FROM THE MINUTE MAN TO THE LINCOLN MEMORIAL
THE TIMELESS SCULPTURE OF DANIEL CHESTER FRENCH
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FROM THE MINUTE MAN TO THE LINCOLN MEMORIAL
THE TIMELESS SCULPTURE OF DANIEL CHESTER FRENCH

OCTOBER 11, 2013 THROUGH MARCH 23, 2014

CONCORD MUSEUM
IN HISTORIC
CONCORD, MASSACHUSETTS
IN COLLABORATION WITH
CHESTERWOOD
A SITE OF THE NATIONAL TRUST FOR HISTORIC PRESERVATION
STOCKBRIDGE, MASSACHUSETTS
FOREWORD

The Concord Museum and Chesterwood, a Site of the National Trust for Historic Preservation, are delighted to jointly present the exhibition, From the Minute Man to the Lincoln Memorial: The Timeless Sculpture of Daniel Chester French.

The exhibition represents a special collaboration between two of French’s most inspirational “homes” — Concord, where he interacted with some of the leading figures of the day, including Ralph Waldo Emerson and the Alcott family; and Chesterwood, his summer residence and studio in Stockbridge, where he welcomed family and friends and created many important public commissions.

While many of French’s works have been on view at Chesterwood since it was first opened to the public in 1955 by the artist’s daughter, Margaret French Cresson (a Concord native), there has not been a major exhibition of his work since 1976. Last fall, the Chesterwood studio closed for rehabilitation, and significant works became available for this exhibition; a number of the sculptures have never before left the site. The rehabilitated studio at Chesterwood will reopen in May 2014.

It is fitting that French’s work returns to Concord for this important exhibition, as the community was so instrumental to his formative career. A wealth of artistic and historical resources related to French can be found at the Concord Art Association, Concord Free Public Library, Ralph Waldo Emerson House, Louisa May Alcott’s Orchard House, Minute Man National Historical Park, and Sleepy Hollow Cemetery, among other locations. We encourage the public to follow Concord’s Daniel Chester French Trail (see Selected Resources) to further explore both his works and his presence in the community.

We are very grateful to the donors and lenders to the exhibition for their support. This show would not be possible without the impressive efforts of Anne Cathcart from Chesterwood and Adrienne Donohue, Susan Foster, Jenny Gratz, Carol Haines, and David Wood from the Concord Museum. Further, we would like to thank Research Assistant Dana Pilson for her dedication, hard work, and thoughtful insight.

Above all, we would like to recognize Ed Kane for his inspiration and enthusiasm for Daniel Chester French.

Margaret R. Burke
Executive Director, Concord Museum

Donna Hassler
Executive Director, Chesterwood
“I have always felt closer to Concord than to any other town in the world, although I have lived much longer in New York.”

Daniel Chester French to John Adams Abbot, January 17, 1930
INTRODUCTION

DANIEL CHESTER FRENCH was born in Exeter, New Hampshire, in 1850, the fourth child of Anne Richardson and attorney Henry Flagg French. When his family moved to 342 Sudbury Road in Concord, Massachusetts, in 1867, the young man absorbed Ralph Waldo Emerson’s and Henry Thoreau’s theories of self-reliance, independence, and the belief in the purity of the individual. By the summer of 1868, after failing as a student at M.I.T., French was working on the family farm, birding, hunting, and enjoying the “folly and pleasure” of Concord’s vibrant social scene. He began thinking about what to do next. He later wrote in the Prelude to Caroline Ticknor’s biography of May Alcott:

*I had been whittling and carving things from wood and gypsum, or even from turnips... My father spoke to Miss [May] Alcott, as the artist of the community and she, with her ever-ready enthusiasm, immediately offered to give me modeling clay and tools.*

French received advice and encouragement from May Alcott, sought further artistic training with William Rimmer and William Morris Hunt in Boston, and spent a month in John Quincy Adams Ward’s New York studio in 1870. Soon he was sculpting portrait busts and medallions of friends and family, small figures of animals, and diminutive table-top genre groups to be cast into Parian porcelain.

