THE LIFE AND WORKS OF
HERMON ATKINS MACNEIL

A Thesis Presented for the
Degree of Master of Arts

by

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E.M.B. Jr.
PURPOSE

This thesis has been written with the intent of filling a certain gap in the history of American Art. Although it is possible to find references to the life and works of Hermon A. MacNeil scattered throughout textbooks and magazines, there has been little or no attempt to catalogue and analyze the work of this sculptor. It is our earnest hope that this negligence can be removed by this specific writing. It is also felt that a contribution will be made by a detailed study of an artist who played so prominent a role in the development and furtherance of American sculpture.

To arrive at a definite opinion of worth, a considerable amount of weight will be brought to bear on the ancestry, background, travel, education and specific commissions of our subject. Through these considerations, and a critique of Mr. MacNeil's works, it is possible to gain a better understanding as to the reasons and worth of the art which came from that period in which he worked. To familiarize the reader with the many sculptural pieces of MacNeil, a catalogue raisonne, accompanied by illustrations, has been included as an integral part of the thesis.
INTRODUCTION

There is often a curiosity which provokes an interest in the universe and in an individual. What is this world in which we live? Is it possible to break down the whole into parts and examine each one separately? In our world of science it is done constantly. So is it not possible to do the same in the realm of art, thereby establishing a criterion for standards and tastes? Hermon Atkins MacNeil has been chosen as a subject for such an investigation. With the mediums of bronze and stone he has produced through the passing decades many works of art. Through these, MacNeil has undoubtedly influenced the likes and dislikes of the American public. To consider him as having done less would be an affront against those generations which choose him to perpetuate their ideals.

Here is a sculptor, born, reared and educated during the height of the classical revival in America. He saw the turn of a century and a change from the "traditional school" to the present so-called "modern school." During this broad span of life, MacNeil lived, associated and competed with the most prominent of American sculptors. Such associations undoubtedly effected his life and works. Regardless of these effects, however, he has retained and produced an individualistic quality which in turn has left its mark. It seems highly improbable that so many monumental pieces could be erected in so many public places without having importance. Through subject matter and its presentation, they reflect, to a great degree, the taste and standard of the age in which they were completed.
MacNeil's major works have been done as public monuments. These portray individuals or groups of figures which illustrate legends, battles and events of historic nature. Reasons for their execution vary little from those which have come down through the centuries. Desire to create with hand and mind has been fulfilled. Certain philosophies and esthetic standards have been expressed. Called upon by the public at large he has sought to satisfy its wants. In seeking to create, he has been motivated by the desire to produce the best which is humanly possible. Through this effort, and the ageless medium of bronze and stone, MacNeil has successfully portrayed a section from the moving stream of American life.

Available sources of material, aiding the compilation of this thesis, have proven innumerable. First and most important among the many references was direct contact with the sculptor himself. From this source came invaluable material which otherwise would have been inaccessible. Next in importance was personal contact with original works. Association with friends of the sculptor yielded valuable information regarding both his personality and works. A great deal of the factual, photographic and historical material was garnered from art periodicals, newspapers and books. Through contact with several museums, city governments and architects' offices, many facts were substantiated and several illustrations secured.

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CHAPTER ONE

Ancestry and Early Life of Hermon A. MacNeil
Biographical research takes us back to Platteville, Massachusetts. On February 27, 1866, in a twelve room house, there was born a fifth child to John Clinton and Mary Lash MacNeil. The boy, promptly christened Hermon Atkins, had three older sisters, Annie, Alice and Harriet, and one older brother, Caleb. Another brother was to follow, named Wilson. There was probably the usual excitement within the MacNeil home that day, but little did anyone suspect that this new born babe was to become one of America's leading figures in the world of art. It was he who was to make possible a famous memorial service in Columbus, Ohio forty years later.

As thousands milled and shoved before a gaily decorated platform, erected on the front steps of the Capitol building in Columbus, Ohio, on Friday, September 14, 1906, they were anxiously awaiting the opening ceremonies which would unveil one of America's newest monuments. Dignitaries from state and nation had gathered to pay tribute to the late William McKinley, a man who had not only distinguished himself as the twenty-fifth president of the United States, but was one of Ohio's favorite sons. A monument dedicated to the late president, standing directly west from the State House portal, was to be unveiled by Alice Roosevelt Longworth. The

1 - Agenda, p. 46; Who's Who in America; American Art Annual for 1931
2 - Ibid.
3 - Columbus Evening Dispatch, Columbus, Ohio, Sept. 13, 14, 15, 16, 1906; Columbus Press Post, Columbus, Ohio, Fri., Sept. 14, 1906
4 - Ibid.
composition of the memorial consisted of three bronze groups, two of which were placed on street level at either end of an exedra, the left group symbolized "Peace" while the right represented "Industry." Immediately to the center, atop a marble pedestal, stood the towering figure of McKinley. As the drapes fell away from the gleaming bronze and marble on that brilliant afternoon, many people saw for the first time the sculpture of Hermon Atkins MacNeil.

John Clinton MacNeil, the father of Hermon MacNeil (b. 1825-d. 1904), had spent his youth in the villages of Nashua and New Boston, located in the State of New Hampshire. Here he eked out a living farming, supplemented by teaching in a country school and performing odd jobs which would add to his income.

John MacNeil was of Scotch and English descent. Abram MacNeil was his earliest American ancestor, having emigrated from Argyleshire, Scotland to Londonberry, New Hampshire, about 1750. His wife's ancestry can be traced to Richard Pratt who migrated from Essex County, England, to Charleston, South Carolina in 1640.

Before the passing of many years, MacNeil moved to Prattsville, near Chelsea, Massachusetts. Here he fell into the employment of Caleb Pratt and worked for a time as a carpenter. Through this position he met Mary Lash Pratt (b. 1830 d. 1880), one of the daughters, whom he married. As a dowry, his father-in-law provided the two with a newly built twelve-room house and several acres of

1 - Agenda, p. 58
2 - Agenda, p. 57
3 - Agenda, p. 57
4 - Agenda, p. 57
ground. John MacNeil was not long in undertaking to build and farm on his own.

Hermon MacNeil's childhood was anything but eventful for the majority of time was spent plowing, milking and aiding the family to survive. Free, luxurious hours were few, but Saturday afternoons were enjoyable and profitable.

Nearby lived an uncle, Henry Mitchell, a seal engraver and craftsman, who played rather a dominate role throughout the younger part of his nephew's life. His wife was particularly interested in the cultural education of her children, hiring a maiden lady to teach drawing and water color in addition to their regular schooling. Young Hermon was invited to attend these Saturday afternoon sessions. Here his interest in art became aroused and helped in subduing the grief of his mother's death. While attending grammar school he was commended for his able craftsmanship. With creative interest aroused, it was not long before MacNeil was urging his father for permission to enter the Massachusetts State Normal Art School, located some five miles away in Boston. With persistence, the boy gained family consent and entered the school in mid-year. Working day and night, Hermon successfully fulfilled the prerequisites, passing the first year of study with credit. For three additional years MacNeil applied himself to the task of learning his craft. Upon graduation in 1885, the young scholar was awarded first prize for having done superior work throughout his four-year stay.

Almost immediately MacNeil, not yet twenty, accepted the excellent opportunity of teaching drawing at Sibley College, Cornell

1 - McSpadden, J. Walker, Famous Sculptors of America, p. 309
University. The young instructor remained here three years, using one summer to travel abroad. The urge to work in clay was growing, and the decision that further study was needed compelled MacNeil to resign his position and take up residence in the French capital. Having saved five hundred dollars from his former job, MacNeil was able to enroll in the Julien Academy and study under the famed Henri Chapu. On the completion of one year's work, MacNeil, running low on funds, was forced to borrow money for the continuance of study. Through the kindness and generosity of his uncle, Henry Mitchell, the young student was able to stay on in Paris for another year. Thinking that a change of atmosphere would be for the betterment of his work, MacNeil entered a competitive scholarship examination given by the Ecole des Beaux Arts. From some seventy-five entries, the young sculptor placed sixth and gained a year's free tuition to study under the guidance of such men as Falguire, Bougereau and Gerome. Working side by side with European students, MacNeil began to show promise as a sculptor by winning several prizes in the student jury shows. Again running low on funds and with two years of study in Paris behind him, MacNeil sailed for America.

Within two weeks after landing in New York, MacNeil paid a visit to the studio of Augustus Saint-Gaudens. Asking for work as an apprentice to the eminent sculptor, he was given a letter of presentation to Philip Martiny, an artist busily engaged in Chicago finishing monuments for the coming Exposition of 1893. Traveling to the midwestern metropolis, MacNeil was taken on at five dollars a

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1. Ibid., MacSpadden, J.W., p. 310; Taft, Lorado, History of American Sculpture, p. 437
2. Agenda, p. 48
3. Agenda, p. 48
day, aiding Martiny in enlarging statuary from models which had been completed in New York. Here MacNeil engaged in his first commercial enterprise which proved invaluable for the transference of classroom ideas to professional standards. Spending a year with Martiny brought the reward in the form of a commission for designing two figures which would stand atop the Electricity Building in the Fair.

MacNeil again turned to teaching when he accepted a position with the Art Institute in Chicago. Previously opening a studio, but finding little work, he was spending the evening hours instructing drawing and sculpture. Here the sculptor made the acquaintance of Carol Brooks, a young girl who later became an influential part of his life.

