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Hartford's Outdoor Sculpture: Exhibition April 9 to April 18, 1981

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HARTFORD CONNECTICUT

HARTFORD'S OUTDOOR SCULPTURE

Exhibition

April 9 to April 18, 1981

Sponsored by

The Friends of Art at Trinity College

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The Austin Arts Center

Trinity College

catalogue edited by Alden Gordon
with Annette Schlagenhauff '82
and Soraya Zarghami '83

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with DeeDee Look '81
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Abbreviation

q.v. - quod vide - entry concerning which see herein.

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PREFACE

This catalogue is one of the projects undertaken by the Seminar in Art Historical Method in the Department of Fine Arts during the academic year 1980-1981. The objective of the project was to give students the experience of researching and writing a catalogue and of organizing an exhibition based upon direct study of original works of art in the Hartford area.

Our purpose has been to concentrate on the individual artists and the history of their works in Hartford--the commissions, meaning, and quality of the sculpture in public places. The catalogue entries are arranged alphabetically by artist's name with all the artist's works grouped together. In this regard, the catalogue is not a guide book though we have attempted to adapt it for such a use by including instructions, a map, and a cross index of the sculpture by location.

This catalogue is not an exhaustive survey of outdoor sculpture. Two categories of sculpture have been omitted. First, no funerary sculpture has been included. Second, sculptural ornaments such as heraldic or guardian animal figures flanking entrances (elks, dogs, etc.) have been excluded. This is not to say that examples of quality, especially among funerary monuments, do not exist but only that they fall outside the scope of this project.

The book does provide, however, for the first time a scholarly reference work on the principal sculptors at work for Hartford and a discussion, object by object, of the history of the making of each object.

We would like to express our thanks to all those persons who aided in the research for the project--research which corrected many errors of fact in older sources and which discovered a richness of archival material never before exploited in a scholarly investigation of Hartford's sculptural heritage. Our particular thanks goes to Miss Eunice DiBella, archivist at the State Library, to Mr. David Cimino, architect of the State Capitol, and to Ms. Elizabeth Hoke, Librarian of the Wadsworth Atheneum.

Most importantly the organizers of the exhibition gratefully acknowledge the support of Professor Michael Mahoney, Chairman of the Department of Fine Arts, and the Friends of Art at Trinity College without whose support this project could not have come to fruition.

Alden Rand Gordon
Assistant Professor of Fine Arts
Trinity College

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USING THIS CATALOGUE AS A GUIDEBOOK

The catalogue is arranged alphabetically by artist beginning with a biography and followed by entries for the individual pieces of sculpture arranged, in most cases, chronologically within the artist's career. For objects on the State Capitol building, the sculptures are catalogued by artist, as usual, followed by a biography and individual entries for the statues and carvings arranged in the order in which they are mounted on the building--the face of the capitol (indicated by compass direction) followed by specific location (i.e. second statue from the left).

To use this book as a walking guide, look up the site you wish to visit in the following Index by Location. Example: State Capitol. Under State Capitol you will find listed all of the sculpture on the building and its grounds. On the building, the sculpture is listed by the side of building (i.e. North Facade) followed by the specific sculptures, beginning with the objects highest on the facade--statues in niches, listed from left to right, followed by the tympana from left to right, etcetera. Each item is listed with its catalogue entry number. Statues on the capitol grounds are listed separately and are also shown on the map. The numbers on the map refer to catalogue entry numbers. The same applies for sculpture at the Wadsworth Atheneum, in Bushnell Park, at Trinity College and so on.

The map pinpoints isolated pieces of sculpture and is a guide for a walking tour.

Once you have located the object which interests you on the map or in the Index by Location, turn to that entry in the book for specific information on that statue. Above the numbered entries, you will find the sculptor's biography. Following each group of entries is a bibliography indicating the sources of the information used in writing those catalogue entries.

INTRODUCTION

HARTFORD'S OUTDOOR SCULPTURE

The sculpture in public places in Hartford, Connecticut provides the historian a chance to reflect upon the nature of the public spirit at different moments since 1865, when the earliest of the outdoor pieces of sculpture catalogued here, T.H. Bartlett's monument to Dr. Horace Wells, was dedicated.

One can think of public monuments in three ways. First and most obviously, we can consider the cause or person which is celebrated. Less obvious but of interest are the identities of the patrons who sponsored these monuments which instruct or inspire the public or which add through their visual beauty or whimsical idea to the common weal.

Second, we can be interested in the individual statues as examples of the art of a particular sculptor, providing new insight into the career of a creative personality. The catalogue entries included here will attempt to address the place of the particular work of art in the career of the sculptor.

Third, and most satisfactory to the historian of art and of culture, is the opportunity to place the individual contribution of each artist and the act of selection of artist, subject, and site made by the patron into a larger context be it a context of stylistic change, of the history of the city and its institutions, or of the very idea of the role of art in the making of monuments, parks and public buildings (more currently called the history of urbanism).

Hartford's outdoor sculpture is susceptible to all of these approaches as a perusal of the variety of public sculptural monuments will reveal.

As capital of the state Hartford's monuments have been dedicated most particularly to famous native sons or residents who were heroes or who made signal contributions to religion, science or commerce. Heroes of the Revolutionary War have been Hartford's favorites. These include monuments to Connecticut natives: patriot martyr Nathan Hale by Gerhardt (1886) or Woods (1889), Israel Putnam by Ward (1873), and Thomas Knowlton by Woods (1895), or adopted heroes: the Marquis de Lafayette by P. W. Bartlett (1932) and General Casimir Pulaski by Carter made as recently as 1976. Then there are the monuments to men of religion: Ives' Brownell (1869) and Wadsworth's Hooker (1948); to men of medicine and science: T. H. Bartlett's Wells (1865) and Wood's Wells Plaque (1894), dedicated to the discoverer of anesthesia; and to the creator of sign language for the

the deaf D. C. French's Gallaudet (1924), and Wadsworth's Gallaudet Monument (1953). To men of commerce and industry there are two works by J. Massey Rhind--the Corning Fountain (1899), which bears no explicit reference or likeness of businessman Corning but which was made to honor him, and the Samuel Colt Mounument (1905-06) in which Colt's likeness appears no fewer than four times.

The other recurring type of monument is the memorial to the war dead of which Hartford has several with two of distinction: Keller's Soldiers and Sailors Memorial Arch (1884-1886) dedicated to those killed in the Civil War and Evelyn Batchelder's Spanish American War Monument (1927), an example of an important commission given to a woman. Lesser memorials to the civil war dead are Pratt's Andersonville Boy (1907) and the anonymous journeyman figure of a Civil War Soldier (cat. no. 62).

Encompassing the full span of Connecticut history and memorializing the state's distinguished sons is the sculptural program of the State Capitol which is discussed in the catalogue entry under Paul Wayland Bartlett. In 1981 and quite appropriately, members of the State Legislature began consideration of a proposal to commission and put in place in a vacant niche a monument to the nation's first elected woman governor, the late Ella T. Grasso. This project would harmonize perfectly with the existing sculptural program of the building.

Since the early 1970's the subject matter of sculpture in public places in Hartford has radically changed. In 1973, Alexander Calder's Stegosaurus was erected in Burr Mall. As with Rhind's Corning Fountain, Stegosaurus bears no reference to or likeness of Burr but the Burr Mall is dedicated to a civic minded citizen and founder of the now defunct Hartford Times newspaper, whose building stands across Prospect Street from the grazing dinosaur. With Andre's Stone Field Sculpture (1977), Hartford public sculpture struck out in a direction that gives Hartford a reputation for aesthetic experiment it has never had before.

A Class Oldenberg sculpture depicting a toothbrush was commissioned in 1980 by the University of Hartford as the first sculptural monument for that campus and promises to keep Hartford involved with contemporary if not experimental currents in modern sculpture. *

Other recent works by young sculptors to be seen in Hartford are Johnson's Handfull (1977) on the campus of Trinity College and de Deus' Isidora (1979) at the Bushnell Memorial Hall.

The reason for the conspicuous change in taste toward non-representational assembled sculpture in Hartford in the early 1970's is undoubtedly due to the activity of the Wadsworth Atheneum during the late 1960's and early 1970's in exhibiting and acquiring non-representational large-scale sculpture which is

*On March 24, 1981 the Board of Regents of the University of Hartford rejected the Oldenberg project.

exhibited on the perimeter lawns and terraces of the museum or in the museum's interior courtyard. Works exhibited in this way, notably those by then-leading sculptors in the primary structures or Minimalist movement, include five pieces by Tony Smith and one by Robert Morris.

The history of style of Hartford's sculpture is briefer and more consistent than one might expect in a prominent and prosperous New England capital. Hartford has no true Neo-classical white marble monument of the kind created by America's first generations of artists trained in Italy. Hartford's earliest monuments are T. H. Bartlett's Wells (1865), Chauncey B. Ives' Bishop Brownell (1869) and John Quincy Adams Ward's Israel Putnam (1863). All of these are by well established sculptors of national rather than local reputation but of America's third generation of sculptors. The monuments they made are not marble but bronze. They are romantic portrait statues in a naturalistic style emphasizing costume and iconographically important props but lacking in drama of gesture or expression. This style changed slightly toward a more dramatic romantic style learned in Paris by sculptors like Gerhardt and P. W. Bartlett. This romantic naturalism with theatrical gestures-- a style taught at the Ecole des Beaux-Arts in Paris and superceded in France from the 1890's on by Rodin and his successors--remains the dominant style in Hartford sculpture through the 1970's. Note Carter's equestrian monument to Pulaski erected in 1976. The European experience of expressionist, cubist and surrealist-inspired assembled sculpture makes no appearance in Hartford, save only for Calder's Stegosaurus, a late work by an American artist of long established international stature.

The history of Hartford's outdoor sculpture is one of well meaning civic organizations who build to commemorate rather than to create. There is and seems always to have been a suspicion of the innovative in style or meaning. As the reactions to Carl Andre's Stone Field reflect, there is a preoccupation with an unspoken cost-product ratio that does not allow for the role of ideas in art. There was a well reported uproar of opinion at the \$80,000 cost of Andre's Stone Field in 1977 but no one seems to have been stunned by the \$126,000 price of Carter's Pulaski a year earlier in 1976.

Money is not the issue in evaluating works of art. It is a question of values and of quality. Hartford's outdoor sculptural monuments speak of a traditional community that believes in its institutions and in formal city-center showplaces--Bushnell Park, The State Capitol, the Burr Mall, the Wadsworth Atheneum or the Traveler's Plaza (Wadsworth's Safe Arrival, 1964). This is a pattern that is part of a venerable tradition and which positively enhances the city of Hartford as the state's capital, as a business center and as a city in the mainstream of American art patronage.

Alden Gordon
Hartford
March 23, 1981

HERBERT ADAMS (1858-1945)

Herbert Adams was born in Concord, Vermont. A student at the Massachusetts Institute of Technology and also at the Massachusetts Normal Art School, he went to Paris in 1885 to study at the École des Beaux-Arts. There he learned the Parisian manner of surface modeling: a lively treatment which contrasted with the smooth, controlled modeling of Neoclassicism that had been emulated by earlier generations of American sculptors.

Among his early works is a series of frontal portrait busts of women, some of which he polychromed in the Italian Renaissance style. Later important commissions include a set of bronze doors (c. 1901-1902) for St. Bartholomew's Church in New York City.

Considered one of the leaders in American sculpture between 1890 and 1920, Adams was the recipient of numerous gold medals, a charter member and twice president of the National Sculpture Society, and a member of the National Academy of Design.

1 JOSEPH ROSWELL HAWLEY

c. 1908

bronze high relief medallion

State Capitol, North facade, left wall of portico

On October 18, 1912 memorials to Joseph Roswell Hawley, done by Adams, and to Orville Hitchcock Platt, done by Hermon Atkins MacNeil (q.v.), were dedicated at the State Capitol building in Hartford. Ordered by the Connecticut State Commission of Sculpture and specific committees set up to sponsor the memorials, each bronze medallion depicts a larger than life size figure in high relief and is encircled by a marble foliate border. Work on the two memorials was underway as of 1908.

Statesman-General Hawley (1826-1905) is seen in three-quarter length, dressed in military costume, his left hand grasping the handle of his sword. His face is seen in profile, its solemn expression and his concentrated stare appropriate for a man of his accomplishments. To the left of the central figure of Hawley is a list, including dates, of his military service; to the right, a list, including dates, of political offices held. As Hawley served as Governor of Connecticut from 1866-1867, the Arms of the State appears under the list of political offices. Around the outside of the medallion's foliate border, Hawley's full name, birth and death dates, and the words "Patriot Soldier Statesman" are inscribed.

The portrait is idealized in that Adams' choice of stance and expression communicates a sense of purpose and commitment. However, the wrinkled face and idiosyncratic features impart a distinctly human element. This along with the animated treatment of the sculpted surface reflects Adams' Paris training.

HF

The California Palace of the Legion of Honor. Contemporary American Sculpture. San Francisco, 1929, p. 2.

Dictionary of American Art. New York, 1979, pp. 4-5.

The Britannica Encyclopedia of American Art. New York, 1973, p. 7.

Hartford, State Library, "Connecticut - State Capitol" folder in the Connecticut Local History file.

Municipal Arts Society. Hartford Its Points of Interest. Hartford, 1908, p. 4.

CARL ANDRE (born 1935)

Carl Andre, born in Quincy, Massachusetts, studied art under Patrick Morgan in 1953 at Phillips Academy in Andover, Massachusetts. He became a U.S. Army Intelligence Analyst and worked for the Penn. Railroad from 1960 to 1964. In 1968, he was accepted into the National Council of Arts. In the mid-1960's, Andre worked on flat floor sculptures which influenced later earthworks and site sculptures. He made few outdoor sculptures because he disliked the organizational problems involved with large scale public works.

To understand Andre's work, one needs to understand the Minimal Art movement that began in the 1960's, for Andre is regarded as a major figure in Minimalist Art. Supporters of Minimalism claim that it is the first American Art movement that owes nothing to the art of Europe. Minimalists seek simplicity through the use of geometry in order to remove the artist's personality from the work. In this respect, it is a reaction against the emotional self-expression of Abstract Expressionism and Assemblage Art. As a result, the outstanding features of Minimal Art are clarity and restraint. Furthermore, Minimal Art is primarily sculptural since the advocates of this movement feel that the physical space that surrounds sculpture is intrinsically more powerful than the illusionistic space found in painting.

