THE ELWOOD H. STOKES STATUE David H. Fox, 2006
PAUL W. MORRIS, SCULPTOR



"The Reverend Doctor Elwood Haines Stokes, born in Medford, New Jersey, October 10, 1815, served as a New Jersey Methodist minister for over fifty years, a time frame that covered almost the entire last half of the nineteenth century. Stokes rose to national prominence as a religious leader due to his twenty-seven-year presidency of the Ocean Grove Camp Meeting Association. His aggressive leadership enabled that encampment to achieve meteoric growth, and it became the premier Methodist holiness camp meeting resort in the world." -- K. Brown

[Left: Early postcard image of the Stokes statue.]

The 1894 erection of the Great Auditorium was perhaps the highlight of Stokes's career. It was popularly felt that he had worn himself out on this project as his health deteriorated rapidly over the next three years. He became seriously ill on July 5, 1897, and died in the evening of July 16, 1897, at Ocean Grove.

The funeral was held in the Auditorium and a special train obtained to transport the body to Haddonfield, New Jersey for burial. There were many expressions of public mourning at this time, but it would be five years before serious action was taken on a memorial.

The Ocean Grove Camp Meeting Association appointed a memorial committee on May 15, 1902, consisting of Rev. A. E. Ballard, Rev. Thomas O'Hanlon, Rev. James L. Hays, John E. Andrus, A. H. Dehaven, Rev. J. H. Alday and General William H. Skirm. The first meeting of the committee took place at DeHaven's office at 40 Wall Street in Manhattan on May 27, 1902. It was decided that the no contract for the memorial be executed until the necessary funding was at hand. On Sunday morning, August 17, 1902, the memorial project was announced to the congregation in the Auditorium, and a special collection taken which raised about $2,000. The committee then sent solicitation letters which raised an additional $3,000. The cost of the Stokes statue was $5,683.75, which was said to have been donated by about 3,000 individuals and the local fire companies.

Monuments similar to the Stokes statue could be considerably more expensive. For example, the bronze statue of President Arthur with granite base in Madison Square Park, New York City, was erected in 1899 for $25,000. Sculptor Paul W. Morris appears to have then only recently left the Daniel Chester French workshop and might have been anxious for a major commission. The Stokes statue was probably his *magnum opus*.

By the end of November, 1902, it was mentioned that the memorial would be a "statue in the form already decided." The design of the statue was described in the August, 1905, issue of *Monumental News* as, "Dr. Stokes sitting in his well remembered attitude in the

president's chair on the auditorium platform at Ocean Grove." His left hand rests on an open Bible. His right hand holds sheets of paper, perhaps the manuscript of one of his writings or the text of a sermon. Stokes's gaze, however, is firmly fixed on the far distance.



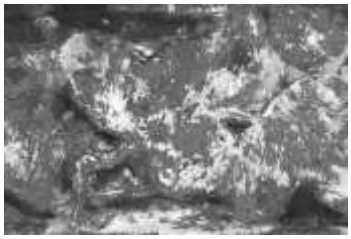
The chair on which Stokes sits has vaguely Gothic decoration and probably represents a pulpit chair. Some leafy ornaments sprout at the corners of the chair back and at the terminations of the arms. The legs are heavy and plain.

Of interest is the decorative band along the seat which features a different motif on each side: oak, dogwood, and maple. It is possible that these motifs had symbolic meanings. Oak is associated with strength, bravery and longevity. Dogwood is symbolic of Christian themes because of its cruciform flowers. Maple is emblematic of reserve.





The



Bible pedestal seems more the product of an artist than a furniture maker. The base is decorated with the emblems of the four Gospel writers: Mark, a winged lion; Luke, a winged bull; John, an eagle; Matthew, a winged man. Four cherubs support the top of the octagonal pedestal.





Early in 1904, the sculptor informed the committee that work was ready to be transferred from the clay model to one of plaster that could be used for casting in bronze. James L. Hays, A. H. DeHaven, and A. E. Ballard visited the studio afterwards and found the work to be in "a much higher state of perfection than is usual at this stage of construction." By November, 1904, it was reported that the statue had already been sent to the foundry for casting.

The Ocean Grove Times reported on June 24, 1905, that the granite base was in position awaiting the arrival of the statue---an event that would provoke considerable consternation as reported on July 15, 1905:

> On Monday [July 12, 1905], the Stokes monument was received in Ocean Grove. It came down from the city [New York City] loaded on a dray, and it was expected that no difficulty would be encountered in placing it in position the same afternoon. For that purpose, Mr. Jelliff, the representative of the sculptor, brought with him a force of five men…
>
> The monument was hauled to its site on Ocean Pathway, near Central Avenue. It attracted no little attention as it passed through the streets and a number of interested spectators were on hand to see it unloaded.
>
> When Mr. Jelliff cast his practiced eye on the monument base, he discovered something to be wrong---that the base was set sideways, and that the block in which the name "Stokes" is cut should face about. Measurements proved that he was correct. If placed on the base as set, the bottom of the statue would project over the bevel base block half an inch at either end.