At almost the same moment, MacNeil received a commission which was to affect his life and works. He was chosen to design and cut four bas-reliefs concerning the life of Pere Marquette. These panels eventually found their place on the Marquette Building in Chicago. Undertaking this task made it necessary for MacNeil to travel into Northern Michigan and Canada for authentic material regarding manners, customs, dress and ways of the Indian. Here his interest grew in a subject which was America itself and which awakened his creative sense to the fullest. Returning to Chicago, MacNeil completed the reliefs which met with a great deal of praise, but he was unable to put aside his thoughts of the Indian. While walking one afternoon, MacNeil came across an Indian stranded from a passing circus and seized the opportunity of using the man to model in his studio. Producing

1 - Agenda, p. 49
several studies from the Indian tended to arouse his emotional pitch even further. He determined to travel West in order to study the more savage type at closer range.

Hitherto there had been no predominant motivation within the sculptor in any certain path. With Indian lore suddenly gripping him, he seized the opportunity to publicize the West for railroad travel. Through the courtesy of Franklin Head of Chicago, passes were secured for round trip travel between Chicago and San Francisco. Accompanying MacNeil on the trip were Hamlin Garland, a writer, and C. F. Browne, a painter and friend who had shared the sculptor's studio since its opening. Traveling by rail, the men were only able to obtain a glimpse of the West. When thorough study of a tribe or region was wanted, the artists would leave the train and travel by whatever means possible to reach their destination. Aroused by such material in Colorado, Arizona and New Mexico, MacNeil worked from daybreak to sunset modeling and casting small figures which were crated and shipped to Chicago. Some of the sculptor's most inspirational pieces came from the Moqui Tribe which resided in the northwest corner of Arizona. Here he concentrated much of his time and many of his later bronzes were taken from preliminary studies done on that particular spot.

Returning to Chicago, Browne and MacNeil settled in the Marquette Building, intent on pursuing and bringing to a finish sketches which they had brought from the West. MacNeil, on submitting photographs of his works in reply to a request from New York, was surprised when offered the Rhinehart Scholarship for one year's study in Rome under

1 - Agenda, p. 50
the auspices of the American Academy. After considerable thought
and consultation with friends, some who warned that it would turn his
"Americanism" into a classical opus, MacNeil accepted the scholarship.
Passing through New York, enroute to Baltimore to consult with the
Rhinehart Committee, headed by President Gilman of Johns Hopkins
University, notification of Carol Brooks' return from a twelve
month's absence in Paris, temporarily halted the sculptor. On
meeting, Miss Brooks and MacNeil laid plans for an immediate wedding.
With the conclusion of business matters and completion of plans in
Baltimore, the pair entrained for Chicago and were married Christmas
Day, 1895. The early days of January, 1896, found MacNeil and his
bride on board an Italian liner bound for Rome.

For housing the expectant Rhinehart scholars, the American
Academy had acquired the luxurious Villa dell'Aurora. The scholarship
stipulated that all expenses were to be paid and the trustees' only
requirements were "satisfying evidences of industry." Here among
pretentious gardens, marble and tile, painted ceilings and classical
antiquities, the MacNeils lived and learned for four long years.

Distance and time separated Arizona from Rome in many ways, but
the sculptor had been unable to forget the West with all its Indian
lore and fantasy. Foregoing other interests, once settled he started
with furious intent to clear his mind of that which had so long
haunted him. Out of the labor came a two-foot plastic model of the

1 - Ibid., Taft, Lorado, p. 438; M. Spadden, J.W., p. 316
2 - Agenda, p. 53
3 - Agenda, p. 53
4 - Ibid., Taft, Lorado, p. 438

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"Moqui Runner." Edward E. Ayer, a Chicagoan and representative for the Field Museum in Chicago, paid a visit to MacNeil's studio and on seeing the latest creation, insisted on buying it. Ten copies were cast in bronze, eight being sold within days and two retained by the sculptor. The latter two were brought to the United States and disposed of. President Theodore Roosevelt once paid a visit to MacNeil's New York studio in search of a copy of this same work which had gained country-wide popularity. Quickly following this first piece came another Indian study in the round, "The Primitive Chant," later acquired by the Peabody Museum. MacNeil was gaining in prominence, prestige and stability. The Rhinehart Committee, recognizing his worth, persuaded him to remain in Rome for three additional years.

Under the established rules of the fund, MacNeil was required to complete,

"a life size figure at the end of the second year, a relief containing two life-size figures before the close of the third year, and during the fourth year a life-size group of two or more figures in the round."

With these stipulations MacNeil began creating. From his nimble fingers were to come the two aforementioned figures, a relief on the theme, "From Chaos Came Light," the famed "Sun Cowl" and several remarkable busts which fulfilled the trustees' order.

1 - Pl. no. 4
2 - Agenda, p. 54
3 - Ibid., Taft, Lorado, p. 440
4 - Ibid., McSpadden, J.N., p. 317; Agenda, p. 54
5 - Ibid., Taft, Lorado, p. 439
6 - Ibid., Taft, Lorado, p. 443
7 - Dodd, L. H., The Golden Age of American Sculpture, Pl. no. 6
Hermon MacNeil's life, sensitivity, philosophy and character were undergoing a change. Classical Italy was having its effect. It provided a mecca for travel, study and the introduction to such men as Charles McKim, John Russel Pope, William S. Aldrich, Louis Boynton and Joseph Pennell.² Cycling from Rome to Naples, traveling to Venice, Florence, through the Umbrian Valley and to North Italy provided enriching and enjoyable moments. These factors tended to raise the emotional and humanitarian pitch of the sculptor's work. On the other hand, however, MacNeil proved himself an individualist. His technique and rendering were affected little by the classical atmosphere. He clutched the reins of hand and mind even tighter, fighting free from the destructive power of imitation.

Late in 1899 the MacNeils became restless and longed for a change. They decided to leave Rome for Paris and then to America. On reaching the French capital they found the Paris Exposition of 1900 under construction. Charles A. Coolidge, an American architect in charge of erecting the United States Government Building, contacted the sculptor and asked him to design some needed spandrels for the American Building.³ On their completion, MacNeil entered several pieces in the Fine Arts Exhibit and won the Silver Medal for Sculptor.⁴ During this short stay, a son, Claude Lash, was born to the MacNeils.⁵ Five months after his birth, the three sailed for the United States.

¹ - Agenda, p. 54
² - Rev. of Rev., Vol. 21, 1900, Jan-June, pp. 679-688
³ - Ibid., pp. 346-347
⁴ - American Art Annual, 1931; Who's Who in America; Pacific Monthly, Apr., 1906, p. 415
⁵ - Agenda, p. 55
CHAPTER TWO

The Sculptor's Professional Career
America seemed strange to the MacNeils after four years' absence, but they soon acclimated themselves by quickly settling in New York. Desiring to strike out on their own, a studio was promptly opened on West 55th Street. With aid and encouragement from fellow artists Ward, French and St. Gaudens, contacts were made and numerous commissions gained. One of the first came from Mr. Karl Bitter, Director of Sculpture of the Pan-American Exposition of 1901 in Buffalo, New York. MacNeil was assigned the task of designing four tympana over the entrance of the Ethnology Building. A contemporary writer says:

"The tragic group, 'Despotism of the East,' a decorative piece, by the lagoon at the Pan-American Exposition was a strong conception; like much of his other work, full of action and passion and finely executed."  

In addition to this, the sculptor struck a Gold Medal for the Exposition. It was a rare coincidence when, for outstanding work, MacNeil was awarded the medal he had designed.

Prominence gained through the winning of medals, vigorous execution of sculpture and other attainments, brought MacNeil two important commissions which occupied the next four years. His first assignment entailed designing and casting pieces for the central Cascade of the World's Fair at St. Louis in 1904. From a descriptive account we read:

1 - Review of Reviews, Vol. 23, 1901, Jan-June, p. 183
2 - Ibid., pp. 177, 209, 664, 677, 686.
3 - Ibid., p. 183
4 - Article by Chopin, H.W., Pacific Monthly, Apr., 1906, p. 410
5 - American Art Annual, 1931; Who's Who in America; Pl. No. 9

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"The guiding thought of the architects of this exposition has been toward the Cascade, its sculptural embellishments and architectural frame... water plunging down in successive leaps, between white walls of masonry, surmounted by balustrades, emphasized at intervals by spouting dolphins with children on their backs. The water which supplies the central channel glides in a smooth fall from an orifice in an elaborately sculptured grotto, which stands in front of Festival Hall, the work of sculptor H. A. MacNeil, intended to symbolize the Triumph of Liberty; while the basin... is flanked by colossal groups, from the same sculptor's hand, representing an Indian in headlong chase of a buffalo and a woman leading a bull..."1

MacNeil was later to do three bas-reliefs for the Palace of Art Building.2 During the Fair he exhibited "The Sun Vow" in the sculpture collection.3

While the sculptor's reputation was growing throughout the United States, a committee of citizens in Columbus, Ohio was forging the idea of erecting a monument to their outstanding political figure, the late William McKinley, the twenty-fifth President of the United States. Headed by Mr. John Deshler,4 a group of prominent business men had collected twenty-five thousand dollars through donations. A bill passed by the Ohio Legislature added a like sum to the donations and fifty thousand dollars in all was provided to erect a monument. From among several designs submitted in the memorial competition, Hermon MacNeil was chosen to execute the final work. This monument was completed and unveiled September 14, 1906.6

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1 - World's Work, Vol. 8, No. 4, 1904, Aug., p. 5069 illus.
2 - Pacific Monthly, Apr., 1906, p. 416; pl. No. 10, 11, 12
3 - Ibid., World's Work, Vol. 8, p. 5181
4 - Columbus Evening Dispatch, Columbus, Ohio, Sept. 14, p. 2
5 - Laws of Ohio, Vol. 95, 1902, House Bill No. 1053; Senate Joint Resolution, No. 34
6 - Columbus Evening Dispatch, Sept. 14, 1906, pp. 1, 2; Ohio State Journal, Sept. 14, 1906, pl. No. 15
The next major work which was to fall under the care of the sculptor's hands is considered by Lorado Taft as:

"perhaps the finest monumental work that Mr. MacNeil has done,"\(^1\)

the Soldiers and Sailors Memorial which stands in Washington Park, Albany, New York.\(^2\) This monument includes a majestic figure of "America" in bronze, which is backed by a large rectangular block of stone enriched with a frieze of marching soldiers.\(^3\) It was finished and dedicated in 1912.\(^4\)

Opening of the Panama-Pacific Exposition in San Francisco,
February 20, 1915, again brought MacNeil into the limelight. He provided the "Adventurous Bowman"\(^5\) group which crowned the Column of Progress. This composition consisted of a base decorated with a frieze symbolizing achievement and a sculptured shaft rising to a lofty height, surmounted by a gigantic archer.\(^6\) Mr. Eugen Neuhaus states this:

"... must be considered the most splendid expression of sculpture and architectural art in the Exposition. Mr. Calder may justly feel proud of this great idea and Mr. Hermon MacNeil has added new laurels to his many accomplishments in the free modeling of the very daring group on top."\(^7\)

This Column of Progress was later reproduced in bronze for the City of San Francisco.\(^8\)

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1 - Ibid., Taft, Lorado, p. 549
2 - P1. 22
3 - Art & Progress, Vol. 2, 1911, Feb., No. 4, pp. 95, 100
4 - Ibid., p. 100
7 - Ibid., Art & Progress, Vol. 6, p. 368
8 - American Magazine of Art, p. 64
The year 1916 proved a busy one for MacNeil. In New York City the sculptor's interpretation of General Washington was unveiled.\(^1\)

This was a massive full standing figure in the round with symbolic figures of Peace and War in a relief background.\(^2\) It appears as a companion piece to a similar work by Alexander Stirling Calder. Both portraits embellish the north side of the Arch at the foot of Fifth Avenue, New York City.\(^3\)

During this period, 1916-17, MacNeil had also completed two bronze groups which were erected in front of the Potter Gymnasium, Northwestern University, Evanston, Illinois. These groups respectively portrayed "Intellectual Development" and "Physical Development."\(^4\) Along with these, MacNeil had been commissioned, through a national competition, to design a new quarter dollar for the United States Government.\(^5\) This coin was first issued by the Government Mint in 1917 and remained in circulation for over twenty years.

The MacNeils had rapidly tired of a city's bustle soon after settling in New York, and were not long in moving to a quieter, more spacious residence on Long Island. In 1903, they built a studio-home in College Point, opposite Hunter's Point, and have since occupied this same house.\(^6\) Their second son, Alden Brooks, was born here. From this studio, which "looks out upon a wide reach of water with its picturesque sailing craft and . . . to the beautiful shores beyond,"\(^7\) have come many of the original models for MacNeil's major works.

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\(^1\) Ibidx., International Studio, Vol. 59, p. LVIII
\(^2\) American Magazine of Art, Vol. 8, No. 1, 1916, Nov., p. 2 for illus.; Pl. No. 27
\(^3\) Ibid., Taft, Lorado, p. 550
\(^5\) Philadelphia Record, Sunday, Mar. 11, 1917; Pl. No. 25, 26
\(^6\) Philadelphia Record; Pl. No. 9
\(^7\) Pacific Monthly, Apr. 1906, p. 412; Pl. No. 2
\(^-21-\)
With the end of World War I and a period of prosperity and peace throughout the nation begun, MacNeil started on the most productive period of his life. In 1921[1] he started work on two large pylons in commemoration of the soldiers and sailors of the Civil and later wars. These were placed on the New Parkway in Philadelphia and unveiled in 1927.[2] Another prominent war memorial, consisting of a symbolical figure placed in front of a stone stele, was completed and dedicated at Flushing, Long Island in November, 1925. [3] Occupying a major part of the sculptor's time was a design for the Pere Marquette Monument in Chicago. Unveiled in July, 1926, it revealed a composition consisting of three figures, Pere Marquette, Joilet and an Algonquin Indian.[4] This bronze group, on a five foot pedestal, rises thirteen feet.[5]

Along with several sculptors chosen to work on the Missouri State Capitol, MacNeil was assigned the gigantic task of composing two side wall panels which flank an entrance, and a frieze, semi-circular in shape, one hundred and thirty feet long by seven and one-half feet high.[6] The frieze was a conception of the "Development of Man in America."[7]

There were many other memorials, medals and statues being done during this period. One of Mr. MacNeil's last and greatest triumphs

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1 - Ibid., Taft, Lorado, p. 550
2 - Ibid., American Art Annual, 1927, p. 14
3 - American Art Annual, 1928, p. 15
4 - Ibid.
5 - Ibid., MoSpadden, J.W., p. 315
6 - Ibid., MoSpadden, J.W., p. 321
7 - Who's Who in America
was the completion of the Eastern Pediment of the United States Supreme Court Building in Washington, D.C.\textsuperscript{1} It seems quite fitting that the sculptor should conclude his productive career with such a prominent work in one of the world's greatest halls of justice.

\textsuperscript{1} \textit{A guide to the Nation's Capitol}, 1942, p. 161
PROBLEM OF AMERICAN SCULPTURE IN GENERAL
For sculpture, or any art, to exist there must be a need or purpose. Those needs in this country have varied little from the needs for sculpture in any land or century. Listing reasons for the existence of the plastic arts provides an avenue of attack to our problem.

Architecture, as always, has provided the background for sculpture. It requires of the medium enduring ornamentation. Second in importance has been the fulfillment of the nation's want for public monuments. Every village, town and city displays memorials erected to their founders, officials and heroes. Besides the use of sculpture as a decorative and memorial motif, it plays an important role as an art within itself. Many works are ascribed to museum and private collections for the love of art alone. Sculpture has been widely used in the field of portraiture. Copies, made possible through casting, have popularized it as a means for filling niches of private and public dwellings. This third-dimensional medium fulfills many utilitarian needs in the form of medals and coins.

As in every art, taste in sculpture fluctuates with changing periods. As this nation grew in political and economic stature, so grew its artists. Architecture became more fluent with prosperity and demanded the versatility of sculpture to fill its needs. As this nation developed into a dominant world power, European influence affected its likes and dislikes. Civic pride clamored for rememberance of their leaders and statesmen through memorials. With the end of every war has come the erection of monuments in memory of those who defended their country. In peace, with its many expositions, America
has shown a representative mass of sculptural work. During the latter part of the Nineteenth Century and the first quarter of the Twentieth Century, there were few places in this country where sculpture could not be seen.

Beginning with the 1930's however, sculptural needs were greatly ratified. Declining economically, this nation found architecture taking on a simplicity of design which allotted few spaces to bas-reliefs or compositions in the round. People had rapidly tired of their many bronze and stone memorials, allowing them to gather dirt and filth. Religious fervor of past decades found itself replaced by an age of science. Modeled conceptions of heavenly spirits were rapidly disappearing. With the loss of public and private fortunes, came a decline in the buying of any art. At the same time, sculptors were using these forces as a pivot on which to change direction. Many swung from designing pieces purely for mercenary reasons to the sole occupation of developing works for pleasure alone. This maneuver succeeded in freeing the plastic art from many of its former bonds.

To understand and appreciate the power of an art, it is necessary to consider its medium and character. Bronze and stone comprise the sculptor's basic materials. Through these he displays his potentiality. These two elements are permanent in nature. Once in place they will stand indefinitely. With this permanence comes a higher cost not only in a monetary sense, but at a cost of endangering the esthetic standard of a nation. Sculpture undoubtedly, with the exception of architecture, has had a wider public display than any other art form. As such, it wields a terrific power in forming public
taste. With this in mind, the problem of American sculpture is greatly simplified. Through the continuance and stress of better design, sculptors are given the rare opportunity of lifting a nation's esthetic manner to higher levels. To a great extent, plastic works throughout this nation have succeeded in fulfilling that ideal.

The following named commissions bear out the contention that Hermon A. MacNeil has satisfied these requirements:

SIX MAJOR COMMISSIONS

The Coming of the White Man - Seattle, Washington

The McKinley Monument - Columbus, Ohio

The Soldiers and Sailors Monument - Albany, New York


Development of Man in America, a Frieze - State Capitol, Jefferson City, Missouri

The Eastern Pediment of United States Supreme Court Building - Washington, D. C.
ARTISTIC RESULTS
Having considered the ancestral background, the education, the schools, travel and contacts and the resultant achievements in sculpture of Hermon MacNeil, sufficient data has been provided for an analysis of these works. Through this analysis an appraisal of the sculptural worth can be made.

