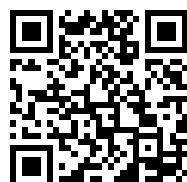

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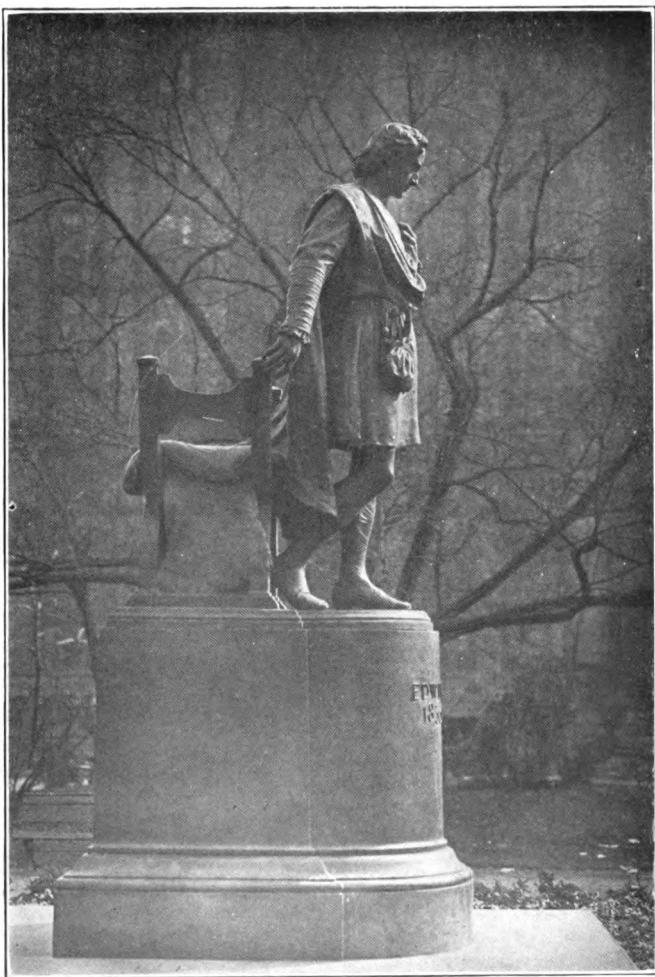


THE BEQUEST OF
ROSWELL P. DAGUE
OF NEW YORK



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The History of The Edwin Booth Memorial



STATUE OF EDWIN BOOTH AS "HAMLET" ERECTED IN
THE CENTER OF GRAMERCY PARK AND
UNVEILED NOV. 13th, 1918.

v

The History of The Edwin Booth Memorial

April 2nd, 1906 to November 13th, 1918

PREPARED BY
HOWARD KYLE
AND
APPROVED BY
THE EXECUTIVE COMMITTEE



“And shall these labours and these honours die?”
—Shaks. 2 Henry VI

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FEBRUARY 23, 1933

THE HISTORY OF THE EDWIN BOOTH MEMORIAL.

THE first step toward erecting an outdoor monument to the memory of Edwin Booth was taken in the form of a tentative letter dated March 1, 1906, to the Trustees of Gramercy Park from the late Mr. William Bispham asking permission, in the name of The Players, to erect a pedestal in the Park, directly opposite the clubhouse, on which would be placed the Launt Thompson bust of Mr. Booth as Hamlet. On May 29, 1906, the Trustees replied that they had considered the request and at a meeting held on May 8, 1906, had formally resolved:

“That the Trustees permit The Players to erect a pedestal in the Park on which to place the bust of the late Mr. Booth, as Hamlet, made by the late Launt Thompson, at their own expense, risk and responsibility, subject to The Players agreeing to the removal of the same from the Park premises

upon reasonable notice from the Trustees. The location of same opposite The Players to be selected by the Trustees of Gramercy Park."

But the organized movement for the attainment of the Memorial had meantime been started by the framing of the following petition:

April 2, 1906.

*To the President and Board of Directors of
The Players.*

GENTLEMEN:

We the undersigned members of The Players respectfully request (under Article VII, Section 2 of the Constitution) that a special meeting of the club be called for the afternoon of Monday, April 16, 1906, at half after four o'clock, for the purpose of discussing the project of the erection of a memorial to our beloved Founder:

Jacob Wendell, Jr.	Lorlys Elton Rogers
Arnold Brunner	Humphrey T. Nichols
Edward M. Welch	Childe Hassam
Charles H. Genung	Emmett C. King
Albert Bruning	George Middleton
Geo. C. Hazelton, Jr.	Taylor Holmes
Willard L. Metcalf	Wilfrid North

H. Hamilton	Russ Whytal
Douglas Taylor	Austin Strong
J. H. Benrimo	Franklin H. Sargent
R. Carrington	Alfred Young
Barton Hill	Evert J. Wendell
Etienne Girardot	Stanley Dark
S. B. Booth	H. Dick
Winfield S. Moody	Forrest Robinson
Louis Evan Shipman	Rush C. Hawkins
G. C. D. Odell	Edward S. Van Zile
John Blair	Otis Skinner
Wm. McNair	John E. Warner
Wm. Sage	Wallace Eddinger
Bronson Howard	Robert Reid
Wright Kramer	Robert Paton Gibbs
David A. Munro	David Warfield
Charles Abbott	

Pursuant to this request a special meeting of the club was held on April 16, 1906, at which a General Committee was elected for the purpose of furthering the Memorial project. This General Committee held its first meeting on May 1, 1906, when Mr. John Drew was chosen to be its permanent chairman, Mr. Daniel Frohman permanent secretary, Mr. H. B. Hodges having acted in that capacity *pro tem*, and Mr. H. K.

Pomroy treasurer. A Nominating Committee elected for the purpose of selecting an Executive Committee of 25 members comprised: Gen. Horace D. Porter, William Bispham, Willard Metcalf, Daniel Frohman, Bronson Howard and Charles Harvey Genung. They reported a list of names for the Executive Committee that was accepted and straight-way elected as follows:

H. K. Pomroy	William Courtleigh
Otis Skinner	Arnold W. Brunner
Francis D. Millet	F. F. Mackay
F. M. L. Tonetti	Evert J. Wendell
James K. Hacket	Edward G. Kennedy
Stephen Olin	H. B. Hodges
J. W. Albaugh	Richard W. Gilder
J. H. Benrimo	Francis Wilson
Austen G. Fox	Bishop Greer
H. W. Poor	James Wall Finn
David Warfield	Stanford White
Robert Reid	Samuel L. Clemens
	David Munro

This roster should be of particular interest to older devotees of the club. We would fain count here, the hundred names that made up the original General Commit-

tee, but suffice it to say that a club like The Players has a floating membership and it was only natural that vacancies should soon occur and make it necessary to call men from the General to the Executive Committee as the latter had the burden of the work to carry. Some of those thus drawn from what might be called the general panel were: John Blair, Thomas W. Dewing, Jules Guerin, Walter Hale, Richard Howland Hunt, Howard Kyle, William A. Mackay and John Russell Pope.

