In addition, the horse's tail in cast 2 arcs backward, and in cast 9 it blows to one side; and the rifle in cast 2 rests over the index finger of the trapper's left hand, but in cast 9 it lies across the saddle, perpendicular to the trapper's body. Other changes were made to casts subsequent to number 9. The Mountain Man's plethora of accoutrements required Remington to give a great deal of attention to each wax model he cast.

In early 1907 the Metropolitan Museum trustees' Committee on Sculpture purchased The Mountain Man and three other works directly from Remington. The Corcoran Gallery of Art, the first museum to collect sculpture by Remington, had purchased a cast of The Mountain Man in 1905. Relatively few casts of the subject were produced during Remington's lifetime; the number is thought to be about fifteen.

The original patina of the Metropolitan Museum's Mountain Man is no longer discernable. The trapper's rifle is a replacement, made in 1981.

Exhibitions

Rochester Museum of Arts and Sciences, Rochester, N.Y., February–August 1945.


Art Students League of New York, "American Masters from Eakins to Pollock," July 7–August 26, 1964, no. 16.


1. The copyright, number 1-7345, was entered on July 10, 1903; C. L. Bouve, Register of Copyrights, Library of Congress, Washington, D.C., to Faith Dennis, Assistant Curator of Renaissance and Modern Art, July 14, 1939, MMA Archives.


3. Francis Parkman, The Oregon Trail: Sketches of Prairie and Rocky-
167. The Old Dragoons of 1850, 1905

Bronze, 1907
26¼ x 47 x 17 in. (68.3 x 119.4 x 43.2 cm)
Signed (front of base): copyright by / Frederic Remington
Foundry mark (back of base): ROMAN BRONZE WORKS N.Y.
Rogers Fund, 1907 (07.77)

On December 6, 1905, in his eleventh year as a sculptor, Remington copyrighted The Old Dragoons of 1850 (also titled Dragoons 1850).¹ An extremely ambitious group, it is composed of five horses and four riders: two American cavalrymen and two Plains Indian tribesmen. The soldiers, known as Dragoons, were trained from the 1830s on to combat the Plains Indians, considered among the most formidable mounted fighters of all time.² In the sculpture the Dragoons have closed in on the Indians, and the four men are locked in hand-to-hand combat. Each soldier wields a heavy saber and carries the .52-caliber Hall carbine, standard issue in the 1850s.³ Both braves carry shields; one has a raised tomahawk, and the other waves a buffalo skin. A terrified, riderless horse, with an Indian saddle, leads the tight group.

While Remington depicted the historically correct military dress and accoutrements of the Dragoons, his Indians are actually closer in type to the tribes he had known in the West in the 1880s and 1890s.⁴ The group is nonetheless a technical and visual tour de force. Remington again seemed to be challenging himself to have as few of the horse's hooves touch the ground as possible; of twenty hooves, only seven do. He attempted to combine in this multifigured group all the postures and actions—specifically of the horses—with which he had experimented,⁵ for example the rearing horse of The Bronze Buster (cat. no. 170) and the lifted, galloping legs of The Cheyenne (cat. no. 165). But it is a more sophisticated composition than earlier multifigured sculptures, such as Coming Through the Rye (cat. no. 174).⁶ Remington may also have been inspired by Gutzon Borglum's Mares of Diomedes (acc. no. 06.1318), a multifigure horse-and-rider grouping that Remington would likely have known, for it was widely exhibited and was acquired by the Metropolitan Museum in 1906.

Because of the intricacy of The Old Dragoons, only three casts were made during Remington's lifetime, one in 1905 and two in 1907.⁷ A letter of about 1905 from Remington to Riccardo Bertelli of Roman Bronze Works attests to the amount of attention the artist lavished on the work: "I guess you had better not put Dragoons in fire until I see it again... Those big groups have got to be just so."⁸ The Museum purchased the second cast of The Old Dragoons from the artist in March 1907. About six months later, Remington wrote Daniel Chester French, chairman of the trustees' Committee on Sculpture: "I have made a new group of 'The Dragoons' which I should like to have substituted for the group now in [the Metropolitan Museum because I think it is better.]⁹ Accordingly, "another and more satisfactory copy of the same group" was provided.¹⁰

The version at the Amon Carter Museum in Fort Worth, Texas, which is not numbered, is the first cast, made in 1905.¹¹ A compositional "improvement" that Remington made in the second cast (now Art Institute of Chicago) is the replacement of the extension from the lead Indian's right arm. In the Amon Carter group he holds a lance, which in the Metropolitan piece and the one it replaced is a flung buffalo skin. This change strengthens the arc-shaped line to the lifted arm and tomahawk of the other brave and the raised left arm of the rear Dragoon. The right arm and sabre of the forward cavalryman echo this
II. ESTATE CASTS (1910–18), MADE FROM REMINGTON’S ORIGINAL MOLDS UNDER THE AUSPICIES OF EVA REMINGTON

168. The Savage, 1908

Bronze, ca. 1916
10 7/8 x 6 3/4 x 6 in. (27.6 x 15.9 x 15.2 cm)
Signed and dated: [back of base] Frederic Remington / 1908;
(right side of base) copyright 1908 / Frederic Remington
Foundry mark (left side of base): ROMAN BRONZE WORKS N-Y-
Cast number (bottom edge of base): N010
Bequest of Jacob Ruppert, 1939 (39.65.51a,b)

Remington created The Savage in 1908 as a pendant to The Sergeant (cat. no. 175) of four years earlier. They were the sculptor’s only two busts, and in both cases, the heads surmount integral bronze bases. The fierce physiognomy in The Savage relates to other subjects by Remington, most notably The Cheyenne (cat. no. 165), The Scalp (cat. no. 173), and a pen-and-ink study of a head published in Harper’s Weekly in 1892.1 According to an entry in Remington’s diary, he reworked this bust to prevent the face from seeming ingratiating.2

Only one cast of The Savage, which Remington wrote of seeing in the window of Tiffany and Company in 1908, appears to have been produced during his lifetime.3 This cast, now unlocated, was not entered in the Roman Bronze Works ledgers until March 22, 1911. The Metropolitan Museum’s cast, number 10, was recorded on May 31, 1916.4

In 1939 the Metropolitan Museum was bequeathed their choice of objects from the extensive collection of Jacob Ruppert, brewery president and owner of the New York Yankees.5 Among the sixty-five objects the Museum chose were ten sculptures by Remington.6 These bronzes and the four the Metropolitan purchased in 1907 gave the Museum a formidable collection; indeed, it represented two-thirds of Remington’s sculptural oeuvre. Friends and employees are believed to have presented Ruppert’s Rem-
ingtons to him as gifts, primarily during the 1920s and 1930s, but there is no documentation. The exception is the large *Bronco Buster* (cat. no. 169), which has a dedicatory inscription identifying donors and date of gift.

At the time the Remingtons from the Ruppert bequest came to the Museum, Riccardo Bertelli of Roman Bronze Works viewed them there to authenticate them. He declared them "all bona fide," although he must surely have been aware of the continued unauthorized casting of Remingtons at Roman Bronze Works. As a result of Bertelli's pronouncement on the Museum's fourteen bronzes, they were for many years held by collectors and scholars as the point against which all other Remington bronzes should be measured.

In the late 1970s, during preparations for the opening of the Metropolitan Museum's new American Wing, doubts about the relative quality of some of the bronzes from the Ruppert bequest began to surface. By 1987, based on scientific analysis, diligent scholarship, and comparison of the Museum's bronzes with documented lifetime casts, it was determined that none of the Remington bronzes in the Ruppert bequest was produced during the artist's lifetime. Of the ten, two are estate casts and eight are presumed to have been cast after the destruction of Remington's original models in 1921. Today they serve as useful teaching and study pieces.

The Metropolitan's *Savage* is accompanied by a green marble base, ½ inch high.

**Exhibition**


1. The drawing is illustrated in Greenbaum 1996, p. 119.
5. For Ruppert, see his obituary, New York Times, January 14, 1939, pp. 1, 7; and American National Biography, s.v. "Ruppert, Jacob."
6. For further information on the Ruppert bequest, which included nine paintings, twenty bronzes, silver, ceramics, jade, and illustrated books, see Hermann Warner Williams, Jr., et al., "The Bequest of Jacob Ruppert," MMA Bulletin 34 (July 1939), pp. 166–74.
7. Note recording visit to the Museum by Bertelli, September 29, 1939, and his opinion regarding the Remington bronzes, MMA Archives.
In his quest for perfection, Remington worked on an enlarged version of his first and most popular sculpture, The Bronco Buster, during the last year of his life. According to Michael Shapiro, Remington thought of his sculpture as “a serial art of permutation and adjustment...a lengthy set of responses and counter-responses.” Indeed, Remington had already made changes to the composition after he switched foundries from Henry-Bonnard Bronze Company to Roman Bronze Works in 1900. The enlarged version was modeled completely from scratch, in a much looser and broader style, during November–December 1909. In his new model, Remington succeeded in creating a sense of monumental grandeur that is not present in the smaller work. He died the day after Christmas 1909, after casting the plaster of the enlarged version but before any bronzes were produced. The Metropolitan’s cast, number 2, is one of nineteen authorized by Remington’s widow, Eva, and her estate. As the inscription attests, it was presented to Jacob Ruppert, president of the Ruppert Brewing Company, on November 9, 1910.

Exhibitions


2. For a listing of casts, see Greenbaum 1996, pp. 183–84. The Metropolitan’s cast was entered into Roman Bronze Works ledgers on December 31, 1910, after its November presentation to Ruppert; see Roman Bronze Works Archives, Amon Carter Museum, Fort Worth, ledger 2, p. 112.
170. *The Bronco Buster, 1895*

Bronze, late 1918

22¾ x 18¾ x 14 in. (57.8 x 47.6 x 35.6 cm)

Signed (top of base): Copyright by / Frederic Remington

Foundry mark (top of base): ROMAN BRONZE WORKS N—Y—

Cast number (underside of base): No. 214

Bequest of Helen R. Bleibtreu, 1985 (1986.81.2)

*The Bronco Buster* (also *The Broncho Buster*),
Remington’s first sculpture, was copyrighted in October 1895. He adapted the subject, a cowboy breaking in a rearing horse, from his drawing *Pitching Bronco*, published in *Harper’s Weekly*, April 30, 1892.¹

The bronze was produced first by sand casting at the Henry-Bonnard Bronze Company and later at Roman Bronze Works by lost-wax casting. Following her husband’s death in 1909, Eva Remington oversaw the production of additional bronzes from foundry molds, but because of the sculptor’s attention to quality in the casting and patinating processes, estate bronzes lack the refinement and individual flair for detail of the lifetime casts. This *Bronco Buster*, although a posthumous cast, is historically important, for it is the last, number 214, recorded in the Roman Bronze Works ledger book on December 31, 1918.² This dates the bronze to the spurt of casting done by Roman Bronze Works following Mrs. Remington’s death on November 3, 1918.

Although Mrs. Remington’s will stipulated that the artist’s models would be destroyed immediately, casting from foundry molds continued until their destruction was finally ordered in 1921. Even before 1918, unauthorized casts (known as midnight casts) were produced by foundry workers.³ Unauthorized recasting of Remington sculpture continues, resulting in bronzes of inferior quality that they cannot be said to represent the artist’s intent (see, for instance, cat. no. 178).

**Exhibition**


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¹ The pen-and-ink drawing is reproduced in Greenbaum 1996, p. 55.
171. The Wounded Bunkie, 1896

Bronze, before 1939
19½ x 31 x 11½ in. (50.5 x 78.7 x 29.2 cm)
Signed twice (top of base): Frederic Remington; Copyrighted by / Frederic Remington 1896.
Foundry mark (top of base): CAST BY THE HENRY-BONNARD
BRONZE C°. N.Y. 1896.
Cast letter (inscribed within F of first signature): C
Bequest of Jacob Ruppert, 1939 (39.65.46a,b)

The Wounded Bunkie, Remington’s second sculpture, completed in 1896, depicts two mounted soldiers riding side by side on galloping horses as they escape an unseen enemy. One is falling backward, wounded, while the other reaches over to support him. Such soldiers referred to each other as “bunkies,” even though the “bunks” they shared were the open western plains. Once again Remington tested the technical limits of the bronze casting technique, for only two of the horses’ eight hooves touch the ground.

Lifetime casts of The Wounded Bunkie were produced exclusively by the Henry-Bonnard Bronze Company in New York, which used the sand-casting method. Despite the Henry-Bonnard inscription and the 1896 date on the Metropolitan’s example, the cast was proven by X-radiographic examination of the interior in 1987 to have been made by the lost-wax technique. Since Remington never produced casts of The Wounded Bunkie at Roman Bronze Works by the lost-wax method, this example is clearly a spurious posthumous cast, presumably done by Roman Bronze Works after 1921, when Remington’s original models were destroyed. Its height, 19½ inches, is significantly less than the approximately 20¾ inches of the twelve located authorized casts, such as the unlettered one at the Gilcrease Museum, Tulsa, Oklahoma. This smaller size indicates that it is a surmoulage, a bronze cast from another bronze. Furthermore, there are two casts lettered C: the Metropolitan’s and the legitimate lifetime one at the R. W. Norton Art Gallery, Shreveport, Louisiana.

The Wounded Bunkie is accompanied by a green marble base, 2 inches high.

Exhibitions
Halloran General Hospital, Staten Island, N.Y., February 1943–June 1946.
Veterans Administration Hospital, Bronx, N.Y., June 1946–April 1954.