Over a period of fifty years, Mr. MacNeil has produced an amazing amount of work. The majority of his sculpture falls into the category of large memorials, artistically involved and difficult to appraise. One of his earlier commissions in the United States was the McKinley Monument in Columbus, Ohio. \(^1\) The young, and virtually unknown sculptor was assigned the task of designing a memorial for the people of Columbus. This eventually underwent a good deal of public criticism. MacNeil had never met President McKinley and was handicapped from beginning to end in lack of any personal contact. Considering these things, the sculptor undoubtedly did a remarkable job in capturing the spirit and personality of McKinley. Contemporary critics were rapid in pointing this out.\(^2\) The main figure stands solidly in place. It is well constructed and from any position carries a good balance in relationship to the whole architectural structure. MacNeil was not only faced with the problem of one individual figure, but had to conceive successfully a design filling considerable space that would relate itself with surrounding surfaces and buildings.\(^3\) In designing a hemicycle, carrying a symbolic group at either end, MacNeil proved himself capable of handling a rather

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\(^{1}\) Ibid., Pacific Monthly, p. 416

\(^{2}\) Ibid., Taft, Lorado, p. 549; Craftsman, Vol. 16, No. 6, 1909, Sept., pp. 30, 34

\(^{3}\) Pl. No. 15-21
difficult problem. Setting two allegorical figures, "Peace" and "Industry" on street level, and placing the central figure on a pedestal between them, the sculptor not only brought the composition into contact with a passing public, but aided in giving importance to the McKinley full length portrait. This center of interest is further held by the graceful lines of a marble construction which contain the three bronze groups. The overall simplicity becomes quite powering in a final analysis. Closer study of the two symbolic groups placed on street level further reveals MacNeil's skill. The allegorical theme of "Peace and Prosperity" placed to the left, stands as a well modeled, pleasing composition. The figures of both woman and girl contain well handled forms. They are graceful in their conception and fulfill the reason for being. Directly opposite is seen the representation of "Industry." Here, with rhythm of line and textural surfaces unbroken, MacNeil again shows his craftsmanship. A play of more emotional stress is developed. The young boy cradled in the blacksmith's arm has come to be one of the best figures the sculptor has developed. Compactness, a certain simplicity, and the capable handling of this group have kept it as an integral part of the whole. After critical study, an outstanding feature of the monument is the manner in which all three groups are held in their respective place. Even though they contain considerable more detail, the lower groups detract little from the central figure. One point of paramount importance is the sculptor's free interpretation of the subject. Lacking completely in MacNeil's scheme is that banality and sentimentality which was so prevalent during

1 - Pl. No. 18, 19
2 - Pl. No. 20, 21
3 - Pl. No. 15
4 - Ibid., Pacific Monthly, p. 416; Pl. No. 18, 19
5 - Pl. No. 20, 21

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the early Twentieth Century. A tribute could be paid this artist who
was capable in freeing himself from such bonds and of giving the
citizens a sincere and honest sculptural work.

Another of MacNeil's outstanding memorials, sometimes considered
his best, is the Soldiers and Sailors Monument standing in Albany,
New York.¹ This work was unveiled six years after the completion of
the McKinley Monument. The memorial contains a central rectangular
pylon. Both front and rear are decorated in low-relief with marching
columns of soldiers and sailors, while ornamenting the ends are two
reliefs of Victory and Peace. These reliefs, surrounding the pylon,
are beautifully handled. They stay well within the plane on which they
are cut. As a background, they fulfill that prerequisite without
becoming demanding or detracting, helping to express the reason for the
monument's existence. Before this granite block is a standing figure,
symbolic of the Nation. This bronze, a woman fully draped and bearing
sword and palms, occupies the central point of interest, and is an
effective change in medium. Although well modeled and beautifully
rendered, there is a feeling that too great a change has taken place
between foreground and background. Horizontal lines dominate this work,
creating a composition of power through contrasting few vertical accents
against the horizontal. These have added a certain grace and charm
which is seldom seen in public works of this type. Again, MacNeil has
created a monument which rises above the commonplace. Contemporary
critics were quick to praise this work which by a comparative analysis
they considered among the best in the United States.²

¹ - Ibid., Taft, Lorado, p. 549; Art & Progress, Vol. II, No. 4, 1911
   Feb., p. 100; Pl. No. 22
² - Ibid., Taft, Lorado, p. 549
Of the many later monumental works completed by MacNeil, perhaps one of the most outstanding is the large statue of Washington which appears on the north side of Washington Arch in New York City.\(^1\)

This composition is seen as a large plaque. To the front stands a full length portrait of General Washington backed by a high relief emblematic of Peace and War. On looking at this massive work in stone, the attention is drawn almost at once to the central figure. MacNeil again demonstrates his craftsmanship and technique in handling this conception of Washington. The sculptor, having chosen to portray the first president of our nation as a general and leader, has convincingly carried out his scheme. Closer study reveals a figure which stands as a solid mass. With cape draped and falling from the shoulders, vertical folds accentuate the head which becomes the focal point of the composition. Although realistically handled throughout, folds of the garment tend to break the monotony of flat planes which aid in developing a light and dark pattern. The sculptor has succeeded in omitting any great show of emotion, and in doing so, has rendered this work with a sincere and honest feeling. In the high reliefs appearing behind the center of interest, MacNeil again shows his mastery in the handling of planes. Two figures, symbolic of Peace and War, are developed in a manner which relates them to the central portion and yet are not distracting.\(^2\) They are well held within the plane on which their development takes place. Again the vertical accent is noted, giving a certain rise and spontaneity to the whole monument. Through the use of a wreath and shield, the sculptor has managed cleverly to

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2 - Pl. No. 27
tie all the parts into a substantial and stable composition. Through a fluent and pliable decorative sense, Mr. MacNeil shows a dependability for superior esthetic taste.

Turning from the sculptor’s many monumental works to some of his smaller pieces, little change in technique, approach or spirit is noted. In seeking to develop his "Americanism" as a sculptor, MacNeil produced several bronzes dealing with the American Indian. One of the outstanding examples is "The Sun Vow," previously mentioned as completed during his stay in Rome.\(^1\) Here is a life-size group full of vigorous movement opposed by a subtle restfulness. The sculptor has portrayed the efforts of a young boy shooting an arrow, while an old warrior sits alongside viewing the act.\(^2\) In a critical analysis, the compact manner in which this work is rendered foregoes other comments. Turning planes temper an action of surprising force and aid in developing an effect of chiaroscuro. Forms have been well held within a graceful and pleasing linear pattern. Manipulation of the surface areas, their constant change varying the rhythm throughout, are above reproach. MacNeil has felt out abstract shapes in a firm constructive way and has stopped short of an over abundance of details. This stands as one of the sculptor’s most satisfying groups and assures him a permanent place among the artists of this country.\(^3\)

There are many other Indian subjects done by the sculptor, some better than others, all of them expressing an individual characteristic. In "The Moqui Runner,"\(^4\) one finds an abundance of details and painstaking

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1 - Ibid., Dodd, L. H.  
2 - Pl. No. 6  
3 - Ibid., Taft, Lorado, p. 443  
4 - Pl. No. 4
accuracy which weakens the whole and leaves little room for valid expression. Comparing this to another work, "The Primitive Chant," there is a powerful expression of simplicity, refinement in modelling and breadth of emotional impact. MacNeil has shown his freedom and skill in this piece through well related shapes and developed action. Several years after finishing these small pieces, the sculptor was called upon to design a large Indian group for a family in Portland, Oregon. On its completion, two figures of an Oregon Indian tribe comprised the group. A Multnomah chief stands boldly to the front with arms crossed preparing to meet the coming of the White Man. Beside him, caught in a running action with one hand holding a branch above his head, is placed a younger Indian, almost eager in his anticipation to witness one of the most dramatic situations of his career. Mr. MacNeil has successfully captured and expressed the emotional feelings of the Red Man. With several prevailing weaknesses in the composition, a main objection is that the two figures do not seem to take their place in a well related whole. It still stands as rather a good conception of two Indian figures. Multnomah, the proud and haughty Indian Chief, has been handled in an excellent manner and contains the craftsmanship and quality of the sculptor's best works. Although it is below the par reached in other sculpture by MacNeil, it serves the purpose of recording a historical event in a pleasing and satisfactory way.

Among the works of Hermon A. MacNeil are numerous portrait busts. Some of the more prominent of these are to be seen in such places as

1 - Pl. No. 5
2 - Ibid., World's Work, Vol. 14, pp. 9403-9419
3 - Pl. No. 13
the State Capitol in Hartford, Connecticut,\textsuperscript{1} the Hall of Fame at New York University,\textsuperscript{2} the New York Public Library\textsuperscript{3} and the George Rogers Clark Memorial at Vincennes, Indiana.\textsuperscript{4} Four busts, which have been placed in the Hall of Fame, provide an excellent cross section of the sculptor's skill related to this field. These particular works are full size head portraits of Rufus Choate, Francis Parkman, Roger Williams and James Monroe. Undoubtedly bearing a close similarity to each individual, this factor may be practically disregarded in a critique of these busts. Far more important is the manner in which they have been so aptly handled. All four can be quickly recognized as having come from the skillful hands of MacNeil. They contain the same reserved and pleasing quality which is seen in the majority of his pieces. Never expending all his energies, the sculptor stopped short of over elegance and has kept the busts on a high esthetic basis. The heads are not empty shells, but contain a convincing solidity. Planes and shapes are well related and make up an excellent surface for the play of darks and lights. Rendering and technique, becoming too important at times, is still fluent and well developed.

MacNeil proved himself capable of handling not only the portraiture of men, but of women as well. In the busts titled "Agnese"\textsuperscript{5} and "Beatrice,"\textsuperscript{6} the sculptor developed two works which have rarely been surpassed by any similar pieces in this country. Lorado Taft says of these,

\textsuperscript{1} - American Art Annual, Vol. 21, 1924-25
\textsuperscript{2} - Who's Who in America; America Art Annual, 1929; Ref. to Hall of Fame, N.Y.U., N.Y.; Architecture, Vol. 64, July-Dec., 1931, p. 85
\textsuperscript{3} - American Art Annual, 1929
\textsuperscript{4} - American Art Annual, Vol. 30, 1933; Pencil Points 11: 293-5 Apr., 1930
\textsuperscript{5} - Pl. No. 8
\textsuperscript{6} - Ibid., World's Work, Vol. 14, p. 9413, illus.
"Two busts of women modeled by him are among the finest works yet produced by an American. Herbert Adams alone has surpassed the 'Agnese,' which was done in Rome from a petrchnian beauty, and exhibited at Buffalo in 1901. 'Beatrice,' a later work, is no less beautiful in execution, though somewhat more strained in pose. These busts illustrate the artistic conscience of the sculptor, his delight as well as his skill in pure modelling."¹

A great amount of the sculptor's energy has been expended in the production of sculptural works for ornamentation of many American expositions. Although these were only temporary pieces, it is interesting to note the remarks of contemporary critics about these various compositions. One of MacNeil's earliest works of this type was the pediment for the Anthropological Building in the Buffalo Exposition of 1901. Lorado Taft mentions this as a "massive and impressive group."² The Louisiana Purchase Exposition, held at St. Louis in 1904, found MacNeil assigned to the gigantic task of designing and developing a number of pieces for the Central Cascade. The following description, taken from an issue of the World's Work, supplies details of the cascade and the idea that the works were in a state of superfluity.