The statue was placed in the Association storage yard on Benson Avenue while the Memorial Committee pondered what to do. The installer of the base, R. E. K. Rothfritz of Asbury Park, was found blameless as the side inscribed "Stokes" was facing the ocean as instructed. Apparently, the granite works had wrongly inscribed the name on the narrow, rather than the broad side, of the slightly rectangular base. Replacing the upper granite block would have cost $400 and prevented the dedication from taking place during that summer. One idea presented was to cut down the upper bevel of the base to a level where it was wide enough to accommodate the statue. Finally, it was decided to rotate the entire base by ninety degrees, which was finished on July 15, 1905.

The problem of what to do the "Stokes" inscription on the wrong side remained, however. Some suggested that it be copied on the front and other side. In the end, it was apparently carved out creating a recessed panel. The other side of the base was similarly treated.



[Left: the corrected side of the base.]

On Sunday, July 23, 1905, *The New York Times* published a photograph of Morris working on the full size plaster model. The caption duly recorded the weight of the finished monument: the lower granite block of the base at 7½ tons, the upper granite block of the base at 6½ tons, and the bronze statue at 1½ tons.

Based on the 1903 price of metals, it can be calculated that the value of the bronze in the statue was about $393, or 7 percent of the total cost of the monument.

The unveiling of the statue took place on Monday afternoon, July 31, 1905, on what was locally called "Memorial Day." A special annual service was conducted in the Tabernacle to commemorate Ocean Grove visitors who had died in the previous year. The focal point of the service was a large blackboard bearing the names of the deceased and ornamented with a drawing of a sheaf of wheat, sickle, and crown.

The outdoor ceremony was marred by rain which might account for the lack of known photographs of the event. Sculptor Paul W. Morris and his wife were seated with the dignitaries.

Gov. Edward C. Stokes of New Jersey, a distant relative, served as master of ceremonies. After his opening remarks, the hymn, "Hover O'er me Holy Spirit," written by Rev. Elwood Stokes, was sung. The Rev. J. H. Alday read a passage from Deuteronomy recounting the death of Moses, and a responsive reading led by Rev. A. E. Ballard. Bishop Henry Spellmeyer of Cincinnati, Ohio, formerly of Newark, New Jersey, eulogized Stokes in the main address. The unveiling of the memorial was then announced by A. H. DeHaven, treasurer of the Memorial Committee. General Patterson and his grandson removed the flags covering the statue to cheers from the assemblage. The singing of one verse of "Nearer My God to Thee" was followed by a benediction given by Rev. Thomas O'Hanlon.

By 1906, a circular pipe railing had been installed around the monument. A 1911 postcard showed that a hedge had replaced the fence by that time. The hedge was in turn replaced with annual flowers.

THE CREATION OF THE STOKES STATUE



Typically, the sculptor would have an initial meeting with the client to obtain a basic idea of what was desired. Photographs of Rev. Stokes would have been given to the sculptor, who would then present several sketches or small rough clay models. When one was chosen, the sculptor would prepare a reduced size clay model finished in detail. This would then be presented to the client and revisions made as desired.

[Left: Paul W. Morris working on the plaster model of the Stokes statue.]

When a design was approved, a full size plaster model was created by enlarging the measurements of the small model. Various mechanical means were used for this. The completed plaster model would again be viewed by the client for final approval, and then sent to the foundry for casting.

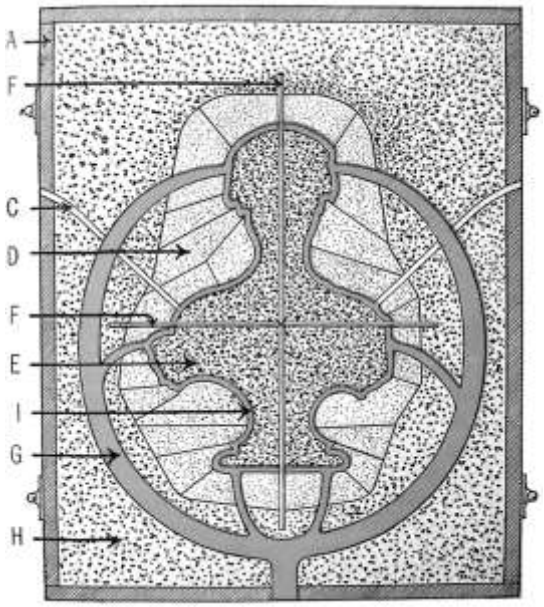
The Stokes statue was made by a process called "sand casting," the most common means of bronze casting of the time. This method utilized sand then originating in a small village on the outskirts of Paris. This "French sand" had the unusual property of adhering to itself when perfectly dry, unlike common beach or construction sand. It consisted of clay, silica, and alumina, and would hold the form of an indention to the necessary degree that it could be used as a mold for molten bronze.