In 1871, a Concord town commission asked French to design a monument for the west side of the North Bridge, the site of the opening battle of the American Revolution, April 19, 1775. Working in his dimly-lit, narrow Boston studio, French modeled the seven-foot-high figure over the winter of 1873–74. The *Minute Man* was unveiled at the centennial celebration on April 19, 1875, and the crowd included such notable guests as President Ulysses S. Grant and Ralph Waldo Emerson. French was not at the unveiling; in 1874, he had traveled to Florence, Italy, where he worked alongside the American sculptor Thomas Ball.

French returned to the United States in 1876 and after some time in Washington, DC, settled back in Concord. He rented a studio in Boston during the summers of 1877
and 1878, but he started thinking about establishing a studio of his own. His daughter, Margaret French Cresson, commented in her biography of French, *Journey into Fame:*

*Concord seemed like the logical place for a studio; it had meant home for so many years. But a more practical reason was that Concord had become a magnet for the great of the land. Mr. Emerson’s presence was the loadstone [sic] that drew all the distinguished men and women of this generation to Concord. They came to him first, then they came to see the Alcotts. Surely they would come, too, to see Dan’s studio.*

By March 1879, construction was underway. The finished studio workroom included shelves for casts and, at one end, a turntable that held a commission for the Boston Post Office. French described the studio in a July 13, 1879, letter to Thomas Ball’s wife, Ellen, as containing “a cast of the Minute Man full size in one corner, the bust of Emerson & one of father on pedestals & other things of less importance.” A reception room framed with yellow curtains boasted fashionable old furniture and had a painted border and rugs. French hosted parties in his new studio, and he often invited townspeople over to view his finished works.

In 1886, French left Concord for Paris, a city he had long dreamed of visiting. Upon his return he married his first cousin Mary Adams French and moved to New York City where he set up a home and studio at 125 West 11th Street. Ten years later, French purchased land in Stockbridge, Massachusetts, where he would build a residence and studio that would become known as Chesterwood. Designed by architect Henry Bacon, the new studio resembled French’s Concord studio in design and aesthetic style. It boasted a roomy, sun-lit, and hip-roofed work area lined with shelves of plaster casts, studies, and small completed works. The adjoining reception room was separated from the main room by curtains and included antique furniture, an artistic clutter of blankets, pillows, books and eclectic decorations, and a “cozy corner” with a Pompeiiian bed brought from the Concord studio.
From the Chesterwood studio emerged many of French’s great works for the Boston area, including the Francis Parkman Memorial (1897–1906; Forest Hills Cemetery, Jamaica Plain), the Joseph Hooker equestrian monument (1898–1903; Beacon Hill, Boston), the Melvin Memorial (1906–09; Sleepy Hollow Cemetery, Concord), and the George Robert White Memorial (1924; Boston Public Garden). The seated figure of Abraham Lincoln (1911–21) for the Lincoln Memorial in Washington, DC, marks the culmination of French’s career.

At Chesterwood, French retained the “earth-bound as well as sky-bound” philosophy he absorbed in Concord. Enjoying a long and successful career, he continued to seek perfection and mastery of his art. Yet he believed in simple living and Yankee thrift: he took pleasure in clipping hedges, growing grapes, and taking long walks in the woods. The residence was well-suited for a steady stream of summer guests, and much entertaining was done in the studio and garden. On June 13, 1911, French described Chesterwood to his friend Newton Mackintosh, “It is as beautiful as Fairyland here now... I go about in an ecstasy of delight over the loveliness of things.”

French died at Chesterwood in 1931 and was buried in Concord’s Sleepy Hollow Cemetery, not far from Emerson, Thoreau, and the Alcotts. French’s gravestone, designed by his daughter, Margaret French Cresson, includes a laurel wreath bound by sculpting tools and the words, “A Heritage of Beauty.” Daniel Chester French represents the true history of the American people: he sculpted the country’s heroes, philosophers, and patriots. French’s public works of ideal magnificence, portraits that are masterpieces of expression, and the exquisite retreat he created at Chesterwood are a true “Heritage of Beauty.”

DANA PILSON
Research Assistant

From the Minute Man to the Lincoln Memorial: The Timeless Sculpture of Daniel Chester French
"There is nothing like being an artist, be it in paint or music or only mud."