No one dreamed that the consummation of the project would be deferred so many years and it is small wonder that more than a few of the club members, yes, of committee members, were called to their last account before an acceptable model was obtained.

In the course of time the late Mr. Evert Jansen Wendell, who began as secretary of the Executive Committee only, became general secretary, too, succeeding Mr. Daniel Frohman, who was in turn persuaded to serve as treasurer in lieu of Mr. H. K. Pomroy, who had resigned.

In January, 1917, Mr. Frohman gave up this office and at his request Mr. Howard

Kyle was elected to succeed him. After the passing of Mr. Wendell in the summer of 1918 the Executive Committee made Mr. Kyle the incumbent of both offices—those of secretary and treasurer.

In July, 1906, a sub-committee of seven, called the Art Committee, including the late Francis D. Millet (chairman), Arnold W. Brunner, the late James Wall Finn, Edward G. Kennedy, Robert Reid, David Warfield and Francis Wilson held a conference with the late Augustus Saint-Gaudens, who offered to make the Memorial in bronze, with Mr. Booth as Hamlet, "to be erected somewhere in New York City" at a total cost of \$50,000. This proposition was favorably considered but before it could be reduced to the form of a written contract Mr. Saint-Gaudens' health failed him. The commission was held in abeyance from month to month with the hope that Mr. Saint-Gaudens would recover. This, however, was not to be for he died in August, 1907.

Then followed a prolonged interval in which the Executive Committee tried to find their correct bearings. They were alive to the fact that the selection of another sculptor

in unison with the taste and judgment of a club membership that included so many artists and technicians was not to be done hastily. At last in 1908 a petition, signed by a majority of the club's painters, proclaiming Mr. Frederick MacMonnies as the sculptor pre-eminently qualified for the commission reached the Committee. This expert affirmation and the Committee's knowledge of MacMonnie's masterpiece, *Nathan Hale*, carried the day and negotiations were opened with him immediately. He was living in France and had a studio at Giverny, near Vernon, where he was working to complete certain important commissions. There was a year's delay and then he paid a visit to New York; looked over the ground; met the Committee; and declared the subject to be "the most beautiful one ever offered a sculptor." In September, 1909, a contract was made with Mr. MacMonnies setting forth that he would do the work, complete, for \$25,000. It is appropriate to say in this connection that such was his enthusiasm, that Mr. MacMonnies had volunteered to accept \$20,000 to perform the commission. After studying the conditions and taking counsel of kindred art-

ists the Committee were convinced that the sculptor could not afford to undertake the task on that basis and they insisted that he accept the larger sum.

MacMonnies sought data to guide him in his modelling. He was given access to all the essential relics of The Players and to the mementoes in the possession of Mrs. Grossman, Mr. Booth's daughter. A replica of the Founder's Hamlet costume, preserved in the glass case on the third floor of the clubhouse, was made for his use; Hamlet photographs were copied; duplicates of chain, medallion and dagger were obtained; and the writer, at the request of Messrs. Dewing, Bruning and Benrimo, who augmented Mr. MacMonnies in camera directing, donned the Prince of Denmark's dress and posed for eighteen different negatives, each denoting to the eyes of these judges, at least, some characteristic of the sculptor's great subject. All of these data were borne afar to the Giverny studio.

A point of interest is that of the monument's site. It was MacMonnies who decided upon the center of the park. He argued that there it would become more

than a mere adjunct to The Players and take on municipal and even national significance, memorializing not Edwin Booth alone but the theatre itself—that great institution with which his whole life and that of his kinsmen had been identified.

From this conception must have emanated the design which reached the Committee in March, 1910, for it showed the figure of Mr. Booth as Hamlet standing on a pedestal beneath an arch that in form partook of both the Roman and Proscenium types. The design was placed on view in The Players. Quite a proper action as the money to pay for the Memorial was to come through the voluntary contributions of club members and the Committee were for that reason, not to mention others, bound to seek their favor in so far as possible. Much opposition developed against the arch as it appeared in the sketch. Many thought it was too *baroque*. Others said there should not be any arch.

It was claimed by some that the design could not be carried out for the contract price. In vain were protests made against pre-judging the finished product of a man of Mr.

MacMonnies' quality by any mere sketch. Letters and finally petitions, pro and con, came to the Committee. At the end of three months the Art Committee approved of the design by a vote of 3 to 2 but this action required the indorsement of the General Committee to give it force. Adverse opinions grew apace and anything like a definite conclusion seemed remote.

One petition bearing a long list of distinguished names said in part:

"The undersigned having duly considered the sketch submitted by Frederick MacMonnies wish to state that they find it inadequate. Fully believing in the integrity of the great sculptor they do suggest that he be requested to submit further sketches and that the Committee be advised to make use of the knowledge and experience of the artist members of this club—painters, sculptors and architects—in an open discussion before finally authorizing the execution of the monument."

Another petition carrying the names of more laymen and almost as many distinguished professionals said this:

"The undersigned beg to express their approval of the design and inasmuch as the

artist, Mr. Frederick MacMonnies, has given unquestionable assurance that the Memorial can be erected within the price named, that the Committee delay no further in the arrangements for the speedy completion of the monument which must ever prove not only a matter of Club but of Civic pride."

When the temperature of discussions was waxing highest typed extracts from a letter Mr. Thomas W. Dewing had received from Mr. MacMonnies were placed on the table in the main hall of the clubhouse for the perusal of all who were concerned. They follow:

Quotations from letter of Frederick MacMonnies to T. W. Dewing. Sent from Giverny, near Vernon, France.

"I had been highly elated over the design from the first, after having made about 75 sketches and gone over thoroughly the usual statue and pendant figure on pedestal 'clichés,' which I think have been the cause of many rotten monuments all over the world and which really were a mantelpiece, Louis XV or Empire, clock design, which some brilliant genius adapted and made colossal.

Really the Molière Fountain in Paris is a good type of that sort of thing, Molière seated above and the tragedy and comedy neatly draped over the pedestal; having apparently walked up or climbed up on the base and fitted their respective symbols into the mouldings, still held in their hands, with elbows uncomfortably resting on the base of the statue above.

This 'cliché' has been used since in every ingeniously idiotic nouveauté in modern European monuments, and has finally ended in real people wearing real shoes and real modern hats and umbrellas in bronze, passersby, in fact, represented as either passing or affected with a permanent melancolic eye; walking up and laying a wreath or palm somewhere on the monument.

To avoid this sort of thing naturally was simple and easy, but to find something that would be refreshing, new and suggestive of the Theatre, and be an actor's monument instead of a general's or a statesman's, and be as appropriately suggestive of the Theatre as a general's monument should be of battle-fields, was my problem.

I found great difficulty in designing a new

type of monument, which could only be used in connection with an actor or a playwright.

