



"THE ANGEL OF DEATH STAYING THE HAND OF THE SCULPTOR."

From a photograph by the Carbon Studio, New York—Copyright, 1894, by Daniel Chester French.

DANIEL CHESTER FRENCH, SCULPTOR.

A typical representative of the younger school of American sculpture—French's most notable statues and monuments, and the striking originality and variety of his work.

JUST out of the city of Boston, amid the seclusion of Forest Hills Cemetery, there stands the most striking and original piece of sculpture yet created by an American. Perhaps the youth whose burial place it marks did not accomplish his ambition in life, but Martin Milmore did not live in vain if the world only remembers him by the monument over his grave—"The Angel of Death Staying the Hand of the Sculptor," by Daniel Chester French.

Martin Milmore was a young Boston sculptor whose most notable work was the Soldiers' Monument, which stands on the Common of his native city. Possessed of a steadily growing talent in his profession, this artist seemed likely to

attain high rank in the plastic art of his country. Death, however, stayed his hand and he dropped his chisel with his ideals unfulfilled.

A glance at the engraving of the group on this page shows the feeling and sentiment of Mr. French's conception, and the power and beauty of the completed work. The *motif* of the group is the pathos and mystery of death. We see the youth full of virility and enthusiastic in his art. He is working on a low relief, a sphinx, the personification of mystery. Then Death approaches the boy. The sculptor has not portrayed her as a hideous and dreadful monster. Rather, she comes as a beautiful woman in full maturity to perform her allotted and inevitable duty with

a sense of tender sadness. Her hand does not snatch the chisel from the youth. She tempers the sting of fate with gentle sympathy. Would that we might know why she calls the worker to a new task.

But her face is shaded by somber folds of drapery, and its expression, as we can discern it, portrays only the accomplishment of her duty. The dark angel calls the youth home as the wistful mother



"GALLAUDET AND HIS FIRST DEAF MUTE PUPIL."

From the Gallaudet Monument in Washington.

seeks her child ; but whither he is going we know not.

This memorial to Martin Milmore has an international reputation. It was exhibited in the Paris Salon of 1891, and, although it was very unfavorably placed,

of his neighbors. The author of "Little Women" saw the boy's real worth, and encouraged him in the profession he would choose. It was at her suggestion that he entered the Boston School of Fine Arts. Then young French met J. Q. A.



"PATRIOTISM," "ERIN," AND "POETRY."

From the John Boyle O'Reilly Monument in Boston.

it received a gold medal of honor at the hands of the judges, and the most unstinted praise from artists and critics, as it justly deserved.

Mr. French is a New Englander by birth. At eighteen he went from his native town, Exeter, New Hampshire, to the famous old village of Concord, near Boston, and there he first developed the idea that he wanted to be a sculptor. He was most fortunate in possessing the close friendship of that friend to all young people, Miss Louisa Alcott, who was one

Ward, the well known sculptor, and became his pupil ; and although he studied but one month with Mr. Ward, it was there that he laid the foundation of his success.

But the desire to accomplish something great burned within the young artist's heart. The love he bore his adopted town of Concord, coupled with the feeling of patriotism, which had been enhanced by living amid the scenes of the first struggle for American freedom, prompted him to offer as a gift a statue of "The Minute



STATUE OF THOMAS STARR KING, ORATOR AND AUTHOR.
Modeled by Daniel Chester French and erected in San Francisco.



"CHILD ANGELS."

From the Clark Monument, Forest Hills Cemetery, Boston.

Man," to be placed on the very spot where the shot was fired that was "heard round the world."

On his twenty fifth birthday, the statue was unveiled before a representative

gathering of New England people. French had done his work without any remuneration, but the people of Concord were so well pleased with the monument to the memory of those who fell at the old bridge, that they voted its designer a thousand dollars.