2 STONE FIELD SCULPTURE

1977

boulders

corner of Main Street and Gold Street

Stone Field Sculpture is a triangular arrangement of thirty-six boulders of varying material in eight rows placed on a sloping site in the heart of the city. The conception for this site sculpture is two-fold. On the one hand, its formal arrangement was inspired by the tombstones in the adjacent Center Church Cemetery and Andre's visit in 1954 to Stonehenge and other megalithic monuments in England including Carnac on the Brittany coast. Through these references, it is thought that Andre is hinting at the ephemeral quality of human existence versus the solidity and endurance of nature. On the other hand, Stone Field Sculpture is designed and executed to remind us of New England's once glaciated landscape and the subsequent agrarian life style. The one to nine ton rocks are massive, stable and durable which Andre found befitting for an insurance capital such as Hartford.

Stone Field Sculpture was constructed on August 22, 1977. The

thirty-six rocks are arranged in eight parallel rows of increasing length on a 290'x53' lawn. The boulders of sandstone, brownstone, granite, schist, gneiss, basalt and serpentine are carefully arranged so that no two adjacent stones are of the same color and texture. The largest boulder is placed at the apex of the triangle, which is also the lowest point on the site, and is followed by progressively smaller stones positioned in progressively longer rows. Subsequently, the base of the triangle is comprised of the eight smallest rocks placed on the highest point on the site. Furthermore, the distance between the rows becomes increasingly large towards the base of the triangle. This gives the viewer who is sitting on the low rocks the same effect as looking through a telephoto lense because the area becomes spatially compressed. Stone Field Sculpture is playful in this way and Andre invites the public to explore and relax within his work. As the sun moves, the shadows shift and change the character of this sculpture.

Andre received the commission for Stone Field Sculpture from the Hartford Foundation for Public Giving and the National Endowment of the Arts. It is important to note that this work has been controversial ever since it was completed. David Bourdon, writing for Arts Magazine (52:5 D'77 p.5) says that "Stone Field is an unusually commanding site sculpture and Hartford is fortunate to have it." George Athanson, mayor of Hartford, was cited in this same article saying that he believed that Andre was coming back to sculpt the rocks. When Athanson found out that the sculpture was already complete he said, "I think he chiseled the city."

LF

Baigell, Matthew. Dictionary of American Art. New York, 1979.

Bourdon, David. "Carl Andre." Arts Magazine, December 1977, p. 5.

Grant, Marion. In and About Hartford. Hartford, 1978.

Tuckman, P. "Background of a Minimalist." Art Forum, March 1978.

PAUL WAYLAND BARTLETT (1865-1925)

Born in New Haven, Connecticut, on January 24, 1865, Paul Wayland Bartlett was the son of Truman Howe Bartlett, himself an acclaimed sculptor, critic, and teacher in his day. In 1874 the young Bartlett left the United States for Paris upon his father's request. Paris in the 1880's was the undisputed sculpture center of the world and boasted many of the foremost art schools of the time.

At the age of fourteen Bartlett exhibited his work for the first time at the Paris Salon of 1879 and, in the following year, he entered the Ecole des Beaux-Arts where he was enrolled in the drawing and modeling classes of Pierre Jules Cavalier. Concurrently he attended the courses directed by Emmanuel Fremiet, who maintained a large atelier at the school in the Jardin des Plantes. Here Bartlett became a specialist as an "animalier," or animal sculptor.

Bartlett was one of the earliest Americans to reject the neo-classical sculptural tradition with its emphasis on smooth contour and mass. He adopted, instead, the new technique of the French manner, which remained naturalistic, yet became impressionistic in its flickering surfaces and in its textured, fluid, spontaneous modeling; Auguste Rodin is often cited as the master of this technique. Bartlett established his reputation in America with a commission for portraits of Michelangelo and Columbus for the rotunda of the Library of Congress, Washington D.C. Though these statues are often criticized because of their disproportionately monumental scale which dwarfs the other portraits in the rotunda. (Bartlett demonstrated with these forms his dynamism, his grandeur of scale and his interest in heroic and historically documented portraiture.) Like his contemporary Daniel Chester French, he often concentrated on symbolic images of historic figures, rather than simple likenesses of his contemporaries. In an article for the New York Times of February 9, 1913, Bartlett spoke disdainfully of the prevailing sculpture in America: "The commercial influence is damning... every city, every village wished to have its monument of the heroes of war... thus our country is encumbered more and more with indifferent sculptures and grotesque figures of no artistic value whatever."

By 1895 Bartlett had achieved recognition in France as well and was awarded the Legion of Honor for his artistry. In the next

years his international reputation increased further with his equestrian statue of Lafayette (see number 3 below) in the Place du Carrousel of the Louvre, 1899-1908; with his execution of the full-size models for the pediment of the New York Stock Exchange from the design of John Quincy Adams Ward, 1908-8; and with his own design Democracy Protecting the Arts of Peace, for the pediment of the House of Representatives wing of the United States Capitol, 1909-14. Also in the period from 1900 to 1907 Bartlett executed a number of other commissions, many of which were completed in France and sent to the United States. These works include General George McClellan, Philadelphia; General Joseph Warren, Boston; and a number of statues and tympana for the Connecticut State Capitol in Hartford (see below.) In 1914, Bartlett opened a large studio in Washington, D.C., from which, in 1915, he completed six heroic personifications of Philosophy, Romance, Religion, Poetry, Drama, and History for the attic of the entrance on the main facade of the New York Public Library.

In the period prior to the World War, Bartlett was at the height of his career. He was elected to the National Academy in 1917 and in the following year he became the president of the National Sculpture Society, an organization founded in 1893 which became the American center for the promulgation of the Beaux-Arts style of sculpture. Before his untimely death in August of 1925, Bartlett completed several further portraits including Alexander Agassiz, Boston, 1921, and Benjamin Franklin, Waterbury, Connecticut, of the same year; Sir William Blackstone, London, 1923-24; and Robert Morris, Philadelphia, 1925.

AS

The Sculptural Program of The State Capitol

The Capitol building was designed with twenty-six niches for sculpture and sixteen tympana. Each facade was to have a specific theme reflecting important events in American and Connecticut history. The north side celebrates the founding fathers of Connecticut and the early history of the colony up to the Revolutionary war. The east facade is dedicated to the Revolutionary war and the founding of the Republic. The west side is devoted to figures who distinguished themselves in the war of Independence and in government service. The south facade is dedicated to citizens who distinguished themselves in the Civil war or since. The sculpture on the east facade was started first because that part of the building was completed first. The east facade sculpture predates Bartlett's involvement in the project. The central tympanum of the east facade, The Charter Oak by Salewski, was the first piece of sculpture done for the Capitol.

Bartlett's Scheme for the North Facade

The north facade was conceived as the principal entrance to the Capitol. The Capitol building is on a site to the south of the city center and, therefore, the principal aspect from the city was of the north facade. The facade was meant to be an impressive work in both style and content. It is composed of six statues in gothic niches above five tympana above the portals. The statues represent, from left to right: John Haynes, the first governor of Connecticut; Joseph Wadsworth, the savior of the Royal Charter; John Winthrop Jr., the sixth governor of Connecticut and the procurer of the Royal Charter for the colony in 1662; Reverend Théophilus Eaton, the co-founder and first governor of New Haven colony; Captain John Mason, the chief of the Connecticut militia and the founder of Windsor; and Roger Ludlow, the puritan lawyer who wrote the "Fundamental Orders" in 1639.

The tympana represent important events in the history of the Connecticut colony. They are from left to right: Attack on an Indian Fort, depicting the Pequot war of 1637; Wadsworth Hiding the Charter; The State Seal - State of Connecticut; Putnam Leaving the Plow, telling the story of Israel Putnam leaving to fight in the Revolutionary war; and William Holmes Passing the Dutch Fort, showing the founder of Windsor, Connecticut defying the Dutch traders in The House of Good Hope, their fort.

Although the entire scheme was designed by Bartlett, only four of the statues and two of the tympana were executed by his own hand. The statues on either end of the facade were done by Richard E. Brooks (see below). Wadsworth Hiding the Charter

was done by Brooks, The State Seal - State of Connecticut (No. 8) was probably done by an unknown local sculptor, and Putnam Leaving the Plow was done by H. A. McNeil. The tympana on the extreme left and right were done by Bartlett.

The Individual Sculptures

- 3 Joseph Wadsworth
circa 1906
marble
North Facade of the Capitol building, second from the left
- 4 John Winthrop Jr.
1906
marble
North Facade of the Capitol building, third from the left
- 5 Reverend Theophilus Eaton
circa 1907
marble
North Facade of the Capitol building, fourth from the left
- 6 Captain John Mason
1908
marble
North Facade of the Capitol building, fifth from the left

The Individual Tympana

- 7 Attack on an Indian Fort
1908
marble
North Facade of the Capitol building, left
- 9 William Holmes Passing the Dutch Fort
1908
marble
North Facade of the Capitol building, right

Bartlett was a personal friend of Charles Noel Flagg, commissioner of sculpture. Flagg asked Bartlett for his help in designing the north facade. In a letter of March 22, 1903, Bartlett wrote:

If this decoration is to be done with any degree of success -- every work, tympanum, or statue, must be

links of the same chain; there must be a clear ordinance connecting them all, both in subject and general conceptions from a decorative point of view -- and nowhere in the world can you see better examples of this than on the Louvre -- which was also completed, as you know, at very different periods... but the artists had a clear sense of harmony...

Originally, Bartlett did not intend to do the work himself, and he suggested Ward at first. In the years 1903 and 1904 Bartlett made models which he sent from Paris. The final one was finished on August 21, 1904, and cost between fifteen and twenty thousand dollars. Because of the detail of these models, they may still be existing. On September 17, 1904, Bartlett accepted the commission and recommended Brooks for his work on the Boston common. In a letter of this date he wrote:

Of course I have not studied the peculiar character of each man but the compositions of figures and reliefs go well together... so if the commission is very pleased with this scheme, I will propose to make the whole front of the building with Brooks, but with my responsibility -- It will simplify matters for all concerned and you will get a better thing -- you can give the other sides of the building to other sculptors -- Voila --

All of Bartlett's work was done in Paris and sent over, a practice not uncommon then. The facade was dedicated on July 30, 1908, although Bartlett's works were the only ones completed and in place.

The entire facade is seen as a unified work. It was designed to be seen from below and from a central focal point. The statues on the extreme left and right turn in toward the center and the actions in the tympana are directed toward the center. The statues project from their niches, so that they can be seen easily from below. They are treated in a strong naturalistic way. They have strong, striding gestures which are more prevalent in Bartlett's work than in Brooks'.

Bartlett's tympana are extremely animated. The use of very high relief allows the sculpture to be seen easily from the ground, as well as drawing the viewer into the work. The action is felt in Bartlett's work, as in the power and surge of the sailboat in William Holmes Passing the Dutch Fort, and the savage attack of the indians in Attack on an Indian Fort. The figures in Bartlett's work are smaller than those of McNeil and Brooks. This allows for much more information and action in the scene, hence, they are more effective narratives. The use of low to very high relief makes Bartlett's work more convincing than the lower relief of Brooks and McNeil.

This scheme provides a cohesive model for the rest of the Capitol building. It is a program incorporating important people to the state of Connecticut and a narrative history. Although three of the six niches on the south facade have not been filled, the tradition of commemorating significant Connecticut people still continues. A statue of Ella Grasso, the late governor, has been proposed. The cost of this sculpture has been estimated to be from thirty to fifty thousand dollars. This would be an important addition in keeping with the original theme, because Grasso was the first woman to govern Connecticut, and therefore, a significant individual in the history of the state of Connecticut.

BY

10 LAFAYETTE

Model c. 1907, cast 1932
bronze statue and granite base
Capitol Avenue at Lafayette Circle

Lafayette was commissioned to commemorate French-American amity as part of a plan whereby American school children would contribute towards the creation of an equestrian statue of the "hero of two worlds," the Marquis de Lafayette. The project was designed as a reciprocal gift to the French nation for the Statue of Liberty, erected in New York harbor in 1886. Begun in 1899, Bartlett completed a full-size plaster model of Lafayette for the French Exposition of 1900. It was exhibited in the Place du Carrousel, visible from the court as well as from the windows of the Louvre. Although the statue was voted a success by his contemporaries, Bartlett was not satisfied; he revised the design numerous times. In 1908 the final version was erected, replacing the plaster model. To suggest the slow pace of his work on the monument, he playfully signed his work with a tortoise which can be seen next to the horse's left hind hoof. A year later Bartlett presented the final plaster form to the State of Connecticut in hopes that a duplicate would be made. The form was stored in the State Armory until 1913 when the State Commission on Sculpture reassembled the plaster statue for public display in the State Capitol. The bronze statue in Hartford exists as the second casting made from Bartlett's final plaster form. It was cast, posthumously, in 1932 by the Roman Bronze Works in Carona, Long Island. Hartford architect George Keller designed a base which was executed by Albert Entress. The monument, a gift of Mrs. Frances

Storrs, was dedicated on November 11, 1932.

Aside from the statues in Paris and in Hartford, three further versions exist. One can be seen in Strasbourg, presumably one of Bartlett's many revisions during the period 1899-1908. A second, a bronze replica presented to France in 1920 by the Knights of Columbus, is located in Metz, the city in which Lafayette was stationed when he acknowledged the American cause. Also, a reduced replica of the Louvre courtyard original is housed in the Corcoran Art Gallery, Washington, D.C.

Equestrian statues, obsolete today, were first made in antiquity; the earliest surviving example is that of Marcus Aurelius on the Capitoline Hill, Rome, dating from the second century A.D. Most equestrian statues are portraits, suggesting that the character of the rider can be inferred from his mount: a rearing horse indicates a man of action, a horse at rest implies a man of authority. Apart from the grand scale of an equestrian monument, which makes casting in one piece very difficult, the form requires that the sculptor address additional issues: the balancing of a vertical mass on a large horizontal mass which rests on small supports, and the integrating of the forms of horse and rider into a structural unity. Bartlett, in fact, studied Lafayette's personality extensively before arriving at the pose seen here.