2. Ibid., p. 66.
3. Results of X-radiography conducted by William L. Hickman are in the object files, MMA Department of American Paintings and Sculpture; they are partially illustrated and published in Greenbaum 1996, pp. 41, [166].
4. Ibid., p. 66.
5. For a discussion of surmoulage casting, see Shapiro 1981, p. 60.
172. *The Wicked Pony*, 1898

Bronze, before 1939  
21 1/2 x 21 1/4 x 8 1/4 in. (55.6 x 54 x 22.2 cm)  
Signed twice: (top of base) Frederic Remington; (side of base)  
copyrighted by / Frederic Remington  
Foundry mark (side of base): THE HENRY-BONNARD BRONZE C° /  
FOUNDERS N.Y., 1896.  
Cast number (inscribed within F of first signature): 1  
Bequest of Jacob Ruppert, 1939 (39.65.48a,b)

In his third sculpture, *The Wicked Pony*, Remington reversed the dominance of cowboy over horse depicted in his highly successful *Bronco Buster* (cat. no. 170). Here the cowboy has been thrown to the ground and struggles to maintain a hold on the ear of his bucking horse. *The Wicked Pony*, copyrighted in 1898, was sand cast only a few times by the Henry-Bonnard Bronze Company.  

X-radiography has shown that the Metropolitan’s *Wicked Pony*, though marked Henry-Bonnard, is a lost-wax cast. Although it is known from Roman Bronze Works foundry ledgers that at least one lost-wax *Wicked Pony* was sold in 1905, neither Remington nor Riccardo Bertelli would have allowed a Roman Bronze Works cast to be inscribed with the Henry-Bonnard mark. The Museum’s cast (and a similarly marked one at the Stark Museum of Art, Orange, Tex.) is, therefore, a lost-wax cast made from a Henry-Bonnard plaster or possibly a Henry-Bonnard bronze. The close similarity of details of the Metropolitan’s example to authentic Henry-Bonnard casts underscores the likelihood of the latter. The 1896 date inscribed on the Metropolitan’s statuette emphasizes the carelessness of the unauthorized bronze founder, since *The Wicked Pony* was not initially cast until 1898.

This bronze is accompanied by a green marble base, 2 1/4 inches high.

**Exhibitions**

Halloran General Hospital, Staten Island, N.Y., February 1943–June 1946.
Veterans Administration Hospital, Bronx, N.Y., June 1946–April 1954.

2. Results of X-radiography conducted in 1987 by William L. Hickman are in the object files, MMA Department of American Paintings and Sculpture. See also Greenbaum 1996, pp. 41–42, [166].
3. Greenbaum 1996, p. 206, lists this cast (bearing a date of 1904) as on loan to the Williams College Museum of Art, Williamstown, Mass. It was subsequently sold at auction (Sotheby’s, New York, sale cat., December 3, 1997, no. 113) and is now privately owned.
173. *The Scalp*, 1898; revised 1904–5

Bronze, before 1939
22¾ x 23¼ x 9½ in. (57.8 x 59.1 x 24.4 cm)
Signed (back of base): copyright by / Frederic Remington
Foundry mark (front of base): Roman Bronze Works N.Y.
Cast number (underside of base): No. 7
Bequest of Jacob Ruppert, 1939 (39.65.498,b)

Remington’s fourth bronze, and his first of a Native American subject, was copyrighted in December 1898 as *The Triumph*. The more common title, *The Scalp*, refers specifically to the lock of hair that the brave, mounted bareback on a horse, thrusts high over his head in his right fist. The artist had eleven sand casts made at Henry-Bonnard Bronze Company. After switching to Roman Bronze Works and the lost-wax technique, which permitted compositional changes and greater detail, Remington in 1904–5 vastly modified *The Scalp*, adding a boulder-strewn base, extending the position of the horse’s left hind leg, and altering the rider’s accoutrements.

The Museum’s inferior cast appears to be late and unauthorized. It is about an inch shorter in height than known lifetime casts, and the manner in which the cast number, 7, is inscribed is smaller and sloppier than on authorized casts. There is a cast number 7 entered in the Roman Bronze Works ledgers on June 1, 1912, but this must correspond to an unlocated estate example rather than the Metropolitan’s bronze.

*The Scalp* is accompanied by a green marble base, 3½ inches high.

Exhibitions

Rochester Museum of Arts and Sciences, Rochester, N.Y., February–August 1945.

5. Rudolf G. Wunderlich drew these conclusions when he made detailed comparisons of the Metropolitan’s cast with lifetime examples; see Wunderlich to Lewis I. Sharp, July 5 and October 19, 1979, object files, MMA Department of American Paintings and Sculpture.
174. Coming Through the Rye, 1902

Bronze, before 1939
27¼ x 30 x 26½ in. (69.2 x 76.2 x 66.7 cm)
Signed (top of base): Copyrighted by / Frederic Remington
Foundry mark (back of base): ROMAN BRONZE WORKS N.Y.
Bequest of Jacob Ruppert, 1939 (39.65.444.b)

In 1902 Remington created Coming Through the Rye, a complex, four-figure sculpture that was loosely based on two illustrations he had published, one in Century Magazine in October 1888 and one in Harper’s Weekly in December 1889.1 Four mounted cowboys, pistols held high, gallop in a tight, boisterous group. A monumental plaster version of the group was exhibited as Off the Trail at the Louisiana Purchase Exposition in 1904.2

According to Lewis I. Sharp, everything about the Metropolitan Museum’s statuette is incorrect compared with a lifetime cast.3 The figures are badly articulated, the proportions and details are incongruous, and the horses reveal none of Remington’s virtuoso command of equine motion and anatomy. On lifetime casts, only six of the sixteen hooves touch the base, but on the Metropolitan’s cast a seventh makes contact. The lead content (6.9%) is far higher than in lifetime casts, and since higher levels of lead (about 4%) were not introduced into the bronze alloy until about 1915, this is a sure indication of a post-lifetime date.4 Thus, the Metropolitan’s Coming Through the Rye is almost certainly a late, unauthorized casting done by Roman Bronze Works.5

This bronze is accompanied by a green marble base, 3½ inches high.

Exhibitions


1. For the history of Coming Through the Rye, see Greenbaum 1996, pp. 98–104. For illustrations of the 1888 and 1889 pen-and-ink drawings, see ibid., p. 100.
2. See ibid., pp. 99, 101, fig. 5.
Remington modeled *The Sergeant*, his smallest and one of his most commercially successful sculptures, in 1904. This bust of a mustachioed rough rider would come to have a pendant in *The Savage* (cat. no. 168) in 1908 and, like it, represents a stereotype rather than a specific portrait.¹ In both, the bust and the square base were cast as an integral whole. Approximately twenty *Sergeants* were produced during the artist’s life, but the Metropolitan’s bronze certainly was not.² An example of deficiencies of this cast can be seen in the lower section of the cowboy’s cheeks: the lines meant to depict weathered skin are crudely almost parallel and far from naturalistic.

*The Sergeant* is accompanied by a green marble base, 1½ inches high.

176. *The Rattlesnake*, 1905; revised 1908

Bronze, before 1939
23 1/4 x 17 1/4 x 14 1/2 in. (58.7 x 45.1 x 36.8 cm)
Signed (top of base, by horse’s back right hoof): copyright
by / Frederic Remington
Foundry mark (back of base, stamped): ROMAN BRONZE
WORKS • N.Y.
Bequest of Jacob Ruppert, 1939 (39.65.433a,b)

**Remington first** copyrighted a 20 1/2-inch-high *Rattlesnake* in 1905. It depicts a horse twisted in a reaction of fright to a rattlesnake as the rider grabs the horse’s mane with his left hand and holds his hat on his head with his right. In 1908, after casting eleven bronzes, Remington reworked and enlarged the model, creating an entirely different figure about 3 1/2 inches taller than the original.1 *The Rattlesnake* was second only to *The Bronco Buster* (cat. no. 170) in popularity, with some 110 casts produced before Remington’s original models were destroyed in 1921.2 The Metropolitan Museum’s example is unnumbered and lacking in quality of casting and finishing, so it is believed to be a late Roman Bronze Works cast.

*The Rattlesnake* is accompanied by a green marble base, 3 1/2 inches high.

**Exhibitions**


2. Ibid., p. 126; authorized bronzes are listed on pp. 195–99.
**Remington: The Outlaw, 1906**

Bronze, before 1939
22 1/2 x 15 1/4 x 9 1/4 in. (57.5 x 38.7 x 24.8 cm)
Signed (top of base): copyright / Frederic Remington
Foundry mark (side of base): ROMAN BRONZE WORKS N-Y-
Cast number (underside of base, stamped): N.18
Bequest of Jacob Ruppert, 1939 (39.65.50a,b)

**Remington** based this sculptural rendering of a cowboy breaking in a newly saddled horse that is bucking in resistance on an *1897* drawing.¹ In the sculpture, the weight of the group is borne on the horse’s left front hoof, which is entangled with sagebrush, making the group seem almost unsupported and pushing the structural limits of cast bronze to an extreme. Michael Shapiro observed that “Bertelli . . . showed Remington how to exploit the tensile strength of bronze, and he successfully cast this sculpture, which seems to rest almost on air itself.”²

Roman Bronze Works cast approximately forty bronze *Outlaws* before the original models were destroyed in 1921,³ and there is a noticeable decline in quality as the casting sequence progresses. Furthermore, the fact that the Metropolitan’s sculpture was not finished under the supervision of the artist is apparent. The leather chaps and hat, for example, look smooth and lack the creasing that would be natural. The horse’s mane is rendered in an exaggerated fashion. The composition’s outline and details do not have the punch and crispness of a lifetime cast.

The Metropolitan’s *Outlaw* is a full inch smaller in height than early authorized casts, indicating that it is a *surmoulage* and thus a late, unauthorized bronze. Another *Outlaw* marked with cast number 18, in a California private collection, must correspond to the entry in the Roman Bronze Works ledgers on December 30, 1911.⁴

This bronze is accompanied by a green marble base, 1 1/4 inches high.

**Exhibitions**

Halloran General Hospital, Staten Island, N.Y., February 1943–June 1946.
Veterans Administration Hospital, Bronx, N.Y., June 1946–April 1954.

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4. Roman Bronze Works Archives, Amon Carter Museum, Fort Worth, ledger 2, p. 112; and Greenbaum 1996, pp. [164], 194. In Greenbaum 1996, p. 194, the registry lists the two bronzes as a single entry, but on p. [164] it is clear that the Metropolitan’s cast postdates the authorized one.
Trooper of the Plains, 1908

Bronze, before 1939
24 3/4 x 25 1/4 x 8 3/4 in. (62.6 x 64.8 x 21 cm)
Signed (top of base): copyright / Frederic Remington
Foundry mark (side of base): Roman Bronze Works NY
Cast number (underside of base): 5
Bequest of Jacob Ruppert, 1939 (39.65.473,b)

Remington modeled Trooper of the Plains (also titled Trooper of the Plains 1888) in late 1908 and copyrighted it in January 1909. The subject, as the artist described it, depicts “a U.S. Cavalry soldier, with drawn revolver on a running horse, all feet off the ground and supported by a sage brush.” Only one or two casts were produced before the artist’s death in December 1909. The Metropolitan’s example is definitely posthumous and unauthorized, for it bears little resemblance to earlier casts of the subject. Although it has the Roman Bronze Works foundry mark, albeit almost illegible, the Museum’s bronze could not have been reproduced from Remington’s original model: the overall dimensions are reduced; the horse’s anatomy—particularly its head and grossly elongated neck—is ill-proportioned; and the trooper’s figure is badly executed. The Roman Bronze Works ledgers record a cast number 5 on May 31, 1916, but this entry must correspond to a cast recently auctioned at Sotheby’s rather than to the Metropolitan’s spuriously marked example. Furthermore, elemental analysis of the alloy of the Museum’s Trooper has revealed a far higher lead content (6.4%) than other casts of 1916.

This bronze is accompanied by a green marble base, 1 1/2 inches high.

Exhibitions
Rochester Museum of Arts and Sciences, Rochester, N.Y., February–August 1945.


2. Lewis I. Sharp to Lauretta Dumnick, in conversation, September 14, 1995. See also Greenbaum 1996, pp. 40, and 49, where the Metropolitan’s Trooper is illustrated alongside lifetime cast number 2 (private collection, Dallas).
4. Greenbaum 1996, pp. 50, [166]; and results of elemental analysis conducted by Mark T. Wypyski, Associate Research Scientist, Department of Objects Conservation, MMA, object files, MMA Department of American Paintings and Sculpture.
Arthur Bowen Davies (1862–1928)

Davies, a native of Utica, New York, began his formal art education in 1878 at the Chicago Academy of Design and continued in 1883 at the School of the Art Institute of Chicago. In 1886 he moved to New York and attended classes at the Art Students League. A prolific artist, he worked chiefly in oil, but he also experimented in pastel, watercolor, printmaking, textile design, and sculpture. During his early years in New York, he contributed illustrations to such periodicals as St. Nicholas and Century Magazine. He also worked as a purchasing agent at the Macbeth Galleries, and through William Macbeth he met the merchant and art collector Benjamin Altman, who in 1895 financed Davies’s first trip to Europe. When he returned to the United States, his paintings began to display characteristics of what he had absorbed abroad: elements from different historical periods and, especially, the influence of his French contemporary Pierre Puvis de Chavannes.

Davies had his first solo exhibition at the Macbeth Galleries in 1896, and in 1908 his work was included there in the exhibition of paintings of The Eight. While serving as president of the Association of American Painters and Sculptors in New York, Davies was instrumental in organizing the pivotal 1913 Armory Show. He was also influential in the art world as a patron, promoter, and adviser, and although his own work remained largely representational, he championed the work of modernist artists.

Davies began his sculptural work—indeed, his artistic endeavors as a child—by carving in wood; according to his wife, Dr. Virginia M. Davies (1935), “the knife remained a favorite tool through life.” His eclectic collections of antiquities and African wood carvings partly inspired him in his three-dimensional studies. He also executed a group of statuettes revealing the influence of the Cubists, which he had cast in bronze in Paris. They were included with his sculpture, which was shown for the first time in 1918, in an exhibition of his work at the Macbeth Galleries.