Nothing would have been easier than to have taken the same motive Michael Angelo did from the Romans and make over a very fine formula, as Crank did in his monument to Coligny on the Rue de Rivoli, making a handsome thing of it, too, though nevertheless a rehash.

I tried to incorporate into my design the great point in the Medici Chapel tombs, and of all good architectural figures, which was to inseparably connect the figures with the architecture, and to avoid the clock 'cliché' of the figures appearing to have stopped in passing.

The idea of the comedy and tragedy as Caryatides seems to me to afford greater possibilities than any other form would.

The attributes, swords, spears, daggers, masks, and paraphernalia of the Theatre, with the suggestion of the proscenium, will form a frame that will greatly increase the dignity of the statue and its impressiveness, as Hamlet.

To put the statue of Hamlet, or rather of an actor in the rôle of Hamlet, perched upon

a high or low pedestal in the winds of the wild wide world with no intimation of the inseparable sheltering, enveloping proscenium, would be to me as incongruous as to make a statue of an admiral seated in a Morris chair.

It seemed to me an Actor's monument had never been designed that differed in any way from a general's or a citizen's memorial, and when the designer or sculptor made an actor's or a playwright's monument, he simply replaced 'Courage' or 'Patriotism,' or whatever might be the allegories represented with 'Comedy' and 'Tragedy' loitering about in the same way that 'Courage' and 'Patriotism' have loitered on the base of the general's monument.

Besides all this, the Theatre and Actors deal in rich costumes, fabulous scenery, richness and riot of color and form.

Not at all sober, réfrigé or simple, but complicated, complex and overpowering.

While I do not wish to put up a monument that would be overloaded or too enriched, I would rather fall into overrichness in the preliminary sketch than to start off cold, stately and cheerless.

The cult of simplicity cannot apply in the same breath to a design for a crematorium and an actor's monument, and to my mind there is altogether too much use of the words these days, 'simplicity,' 'dignity,' 'impressiveness.'

I have written all this, Dewing, to try to make clear to you that I have gone over the ground that my profession deals with, pretty thoroughly, and that a preliminary sketch only should deal with the main facts, the undigested menu.

The real joy of the work and the finest artistry of the job comes, it seems to me, at least in sculpture, in finding the exact note of simplicity and definition or enrichment required for each particular spot in it.

What might naturally appear overloaded or overenriched or complicated in a preliminary sketch in sculpture, may in the finished production appear clear and simple and yet be even more complex than the sketch. For sculpture, dealing with proportion and height, breadth and depth, and almost with that indefinable sixth sense of atmosphere, as it does, the juxtaposition of each proportion, can only be settled by the final study.

In making the model for the final work, I should naturally aim by every science of the art I may have acquired, to make the monument imposing, simple and impressive without losing the richness which should go with the subject.

The design I have made is, in my friends' opinions here, the best thing I have done (several distinguished architects and sculptors to whom I showed it warmly approved) and I am desperately sickened at the thought of having it fall into the list of things not done."

Mr. MacMonnies had previously written his friend and fellow artist, the late James Wall Finn, to allay the fears that his elaborate scheme would entail an excessive cost. His intense interest was never more strongly shown than in this letter. We quote therefrom:

"To place it opposite the club would be to make the Booth Monument insignificant, slight and undecorative, merely an incident inserted into the fence. Mr. Booth's career,—with his efforts to raise the stage, his place among men, and his rank as an actor—

merits a civic monument. The center of the park is far more fitting and appropriate than any other site could be. I cannot tell you how much wrought up I am, and how greatly I would regret to lose this golden opportunity to make one of the best monuments in the world. I am so sure of my plan that I am astonished that there should be doubt in any one else's mind."

Those of us whose privilege it was to know Mr. Finn well are aware that The Players has never had a more generous or loyal member. Two months after the date of the MacMonnies' letter to him, from which the foregoing quotation was made, he addressed the Memorial Committee and his letter which is printed here will doubtless be read by many surviving club mates who think of "Mickey" with affectionate remembrance:

"Friday, July 8th, 1910.
To the General Committee of Booth Memorial.

Gentlemen:

I regret very much that I shall not be able to attend the meeting this afternoon as I must take the 3:30 train to Easthampton. I

take this opportunity, however, to state that I hope your committee will agree with the Art Committee that the Booth Memorial is in competent hands and that too much criticism by the lay members of the club is not conducive to the best interests of the monument at this early stage of its development.

I would further state, very humbly, that the best interests of the monument *would* be served if many of us would devote our energies to securing subscriptions rather than complicating the issue at this time by overmuch criticism of a first sketch by the sculptor. Surely it would be more modest and becoming in us to allow the great sculptor unhampered freedom in the working out of his problem instead of attempting to suggest or dictate to him what plastic form the monument should or should not take.

I have the honor to remain,

Yours very sincerely,

(Signed) JAMES WALL FINN."

Twelve days later the Executive Committee, which had been given plenary power by the General Committee in 1909, adopted a resolution approving of Mr. MacMonnies' general scheme, *inclusive of a proscenium*

arch, but directing that he be asked to develop his design and submit it to the committee for further consideration.

A few weeks after, in August, 1910, Mr. Edward G. Kennedy met Mr. MacMonnies in Paris and discussed with him the status of the memorial. Mr. Kennedy told of this discussion at the committee's next meeting on October 13th of the same year. He said he had been led to believe that the sculptor would submit another sketch that would probably be a modification of the first one.

And there the matter stood for two years when on September 26, 1912, Mr. John Drew, Chairman of the General Committee of the Memorial and ex officio the same of the Executive Committee, wrote Mr. Wendell asking that he call a meeting. Accordingly a meeting of the Executive Committee was held on October 7, 1912. The secretary reported having received four photographs and two letters from Mr. MacMonnies since the last meeting, one letter of November 17, 1911, and the other of June 14, 1912. Mr. Kennedy told of another conversation he had held lately with Mr. MacMonnies in France on the strength of which

instructions were given that Mr. MacMonnies be written and urged to complete and present a finished model, and that the secretary express to him the general hope "that the figures on the arch and the arch itself would not take away interest from his exquisite statue of Mr. Booth."

The secretary complied with these instructions but he did not send the letter until January 27, 1913. A reply from Mr. MacMonnies came immediately. It was addressed to the Committee and said in part:

"There must be an error somewhere as the contract contains no such requirement. Photographs not models are mentioned.

I regret that the committee could not arrive at a decision. There is evidently a strong feeling against the arch judging from some explosive letters I have received lately from club members unknown to me, but even if a majority should now decide in favor of the arch I should not care to carry out a plan so objectionable to the minority.

No further work on it or possible improvement would materially alter their opinion. So let us consider the arch design as definitely abandoned.

When I undertook the work I was given to understand that the committee wished positively to have figures of Comedy and Tragedy enter into the design. After study and the making of many sketches and arrangements of these figures, with the Booth figure, I adopted the Caryatides of the arch as the best form.

