

“Two Exhibitions of Sculpture in New York”

(“‘The American Indian,’ as seen by the Artist and the Artist-photographer,” was given in a collection of the well-known photographs from life of Indians, by Mr. Edward S. Curtis, which have been shown and illustrated in many parts of the country...In addition to his large number of photographs, of typical individuals, ceremonials and customs and scenes of daily life, Mr. Curtis has been for several years engaged in gathering from each tribe that he visits all the information available, as a supplement to his picture...Notwithstanding the great difference in the methods of the two arts, the resemblance between these pictures and the works in bronze and plaster of the sculptors was striking, and testified to the faithfulness both to nature and spirit of both – as may be seen in our reproductions....” According to the article, *the exhibition was held in the National Arts Club of New York City in November and December 1905.*)

The Monumental News

Vol. XVIII, No. 1, January 1906, pp. 28-30

This article, which begins on the next page,
is presented on the Stone Quarries and Beyond web site.

<http://quarriesandbeyond.org/>

Peggy B. Perazzo
Email: pbperazzo@comcast.net
December 2015

Two Exhibitions of Sculpture in New York.

In the National Arts Club of New York City were held during the months of November and December two small but important and interesting exhibitions of sculpture devoted to that strictly American theme, the North American Indian. A very important section of the first of these exhibitions, "The American Indian, as seen by the Artist and the Artist-photographer," was given to a collection of the well-known photographs from life of Indians, by Mr. Edward S. Curtis, which have been shown and illustrated in many parts of the country, and which have excited the interest and ambition alike of artists and scientists. In addition to his large number of photographs, of typical



INDIAN WARRIOR.
John J. Boyle, Sc.

individuals, ceremonials and customs and scenes of daily life, Mr. Curtis has been for several years engaged in gathering from each tribe that he visits all the information available, as a supplement to his pictures, so that, as Mr. Bird Grinnell has said, "It is easy to conceive that, if he shall have his health, and shall live for ten years, he will then have accumulated material for the greatest artistic and historical work in American ethnology that has ever been conceived of." The artistic quality of these pictures is one of their most striking characteristics; the impassive bronze masks that his photographs present at first sight, imperturbable as Egyptian statues, are yet seen, on closer inspection, to be informed with the very breath of life; the technical skill of the photographer who is at the same time an artist presents each sitter in the at-



CHIEF FLAT IRON.
A. A. Weinman, Sc.

titude, the atmosphere so to speak, that befits him. Notwithstanding the great difference in the methods of the two arts, the resemblance between these pictures and the works in bronze and plaster of the sculptors was striking, and testified to the faithfulness both to



INDIAN BOY.
A. A. Weinman, Sc.

(photo captions) "Indian Warrior. John J. Boyle, Sc." "Chief Flat Iron. A. A. Weinman, Sc."
"Indian Boy. A. A. Weinman. Sc."



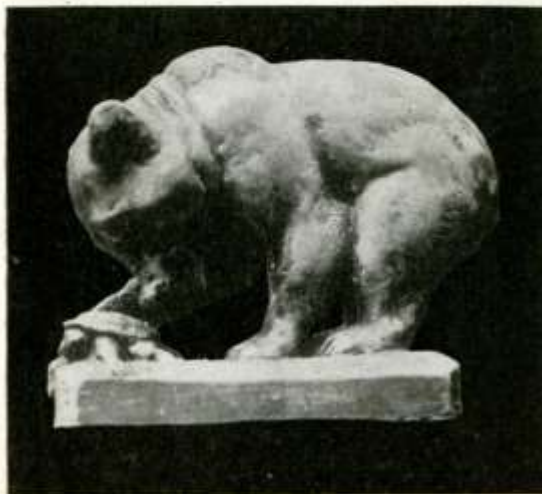
INDIAN AND HORSE.
Solon H. Borglum, Sc.

nature and spirit of both—as may be seen in our reproductions. This resemblance was greatly increased in many cases by the warm tone of the photographs, and also by the discreet and subdued color given these prints by the process known as multiple photo-printing.

Of equal importance in this work of preserving by something more than purely scientific methods the records of a vanishing race is the work of a small group of talented, and mostly young sculptors, who have been rising into prominence within the last few years. Very like some of Mr. Curtis' photographs, for example, was the small bust in greenish bronze by Adolph A. Weinman of "Chief Blackbird,"



GROUP OF INDIANS.
Photo from Life by Edward Curtis.