His sculptural oeuvre is thought to number about eighty pieces, many of them human figures executed on a diminutive scale. The Metropolitan Museum’s memorial exhibition of his work in 1930 included a number of pieces in wood, terracotta, glass, enamel, and bronze. The largest collection of Davies’s sculpture is in the Hirshhorn Museum and Sculpture Garden, Washington, D.C.

DJH

Selected Bibliography


Nude reflects Davies’s interest in the art of ancient Greece, which dates to a trip he made to Greece and southern Italy in 1910–11. The figure, a standing female in relief, is monumental in concept but miniature in scale. The frontally arranged composition, with only the head and the arms cut away from the supporting pillar, shows a certain similarity to the Praxitelean image of a stephanusam (a woman holding a garland). By repeatedly experimenting with the possibilities of the relief and the female nude in his sculptural work, Davies “created the new, based on a great knowledge of the old.”

The donor, Frederic Newlin Price, was a proprietor of Ferargil Galleries, New York, one of Davies’s art dealers and one that continued to sell Davies’s work for some time after his death. A cast of Nude, titled Standing Nude, Right Arm on Shoulder, is in the Hirshhorn Museum and Sculpture Garden, Washington, D.C., and another cast is in a private collection.

The Metropolitan Museum’s Nude has an attractive gold patina. Elemental analysis suggests that it is composed of gold and mercury, probably indicating that the object was colored through the mercury-gilding process.

Exhibitions


1. For Davies’s sculptural work, see Price 1933.
3. Price 1933, p. 11.
6. EDS Elemental Analysis Summary of Results, May 28, 1997, MMA Department of Objects Conservation. I thank Mark T. Wypyski, Associate Research Scientist, for providing this information.

402 Arthur Bowen Davies
Charles Grafly (1862–1929)

In 1884, after serving an apprenticeship at the Struthers Stoneyard in his native Philadelphia, Grafly enrolled at the Pennsylvania Academy of the Fine Arts. He took courses in painting, modeling, and human anatomy given until 1886 by Thomas Eakins and then by Thomas Anshutz. These prepared him to enter in 1888 the Académie Julian in Paris, where he studied modeling with the French sculptor Henri-Michel-Antoine Chapu. Grafly failed to pass the rigorous entrance examination to the École des Beaux-Arts but had works accepted for exhibition at the Paris Salons of 1890 and 1891, winning an honorable mention at the latter for a lifesize female nude, Manuais Présage (unlocated). In late 1891 he returned to Philadelphia and for many years would be the city’s most influential academically trained sculptor. He taught at the Drexel Institute from 1892 to 1895 and in 1892 was also appointed instructor of modeling at the Pennsylvania Academy of the Fine Arts, a position he held for the rest of his life. He returned to Paris in 1895 for a year, attending the studio of sculptor Jean-August Dampt for weekly instruction.

Grafly worked primarily in Philadelphia and, from 1905 on, in Lanesville, Cape Ann, Massachusetts, during the summer. Beginning in 1917 until his death, he also served as head of the modeling department at the School of the Museum of Fine Arts, Boston.

Grafly’s earliest sculptures were ideal themes inspired by allegory and symbolism, for example Symbol of Life (1897) and From Generation to Generation (1897–98), both at the Pennsylvania Academy of the Fine Arts. Though his often enigmatic version of symbolism would reappear in several public monuments, such as the ambitious memorial to Major General George Gordon Meade (1915–25; dedicated 1927, Washington, D.C.), the reputation he earned by the beginning of the twentieth century was as a master of realistic portraits. He particularly excelled in the male likeness and, commencing with Henry O. Tanner (cat. no. 180), undertook a series of engaging portraits of American artists that were often exhibited as a group. Grafly believed that a command of sculptural technique as well as a true understanding of human nature and anatomy were key components to the success of this particular genre.

In 1921 Grafly’s daughter, Dorothy, and her husband, Charles Drummond, donated the contents of Grafly’s studio to Wichita State University; archival material is in the Ablah Library, and sculptural material, predominantly plaster models, is in the Edwin A. Ulrich Museum of Art.

Selected Bibliography

Grafly, Charles, Papers. Ablah Library, Wichita State University, Wichita, Kans.
Henry Ossawa Tanner (1859–1937), a friend of Graffy's from their student days, was a gifted African American painter who studied with Thomas Eakins at the Pennsylvania Academy of the Fine Arts before enrolling at the Académie Julian in Paris. Settling in that city, Tanner established his reputation with such paintings as Daniel in the Lions' Den (1895; unlocated) and The Resurrection of Lazarus (1895; Musée d'Orsay, Paris).

Graffy modeled this portrait bust during his second trip to Paris, when Tanner was thirty-seven. In an unpublished biography of her father, Dorothy Graffy noted that Tanner, "with his curious head formation and peculiar features, gave opportunity for study, and the sculptor, pleased with the unusual result, sent the bust to the spring Salon [1896]. To his amazement it was rejected. So closely did it resemble life that its judges deemed it impossible of truth."

This dynamic portrayal of a fellow artist reveals Graffy's mastery of the sculptural portrait, especially when his subject was well known to him. Tanner is an exemplar of Graffy's early portrait style, with loose and vital surface treatment and inclusion of contemporary dress. The turn of the head and downcast eyes enhance the aura of the artist as visionary creator. This is the first of fourteen busts of artist-friends that Graffy executed for pleasure, rather than on commission, often in exchange for a work of art by the sitter. Thomas Anshutz (1912; Pennsylvania Academy of the Fine Arts) and Frank Duveneck (1915; Cincinnati Art Museum) are among the other fellow artists in this series.

Graffy gave the bust to Tanner in 1896, and Tanner kept it in his studio. In 1948 it was presented to the Metropolitan Museum by Tanner's son, Jesse, who lived in France. Jesse Tanner misinterpreted the signature on the plaster and in his letters to the Museum reported it as "Riały." The work was thus catalogued in the Department of Western European Arts and was properly identified only in 1969. This dark green painted plaster is the single known example of the bust.

Exhibition

2. See Henry Ossawa Tanner, 1991, p. 94, fig. 16, and no. 87 (Daniel), and no. 38 (Lazarus).
5. The bust appears in photographs of Tanner in his Paris studio; see, e.g., Mathews, Tanner, pl. [12] following p. 46.
6. J. O. Tanner to the MMA, August 4 and December 16, 1948, MMA Archives.
7. See Simpson 1974, p. 205, for a description of recognition of the bust as by Graffy; by Robert Hilton Simmons and Tanner biographer Marcia M. Mathews (note 1 above). The request for change of attribution and transfer of the bust to the Department of American Paintings and Sculpture was made in a memo from John G. Phillips and John K. Howat to Dudley T. Easby, Jr., Secretary, MMA, June 5, 1969, MMA Archives.
8. J. O. Tanner to the MMA, December 16, 1948, MMA Archives.
Morris Gray (1856–1931) was a Boston lawyer whose practice in the management of private estates and trusts brought him into close contact with a number of business organizations and institutions. A trustee of the Museum of Fine Arts, Boston, from 1902 until his death, he served as that museum’s president from 1914 to 1924, a period characterized as one “of bounty, of notable acquisitions and of financial soundness.” He was dedicated to the establishment of American museums, a cause he demonstrated in the address “The Real Value of Art” that he delivered at the ceremony marking the fiftieth anniversary of the founding of the Metropolitan Museum.

In 1923 the Boston museum’s board of trustees commissioned Grafly, then head of the modeling department at the museum school, to execute this bust of Gray. Grafly had long since established in his portrait sculpture a basic mode of configural construction wherein the head was treated as a separate entity. Only after he was satisfied with that part of the work did he turn to the sitter’s actual features, which he had the ability to realize in a singularly effortless fashion. In his portrait of Gray, as in works of his middle period, the sculptor presented his subject in a hermlike form, eliminating all contemporary references. The classical device, though limiting the sculptural interest to the front of the work, adds a timeless and dignified air to this imposing likeness.

Gray began posing for Grafly in July 1923. When the portrait was finished in September, Gray wrote to Grafly requesting a bronze cast for himself and stipulating that the original bronze must be permanently identified to avoid any later confusion. His request accounts for the “#1” at the end of Grafly’s signature. (The replica is inscribed simply with the sitter’s name and birth date; the signature is followed by “#2.”) When in 1925 the board of trustees of the Museum of Fine Arts, Boston, decided to have the bust translated to marble by the Piccirilli Brothers, they gave Gray the original bronze. Mrs. Parker, one of Gray’s children, presented it to the Metropolitan Museum in 1953. The bronze cast that Gray ordered is now in the Widener Library at Harvard University, his alma mater. The plaster cast, in the Edwin A. Ulrich Museum of Art, was among the works given by Dorothy Grafly in 1971 to Wichita State University, Kansas.


4. Ibid., p. 69 n. 31.


Isidore Konti (1862–1938)

Konti, born in Vienna of Hungarian parents, was accepted at the age of sixteen into the Imperial Academy of Fine Arts, Vienna, where he was a pupil of Edmund von Hellmer, an advocate of the French Beaux Arts style. After advanced study with Karl Kundmann, one of Austria's foremost sculptors, Konti entered a government-sponsored competition in 1886 and won a scholarship for two years' training in Rome. On his return to Vienna, he executed several public monuments in addition to smaller works privately commissioned.

Immigrating to New York in 1892, and soon relocating to Chicago, Konti was employed by Philip Martiny to assist in making sculptural decorations for the World's Columbian Exposition, to be held the following year. Konti's participation at Chicago, along with exhibits he would later submit to other American fairs and expositions, earned his reputation as an accomplished sculptor of architectural elements. Following the fair, he established a studio in New York and assisted close friend and Viennese classmate Karl Bitter on several architectural commissions. Konti also began to work on a number of independent projects; among his most notable large-scale efforts are The Despotistic Age (reduction in the Corcoran Gallery of Art, Washington, D.C.) and figures of Justinian and Alfred the Great for the Cuyahoga County Court House in Cleveland. He excelled in the field of ideal sculpture and worked with equal facility on both monumental and small scale, and his style was characterized by a natural yet sensuous manner. Among Konti's studio assistants over the course of his career were Evelyn Beatrice Longman and Paul Manship. In 1915, upon Bitter's death, Konti and Karl Gruppe, one of Bitter's assistants, were invited to finish Bitter's work on the Pulitzer Fountain at Fifth Avenue and 59th Street in New York.

Selected Bibliography

182. George Fisk Comfort, 1902

Painted plaster
26 3/4 x 20 x 13 in. (68 x 50.8 x 33 cm)
Signed and dated (left side): I. KONTI 1902
Inscribed (front): GEORGE • F • COMFORT
Rogers Fund, 1931 (31.52)

George Fisk Comfort (1833–1910) was one of the founders of the Metropolitan Museum. As a scholar and a notable lecturer on art, he was invited by the art committee of the Union League Club to address a meeting on November 23, 1869, that was presided over by the poet and editor William Cullen Bryant. Members of the club were already dedicated to establishing in New York a city art museum; the meeting launched what was to become The Metropolitan Museum of Art. Part of the speech Comfort delivered that day defines the spirit with which the founders sought to imbue this new institution: “A great museum—one worthy of New York City and of our country—should represent the History of Art in all countries and in all ages of art both pure and applied. Art is cosmopolitan. It belongs to no age. It belongs to no country. A great artist is a citizen of the world, and every one has a right to claim him as a fellow-citizen.” Comfort was a member of the first board of trustees of the Museum in 1870 and 1871. He resigned in December 1871 to accept a professorship at the recently founded Syracuse University, and in 1900 he would establish its museum (now the Everson Museum of Art of Syracuse and Onondaga County). 2

Konti, who had recently completed a Revolutionary War bas-relief tablet for the Syracuse Post Office, modeled this realistic bust of Comfort from life in 1902. He faithfully recorded the sitter's distinctive likeness: sunken eyes, promi-
nent nose, wavy manelike beard, and cap. The work was exhibited in 1903 in New York at the National Sculpture Society and became the property of the sitter thereafter.

In 1931 Ralph M. Comfort, the educator’s son, offered the Metropolitan Museum this ivory-painted plaster bust—the only known cast of the portrait—with the hope that it would immediately be translated to bronze. After considering Comfort’s offer, the Museum declined, due to expense, to purchase a bronze replica. However, the plaster was acquired with the approval of the trustees’ Committee on Purchases for “the Museum collection of memorabilia” because of Comfort’s association with the Metropolitan.

2. See David Tatham, George Fisk Comfort (Syracuse, N.Y.: Syracuse University, 1973).
3. National Arts Club: Fifth Exhibition of the National Sculpture Society (New York, 1903), no. 33, as “Portrait Bust.”
4. Offer for Purchase form, signed April 27, 1931, by Joseph Breck, Acting Director, MMA, and correspondence relating to the acquisition of the bust are in MMA Archives.
183. Genius of Immortality, ca. 1910

Bronze, probably 1912
25 x 9 x 11 in. (63.5 x 22.9 x 27.9 cm)
Signed (left side): I. Konti
Foundry mark (right side): ROMAN BRONZE WORKS N.Y.
Rogers Fund, 1916 (16.27)

**Genius of Immortality**, probably the most familiar of Konti's ideal sculptures, is personified by a seated, contemplative youth, his eyes downcast and his hands folded. The surface of the bronze figure undulates with shimmering light and contrasting shadow, a characteristic of the Beaux Arts style of modeling.

On the advice of Daniel Chester French (pp. 326–41), the Metropolitan Museum purchased *Genius of Immortality* in 1916 through the Gorham Company, which cast many of Konti's works and held the rights to reproduce them. Notes from a telephone interview with Konti in 1933 indicate that the sculptor thought the Museum's cast was made in 1914, though he could not remember what number it was. He also said that he had patinated all the bronzes himself. It is more likely that the Metropolitan's bronze is one of two listed in the Roman Bronze Works ledger for the year 1912.