I have lately learned that the committee by no means insisted on the Tragedy and Comedy; that they even preferred the figure of Booth without accessory. If this is true, if the committee prefer to have the memorial consist of the statue on a simple pedestal on the lines indicated in my design, without the arch and without the figures of Tragedy and Comedy, I am willing to execute it.

Sincerely yours,

(Signed) FREDERICK MACMONNIES."

The Executive Committee discussed this letter on February 27, 1913, and formally instructed the secretary to write Mr. MacMonnies requesting him to submit a model of the memorial modified in accord with part of what he had written, i. e., "the figure of Edwin Booth as Hamlet without canopy or arch, but with the attendant figures of

Comedy or Tragedy, seated or standing." This phrasing was Judge Joseph F. Daly's. He was partial to the Comedy and Tragedy figures. Under further instructions the secretary dispatched his letter the next day. Mr. Wendell visited Giverny in May and spent two days with the sculptor whose hospitality he described as "most delightful." Soon after Mr. Wendell's return to New York a letter written on June 14th was received from Mr. MacMonnies resigning the commission. Mr. Wendell confessed to being taken as much by surprise as others of the committee saying he had seen no sign of such action when in Giverny.

At a meeting held one month later, July 14th, this resolution, drawn by Judge Daly, was sent to Mr. MacMonnies :

"RESOLVED, That the secretary be instructed to write Mr. MacMonnies that this committee has received with surprise his letter of resignation, as the committee does not understand how its personal contract with him can be terminated on one side only; that this committee desires to express its confidence in Mr. MacMonnies and to say that in its opinion he must have written under

some misapprehension for which the committee is not responsible; that the committee desires Mr. MacMonnies to go on with the memorial pursuant to the contract and will be glad to receive his model *with or without* the arch or the figures of Comedy and Tragedy, and will promptly pass upon it so that the work of the memorial may not be delayed."

The committee's tension was not lessened by the gracious concern of Mrs. Edwina Booth Grossman as expressed in a letter dated Lucerne, Switzerland, August 19, 1913, and addressed to The Players, to wit:

"I take the liberty of addressing you on a subject very close to my heart, viz.: Your proposed memorial to my beloved father, Mr. Edwin Booth, the idea of which had its genesis in your generosity and in that *sincere* veneration which encircles his memory as with a halo. Your happy selection of our great and distinguished sculptor, Mr. Frederick MacMonnies, was, if I may be permitted to say it, so wholly gratifying not only to myself but to all admirers of Mr. MacMonnies' art, that you will forgive me, if I endeavor to express in these poor lines,

my grievous disappointment upon learning of Mr. MacMonnies' resignation of what he himself had told me was 'a labor of love.'

I am surprised and grieved that the various designs submitted to your committee by Mr. MacMonnies should have failed to meet with your unanimous approval. It may be of interest to you to know that his beautiful and harmonious design has met with the enthusiasm it deserves from some of Europe's eminent artists and sculptors who have seen the plaster model, which, as they expressed it, is 'worthy of a Shakespeare!'

Perhaps had this model been within easy reach of the entire committee at The Players no question as to its merits and suitability would have arisen.

Perhaps you may still prevail upon Mr. MacMonnies to continue the memorial as designed by him.

You will forgive me if I have expressed too personal an interest in this matter. Believe me,

Very truly yours,

(Signed) EDWINA BOOTH GROSSMANN."

The next meeting of the committee was on September 23, 1913, when Mr. Wendell

read passages from two personal letters sent him by Mr. MacMonnies, on August 24th and September 6th, respectively, which set forth how the writer was unable to change his decision to withdraw. Thereupon a resolution was passed accepting his resignation with deep regret.

Mr. MacMonnies returned all data that had been supplied him by the Memorial Committee and all of the money that had been paid him under the terms of the contract.

It was a common feeling with many members of the committee that there might be another story to tell if the sculptor's studio had not been three thousand miles away and he himself could have been in closer touch with all of them.

The committee felt chagrined. Seven years had passed and they were as far from the proposed monument as when they started. The long delays and the adverse views that had been aired in the club had chilled the spirits of those expected to make up the required fund. Still, there *was* upwards of \$7,000 in the bank and \$4,000 more to be returned by Mr. MacMonnies!

Various individuals and groups volunteered to suggest *the* sculptor best qualified for the commission. Members of the committee themselves had particular favorites whose desirability they championed. Others reasoned that some method of procedure should be adopted to preclude so far as possible any second painful disappointment.

The idea of a competition to which only sculptor members of The Players would be eligible was brought forward by Mr. William A. Mackay and Mr. Kyle. It ran contrary to the "knowledge and experience" of most of the sculptors and architects consulted and was strongly opposed.

But Mr. Kyle argued that the circumstances would insure the competitors a jury of exceptional fitness—in no small measure of their peers—and that general rules might be safely waived in favor of club spirit,—easily so, in fact, when the rare beauty and distinction of the subject should be considered.

At the end of September, 1913, a subcommittee of three, with Mr. Henry Bacon as chairman, were appointed to get a meeting of the sculptor-players and ask their counsel

as to the best way to select Mr. MacMonnies' successor. Mr. Bacon found that he could not serve and the execution of the matter was entrusted to Mr. Kyle who rendered a report on October 3, 1913, viz.:

REPORT
Of the Sub-Committee of
THE EDWIN BOOTH MEMORIAL

Mr. President, and fellow members of the Executive Committee:

In pursuance with the resolution of your meeting of September 25th, your sub-committee begs to report that it sent the following form of letter to the various sculptors of The Players, to wit:

"The Executive Committee of the Edwin Booth Memorial has decided it would like very much to have the opinion of the sculptor members of The Players as to the selection of the sculptor to make the memorial. It has been arranged therefore that a meeting of the sculptors of the club shall be held in The Players Library, on Tuesday, September 30, 1913, at 5 P. M., to consider this matter and report conclusions to the sub-committee, of which I am secretary, before the next meeting of the Ex-

ecutive Committee, which is to be held on Friday, October 3d. Will you please attend on Tuesday?

Your counsel should be of much value to The Players.

Yours sincerely,

HOWARD KYLE."

In response to this call eight gentlemen appeared in person at the appointed time, and a telegram from Mr. Herbert Adams expressed his regret that owing to illness in his family he could not be present. He referred to the letter he sent last week to the Chairman, Mr. Bacon, as conveying his views.

Mr. Kyle was urgently requested to act as chairman of the meeting—although, of course, it had not been in his mind to attend it—but he complied.

The assembly was called to order at 5.10 P. M. in The Players Library. Those present (named in alphabetical order) were Messrs. Robert I. Aitken, Karl Bitter, Guston Borglum, John Flanagan, Henry Hering, Edmond T. Quinn, J. Massey Rhind and Francois M. L. Tonetti.

The chairman repeated the resolution of the Executive Committee, authorizing the present conference of sculptors, and called for individual expressions.