Lafayette, the Frenchman who helped secure the freedom of the American colonies, is commemorated in a plaque added in 1957 by the Connecticut Lafayette Bicentennial Commission. The statue received increased publicity in 1979 when a controversy over its orientation on its site arose. A number of Hartford citizens were outraged that horse and rider do not face the statue of Columbus by Vincenzo Miserendino, located about 80 yards further down Washington Street, but turns instead toward the Capitol.

AS

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TRUMAN HOWE BARTLETT (1835- ?)

T.H. Bartlett was a Boston-based critic, sculptor, teacher and author. His studio at the Massachusetts Institute of Technology, where he taught for 23 years, produced several fine students, among them the sculptor's son, Paul W. Bartlett (q.v.) and Herbert Adaro (q.v.). T.H. Bartlett is best known today as the author of The Art Life of William Rimmer, 1882.

- 11 DR. HORACE WELLS
dedicated July 22, 1865
bronze
Bushnell Park

Hartford's monument to Dr. Horace wells, the inventor of anesthesia, is the best known of T.H. Bartlett's sculptural works. The commanding presence of this fated investigator into the effects of chemicals upon the human nervous system is seen wrapped in a cloak and carrying a walking stick, standing above the scattered notebooks recording his experiments, as if he has strengthened his resolve and has returned full of conviction to his laboratory. The generalized treatment of forms as large sculptural masses combined with the descriptiveness of anecdotal details create a strongly narrative quality. This work, dedicated in 1865, is the earliest of the pieces of public sculpture in Hartford still in situ.

AG & BY

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EVELYN LONGMAN BATCHELDER (1874-1954)

Evelyn Batchelder was born in Winchester, Ohio in 1874. She studied sculpture in the neoclassical tradition at the Art Institute of Chicago and in 1906 became a member of the National Sculptural Society. She was elected an associate member of the National Academy of Arts in 1909 and a full member in 1920 by the Pennsylvania Academy of the Arts.

Evelyn Batchelder produced many commemorative monuments in her lifetime. Her most famous works are two sets of bronze doors. One set is located at the United States Naval Academy, and the other at Wellesley College.

12 Spanish American War Monument

1927

bronze figure and granite base

Bushnell Park near intersection of Elm Street and Clinton Street

As the inscription reads, the Spanish American War Monument was erected to "commemorate the valor and patriotism of the Hartford men who served their country in the war with Spain in 1898." The majestic winged Victory figure derives her pose from ancient Hellenistic prototypes. The most famous source is the Nike of Samothrace executed in 190 B.C. and now in the Musee du Louvre, Paris. The figure holds a torch in one hand and carries a shield emblazoned with the American flag in the other. The Winged Victory stands on a ship's prow made in the form of the American eagle. On the granite exedra base are located two bronze reliefs, one depicting an American sailor and the other a soldier. Victory's sword has been broken and the base is marred by graffiti.

AH

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RICHARD E. BROOKS (1865-1919)

Born in Braintree, Massachusetts, Richard E. Brooks received art instruction in the studio of T. H. Bartlett in Boston. He also studied in Paris with Jean Paul Aube and Antonin Injalbert. He was a regular exhibitor in the Salon des Artistes Français during the years between 1890 and 1914 and was awarded an honorable mention in the Paris Salon of 1895. Representative of his works are a bronze bust of Governor William E. Russell and a marble bust of Colonel Gardener Tufts, both in the Boston Statehouse, and a statue of General F. A. Walker in the Boston Public Library.

13 JOHN HAYNES

c. 1908

marble

State Capitol, North facade, first statue on left

After the completion of the State Capitol building in 1878, the Connecticut State Commission of Sculpture named Brooks, Paul Wayland Bartlett and Albert Entress as those sculptors who would decorate the north front. Brooks contributed two full figure statues, one of John Haynes and one of Roger Ludlow (q.v.), and a tympanum (q.v.).

John Haynes (1594-1654) became the first governor of the Connecticut Colony after he migrated to Hartford from Essex, England in 1637. From his pedestal, he appears to be looking down over the landscape, his serious, contemplative, humanistic face reflective of the ideals of the newly formed colony he governed. Brooks' fluid treatment of the drapery, especially in the cape and sleeve, is particularly beautiful.

14 ROGER LUDLOW

1909

marble

State Capitol, North facade, sixth statue from left

Windsor lawyer Roger Ludlow (1590-not known) drafted the Fundamental Orders, a constitution adopted by the Connecticut Colony in 1639. A tome under his right arm, apparently deep in thought, Brooks' portrait is successful in that it captures the scholarly essence of his subject.

- 15 CAPTAIN JOSEPH WADSWORTH HIDING THE ROYAL CHARTER IN THE CHARTER OAK
1916
 marble tympanum
 State Capitol, North facade, second tympanum from left

In 1662 John Winthrop Jr., the fifth governor of the Connecticut Colony, traveled to England to secure from King Charles II a Royal Charter which would give the Colony a legal basis for self government. Upon the death of King Charles in 1685, his brother James II became the new king of England. Deciding to consolidate the New England colonies, he sent the Royal Governor Sir Edmund Andros to Connecticut in 1687 with instructions to revoke the Royal Charter. During the meeting between Andros and the colonial officials where the matter was being argued, Captain Joseph Wadsworth managed to remove the Charter from the room and hide it in an old oak tree. Brooks' relief sculpture celebrates Wadsworth's deed: the colonial hero is shown with the Royal Charter and the Charter Oak.

HF

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ALEXANDER CALDER (1898-1976)

Alexander Calder was born in Launton, Pennsylvania. The son of two generations of sculptors, Calder was first trained as an engineer at the Stevens Institute of Technology in Hoboken, New Jersey, where he studied from 1915 to 1918. After working as a draftsman and as an engineer in California between 1919 and 1923, Calder resumed study in 1923 at the Art Students League in New York City. Here he worked with George Luks and John Sloan. In 1925, Calder became an illustrator for the National Police Gazette in New York City. In 1926, he shifted his place of study to Paris, where he spent several months drawing at the Grande Chaumiere. Calder established himself throughout Europe between 1926 and 1930 as an individualist and humorist with studies such as his miniature "Circus" of 1927-1928, now in the Whitney Museum, New York. In 1930, Calder settled in Paris and came into contact with other abstract artists, among them the painters Piet Mondrian, Fernand Leger, Theo van Doesberg, and Jean Arp. Calder experimented with abstraction, making his first "mobiles" in 1931. In 1933, Calder returned to America, setting up his studio permanently in Roxbury, Connecticut. He began producing his more monumental "stabiles" in 1937.

Calder's mature works, rendered always in bold primary colors, are sculpted with paradoxical intensions. "Mobiles" show a fascination with colored forms in space as they interact driven by air currents. "Stabiles," in contrast, are monumental in character and in scale. Calder made large mobiles for the Brussels World's Fair of 1959 and for the UNESCO building in Paris in 1958. His "stabiles" can be found all over Europe and America. Calder's many awards include prizes at the Sao Paulo Biennale and the Venice Biennale. He has been honored with retrospective exhibitions, among them the exhibition of 1943 at the Museum of Modern Art in New York City.

16 STEGOSAURUS

1973

painted steel

Burr Mall between the Wadsworth Atheneum and City Hall

Calder's Stegosaurus is exemplary of his "stabiles" produced after 1937. Named for a dinosaur from the Wyoming and Colo-

rado regions, Calder's Stegosaurus is the culmination of a sixty-six year project which began with a grant to the city of Hartford by Ella Burr McManus. According to Mrs. McManus' wishes, "the most gifted and competent sculptor known" was to build a memorial to her father, Alfred E. Burr, founder of the Hartford Times. Calder was chosen in the late 1960's after a five year search.

The original twenty-four inch model was presented on May 31, 1972. Constructed from the plans of the sculptor, the present bright orange-red steel structure rises fifty feet in height with a span of thirty-two feet. The sculpture was dedicated in 1973.

This is the only full-scale version constructed after his model and plans. The small-scale version is located at the University of Connecticut Health Center in Farmington. It is called Stegosaurus, Jr. and was installed in 1975. The particular appeal of Stegosaurus, and of all Calder's stabiles, is the subtle interplay of line and curves, of fluidity and elegance, as opposed to stability and weight. The open form of Stegosaurus contrasts with the massiveness of the adjacent building. Calder's abstracted sculpture of a dinosaur is placed beside a fountain in Burr Mall to suggest a beast coming to drink at a pool in the woods.

EW

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Pomeroy, Ralph. "Calder, Alexander." In Contemporary Artists, pp. 157-158. Edited by Colin Naylor and Genesis P-Orridge. New York, 1977.

GRANVILLE W. CARTER (born 1920)

Granville W. Carter was born in Augusta, Maine. He studied at the Portland School of Fine and Applied Arts, the New York School of Industrial Arts, the Grand Chaumiere, Paris, France, and in Rome, Italy. Although Carter is a relatively little known sculptor, his works include figures, keystones and archangels in Washington National Cathedral and figures of Charles A. Lindberg, 1977, and Thomas Edison in New York University's Hall of Fame. Carter is a rarity among living artists: a representational sculptor working on a monumental scale.

17 GENERAL CASIMIR PULASKI STATUE

1976

bronze

Plaza Mall, Main Street

The General Pulaski statue is a traditional equestrian monument naturalistically portrayed. Pulaski was a Revolutionary war hero who had come to America from Europe to fight for democracy. This heroic bronze was commissioned by the General Pulaski Memorial Committee of the United Polish Societies of Greater Hartford. It was dedicated on July 4, 1976 as part of the Bicentennial Celebration. Pulaski is seated on a rearing horse standing twenty feet tall. The finished monument cost \$126,000 for design, casting, and final erection on a base designed by Edward D. Thatcher.

Gilbert, Dorothy B. Who's Who in American Art. New York, 1970.

Grant, Marion H. In and About Hartford. Hartford, 1978.

CARL H. CONRADS (1839-?)

Carl Conrads was born in Breisig on the Rhine, Germany. He studied modeling in Munich until his departure for the United States in the year 1860. Conrads returned to Munich for a short time in 1871, in order to study sculpture.

When he first arrived in the United States, Conrads settled in New York City. He worked there until his enlistment in the Union Army in 1862. He fought in the Civil War until 1864. Following this service to his adopted country, Conrads returned to life as a sculptor. This marked the real beginning of his career.

Having begun as a carver in wood, Conrads later shifted to sculpting in stone. Under the employ of the Hartford Granite Company, he executed public monuments and funerary sculpture. Among his works, in addition to those for the Connecticut State Capitol Building, are statues of Alexander Hamilton, for Central Park, New York; General Thayer, for West Point; General Halleck, for a public park in San Francisco; and John Stark and Daniel Webster, both of which are on display in the United States Capitol in Washington, D.C.

- 18 THE REVEREND HORACE BUSHNELL
c.1895
marble
State Capitol, East Facade, third roundel from the left
- 19 NOAH WEBSTER
c.1895
marble
State Capitol, East Facade, fourth roundel from the left

Conrads depicted two noteworthy figures from Connecticut's history in these two portrait heads. Webster was the author of the dictionary and the spelling book, while the Reverend Bushnell was a local Congregational minister and civic leader who was the primary force behind the conversion of an unsightly slum in Hartford into what is now known as Bushnell Park. Bushnell gazes outward with a piercing stare. Webster conveys the more momentary attitude of a quick glance. The major difference between the two idealized, bust-length portraits is the fact that Bushnell is bearded while Webster is clean-shaven. Both have a marked psychological intensity and well-delineated facial features. Conrads makes their psychological character immediate for the viewer by establishing eye contact between the sculpted heads and the observer.

ishing "eye-contact" between the sculpted heads and the observer.

DC

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EVOLIN DE DEUS (born 1946)

Evolin De Deus was born in Brazil and immigrated to the United States in 1974. De Deus lives in Hartford and works in his Gabriela Gallery where he started practicing sculpture in 1977. De Deus designs large scale found object sculpture combining metals in an abstract manner.

20 RED DANCER

1979

Painted Steel

Bushnell Memorial, Capitol Avenue

Red Dancer, or Isadora, by Evolin De Deus is made of freely welded steel painted red. This "direct metal sculpture" consists of steel tubing, three inches by three inches wide, and stands fifteen feet tall. The construction weighs six-hundred pounds and rests on a concrete base. Red Dancer expresses the "moment of dance" in a geometrical design. The Red Dancer was commissioned for the Hartford Ballet Company and will stand outside the Bushnell Memorial until the Ballet finds a more suitable location.

Interview by telephone, Emilie Kaulbach with Evolin De Deus
on January 28, February 13, and March 16, 1981.

MELVIN E EDWARDS, JR. (born 1937)

Melvin E. Edwards, Jr., was born in Houston, Texas. He received his B.F.A. from the University of California and from Chouinard Art Institute in Los Angeles. He also taught at the University of Connecticut in Storrs.

Edwards began as a painter and later shifted to sculpture, a less confining medium. Although Edwards, a black artist, claims no political intent, the work Lynch Fragments was executed from the remaining debris of the Watts riot.

In 1968 he changed his style and shifted to large-scale works executed for outdoor settings. These forms consist of encumbered rings, triangles, stepped pyramids and X's which are executed in an elegant linear fashion. Edwards paints three dimensional drawings in space.

- 21 ACROSS THE LIMPOPO
before 1974
painted steel
Wadsworth Atheneum, 1974.32
Gengras Court

Across the Limpopo, by Melvin Edwards, is made of orange painted steel. Demonstrative of Edward's style since 1968, the piece consists of a triangular frame with a narrow ladder on top of curved supports that attach to the apex. Unlike his earlier works made from found objects, there are no political associations. Instead Edwards has created a lyrical flowing three-dimensional drawing in space.

FC

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DANIEL CHESTER FRENCH (born 1850, died 1931)

Daniel Chester French was one of the leading sculptors of nineteenth century America. He was born in Exeter, New Hampshire and spent his adolescent years in Concord, Massachusetts. As an adult, French divided his time between New York City and Chesterwood, his family home in Stockbridge, Massachusetts. Chesterwood is now preserved as a museum open to the public.