A 1916 booklet printed by the Jno Williams Bronze Foundry described their method of casting statues:

> This is a much more complicated process than casting flat relief work for in statuary the contours of the surfaces are irregular, forming undercuts. Undercuts are the deep parts in the modeling with overhanging projections. Therefore in statuary molding as we cannot lift the model from the sand, which we do in plain molding, we must lift the sand from the model and this is accomplished by packing the sand around the model in small separate blocks or sections. These sand blocks are called "cores" hence a statuary bronzer molder is called a "core molder."
>
> [The cores] are removed from the model in the reverse order in which they are made. Then dried in an oven and reassembled. But of course the plaster model has been removed from the mold. We now have a complete matrix in which the inner sand "core" is supported by iron bars.

The space between the inner sand core and the mould when filled with molten bronze forms the bronze cast. The bronze cast now surrounds the inner sand core which is afterward dug out---and by this method a hollow bronze cast is made.

It is not commonly known that statues, busts, etc. are always cast hollow. Some people think that a bust or statue is solid (like a marble statue). As a matter of fact, a successful bronze cast of a sculptured model could not be made unless the metal was kept to a thickness of from one-quarter to three-eighths of an inch. You can readily understand that a thin shell of metal will cool and set immediately it fills the mould. An excessive thickness of metal neither makes the casting stronger nor adds to its durability. If there is too great a thickness of metal it would not harden or set for a considerable time and in the slow cooling, would set up strains and shrinkages which would disturb the surfaces of the mould to such an extent that a great deal of fine detail of the model would be lost and the cast would be worthless.

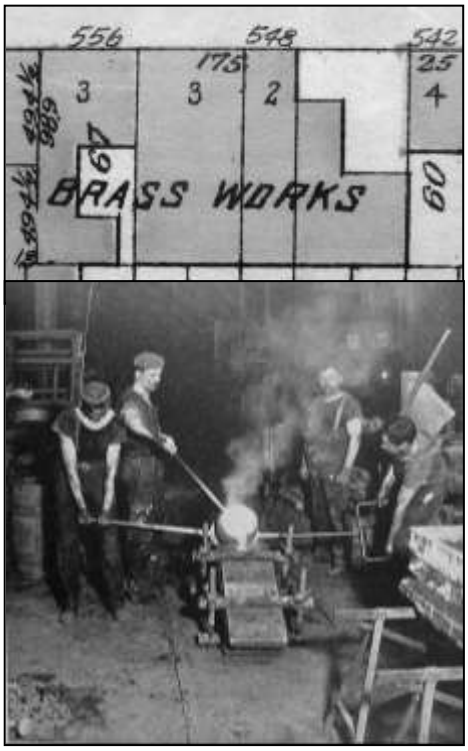


A: Iron frames called "flasks."
C: Vents in the mould for the escape of gases generated by the contact of molten metal with the sand.
D: Separate blocks of French sand called "cores."
E: Inner French sand core.
F: Iron bars which support the inner sand core "E."
G Feeding channels through which the molten metal is carried to all parts of the mould.
H: Outer sand backing of less costly common sand.
I: Space between inner sand core and the mould when filled with molten bronze forms the bronze cast.

The bronze alloy used by the foundry at the time of the casting of the Stokes statue was 90% copper, 7% zinc, and 3% tin.

After casting, the channels were cut off and any missing parts or holes were then repaired with bronze. Then, the whole surface was finished and polished to the desired degree in a process called "chasing." Typically, small objects or those to be gilt, were more highly polished than large objects that would be seen from a distance. A colored finish or patina could then be applied to the metal by workmen called "bronzers." Various chemicals were used to produce a great variety of colors from golden to dark brown and shades of green. The patina also served to protect the bronze the elements. Lastly, the statue was coated with bees' wax.

JNO WILLIAMS BRONZE FOUNDRY



In 1875, John Williams established a bronze foundry in a group of adjoining buildings with a nominal address of 556 West 27th Street, New York City. For much of its history, the firm employed nearly 500 persons.