Daniel Chester French to Mrs. Albert Miller, November 30, 1913
Works in the Exhibition

All works are by Daniel Chester French (1850–1931), unless otherwise indicated. All dimensions are overall and cited in inches with height preceding width preceding depth, unless otherwise noted.

Daniel Chester French in His Chesterwood Studio
Robert Vonnoh (1858–1933)
1913
Oil on canvas
24 x 24; 31 x 32 (framed)
Signed (on back): VONNOH
Chesterwood, Gift of the Daniel Chester French Foundation, NT 69.38.786

Concord Studio Guest Book
1881–85
14 x 9 (closed)
Chapin Library, Williams College, Gift of the National Trust for Historic Preservation/ Chesterwood, a National Trust Historic Site, Stockbridge, Massachusetts, NT 73.45.5373

Drawing of an Interior
1860–65
Pen and ink on paper
12-1/4 x 19
Inscribed (by unknown hand, lower right):
One of Daniel C French’s boyish drawings
Concord Museum, 2006.79

Drawing of a Bird
1855
Pencil on paper
1-3/4 x 2-1/4
Signed (lower right):
Dannie French wrote this bird
Chesterwood, Gift of the Daniel Chester French Foundation, NT 69.38.3424

Summer House at Orchard House
Abigail May Alcott Nierker (1840–1879)
1869
Graphite on paper
13-1/2 x 10-1/2 (sight)
Louisa May Alcott Memorial Association

Amos Bronson Alcott
1889
Bronze
22-1/8 x 11 x 7-1/2
Signed and dated (at right): DCF Dec. 1889
Signed (on back, with embossed circular seal): DCF
Foundry mark (on back):
E. GRUET/ JEUNE/ FONDEUR/ PARIS/
44 bis AVENUE DE CHATILLON
Chesterwood, Gift of the Daniel Chester French Foundation, NT 69.38.244

Matchmaking
1871
Parian porcelain
7-1/4 x 5-1/4 x 4
Inscribed (on front of base): MATCHMAKING. [British registry mark August 2, 1871]
Concord Museum, Gift of the Cummings Davis Society, 1994.54

Matchmaking
1871
Plaster
6-1/4 x 5-1/8 x 4
Concord Museum, Gift of Chester Atkins, 1994.61

Reveries of a Bachelor (Lonely Owl)
About 1871
Parian porcelain
7-1/2 x 5-5/8 x 4-3/4
Inscribed (on front of base): REVERIES of a BACHELOR
Concord Museum, A gift from friends in honor of Ivy Haskins, 2010.28
THE CHICAGO INCENDIARY
1871
Parian porcelain
4-3/4 x 7-3/4
Inscribed (on front of base):
THE CHICAGO INCENDIARY D.C. FRENCH
[US patent label and British registry mark]
Chesterwood, Gift of Mrs. Stewart C. Woodworth, NT 71.48

IMPOSING ON GOOD NATURE
1871–72
Parian porcelain
5 x 10 x 4-3/4
Signed (on back of base, lower left): D.C. FRENCH
Inscribed (front of base):
IMPOSING ON GOOD NATURE
Chesterwood, Gift of the Daniel Chester French Foundation, NT 69.38.577

RETRIBUTION
1872
Parian porcelain
4-7/8 x 9-5/8 x 4
Inscribed (on front of base): RETRIBUTION
[British registry mark dated July 2, 1872]
Concord Museum, Gift of the Cummings Davis Society, 2000.80

JOE’S FAREWELL
1871–72
Parian porcelain
9-5/8 x 7-5/8 x 5-5/8
Inscribed (on back of base): D.C. French;
(on front of base) JOE’S FAREWELL
Concord Museum, Gift of Lisa and George Foote, 2001.8

DICK SWIVELLER AND THE MARCHIONESS
1872
Parian porcelain
10 (height)
Signed (left side of base): D.C. FRENCH
Inscribed (on front of base): Dick Swiveller And The Marchioness
Chesterwood, Gift of Robert M. Rowe, NT 98.1.2