During French's years in Concord he came under the influence of the intellectual, artistic circle of the Alcotts and Ralph Waldo Emerson. It is probably through their influence that he came to accept his first public commission, The Minute Man in Concord, Massachusetts, 1871-1875. Although The Minute Man is an early work, it points the direction that French's work was to take. He imbued his contemporary and historical figures with a sense of life and movement, quite unlike the other sculptors of his time. There is a strong definition of human form and a rugged quality of the individual. French's most famous piece, the statue of the seated Lincoln, 1911-1922, in the Lincoln Memorial, Washington, D.C., is the culmination of his abilities. The figure is treated in French's traditional academic style but the felling of the man and his ideals seem to reach out and touch the viewer.

French studied, for brief periods, with William Hunt, William Rimmer, and John Quincy Adams Ward (q.v.). In 1876 he was invited to share Thomas Ball's studio in Florence. The study of classical and Renaissance works proved to be highly inspirational. After his return from Italy, French felt that inspiration would not be enough. He decided to go to Paris in order to study sculpture as a three dimensional, moving form. He continued to improve his modelling techniques and finally in 1886, went to Paris.

22 DOCTOR GALLAUDET AND HIS FIRST DEAF MUTE PUPIL

second casting of the model of 1889, 1924

bronze

American School For The Deaf, West Hartford, Connecticut

Doctor Gallaudet And His First Deaf Mute Pupil is the second casting of a bronze statue completed in 1889. The original stands on the grounds of Gallaudet College in Washington, D.C.. Thomas Gallaudet was a pioneer in the field of education for the deaf. In 1917 the National Association For The Deaf commissioned French to recast the original for the one hundredth anniversary of the American School For The Deaf. The Gallaudet was French's first work after his return from Paris and his achievements are reflected in the three dimensional treatment of the sculpture. There is a strong narrative quality in the placement of the figures. Gallaudet is seated, holding the small girl close to his side, and the emotional involvement

of both teacher and pupil is apparent in their concentration upon each other. The viewer experiences the earnestness of the moment in a very understated and touching manner. The figures are posed informally. Movement is felt through French's positioning of the arms and the realistic treatment of the bodies. Placing the pupil in a standing position encourages many points of view. Minute description is audited directing emphasis to the truly humanistic meaning of the work. (see also Frances Wadsworth, The Gallaudet Statue.)

K.M.

Adams, Adeline. Daniel Chester French. New York, 1932

Grant, Marion. In And About Hartford. Hartford, 1979

Richman, Michel. Daniel Chester French, An American Sculptor. New York, 1976

KARL GERHARDT (1853-1915)

Karl Gerhardt was born in Boston, Massachusetts. He moved to Hartford, Connecticut and became the chief mechanic of the Pratt and Whitney Machine Tool Company. Gerhardt worked as a mechanic for Mark Twain, attempting unsuccessfully to perfect the Paige Typesetter -- a speculation that eventually bankrupted the author. Twain was impressed with Gerhardt's potential as a sculptor and sent him to Paris in 1881 to study for three years at the École des Beaux-Arts. Gerhardt made statues of General Putnam for Brooklyn, Connecticut and of Gouverneur K. Warren for Gettysburg, Pennsylvania. In 1884 Gerhardt executed portrait busts of Ulysses Grant and Mark Twain, both in the Mark Twain House in Hartford. An engraving after Gerhardt's bust of Twain was used as the front-piece for Twain's new book, The Adventures of Huckleberry Finn, in its first edition of the 1884 publication.

23 RICHARD D. HUBBARD

1890

bronze

State Capitol grounds, southeast side

Richard D. Hubbard was executed as an above life-size figure. This statue, commissioned by Hubbard's friends, who were led by George Sargent of Hartford, was unveiled on June 9, 1890. Hubbard was Connecticut's first prominent lawyer and its greatest orator. He was the governor of Connecticut from 1873-79 and was a noted advocate of women's rights. Gerhardt depicted Hubbard in a restrained yet bold pose, as if poised to address a crowd. The statue was cast by the Henry Bonnard Bronze Company in New York.

24 NATHAN HALE

1886

bronze

State Capitol, east lobby

Nathan Hale, also by Gerhardt, stands inside the east entrance of the capitol's first floor corridor. One of Connecticut's

earliest heroes, the young school teacher was hanged by the British as a spy in 1776. The statue's marble base is inscribed with the patriot's final words to his executioners: "I only regret that I have but one life to lose for my country."

Gerhardt's statue is above life-size. The statue's neck is bared at the moment before the noose is put into place. Hale's large hands and straining neck emphasize the intense emotion of the coming event. His outstretched arms indicate the sacrifice he has accepted. This pose is reserved compared to the more dramatic conception of Hale (1889) by E.F. Woods (q.v.) now in front of the Wadsworth Atheneum. The monument was cast by M.H. Mosman, Chicopee, Massachusetts.

JM

Correspondence of Karl Gerhardt and Francis H. Richards, engineering and patent office, Hartford, Connecticut. In State Library; archives in main vault under Gerhardt, Karl: # 920. G42gr

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Public Arts Survey. Hartford, Ct., Nov. 21, 1974.

CHAUNCEY B. IVES (1810-1894)

Chauncey Bradley Ives was born in Hamden, Connecticut, destined to become a farmer. However, in 1825, and in spite of family opposition, he apprenticed himself to a New Haven craftsman, R.F. Northrop and learned the skills of a woodcarver. Eager to become more than an artisan, Ives soon began to model in clay and to carve likenesses in stone. While in New Haven, Ives studied under Hezekiah Augur, the first and most prominent sculptor in Connecticut. Ives moved to Boston where he worked briefly around 1840 before opening a studio in New York City in 1841. In 1844 he sailed for Italy in search of better facilities and a warmer climate to combat his tuberculosis.

Ives spent the next six years in Florence. He was influenced by Henry Kirke Brown, another American working in Florence. Brown's statue of Ruth and his classical bust La Grazia inspired Ives to try an idealizing style. In 1851, Ives relocated in Rome where he adopted the neoclassical manner inspired by the art of antiquity. Ives became a prolific and permanent member of the American colony in Rome. With the exception of brief trips to America to exhibit and sell his works, he remained in Rome for the greater part of his life.

In 1855, on a visit to America, Ives held a New York City exhibition in which his Rebecca at the Well and Pandora were great successes. His popularity was immense, and his work sold quickly. Ives' neoclassical style persisted through the 1860's and 1870's when he produces such works as: Jephthah's Daughter, Egeria (1876), and The Truant. During this time, Ives modeled portrait busts in which he emphasized the comely aspects of his patrons and disregarded details, smoothing away any irregularities that detracted from an ideal representation. Late in his career, Ives was commissioned by the state of Connecticut to carve its contributions to the Statuary Hall in the National Capitol in Washington, D.C. Ives produced marble statues of Jonathan Trumbull (1869) and Roger Sherman (1870), which were put in place in 1872. Ives greatly reduced his activity as a sculptor after 1875. He remained in Rome for the rest of his life.

In general, Ives' style was a blend of neoclassicism and 19th-century naturalism. His subjects were from commonplace America or ancient literature. Ives satisfied his patrons'

Tastes for quaintness and decorative parlor pieces but, as some critics said, he debased art in doing so. However, his appeal to the public made him a financial success.

25 Thomas Church Brownell

1869

bronze

Trinity College, Quadrangle, Hartford, Connecticut

Thomas Church Brownell by Chauncey Ives is a larger-than-life sized bronze statue supported by a Quincy granite pedestal. The massive bronze was cast in the foundry of Ferdinand von Miller of Munich. The work was commissioned by Gordon Burnham, Brownell's son-in-law, and presented to the Trustees of Trinity College as a gift.

Ives, who designed and modeled the sculpture, was at work on the piece in Rome during 1866. The 10 foot 6 inch high bronze statue arrived in Hartford in 1868. Burnham originally commissioned the statue to be placed at Brownell's grave in Cedar Hill cemetery but later decided that the Trinity campus would be a more suitable location. However, in presenting the bronze as a gift, Burnham neglected to provide the statue a proper pedestal. Hence, at a cost of 5,000 dollars, the college commissioned James G. Batterson, Esq., of Hartford to carve the fifteen foot pedestal. Finally, on November 11, 1869, the statue was ceremoniously unveiled on the hill overlooking Bushnell Park, within the west grounds of the college, at its original site, where the State Capitol now stands. When the college moved from Capitol Hill to its present location in 1878, the statue was reerected on the main quadrangle of the new campus.

The bronze memorializes the founder and first president of Trinity College, Thomas Church Brownell (1779-1865). Brownell was also the third Bishop of Connecticut. Ives portrays Brownell in a clerical gown with preaching tabs. His left hand holds a prayer book and his right arm is outstretched in the act of pronouncing a blessing. Standing high on the pedestal, the statue symbolically suggests Brownell's continuous benediction over the campus. Furthermore, the features and expression were considered extremely life-like.

A related portrait bust of Thomas C. Brownell, signed and dated

by Ives in 1860, is in the collection of the New York Historical Society.

TL

- 26 Roger Sherman
1878
marble
State Capitol, East facade, second figure from left

Roger Sherman by Chauncey Ives is a seven foot statue making up part of the scheme of the east facade of the Capitol, commemorating Connecticut citizens' roles in the Revolution and founding of the Republic. Sherman (1721-1793) was first Mayor of New Haven, a delegate to the first Continental Congress and a signer of the Declaration of Independence.

Ives completed the Sherman in Rome by March of 1878, and the statue was erected over the eastern entrance of the Capitol by November of that same year. Typical of Ives' later work, the Sherman shows the sculptor's inability to harmonize the parts of the body into a proportional whole. The head appears too large for the body and the legs are out of proportion. Like Ives' Trumbull (see below), the Sherman becomes a costume piece. Sherman is portrayed in a rather formal pose with his right arm partially extended as if he is about to make a statement. His left arm holds a scroll. The facial expression and eyes are idealized and yield little insight into the nature of the subject.

The Sherman on the Capitol facade parallels the earlier Roger Sherman Ives created in 1870 for the Statuary Hall of the National Capitol in Washington, D.C. Again, like the Trumbull, the earlier version of Sherman is about a foot taller and portrayed in a long cloak. However, the pose and facial expression are essentially the same. Moreover, both versions exhibit the same lifeless quality.

TL

- 27 Jonathan Trumbull
1878
marble
State Capitol, East facade, third figure from left

Jonathan Trumbull by Chauncey Ives is a seven foot statue commemorating an outstanding Connecticut historical figure. Trumbull (1710-1785) was a noted soldier, and statesman and figured prominently in Connecticut commerce. He was Governor of Connecticut from 1769 to 1784. Trumbull's advocacy of independence from England and his fight for the colonial cause won him a niche in the scheme of the east facade of the Capitol celebrating the states history and citizens who were active in the Revolution and early Nationhood of America. The Trumbull was the first of the figure sculptures to be put in place in the Capitol's twenty-six niches. The statue was in place by March of 1878.

Ives portrays the figure in a casual stance wearing colonial attire. The stack of books behind Trumbull and the paper he reads depict him as a learned man. However, the statue becomes a costume piece in that Ives renders the buttons and ruffles of the clothing more successfully than the proportions of the body.

The work is practically identical to the earlier Trumbull Ives produced in 1869 for the Statuary Hall in the National Capitol in Washington, D.C. Both versions were produced in Rome but Ives portrays the earlier Trumbull in a full length cloak. The Washington statue is about a foot taller. Both versions provide evidence of Ives' difficulty in portraying the full figure proportionally.

TL

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WOOLSEY McALPINE JOHNSON (born 1949)

Woolsey McAlpine Johnson was born in Chicago, Illinois. He graduated from the Kent School. After graduation from high school he studied art and went on to pursue his interests at the Evanston Art Center where he learned welding. In December, 1977, Johnson received his B.A. from Trinity College where he won the Goodwin Sculpture Prize. Johnson specializes in welded sculpture and works in a studio outside of Hartford.

28

HANDFUL
1977

assembled prefabricated steel
Trinity College

Woolsey Johnson's Handful consists of six large arching beams of steel. Handful is about twenty-five feet high. Steel shanks intersect to form tree-like images. The softening color of the weathered steel further unites the composition with the environment.

Monumentality is important to the artist. Handful is Johnson's modern version of the heroic ideal. For the artist, an abstract composition can have the same enduring presence as a traditional representational monument.

MB

LILA PELL KATZEN (Born 1932)

Lila Pell Katzen, painter and sculptor, was born in New York. She studied at the Art Students League in New York City in 1947 and received her B.F.A. from Cooper Union in 1948. From 1949 to 1951 she studied with Hans Hofmann in Provincetown, Massachusetts and in New York City. In 1955 she held her first solo exhibition of paintings at the Baltimore Museum of Art and in 1962 she began teaching three-dimensional design at the Maryland Institute College of Art in Baltimore.

Katzen started as a painter and in the early sixties began to experiment with freestanding painted acrylic sculptures. From 1964 on she explored the potential of black or fluorescent light as a medium which transmits color when it interacts with its environment. In the late sixties Katzen explored the contrasts and similarities between liquids and solids. It was not until 1970 that she began to work in metal, transforming hard steel into graceful organic shapes.

Katzen feels that her sculptures are not complete until they are installed. These "site-oriented" sculptures encourage interaction between site and viewer. Although she does not personally assemble her large sculptures, her objectives are not hindered. She is not interested in the craftsmanship of her object but rather in artistic creativity.

Katzen divides her works into three categories. The first of these are her arrangeables or "strata," consisting of numerous parts of different shapes which can be rearranged to fit into their site thus creating an endless form. Her second category is "Antecedent" in which small sections are extracted creating a living organism which changes its shape as one moves around it. The third division is single section works.

29 TRAHO 1973

rolled steel and brush stainless
Wadsworth Atheneum, 1976.19
Terrace along Atheneum Square North

Traho consists of two components and falls into two of Katzen's three categories: "strata" and single section works. This work is secluded from traffic and noise by its architectural and environmental surroundings.

Katzen creates a contrast between the weathered, rust-colored steel and the soft, satiny finish of the brushed stainless steel, between curves and planes, and between solids and voids. In Traho, Katzen has created a work which interacts with its environment.

FC

Nemser, Cindy. Art Talk: Conversation with Twelve Women Artists. 1975, pp. 231-365.

Syracuse, The Everson Museum of Art, March 7 - April 13, 1975.
Sculpture and Site.

North Carolina, University of North Carolina, September 20 - November 20, 1979. Sculpture: Fan, ribbon and plate works. Introduction by James Johnson Sweeney.