Mr. Bitter spoke in confirmation of his letter to Mr. Bacon, declaring that competition is not the best way.

Mr. Rhind agreed that competition is a thing generally to be shunned, but this instance was to him an exception, and he favored a competition among fellow members.

Mr. Borglum said the preceding opinions were both sound, but for his part he could not recall a single example in all the history of art where a competition had produced a masterpiece. He thought the finest result was to be had by choosing a man carefully and then giving him *carte blanche*.

Mr. Aitken said the situation demanded that a high club spirit should control all selfish professional motives. One thing he emphasized was that any model that should be submitted must be at least three feet high.

Mr. Quinn agreed with the others that the subject was an ideal one, and every sculptor would be proud to undertake it. But he

thought that any sculptor would be in a difficult quandary if asked to name the man who should make the memorial. He too declared a model three feet high should be required.

Mr. Hering was strongly against competition. He thought if the selection of a sculptor be put to a vote of the entire club it would preclude any experience similar to that with Mr. MacMonnies.

Mr. Borglum here suggested that the whole club should scarcely be a safe court of award as he doubted if 20 per cent of the membership had any intimate knowledge of the work of even the best known sculptors of the day.

The chairman thought this was true, but he called attention to the fact that the Executive Committee of twenty-five for the memorial, is a part of a General Committee of one hundred members selected with an eye to their individual taste and knowledge, and other appropriate and representative qualities.

Mr. Flanagan said he was willing to do what seemed best to the others though he was not favorable to competition.

Mr. Quinn here suggested that perhaps an impartial solution of the problem would be in the choice of a man outside the club. He mentioned Mr. Andrew O'Connor as one who would be safe.

Mr. Tonetti contended in behalf of competition as he had done before on the Executive Committee.

Mr. Borglum, thereupon expressed his willingness to throw aside his professional prejudice against competition and to join the sculptors of The Players in a fraternal spirit to attain the end. He proposed that each man accept the terms, including the allowance of \$100 to apply on the expense of each design, and ask the Executive Committee to grant six months or more in which time four foot models should be produced. The successful contestant, he said, should be assured of the moral support of his less fortunate colleagues in finally achieving the best memorial possible.

It was moved by Mr. Hering and seconded by Mr. Aitken that a vote be taken as to whether or not there should be a competition. The motion was carried. A standing

vote was taken and it resulted in a tie, as follows:

For	Against
Mr. Borglum	Mr. Aitken
Mr. Quinn	Mr. Bitter
Mr. Rhind	Mr. Flanagan
Mr. Tonetti	Mr. Hering

Mr. Aitken said that the known opinions of Messrs. Adams and Fraser, as expressed to Mr. Bacon, against competition, made a majority of that mind.

The chair asked if any one would make a motion nominating a sculptor.

Mr. Quinn moved, and was seconded by Mr. Hering, that the meeting recommend that the sculptor be chosen by the Executive Committee.

Mr. Borglum offered as an amendment that the Executive Committee should choose a sculptor member of The Players, which was accepted by the mover. The motion as amended was carried without any dissent.

The sub-committee thus reports the opinion of all the sculptors of the club, save Mr. A. Sterling Calder, who is out of reach in San Francisco.

Since the last meeting of the Executive Committee the secretary of the sub-committee has learned that Mr. Fraser told Mr. Bacon he was willing to do anything that was best for the club in the premises.

Respectfully submitted,

HOWARD KYLE,
Secretary for Sub-Committee.

Mr. Kyle ended his report orally by saying it was his conviction that the majority of the sculptors he had seen desired to try for the award and that the committee should invite them to enter a competition.

The report was accepted with thanks. But a letter from Mr. Bacon and Mr. Kennedy was read announcing their disapproval of the competition. They suggested Mr. Herbert Adams as the sculptor for the memorial. Mr. Wendell declared himself against competition and in favor of giving the commission to Mr. Adams.

A letter from Mr. Childe Hassam recommended Mr. Paul Bartlett as the best choice. On motion of Mr. F. F. Mackay, seconded by Judge Daly, it was voted that "the sculptors of the club be invited to enter a compe-

tition for the memorial and submit models for the consideration of the committee."

The invitation was issued in due course carrying with it a program of the conditions of the competition and the essential terms of the contract to be made with the winner.

Some of the terms are quoted here:

"The memorial to consist of a statue with pedestal and foundation; to show Edwin Booth in the character of 'Hamlet'; and it shall be placed in the center of Gramercy Park.

The sum of \$25,000 will be paid for the memorial.

The competitors must submit models of a figure of Booth, three feet in height; and in addition a sketch of the complete memorial on a scale of two inches to the foot. (Afterwards changed to 1 inch to the foot.)

The jury, whose business it will be to choose the best model, shall be the Executive Committee; the trustees of Gramercy Park; any municipal officers required by law, and three sculptors from outside The Players, to be chosen by the competitors themselves. A majority of the jury present and voting shall make the award. The jury is not obliged to

accept any of the models submitted if none is found suitable.

The competition shall end on the first day of October, 1914, on or before which date all models must be received.

The chairman of the competition shall notify sculptors where to send models not later than September 1, 1914.

The models shall be shown to the jury in a room as well adapted to the purpose as can be secured. The position of the models in the room shall be assigned by drawing lots from a number of letters or figures equal to the number of models in the competition and corresponding to the letter or number on the respective models.

Each model must be sent to the competition anonymously. It shall be identified by some undistinguishing mark, and the sculptor who makes it shall send a sealed letter to the chairman of the Competition Committee bearing the same undistinguishing mark on its envelope and containing the name of the sculptor. None of the letters so received shall be opened until after the jury shall have rendered its decision.

The unsuccessful models will be returned

to their several sculptors as promptly as convenient. Nothing original in any of the unsuccessful designs shall be used without the consent of, and compensation to, the author thereof.

The sum of \$150 will be allowed each competitor for monetary outlay in making his model.

The contract to be made by the Executive Committee with the sculptor whose design is accepted, shall provide as follows:

(a) The sum of \$2,000 will be paid the sculptor within one week after the jury makes its choice.

(b) The sum of \$5,000 will be paid the sculptor when his full sized model is accepted by the Executive Committee.

(c) The sum of \$2,500 will be paid the sculptor when the memorial is completed and ready to be erected.

(d) The balance of the \$25,000, or \$15,500 will be paid the sculptor when the memorial is erected, finished, and in its designated place.

The cost of insurance shall be borne by the sculptor who shall give a bond of \$10,000

as a guarantee of the performance of his contract."

With the invitation went a request that replies be made on or before December 1, 1913. Acceptances came promptly from Mr. Robert I. Aitken, Mr. Gutzon Borglum, Mr. John Flanagan, Mr. James Earle Fraser, Mr. Edmond T. Quinn, Mr. J. Massey Rhind and Mr. Francois M. L. Tonetti. Later Mr. John H. Roudebush and Mr. Paul Conkling returned from abroad and were admitted as competitors.