FLYING DOVE
About 1874
Parian porcelain
3-1/2 x 5-1/2 x 7-1/4
Concord Museum, Gift of the Cummings Davis Society, 2000.80

ELSIE VENNER
About 1875
Plaster
21 x 17-1/4 x 2-1/4
Label (pasted on back): ‘Elsie Venner’/
by Daniel Chester French/Posed by/
Anne Wells Earle
Concord Museum, Bequest of Wesley P. Wilmot, 2002.16

SUSAN TAFT
1885; this cast, 1924
Bronze
16-1/8 x 11-1/2 x 1
Signed and dated (lower left): DCF / 1885
Foundry mark (on bottom left edge): P. F. McCANN & SONS CO/BOSTON MASS O
Chesterwood, Gift of the Daniel Chester French Foundation, NT 69.38.247
Annie Shepard Keyes
1870
Plaster
25 x 21-1/2 x 4
Concord Museum, Gift of Mr. and Mrs. David Emerson, PI2138

Cozy Corner
Newton Mackintosh (1858–1938)
1890
Oil on paper on laminate board
11-1/4 x 16-3/4; 12-1/2 x 18 (framed)
Signed (on back, lower right, partial label): N. M. ‘90
Chesterwood, Gift of the Daniel Chester French Foundation, NT 69.38.701

Exterior of the Concord Studio
William Merchant Richardson French (1843–1914)
1885
Oil on wood
6-3/4 x 8; 10-3/4 x 13 (framed)
Inscribed by Margaret French Cresson (on back, top center): Daniel C. French’s Studio in Concord, Mass.; Painted by W. M. R. French
Chesterwood, Gift of the Daniel Chester French Foundation, NT 69.38.719

Pompeian Revival Daybed
1886
Wood and rope
13 x 77 x 30-1/2
Chesterwood, Gift of the Daniel Chester French Foundation, NT 69.38.459

Bas-relief Mantel Frieze
Late 19th Century
Plaster
10 x 47 x 1-3/4
Inscribed (on bottom): 174202453
Collection of Robert Brett, Jr.

Anne French Bush
1905
Pastel on paper
28-1/4 x 22; 36 x 30-1/4 (framed)
Collection of Dr. Benjamin Lincoln Smith and Family

Medal of American Ornithologists’ Union (Brewster Medal)
1919
Bronze
2-5/8 x 2-1/4
Inscribed (around profile of William Brewster): WILLIAM BREWSTER/AWARDED BY THE AMERICAN ORNITHOLOGIST’S UNION/DAN FRENCH 1919
Collection of American Ornithologists’ Union

Ralph Waldo Emerson
1879
Plaster
23-1/2 x 11-1/4 x 9-1/2
Inscribed (on proper right side): D.C FRENCH, SC./1879
Collection of Jonathan and Judy Keyes

Ralph Waldo Emerson
1879
Marble
25-1/8 (height)
Signed and dated (on rear shaft): D.C. FRENCH, SC./1879
William Munroe Special Collections at the Concord Free Public Library
Ralph Waldo Emerson
1879; this cast, about 1905
Bronze
21-3/4 x 11-3/4 x 10
Signed and dated (at left):
Daniel C. French/1879
Foundry mark (at left):
B. ZOPO./FOUNDRY, NY.
Concord Museum,
Gift of William T. Loomis
and Leslie Becker, 2013.11

Maquette for Seated Emerson
1911
Plaster
13-1/8 x 6-3/4 x 8-1/4
Signed and dated (on base): Aug 17 1911 DCF
Dated (on base): AUG 7, 1911
Chesterwood, Gift of the Daniel Chester French
Foundation, NT 69.38.100

Daniel Chester French
Benjamin Curtis Porter (1843–1908)
1877
Oil on canvas
28-1/2 x 21-1/2; framed: 40-1/2 x 33
Inscribed (typewritten on gummed paper label):
DINING ROOM PORTRAIT OF D.C.F. BY BENJAMIN
PORTER, PAINTED IN THE STUDIO BUILDING IN
BOSTON, PRESENTED TO DCF IN EXCHANGE FOR
PORTRAIT BUST [signed] DC FRENCH.
Chesterwood, Bequest of Margaret French Cresson,
NT 73.45.1306

Tuesday Club Bas-relief
1884
Plaster
11-1/4 x 5-5/8 x 1-1/16
Signed and dated (lower left): DCF FEB 84
Inscribed (at top, on either side of empty cartouche): 83/84
Inscribed (scattered letters throughout): Tuesday Club
Inscribed (at bottom): “Double double toil and
trouble!” weary wives. . .