GEORGE KELLER (1842-1935)

George Keller was born in Cork, Ireland in 1842 and immigrated to New York with his family at the age of ten. He was first exposed to color and design in his father's wallpaper factory in Cork. While living in New York, he spent time in the neighboring marblyard that was devoted to sculpture. After minimal schooling, he went to work in the Brooklyn Navy Yard. At the age of twenty-two, he accepted an offer from J.G. Batterson to work as an architect in Hartford, Connecticut. Keller developed an eclectic medieval Gothic building style, combining the elements he learned while working in the architectural firms of James Renwick and Peter B. Wight. As Keller's style matured, his building designs became less ornate and more picturesque, maintaining the idea that form followed function.

He is best known for his Civil War monuments which include his most prestigious work, the Garfield Memorial, 1890, in Cleveland, and the Soldiers and Sailors Memorial Arch, 1886, in Hartford. Other works include libraries, schools, hospitals, and churches. Keller built his reputation in Victorian Hartford. He was highly influential in the period between 1900 and post-World War I.

30 THE SOLDIERS AND SAILORS MEMORIAL ARCH 1884-1886

sandstone and terra-cotta
Bushnell Park, Ford Street Entrance

The Soldiers and Sailors Memorial Arch was constructed to commemorate the soldiers and seamen of Hartford who had died in the Civil War. Discussions and competitions for the design of a Memorial took six years. George Keller's design for a triumphal arch was accepted. He used local sandstone and terra-cotta, and placed the arch at one end of the Ford Street bridge. It is eclectic in style combining the elements of a Greek frieze, a pointed Gothic-Roman arch, and two Norman castle towers. The Gothic arch is 30 feet wide. Each tower is topped with a conical roof and a "finial angel." The angels have since disappeared. Stairwells in the towers lead to inscriptions of the names of fallen soldiers. On either side of the arch is a sculpted seal of the city of Hartford. In the spandrels of the arches are shields carved with the insignia of the infantry, the cavalry, the artillery, and the naval forces. The frieze that stretches under the walkway and around the towers was sculpted by Samuel Kitson and Caspar Buberl. Kitson, an English architect known

for the interior of the William K. Vanderbilt House in New York, carved the north frieze that depicts the war. The life-size figure of General Grant surveys the infantry and the cavalry as they combat the Confederates. Buberl, an associate of Keller's, sculpted the scene of "Peace" on the south frieze. The noble female figure portraying the city of Hartford surveys her citizens who are gathered to welcome the returning soldiers.

Six statues, added in 1894 and executed by Albert Entress, appear three on each pier below the bas-relief. They represent "The Farmer," "The Blacksmith," "The Mason," "The Free Slave," "The Student," and "The Carpenter." Keller decided to change a proposed figure of a merchant to one of a black man breaking the chains of bondage.

George Keller and his wife are buried in the east tower.

DL

Ransom, David F. George Keller, Architect. Hartford, 1978.

ALEXANDER LIBERMAN (born 1912)

An American, born in Kiev, Russia, Liberman studied painting in Paris with Andre Lhote from 1929 to 1931. Subsequently he studied architecture under August Perret at the École des Beaux-Arts from 1930 to 1932. He became the editor of Vu magazine from 1933 to 1937 and went to New York in 1941 due to the upheavals of the Second World War. He joined the staff of Vogue and became the arts editor in 1943. Later he became the editorial director of the Conde-Nast publications of the U.S. and Europe.

Liberman is a painter, draughtsman, and a photographer as well as a sculptor. He believes that art can only exist through quantity, therefore, much of his work is executed in series. These are groups of individual works produced in the same style that together create a symbolic generation. Liberman experimented with metal junk sculptures and gestural painting and then concentrated on Minimalist sculpture. Minimalist sculpture is characterized by the use of elementary forms on a geometric base, usually in a uniform color, in order to create a monumental effect. He often had his sculptures built by craftsmen, but frequently reviewed them during the process. Liberman is the author of two books: The Artist in His Studio (1966) and Gods in Art (1968).

- 31 ECHO
1969
painted steel
Wadsworth Atheneum, 1969.232
Main Street in front of the Morgan Memorial Building

Echo is a part of a series of constructions based on the cylinder which Liberman executed in 1969. His use of large boiler parts prompted this interest in curvilinear forms. The sculpture measures 10' X 18'. Other parts of the series were exhibited at the Corcoran Gallery in Washington D.C. in 1970, and in the Hammarskjold Sculpture Garden in New York City in 1971.

Echo is painted orange. Its forms are geometrically simple. The interplay of forms creates a tension between horizontal and vertical, stability and instability. Dynamic force is created by the spatial relationships. Sculpture should, according to Liberman, embody the conception and refine it, without losing its original energy.

Baro, Gene. "Alexander Liberman, the Art of Amplitude." Studio International CLXXIX (May, 1970) : 210-15.

Calas, Nicholas. Icons and Images of the Sixties. New York, 1971.

Naylor, Colin, and Genesis P-Orridge, eds., Contemporary Artists. London, 1977.

HERMON ATKINS MACNEIL (1866-1947)

Born in Everett, Massachusetts, Hermon Atkins MacNeil attended the Massachusetts Normal Art School in Boston. He taught modeling and drawing at Cornell University for three years and then in 1888 went to Paris where he studied under Henri Chapu at the Académie Julien and under Alexander Falguière at the École des Beaux-Arts. During his stay in Paris, he mastered the impressionistic Parisian style of modeling with lively surfaces.

MacNeil returned to America in 1891 and went to Chicago to assist with sculptures for The World's Columbian Exposition of 1893. While in Chicago he also taught at the Art Institute of Chicago. In 1896 he won a scholarship to study for three years at the American Academy in Rome. Subsequent honors included being elected an academician of the National Academy of Design in 1906 and serving as president of the National Sculpture Society between 1910-1912 and again from 1922-1924.

Prior to 1910, MacNeil's primary sculptural subject was the American Indian. The Sun Vow, a bronze of two Indians made in 1898, became a popular sculpture in America. After 1910 he turned to large-scale portrait statuary and memorials. Notable among these are a bronze of Ezra Cornell (c. 1915-1917) done for Cornell University and a large frieze for the State Capitol building in Missouri, for which he was awarded a gold medal of honor in 1917 by the Architectural League of New York.

32 ORVILLE HITCHCOCK PLATT

c. 1908

bronze high relief medallion

State Capitol, North facade, right wall of portico

Orville Hitchcock Platt (1827-1905) served his native Connecticut as a State representative, a State senator, and also as a United States senator. Shown seated by a table piled with books, Senator Platt's countenance is imbued with a sense of wisdom. Again, as did Adams in his portrait of Joseph Hawley (q.v.), MacNeil has preserved the human element: Platt is balding and his face is wrinkled. MacNeil betrays his Parisian studies with his highly movemented surface treatment.

For a discussion of the commission for this work, see the Joseph Roswell Hawley entry under Herbert Adams.

- 33 GIDEON WELLES
c. 1934
marble
State Capitol, South facade, second statue from left

Gideon Welles (1802-1878) was part owner and editor of the now defunct Hartford Times and Secretary of the Navy under President Lincoln. Standing solidly on his pedestal and looking sternly down at the viewer, MacNeil portrays Welles as a man of purpose.

- 34 ALFRED HOWE TERRY
c. 1934
marble
State Capitol, South facade, fourth statue from left

The full length figure of Civil War General Terry (1827-1890) is seen in military dress, standing at ease. Stylistically, MacNeil has turned to a more neoclassic approach: there is a slightly perceptible s-curve in Terry's pose, and his idealized face stares off into the distance.

- 35 ISRAEL PUTNAM LEAVING HIS PLOW TO GO AND FIGHT IN THE REVOLUTIONARY WAR
undated, c. 1916
marble tympanum
State Capitol, North facade, fourth tympanum from left

In this relief sculpture, MacNeil has frozen in marble the story of Israel Putnam. According to the legend, upon hearing of the battle of Lexington, Putnam left his plow in the field and rode off to Massachusetts. Putnam's patriotism is celebrated by MacNeil in his depiction of the moment of decision: the central figure of Putnam is seen turning away from his plow toward the direction urgently being pointed out to him by a man on horseback.

HF

Brown, Milton W. American Art to 1900 Painting Sculpture Architecture.
New York, 1977, p. 596.

Grant, Marion H. In and About Hartford. Hartford, 1978, p. 187.

"Monumental Job: Filling the Blanks Around the Capitol."
New York Times, January 1, 1978.

Hartford State Library, "Connecticut - State Capitol" folder in
Connecticut Local History file.

VINCENZO MISERENDINO (1875-1943)

Vincenzo Miserendino was born in Sicily. He studied art at the Palermo Academy of Fine Arts and at the Academy in Rome before coming to America in 1894 at the age of nineteen.

In America, Miserendino gained recognition for his statues of well known public figures. The most famous of these is his statue of President Theodore Roosevelt.

36 COLUMBUS

before 1926

bronze

Columbus Green, Washington and Buckingham Streets

Columbus, by Vincenzo Miserendino, represents the great explorer standing with an unwound scroll in his hand. At his feet is a sphere which represents the world. The massive romantic figure in period costume is rendered in an abstracting style remotely reminiscent of Auguste Rodin's Balzac.

The piece was erected on Columbus Day, October 12, 1926, and was presented to the city of Hartford by its Italian-American citizens. The cost of the monument was fourteen thousand dollars and was paid by public subscription.

CP

The Hartford Times. Obituary of Miserendino, December 28, 1943.

The Hartford Times. Tuesday, October 12, 1926, page 1.

Grant, Marion H. In and About Hartford. Hartford, 1978.

ROBERT MORRIS (born 1931)

Missouri-born Robert Morris began his artistic career as a painter. He turned to sculpture in 1961. Morris was trained at the Kansas City Art Institute, the California School of Fine Arts and at Hunter College in New York.

Morris is associated with the Minimalist movement using simple geometric forms to convey order, stability, and permanence. The objective of the Minimalists was to create single images that could be readily and immediately perceived by the viewer. Minimalists related their work to the Gestalt concept that shapes are perceived as patterns, such as squareness and roundness. They wish to eliminate from their works anything that detracts from the unity of the work. If color is used it is homogeneous; surface texture remains unvaried. Often they will use industrial materials in their compositions. Morris also became involved with environmental works and earth works.

37 UNTITLED1969-70

iron

Wadsworth Atheneum, 1971.61

Corner of Prospect Street and Atheneum Square North

Untitled is an example of an object referred to as an "I-beam gestalt" or unitary object. The sculpture is composed of five metal slabs, each weighing two tons, assembled into an I-beam shape. The five pieces of the sculpture are held in position by gravity, not by welding or riveting. Formally, the work has an horizontal emphasis which is created by the two horizontal planes connected by a vertical plane of metal. The placement of the vertical element produces a perfectly symmetrical composition creating a sense of three-dimensionality. The parallel lines formed by the metal slabs create a dynamic sense of space around the object. There is no application of color although it has rusted to a uniform warm brown with a surface rough to the touch.

This piece was commissioned by the Wadsworth Atheneum in 1969-70. It was completed in the summer of 1972 under the supervision of the sculptor, who came to Hartford to oversee the assembly of the five steel slabs.

Godine, David R. Two Hundred Years of American Sculpture.
New York, 1976.

Tuchman, Maurice. American Sculpture of the Sixties. New York,
1967.

The Hartford Courant, Sunday, July 16, 1972, p. 11 F.

CHARLES HENRY NIEHAUS (1855-1935)

Charles Niehaus was a native of Cincinnati, Ohio. He studied there at the McMicken School of Design. In 1877, he traveled to Munich, Germany to study at the Royal Academy. After a four-year period, Niehaus returned to the United States to his hometown. In 1883, he again traveled abroad to work and study, settling in Rome for two years. In 1885, he established his studio in New York City and worked there until his death in 1935.

Niehaus was a prominent sculptor, becoming a member of many associations, including the Council of the National Sculpture Society, the Architectural League of America, the Municipal Art Society, and the Society for the Preservation of Historic Landmarks. He was made a Fellow of L'Associazione della Artistica Internazionale di Roma.

In addition to his work for the Connecticut State Capitol Building, Niehaus executed statues of President Garfield for the United States Capitol and for the city of Cincinnati. He sculpted William Allen for the national capitol building, as well, and created a bronze of the scientist Hahnemann for Washington, D.C.. A work entitled Athlete Scraping Himself with a Strigil won a special medal at the World's Columbian Exhibition. His work was prominently exhibited at the Pan-American Exposition in Buffalo in 1901 and at the Louisiana Purchase Exhibition in St. Louis in 1904.

- 38 THE REVEREND THOMAS HOOKER LEADING THE FIRST WHITE SETTLERS TO HARTFORD
c.1895
marble
State Capitol, East Facade, left-hand tympanum
- 39 THE REVEREND JOHN DAVENPORT PREACHING TO THE PURITAN SETTLERS OF NEW HAVEN
c.1895
marble
State Capitol, East Facade, right-hand tympanum

Niehaus has depicted two important scenes from the history of the settling of Connecticut in these two tympana. In fact, the entire east facade of the Capitol Building deals with the

early history of the Connecticut Colony. Both of these compositions are carved in shallow relief. The artist depicts spatial recession by progressively diminishing the height of the relief from the foreground to the background. Niehaus emphasizes the upper bodies of each figure, using the highest relief for the heads. No attention is given to unimportant details. By means of gestures and the placement of the few highly-articulated figures, the focus of each work is made clear. The dress of the figures is that of Colonial America. The women are dressed in long, full dresses, while the men, with their rifles, wear baggy knickers and greatcoats.

- 40 JOEL BARLOW
c.1895
marble
State Capitol, East Facade, roundel on far left
- 41 THE REVEREND BERGE BERKELEY
c.1895
marble
State Capitol, East Facade, second roundel from left
- 42 THE REVEREND JONATHAN EDWARDS
c.1895
marble
State Capitol, East Facade, sixth roundel from left

Niehaus treats these Connecticut patriots quite uniformly. Set within the round shape of a roundel, each portrait head stares directly out from its position above the entrance to the building. This alignment of the heads creates difficulty in seeing the faces from ground-level. The heads are nearly completely liberated from the stone, while the shoulders of each are more flatly conceived. Barlow, who was a poet, Hartford wit, and leading Connecticut intellectual, is dressed in the clothing of late 18th century America. The Reverend Berkeley is dressed in garb appropriate to his status as a Christian leader. He was a prominent theologian in Connecticut, after whom the Berkeley Divinity School was named. The Reverend Edwards is dressed in Christian habits, as well, and was a leading Congregational theologian of the 18th century.