French went to Florence after this, and had the good fortune to study under two of his famous countrymen, Thomas Ball



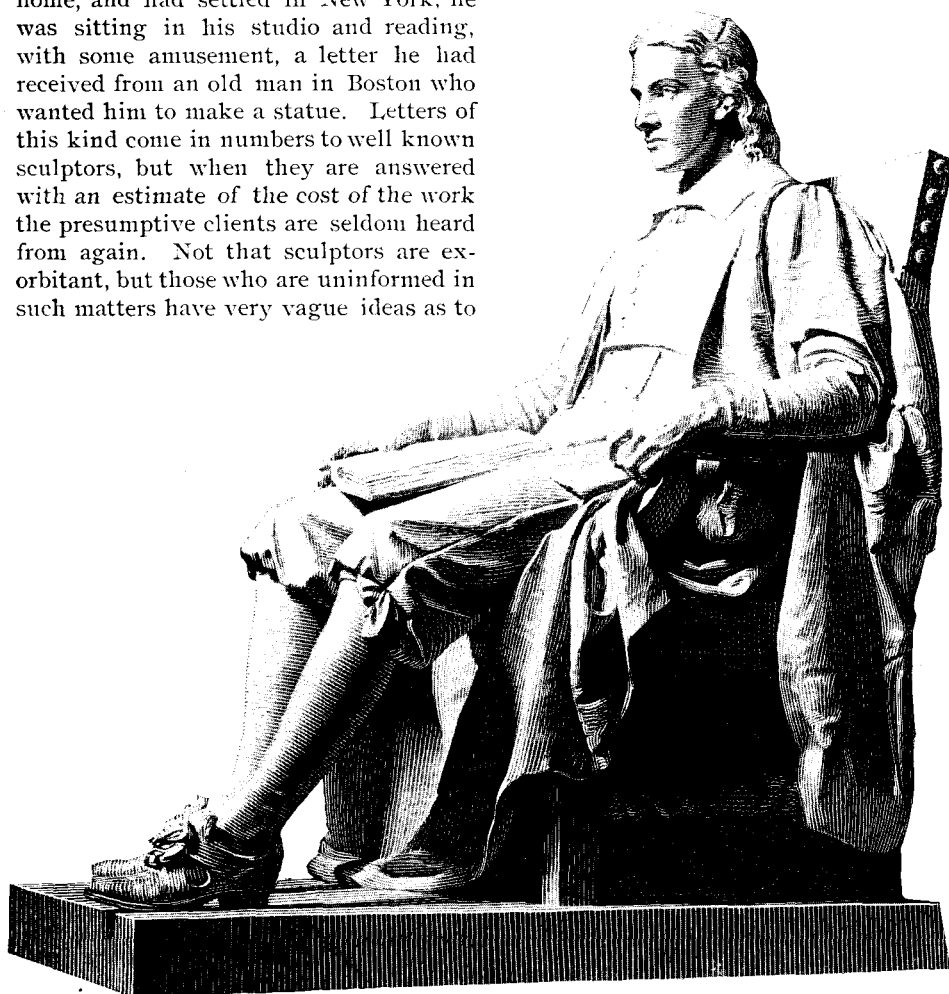
"INDIAN CORN."

Modeled by Daniel Chester French for the Chicago World's Fair.

and Preston Powers. His foreign studies, however, were brief. "Altogether," he says, "I have spent only three years abroad, and I'm proud to say that I'm an American artist."

One day, after Mr. French had returned home, and had settled in New York, he was sitting in his studio and reading, with some amusement, a letter he had received from an old man in Boston who wanted him to make a statue. Letters of this kind come in numbers to well known sculptors, but when they are answered with an estimate of the cost of the work the presumptive clients are seldom heard from again. Not that sculptors are exorbitant, but those who are uninformed in such matters have very vague ideas as to

door. On its being opened, he saw an old man, whom he invited in, and asked to what he could attribute the pleasure of this call. The aged visitor proved to be the correspondent from Boston, who had been asked by Mr. French to come to New York



STATUE OF JOHN HARVARD, HARVARD UNIVERSITY, CAMBRIDGE.

Modeled by Daniel Chester French, and presented to the University by Samuel J. Bridge.

the expense involved, and fail to realize the far cry between the artist and the artisan, the genius and the ordinary stone pointer. Mr. French had replied to his Boston correspondent, and thought that negotiations would probably end there; but he happened to pick up the letter again, and was looking over it when he heard some one coming slowly up his studio stairs. Presently the labored footsteps ceased, and a timid knock came at the

if he really wanted a statue and cared to pay the price asked.