Chesterwood, Gift of the Daniel Chester French
Foundation, NT 69.38.69

Records of the Tuesday Club
1879
Bound volume
10 x 7-1/2
Collection of the Social Circle in Concord

Photograph Album of the Tuesday Club
1882
Cardstock, leather, silver
10 x 8-1/2
Collection of the Social Circle in Concord

Maquette of John Harvard
1883
Plaster, painted beige
8-1/8 x 4-1/4 x 7-1/8
Chesterwood, Gift of William M. Judd and Jonathan
W. Wilson in Memory of Caroline Morton Judd and
Janette Weaver Wilson, NT 87.3.1

The Concord Minute Man of 1775
1889
Cast by Chicopee Bronze Works
Chicopee, Massachusetts
Bronze
32-1/2 x 17 x 18
Inscribed (front of base):
THE CONCORD MINUTE MAN OF 1775;
(proper right side of base):
GIVEN TO THE GUN-BOAT CONCORD;
(proper left side of base):
FROM THE TOWN OF CONCORD, MASS.;
(back of base): MOSMAN. FOUNDER./
CHICOPEE, MASS.
Signed (back of base): D.C. FRENCH SC.
Navy Art Collection, Naval History and Heritage
Command
Powder Horn
Unknown maker
Mid-18th century
Horn, wood; 15-1/2 (length)
Concord Museum, Gift of Daniel Chester French, A2032

Sketchbook
1871–74
Cloth binding with leather spine, paper
Inscribed (inside front cover, on paper label): Adams and Frost/Boston, Massachusetts/#20/‘71
Chesterwood, Gift of the Daniel Chester French Foundation, NT 69.38.2117

Two Sketches of the Base of the Minute Man
1874
Pencil and ink on paper
5-1/8 x 7-5/8; 4-3/4 x 2-5/8
Collection of Brad Bigham

Autograph Letter, Signed
November 10, 1873
John S. Keyes, George A. King, and George M. Brooks, Concord (members of the Concord committee formed to commission and make arrangements for the Minute Man statue) to Daniel Chester French
William Munroe Special Collections at the Concord Free Public Library

Autograph Letter, Signed
December 8, 1873
George Arms, Chicopee, Mass., to Daniel Chester French
William Munroe Special Collections at the Concord Free Public Library

Autograph Letter, Signed
November 28, 1874
Daniel Chester French, Florence, Italy, to John S. Keyes
William Munroe Special Collections at the Concord Free Public Library

Chesterwood Guest Book
1911–24
8 x 10-1/2 (closed)
Chapin Library, Williams College, Gift of the National Trust for Historic Preservation/Chesterwood, a National Trust Historic Site, Stockbridge, Massachusetts, NT 73.45.5374

Home Movie
August, 1925
Chesterwood

Maquette of General Joseph Hooker
1903
Plaster
15 x 4-1/4 x 13
Chesterwood, Gift of the Daniel Chester French Foundation, NT 69.38.120

Architectural Model for the Parkman Memorial
1902
Plaster
10-1/8 x 26-1/4 x 8-1/8
Inscribed (in pencil, lower left of base, above plinth): scale 3/4” = 1’
Inscribed (below medallion): IN MEMORY OF FRANCIS PARKMAN/THIS MONUMENT EANO STNO SVX/COLIND RNVS CWOLINDV INGDV/ANNO DOMINI MDCC.
Chesterwood, Gift of the Daniel Chester French Foundation, NT 69.38.1106