Grant, Marion. In and About Hartford. Hartford. 1978,
pp.192-3.

Armstrong, Regina. The Sculpture of Charles Henry Niehaus.
New York. 1902, pp.5-6.

Rugoff, Milton, ed. The Brittanica Encyclopedia of American
Art. p. 396.

ARNALDO POMODORO (born 1926)

Born in Pesaro, Italy, Pomodoro now works in Milan. He worked as a stage designer before becoming a goldsmith. He turned to sculpture in 1955. Pomodoro was artist-in-residence at Stanford University in 1966 and in 1970.

Pomodoro's awareness of the sensuous quality of precious materials and ability to work in fine detail, learned as a goldsmith, directly influence his well-known large bronzes. These works are highly polished, dramatic in effect and meticulously executed.

43 SURVEYOR'S DRAWING BOARD

1961

cast bronze

Wadsworth Atheneum, 1974.109

Gengras Court

Surveyor's Drawing Board is an early bronze sculpture that predates Pomodoro's better known geometric bronzes. It is a bas-relief of drapery-like folds offset by organic striations. The surface is unpolished. This piece reflects the artist's transition from his early low reliefs in wood and lead to the fully three-dimensional forms in polished bronze of his later work.

GB

Freudenheim, Tom. Arnaldo Pomodoro catalogue.

Reprinted. Pesaro, 1971.

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Cologne, 1969.

Jaszi, Jean. "Arnaldo Pomodoro." Artweek, July 11, 1970.

Naylor, Colin, and Genesis P. Orridge, ed., Contemporary Artists. New York, 1977.

BELA LYON PRATT (1867-1917)

Bela Lyon Pratt was born in Norwich, Connecticut. Pratt began to draw and model early in his childhood. At the age of 16 he entered the School of Fine Arts at Yale University. In 1887 he worked in the studio of Augustus St. Gaudens in New York City. He continued his studies in Paris under Chapin and Falguiere and entered the Ecole des Beaux-Arts at the head of his class, winning three medals and two prizes. He returned to America in 1892 settling in Boston where he lived until his death in 1917.

Pratt's works include a statue of Nathan Hale, 1914, now at Yale University, New Haven, "The Seasons," 1896, in the Congressional Library in Washington D.C., and many war monuments and memorials.

44 ANDERSONVILLE BOY

1907

bronze; granite base in form of benches
State capitol grounds, southeast side

The Andersonville Boy is an above life-sized bronze representing the Connecticut soldiers imprisoned in the Civil War. The statue "portrays a Union soldier with dejected but unconquered mien." Dedicated in 1907, it is a contemporary second casting of a statue that stands in the National Cemetery in Andersonville, Georgia, site of the infamous prison in which so many Union soldiers were inhumanely confined.

The monument was proposed by George Q. Whitney. A committee was appointed to submit to the legislature an appropriate scheme for the memorial to be placed, either in Andersonville or in Hartford. A commanding location was picked in Andersonville by the committee in May, 1906. Pratt's model was approved and cast in September, 1907. On October 14, 1907, a group of Connecticut veterans and officials went to Georgia by train to witness the unveiling. At the same time a second cast was made and placed on the capitol grounds in Hartford.

The Hartford version with its radiating benches forms a small

courtyard. The plan for the pedestal and benches was designed by R.C. Sturgis, architect, of Boston, Massachusetts. The statue was cast by the Henry Bonnard Bronze Company, Mount Vernon, New York.

JM

Correspondence regarding the erection of the Andersonville Monument. State Library; archives in main vault, under Pratt, Bela Lyon, 1867; #973.771 An23c0

Dictionary of American Biography. Vol. VII, 1935. pp. 166-8.

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Mallet, Daniel Trowbridge. Mallet's index of artists, International and Biographical. New York, 1935. p. 352.

The National Cyclopaedia of American Biography. Vol XIV, 1917. p. 378.

JOHN MASSEY RHIND (1858-1936)

John Rhind was born in Edinburgh, Scotland. Both his father and grandfather were sculptors. Rhind attended the Scottish Academy as a pupil of Dalou, a prominent French sculptor. He moved to England to further his studies at the South Kensington School. There he won three gold medals and a scholarship. To supplement his studies he attended the Royal Academy where he received a second scholarship to work in Paris. In 1889 he came to the United States and opened his studio in New York City. He was a member of the Architectural League, the National Sculpture Society and the Municipal Art Society. His primary interest was in urban sculpture, of which the Corning Fountain is a fine example.

45

CORNING FOUNTAIN

1899

marble base and bronze figures
Bushnell Park, west of Trinity Street

Corning Fountain was built to commemorate a Hartford merchant, John J. Corning. Charles Dudley Warner, chairman of the Public Architectural Monuments Commission, headed the project. Letters from Rhind to Warner are preserved in Trinity College's Watkinson Library. In them, Rhind presents to Warner his program for Indian representation. Rhind chose the Saukiog Indian, native of central Connecticut, as his subject.

Four Indian warriors on pedestals are placed around a large marble basin. On the second level, four free-standing squaws decorate a column surmounted by a hart, the symbol of the City of Hartford.

It is Rhind's intent to show various stages in the cultural evolution of the American Indian. The first figure is the Hunter dressed in the appropriate hunting garb, a mask to shield human scent. Next, the Scout scans the horizon. The third Indian, the Warrior, lifts his tomahawk defending his tribes. The fourth figure in this pictorial cycle is the Peacemaker. The Indian chief is draped in his feather headdress, holding a peacepipe, lifting his hand asking for peace.

Another version of the Peacemaker exists as a free-standing

independent sculpture in Philadelphia at Indian Rock. Rhind's interpretation of the American Indian in sculpture has an important place in the history of American sculpture.

MB

46 SAMUEL COLT MONUMENT

1905-1906

bronze

Wethersfield Avenue, Entrance to Colt Park

The Samuel Colt Monument by Rhind marks the entrance to Colt Park. On April 26, 1905, Elizabeth Jarvis Colt commissioned Rhind to make this statue in memory of her late husband. Samuel Colt was the first industrial tycoon in Hartford. He invented the Colt revolver which made him a millionaire overnight. Some of his other inventions were the first waterproof ammunition, an electrical submarine mine, and the first telephone business to employ an underwater cable.

Rhind uses an historical conceit to simultaneously show four important moments in the life of Samuel Colt. Samuel Colt is depicted as both the inventive young sailor boy whittling his first wooden model of the gun, which would make him famous, and as a grown man and international hero. Rhind achieves this by creating two separate figures. Between the five steps leading to the monument is a free standing figure of Colt as the young sailor sitting cross legged upon the pier examining the wooden gun barrel he has completed. At the top of the steps is a base over six feet tall upon which stands Samuel Colt as a grown man. He steps forward on his left foot and gazes into the distance. His left hand is on his hip and his right hand holds some folded documents. On the base directly beneath Colt is an inscription which sums up Colt's character. "On the grounds which his taste beautified, by the home he loved, this memorial stands to speak of his genius, his enterprise and his success and of his great and loyal heart." On either side of this inscription are two low relief plaques. The right hand relief shows Colt being presented to the Russian Czar, and the other relief shows Colt demonstrating the gun to the British House of Commons. These reliefs refer to Colt's tour of Europe in 1854, when he was acclaimed for his "inventions and contributions toward peace and perfection of his automatic repeating revolver." Rhind is successful in creating a monument which suggests several moments in time and which are arranged spatially to create a harmonious unity.

BH

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Hartford Courant, 31 August 1980, section G.

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New York, 1924.

Payne, Frank Owen. "The American Indian in Sculpture."
Munsey's Magazine, February 1917, pp. 41-51.

Rhind, J. Massey to Charles Dudley Warner. Letters.
Watkinson Library, Trinity College.

Young, William. A Dictionary of American Artists, Sculptors,
and Engravers; From the beginnings through the turn of
the Twentieth Century. New York, 1968.

RANDOLF ROGERS (1825-1892)

Randolf Rogers was born in Waterloo, New York. In 1843 he went to New York City and worked as a clerk in Stewart's Dry Good Store until 1848. During that time, he took up modelling portrait busts. In 1848 he went to Italy to study for three years in Florence and two years in Rome, where he worked on his well known statue "Nydia." In 1853, upon his return to the United States, he received a commission to make bronze doors dedicated to Columbus for the United States Capitol. In 1855 he moved to Rome where he worked for the remainder of his life.

Rogers did not limit himself to one style. When creating portraits and war memorials he often worked in a naturalistic manner. For other works he used the romantic neoclassical style. Some of his other works are the Michigan Soldiers and Sailors Monument, Detroit (1881) and Thomas Crawford's unfinished Washington Monument, Richmond, Virginia (1861) to which he added two works of his own: Andrew Lewis and Thomas Nelson, as well as allegorical figures and ornaments. Before his death, Rogers shipped the casts of most of his works to the University of Michigan.

- 47 THE GENIUS OF CONNECTICUT
 1877-1878
 bronze
 destroyed 1942
 Replica in State Capitol, Rotunda

The Genius of Connecticut by Randolf Rogers was a winged female figure which crowned the Hartford Capitol dome. She was crowned with oak leaves, the emblem of strength. With uplifted arms she extended wreaths of Laurel in her right hand and of Everlasting in her left hand. The Genius stood seventeen feet, eight inches tall, exclusive of the wings, and weighed sixty-six hundred pounds. It was created by Rogers in his studio in Rome and cast in bronze at the Royal Foundry in Munich. The original Genius was designed in a delicate balance unequal to the fierce winds which assailed her two hundred and fifty feet above Bushnell Park. On October 6, 1938, following the great hurricane the Genius became unstable and swayed dangerously. Governor Robert A. Hurley ordered it removed by the Works Progress Administration. Four years later, during World War II, it was melted down for armaments, an ignominious, if patriotic, fate.

Fortunately, Rogers, when presenting The Genius of Connecticut to Batterson (the builder of the State Capitol), he gave the original plaster model as a gift. Upon arrival, the plaster model was found to be extensively damaged, so it was repaired before being

placed in a niche of the west hall, where it remained for ninety-four years. In 1971 Governor Thomas Meskill discovered it and decided to have it restored in time for the bicentennial. He placed Edward J. Kozlowski in charge of the restorations. Kozlowski commissioned Casimir Michalcezye, a Glastonbury sculptor, to do the necessary restoration-work. On April 26, 1973 the restored plaster model was placed in the Rotunda of the State Capitol. Plans are being made to have a much lighter fiberglass replica of The Genius of Connecticut cast to take the place of the original figure and to be anchored forever to the Capitol's pinnacle.

BH

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CHARLES D. SALEWSKI (dates unknown)

Charles Salewski, whose dates of birth and of death are not known, seems to have been a carver for a Connecticut company which specialized in the production of stone statues and monuments. It has not been possible to discover any significant biographical information concerning him.

48 THE CHARTER OAK

1876

marble

State Capitol, East Facade, central tympanum

Salewski depicted a very famous object from Connecticut's history. In 1687, the Colony's Royal Charter, which was a liberal document granting many freedoms to colonists, was hidden in an oak tree in Hartford by one Captain Joseph Wadsworth. This action was taken in order to prevent the document's being taken by representatives of the British Crown. Treated in high relief, the tree fills the essentially triangular shape of the tympanum. The large branches of the old tree have clumps of leaves massed upon them. The crack in the trunk of the oak, into which the precious document was placed, is centrally-placed in this depiction in order that its importance not be lost on the spectator.

DC

Grant, Marion. In and About Hartford. Hartford. 1978,
pp. 18-19, 192.

TONY SMITH (born 1912)

Tony Smith, sculptor, architect and painter, is said to be the best known unknown in the contemporary world of American Art. Smith, a native of South Orange, New Jersey, attended night classes at the Art Students League, New York, from 1933-1936 and studied architecture at the New Bauhaus, Chicago, from 1937-1938. He served as an architectural apprentice to Frank Lloyd Wright from 1938-1940. Until 1960 Smith spent his time practicing as a relatively obscure architect and teaching at various universities. The decision to switch to sculpture came as a result of his dissatisfaction with the impermanence of his architecture and the limitations the medium imposed on his geometric style. Smith's first and most famed pieces are Cigarette, 1961, Bryant Park, New York, and Grasshopper, 1962, Detroit Institute of Art. Thus, the stage was set for Smith's first one man show, a simultaneous opening in 1966 at the Wadsworth Atheneum, Hartford, and the Institute of Contemporary Art, Philadelphia.

Smith's sculpture can be described as part of the Minimalist movement of the '60's, yet his works and philosophies at times transcend the movement. Minimal Art began as a movement in direct opposition to Abstract Expressionism. Abstract Expressionism is an exploitation of the artist's total emotions while Minimalism is without personal expression. The objective of Minimal Art is to open the viewer to subjective experience in the present tense. By reducing elements to their simplest geometric shapes, the artist leaves his composition devoid of personal feeling and independent of past experience. True minimalist works have no reference, they just exist. Smith's "black box" sculptures lack personality in their geometric shaping yet the massive, romanesque blocks, in the majority of cases, suggest a sense of monumentality. Thus, Smith follows the minimalist precedent of neutral geometric forms, but steps outside its boundaries while clinging to his innate sense of classic monumentality.

- 49 AMARYLLIS
1965, steel
Wadsworth Atheneum, 1967.2
Main Street Entrance

A plywood mock-up of Amaryllis was first exhibited at the Wadsworth Atheneum in Smith's first one man show in 1966. The steel version was subsequently purchased by the Atheneum Fund and Joseph Shulman, a Hartford lawyer. The dimensions of Amaryllis are 11'-6" x 7'-6" x 11'-6".

The amaryllis is a bulbous, African herb that supports what most would consider an attractive flower. Smith, however, saw something ugly about the plant. He claimed the flower did not conform to ordinary "notions of pretty." In Smith's eyes, the amaryllis appears to be made of rubber possessing obscene qualities in its indelicacy. With this inspiration, Smith set out to make something on the order of a cave. He wanted to make the space and light as tangible as possible, yet in other ways the artist claimed he wanted to approximate the architecture of an idiot.