"Outspread is a vast fair of bevelled lawns, embroidered with flower-beds; its ribs three flashing breadths of water plunging down in successive leaps, between white walls of masonry, surmounted by balustrades, emphasized at intervals by spouting dolphins with children on their backs. The water which supplies the central channel glides in a smooth fall from an orifice in an elaborately sculptured grotto which stands in front of Festival Hall, the work of the sculptor H. A. MacNeil, intended to symbolize the Triumph of Liberty; while the basin which forms the first pause in the rush of water is flanked by colossal groups from the same sculptor's hand, representing an Indian in headlong chase of a buffalo and a woman leading a bull — the animals in each case being particularly worthy of study."³

¹ - Ibid., Taft, Lorado, p. 445
² - Ibid.
³ - Ibid., World's Work, Vol. 8, p. 5069
Another of MacNeil's works which drew nation-wide attention was a group which topped the Column of Achievement in the Panama-Pacific Exposition in 1915. Drawing from notations by Eugen Neuhaus, a general idea and critique of the work can be gotten.

"Looking seaward from the Court of the Universe the Column of Progress commands attention, crowned by the 'Adventurous Bowman' and decorated at the base with a frieze symbolizing achievement, or progress. The very fine symbolism in this column deserves to be studied.

"It is the first column in the world, so far as I know, the design of which was inspired by a purely imaginative motive, and the first sculpture column at any Exposition. It must be considered the most splendid expression of sculpture and architectural art in the Exposition. Mr. Calder may justly feel proud of this great idea and Mr. Hermon MacNeil has added new laurels to his many accomplishments in the free modeling of the very daring group on top."\(^1\)

Quickly reviewing works which MacNeil produced for these Expositions, critics seem to find little fault with the sculptural results. Done as temporary pieces for exhibition midst grandeur and splendor, they probably did not reach the level of his more permanent works.

Of exemplary merit, from the large category of works by MacNeil, is the sculptor's handling of his frieze and bas-relief compositions. In evaluating the worth of his memorial sculpture, the excellent manner in which bas-reliefs were handled has been mentioned. For lack of personal knowledge and illustrations, it becomes necessary once again to turn to contemporary writers for a clear conception of individual works and their value.

One of MacNeil's first efforts at bas-relief was in Rome. Of this attempt, which was completed to fulfill requirements of the

\(^1\) Ibid., Art & Progress, Vol. 6, p. 368

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Rhinehart Scholarship, Lorado Taft says,

"... the sculptor was ambitious ... and set himself to devising a large composition on the theme 'From Chaos Came Light.' It is made up of many figures, that is to say of four or five almost complete, and numerous others suggested by heads and hands emerging from vaporous billows. A large high relief in form, it shows a swirl of these powerfully modeled bodies, emerging, reaching, ever ascending, as they struggle for their cerements of mist and darkness into the light. Later, certain defects creep into view; slight things that tend to moderate a trifle one's first enthusiasm, but which by no means spoil the brave work: jawbones of exaggerated length, an uncertain leg, a head unaccounted for, and others that count for too much. Above all, the culminating figure, while beautiful, is unduly realistic and her face is not quite equal to the demands of the situation. But the relief was a remarkable undertaking for a student, and promised fine things to follow."¹

Previous to this work, Mr. MacNeil had done four panels in high-relief for the Marquette Building in Chicago. Dealing with the life of Pere Marquette, they are, in a final analysis, rather successful. Not only do they fulfill the requirement of explanation, but do it in a well composed scheme. The handling of figures and still life are realistically developed, never becoming over-burdened with details and excessive parts. One feels that the dramatic and emotional savor have been held within reasonable bounds, making for a mature and excellent bas-relief.²

Although the sculptor was to receive other commissions in the form of bas-reliefs, perhaps one of his largest and latest works will suffice for a critique of this particular field. This series of figures was executed to fill the eastern pediment of the new Supreme Court Building in Washington, D.C. The following description, taken

¹ - Ibid., Taft, Lorado, p. 443
² - Ibid., World's Work, Vol. 14, p. 9403; Agenda, p.; Pl. No. 3

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from an American Guide Series, provides us with details as to its composition and purpose.

"Less ambitious in design, the sculptured pediment on the eastern or rear pavilion is easier for the untrained mind to follow. Since this pavilion does not form an entrance to the building, it must be specially visited by walking around the block to the rear of the building. It comprises four Corinthian columns flanked by piers. The pavilion carries the inscription 'Justice the Guardian of Liberty.' The theme of the pediment, the work of Hermon A. MacNeil, is suggested by the eastern location; it emphasizes the contributions of the eastern and Mediterranean civilizations to the development of the law. Of the nine human figures spread across the pediment, the central position is occupied by a striking group of three figures - Moses, Confucius, and Solon - chosen to represent the contributions of their respective civilizations. In the center is Moses, bearing the tablets of Hebraic law; to the left is Confucius, the great lawgiver of China; and on the other side is Solon, master codifier of Greek law.

"This central group is flanked by symbolical figures. That on the spectator's left represents a man carrying a child and the faces, symbolic of the enforcement of authority. On the spectator's right is a woman carrying a child and a sheaf of grain, symbolizing the tempering of justice with mercy.

"The figures next at each end are males with shields. The figure on the left symbolizes the settlement of disputes between nations through enlightened judgment - a reference, perhaps, to the status of treaties, which the Supreme Court under the Constitution must consider as paramount over State and Federal Laws. The figure on the right, according to the details on the shield, suggests the maritime and admiralty functions of the Supreme Court's jurisdiction. The figures at the extreme ends of the pediment are: Left, a woman with a book, symbolizing the study and pondering of judgment; and right, a man with a cornucopia, characterized in the official description as 'a tribute to the fundamental and supreme character of this Court.' The small spaces at the two ends are used to represent the fable of the hare and the tortoise."}


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From the foregoing remarks it is justifiable to imagine that MacNeil had fulfilled the demands of this problem and has conformed to his usual mode of presentation.

Another important phase of art which MacNeil was instrumental in popularizing was the sculpturing of medals. Although this plays a small part in the sculptor's broad range, the medals he designed are worthy of consideration. Probably most important among these was his handling of the United States Quarter Dollar. Of all our coins, this particular piece ranks among the best compositions which have been presented to the public in such fashion. Being not only of functional value, it succeeded as well in meeting the requirements of pleasing design. 1

In a summation of the artistic results which Hermon MacNeil wrought over a period of time, perhaps of all his characteristics it can be said that consistency was the outstanding merit. Having started on an average esthetic plane, the sculptor was to use his own will and initiative in the development of his art and life. Rarely was he caught in the fanatic whirlpool of extremity. In his works can be seen the sincere effort of artistic struggle. With consideration for the age in which the sculptor lived and worked, he produced some pieces unequaled in refinement and quality, and undoubtedly provided a stable and reliable sanity in the midst of a decade where emotional and sentimental expression knew no bounds. As time remains superior to all critics, MacNeil has proven to some extent with the passing of years that his works have the sincerity of purpose to withstand the onslaught


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of public like and dislike. The works of MacNeil have yet to undergo this enduring test. But with the few years which have passed since the completion of many of his works, it can be seen that this sculptor gains in prominence among his contemporaries.
CONCLUSION
In conclusion, the author wishes to express the opinion that Mr. MacNeil has wrought several gratifying works of art in the medium of bronze and stone. Out of his great productivity, the sculptor, as in any field, was to fall short of an established criteria more than once. However, in consideration of time and place, MacNeil succeeded in producing examples of sculpture which will endure the passing fancies of generations to come. Although lacking in any great moral or religious substance, the sculptor kept his art from becoming a meaningless hollow shell. Without the aid and constructive beliefs of such men, the existence of esthetic values would soon collapse. If Hermon MacNeil has done nothing more than aid his profession to survive, then he must be worthy of consideration for this reason alone.
I have often noticed in growing families that the children being always associated with their parents, are often inattentive when their parents speak of their forebears' life. It was so in my own case. Like all growing youth, I was naturally interested in my own life and its associations. Now approaching seventy-eight and being, except for my half sister Helen E. MacNeil, not only the last remaining member of my immediate family but uncles, aunts and of course all forebears have gone. In fact I seem to be the Patriarch. So in the normal retrospective thoughts that come to me I wish I had taken notes of many events that happened in our family that had been spoken of when I was younger but now have passed from mind. So with the thought that this little sketch may in some future time, be of some interest to my descendents, I am making notes largely from memory.

Our family 'tree' has by no one been very carefully watered or nourished. Included as an appendix to this is a series of notes that indicate the name MacNeil - McNeil - MacNeille, etc., coming from Scotland and settling for some years in Ireland, migrated to this new country and settled in various parts of it. But back of that many, many years is a story that the family of Neil was of great service to the Egyptian in olden days, so much so that their great river was named Neil (now Nile). If any MacNeils in years to come visit the Egyptian country it would be well to take a look at the profile of the Sphinx and note the (possible) resemblance to the characteristic MacNeil profile.