Working Model for the Parkman Memorial
1904–05
Plaster
22-1/2 x 14-1/2 x 6
Inscribed (below medallion): FRANCIS PARKMAN
Chesterwood, Gift of the Daniel Chester French Foundation, NT 69.38.1110
MAQUETTE FOR THE CLARK MEMORIAL
1894
Plaster
30-1/2 x 30-3/4
Signed and dated (on base of column): DC FRENCH–94
Chesterwood, Gift of the Daniel Chester French Foundation, NT 69.38.1114.1

MAQUETTE FOR THE CLARK MEMORIAL
1894
Plaster
30-5/8 x 30
Signed and dated (on base of column): DC FRENCH
Chesterwood, Gift of the Daniel Chester French Foundation, NT 69.38.1114.2

MAQUETTE FOR THE MELVIN MEMORIAL
1906–07
Plaster
14-7/8 x 7-3/4 x 2-3/4
Chesterwood, Gift of the Daniel Chester French Foundation, NT 69.38.1

HEAD OF MOURNING VICTORY
1907
Bronze
17-7/8 x 10 x 10
Signed (at right, on base): DANIEL C. FRENCH SC
Signed and dated (on back of neck): DCF OCT 1907
Foundry mark (lower left edge of base):
JNO. WILLIAMS INC. NY
Chesterwood, Bequest of Margaret French Cresson, NT 73.45.1379

MAQUETTE OF THE HARVEST
1923
Bronze
14-3/8 x 15-7/8 x 6-3/4
Signed and dated (on back of pedestal): D.C.F./1923
Foundry mark (on back of pedestal, below signature):
TAS GORHAM CO; (proper left of base): ©
Chesterwood, Gift of the Daniel Chester French Foundation, NT 69.38.254

MAQUETTE FOR THE SPIRIT OF GIVING
1923–24
Bronze
9-3/4 x 5 x 3-1/2
Inscribed (on proper right side): DCF/1923;
(on bottom of backside/verso): ROMAN BRONZE WORKS N.Y.,
Collection of Jonathan and Judy Keyes

ABRAHAM LINCOLN
1911–22
Working model, 1916; this cast, 1927
Bronze
33 x 24-7/8 x 26-3/4
Inscribed (left side, base): D.C. French, March 1916;
(rear, base) Roman Bronze Works N.Y
Collection of the Massachusetts Historical Society
**Abraham Lincoln**
1915
Plaster
10-3/8 x 8-3/8 x 8-1/4
Chesterwood, Gift of William M. Judd and Jonathan W. Wilson in Memory of Caroline Morten Judd and Janette Weaver Wilson, NT 87.3.2

**Life Cast of Abraham Lincoln**
After Leonard Volk (1828–1895)
1911, after 1860
Plaster
10-1/2 x 8 x 6-1/4
Signed (on back, at right): VOLK
Chesterwood, Gift of the Daniel Chester French Foundation, NT 69.38.565

**Life Cast of Right Hand of Daniel Chester French**
1916
Plaster
8 x 7 x 4
Signed and dated: DCF OCT 1916
Chesterwood, Gift of the Daniel Chester French Foundation, NT 69.38.46

**Life Cast of Left Hand of Daniel Chester French**
1916
Plaster
7-1/4 x 7-3/4 x 3-1/2
Chesterwood, Gift of the Daniel Chester French Foundation, NT 69.38.44

**Account Book**
1902–31
Chapin Library, Williams College, Gift of the National Trust for Historic Preservation/
Chesterwood, a National Trust Historic Site,
Stockbridge, Massachusetts

**Daniel Chester French**
John Christen Johansen (1876–1964)
1925
Oil on canvas
35 x 30; 37-1/8 x 32 x 2-1/2 (framed)
Signed, dated, and inscribed (on back): TO MY VERY DEAR FRIEND, DANIEL CHESTER FRENCH,
JOHN C. JOHANSEN 1925
Chesterwood, Gift of the Daniel Chester French Foundation, NT 69.38.784

**Sculpting Tools**
Chesterwood,
Gift of the Daniel Chester French Foundation
CONCORD MUSEUM
The Concord Museum educates visitors of all ages about the history of Concord and its continuing influence on American political, literary, and cultural life. The Museum’s nationally significant collection serves as a catalyst for changing exhibitions, extended classroom learning, dynamic programs, and publications relevant to an ever-changing world. Founded in 1886, the Museum is a center of cultural enjoyment for the region and a gateway to the town of Concord for visitors from around the world.
The Concord Museum has been continuously accredited by the American Alliance of Museums since 1973. For more information, visit www.concordmuseum.org.