By the mid-1890s, the firm began to cast large objects such as life size statuary and architectural items. The Williams foundry produced the doors for the Library of Congress, the Boston Public Library, and St. Bartholomew's Church in New York City. Among its more famous artworks was the "Alma Mater" by Daniel Chester French for Columbia University, New York City. The firm also had a large business in memorial plaques and bank teller grilles.

[Left: Jno Williams employees at work.]

By 1916, the firm wrote that rising real estate values would soon cause it to relocate from Manhattan to "the suburbs." The foundry building is now demolished, but its arrangement is preserved in an 1897 insurance map where it is labeled as a "Brass Works." The whole complex measured 175 ft. wide by 98.9 ft. deep and had buildings of one to three stories.

PAUL W. MORRIS, SCULPTOR



Paul Winters Morris was born November 12, 1865, in DuQuoin, Illinois. He was the son of Marshall Eliot Morris (May 10, 1837 – August 28, 1918), a native of Connecticut and Margaret Elizabeth Winters Morris (Jun. 22, 1841 – November 6, 1910), a native of Illinois. The 1880 Census lists the household as consisting of Marshall E., age 43; Margaret E., age 38; Louis Sheldon (September 11, 1863 – January 10, 1921), age 16; Paul W., age 14; Maud M., age 7; and Grace E., age 4. The family moved to Bridgeport, Connecticut, by the early 1870s. Marshall Morris was listed in the 1872 Bridgeport directory as a "machinist" residing at Sterling near West Main, while the 1880 Census described him as "the secretary of a manufacturing company" residing at 207 Nobel Avenue.

Unfortunately, the chronology of Morris's artistic training has yet to be determined. The family apparently had the financial means to allow Paul to study in Paris, France, then the artistic capital of the Europe. He was under the tutelage of two major sculptors there:

Jean-Antoine Injalbert (1845-1933) was born in Beziers, France, the son of a prominent sculptor. In 1866, he was admitted to the Ecole des Beaux Arts ["School of the Fine Arts"], Europe's most prestigious art institution of the time. He also trained under sculptor Augustin Dumont. Injalbert produced a number of public monuments in Paris and elsewhere in France winning many honors for his work. He eventually taught sculpture at the Ecole des Beaux Arts.

François Laurent Rolard (1842-1912) was a native of Paris and studied under Jouffroy and de Crauk. His first exhibition took place in 1867. He eventually executed several monuments in Paris and Le Mans.

In the United States, Morris studied with perhaps the two most famous American sculptors of the period, Augustus Saint-Gaudens and Daniel Chester French.

Saint-Gaudens (1848-1907) was born in Ireland, the son of a French father and Irish mother, who relocated to the United States when he was six. He was apprenticed to a cameo cutter and studied at the Cooper Union School and the National Academy of Design. From 1867 to 1870, he studied at the Ecole des Beaux-Arts in Paris. From 1870 to 1875, he worked in Rome, where he created cameo portraits and marble busts for wealthy American tourists, several of whom promoted his work.

In 1876 while residing in New York, he was commissioned for *Farragut Monument* and promptly moved to Paris, where he remained until1880.

In 1885, Saint-Gaudens established a summer studio in Cornish, New Hampshire, which led to an artists' colony there. He also taught at the Art Students League in New York City from 1888 to 1897. Saint-Gaudens returned to Paris and won the Grand Prix at the Exposition Universelle of 1900 and received the Legion of Honor. Shortly thereafter, he was diagnosed with cancer, and returned to the United States, where he died in 1907. Of his many distinguished works, Saint-Gaudens is perhaps best remembered for his Shaw Memorial in Boston, the Sherman Monument in New York City, and the Twenty Dollar Gold Coin.

Dartmouth College preserves a condolence letter written by Morris upon the death of Saint-Gaudens. Morris does not appear to have been one Saint Gaudens's principal studio assistants.

Daniel Chester French (1850-1931) was born at Exeter, New Hampshire, the son of Henry Flagg French, a lawyer, who was Assistant Secretary of the Treasury.

After a year at the Massachusetts Institute of Technology, French worked on his father's farm. While visiting relatives in Brooklyn, New York City, he spent a month in the studio of John Quincy Adams Ward, then began to work on commissions, and at the age of twenty-three received from the town of Concord, Massachusetts, an order for his well-known statue, *The Minute Man*, which was unveiled in 1875 . Previously, French had gone to Florence, Italy, where he spent a year working with sculptor Thomas Ball.

French's best-known work is the sculpture of a seated Abraham Lincoln at the Lincoln Memorial in Washington, DC.