BEAR CUB.
E. W. Deming, Sc.

wearing his headdress of eagle feathers. By the same sculptor was another head, of a Sioux chief, called "Flat Iron," even more characteristic, and a small plaster head of a boy. He also exhibited the photograph of one of his latest important works, "The Destiny of the Red Man," which had been placed before the Government Building at the St. Louis Exposition and exhibited recently in New York. John J. Boyle was represented by photographs of some of his large Indian groups in Lincoln Park, Chicago, of the group of the "Savage Age" at the Buffalo Exposition, by the first project in plaster of his "Stone Age," and by several heads and statuettes, the most important of which was the figure

of a nearly nude warrior kneeling over the eagle he had slain and plucking its wing feathers. The sculpturesque balance and composition of this group is combined with a carefulness of rendering and detail of modelling that give it that ethnological value which should attach to all the works devoted to these savage themes. Somewhat less interesting was his smaller group of an Indian mother seated on the ground and with her child standing upright in front of her; but in the small heads of a child and of an Indian maid, "Nakomis," there was added a touch of charm and of softer sentiment that is, naturally, lacking in the portraits of the grim old chiefs. This human sentiment appears again in the paintings of Edward W. Deming, a number of which are devoted to the mythology and folklore of some of these tribes, and which the artist presents with a sympathy that enables him to make them artistic,—for it must be admitted that, in general, the legends of Indian mythology (many of which are

now being published in thick volumes by the Carnegie Institution of Washington) are remarkable chiefly for the lack of sequence and coherence in their unbridled imagination.

The largest of these works of sculpture was a statuette by H. A. MacNeil of a nearly nude warrior standing stiffly upright, in an attitude apparently of defiance, his arms folded on his chest and his shield and bow swung behind him. The veteran, Theodore Baur, was represented by a very carefully finished little bronze head, tinted and gilded, of a chief; Solon Borglum, by a large group showing an Indian lying at full length in ambush behind his horse, who droops his head to the ground to aid in the concealment of his master, and by a sketch figure of the "Sun Dance," the naked brave swaying backward, with his right hand high uplifted. By Chas. Y. Humphriss was a small bronze of another naked Indian, astride of a naked horse,—a subject which would have appealed strongly to a Greek sculptor. Mr. Deming, who is a sculptor as well as a painter and a writer, contributed a very small plaster study of a bear cub, grinning over a tortoise, that is worthy of Fremiet, and another sketch in plaster, of "The Young Hiawatha," in which the hero of Longfellow's poem strides along proudly at the head of a half-dozen of friendly wolves. Important also were some small studies of young or feminine heads, and some profiles of Zuni Indians in very low relief, signed Hermon MacNeil. The interest of both these exhibitions, especially of the second, was greatly increased by a very considerable number of paintings, illustrative, realistic and decorative, by Messrs. Deming, E. Irving Couse, Tappan Adney, De Cost Smith, Chas. Schreyvogel, and F. L. Dellenbaugh.

The work of adorning the new public buildings in New York City with important, and frequently monumental groups of sculpture seems to have received a new impetus. Mr. Daniel Chester French has just completed the models for four groups to be erected on the front of the new Custom House. These represent the four continents, the Americas being classed as one; they are to be executed in marble, and will probably be erected some time during the coming year.

A dispatch from Paris states that the equestrian statue of General McClellan ordered by Congress has just been completed and shown in the studio of the sculptor, Mr. Frederick MacMonnies. The statue is said to be "of exceptional vigor,"—which can readily be believed by those who have seen Mr. MacMonnies' colossal, so-called "Wild Horses," set up at the entrance of Prospect Park, Brooklyn. The McClellan statue will be cast in bronze in Paris, and exhibited in the Salon. It is to be shipped to this country in time to be unveiled in January, 1907, on the reservation fronting the British Embassy at Washington.

Exercises in celebration of the two hundred and

fiftieth anniversary of the settlement of the Jews in the United States were held in Carnegie Hall, New York City, on the afternoon of Thanksgiving Day, November 30; and in furtherance of this commemoration, an Advisory Committee on Art has been formed, consisting of Augustus Saint-Gaudens, chairman; Richard H. Hunt, Hubert A. MacNeil, and Charles R. Lamb. This committee has decided that the sculptor selected to execute the monument perpetuating the memory of this great movement shall be Isidore Konti.

A Stone Cutter's Tribute to His Son.

The handsome Celtic cross shown in the illustration is interesting both as a fine piece of monumental work and as the tribute of a stone cutter to his son. It was cut by M. J. Mullally, of Cleveland O., a member of the executive board of the Stone Cutters' Union, and stands over the grave of his son in Calvary Cemetery in that city.

It is executed in Bedford buff stone of the following sizes: Height above bottom base, 13-5; height of cross, 8-0; length of arms, 3-6; bottom of cross, 1-4 x 1-0; top, 1-0 x 0-10.

It is a carefully executed, well-proportioned cross, and presents a fine appearance in the cemetery.



BEDFORD STONE CROSS, CALVARY CEMETERY, CLEVELAND.

(photo caption from unrelated article, "A Stone Cutter's Tribute to His Son," (Monument cut by M. J. Mullally, of Cleveland, Ohio, a member of the executive board of the Stone Cutters' Union, which stands over the grave of his son in Calvary Cemetery in that city.) "Bedford Stone Cross, Calvary Cemetery, Cleveland." (Ohio)