From Egypt they were next heard of in Spain or Portugal and later migrated to Scotland. The story is told that they agreed that the first one who touched the shore would be the Chief. One of them seeing he was about to lose his chance, cut off his hand and threw it ahead onto the shore, thus winning the Chieftainship.

Thus having rambled a bit I'll get back to yours truly, born as the 'Who's Who' says, in Everett, Mass. My father John Clinton came from N. H., having lived in Nashua and New Boston during the days of pioneering. He learned to do most anything and must have been good in studies as well for at a very early age he was teaching in the "little red school house" during the winters to "eke out" although farming in those days was the main source of supply. At another time (older) he hauled wood to Nashua for the R.R. to Boston with oxen, with mercury often at 32 degrees below.

How he came to go south to Chelsea I don't know but having learned the use of all kinds of tools he took to carpentering and soon found himself in the employ of one Caleb Pratt who had considerable property and the hill on which he was located in Chelsea soon known
as Prattville, Mass. He had three daughters, Elizabeth, Carrie and Mary, and two sons. They all married except Henry who died in middle life and their father (Caleb Pratt) built a home for each of them near by on the area owned by him. My father helped on these houses and soon had an 1 1/2 acres, later increased, on which he built his own house and took to it as his bride Mary Lash Pratt, one of those three daughters and soon was "on his own" building and farming and was appealed to for any kind of work in this rapidly growing neighborhood near Boston.

When I came along as the fifth child (Annie, Alice, Caleb, Harriet, Hermon and Wilbur) on Feb. 27, 1866, which I'm obliged to take on heresay as my memory then as now (and always) was not too good on small details. As I grew up I found myself with chicken feed, hoe and milk pail in my hands with orders to use them to best advantage. So, being in a "poor but honest family" there was very little time for the children to play. During my earliest memories is of my poor sweet Mother, crippled with rheumatism, hobbling about on crutches and later a wheel chair (constructed by Father). She died when I was about thirteen years of age.

After that I was under the care of my older sisters who stood by manfully in running our home and to whom I hereby give credit for great help to me in "bringing me up". Also when the bunch of us were little we did have a dear old Margaret servant from Ireland to help in the twelve room home.

One of my uncles (Henry Mitchell) had his home in the same block. In fact we had a back gate into their yard, handy for visiting as all five families were very harmonious and all had growing children. Through this gate for years I carried the milk to them. My Aunt Lizzie (Uncle Henry's wife) who desirous as was customary in those days to give a cultural note to the education of her children obtained the services of a maiden lady to teach her children to draw and paint in water color. My Mother in her growing years had the same privilege and I still have "The Ruins of Carthage" which she did from "copy" which was customary in those days.

To attend the above class, for what reason I can't remember, I was invited on Saturdays P.M. and soon found myself much interested. I often suspect it was because I didn't have to keep on with the "chores" during those hours. These classes did not last long but when I came to the Saturday drawing hour in the Public (Carter School) I found my interest had kept growing and well do I remember our Principal (Grammar School), Mr. Stickney who looked after these lessons, wondering why so few did well. The better ones he named and my pleasure on hearing my name gave me quite a thrill. The memory and pleasure of it always remained.
And so the days of school (and work before and after) went on during my adolescent growing days with no occurrence of interest. Before finishing "High School" my interest in drawing seemed to be always with me. There was no teaching of it that I recall in the High School but having my cousin Jeanette Mitchell attend an Art School in Boston called at that time Massachusetts State Normal Art School (now Mass. School of Art) was too much for me. Varying reasons for going there as soon as possible came to me. I asked my father about it and he could see no livlihood in it for he said you will have to earn your own living. I asked my High School Principal, Frank Kimball for his opinion and he thought it better to first finish High School. But I figured as there was a good deal of "book larnin" in this Art School I could make up what I might lose. I talked it over with Jeanette's father (my uncle) who was a prosperous well known gem and seal engraver and he "wondered". But, he said he knew a graduate of the School who was getting $25. a week for mechanical drawing, a marvellous sum to me. However, I must have been a persistent ouss. I got my sister Alice to agree to talk it over with "Pa" who finally gave his consent and it was a free school. Whew, with what trepidation I sailed into that school, right in the middle of the year's work and by working late nights to make up the lost months, I passed the first year's work with credit and was it a luxury to go to bed early and sleep, and sleep?

During all this and succeeding years at the Art School I still had cows, chickens, corn, potatoes and weeds to help look after. I liked the art work so much that it didn't bother me to walk the five miles from school if I lacked the ten cents for the horse car ride. Don't curtail the "bent" of the kid is the moral I deduct from this experience. So to make it short, at graduation imagine my surprise and pleasure (as well as my father's, who attended) to find the first award for the four years' work given to Hermon MacNeil and on arriving home I found on the dining room table a check for $100 from him that brought tears to my eyes.

This school was primarily to train teachers for drawing in Mass. schools. The course was however quite comprehensive, mechanical drawing of all kinds, sheet draughting, architecture, geometry of all kinds as well as the free-hand work, charcoal, water and oil painting, modelling, etc. etc. I liked them all so well I had no choice till I got hold of the clay, which seemed to fit the practical nature of our family trait.

Immediately after finishing I was offered and accepted a position to teach drawing at Sibley College, Cornell University. Not having turned 20 I was scared at first but soon fell into the traces and even had time to attend lectures in other departments that interested me and Lord knows I needed them. I received $750 the first year, then was raised to $1000.

I liked teaching much, but the urge was for sculpture so after the second year (during the summer I made a trip abroad to see what it
was all about) and after the third year, having saved by scrimping $500, I told my immediate Professor Cleaves that I planned to resign and study some more. What? You going to leave us? After talking it over he said he hoped I would come back there again.

Dr. Robert H. Thurston who was the Dean of Sibley was a very helpful friend. Giving me letters to Gladstone (then Prime Minister of England) and various other celebrities that he knew but my modesty or perhaps timidity to get into the presence of such great men prevented me from presenting these letters. I knew my time was short so went immediately into the Julian Art School in Paris. Henri Chapu, sculptor, was my main professor, kindly and wise. Never worked harder and at each week's criticism I felt ashamed I hadn't done better. At the same time I was digging hard at the French language and was fortunate through the McCall Mission to meet a Dr. Estrabond with whom I exchanged French and English conversation lessons and formed the habit of trying to read all the French signs walking to and from school. Drew evenings as well.

Putting in such a full day was tiring and at the end of the first year, 1888, I was not only pretty well through my $500 but needed a change and knew I needed more study. And here is where my good Uncle Henry Mitchell came through. (We in the family all thought him already a rich man, which I found later was not the case). I wrote him asking for a loan of $500 and sent on samples of my year's work and took a three weeks' trip down through southwestern France, which I nearly paid for by making bas-reliefs at the Hotel I stopped at.

Uncle Henry's loan enabled me to keep on my studies.

My first year's tuition at Juliens' I had to pay for. The "Beaux Art" (National Art Academy) was free if you could pass the examinations. I was lucky in being admitted sixth in some 75 competitors and worked the second year there under Falguire, Bougereau, Gerome and other eminent French artists with of course mostly French students as companions and was encouraged by winning several of the competitions among the students. At the year's finish there was nothing to do then but pack up and get back to America and it looked good to me to see again my father, sisters and brothers and the home in which I was born and had spent nearly twenty years, doing "chores". What next?

St. Gaudens was then the great sculptor in America and in my brash way went to N. Y. C. and asked him for a job, that is, the privilege of being an apprentice. He was kind enough to give me a letter to Philip Martiny, a very able sculptor who had considerable work at that time designing sculpture for the coming exposition in Chicago. He rather doubtfully took me on. At the end of the first week he asked me what I thought I should have for pay. I had had no professional experience and so told him to set my stipend. I would have taken $2 or $3 a day if he had said so but he asked me if $5
would be enough! I don't think I showed any disappointment in my face and told him that was O.K. (O.K. was not used in those days however). So for a year I revelled in assisting in the professional work and learned a great deal. Had an Paris learned to model the figure but in the studio to use intelligently and decoratively that knowledge was another thing again. As a friend of Martiny's said to me when looking at my work, "Don't you know there is a great difference between a school study and a work of art?" It sunk in.

Buildings were behind hand in the Great 1892 Exhibit so it was put off till '93 and I found myself out there still with Philip Martiny, enlarging to full size the studies made in N. Y. C. with $8 per day. Back home in Everett my father had married again (Lillian Bossmom) and although I had been the second child to leave home, the rest followed before long. Brother Caleb married, had four children, Johann, Hermon and Ralph (one died in infancy). Sister Alice came to Chicago and kept house with me, later went to San Francisco for asthma, taught music and tennis, having gotten over her throat trouble. Harriet, having graduated from Boston University, taught in various places and finally wound up in Pinebluff, N. C. as head of the little school there and built herself a nice cottage. Was lucky in getting an excellent builder who used the finest N. C. pine. Later she went to Honolulu with brother Will, who had developed as an educator, after passing through Cornell University taking two degrees and out there was head of the Science Dept. of the Oahu Punahou College. Harriet went back with him on one of his Sabbatical leaves, died there and left the P.B. cottage to me.

My oldest sister Annie with whom I should have started this digression, took care of my old grandfather whose wife died just before my mother and later she married Silas F. Cook, Congregational Minister and died at the birth of her third child. Mary, the eldest died in her 20's and Paul Cook is a successful doctor at Providence, R. I.

Having digressed into the more interesting history (to me) of my brothers and sisters I come back to Chicago where after finishing with Martiny I was thrilled to be asked to make two figures for the Electricity Bldg. at the Fair.