In 1893, French was a founding member of the National Sculpture Society, and he became a member of the American Academy of Arts and Letters. French also was a member of the National Academy of Design (1901), the Architectural League, and the Accademia di San Luca, of Rome.

Morris colaborated with French on the design for a commemorative bronze plaque for the USS Olympia in 1898 and may have been a studio assistant. It seems that Morris did not establish his own practice until about 1900.

In 1902, Tiffany & Co. advertised an exhibition and sale of bronzes by American artists including Morris at their store in New York City.

The 1910 Census reported that Morris, then 44, and his wife, Elizabeth Craig, a native of Maryland, then 49, had been married for ten years. No children were listed, however.

Bridgeport, Connecticut, directories indicate that Morris resided there at 303 Nobel Avenue from 1900 to 1913, thereafter, he had a "removed to New York" listing. Morris appeared only sporadically in the New York City directories: 1898 at 939 8th Avenue, 1899 at 232 West 14th Street, 1904 at 15 MacDougal Alley, 1906 at 2 West 14th Street, 1909 and 1910 at 400 West 23d Street, 1915 at 12 West 8th Street, and 1916 in an

apartment at 34 Gramercy Park with a studio at 30 West 20th Street. It is not always clear whether these listings are for his residence or studio.

Morris acquired professional recognition in the mid-1910s. The records of the National Sculpture Society, New York City, indicate that Morris was elected a member on December 8, 1914. This society was established in 1893 by sculptors and persons prominent in the arts including Augustus Saint Gaudens, Daniel Chester French, Richard Morris Hunt, and Stanford White.

At about the same time, he became a member of the Salmagundi Art Club, New York City. This organization began in 1871 as the New York Sketch Club. The club membership included a number of well-known artists.

Morris was also a member of the National Arts Club, New York City, being approved by the Admissions Committee on February 8, 1909. He was recommended by his mentor Daniel Chester French. Morris's wife Elizabeth was also approved, but placed on a waiting list as the number of women members was limited.

Unfortunately, his rising career was cut short by fatal illness. Morris died on November 16, 1916, age 51, in Manhattan, New York City, of lobar pneumonia. Morris's older brother died of the same disease at age 57, while his father died at age 81of myocarditis and his mother at age 69 of diabetes. The family is buried in section 1, plots 169-170, Mountain Grove Cemetery, 2675 North Avenue, Bridgeport, Connecticut. Another Ocean Grove figure, hymn writer Fanny Crosby (1820-1915), was also interred here.





CATALOG OF WORKS

Morris probably made a number of smaller works, such as those sold at Tiffany's in 1902, which have not yet been identified.

1898

Medium: Bronze bas relief.

Subject: Admiral George Dewey (1837-1917) Quotation.

Location: Originally installed on the forward gun turret between cannons, USS Olympia Battleship, Independence Seaport Museum, Philadelphia, PA. Presently displayed in the museum building.

Dimensions: 3 ft.-10 in. high by 4 ft-6 in. maximum width.

Description: A rectangle with concave sides being wider at the top. A large female figure in Grecian dress holding a flowing ribbon bearing the inscription: "Gidley you may fire when ready." A stylized inward facing dolphin decorates each lower corner. A rope border surrounds the whole. Inscription on the background: "From the citizens of Olympia and State of Washington to her namesake, MDCCCXCVIII." *The Century* mentions this was designed by Morris and Daniel Chester French. The plaque was installed while the ship was in New York City in 1902.

Source: William T. Sampson, "Admiral Dewey as a National Hero," *The Century, a Popular Quarterly* (Oct. 1899) p. 927. Dimensions courtesy of Craig Bruns, curator. "Art Notes," *The New York Times* (Oct. 27, 1902) p. 8.

1900

Medium: Bronze paperweight or medallion.

Subject: Lincoln Dinner 1900.

Location: Lilly Library, University of Indiana, Bloomington, IL.

Dimensions: 3-1/2 in. by 3-1/2 in., 1/2 in. thick

Description: Right profile of Lincoln in relief, with rough impressions of the Capitol (upper right) and a log cabin (lower right). The whole of irregular curvilinear form recalling the Rococo with thin scrollwork at the edges and dividing the work into three areas. "Lincoln Dinner 1900" appears on the lower rim.
Markings: "Paul W. Morris SC., The Henry Bonnard Bronze Company Founders, N. Y. 1900"

Source: Lilly Library, University of Indiana, Bloomington, IL.

1900

Medium: Bronze bas relief.

Subject: Frederick J. Lockwood memorial.