Such a fine body of responsive sculptors was naturally most heartening to everybody. Mr. Kennedy wrote the committee saying he had come to believe in competition as the best course to pursue.

A special Competition Committee was elected comprising Mr. Kyle, Chairman, and Messrs. Dewing, Kennedy, Mackay (Wm. A.) and Reid.

In September, 1914, they rendered a report. It follows:

REPORT OF COMPETITION COMMITTEE
"The Executive Committee,
Gentlemen:

Your committee has the honor to report

that arrangements are made for the models and sketches submitted by the competitors for the Edwin Booth Memorial to be set up and placed in the gallery of the National Art Club on October 1, 1914. The models and sketches will be given positions in strict accordance with the method designated by the program. Mr. Gutzon Borglum has withdrawn from the competition, leaving eight sculptors now competing. The chairman of the Competition Committee has formally met the competing sculptors and with them has visited the gallery where the exhibition is to be held. As a result he has their unanimous choice as to the part of the gallery to be used for locations. A controversy that arose among the sculptors as to the phrase in the program 'must submit models of a figure of Booth three feet in height,' implied that two constructions had been given the terms, that is, some of the men adhered to the opinion that the height referred to the figure in any position and that to place the figure in a seat with the head three feet from the ground level would be virtually presenting a figure of five feet or nearly life size which it was considered

would be unfair to the men who strictly regarded the three feet limit. However, at a second meeting the competitors passed a motion without dissent as follows: 'All objections are waived to the difference of interpretation of the program wherein it provides that 'models shall be submitted of a figure of Booth three feet in height' with the understanding that the chairman of the Competition Committee shall state to the jury before they see the models the question that has been raised, and prepare them for any disparity in scale they may observe in giving their judgment.'

The sculptors, Messrs. Lorado Taft, Albert Jaegers and C. H. Niehaus have duly accepted the invitation to serve on the jury as the choice of the competitors.

The Barrett Room at The Players is being held subject to the pleasure of Mr. Taft who will come from Chicago. The hour of the first meeting of the jury has been set at 2 o'clock P. M. on Friday, October 2d, in The Players' library, and notices thereof have been sent to each of the Executive Committee and to the sculptors who will serve with them. It was considered important in view

of the large amount of money it will be necessary to raise to make up the full sum for the memorial, that the entire membership of the club should receive notice of the competition and to that end two thousand invitation cards for the public view of the models and sketches on October 8th and 9th have been ordered and will be mailed immediately. The National Arts Club desire six hundred and fifty of the cards to cover their resident membership which with the thousand and fifty for our own members will leave a comparatively small number for special convenience. Further, to stimulate the pride of the club members, an announcement which had received the committee's unanimous approval, was sent out.

It is understood that the models and sketches are to be covered, out of view, until the jury shall study them and render its decision. The moulder, Mr. Walthausen, is unable to say just what his charge will be for receiving and setting up the contributions but he thoroughly understands our condition and declares that it should not cost us a hundred dollars but, perhaps, a good deal less —the amount to depend upon the time that

he and his assistants must give to the work. The delivery and re-delivery of the models and sketches is to be paid for by the sculptors respectively.

Having heard from one of the competitors that a prominent member of the Executive Committee had stated that he had seen the model of another competitor it was considered that such a breach, though unwittingly committed, would violate the anonymity with which it has been the aim to safeguard the competition. Therefore the secretary of the Executive Committee was informed of what had happened and compliant with what the committee felt to be necessary, he sent a letter of caution in this regard to all members of the Executive Committee. At the second meeting with the sculptors it was disclosed that no less a person than Mr. John Drew, the President, was the member of the jury who had seen the model of a competitor, Mr. Roudebush, whereupon a motion was made and unanimously carried that Mr. Drew should not be disqualified from serving on the jury.

Respectfully submitted,
(Signed) HOWARD KYLE,"
Chairman.

The innocent little incident related at the end of the foregoing report shows with what care the competition was conducted. And it is interesting to add that much as Mr. Drew must have been pleased by the vote of confidence from the competitors he held himself strictly to what he felt to be the proprieties and refrained from voting when the jury rendered the verdict.

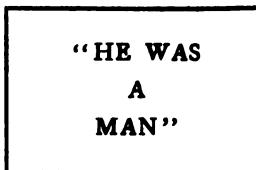
The award was made on schedule time in the afternoon of October 2, 1914. Those present as jurors were John Drew, Evert Jansen Wendell, Edward G. Kennedy, Judge Joseph F. Daly, Francis Wilson, Otis Skinner, J. H. Benrimo, James K. Hackett, F. F. Mackay, William A. Mackay, Howard Kyle, Charles Harvey Genung, Thomas W. Dewing, John Russell Pope, Robert Reid, Richard Howland Hunt, Lorado Taft, C. H. Niehaus, Albert Jaefers, John E. Cowdin and Stuyvesant Fish.

Committeemen forced to be absent were William Courtleigh, Austin G. Fox, Daniel Frohman, Jules Guerin, Walter Hale, George C. Hazelton, E. H. Sothern and David Warfield.

It was conceded from "mouths of wisest censure" that the models were all of unusual merit, and the whole competition on a plane of high artistic dignity. The sketches and models had been delivered absolutely incognito and the identity of the successful sculptor was not even surmised until the envelope, containing his name, was opened, after the final vote had been taken. It was Edmond T. Quinn, whose statue of Mr. Booth stood on a pedestal fashioned by Edwin Sherill Dodge, the architect he had chosen for the purpose. Beyond all question it was the life-like portraiture of Mr. Quinn's figure which captivated, primarily, the majority of the judges. Not being so much swayed by this quality as were those who cherished the subject's memory with something akin to intimate reverence, the three sculptor jurors stood solidly for the offering of Mr. J. Massey Rhind in which the figure seemed little more than an incident in the elaborate composition—beautiful though it was.

We should take pride in showing reproductions here of all the competing sketches and models if our space would allow it, and photographs were available.

The "undistinguishing mark" on the Quinn-Dodge exhibit was this:



They put their conception into these words:

"In the design for the Booth Memorial, we have kept in mind the two-fold necessity for simple dignity of treatment resulting alike from the size of the park and the character of the man. Therefore we have rejected. (1) Subsidiary figures, and (2) all elaboration of architectural setting.

The location demands that the pedestal be satisfactory from all points of view, since it will be looked at from all sides. Furthermore it has seemed to us that anything which would suggest the play of Hamlet further than the central figure would be a mistake. There is no typical figure in Hamlet but the Prince himself, and his character in a special and unique sense, constitutes the play. But even if this were not so, any further

suggestion of the play would divert attention to it from the man the memorial is to commemorate. The reliefs, Comedy and Tragedy, on the sides of the pedestal—which are to be taken merely as indications of the proposed treatment—seem to us, on the other hand, to broaden the conception of the figure as well as to suggest the broader range of Mr. Booth's art, without in any way detracting from its individuality.