Ever since my childhood days I had taught that one should save for a rainy day. Having earned 15 cents at that time and being fascinated by the magnet of my friend I wanted to buy one. Father said alright but remember 15 cents buys two loaves of bread, which made me thoughtful and sad for I already knew when he had been able to save $200 he felt he was rich and that after many years of hard work.

My lesson was learned, 15 cents saved and I soon forgot the magnet. Found I could pick up a pin just as well with my fingers.
Didn't mean to dwell on poverty or riches. Neither mean much. One can get along on little and be happy or with much and have no happiness or peace of mind. But it does strike me sometimes quite sharply—contrasting my life then and now—that spending all or more than one earns seems to me to lose the common sense balance.

Well, after this reflection, I finished my work at the "Chicago Fair" and it (the Fair) was a great success. The best combination of buildings in the then prevalent classic style, ever put together for any Fair.

As a bit of vacation I ran out to Cedar Rapids, Iowa to visit Aunt Sarah and Uncle William. Had a fine week and he offered me an Indian Pony if I could ride him. I rode him but what could I do with a pony in Chicago?

I took a small studio in Chicago and tried to see if I could make a go of it. C. F. Browne, painter, was also stranded there and I invited him to share the studio with me. During that year (evenings) I was asked to teach sculpture and drawing in the School of the Art Institute and also had the good fortune to have four bas-reliefs to do illustrating the life of Pere Marquette.

The Indian caught my fancy as it has with many a young sculptor and I took a trip into Northern Michigan and Canada to study the tribes for the above work. These reliefs seemed to meet with praise and I then got to talking west to get the more "savage types". Incidentally, I passed on Adams St. in Chicago, a real long haired young Indian. He looked a bit down and out so I stopped and chatted with him and found he was stranded. I soon had him in my studio, made a head of him in the studio and later various other things, the best being the 20" figure called "Primitive Indian Music" which was developed from a momentary action he took.

Hemlin Garland author (enamored with the west) and C. F. Browne and myself finally got a western trip planned for a long summer 1895. Under the guise of writing, painting and sculpting, to make the "west famous" as a drawing card for R. R. travel and we were able to secure passes clear through to San Francisco and back, through the kindness of Franklyn Head of Chicago. It would take a long and probably boring chapter to recount the artistic excitement of this trip.

Denver and Crap Creek were the first stops. No Indians particularly. We looked over the mining region of Cripple Creek, ran across my old Principal of the High School and when I got back to our lodging place Garland opened his window and called me up. I opened his door and although it was hot summer, he had a wood fire going and his overcoat on. To my surprised expression he said he always wrote better when "warm", I said I guess he had a hot article this time and after reading it to me I asked him how he got all the information needed in just a stroll about town. He said he had to either write a first
impression or take more time than we had. In other words a quick sketch.

Well, we went out through the 1000 mile trip through the mountains and gorges of Colorado (Rio Grande R.R.) and then down toward the south (Santa Fe) and spent our time largely in Arizona, New Mexico and Colorado. We found Indians a plenty and perhaps because I was keenly interested in them I was in heaven and I flared to a high pitch, working from sunrise to dark, modelling and casting the types and figures, shipping back boxes of these one foot models to Chicago. Our greatest thrill was the visit to the northeast corner of Arizona when the annual and famous Prayer for Rain was to take place on the top of the Mesa at Oraibi. This Snake Dance, so-called because of the dry country has developed into a most intensive religious ceremony. The basic note is that these Pueblo Indians believe the snake with its action is first cousin so to speak to the lightning and to them the lightning brings rain. So, they have developed a nine day ceremony, 8 days being celebrated in their underground "kiva" with the snakes after having gathered them from the north, east, west and south as well as up and down, which really was all around the compass. These snakes include poisonous ones such as rattlers, moccasin and others. They handle them without fear and the Indians go practically without eating during their nine day ceremony.

We got well acquainted with Dr. Fewkes from the Smithsonian Institute as well as Dr. Hodge, the former had been adopted into their two "clans" Snake and Antelope and spent the 8 days underground with them and told us he saw no effort to extract the poison from these reptiles. The ninth day was the great finale. All the snakes were brought above ground and deposited in a small enclosure of branches (tent like) and the procession formed marching by the tent from which one Indian male clan would grab, one or two or even three reptiles and place them in his mouth, starting off dancing around a sacred rock (some 15' high) and accompanied by one of the antelope tribe who had one arm over his shoulders and in the other hand some eagle feathers. Theory - the eagle being enemy of the snake even the feathers having this odor and being waved by the Indian in front of the snake heads would frighten them away from the face of the snake dancer. All of the two clans, two by two, performed in the same way, dancing around the sacred stone and the Indian woman standing on the outside of this dancing crowd (circle) would sprinkle "sacred meal" on the snakes.

They ended up by putting the snakes back in the green branch tent and then taking an emetic, several of the Indians had been bitten in spite of the eagle feathers. I saw two bites, one on the face and one on the hand. The snakes were then grabbed by the handful by the Indians and off they ran down the trail, off the mesa to the ground several hundred feet below and deposited these snakes in their holes, whispering a Prayer for rain.
Every artist has at various times very strong impressions that he longs to express. The sensation received by me from this dance was without doubt the deepest I had received. There was an abandon and fury and sincerity about it that was tremendously thrilling. Aside from the Indians there were only a sprinkling of whites who had as we taken the journey of 110 miles on horseback (no R.R.). In fact we got to be quite familiar with the cowboy method of travel. Previously near Cripple Creek I had spent several days with them on a big round-up of cattle. The last day of this trip was also a thing that comes back fresh.

The cattle were being herded into a big corral. It was pouring rain and the cattle very warm. As they massed together the steam from their bodies and the splash of rain made them almost invisible. A fine picture. So the ten days or so while up on the above mesa at the Snake Dance we were "accommodated" by bringing our own canned goods, cooked by an old Indian Squaw. Saw no newspaper to which my friend Brown was quite addicted so to read something he would turn the tin cans on the table (food) around and read the labels. All of a sudden it came back to him and he exclaimed "I make them" and sure enough in his young days he had gotten started by making these ads (labels) for the cans back in Philadelphia.

For sleeping we would take three of the Navajo thick woolen blankets and mount the rough outside ladder to the top flat roof, one to lay on and two to cover, for although the days were hot, 110 degrees often, the nights had a beautiful sweet but cool breeze coming across the plains and high on this mesa we got it.

We visited and worked in various villages in Arizona, New Mexico and Colorado and all too soon time was up and back to Chicago where we unpacked. Brown and I fitted up a studio in the Marquette Bldg. (my bas-reliefs over the door as we came and went). I felt now I had a little start to do some real Indian sculpture and full of enthusiasm and material to work up. No sooner had we gotten settled than I had a letter from N. Y. asking me to send on photos of work I had done. For what I had no idea but later I found that a fund Rinehart has left in Baltimore was to be 1/3 devoted to the development of young sculptors in America under the auspices of the American Academy in Rome, that C. F. McKim, architect, was then developing and I had been picked as the first Academy man in sculpture and offered this scholarship for one year. I had never thought of such a thing and now I had to do some serious thinking. It was quite a jar to what I had in mind, filled with Indian subjects.

After talking it over with my friends, some of whom thought I would lose my "Americanism" by associating with the "old" European Art, but I accepted, perhaps some desire for further knowledge and curiosity and liking for travel helped.
It certainly was a big jump for me. Before going over I went down to Baltimore to consult the committee, headed by Pres. Gilman of Johns Hopkins University but going through N. Y., knowing that the boat just arriving had aboard Carol Brooks and her sister who had just spent a year in Paris studying sculpture and I might add Carol had been a very promising pupil of mine at the Art Institute in Chicago and to whom I had become greatly attached. In short, we settled it then and there and after the arrival of the boat I made my visit to Baltimore and we all came back to Chicago some two weeks before Xmas 1895 and to make a short story of two crowded weeks, we were married that Xmas Day and started for Rome. Stopping at her Aunts a moment in Ohio and a day or two at Ithaca to see the University and visit a dear lady (Mrs. Morris) who had been like a mother to me when teaching there. Then on to Boston to make my folks acquainted with the new bride. Had a nice time and Aunt Lizzie (Uncle Henry's wife) gave us a very charming party with all the relatives.

So it was in the early days of January that we boarded the Italian liner, bag and baggage. Warm passing through the Gulf Stream and a sight of Azores. Gibraltar our first getting off for a few hours. Leaving N. Y. as we did in the cold weather it was a big surprise (although cool) to see roses, etc. blooming in the town at the base of the "big rock" of Gibraltar. Then to Genoa for a few very cold days, a glance at Pisa, Florence then Rome. The Academy in Rome had hired the "Villa Aurora" in combination with the Archological School. As a provisional studio two windows were cut through the 4' masonry wall but still inadequate although I modelled there for a year. Carol and I giving a good deal of time, seeing the beautiful galleries and antiques of Rome, interspersed with studio work.

This Villa which still stands, owned by and at times occupied by high Italian persons was a lovely spot one block square on a high terrace, beautiful garden, roses in profusion, marble floors and ceilings decorated by some of the very able Italians. The Aurora by Guercino, covering the entire ceiling in the great entrance hall, gave the Villa its name. From poverty and hovel to riches and this Villa (which at times was largely our own) would come constantly to mind and it took us a bit to get acclimated to it and the rich lore and history of the Eternal City, for its true that all roads lead to Rome even from the Plains of Arizona, covered with Indian lore which still filled my mind.