The sequel to this story is soon told. By the side of Memorial Hall, in Cambridge, there is a seated statue of the founder of the university, John Harvard. The visitor to Mr. French's studio was Samuel J. Bridge, and this was his gift to his alma mater.

Another of French's statues is of a man who in his way was as much of a libera-

tor as the immortal Lincoln. Dr. Thomas H. Gallaudet struck the shackles from our unfortunate fellow creatures whom fate has sentenced to an earthly solitude—the deaf mutes. The work to which this

Fair showed to the whole world, and to ourselves, the tremendous physical resources of our country, and, at the same time, it proved that America is taking her proper stand in the arts. To the painter there was given his due, of course, but it was the two kindred arts of architecture and sculpture that made the White City what it will ever remain in the minds of all who saw it, the most beautiful spot that has been created by man since the coming of Christianity.

Our native sculptors wrought many works for the Fair; and now, when it has taken its place in history, and is only an epoch in the story of America, a few of the statues which beautified this fairyland are fortunately preserved to us. Foremost among the gems of sculpture from the great exposition are the works of Daniel Chester French. His "Republic" of the Peristyle is as famous as the Bartholdi statue in the harbor of New York. The Columbus Quadriga is another of Mr. French's most representative works. Every one remembers the group—Columbus riding in honor in the chariot, the maidens leading the horses. The whole work is full of what the Westerners called "snap and go." At the same time, it does not lose any of the creator's art of dignified and graceful grouping and posing of the various figures.

Four other statues by the same sculptor stood about the Court of Honor, and all were much admired. "Indian Corn," engraved on page 238, was one of them. The animal figures in these groups, and in the Columbus Quadriga, are the work

of Mr. Edward C. Potter, with whose coöperation Mr. French has had great success, the one modeling the animals and the other the human figures.

Another memorial designed by Mr. French is the Boston monument to the memory of John Boyle O'Reilly, the poet and man of letters. In this, as in the relief of "Death and the Sculptor," Mr. French has created a work of art that will keep alive the name of O'Reilly when the



ANGEL FROM THE CHAPMAN MEMORIAL, MILWAUKEE.

Modeled by Daniel Chester French.

noble man gave his whole life is splendidly immortalized in the group of the teacher and his first pupil. The master has his arm about the poor little unfortunate, and with his other hand is showing her the letter A of the sign language. The wistful expression on the child's face seems to bear with it the eager look of an explorer who from the heights sees before him a new country opening to his view.

Five years ago the Chicago World's

writings of the Irish American littérateur are read no more.

Thomas Starr King, the well remembered citizen of San Francisco, whose war time oratory and writings did much to keep alive California's loyalty to the Union, is the subject of one of Mr. French's statues, which was set up in his honor by the Golden Gate City.

Among the notable features of the decoration of the new National Library at Washington is French's statue of Herodotus. The best artists of America were called in to beautify this splendid building, and the resulting works of architecture, sculpture, and mural painting, grand as they are, do not overshadow the figure of the Father of History, which by its individuality of pose and handling discloses the identity of its creator.

The two basreliefs on page 238, representing kneeling child angels, are parts of the Clark memorial in the Forest Hills Cemetery. The other angel figure on page 240 is from the Chapman memorial, both of which works are French's.

So much for what the artist has accomplished. A visit to the sculptor's studio discovers a man on the bright side of forty five, who welcomes you with a genial, quiet manner, and chats about his new commissions without the slightest evidence of pride in his success. His latest completed work was a statue of Rufus Choate, which will shortly be unveiled in Boston. He now has in hand a monument to Grant, to be erected in Philadelphia. Another, to which Mr. Edward C. Potter will add the strength of his animal modeling, is the gift to the Paris Exposition of 1900 by the women of America, an equestrian statue of Washington. Mr. French is also working upon three bronze doors for the Boston Public Library, which will represent nearly life sized figures of "Wisdom and Knowledge," "Truth and Fiction," and "Music and Poetry."

Finally the sculptor refers to a work into which he is entering not only with the interest he takes in all his commissions, but with a tender affection for the man in whose memory the monument is to be erected, Richard M. Hunt. The memorial to the famous New York architect will combine architecture and sculpture, and Mr. Bruce Price has been chosen

as the sculptor's collaborator. It will be a notable addition to the public monuments of New York.