The original figure was modeled about 1910, for *Genius of Immortality* was shown at the National Academy of Design that year. In 1911 a bronze version was included in the Roman Art Exposition and was sold to Italy's Minister of Foreign Affairs. At least five other bronzes were produced by the Roman Bronze Works between 1912 and 1918. A bronze, perhaps one of the Roman Bronze Works casts, was at the Detroit Institute of Arts from 1917 to 1944. There are a plaster and a maquette, both dated 1911, at the Hudson River Museum of Westchester in Yonkers, New York.

In 1924 Mrs. Edgar John Lownes, carrying out one of the terms of her husband's will, requested Konti to make a large bronze version of the sculpture to be placed on Lownes's grave, at Swan Point Cemetery, Providence, Rhode Island. In executing the commission, Konti added to the figure broad wings, supported by a marble entablature flanked by a pair of relief plaques of angels.

**Exhibitions**


1. Unsigned notes of a telephone conversation with Konti, January 20, 1933, object catalogue cards, MMA Department of American Paintings and Sculpture.
2. Roman Bronze Works Archives, Amon Carter Museum, Fort Worth, ledgers list entries for a single cast of *Genius of Immortality* on November 26, 1912; December 5, 1912; and May 3, 1916; and for two casts on August 8, 1918. However, the Metropolitan Museum's *Genius* was produced before January 21, 1916, the date on a letter that Daniel Chester French wrote to William Church Osborn, fellow member of the MMA trustees' Committee on Sculpture, telling him of a bronze cast on view at Gorham and encouraging him to see it; copy of letter in Daniel Chester French Family Papers, Manuscript Division, Library of Congress, Washington, D.C., microfilm reel 3, frame 314.
6. See Bulletin of The Detroit Museum of Art 11 (February 1977), p. 53; and Detroit Institute of Arts, Arts and Crafts in Detroit 1906–1976, exh. cat. (Detroit, 1976), p. 98, no. 82. According to these, George G. Booth lent a bronze cast to the Detroit Museum in 1917 and made a gift of a bronze in 1919; in 1944 it was returned to him and subsequently sold.
7. See The Sculpture of Isidore Konti 1974, under no. 40, plaster model lent by Mrs. Eric Kaeyer, the artist's niece. The plaster model and maquette were given to the Hudson River Museum by her son Richard.
8. For an illustration of the Lownes Memorial, see The Sculpture of Isidore Konti 1974, no. 88.
Alexander Phimister Proctor (1862–1950)

Proctor, recognized today as one of America’s foremost sculptors of animals and Native Americans, was born in Bozanquit, Ontario. His family relocated to Colorado during his youth, and it was there that he made his first sketches of wild animals in their natural habitat. In Denver he worked as an engraver before going to New York in 1885. There Proctor enrolled at the National Academy of Design and, in 1886, at the Art Students League. Dedicating himself to animal subjects, he familiarized himself with the anatomy of animals through trips to the zoo, exercises in dissection, and studying animal casts at the American Museum of Natural History.

Proctor quickly rose to prominence through the more than thirty-five lifesize animal plasters and two equestrian statues he showed at the World’s Columbian Exposition in 1893. Though his reputation was established, he felt he lacked technical training and went to Paris to acquire it. Entering the Académie Julian in 1894, he spent a year studying with Denys Pierre Puech, but he returned to New York when Augustus Saint-Gaudens (pp. 243–323) invited him to model the horse for his equestrian statue of General John A. Logan (1894–97; Grant Park, Chicago); he later did the horse for Saint-Gaudens’s statue of General William T. Sherman (1892–1903; Grand Army Plaza, New York).

In 1895 the Rinehart Scholarship was established to award funds to young American sculptors for study in Rome or Paris. Proctor was one of the first two recipients and chose to work in Paris, reentering the Académie Julian and also studying with Jean-Antoine Injalbert at the Académie Colarossi. He took several commissions with him to Europe, including one for the two pumas that stand on Stanford White’s pedestals at the entrance to Prospect Park, Brooklyn. Works Proctor submitted to the Paris Salon of 1898 and the exposition Universelle of 1900 won him critical and public acclaim. Among the pieces that earned him a gold medal at the exposition were The Indian Warrior (1898; Gilcrease Museum, Tulsa, Okla.) and Stalking Panther (cat. no. 185).

When Proctor went back to the United States, he established his studio in New York. Like other animaliers—both Americans and their French mentors—Proctor captured in his art the physical and behavioral characteristics of wild animal life. He believed that animal sculpture was a powerful and nostalgic reminder of the vanishing West and that its beasts were among the most genuinely “American” subjects. Among his best-known sculptures in the East are lions for the lion house at the Bronx Zoo/Wildlife Conservation Park, tigers for the entrance to Nassau Hall at Princeton University, and monumental buffalo on the Q Street Bridge in Washington, D.C. (see cat. nos. 186, 187). His public monuments, such as his equestrians Bronco Buster (1918) and On the War Trail (1920; both Civic Center, Denver), are mostly in the American West, where Proctor settled in 1914. From 1925 to 1927 he was in Rome, as the artist-in-residence at the American Academy, and then he spent a year in Brussels. He consistently received prestigious monumental commissions through his long career; his last was the Monument to the Mustangs (University of Texas, Austin), awarded in 1938 and unveiled ten years later.

Selected Bibliography


In 1887, after studying privately at the New York studio of John Rogers (pp. 125–30), who drilled him in anatomical accuracy and the construction of armatures, Proctor began the serious study of animal sculpture. Fawn, one of his earliest examples, was started during his New York tenure and completed on his first trip to Paris.¹ In his autobiography, Proctor recalled modeling this delicate statuette in the deer house of the zoo in Central Park:

Sensing a friendly presence, the trembling little thing came close and tried to reach me. Opening the paddock, I went in and gently patted her. . . . I sat on my sketching stool and stayed with the baby for some time, studying her young form. Suddenly the idea flashed through my mind that I would make a model of her in wax.

Hurrying back to my studio, I made a small armature. . . . Then I made a small stand high enough to work at while sitting down.

So equipped, I went back to the menagerie and set up my equipment.²

Unlike most of Proctor's animal subjects, which are seasoned hunters, this small white-tailed deer is presented as vulnerable and timid prey. The artist exhibited the appealing statuette, usually under the title "Young Fawn," at several prestigious venues, including the Pennsylvania Academy of the Fine Arts in 1896 and 1899, the National Sculpture Society in 1898, and the Pan-American Exposition in Buffalo in 1901. A version of Fawn was in the group of sculptures Proctor showed at the Exposition Universelle in Paris in 1900, which won him a gold medal. In 1912 Daniel Chester French (pp. 326–41), chairman of the Metropolitan Museum trustees' Committee on Sculpture, recommended the work to the Committee on Purchases, which bought Fawn directly from the artist that March.³

The number of bronzes made of the subject is not known. Other casts in public collections are at the Brooklyn Museum of Art and at the Mead Art Museum, Amherst College, Massachusetts.⁴

Exhibition


1. Proctor modeled an earlier version of Fawn, in which the ears are elevated and the base is rectangular, which was cast by the Gorham Company. For an illustration, see American Sculpture: A Tenth Anniversary Exhibition (Shreveport, La.: R.W. Norton Art Gallery, 1976), p. 10. In 1913 he exhibited a Fawn at the San Francisco Panama-Pacific International Exposition; see Official Catalogue of the Department of Fine Arts, Panama-Pacific International Exposition (San Francisco: Wahlgreen Co., 1915), p. 242, no. 3531, as "Fawn [sic]: First Model." In his autobiography, he neither illustrated nor referred to the earlier work.


3. Purchase form dated March 21, 1912, MMA Archives.

185. *Stalking Panther*, 1891–92; revised mid-1890s

Bronze, ca. 1914–17 (?)  
9½ x 37½ x 6¼ in. (24.1 x 95.3 x 15.9 cm)
Signed and dated (top of base, by right front leg): A PHIMISTER PROCTOR 1891 1902
Inscribed: (top of base, under right hind leg) COPYRIGHT; (top of base, near left hind foot) 4. (?)
Foundry mark (front of base, near left hind leg, stamped): ROMAN BRONZE WORKS N.Y
Purchase, William Cullen Bryant Fellows Gifts and Maria DeWitt Jesup Fund, 1996 (1996.361)

Proctor based an early version of *Stalking Panther* on childhood observations in Colorado, studies of two panthers in the Central Park Zoo, and dissections of cats and cougars. The elongated cat in mid-stride reflects the artist’s interest in depicting animals as forces of uncivilized nature. His reputation as a scientist-artist is substantiated in the accurate rendering of the muscle and skeletal structure of the animal. The piece is more than an anatomical assessment; it is a psychologically engaging study of predatory motion toward an unseen prey.

The statuette was exhibited at the World’s Columbian Exposition in 1893, along with Proctor’s thirty-five outdoor models depicting western wildlife, and was shown at the Society of American Artists the following year. Proctor took a plaster cast of *Stalking Panther* with him to Paris in 1894 and continued to refine the composition. Using a shaved cat for anatomical reference, he completed his second version and had it cast; he later referred to it as his “first real bronze.”

The modeling and casting history of *Stalking Panther* is complex. The earliest casts were produced at the John Williams foundry. A superb example of about 1894 at the Corcoran Gallery of Art has the furry, textured pel t and undrilled eyes of earlier casts. In Proctor’s reworking of the composition in Paris in the mid- to late 1890s, he smoothed the animal’s coat. Records of the Roman Bronze Works foundry between 1914 and 1917 document the production of unnumbered casts of a “‘creeping panther.” Presumably the Metropolitan’s bronze was cast during this period, though it is plausible that the marking on the piece, possibly a 4, is a cast number not recorded in extant Roman Bronze Works ledgers, and the work may therefore be dated earlier. Casting rights later passed to the Gorham Company, for a 1928 inventory catalogue lists *Stalking Panther* bronzes priced for purchase at $350, “obtained in either a light green or a varied brown patine.” Gorham casts are in the collections of the R. W. Norton Art Gallery, Shreveport, Louisiana, and the Stark Museum of Art, Orange, Texas. Most casts, regardless of foundry, are marked “1891–1893,” but the Metropolitan’s is “1891–1902.”

*Stalking Panther* is one of Proctor’s most appealing compositions, as its extended casting history and numerous extant bronzes attest. In 1909 a cast was presented by members of Theodore Roosevelt’s cabinet as a farewell gift to the president when he left office. Inscribed with a copyright date of 1897, it is at Roosevelt’s Long Island estate, now Sagamore Hills National Historic Site, in Oyster Bay, New York.

The Metropolitan’s cast was sold by Proctor or an agent to a Connecticut hunting lodge in the 1920s or 1930s. It
remained there until the 1950s and belonged to a family associated with the lodge until shortly before entering the Metropolitan's collection. 

4. The Corcoran's cast (acc. no. 41.79) is illustrated in The Quest for Unity, p. 257.

186. **Buffalo, 1912**

Bronze

13 3/4 x 18 1/2 x 10 in. (33.7 x 47 x 25.4 cm)

Signed (top of base, front): A·PHIMISTER PROCTOR

Dated (top of base, right): © 1912

Inscribed (right side of base): MODEL OF BUFFALO FOR Q STREET BRIDGE, WASHINGTON, D.C.

Foundry mark (front of base, stamped): GORHAM CO. FOUNDERS OFF

Bequest of Jacob Ruppert, 1930 (39.65.552,b)

In 1911 Proctor was commissioned by the city of Washington, D.C., to model four large bronze buffalo to surmount the stone pylons of Dumbarton Bridge, over Rock Creek Parkway on Q Street, N.W. (The bridge, designed in the form of a Roman aqueduct, was built in 1914–15.) Each of the realistically conceived statues is eight feet high and fourteen feet long. At the time of their execution they were said to be the largest bronzes ever cast
in one piece in America. To prepare himself for the work, Proctor, while on a hunting trip in British Columbia, made a special trip to a game preserve to watch a herd of buffalo in their natural habitat.

Proctor may be described as a chronicler of buffalo. He modeled a bronze statuette of one as early as 1897 (Walters Art Gallery, Baltimore); he was later to incorporate the shaggy-maned animal in a bronze statuette titled Death of the King of the Herd (Indian Pursuing Buffalo) (1916; Corcoran Gallery of Art, Washington, D.C.); and he also carved buffalo heads for the keystones of the arches of Arlington Cemetery Bridge, in Washington, completed in 1932.

In this particular rendition, Proctor succinctly recorded the stately bearing of the massive beast. The weightiness of its coat is described in the lively, textured fur, especially on its head. While the quick flick of the tail is captured in arrested motion, Proctor's animal is firmly planted. This cast of Buffalo was bequeathed to the Metropolitan Museum in 1939 by Jacob Ruppert as part of a large art collection that included a number of American sculptures by Augustus Saint-Gaudens, Frederic Remington (pp. 380–406), and Hermon Atkins MacNeil.3

It is not known how many casts were made of this model, but there are replicas at the Cleveland Museum of Art, the Indianapolis Museum of Art, the Mead Art Museum, Amherst College, Massachusetts, and the Toledo Museum of Art, as well as another one at the Metropolitan (cat. no. 187). A graphite preparatory drawing (acc. no. 1993.80), inscribed “For Q St. Bridge Washington D.C.,” was given to the Museum by the artist’s son, Gifford, in 1993.

The bronze is installed on a green marble base with white veining, 2½ inches high.

**Exhibitions**

Army Air Forces Convalescent Center and Station Hospital, Pawling, N.Y., April 1944–February 1945.


Memorial Art Gallery of the University of Rochester, New York, April 1987–August 1997.


2. Illustration of Proctor with the first of four bronze buffalo cast for the bridge, unidentified clipping, artist’s file, MMA Thomas J. Watson Library.

187. **Buffalo, 1912**

Bronze

13⅞ x 19 x 9¾ in. (34.3 x 48.3 x 24.8 cm)

Signed (top of base, front): A. PHIMISTER PROCTOR

Dated (top of base, right): © 1912

Inscribed (right side of base): MODEL OF BUFFALO FOR Q STREET BRIDGE, WASHINGTON, D.C.