The main consideration in the figure itself, aside from its characteristic embodiment of the role with which Mr. Booth is chiefly associated, seemed to us to be dictated by a physical condition. The memorial is to be in the middle of an enclosed park and some distance from the viewpoint of its spectators. Hence the figure should be sufficiently elevated to be seen above the fence from the sidewalk on the farther sides of the surrounding streets, without being in any way curtailed or obscured."

By the courtesy of the National Arts Club, the use of whose gallery had been most graciously given to the Competition Committee, the exhibition was permitted to remain on view for one week, and the attention

it evoked extended well beyond the limits of the two clubs.

The chosen model did not escape criticism. There were those who called it commonplace and too conventional. But the workers on the committee thought of the wonderful semblance of life that Mr. Quinn had imparted to his bust of Edgar Allen Poe—a distinguished occupant of The Players' library, and, smiling confidently, replied, "*Wait!*"

The Sub-committee for subscriptions took on new life, and fresh efforts were made to get the necessary funds in hand.

Mr. Quinn entered into the contract with the Memorial Committee and began the work at his studio, 135 DeKalb Avenue, Brooklyn.

Several times, after the lapse of a year, he invited certain members of the committee who had a clear memory of Edwin Booth as *Hamlet* to his studio to witness the degree of progress he had reached. Mr. Quinn has since been modest enough to say that the little amiable queries and suggestions attending these visits were a help to him. Be that

as it may he was *en rapport* with his subject and devoted himself with infinite pains and loving care up to the last detail of its delicate requirements.

Plans were started to have the dedication of the monument on Ladies' Day, April 23, 1917, but the granite for the pedestal after reaching New York from New Hampshire, was found to have developed a bad seam that made it useless. Then the following October was decided upon as the time for the exercises but no, the war was in the way. An embargo had been placed by the Government on everything not absolutely needed in freight transit.

October came and went and another Ladies' Day was observed, but the embargo was not yet raised.

At the end of May Mr. Quinn notified the Secretary and Treasurer that a special appeal to the railroad officials had resulted in the stone being loaded and shipped. He thought the monument could be erected in July but the committee concluded it would be unwise to celebrate such an important event in dead summer, the most untoward time of the city's year.

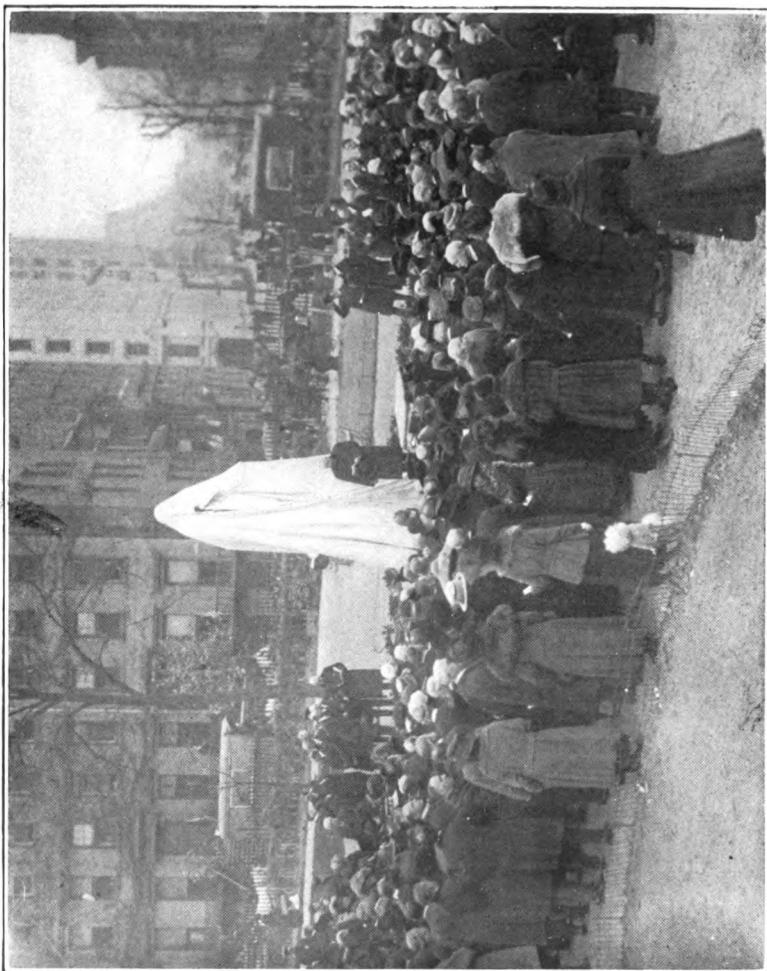
So it was put off again until the autumn, although the feeling possessed some that the monument should be stored and nothing more done about it until after the war. Finally, at the suggestion of Mr. Kennedy, the birthday anniversary of Mr. Booth, November 13th, was agreed upon as the date for the unveiling, and Messrs. Kennedy, Wilson and Kyle were elected as the Program Committee.

The date fell upon Wednesday, a matinee day, and therefore the hour set for the exercises was 12 o'clock noon, in consideration of actors then appearing in New York theatres.

Fortunately the tremendous world war anxiety which everybody suffered had been relieved two days before by the signing of the armistice.

The fact that the audience would be out of doors and, not unlikely, in the cold, and that the vast majority would be standing, prompted the Program Committee to have the exercises brief, which they were—taking only twenty-four minutes.

We print them here followed with the full text of the addresses:



DR. HOUGHTON DELIVERING THE INVOCATION.

UNVEILING of the EDWIN BOOTH MEMORIAL
in Gramercy Park, November 13, 1918,
at noon.

Edmond T. Quinn, Sculptor.

Edwin S. Dodge, Architect.

Program.

“Blow, Blow thou Winter Wind,” Quartet.
Directed by Mr. C. L. Safford.

Invocation, Rev. George C. Houghton, D.D.

Presentation of the Memorial to The Players
by Mr. Howard Kyle, Secretary of the
Executive Committee.

Unveiling of the Memorial by Mr. Edwin
Booth Grossman, Grandson of Edwin
Booth.

Acceptance of the Memorial on behalf of
The Players and acknowledgment of
the co-operation of the Trustees of
Gramercy Park—Mr. John Drew,
President of The Players.

Response on behalf of the Trustees—Mr.
John B. Pine.

Appreciation of the Character and Art of
Edwin Booth—Mr. Brander Matthews.

“Who is Sylvia?”—Quartet.