Upon examining the inspirations and philosophies behind Amaryllis (the black box sculpture), one can approximate Smith's intentions. Amaryllis has a delicate balancing point, but Smith perverts this aspect of the sculpture with weighty, imposing, monumental forms. If one draws the analogy to the African herb amaryllis, one can see the flower as the delicate balancing point which, in turn, is overwhelmed by the plant's rubbery, obscene appearance. Although the plant and sculpture have an implicit relationship, one can hardly qualify Smith's observation or intention of either being innately ugly. With regard to Smith's trying to create the architecture of an idiot, one can see Smith as triumphantly breaking away from the formalistic qualities that previously restricted his creativity.

50

D.G., M.S., V.T.

1969

welded bronze

Wadsworth Atheneum, T.L. 110.1973.3; T.L. 110.1973.1; T.L. 110.1973.2
Main Street Entrance

The pieces D.G., M.S., and V.T. were originally designed on a paper-weight scale and were intended for friends, hence the various initials. The original miniatures were done in marble sheets. In 1969 all three were executed at their present size. The three works, presently on indefinite loan from Fourcade, Droll, New York, have been on exhibit at the Wadsworth Atheneum since 1973. The dimensions of the three sculptures are as follows: D.G.: 2'4" x 6'8" x 6'8"; M.S.: 2'9" x 11'8" x 7'8"; V.T.: 2'4" x 4'8" x 7'.

D.G., M.S., and V.T. are related, according to Smith, in that they contain the same modular components and exist in a narrow range. Smith says the works also relate to three larger pieces he was working on at the time: Hurbis, Stinger, and Arc. Smith felt the area around these pieces should be thought of as solid, while D.G., M.S., and V.T. were to be thought of as voids in that solid.

51 PLAYGROUND

1966

plywood, tar

Wadsworth Atheneum, T.L. 4.1980

Gengras Court

The idea for Playground first appeared in profile in a 1961 painting by Smith. The work is presently on loan to the Wadsworth Atheneum and has been on exhibit there for a number of years. Playground's dimensions are 5'-4" x 10'-8". Smith says that Playground reminds him of an ancient building with mudbrick walls. He claims the same relations in black and white exist in his mind.

In reference to Smith's few words about the subject and the work's title, Playground can be most accurately understood if it is viewed in the context of fun. Smith would probably not hold any objections if Playground were moved to an actual playground for recreational purposes.

MP

Hartford, Wadsworth Atheneum, Two Exhibitions of Sculpture, Tony Smith, 1966.

Lippard, Lucy. Tony Smith. New York, 1972.

New York, Pace Gallery, Ten Elements and Throwback, Tony Smith, 1979.

Washington, D.C., Corcoran Gallery of Art, Scale as Content, 1967.

GEORGE HOLBURN SNOWDEN (born 1902)

George Snowden was born in Yonkers, New York. He received a Bachelor of Fine Arts Degree from Yale University. He continued his education at the Grande Chaumière in Paris and at the American School in Athens.

Snowden worked exclusively as a sculptor, utilizing such mediums as clay, stone, and bronze. He received many awards, among which are the following: the Prix de Rome, 1927; the New Haven Paint and Clay Club Prize, 1926; and the Otis Elevator Prize from the Beaux Arts Institute of New York, 1926. He was a member of many associations, prominent among them are the American Academy in Rome and the Painters and Sculptors Association.

52 MAJOR GENERAL CLARENCE RANSOM EDWARDS

dedicated May 30, 1942
bronze, granite base
State Capitol grounds, west side

General Edwards was Commander of the Twenty-Sixth Division of the United States Army during the years 1917 and 1918, when he led the Sons of New England to many victories on the battlefields of France. The general's figure, sculpted by George Snowden, is a robust bronze mass. The dense bulk of the body covered by the overcoat is set atop two rather spindly legs, and the whole stands in a very static pose. All of the elements of the general's figure--his skin, jacket, pants, and boots--have a smooth, unarticulated texture.

DC

Mallett, David. Mallett's Index of Artists. New York, 1948, p. 713.

American Art Annual, vol. 30. 1933, p. 713.

TAL STREETER (born 1934)

Tal Streeter was born in Oklahoma City, Oklahoma. He studied at the University of Kansas from 1952 to 1957. In 1957 he went to New York and became the assistant to sculptor Seymour Lipton. Streeter was also a captain in the U.S. Army Signal Corps Reserve. From 1964 to 1969 he was the sculptor-in-residence at Bennett College in New Hampshire. He was a visiting professor at Eiwa College in Shizooka, Japan from 1970 to 1971. On a Fulbright Scholarship he traveled to South Korea in 1971, and acted as assistant professor at the University of New York in 1973. Currently, he teaches at the Old Verbank School in Millbrook, New York. Among his most influential works is Streeter's sculpture Bed which appeared in the Whitney Annual Exhibition of American Art in 1965. He is also known for his creative kites.

- 53 THE BRIDE
 1966-67
 painted steel
 Wadsworth Atheneum, 1969.10
 Gengras Court

The Bride was a gift to the museum from the artist's wife. It stands 4'- 4' square and 8' in height. It is painted a uniform silver-gray.

The Bride consists of a vertical pillar encased by a rectangular, cage-like structure. The vertical rests on a pyramid which it seems to press down. The outer encasement is stable and geometrically proportioned. Its static nature contrasts with the dynamic tension of the interior. The Bride is minimalist in its use of elementary forms.

JW

Naylor, Colin, and Genesis P-Orridge, eds., Contemporary Artists. London, 1977.

Rose, Barbara. "Whitney Annual Exhibition of American Art." Art Forum 111 (February, 1965) : 29-36.

FRANCES WADSWORTH (1910-1978)

Frances Wadsworth was born in Buffalo, New York. She was educated abroad and at St. Catherine's School in Richmond, Virginia. She studied with the late Gutzon Borglum and Charles E. Tefft. Wadsworth was a descendent of Granby, Connecticut and a descendent of Captain Joseph Wadsworth of Charter Oak Fame. Her works include The Broadcaster and the Sings Memorial in Richmond.

54 THOMAS HOOKER

1948

bronze

Main Street, In front of the Old State House

The Society of the Descendants of the Founders of Hartford commissioned this work in 1940. Hooker, a great Puritan divine, led the first settlers from Massachusetts Bay Colony to Hartford. As no paintings, drawings or written descriptions of Hooker's appearance existed, Wadsworth created an imaginary portrait based upon her interpretation of his character as a powerful and convincing preacher. Hooker holds in his right hand a scroll. This is a reference to his sermon of 1683 in which he set forth the principle of self government under constitutional limitations created and preserved by the people.

The statue, which measures eight feet in height, was sculpted in a highly stylized manner. Wadsworth sculpted in terms of representational forms and had each article of clothing carefully researched and approved by historians. However, the forms are abstracted from nature by the very roughness of surface revealing the evidence of modelling in clay. This creates a discrepancy between the optical fact of her interpretation and the historical accuracy of costume the sculptor so carefully sought.

Robert H. Schutz designed the five and one foot high pedestal which is inscribed with a quotation from Hooker's constitutional sermon: "The foundation of authority is laid firstly in the free consent of the people."

NB

55 GALLAUDET STATUE

1953

bronze

Gallaudet Park, Asylum and Farmington Avenues

Wadsworth was commissioned by the National Association for the Deaf to create a statue which commemorated the founding in 1817 of the American School for the Deaf, the first institution for the education of the handicapped. The school was originally called the Connecticut Asylum for the Education and Instruction of Deaf and Dumb Persons and was located at the present site of the Hartford Fire Insurance Company on Asylum Avenue, named after the school. The American School for the Deaf subsequently moved to West Hartford. (See entry for Daniel Chester French).

Honoring the founders, Thomas Hopkins Gallaudet, Mason Fitch Cogswell, and Laurent Clerc, the inscription reads: "Dedicated by the New England Gallaudet Association of the Deaf to express the gratitude of the deaf of the nation."

The nine foot statue is of two large hands which cradle a young girl, Alice Cogswell, daughter of Dr. Mason Fitch Cogswell, and the school's first pupil. The statue operates on different levels of symbolic interpretation. The hands protect the child as the institution protects the handicapped. Forming the word "light" in the deaf sign language, the hands thereby project the optimism of Gallaudet's contribution. Both hope and knowledge are implied not only for the students of the school, but for all deaf.

SS

56 SAFE ARRIVAL

1964

bronze

Travellers Plaza

Safe Arrival depicts a pioneer family of four who came with Thomas Hooker to settle Hartford in 1636. The group walked from Cambridge for thirty days and thirty nights with the goal of establishing a colony in which religious freedom would prevail. The base bears the quotation "He who brought us here sustains us still." The dichotomy created between the narrative detail of the costume and the abstracting depiction of the surface creates the same discrepancy seen in Wadsworth's Thomas Hooker.

NB

"Sculpturing and The Late Arrival," The Beacon. (January-February, 1964), p. 14-16.

Hartford Courant, April 18, 1978.

Grant, Marion Hepburn. In and About Hartford. Hartford, CT.: Connecticut Historical Society, 1978.

Gowdy, Barbara. Hartford Courant, (April 12, 1953).

Toomy, Ursala. "The Charm of Her Sculptures," Hartford Courant Magazine, (January 30, 1972), p. 10-12.

Wright, Mary Lou. "The Face Three Hundred Years had Veiled," Hartford Courant Magazine. (May 19, 1946), p. 5.

JOHN QUINCY ADAMS WARD (1830-1910)

John Quincy Adams Ward was born on the Ward Homestead near Urbana, Ohio. He had no formal education beyond the age of sixteen. Ward moved to Brooklyn New York in 1849 and worked for seven years in the studio of Henry Kirke Brown, a renowned American sculptor. He began as a paying pupil and eventually became his paid assistant. In 1854 he assisted Brown in his famous equestrian statue of Washington (New York City) which bears Ward's signature as well as Brown's.

Ward's major works include the bronze statue of an Indian Hunter erected in 1864 in Central Park, the Horace Greely Statue situated in front of the Tribunal Building, both in New York City, and the bronze equestrian statue of General Hancock presented to Philadelphia in 1911.

John Quincy Adams Ward was a founding patron of the Metropolitan Museum of Art in New York. He was elected president of the National Academy of Design in 1874 and was first president of the National Sculpture Society.

57 ALLEGORICAL FIGURES

1877

marble

State Capitol, statues around the drum of the dome

On February 8, 1877, the Board of Directors of Connecticut State Capitol Commission requested John Quincy Adams Ward to make six models of free-standing, allegorical female figures to adorn the drum of the capitol dome. The figures represent Agriculture, Commerce, Education, Music, Science, and Force. Each model was reproduced twice in marble to make twelve statues, arranged as two identical sets of six figures. The original plaster models have been preserved and are on a stairway in the capitol.

Each emblematic statue is sculpted in a classical style with symbolic iconography. From left to right beginning over the North portal, the statue holding a ball represents Commerce; the figure with a flute represents Music; the figure with the scroll represents Education; the one with the fruit and

vegetables is of Agriculture; the statue with one raised arm represents Force; and the one with the cloak is a symbol of Science.

- 58 ISRAEL PUTNAM
1873
bronze
Bushnell Park, West of Trinity Street

Israel Putnam was an American hero famous for abandoning his plow in Brooklyn, Connecticut to join forces in the Revolutionary War. The statue was commissioned by Joseph Pat Allyn in 1873 and presented to the city on June 17, 1874. The larger than life-size sculpture of Israel Putnam is an example of the realistic tendency in American sculpture. There is an unidealized determination that can be read on his face. Draped in crudely modeled colonial garb, Putnam is rendered naturalistically. The voluminous figure has one foot forward, which asserts Putnam as a man of action.

SZ

Adams, Adelaine. Dictionary of American Biography. 19291

Adams, Adelaine. "John Quincy Adams Ward: An Appreciation." for the National Sculpture Society.

Grant, Marion H. In and About Hartford. 1978.

ENOCH SMITH WOODS (1846-1919)

A native of Nova Scotia, and a self-taught artist, Enoch Woods became a U.S. citizen in the late 1860's. It is presumed that he became a sculptor when, working as a bricklayer, he fell from the State Capitol, damaged his knee, and was unable to pursue that line of work. He was a sexton in Hartford's Church of the Good Shepherd in the 1880's. Woods's reputation as a sculptor rests on his works in Hartford. Prior to these works he did some carving in wood. Little is known about Woods, who left Hartford in 1901, and died in Manchester, N.H., 1919.

59 NATHAN HALE

1889

bronze

Wadsworth Atheneum, 1892.1

Near Main St. Entrance

Enoch Smith Woods' Nathan Hale was designed for a competition sponsored by the State of Connecticut for a statue of this patriot-hero to be placed in the interior of the Capitol Building. The competition was held in the 1880's, shortly after the centennial of Hale's death. Woods' statue was the runner-up in this competition. James J. Goodwin, who commissioned the statue even though it was not the winner, presented it to the Wadsworth Atheneum in 1892. The statue was cast by M.H. Mosman in Chicopee Falls, Mass., 1889, and is the only known version extant. It was erected in 1894. George Ulrich, a collector and patron of the arts, posed for the statue.

This larger than life-size bronze, measuring approximately 10 feet high, heroically portrays Nathan Hale, Connecticut born patriot, whose famous last words were: "I only regret that I have but one life to lose for my country." Born in Coventry, Ct., June 6, 1755, Hale attended Yale University and taught school before fighting in the Revolutionary War. On his return from a mission behind the British lines for Gen. Washington, Hale was caught. He was hanged the following day, Sept. 22, 1776.

Interest in Nathan Hale spread, and statues by other artists can be found in South Coventry, Ct., New London, Ct., Yale University, New York City, Washington, D.C., Virginia, and St. Paul, Minn. A third version by Richard Hubbard as well as the winning statue of Hale by Karl Gerhardt are located in the State Capitol.

- 60 COLONEL THOMAS KNOWLTON
1895
bronze
State Capitol, East Entrance

Woods conceived of Colonel Thomas Knowlton as a companion piece to the Nathan Hale statue. Hale was one of the "Knowlton Rangers" in the Revolutionary War. This work was commissioned by the General Assembly of 1893 in memory of the Colonel who was killed at the Battle of Harlem Heights in 1776. Even though the General Assembly did not award Woods the commission for his Nathan Hale, it did give him this project in 1893. The statue was dedicated in 1895.