Location: Boys' Club, 241 Middle St., Bridgeport, CT. (1902)

Dimensions: 1 ft-8 in. by 2 ft.-11 in.
Description: A flowing ribbon below a central portrait encircles a laurel branch on the left and a torch on the right. The ribbon inscription reads, "Frederick J. Lockwood, born in Bridgeport, Oct. 18, 1850, died Aug. 6, 1896.
A successful business man honored for his ability and integrity, a devoted son and husband, good citizen. He took a deep interest in the education and welfare of the boys of his native city. The erection of this building is due to his liberality,"
Source: William D. Mitchell, *American Art in Bronze and Iron*, New York: Jno. Williams Bronze Foundry (1902), p. 10.

1904
Medium: Bronze statue.
Subject: Dr. William D. Middleton, MD.
Location: University of Iowa Museum of Art, Iowa City, IA.
Dimensions: 19-1/2 in. by 23 in. by 13 in.
Description: Portrait.
Source: Art Inventories Catalog, Smithsonian American Art Museum.

1905
Medium: Bronze statue on granite base.
Subject: Rev. Elwood Stokes
Location: Ocean Pathway, Ocean Grove, NJ.
Dimensions: 5 ft.-10 in. by 4 ft-4 in. by 4 ft. 8 in.
Base about 5 ft.-10 in. by 5 ft.-2 in. by 5 ft. 6 in.
Description: A figure seated on an arm chair decorated with oak, maple, and dogwood motifs. His left hand rests on a Bible atop a pedestal ornamented with symbols of the four evangelists and cherubs. His right hand holds papers. A plaque on the rear of the granite base reads: "Elwood H. Stokes, born October 10, 1815, The Ocean Grove Camp Meeting Association was chartered March 3, 1870. Dr. Stokes was chosen its President and so remained until the time of his death, July 16, 1897." The granite base is inscribed "Stokes" on its front. Cast by Jno Williams Bronze Foundry, New York City.
Source: Art Inventories Catalog, Smithsonian American Art Museum.
Author's visit to site.

1906
Medium: Bronze bas relief on rough granite stele.
Subject: "Pro Patria," a Civil War memorial.
Location: Mountain Grove Cemetery, section 31, 2675 North Avenue, Bridgeport, CT.
Dimensions: 5 ft. high by 8 ft. long on base measuring 9 ft. high by 12 ft. long by 4 ft.-7 in. thick.

Description: Full-length figures of a soldier and sailor in uniform stand in profile. Each bows his head on his hands. The main body of the plaque has four sections which list names, rank, unit, and date and place of death. On the top center of the marker are military accouterments, including a soldier's hat, coat and sword. Jno Williams Bronze Foundry, New York City.

Source: Art Inventories Catalog, Smithsonian American Art Museum. Author's visit to site.

1907

Medium: Bronze statue.

Subject: Head of Abraham Lincoln.

Locations:
- Lincoln Center of the Arts, Milwaukee, WI.
- Chicago Historical Society, Clark St., Chicago, IL.
- National Arts Club, 15 Gramercy Park, New York, NY.
- A head of Lincoln by Morris was sold at the American Art Association Andersen Galleries on Jan. 21, 1934, to Charles Sesser for $385.
- A bronze painted plaster model of a statue of Lincoln by Morris was placed on auction at Sotheby's Arcade on March 31, 1993, lot 249, but did not sell.

Dimensions: 24 in. high; base: about 10 in. by 10 in.

Description: Head of Lincoln without beard. "Copyright 1907, Roman Bronze Works, NY."

Source: Art Inventories Catalog, Smithsonian American Art Museum.

1910

Medium: Bronze bas reliefs on granite stele.

Subject: Howe family monument.

Location: West Main Street (Rt. 9) and School St., Spencer, MA.

Dimensions: 6 ft.-in. by 7 ft.-6 in. by 10 ft.-6 in. high. 20 in. diameter portrait medallions.

Description: A granite stele featuring three circular bronze reliefs that depict faces of William Howe, Elias Howe, and Tyler Howe. Beneath the circular portraits there is a rectangular bronze relief depicting the Howe family home. Inscription on the front of the stone base: "Inventors born in Spencer", "Howe"; below each respective portrait: "1803-1852, 1819-1867, 1800-1880"; on each respective bronze portrait: "William Howe, Elias Howe, Tyler Howe." Stonework by E. R. Fletcher. Jno. Williams Bronze Foundry, New York City. Unveiled May 1, 1910. Cost: $3,000.

Source: Art Inventories Catalog, Smithsonian American Art Museum. *Monumental News* (Jun. 1910) p. 423.

1912

Medium: Bronze bust on granite plinth.