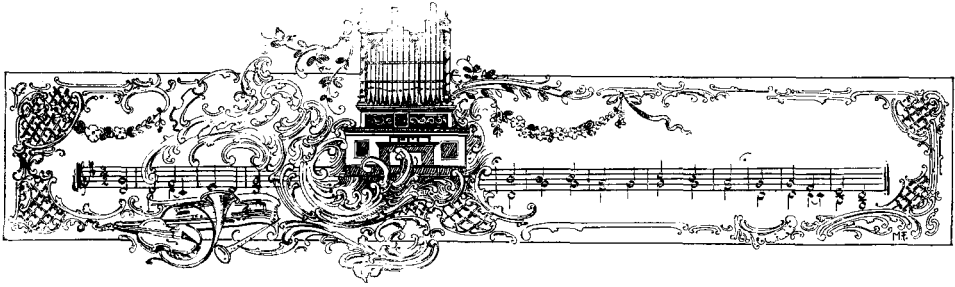
To the mind of an artist of Mr. French's temperament this factor, a city's adorn-



"HERODOTUS."

Modeled by Daniel Chester French for the Congressional Library, Washington.

ment, is most important. A metropolis should not bend all its energies to money getting. Yet we must do something more than erect schools and colleges, libraries and museums, for the people's education and moral advancement. We must adorn these buildings and our parks and squares with monuments to the nation's great, which will inspire in the American heart a true appreciation of patriotism and artistic beauty.



AN AMERICAN CATHEDRAL.

BY THE RIGHT REV. HENRY C. POTTER, D.D.,
BISHOP OF NEW YORK.

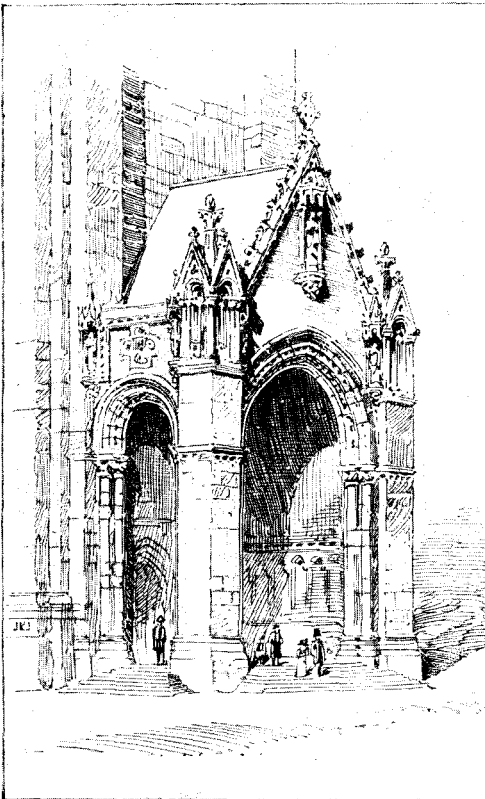
Bishop Potter points out that America has fine dwelling houses, gorgeous hotels, and huge, commercial structures, but almost no worthy churches—The great cathedral now building in New York, and what it will stand for in the life of the metropolis.

THE story of a nation may be written in various ways; for the life of a nation is made up of many elements. For a long time a great share of any

people's history was to be found in its wars. In ages when peace and progress were mainly dependent upon physical prowess, the records of battles and conquests, the long and bloody roster of territory overrun and tribes conquered and subdued, made up a large part, if not the largest part, of a nation's annals. Then, after it had vindicated its rights to be, it began, first, to till the soil; and then to build its houses, and shops, and then sanctuaries of religion and philanthropy. The order has not always been precisely the same, but it is along lines such as these that civic, municipal, national activities have been wont to move.

It has not been greatly different in such a nation as ours. The early history of the founders of the republic was one of struggle and privation. Out of savage hands, out of the hard grasp of adverse conditions of climate and soil, they snatched their farms and gardens, and then they built their modest homes, and, as characteristic of our more modern civilization, created their mills and factories and steam and water roads. Along with these, but not often abreast of them, there went the building of schools and churches; but for a long time the schools were very cheap, and the churches were very plain.

So far as the latter were concerned, there was undoubtedly one very potential



PORCH AT THE NORTHWEST ENTRANCE.