Foundry mark (front of base, stamped): GORHAM CO. FOUNDERS / OFF

Bequest of George D. Pratt, 1935 (48.149.29)

**This cast of Buffalo** (compositionally identical to cat. no. 186) was bequeathed to the Metropolitan Museum in 1935 by George Dupont Pratt, a friend of Proctor’s and one of his hunting companions.¹ Pratt, himself an amateur sculptor, was a trustee of the Museum from 1922 to 1935. During that period, he served for three years as treasurer and sat on numerous committees, including that for the American Wing. He was also a generous donor, enhancing the collections of textiles, arms and armor, Renaissance art, and Near Eastern art in particular.² Pratt also collected American sculpture and donated pieces by Proctor to the Brooklyn Museum of Art and to the Cleveland Museum of Art, including, in 1927, another cast of **Buffalo**.³ DJH

**Exhibition**


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188. **Morgan Stallion, ca. 1913**

Bronze

15½ x 15½ x 4¾ in. (39.4 x 39.4 x 11.1 cm)

Signed (top of base, center): A. PHIMISTER PROCTOR

Foundry mark (right side of base, stamped): GORHAM CO. FOUNDERS / ORO

Bequest of Jacob Ruppert, 1939 (39.65.61a,b)

**Proctor** was an accomplished modeler of equine subjects, returning to the theme throughout his career in both his monumental works and his finely wrought statuettes. The majority of his horses are accompanied by riders and their equipment, but in **Morgan Stallion** Proctor limited his focus to the animal itself, depicting an American horse bred for its strength and lightness. The striking silhouette, a characteristic of the Morgan breed, was first employed in American sculpture by John Quincy Adams Ward, who incorporated it into his equestrian monument to Major General George Henry Thomas (1879; Thomas Circle, Washington, D.C., and cat. no. 58).¹ Proctor also opted for a naturalistic representation from life, one that Metropolitan Museum curator Preston Remington called “sensitive and delicately nervous,”² rather than the traditional classicizing type based on the equestrian statue of Marcus Aurelius (second century A.D.; Musei Capitolini, Rome).

When the art collector Jacob Ruppert bequeathed his cast of the **Morgan Stallion** to the Museum in 1939,³ the head of the Gorham Company’s bronze division identified the work by its present title⁴ and noted that Ruppert had purchased many bronzes from Gorham when the company occupied a site on 19th Street in New York.⁵ When Ricardo Bertelli of Roman Bronze Works examined this piece in September 1939, he said that not more than ten examples were cast.⁶

The bronze is mounted on a green marble base, 2 inches high. DJH

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텍스트 바인딩 사전에 포함된 이미지.
189. The Buckaroo, 1914

Bronze, 1915
28 1/2 x 21 x 7 1/2 in. (72.4 x 53.3 x 19.1 cm)
Signed (top of base, front): A. P. PROCTOR•
Dated (top of base, left): © / 1915
Inscribed: (right side of base) THE BUCKAROO; (back of base)
CAST FOR GEO. D. PRATT / BY A.P.P.
Foundry mark (left side of base): ROMAN BRONZE WORKS N-Y•
Bequest of George D. Pratt, 1935 (48.149.26)

In his autobiography, Proctor discussed a trip he had made in 1914 to Pendleton, Oregon, to study cowboys, Native Americans, and wild horses as subjects for his sculpture. He sketched riders, some of whom he knew by name, at the roundup grounds in bucking contests and wild-horse races. After buying two horses, “one to ride and one for a model,” he was allowed to set up a temporary studio on the grounds. There he began work on his Buckaroo statuette. The dynamic theme was not a new one for him; he had modeled a statue in plaster of a cowboy on a bucking horse for the World’s Columbian Exposition of 1893. (That was two years before Frederic Remington executed the first of his better-known studies of a similar subject [see cat. no. 170].) Later, Proctor made a larger version, titled Bronco Buster (1918; Civic Center, Denver).²

The Metropolitan Museum’s Buckaroo, with its pleasing textural variations, has an inscription that suggests it was cast especially for Proctor’s friend and hunting companion George Dupont Pratt, who bequeathed it to the Museum as part of a large collection in 1935.² This may be possible, but it must be noted that a cast in the R. W. Norton Art Gallery in Shreveport, Louisiana, has the same dedicatory inscription, and in addition: “Presented to Dan Beard on His Eightieth Birthday by His Friends on the Executive Board, Boy Scouts of America.”³

The exact number of casts made is not known, but Roman Bronze Works ledger books document seven in entries for 1916 and 1917.⁴ A cast sold at Christie’s in 1984 has a Gorham foundry mark.⁵ DJH

Exhibitions


2. Ibid., chaps. 22, 23. The artist’s plaster statues of an equestrian Indian and a mounted cowboy from the exposition were given to the Denver center, which displayed them outdoors. Later, when Proctor was commissioned to cast them in bronze, he found that they had long since disintegrated and he therefore had to remodel the first, On the War Trail. For the second, Bronco Buster, he was able to enlarge The Buckaroo (a statuette he referred to also as The Bronco Buster several times in his autobiography).
3. For information on other aspects of Pratt’s diverse collection, see

3. For further information on Ruppert’s collection, see ibid.
4. Notes of a telephone conversation between F[aith] D[ennis], Assistant Curator of Renaissance and Modern Art, and Gorham’s unidentified representative (1939), object catalogue cards, MMA Department of American Paintings and Sculpture.
5. See also Famous Small Bronzes: A Representative Exhibit Selected from the Works of Noted Contemporary Sculptors (New York: Gorham Company, 1928), p. 81.
6. Notes of a conversation with Bertelli, September 29, 1939, recorded by F[aith] D[ennis], object catalogue cards, MMA Department of American Paintings and Sculpture.

5. Roman Bronze Works Archives, Amon Carter Museum, Fort Worth, ledger 2, p. 67; ledger 5, p. 308. Rick Stewart kindly provided copies of the records pertaining to Proctor.
George Grey Barnard (1863–1938)

Barnard, son of a Presbyterian minister, was born in Bellefonte, Pennsylvania, but spent most of his childhood in the American Midwest. In 1880 he entered the Chicago Academy of Design (now the School of the Art Institute of Chicago), where he drew from plaster casts of Michelangelo’s work and studied under Leonard Volk (pp. 122–24). In 1883 he went to Paris and spent three years studying at the École des Beaux-Arts with Pierre-Jules Cavelier. In the spring of 1886 he met Alfred Corning Clark, an heir to the Singer Manufacturing Company fortune, who until his death ten years later was Barnard’s generous patron. Clark commissioned several works, including a monument titled Brotherly Love (1886–87; Langesund, Norway) for the grave of his friend Lorentz Severin Skougaard, a Norwegian singer.

Barnard, in his own Paris studio by 1887, next began the heroic marble Struggle of the Two Nature in Man (cat. no. 190), which was one of six works he exhibited at the 1894 exhibition of the Société Nationale des Beaux-Arts (the Salon of the Champ-de-Mars). From this exposure, Barnard gained public acclaim in Paris and wide recognition for his work, particularly for the Struggle of the Two Nature in Man.

Despite this public acclaim, Barnard preferred to develop his sculpture in solitude, rarely accepting offers to work on joint commissions. He took pride in his skill as a carver and in his involvement in the process of sculpting from modeling the clay to finishing the stone. His style bears a strong resemblance to that of Auguste Rodin, although he denied being consciously influenced by the French master. Barnard did, however, welcome comparison to Michelangelo, whose vigorous, expressive art remained a lifelong inspiration.

Back in the United States in 1894, Barnard worked on a bronze figure of the god Pan (1895–98) for his patron Clark, who died in 1896; it is installed on the campus of Columbia University. He also executed the heavily muscled figure The Heuer (1895–1902; Kykuit, Pocantico Hills, Tarrytown, N.Y.), a primitive man creating an oar from a piece of wood. Barnard taught at the Art Students League in New York from fall 1900 to spring 1903, filling the position vacated by Augustus Saint-Gaudens (pp. 243–325). He returned to France, to Morte-sur-Loing, later that year to undertake his greatest commission, thirty-three marble figures in two groups for the new Pennsylvania State Capitol in Harrisburg. This project, which took him eight years to complete, was said by Barnard to be a representation of his complex personal philosophy. In 1910 the groups that flank the main entrance of the Pennsylvania State Capitol, Burden of Life: The Broken Law and Love and Labor: The Unbroken Law; were prominently displayed at the annual Salon of the Société des Artistes Français. They were dedicated in Harrisburg in October 1911.

After completion of the Pennsylvania State Capitol commission, Barnard turned his attention to his statue of Abraham Lincoln for Lytle Park in Cincinnati, which was unveiled in 1917. It drew widespread criticism, but it was nonetheless replicated twice. In addition, Barnard’s vigorous busts of Lincoln exist in variant bronzes and marbles (see cat. no. 191). He modeled few other portraits during his career, instead creating ideal compositions that reflected a symbolist spirit. Five works in this aesthetic were displayed in the Armory Show in New York in 1913, including the marble Prodigal Son (1904; J. B. Speed Art Museum, Louisville, Ky.), adapted from the Pennsylvania State Capitol group Unbroken Law; and four figurative studies from his Urn of Life (revised 1918; Carnegie Museum of Art, Pittsburgh).

During his second stay in France, Barnard began to collect and sell architectural elements and pieces of medieval sculpture. When he returned again to the United States, he displayed them in his “cloister museum,” the residence and studio he established in the Washington Heights section of New York City. In 1923 the Metropolitan Museum purchased Barnard’s medieval collection and the building they were in with funds given by John D. Rockefeller, Jr., and opened a branch museum, The Cloisters, the following spring. Barely ten years later, the Museum transferred this collection to a new, larger Cloisters built nearby in Fort Tryon Park. Barnard continued to collect medieval objects, most of which were acquired by the Philadelphia Museum of Art in 1945, and to work on a long-term visionary sculptural project, the Rainbow Arch (see cat. no. 192). He died just before the opening of the Metropolitan Museum’s enlarged Cloisters in 1938.

Selected Bibliography
With the financial support of his patron Alfred Corning Clark, Barnard was able to live and work in Paris, where in early 1888 he began on this, his best-known sculpture, which depicts two rugged expressive male nudes, one standing and one prone. Though the artist referred to the work as “The Group” or “Liberty” while he was modeling it,¹ he showed it in Paris at the exhibition of the Société Nationale des Beaux-Arts in 1894 under the title “Je sens deux hommes en moi,” from a poem by Victor Hugo.² The present title was given in 1902, when the work was first exhibited at the Metropolitan Museum, in the main entrance hall.³

Clark promised to pay Barnard twenty-five thousand dollars for the completed marble. Accordingly, two months after finishing the plaster cast in March 1891, Barnard went to Carrara, Italy, to select the stone, which was roughed out by Italian cutters the following January and then shipped to Paris. He finished the carving by April 1894 and sent the sculpture to the Société Nationale des Beaux-Arts exhibition, together with five other works.⁴ The jury, which included Auguste Rodin, who headed the sculpture section, felt Struggle of the Two Natures in Man to be of superlative merit; Barnard was hailed by the French press and was subsequently elected an associate of the Société Nationale des Beaux-Arts.

Barnard said of this work: “It represents the awakening nature throwing off the material nature that stands apparently master over it. It is the possibilities in the Under-Dog—just opposite to 'The Conquering Hero Stands Triumphant' as many suppose it.”⁵ And he described “the little animal’s head between the feet of the physical and the arm of dawn [as] all that is left of the animal belt that bound the figure to the earth.”⁶ Barnard, like Rodin, used sculpture to explore all aspects of the human condition. Both men regarded this branch of art as the means by which they could free themselves from academic restraint and devote themselves solely to interpretations of man’s psychological being.

In 1896 Clark lent this group to an exhibition of Barnard’s sculpture held in New York at Logerot Gardens, where it met with great favor. He intended then to offer it to the Metropolitan Museum, and after his death on April 8 of that year, his wife, Elizabeth, carried out his wishes.⁷ DJH

Exhibition
MMA, “19th-Century America,” April 16–September 7, 1970, no. 188.

2. Ibid., pp. 139, 142. See also Catalogue des ouvrages de peinture, sculpture . . . , Société Nationale des Beaux-Arts (Paris, 1894), p. 215, no. 5.
   The title can be translated as “I feel two men within me.”
4. The other works Barnard exhibited were Réduction d’un tombeau norvégien (marble group, no. 6), Étude (plaster, no. 7), two works titled Fragment de cheminée (marble statues, nos. 8 and 9), and a sketch for a bust (bronze, no. 10); see Catalogue, Société Nationale des Beaux-Arts, p. 216.
After the October 1911 dedication of the marble groups Barnard had carved for the Pennsylvania State Capitol, he set to work on a commissioned bronze statue of Abraham Lincoln (1809–1865), which was dedicated in Lytle Park, Cincinnati, in 1917. About the time it was completed, there was being reconsidered a proposal to send a copy of Augustus Saint-Gaudens’s Standing Lincoln (1884–87; Lincoln Park, Chicago) to London to mark the centennial of the Treaty of Ghent, which ended the War of 1812. A suggestion that a replica of Lincoln be substituted for Saint-Gaudens’s raised vehement public controversy. Critics of Barnard’s statue complained principally that it was a blunt portrayal of a homely, careworn man rather than a dignified presentation of an eminent statesman. In the end, Saint-Gaudens advocates prevailed and the cast of his Lincoln was installed in Parliament Square. Barnard’s replica of his Lincoln was dedicated in Manchester, England, in 1919, and in 1922 another was unveiled in Louisville, Kentucky.