Subject: Abraham Lincoln.
Location: Town Green, Aspetuck Ave. and Elm St., New Milford, CT.
Dimensions: 2-1/2 ft. by 2 ft by 1-1/2 ft.; pedestal: 12 ft. by 7 ft.-8 in. by 7 ft.-4 in.
Description: A bust of Abraham Lincoln mounted on a granite plinth with rectangular bas reliefs on the east and west sides. The relief on the west depicts a sailor on the halyard of the flag behind him. The relief on the east shows a bugler standing in front of a mortar. Tassels hand from his bugle. An oval plaque on the south (front) has a small left profile of a woman wearing a liberty hat with large laurel branches above and smaller one to sides. An inscription below reads, "Fourscore and seven…[the inscription continues]…not perish from the earth. Delivered at Gettysburg, November 19, 1863, by Abraham Lincoln." A oval plaque on the north (rear) has laurel branches and a garland bound by ribbons at the top with "1912". An inscription below reads, "The gift of Edward Williams Marsh, Captain of Company –M- Second Connecticut Volunteers, heavy artillery, to the town of New Milford, in loving memory of the soldiers and sailors of the Union Army, 1861 – 1865, and of Abraham Lincoln, President of the United States, 1661-1865, besides being in many skirmishes, the New Milford troops were engaged in the battles of Gettysburg, Petersburg, Cold Harbor, Opequan (Third Winchester), Fisher's Hill, Cedar Creek, Sailors' Creek, Fort Fisher." A Latin cross within a laurel wreath ornaments the lower portion. A beaded border surrounds the whole of both plaques. Said to have been cast by Jno. Williams Bronze Foundry, New York City. A mark appears resembling "D┼C."
Source: Art Inventories Catalog, Smithsonian American Art Museum. Author's visit to site.

1916
Medium: Plaster Model.
Subject: Fountain figure.
Location: Exhibited at the Art Institute of Chicago, 1916.
Exhibited at the National Sculpture Society, New York City, 1916.
Dimensions: "Statuette."
Description: A semi-nude figure of the Greek goddess Hebe, cup bearer to the gods. She gazes at a tilted cup held high in her left hand while holding a basin in her right hand, which presumably caught the water falling from the cup.
Source: Annual Exhibition Record of the Art Institute of Chicago, Soundview Press, (1990) p. 632. Clipping file, New York Public Library.

1918 (posthumous installation)

Medium:	Bronze.
Subject:	Memorial plaque.
Location:	William H. Perry Memorial Arch, Seaside Park, Bridgeport, CT.
Dimensions:	
Description:	A rectangular bronze plaque mounted on the central pier of a double triumphal arch built of granite. The arch was designed by Henry Bacon, the architect of the Lincoln Memorial in Washington, DC. The funding for the arch was a bequest from Perry, a local industrialist.
Source:	askART.com, artist biographies.

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United States Census. (1870, 1880, 1900, 1910).

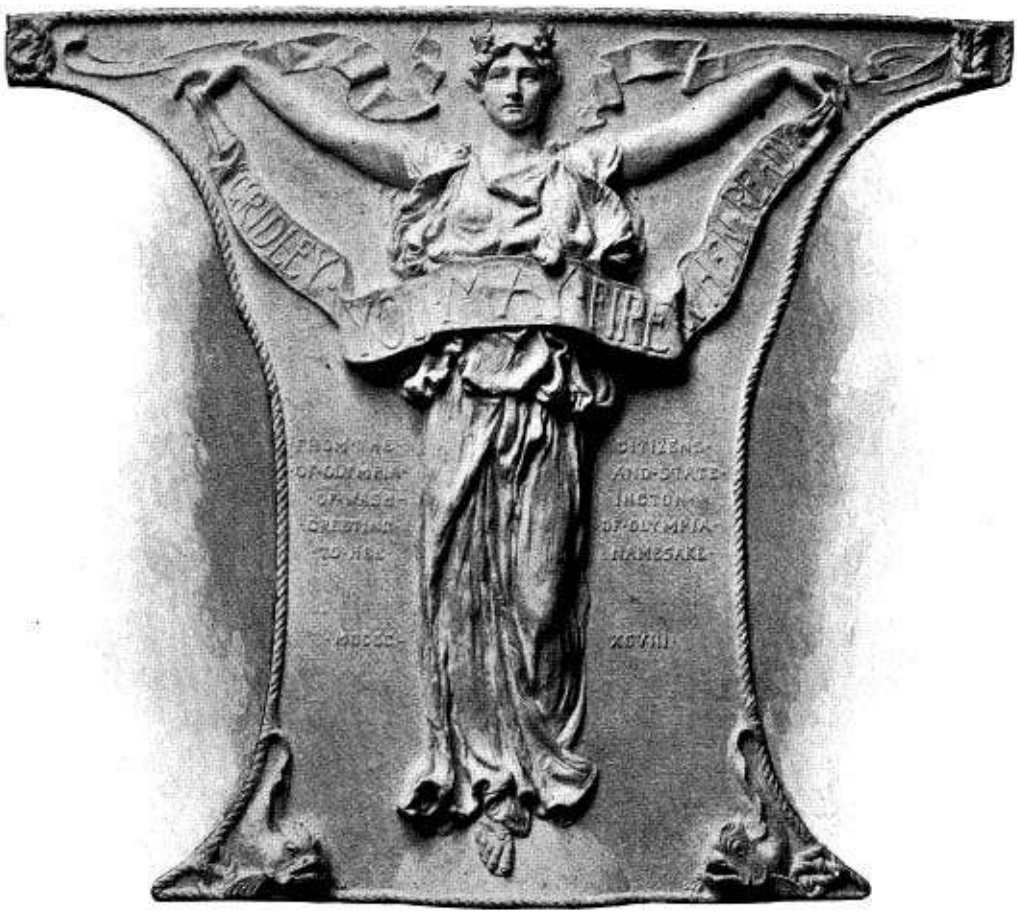
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Jno. Williams Bronze Foundry, *Cast and Wrought Brass and Bronze Work*, New York (c. 1899).