This idealized representation of Col. Knowlton is approximately 8 feet high. It is the only known version. The statue was cast by M.H. Mosman in Chicopee Falls, Mass. Woods modeled the statue after the portrait of Col. Knowlton by John Trumbull, Jr., 1785.

- 61 HORACE WELLS PLAQUE
1894
bronze
Corner of Main and Asylum Sts., opposite the Old State House

The bronze plaque dedicated to Horace Wells (1815-1848) is situated to the right of the entrance of the Hartford National Bank on the Corning Building. It was presented to the City of Hartford by the Connecticut State Dental association, and unveiled Dec. 10, 1894. The tablet commemorates Wells who discovered and demonstrated the use of anesthesia on this spot in 1844.

Woods designed this 3' x 1'-6" relief one year after he was commissioned to do the Colonel Thomas Knowlton statue, and two years after the presentation of the Nathan Hale statue to the Wadsworth Atheneum. Due to a misreading of the inscriptions, the Fine Arts Commission only tentatively attributed the plaque to Woods and misdated it. The attribution to Woods and the date can be affirmed by a careful reading of the plaque and a corroborating published account in the Hartford Times.

Dictionary of American Biography, 1932 S.v. "Hale, Nathan"
by G.D. Seymour.

Fine Arts Commission. Public Art Survey, City of Hartford.
Hartford, 1974. (With errors in reading of plaque).

Grant, Marion H. In and About Hartford. Hartford, 1978.

"Tablet to Wells Unveiled 50 Years Ago." Hartford Times,
6 Dec. 1944, p.10.

(Warner, Charles Dudley) Statue of Colonel Thomas Knowlton
Ceremonies at the Unveiling. Hartford. 1895.

"Why Are There Two Nathan Hales?" Hartford Courant Maga-
zine, 25 Sept. 1955, p.16.

62 ANONYMOUS
UNION SOLDIER

before 1895
brownstone

Kelly Stone Corporation, 111 Airport Road, Hartford.

After the civil war a number of New England historical societies commissioned commemorative statues of civil war soldiers. This particular union soldier was probably cut from a block of Connecticut brownstone, quarried in Portland, by the Batterson Company of Hartford, Connecticut.

The Union Soldier was rejected because of the faulty positioning of his right foot. In 1895 the Kelly family acquired the statue and placed it at the corner of Charter Oak Avenue and Union Street. Through the years the statue was badly damaged, losing its musket to vandals and suffering severe deterioration from exposure and erosion.

In 1968, J. Michael Kelly moved the Union Soldier to its present site and restored the statue as much as possible. The Kelly family is awaiting discovery of technique for restoring brownstone in hopes that the statue can be consolidated and refurbished.

KM & AG

SCULPTURE IN DOWNTOWN HARTFORD

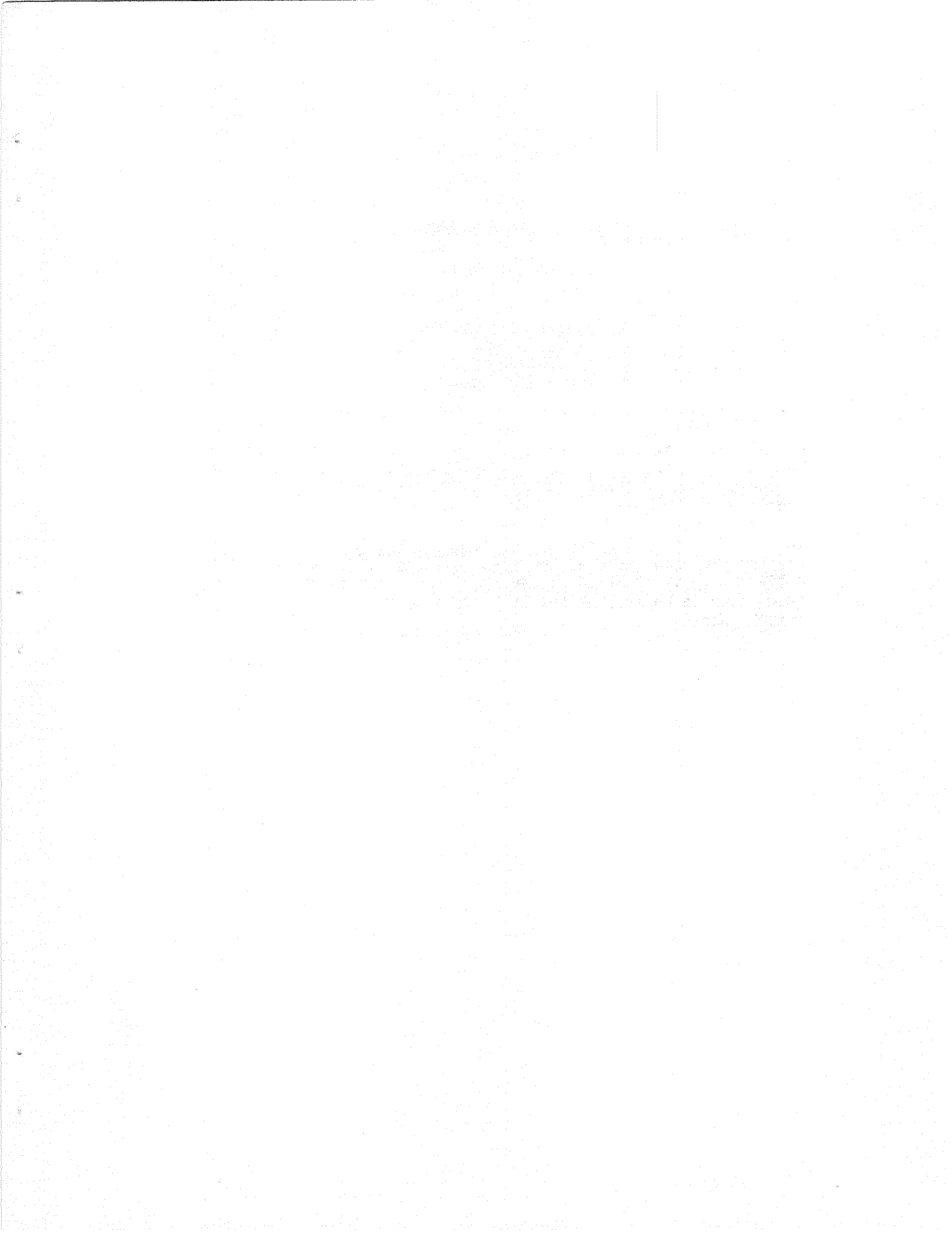
Key to the Map

- A. Wadsworth Atheneum
- B. Bushnell Park
- C. State Capitol
- D. Old State House

Sculpture not shown on the map is listed in the cross reference Index by Locations.

For a detailed guide to the many sculptures at the Wadsworth Atheneum and at the State Capitol see the cross reference Index by Locations.

The numerals on the map correspond to the catalogue numbers.



INDEX OF SCULPTURE BY LOCATION

AMERICAN SCHOOL FOR THE DEAF, 139 N. Main St., West Hartford

No. 22 D.C. French, Dr. Gallaudet, 1924.

BURR MALL, between the Wadsworth Atheneum and City Hall on Main St.

No. 16 A. Calder, Stegosaurus, 1973.

BUSHNELL MEMORIAL HALL, Capitol Avenue side

No. 20 de Deus, Isidora, 1979.

BUSHNELL PARK

No. 11 T.H. Bartlett, Dr. Horace Wells, dedicated 1865.

No. 12 E.L. Batchelder, Spanish American War Monument, 1927.

No. 58 J.Q.A. Ward, Isreal Putnam, 1873.

No. 30 G. Keller, Soldiers and Sailors Memorial Arch, 1884-86.

No. 45 J.M. Rhind, Corning Fountain, 1899.

COLT PARK, Weathersfield Avenue Entrance

No. 46 J.M. Rhind, Samuel Colt Monument, 1905-06.

COLUMBUS GREEN, intersection of Asylum and Farmington Avenues

No. 36 V. Miserendino, Columbus, before 1926.

GALLAUDET PARK, intersection of Asylum and Farmington Avenues

No. 55, F. Wadsworth, Gallaudet Statue, 1953.

KELLY STONE COMPANY, 111 Airport Road

No. 62 Anonymous, Civil War Soldier, before 1895.

LAFAYETTE CIRCLE, intersection of Capitol Avenue and Washington Street

No. 10 P.W. Bartlett, Lafayette, 1932.

MAIN STREET - PULASKI MALL

No. 17 G. Carter, Pulaski Monument, 1976.

MAIN STREET, between the Wadsworth Atheneum and the Old State House

No. 2 C. Andre, Stone Field Sculpture, 1977.

No. 56 F. Wadsworth, The Safe Arrival, 1964.

No. 61 E.S. Woods, Wells Plaque, 1894.

No. 54 F. Wadsworth, Thomas Hooker, 1948.

PULASKI MALL, Main Street opposite Capitol Avenue

No. 17 G. Carter, Pulaski Monument, 1976.

STATE CAPITOLSTATE CAPITOL: STATE CAPITOL GROUNDS

No. 60 E.S. Woods, Col. Thomas Knowlton, 1895.

No. 23 K. Gerhardt, Richard S. Hubbard, 1890.

No. 44 B.L. Pratt, Andersonville Boy, c1907.

No. 52 G. Snowdon, Major Genral C.R. Edwards, 1942.

STATE CAPITOL: DOME

No. 47 J.Q.A. Ward, Twelve Allegorical Figures, 1877.

STATE CAPITOL: EXTERIOR

NORTH FACADE: This is the official main entrance of the Capitol. For a description of the sculptural program see the discussion on pages 10-11. The North Facade is dedicated to the founding fathers of the Connecticut Colony up to the Revolution.

Statues in Niches High on the Facade, from left to right

- No. 13 R.E. Brooks, John Haynes, c.1908.
- No. 3 P.W. Bartlett, Joseph Wadsworth, 1906.
- No. 4 P.W. Bartlett, John Winthrop, Jr., 1906.
- No. 5 P.W. Bartlett, Reverend Theophilus Eaton, c.1907
- No. 6 P.W. Bartlett, John Mason, 1908.
- No. 14 R.E. Brooks, Roger Ludlow, 1908.

Tympana in Spaces Above the Doorways, from left to right.

- No. 7 P.W. Bartlett, Attack on an Indian Fort, 1908.
- No. 15 R.E. Brooks, Wadsworth Hiding the Charter, 1916.
- No. 8 Anonymous, The Seal of the State of Connecticut, 1908.
- No. 35 H.A. MacNeil, Putnam Leaving the Plow, c.1916.
- No. 9 P.W. Bartlett, Holmes Passing the Dutch Fort, 1908.

Bronze Memorial Medallions, under the Portico

- No. 1 H. Adams, Gen. Joseph Hawley, C.1908. (left of door)
- No. 32 H.A. MacNeil, Orville Hitchcock Platt, c.1908. (right of door)

EAST FACADE: The East entrance was the first completed with works dating from 1878 to 1895. The subjects are drawn from the early history of the Connecticut Colony or memorialize prominent citizens born in the 18th century.

Statues in Niches, from left to right

- not in cat. C. Neihaus, Reverend Thomas Hooker.
- No. 26 C.B. Ives, Roger Sherman, 1878.
- No. 27 C.B. Ives, Johathan Trumbull, 1878.
- not in cat. C. Neihaus, Reverend John Davenport.

STATE CAPITOL: EXTERIOR (continued)

Medallions below the statues and above the arches of the tympana, from left to right

- No. 40 C. Niehaus, Joel Barlow, c.1895.
 No. 41 C. Niehaus, Reverend G.B. Berkeley, c.1895.
 No. 18 C.H. Conrads, Reverend Horace Bushnell, c.1895.
 No. 19 C.H. Conrads, Noah Webster, c.1895.
 No. 42 C. Niehaus, Reverend Jonathan Edwards, c.1895.
 not in cat. Jonathan Trumbull, c. 1895.

Tympana, from left to right

- No. 38 C. Niehaus, Thomas Hooker Leading the First White Settlers to Hartford, c.1895.
 No. 48 C.D. Salewski, The Charter Oak, 1876.
 No. 39 C. Niehaus, John Davenport Preaching to the Puritan Settlers of New Haven, c.1895.

SOUTH FACADE: Neither the five tympana nor the medallions on the South have ever been carved. Only three of the six niches have been filled with sculpture. Today used as the main entrance to the Capitol, the figures represented here distinguished themselves in the Civil War or since.

Statues in niches from left to right

- first niche, vacant.
 No. 33 H.A. MacNeil, Gideon Welles, c.1934.
 not in cat. John Sedgewick.
 No. 34 H.A. MacNeil, Alfred Howe Terry, c.1934.
 fifth and sixth niches, vacant.

WEST FACADE

Statues in Niches from left to right

- not in cat. Oliver Wolcott of Litchfield.
 not in cat. David Humphreys.
 not in cat. David Wooster.
 not in cat. Oliver Ellsworth, "Mr. Federalist."

STATE CAPITOL: INTERIOR

- No. 47 R. Rogers, The Genius of Connecticut, 1877-78
plaster, original bronze destroyed. Rotunda.
- No. 24 K. Gerhardt, Nathan Hale, 1886, east lobby.

TRINITY COLLEGE, 300 Summit Street, Hartford

- No. 25 C.B. Ives, Bishop Thomas Church Brownell, 1869.
- No. 28 W. Johnson, Handfull, 1977.

WADSWORTH ATHENEUMAlong Main Street

- No. 59 E.S. Woods, Nathan Hale, 1889.
- No. 31 A. Lieberman, Echo, 1969.
- No. 50 T. Smith, D.G., M.S., V.T., 1969.
- No. 49 T. Smith, Amaryllis, 1965.

Along Atheneum Square North

- No. 29 L.P. Katzen, Traho, 1973.
- No. 37 R. Morris, Untitled, 1969-70.

Geugras Court

- No. 21 M.E. Edwards, Across the Limpopo, before 1974.
- No. 53 T. Streeter, The Bride, 1966-67.
- No. 51 T. Smith, Playground, 1966.
- No. 43 A. Pomodoro, The Surveyor's Drawing Board, 1961.