In modeling his figure, Barnard was guided by the life mask of the unbearded Lincoln that Leonard Wells Volk had taken in 1860, for Barnard would later say that “from the analysis of the life mask I prepared the entire statue of Lincoln—posture, forms and character.” His intense involvement with the image of Lincoln led him to continue exploring Lincoln’s character in variations of heads and in other images. One was an approximately 15-foot head, Lincoln in Thought, that he began modeling about 1915. The Metropolitan Museum’s white marble portrait head was carved about 1919 from a clay study.

In 1928 Metropolitan Museum president Robert W. de Forest asked Barnard to lend the marble head to the Museum, and Barnard responded, “I will be glad to make this loan provided you have a room with a spotlight where Lincoln’s characteristics would best be revealed to the public.” The loan appears never to have materialized; the Museum purchased the piece directly from the sculptor the following year. Preston Remington, associate curator in the Department of Decorative Arts, wrote of this new acquisition: “It sets forth most ably the results of Mr. Barnard’s profound study of the Lincoln physiognomy, and is beyond question one of the finest portraits of Lincoln yet produced. While emphasizing the vivid physical aspects of the face, the sculptor has also suggested that unconsciousness of facial expression which is the inevitable outward reflection of an absence of personal vanity. Despite its undeniable realism Barnard’s head of Lincoln is an idéalist portrait of the first order.”

A similar version of the work (now unlocated) was in the collection of the Musée d’Orsay, Paris; another (ca. 1918) is at the Memorial Art Gallery of the University of Rochester, New York.

Exhibitions
MMA, “The 75th Anniversary Exhibition of Painting and Sculpture by 75 Artists Associated with the Art Students League of New York,” March 16–April 29, 1931, no. 18.

2. Two of the most outspoken opponents of the substitution were Robert Todd Lincoln, the president’s son, and Frederic W. Ruckstull (pp. 345–47), an outspoken archconservative sculptor. Robert Lincoln was quoted as saying that Barnard’s statue portrayed his father as a “monstrous figure” and was “defamatory as an image.” To Ruckstull, Barnard’s work not only lacked the beauty of Saint-Gaudens’s but in its exaggerated physiognomy was a “deformation of the form.” His criticism, along with that of others, appeared in the June, August, and November 1917 issues of The Art World, a short-lived periodical of which Ruckstull was then the editor. See Dickson, “Barnard’s Controversial Lincoln,” pp. 12–19, for an outline of the controversy.
4. Ibid., p. 19.
5. Ibid., pp. 11–12, fig. 30. Barnard continued working on the monumental head, and in 1937 he exhibited it in his old studio; see “Barnard to Show 16-ft. Lincoln Head,” New York Times, November 19, 1937, p. 25.
6. Preston Remington, “Recent Accessions of Modern Sculpture,” MMA Bulletin 25 (February 1930), pp. 40, 41. According to the information Barnard provided when the bust was purchased, he copyrighted the piece in 1919; form dated December 30, 1929, MMA Archives.
7. Barnard to de Forest, November 18, 1928, MMA Archives.
8. Recommended purchase form, November 18, 1929, signed by Edward Robinson, Director, MMA, with his note encouraging acquisition of the head, November 15, 1929, MMA Archives.
After World War I, Barnard began a visionary project, which he saw as a 900-foot-long "art acropolis" installed on the northern promontory of Fort Washington Heights in Manhattan. He planned it as a grand peace memorial, and he completed the design by 1920. It would have comprised a vast esplanade with walkways on different levels, and with grotoes, monumental sculpture, and an amphitheater carved in stone, as well as a 100-foot-high Rainbow Arch. Because of public indifference and lack of funding, Barnard had to abandon the project in 1924, but he continued to work on the arch for the rest of his life.1

In 1933 Barnard finished the full-scale model of the Rainbow Arch, which consisted of more than fifty heroic figures, each approximately 9 feet high. As imagined in final form, it has been described thus:

The arch itself, designed in light blue granite with a mosaic section around the top representing a rainbow, was to be the background for the white marble figures set on the left and right of the granite structure. The right panel showed the grieving families of dead soldiers, mothers, fathers, wives and children, twenty-four figures in all. The top figure, a mother and her hand reaching for the rainbow, her child in her arms, questions the road that leads to war. On the left panel, a group of twenty-nine male figures—the mothers' sons cut down in war—look up to the rainbow, symbol of hope and peace.2

Barnard set up the full-scale plaster model of the Rainbow Arch in an abandoned power station on 216th Street at Ninth Avenue and opened it for public viewing, but once again he failed to enlist backers. He was never able to commit the work to marble.3

The Metropolitan Museum's Refugee is a reduction of a figure from the right side of the arch. Barnard saw the work as "one of fifteen statues of refugees making their way up a mountain to the foot of the rainbow."4 "This figure was made to be seen from the back only, as [it] is walking into a wall of marble. . . . The face side . . . was never intended to be seen in my original study."5 However, the marble image is finished in the round, the striking form of the distraught woman boldly emphasized by the clinging drapery.

Refugee was translated into marble by November 1930, when Barnard lent it to the American Academy of Arts and Letters for an exhibition that ran until May 1931.6 Barnard requested that at the close of the exhibition this piece be delivered to his friend Stephen C. Clark, son of his early patron Alfred Corning Clark and a longtime trustee of the Metropolitan Museum.7 The following year, Stephen Clark lent the piece to the Museum of Modern Art for exhibition.8

Refugee came to the Metropolitan Museum in 1962 as a loan from Clark's widow, who bequeathed it in 1967. When the work entered the Museum, it assumed the title Grief, apparently given by curator Albert TenEyck Gardner.9 For the present catalogue, the original title, Refugee, has been restored.10

This marble figure is the only one known to have been carved from the Rainbow Arch project.

DJH

Exhibitions


1. George Grey Barnard Centenary Exhibition 1964, pp. 8–9, 38, 39 (ill.).
3. Breslow, "The Shattered Dream," p. 27. Breslow noted (p. 24) that Barnard's will made provision for the model to be put into marble by the Piccirillis, but it was never done.
4. Information from the label Barnard wrote for Refugee when he submitted it to the exhibition at the American Academy of Arts and Letters, New York, November 13, 1930–May 15, 1931, Archives of the American Academy of Arts and Letters.
9. Gardner, memo to James J. Rorimer, Director, MMA, January 16, 1961[2], after seeing the work at the Clark home, MMA Archives.
10. Thayer Tolles, memo to Jeanie M. James, Archivist, October 7, 1996, MMA Archives.
Frederick William MacMonnies (1863–1937)

MacMonnies, born in Brooklyn, secured a position in 1880 as a studio boy for Augustus Saint-Gaudens (pp. 243–325). After almost two years of onerous chores, MacMonnies’s modeling skills were recognized by Saint-Gaudens, who promoted him to pointing up models and designing details and lettering. MacMonnies enrolled in evening modeling classes at the Cooper Union and antique and life drawing classes (1881–84) at the National Academy of Design. At the same time he worked sporadically at the Art Students League.

In September 1884 MacMonnies went to Paris, where he drew at the Académie Colarossi and sketched from antique casts in Jean-Léon Gérôme’s open classes at the École des Beaux-Arts. In addition, he studied French, frequented the Louvre, and drew from a skeleton belonging to George Grey Barnard (pp. 421–27). In November a cholera outbreak forced MacMonnies to Munich, where he studied at the Royal Academy—charcoal drawing with Johann Caspar Herterich and modeling with Johann Widmann. After traveling around Europe, MacMonnies went back to the United States during the summer of 1885 to assist Saint-Gaudens for a year.

MacMonnies returned to Paris and in the summer of 1886 began a two-year tenure at the École des Beaux-Arts, working in the atelier of Jean-Alexandre-Joseph Falguière. He also studied privately with Antonin Mercié. In both 1887 and 1888 MacMonnies won the Prix d’Atelier, the highest honor available to foreign students and in prestige second only to the Prix de Rome. His first great sculptural achievement was his lifesize plaster Diana, exhibited in the Salon of 1889 (see cat. no. 193).

MacMonnies’s international reputation rose swiftly, and he received a number of prestigious commissions. He completed three gilt-bronze angels (installed 1890) for the high altar of the Church of Saint Paul the Apostle in New York and a statue of James S.T. Stranahan (1890–91) for Prospect Park in Brooklyn. In 1889–90, for the Sons of the Revolution of the State of New York, MacMonnies produced a statue of Revolutionary War hero Nathan Hale for New York’s City Hall Park (see cat. no. 195); the Stranahan and the Hale were exhibited in the Salon of 1891. For the World’s Columbian Exposition of 1893, MacMonnies received a fifty-thousand-dollar commission to execute a fountain for the fair’s Court of Honor. The result was the fantastic neo-Baroque Columbian Fountain, which included the Barge of State that carried Columbia, Fame, Father Time, and eight oarswomen representing the Arts and Industries. That year MacMonnies also created the gleeful, spiraling Bacchante and Infant Faun (cat. no. 196). The first bronze cast he presented to his friend the architect Charles McKim, who, in turn, wanted to place it in the inner courtyard of the new Boston Public Library. However, following an uproarious protest in Boston about the impropriety of the work, McKim gave it to the Metropolitan Museum.

Extensive press and public debate surrounding the nudity and debauchedness of Bacchante and Infant Faun served only to increase MacMonnies’s fame. While residing in France, he maintained ties to the United States, executing public commissions as well as private statuary, including garden fountains, for a loyal group of patrons. Pan of Rohallion was commissioned in 1889 for the estate of Edward D. Adams in Seabright (now Rumson), New Jersey (it is now privately owned and on loan to the Metropolitan Museum). For a home of Joseph Choate, Naumkeag, in Stockbridge, Massachusetts, MacMonnies completed the antique-spirited Young Faun with Heron in 1890 (see cat. no. 194). He also sold parlor statuettes, often based on his large-scale compositions. Copyrighted and usually cast in French foundries, reductions of Diana, Pan of Rohallion, Bacchante and Infant Faun, Venus and Adonis, and others were distributed through Paris and New York dealers, particularly Durand-Ruel and Theodore B. Starr.

In the 1890s additional commissions included a figure of Shakespeare (1895–96) and the central door to the main entrance of the Library of Congress. For his native Brooklyn, MacMonnies modeled a quadriga (1896–98) and high reliefs—Army (1899) and Navy (1900)—for the Soldiers’ and Sailors’ Memorial Arch in Grand Army Plaza. Two wildly animated groups, Horse Tamers, were installed atop the stone gateposts at Prospect Park’s Ocean Avenue entrance in 1899.

In spite of his artistic accomplishments, recognized by a Grand Prix in the Exposition Universelle of 1900, MacMonnies experienced what he termed “indigestion of sculpture” and turned to painting. By then, he and his wife of twelve years, the artist Mary Fairchild MacMonnies, alternated living in Paris and their home in Giverny. MacMonnies, who had always been an able draftsman, painted mainly portraits and family scenes in his characteristic high-key palette. His brushwork was often inspired by Velázquez, as a self-portrait in the Metropolitan’s collection attests (acc. no. 67.72).

By 1905, having achieved limited recognition as a painter, MacMonnies gradually turned back to sculpture. This second phase was stylistically different from the first, his work lacking the lightness and verve of earlier efforts. Unswayed by contemporary trends toward modernism, MacMonnies focused on several major commissions, each executed over a
number of years, including the Pioneer Monument (1907–11) in Denver and the massive Princeton Battle Monument (1908–22) in New Jersey. Civic Virtue, an lifesize marble group, was installed in City Hall Park, New York, in 1922 and in 1941 was moved in front of Queen's Borough Hall. MacMonnies worked on his most ambitious project, a monument to French soldiers fallen in the Battle of the Marne of September 1914. It was dedicated in 1932 near Meaux, France, as a gift from the American people.

Although MacMonnies repatriated to New York in 1915 with his second wife, Alice Jones, he maintained great fondness for France, which bestowed upon him the honors of Chevalier (1896) and Commandeur (1933) of the Legion of Honor. MacMonnies also executed smaller commissions, medals and portraits, including a marble bust of the architect Thomas Hastings (unveiled 1935) for the New York Public Library. MacMonnies's reputation was eclipsed by the end of his long career, but throughout much of it he dominated an inventive and dynamic generation of American Beaux Arts sculptors who achieved widespread success both at home and abroad.

Selected Bibliography


193. Diana, 1888–89

Bronze, 1890
30¼ x 12¼ x 12¼ in. (78.1 x 31.1 x 31.1 cm)
Inscribed, signed, and dated (top of base, back): To My Friend, Edward D. Adams / Esq. / F MacMonnies / 1890 / Paris
Foundry mark (back of base): GRIET, FONDEUR, PARIS. Gift of Edward D. Adams, 1927 (27.21.9)

While he was still an assistant in the atelier of Alexandre Falguière, MacMonnies began modeling a statue of Diana, goddess of the hunt and personification of the moon. The figure quickly earned its reputation as MacMonnies's first significant sculpture. Although indebted to the example of his master, MacMonnies's interpretation of Diana was independent, announcing his transition from student to professional artist. The lifesize plaster cast, displayed at the Paris Salon of 1889, earned the young sculptor an honorable mention.

As a sculptural theme in nineteenth-century France, Diana has a distinguished history, one with which MacMonnies was certainly familiar. Although he outfitted his figure with traditional symbols—a crescent moon in her hair and a bow in her left hand—MacMonnies was undoubtedly affected by Falguière's interpretations of the theme. His Diana (Salon of 1882) and Hunting Nymph (Salon of 1884) incorporate fluidity and motion in a realistic manner. Similarly, MacMonnies did not produce a perfect classical goddess but instead created a naturalistic nude,
modeled from the face and form of a living woman.

MacMonnies initially conceived Diana as a protectress, holding, in succession, a kid, a wounded fawn, and a wounded boar, but Falguière convinced him to depict her with a bow. Following this intervention, MacMonnies “pulled the whole thing down and started it all over again. I tried to get away from Falguière.” On another occasion, Falguière allegedly reshaped MacMonnies’s clay model so that it more closely resembled his own Hunting Nymph. In the final result, MacMonnies’s Diana balances on the ball of her right foot, having just released her arrow. The effect is one of fluidity and graceful motion, an appropriate median between stasis and athleticism.