GALLERY OF OTHER WORKS

USS Olympia Plaque, 1898-1902.
Independence Seaport Museum, Philadelphia, PA.
Paul W. Morris in collaboration with Daniel Chester French.



Pro Patria Monument, 1909.
Mountain Grove Cemetery, Bridgeport, CT.







Lincoln Monument, 1912.
Town Green, New Milford, CT.









Frederick J. Lockwood Memorial, 1900.
Boy's Club, Bridgeport, CT.

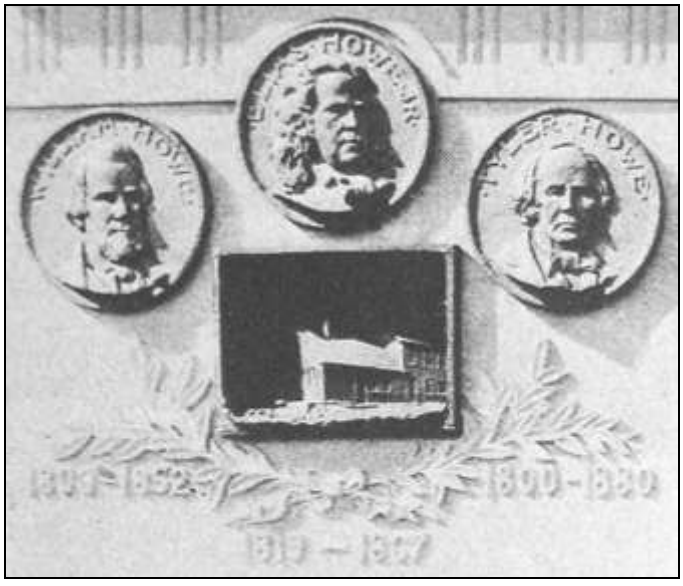


Design for a Fountain, "Hebe," 1916.
Exhibited at the Art Institute of Chicago, 1916.
Exhibited at the National Sculpture Society, 1916.



Howe Monument, 1910.
Spencer, MA.

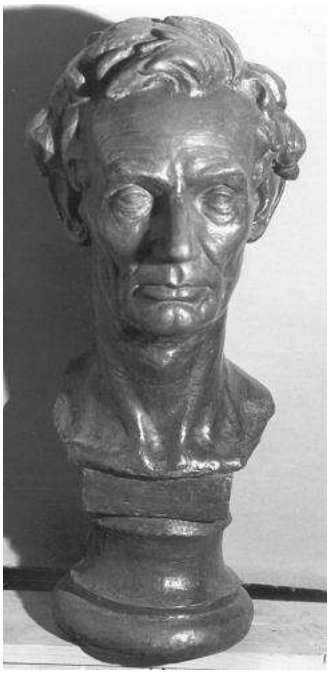




Lincoln Dinner 1900 Medallion
Lilly Library, Bloomington, IN.
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Bust of Abraham Lincoln, 1907 (plaster)
Chicago History Museum, Chicago, IL.



Dancing nude female figure, date unknown.



Bronze plaque for William Perry Memorial Arch, 1918.
Seaside Park, Bridgeport, CT.