To get rid of it I had to model a two foot size of the Indian Runner with the hands filled with snakes, speeding down the mesa. I have forgotten to mention when we boarded the boat at N.Y.C. the first man I saw was Edward E. Ayer from Chicago, whom I had casually met before and who had always been interested in the Indians. He very kindly took us under his wing, had a place for us at his table with the President of the Sante Fe R. R. and others. He took yearly trips to Egypt, Italy, etc. to purchase material for the Field Museum in
Chicago (of which he was president). So one day after visiting
galleries in Rome returned home to the Villa Prof. Hale said I had
had a visitor and in my absence he had shown him through my studio
and that he liked my Indian Runner very much. The following morning
early Mr. Ayer was there again and almost the first question he
asked was what I wanted for that figure. Never had occurred to me
but I thought quickly and said $250. in bronze. Alright he responded
and how many will you make? Suppose we limit to ten copies? "Good."
I take the first he said and in a few days he had several men there
to order the same. I brought one or two back to America and they
were soon gone. In fact Ex-President Theodore Roosevelt visited my
studio here in N. Y. C. in my absence looking for one of them but
they were all gone and right here the reflection that things I have
made from strong artistic artia have been the ones that have been
much most quickly bought.

During this first year I made a very studied rendering of another
Indian larger than life, crouching, now in the Peabody Museum
(no copies).

Although my scholarship was for one year the Committee seemed to like
drawings and photos I sent back and asked me to continue for three
more years, an offer I accepted.

During my period '96 to 1900 there were at the Villa Art Department
for varying periods the following men:-- Russel Pope, W. S. Aldrich,
Hays, Percy Ash, Covelle, G. W. Breck (coming Jan. 15, 1897), Louis
Boynton (now deceased) Pennell (Boston) and I believe one or two
others. With most of these men I found very pleasant associations,
travelled with them, measured buildings with the architect students,
discussed our problems, etc. During each summer we made quite
extensive trips to various parts of Italy. One summer Carol and I
rode bicycle from Rome to Naples, etc. Most of the trips, however,
were north, Venice and the cities about there twice, Florence three
times, Umbrian Valley twice, etc. Our whole period there was one long
enjoyment and enriching by alternating hard work and sight-seeing.
The stipulated works a figure in round relief, group, etc. were main
things made but supplemented by many smaller things for study.

Mr. McKim himself I saw but once at the Villa Aurora when he called and
gave me a very pleasant hour in my studio. I still remember his very
feeling description of the Grecian Ruins in Sicily and the great beauty
of the fallen columns. This was, as I said, the first time I had
seen Mr. McKim and his manner impressed me as extraordinarily serious.

During my period I felt I was having a rare chance and worked hard to
improve it but it was during the following years of practical work
that I could realize how much benefit the experience was to me.
Meeting artists of many nations at the Circolo Artistico where we
went evenings to draw—the privilege of knowing intimately Elihu
Vedder, Mancini, Neci, Baccarrias (later Director of the Spanish
Acad. in Rome), etc. etc. but the big reason of our Academy's existence in Rome was everywhere present, — for here in Italy was the home of two of the world's mightiest growths in the great realm of Art (Roman and Renaissance) produced here and largely still here. Besides this both these periods had garnered much of the abler works (in sculpture particularly) and some of the Great Greek Period. Those works were easily accessible in the Museums.

Being married, we of course had home life and shared it a good deal with the other men on scholarships.

It was a minor expense to keep a good servant so it left Carol considerable freedom to pursue her own artistic work and during this period she developed a series of bronzes of various kinds—tea and coffee urns, vase footings, writing table accessories, ink-stands, blotter corners (ordered) as well as some excellent larger sculpture to say nothing of keeping up with the many social teas, receptions, etc. that quite consistently I avoided because I was too occupied. Collections of photos helped to preserve these memories. Carol executed in marble "The Foolish Virgin" for Mrs. Cyrus McCormick of Chicago.

So under these influences I made a very large relief (Out from Chaos came the Dawn) as the central motive for a mosaicum and a number of smaller works as well as busts. But the last large life size group again was Indian, which I called "The Sun Vow".

Going home by way of Paris where I was asked by architect Coolidge to make spandrels for the American Bldg. there (1900 Exposition) and in which I exhibited a number of my things and received the silver medal. Our first baby Claude was born in Paris and was five months old when we packed up again and back to N. Y. C.

When leaving Chicago, 1895, they offered me a position to teach at the Art Institute when I returned but after consulting with my N. Y. Committee, Ward, French and St. Gaudens, I decided to try N. Y. as the best chance and it was a wise decision although precarious as is always the life of an artist.

The Pan-American Exposition was already in process but the sculpture already given out. However, one sculptor failed on a group and I was asked to do not only that but a pediment as well as the Medal of Award for the exhibitors. All very satisfactory to those concerned and also exhibiting myself received the gold medal (which I had just made) for the Exposition.

I had a studio at this time 145 West 55th St. and lived for part of a year at 116th St. but city confinement irked. For the following summer we found an apartment across 129th Street ferry in N. J. on the bank of the Hudson and soon Carol by luck (and good sense) found this place in C. P., just built and to make quite a story short, in a few
days we had negotiated to buy it on a shoe string. Luckily I had
gotten started in my profession, work came to me and for many years
also I kept teaching evenings and some days, first Pratt Institute,
then Art Students League and the National Academy of Design. So
here at College Point, I have worked for forty odd years, having
built a very substantial stone studio and raised our two sons,
Claude and Alden, as well as suffering the loss of Joie, our adopted
daughter.

Further information on work performed can be found in "Who's Who" as
well as a list of medals, etc.

Suffice to say my settling in N. Y. and doing so when the call for
sculptural monuments of various kinds had increased, quite a few came
to me for execution, at times having several on hand and the more
talented boys from my modeling classes were often my helpers here
in the C. P. studio.

It is now 1943 and it has been an extreme pleasure to me to see these
students of those days, now taking their places as the abler sculptors
of today.

During these years, being on the East River gave us swimming and
boating. Our largest 40' motor boat was a great treat for the two
growing sons who took care of it and week-ends were often spent
cruising on the Sound.

Two different times I took advantage of a change by going to Paris
to execute works ordered and for each of the important works I would
be obliged to go to the city designated and study the situation,
meet committees and later ship the work to its destination and set
it in place and attend the "hurrah" of the dedications. So these
trips offered something of a change and vacation.

That these monuments seemed to please was evinced by continued work
for nearly fifty years coming to me without solicitation or
advertising. In short, I feel that I have had a very fortunate life,
living as someone said in "The Golden Age of Sculpture". And as I
write this in June, 1943, with the world in a terrific struggle it
would seem to be true enough for my span of life will not last for
the next revival of sculpture.
MacNeil, Hermon Atkins, sculptor was born in Everett, Mass., February 27th, 1866, son of John Clinton and Mary Lash (Pratt) MacNeil; grandson of Peter and Mary (Stiles) MacNeil of New Boston N. H., and of Caleb and Pormona (Atkins) Pratt of Prattville (Mt. Washington) Chelsea, Mass.

He is of Scotch and English descent, his earliest American ancestors on the paternal side, Abram MacNeil, having emigrated from Argyleshire, Scotland, to this Country and settled at Londonderry, N. H. about 1750; while on his Mother's side he is descended from Richard Pratt who came to America from Essex County, England and settled in Charlestown in 1640. His ancestors in America were among the advanced agriculturists. Among those who served their country in time of war, may be mentioned; Lieut. Thomas Pratt in the Colonial Wars and Daniel Pratt in the War of the Revolution.

His father (b. 1825 d. 1904) a native of New Boston, N.H. was a builder by occupation. His Mother (b. Nov. 1st, 1830 d. 1880) was a native of Charlestown, Mass. His parents were married at Chelsea in 1854 and Hermon Atkins was the fifth child and second son of a family of six children; three sons and three daughters.

He received his early education in the grammar and High Schools of Chelsea, Mass. In 1881 he entered the Massachusetts State Normal Art School, graduating therefrom in 1885. He taught at Cornell University for three years. He then went abroad and for one year was a pupil of Henri Chapu at the Julien Academy and also studied for one year under Falquier at the Ecole des Beaux Arts.

Upon his return to America in 1891, he taught for three years in the Art Institute, Chicago, Ill.

He won the Roman Rinehart scholarship in sculpture (1896-1900); was awarded the designer's medal at the Chicago Exposition (1903); the silver medal at the Paris Exposition (1903); gold medal at the Pan-American Exposition (1901) which medal he designed and executed for exposition use there; and a silver medal at the Charleston Exposition (1902), as member of the International Jury of Award and received a commemorative medal at the Louisiana Purchase Exposition, also gold medal at the Panama Pacific Exposition (1915).
Mr. MacNeil did important work (decorative) at the Chicago, Paris and Buffalo Exposition, and executed the main cascade fountain for the Louisiana Purchase Exposition (1904). He also executed spandrels on the portico of the National Pavilion and exhibited the groups; The Sun Vow, and the Last Act of the Moqui Snake Dance at the Paris Exposition in 1900.

Mr. MacNeil at first made something of a specialty of Indian subjects but since his return to this country has been chiefly occupied with monumental work of which the memorial to President McKinley at Columbus is a fine example. His works are displayed in the Art Institute Chicago; the Peabody Institute, Baltimore; Cornell University, etc.

He is a member of the National Arts Club; President, 1922-23 the National Sculpture Society; the Society of American Artists; Academician National Academy of Design; the Architectural League; the Municipal Art Society; The Century Association; and the Circolo Artistico, Rome, Italy.

He married at Chicago, Ill., December 25th, 1895, Carol, Daughter of Alden Finney and Ellen (Woodworth) Brooks of that City. Mrs. MacNeil is also a sculptor.

Their children are Claude Lash and Alden Brooks MacNeil.
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