The Metropolitan Museum’s statuette was cast in 1890 for the businessman and art collector Edward Dean Adams. The previous year Adams had ordered the fountain figure Pan of Rohallion for his New Jersey estate, Rohallion, and his interest may have served as a catalyst for MacMonnies to begin reproducing his large-scale works as reductions. The sculptor later recalled that “the owner of the fountain [Adams] bought hundreds of them to give to his friends,” and we know that in 1890 Adams received statuettes of Pan of Rohallion, Diana, and Young Faun with Heron (cat. no. 194) from MacMonnies. Adams further supported MacMonnies by sending the statuettes to the Society of American Artists annual exhibition of 1891. As a more progressive organization than the august National Academy of Design, the society attracted the attention of foreign-trained artists, broad-minded patrons, and critics eager to advance the standing of American sculpture.

Most of the Diana statuettes were produced in the Parisian foundries E. Gruet and Jaboeuf et Rouard. A few were cast by Roman Bronze Works in New York. Diana statuettes exist in two heights: about 30½ inches and about 18½ inches. Among the larger replicas are those in the collections of the Amon Carter Museum, Fort Worth; the Art Institute of Chicago; the Fine Arts Museums of San Francisco; and the Sheldon Memorial Art Gallery, University of Nebraska, Lincoln. MacMonnies gave the National Academy of Design a silvered-bronze reduction of Diana as his diploma piece after he was named academician in 1906. The 18½-inch reductions are less common; an example cast by Jaboeuf et Rouard is located at the Denver Art Museum.

In 1927 Edward D. Adams, a trustee of the Metropolitan Museum since 1894, presented the institution with a group of ten small bronzes that he had collected over the years as “companions of ornament” for his country residence. In addition to Diana, the other American sculptures were MacMonnies’s Young Faun with Heron (cat. no. 194), Evelyn Longman’s Seated Female Figure (acc. no. 27.21.4), and Paul Manship’s Wrestlers (acc. no. 27.21.1).

The Museum’s Diana has an overall warm brown patina.

Exhibitions


2. I am grateful to Mary Smart for reading a draft of the MacMonnies biography and entries and for sharing biographical material.


5. This anecdote is recounted in Greer 1902, p. 6. See also Smart 1996, p. 74.


7. Thirteenth Exhibition of the Society of American Artists (New York, 1891), p. xxi, no. 145, as “Diana—Statuette, Bronze”; in the catalogue readers were reminded that “Reproductions of these statuettes may be had.” The cast of Diana was also exhibited at the Society of American Artists in 1892; see Retrospective Exhibition of the Society of American Artists (New York, 1892), p. 22, no. 216.

In 1889, following his triumph with Diana, MacMonnies was at work on two commissions for fountain figures. These not only led to his being selected to create the Columbian Fountain for the World's Columbian Exposition but also initiated a promising era of American patronage for garden sculpture. Both the Pan of Rohallion and Young Faun with Heron were executed to adorn the elaborately planned grounds of wealthy landowners—Pan for Edward D. Adams's estate in Seabright (now Rumson), New Jersey, and Young Faun for Ambassador and Mrs. Joseph H. Choate's country residence, Naumkeag, in Stockbridge, Massachusetts. In both cases, the Beaux Arts architect Stanford White designed the houses and arranged for MacMonnies to produce the bronzes.

MacMonnies modeled the large group Young Faun and Heron in Paris and exhibited a plaster version in the Salon of 1890. For many years, the full-size bronze stood in an exterior niche of Choate's rambling Norman and shingle-style residence, completed in 1886. The 6½-foot high piece is now installed in the Afternoon Garden.

The composition of Young Faun with Heron owes much to the fact that it was planned for a niche. While the sculpture is dynamic, it is also compact, as the heron's immense wings envelop the faun's lithe figure. However, the taunting boy is the master of this improbable situation. With his right hand he firmly grasps the bird's long neck, while with his left he restrains one of its scrawny legs. The heron expresses its displeasure by clenching its talons and opening its long beak, as though emitting a protesting cry. The disposition of form epitomizes MacMonnies's full comprehension of the Beaux Arts aesthetic. While the boy's trunk remains the predominant vertical, it curves and twists from head to toe. Arms, legs, wings, and heads spiral in all directions, producing a lively effect and a dancing play of light and shadow. The contrast of the richly textured feathers with the supple human flesh further enriches the composition.

As with other sculptures produced by Beaux Arts-trained Americans, Young Faun with Heron relies on a complicated store of formal and thematic sources. The pagan motif of a child playfully wrestling with a bird had been popular since antiquity, although contemporary critics recognized a relationship with Italian Renaissance fountain sculpture (itself based on classical precedents). The influence of MacMonnies's teachers Falguière and Mercié is present as well, especially in the anatomical treatment and richness of surface. It has been suggested that in general pose and representation of a nude youth, Young Faun with Heron recalls Mercié's David (1878; Musée d'Orsay, Paris).

As its inscription attests, the Metropolitan Museum's Young Faun with Heron of 1890 is the first proof of the edition of reductions. The statuette is virtually identical in detail to the large-scale bronze, and both were cast at the Gruet foundry. Edward D. Adams, the immediate owner of the Museum's Young Faun with Heron, likely suggested the reduction, and he paid casting expenses. This cast of Young Faun with Heron was positively received when it was exhibited at the Society of American Artists at the annual in 1891 and the retrospective exhibition in 1892. A writer for The Studio in 1891 saw the spirited Young Faun as having "Pompeii written all over [it]: Pompeii in a French translation... Not imitative, certainly, but certainly reminiscent." Like MacMonnies's other bronze reductions, casts of Young Faun with Heron were widely exhibited in the United States in the ensuing years and were applauded for their vitality and strongly modeled form.

Examples of Gruet casts are in the collections of the Cleveland Art Museum and the Saint Louis Art Museum. Among the casts from another Parisian foundry, Jabouet et Rouard, are examples in the Los Angeles County Museum of Art and the Terra Museum of American Art in Chicago. A cast in the R. W. Norton Art Gallery, Shreveport, Louisiana, bears the mark "R. B. 1," indicating that it was produced at the Roman Bronze Works in New York.

Young Faun with Heron entered the Metropolitan's collection in 1927 with nine other small bronzes presented by Adams (see cat. no. 193).

Exhibitions
In 1890, in addition to MacMonnies’s work for private clients, he labored on commissions for two significant public statues, James S. T. Stranahan for Prospect Park in Brooklyn and the Revolutionary War hero Nathan Hale (1775–1776) for City Hall Park in New York. MacMonnies learned of the latter project, sponsored by the Sons of the Revolution of the State of New York, in 1889, through Augustus Saint-Gaudens. MacMonnies modeled the plaster in Paris and accompanied it to New York. He displayed the 3-foot-high bronze plaster in Saint-Gaudens’s studio and was awarded the commission.\(^1\) It was MacMonnies’s first and only commission won by competition.\(^2\)

On his return to Paris, MacMonnies completed large-scale plaster models of the Hale and Stranahan statues in time to submit them to the Salon of 1891. He earned a second-class medal, an award never before given to a foreign sculptor. The 8-foot-high Hale was cast at Jaboueuf et Bezout and shipped to New York. It was unveiled in City Hall Park amid great publicity on Evacuation Day, November 25, 1893, the 110th anniversary of the removal of British troops from New York City.\(^3\) Stanford White designed the pedestal, a simple granite cylinder decorated with traditional architectural moldings and the insignia of the Sons of the Revolution. At the dedication ceremonies, the piece was located on the west side of the park supposedly near the spot where Hale was tried several times as a spy and hanged.\(^4\) It has been moved several times and from 1935 has been on the Broadway edge of the park at Murray Street.

Because MacMonnies had no likeness of Hale to consult, his statue is less a portrait than an idealized characterization of an American patriot. The sculptor was instructed by the committee to depict Hale in the final moments before his execution on September 22, 1776, when he stood on the gallows and allegedly spoke his famous words: “I regret that I have but one life to lose for my country.”\(^5\) The committee further advised MacMonnies that it wanted the statue to project “a well-built man of American type, dressed in a simple costume of the end of the last century.”\(^6\) Hale is clothed as a schoolmaster, his actual profession and the guise he wore when he was captured infiltrating British lines. The lively surfaces of his frock coat, stockings, and open shirt with ruffles at collar and cuffs epitomize MacMonnies’s picturesque handling of form. Hale’s face reveals a range of emotions: a calm acceptance of his fate, pride in his nation, and disdain for his British captors. The exacting representation of Hale’s bound arms and feet temper the animated handling of form and are a reminder of impending death.

Like MacMonnies’s popular fountain pieces, Nathan Hale was reduced and sold as a statuette. Soon after the large Hale was completed, MacMonnies appears to have authorized the Parisian foundries Gruet and Jaboueuf et Rouard to produce the statuettes. The success of the Hale
Exhibitions


196. Bachante and Infant Faun, 1893–94

Bronze, 1894
84 x 29 1/2 x 31 1/2 in. (213.4 x 75.6 x 80 cm)
Signed and dated (top of base, right): F MacMonnies / 1893
Foundry mark (back of base, bottom edge): THIENBAUT. FRIERES.
Fondeurs. PARIS
Gift of Charles F. McKim, 1897 (97.19)

No American sculpture in the Metropolitan Museum’s collection has received more intense public scrutiny than MacMonnies’s Bachante and Infant Faun. MacMonnies modeled the work in 1893–94, following the triumphant reception of his Columbian Fountain at the World’s Columbian Exposition in Chicago. He chose as his subject a dancing female figure whose appearance had been forming in his imagination:

I returned to Europe, and went to Paris and started to work on my Bachante. I had made this design long before, but I never found a model for it. I feel sometimes that the model creates the work. Then a woman came in and I said “There is my Bachante!” It was the real Bachante, who used to laugh herself right out. I created this thing and she was just what I wanted. She was just nineteen.

The sculpture captures the nude young woman in exuberant motion, her right toes on the ground and her right arm holding a bunch of grapes high over her head. Her left knee pushes upward in a dancing motion, and with her left hand she secures the nude infant sitting in the crook of her elbow. The woman’s eyelids are lowered and her mouth is pulled in a toothy grin; the baby looks toward the grapes with open mouth.
For some years the identity of the model was a mystery, but a drawing by MacMonnies's childhood friend Charles Dana Gibson, A Café Artist (1894), that depicts MacMonnies and a woman seated together in a Parisian café provides the solution. In an inscription on a reproduction of the drawing, MacMonnies identified the model as Eugénie Pasque, who had previously posed for one of the rowers in the Barge of State for the Columbian Fountain.²

The original bronze Bachante (the one at the Metropolitan Museum) was cast at Théobalt Frères in 1894 and exhibited that year in the Paris Salon.³ There it was greeted enthusiastically by critics and artists for its elegant form and spiraling motion. After the Salon closed, the French government ordered a cast for the Musée du Luxembourg.⁴ MacMonnies was the first American sculptor to receive this honor.

MacMonnies arranged to provide a duplicate cast for the Musée du Luxembourg, having decided to give the original in June 1894 to the architect Charles Follen McKim in appreciation for a fifty-dollar loan that had facilitated MacMonnies's trip abroad in 1884.⁵ McKim was building the new Boston Public Library, a neo-Renaissance structure designed by his firm, McKim, Mead and White. He offered the Bachante to the library as a memorial to his second wife, Julia Appleton McKim, who had died in 1887. However, it was not until July 1896 that McKim provided the Boston Art Commission with a bronze reduction and photographs of the Bachante before he shipped the large version. Following the gift's approval by the trustees of the library, the commission was required to pass judgment on any work of art for a public building or park. The commission solicited the opinion of a Committee of Experts, which included Augustus Saint-Gaudens and Daniel Chester French (pp. 326–41), both of whom, not surprisingly, endorsed the Bachante.⁶

The suitability of the Bachante's size to the library courtyard setting inspired little objection, but the subject and its perceived moral implications set off a storm of controversy that raged for almost a year and attracted national press coverage.⁷ By mythological definition, bacchantes were intemperate women devoted to the wine god, Bacchus. Among the points at issue was the appropriateness of placing a possibly drunk nude woman, with an infant that was perhaps illegitimate, in the center of a temple of learning. Opposition to the statue was not only mounted by concerned citizens but also mobilized on an organizational level. Groups such as the Women's Christian Temperance Union, the Watch and Ward Society, the Law and Order League, and the Young Men's Christian Association, as well as numerous clergy and the Boston Post, viewed the Bachante as a threatening corruption to Victorian propriety.

Another aspect of the debate was an attack on the very fundamentals of the Beaux Arts style with which MacMonnies was indoctrinated. The American viewing audience was not as sophisticated as the Parisian one, and the prevalent mind-set was still a neoclassical one, which held that the only acceptable context for the nude was pure white marble carved into a traditional allegorical figure.

After two months of spirited discussion, the Boston Art Commission rejected the Bachante on October 8, 1896, by a vote of four to one.⁸ McKim asked the commission to reconsider; if the commission and other influential citizens saw the piece installed in the library, he reasoned, they might comprehend how the Bachante complemented the architecture of the courtyard. The Boston Art Commission acquiesced, and the bronze was installed in the center of the courtyard with jets of water spraying lightly around it.⁹ On Sunday, November 15, members of the commission, library trustees, and a limited number of special guests, including Saint-Gaudens and French, inspected the sculpture.

The Boston Art Commission was favorably impressed and reversed its decision, accepting McKim's gift on November 17. The Bachante remained in the courtyard for public inspection until November 30 and on December 11 it was removed for storage while a pedestal of Connemara marble was prepared. Meanwhile, however, public opposition to the statue escalated, and the daily press continued to cover the story. McKim, who had tried to minimize the controversy in letters to MacMonnies,¹¹ had by now lost patience. A gift intended as a memorial to his deceased wife had become the object of gratitude but of derision and controversy. On May 29, 1897, McKim withdrew his offer. He proposed presenting the Bachante to the Metropolitan Museum,¹² and the gift was promptly accepted.¹³ MacMonnies included in the gift the green Irish marble pedestal.