CHESTERWOOD
Chesterwood, a Site of the National Trust for Historic Preservation, is the summer home, studio, and gardens of America’s foremost sculptor of public monuments, Daniel Chester French (1850-1931). Situated on 122 acres in the idyllic hamlet of Glendale near Stockbridge, Massachusetts, the property and its buildings were donated to the National Trust for Historic Preservation by French’s only child, Margaret French Cresson (1889-1973). Chesterwood is recognized as both a National Historic Landmark and a Massachusetts Historic Landmark. For more information about the largest collection in the country of Daniel Chester French’s sculpture, paintings, and drawings, visit www.chesterwood.org.

CONCORD’S DANIEL CHESTER FRENCH TRAIL
Explore the life and work of Daniel Chester French in historic Concord, Massachusetts, at such revered sites as Sleepy Hollow Cemetery, Minute Man National Historical Park, Louisa May Alcott’s Orchard House, the Concord Free Public Library, the Ralph Waldo Emerson House, and more.
Pick up a Trail map at the Concord Museum or visit www.concordmuseum.org.

CONCORD FREE PUBLIC LIBRARY
Reflecting the ambitious vision of founder William Munroe (1806-1877), the Concord Free Public Library has since 1873 offered public access to Concord-related art, including work by sculptor Daniel Chester French. An 1883/1884 marble version of French’s 1879 bust from life of Ralph Waldo Emerson and a statue of Emerson seated (unveiled in the library lobby in 1914) stand out as highlights. Plaster busts by French of Simon Brown and Ebenezer Rockwood Hoar and a pair of owls in plaster also form part of the library’s art collection.
In addition, the William Munroe Special Collections hold rich materials for research on French—manuscript correspondence and records, albums containing photographs of French’s work taken by the artist himself, and late nineteenth-century Alfred Hosmer images showing work in progress inside French’s Sudbury Road studio. For more information, visit www.concordlibrary.org.
The Chesterwood Archives at the Chapin Library of Rare Books, Williams College, Williamstown, Massachusetts. For more information, visit http://chapin.williams.edu/

The Daniel Chester French Papers at the Library of Congress, Washington, DC. For more information, visit www.loc.gov


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**IMAGE CREDITS**

COVER: The Piccirilli Brothers assembling Daniel Chester French’s sculpture of Abraham Lincoln at the Lincoln Memorial, 1920. Photographer unknown, National Archives and Records Administration, Washington, DC. Copy print from Chapin Library, Williams College, Gift of the National Trust for Historic Preservation/Chesterwood, a National Trust Historic Site, Stockbridge, Massachusetts, NT 69.38.1305.7

PAGE 2: The Concord Minute Man of 1775, Navy Art Collection, Naval History and Heritage Command; photograph by David Bohl

PAGE 4: Daniel Chester French, by F.E. Wright, 1877, Chesterwood

PAGE 8: Head of Mourning Victory, Chesterwood

PAGE 10: Flying Dove, Concord Museum; photograph by David Bohl

PAGE 11: Exterior of the Concord Studio, by William Merchant Richardson French, Chesterwood; photograph by Cassandra Sohn Photography, LLC

PAGE 12: Ralph Waldo Emerson, Concord Museum; photograph by David Bohl

PAGE 14: Abraham Lincoln, Massachusetts Historical Society; photograph by Laura Wulf

PAGE 15: Daniel Chester French in His Chesterwood Studio, Robert Vonnoh (1858-1933); 1913 Chesterwood, Gift of the Daniel Chester French Foundation, NT 69.38.786; photograph by Cassandra Sohn Photography, LLC

BACK COVER: Daniel Chester French at Chesterwood with Mourning Victory, 1907. Chapin Library, Williams College, Gift of the National Trust for Historic Preservation/Chesterwood, a National Trust Historic Site, Stockbridge, Massachusetts, NT 73.45.4970

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