Although New Yorkers had been contemptuous of the Bostonians' puritanical routing of the Bachante, sentiment was hardly unanimously in the sculpture's favor. The American Purity League and the Social Reform League circulated petitions calling for its removal. The Museum's decision was final, though, and the Bachante was, for some years, accorded a place of honor in the center of the Great Hall.

Ironically, MacMonnies's remaining aloof from the controversy enhanced his reputation as a sculptor working in the Beaux Arts style, and his name was securely linked with those of Saint-Gaudens and French. The negative publicity generated increased notice, attested not only by the proliferation of Bachante reductions but also by the popular culture the sculpture inspired.¹⁴

In addition to the Metropolitan's bronze, there are three other located lifesize Bachantes produced during MacMonnies's lifetime. One, dating to 1897, is in a British...
private collection, and two, cast in 1901, are in the Museum of Fine Arts, Boston, and the Musée National de la Coopération Franco-Américaine, Blériancourt, France. They differ from the overlifesize bronzes in being several inches higher and in the addition of lion-skin drapery and grapevine supports.

MacMonnies began producing reductions of the Bacchante before the Boston Public Library debate, and they remained highly successful throughout his lifetime. Four lifesize (approximately 68 in.) versions are located in the collections of the Huntington Library, Art Collections, and Botanical Gardens, San Marino, California; the Museum of Fine Arts, Houston; the Norton Gallery and School of Art, West Palm Beach, Florida; and the collection of Frederick Hill and James Berry Hill, New York. A dozen extant half-lifesize (approximately 34 in.) reductions were cast beginning in 1895 by French and American foundries. These casts and smaller 16-inch pieces were sold by Durand-Ruel in Paris and New York, as well as by Theodore B. Starr and Tiffany and Company in New York.

In a late chapter to the story of the Boston controversy, a bronze cast of the Bacchante was made in 1993 for the Boston Public Library on the occasion of the hundredth anniversary of the construction of its McKim, Mead and White building. The surmoulage was produced from the Museum of Fine Arts’ cast.

3. For casting date, see Gordon 1998, p. 180; casting records of Thibaut Frères list the bronze (as “Idylle”) as cast on March 3, 1894. For exhibition at the Salon, see Explication des ouvrages de peinture, sculpture . . . , Société des Artistes Français, Salon de 1894 (Paris, 1894), p. 285, no. 3334, as “Bacchante et enfant—groupe, bronze.”
4. For a contemporary assessment of this honor, see P. L. Bion’s letter to the editor, The Critic 22 (December 15, 1894), p. 417, in which he prophesied that “the uninitiated will probably fail to understand clearly the merits of this work.”
8. For a sampling of the extensive newspaper coverage of the Bacchante controversy, see clippings in the MacMonnies Papers, Archives of American Art, microfilm reel 1245, frames 60f. Newspapers blared such headlines as: “Fear the Nude” (Boston Globe, August 5, 1896) and “No! No! Say the Modest Hubites to the Priestess of Bacchus” (Saint Louis Chronicle, August 7, 1896).
12. That McKim tried to downplay the extent of controversy is evident in a letter he wrote to MacMonnies, December 3, 1896: “Now that the strife of battle is over, and the clouds rolling away reveal the fairest of her sex in possession not only of her pedestal in the court-yard of the Library, but of the hearts of the best portion of her fellow-citizens in Boston, I send you the greetings which I have with-held until the question of her fate should be determined”; letter in MMA Thomas J. Watson Library.
13. Kim to Frederick[ ]W. Rhinelander, Trustee, MMA, June 1, 1897, MMA Archives. In the letter, McKim offered a confession of sorts: “As a resident of New York, it was my original intention to present the statue to the Metropolitan Museum, and I should have done so but for the fact that it seemed so fortunately to represent the demands of the Fountain of the Boston Library, designed to be crowned with a bronze figure.”
14. Caricatures depicted the Bacchante holding aloft liquor bottles or volumes of poetry (Boston baked beans or a salt cod were also suggested as appropriate attributes; Smart 1996, pp. 168–72, illustrates selected caricatures). One could dance the Bacchante Skip or dine using silverware with a Bacchante pattern (for an illustration, see Virginia Culver, “Bacchante,” Silver 18 [July–August 1985], pp. 30–31; the pattern was produced by the Watson and Newell Co.). In a novel by Robert Grant, The Chipendales (New York: Charles Scribner's Sons, 1909, pp. 349ff.), the characters engage in a spirited debate over the merits and faults of the Bacchante.
197. Boy and Duck, 1895–96

Bronze, 1901
29¼ x 23½ x 13¼ in. (75.6 x 59.7 x 34.9 cm; figure only)
Rogers Fund, 1922 (22.61)

The appealing Boy and Duck is an exuberant interpretation of a chubby toddler grasping a squirming bird. His head tossed back, his mouth open in a grin, the boy delights in his captured prize. As the mother duck flaps her wings and cries in distress, three ducklings encircling the marble base gaze up at the chaotic scene. The visual evocation of noise and confusion is accentuated by the dimensionality of the composition: limbs and wings, feathers and hair, human feet and webbed feet thrust in all directions.

An autumn 1894 trip to Italy, notably Naples and Pompeii, had a profound effect on MacMonnies’s conception of past art and ultimately on the production of Boy and Duck. When Frank Squier, the Brooklyn Parks Commissioner, proposed that MacMonnies model a fountain for Prospect Park, MacMonnies agreed: “Your suggestion of a small statue amongst the bushes for ‘Cashmere Vale’ is splendid. It is very difficult to find an antiquity of the sort now a days as they are so eagerly snapped up for Museums all over the world. . . . I delight in subjects of that kind & would be enchanted to study something.”

The theme of a nude boy struggling with a feisty animal extends back to the ancient art that MacMonnies so admired in Italy and can be seen in such examples as Boy with Goose (second century A.D.; Museo Capitolino, Rome) and Boy Strangling a Goose (copy of bronze original of ca. 300 B.C.; Vatican Museums). The tradition was recapitulated and reinvented in Italian Renaissance art, for example in works by Andrea del Verrocchio, and further in nineteenth-century French art.

MacMonnies modeled Boy and Duck in 1895–96 in Paris. A small preliminary terracotta study reveals that he considered having the boy hold a fish. Although he ultimately chose a duck, MacMonnies retained the same technique in the final version: both the fish and the body of the duck were initially modeled using small wads of clay. This rudimentary process, usually reserved for sketches, adds great spontaneity to the surface of the finished bronze. The figure of the boy, while not carefully executed, is far more polished than that of the duck and is a believable representation of a child with pudgy legs, bulging stomach, and tousled hair.

On September 21, 1897, MacMonnies wrote Squier that “The little fountain is well advanced in bronze.” A version of Boy and Duck was submitted to the Salon of 1897; the exhibition catalogue noted that the fountain was destined for Prospect Park, Brooklyn. In May 1899 it was installed in a water-lily pool in the Vale of Cashmere as a gift from the artist. MacMonnies also situated six bronze turtles among the lilies in a circle around the main fountain. From their open mouths they spouted water over the main fountain, while the four ducks on the base sprayed outward. This pleasant scene was disrupted by the disappearance of the fountain in 1941.

Prior to shipping a cast of Boy and Duck to the United States, MacMonnies recommended that on arrival it be displayed in a New York exhibition. Squier lent a cast to the third exhibition of the National Sculpture Society in 1898, where it received widespread acclaim. The sculptor and critic Lorado Taft described its “environmental” installation: “a smaller, square room, was converted into an arbor with trellises and real vines, rustic benches, and a charming little fountain, which made sweet music as its stream rose and fell.”

A cast of Boy and Duck was included in the Metropoli-
tan’s “Exhibition of American Sculpture” in 1918. Exhibition records indicate that this cast remained at the Museum as a short-term loan until it was purchased directly from the artist in 1922. This cast, with a dark brown patina with green highlights, stands on a 16 ¼-inch base of Sienna marble adorned with egg-and-dart and bead-and-reel motifs, with leaf and water-lily moldings in between. MacMonnies scholar E. Adina Gordon asserts that this particular bronze was cast in 1901 and was the example included later that year in the Pan-American Exposition in Buffalo, where it won a gold medal.

In addition to the Metropolitan’s cast, two other bronze replicas with variant marble bases have been located. Both were auctioned at Christie’s and are privately owned. Small versions with bronze self-bases, approximately 28 inches high, were also cast.

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4. See Explication des ouvrages de peinture, sculpture... Société des Artistes Français, Salon de 1897 (Paris: Imprimerie Paul Dupont, 1897), p. 392, no. 3163. Gordon 1998, pp. 332–33, remarks that the example displayed at the Salon was probably plaster.
6. MacMonnies to Squier, January 7, 1898, Squier Papers, New-York Historical Society. According to the Brooklyn Daily Eagle (“Artist MacMonnies’ Gift: He Presents Brooklyn with a Beautiful Bronze Fountain for Prospect Park,” March 21, 1898, p. 1), MacMonnies wished to exhibit Boy and Duck “so that the fountain may be criticised by the art critics.”
7. Third Exhibition of the National Sculpture Society (New York, 1898), p. 46, no. 130, as “Fountain boy and duck, bronze.”
10. Special Exhibition Notebooks, receipt no. 486, February 11, 1918, MMA Office of the Registrar; and object catalogue cards, MMA Department of American Paintings and Sculpture.
12. Christie’s, New York, sale cats., December 2, 1988, no. 291, and May 26, 1993, no. 167. The latter example was accompanied by its original bill of sale from Cannell and Chaffin, dated April 30, 1926. I thank Alice L. Duncan, Gerald Peters Gallery (formerly of Christie’s), for offering further information on these casts.
Charles Marion Russell (1864–1926)

Russell, popularly known as “the cowboy artist,” grew up in Saint Louis, Missouri. He had no formal artistic training, though as a child he showed promise in modeling and drawing. His consuming passion was to go west, and at age fifteen he went to work on a sheep farm in Montana. As a night herder during the 1880s, he was free to record his observations during the days. This he did by forming balls of wax he carried in his pocket into threedimensional sketches. The generous payment he received in 1893 for several paintings of western themes commissioned by William Niedringshaus, a hardware merchant in Saint Louis, gave Russell the encouragement and means to concentrate on his art. With his bride, Nancy Cooper, who managed the business aspects of his career, he established a home and studio in Great Falls, Montana.

Russell became increasingly successful as a painter, and during a visit to New York in the fall and winter of 1903–4, he began to do illustrations for such periodicals as McClure’s and Leslie’s Illustrated Weekly. It was in New York that winter that he modeled and had cast his first statuette, Smoking Up (see cat. no. 198). This was followed by works more ambitious in concept, including such multfigured compositions as Buffalo Hunt and Counting Coup (both 1905), which capture the same spontaneity and action-packed drama that animate his illustrations, paintings, and wax models. By the time of Nancy Russell’s death in 1940, forty-six of the sculptor’s models were reproduced in bronze; a cast of each is in the collection of the Amon Carter Museum, Fort Worth, Texas.

Selected Bibliography


198. Smoking Up, 1904

Bronze, after 1933
12 x 9 3/4 x 5 in. (30.5 x 24.8 x 12.7 cm)
Signed (top of base): CM RUSSELL (skull)
Foundry mark (left side of base): ROMAN BRONZE WORKS / N-Y-
Gift of Mrs. George S. Amory, 1964 (64.220.2)

Although Russell’s sculptures on western themes are not as well known as Frederic Remington’s, Russell began working in that genre much earlier in his career than did Remington (pp. 380–400). In developing his sculptural skills, Russell modeled hundreds of animals, cowboys, and Indians, only to destroy each form in favor of another before he was ready to have a cast made. Some of his most important works, done as gifts for his close friends, were never put into bronze but remained in their original state of painted wax. For those models—mostly depictions of animals—Russell created a natural environ-

ment, complete with tree limbs and dried grass to simulate a western setting.

Russell modeled Smoking Up in New York at the studio of his artist friend John N. Marchand in early 1904, while his wife was trying to interest local galleries in his work. The sculpture, also known as Shootin’ Up the Town, consists of a drunken cowboy on a rearing horse, brandishing his six-shooter as he “smokes up” the town. Russell scholar Rick Stewart suggests that Remington’s ambitious group Coming Through the Rye, copyrighted in 1902 (cat. no. 174), depicting four rabble-rousing, gun-slinging horsemen,
The posthumous casting history of *Smoking Up* is complicated and incomplete. Stewart states that, in addition to the New York Cooperative Society bronzes, more than 132 casts "were ordered by the successive owners of the model and its reproduction rights." Posthumous examples of *Smoking Up*, including the Metropolitan Museum’s work, become increasingly clumsy and can easily be identified by the loss of surface texture and detail in the modeling of the figures. Elements of the composition lacking definition that Stewart found most revealing by comparing lifetime and posthumous casts include "the pistol, neckerchief, lariat, chaps, and saddle . . . and surface details on the horse, such as the brand on the right rear hip, bridle on the head, overall skin texture, and general musculature . . . ." As a result of excessive casting from a worn master model, the rider and horse lean farther back than earlier bronzes, and a structural support at the horse’s right hind leg is usually attached to the base.7

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1. Many of the models, which were sculpted later in Russell’s career, are in the collection of the Amon Carter Museum, Fort Worth. For the definitive work on the subject, see Stewart 1994, esp. no. R-1, pp. 142–46.
2. Ibid., p. 35 and, for an illustration of Remington’s *Off the Trail* (as *Cowboys on a Tear*), p. 32, fig. 1-51.
3. Ibid., pp. 35, 144.
6. Ibid., p. 144.
7. Ibid.
Selected Bibliography


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