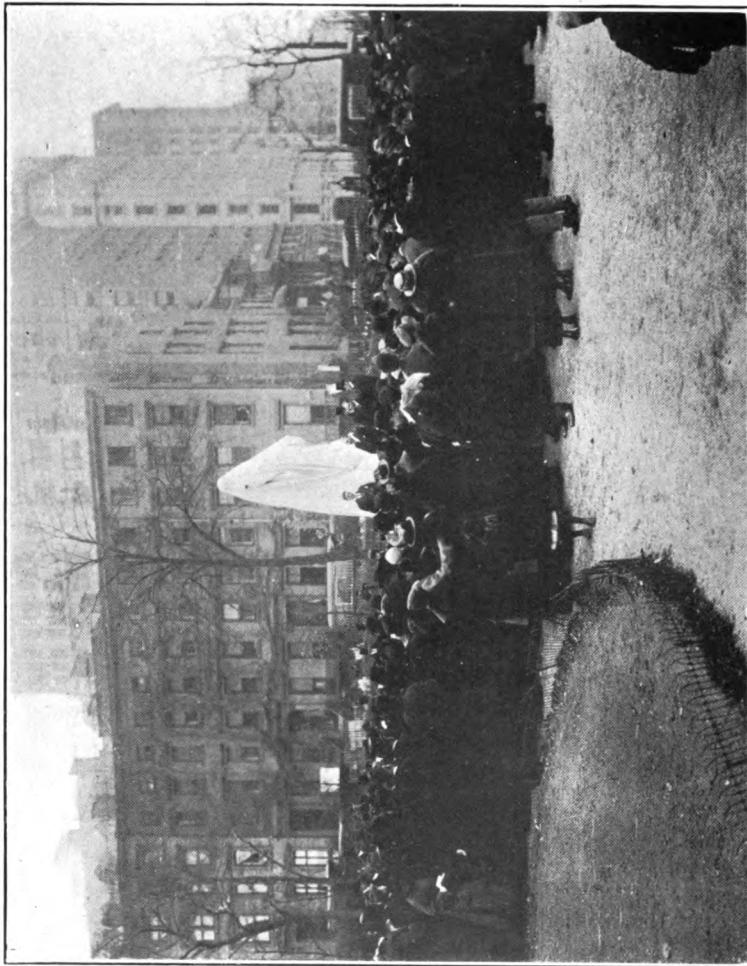
Dr. Houghton, rector of the Church of the Transfiguration, which is known affectionately as "The Little Church Around the Corner" to actors and their friends, uttered the following invocation and prayer:

"Let us invoke a blessing upon the work of sculptor and architect of this enduring memorial, and also upon those who have caused it to be erected here, and upon those whose aspirations may be enlarged, now and in the years to follow, through the memory of Edwin Booth, Artist and Actor.

In the name of the Father and of the Son and of the Holy Ghost. Amen.

Let us pray:

Heavenly and gracious Father: Thou hast created the earth in garments of great beauty and it is Thy will that Thy children should discover helpful instruction in the beautiful, and find betterment there, in thought and word and deed, to draw them nearer to the Divine Model which is ever before them, and that they, by imitation, may be led to the life of truth, and purity, and praise. Be graciously pleased to accept, of man's hand, this deft work, which we are to-day dedicating, for all time, to the people



HOWARD KYLE PRESENTING THE MONUMENT ON BEHALF OF THE MEMORIAL
COMMITTEE TO JOHN DREW, PRESIDENT OF THE PLAYERS.

of this metropolis. Perpetuate the lessons taught us by the great gifts of him whose true and wonderful portrayals in art we are commemorating; and grant to those who follow his eminent creations, such encouragement of high ideals in their profession, that their work will be always noble and uplifting, and that they will be led to continue the consecration of art to the benefit of mankind, and the winning of Thy praise—which we ask under the guidance of Him whose immortal life was the redemption of mankind. Amen.”

In making the presentation Mr. Kyle advanced from the west side of the pedestal to the front of its base and then said:

“The Secretary of the Edwin Booth Memorial Committee brings a message to the President of The Players. Is he ready to receive it?”

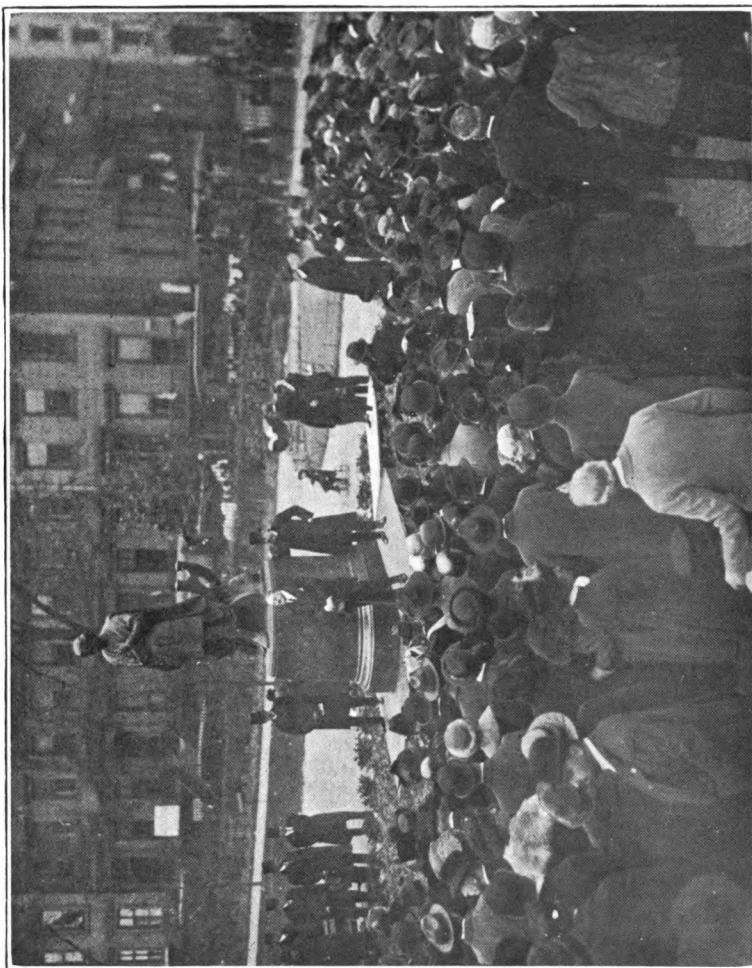
(Mr. Drew came forward from the east side of the pedestal.)

“My dear Mr. President, it is with a sense of the deepest gratification that we meet you at the base of this finished me-

memorial, designed to perpetuate the memory of our common benefactor—a great actor—the enchantment of whose art is still an abiding inspiration in many of our lives. The committee, speaking for the united membership of the club, whose voluntary contributions have met the cost entailed, have the honor to ask that The Players, as chartered under the laws of the State of New York, now accept the monument, free from encumbrances, and assume the duty of its care and preservation. In doing this we are confident the beauty of the figure and pedestal will elicit from you a tribute to the sculptor and the architect. The warmest appreciation is due the trustees of Gramercy Park, without whose full co-operation our end could not have been realized.

Honored Sir, at this moment, on the anniversary of his birth, the Edwin Booth Memorial is ready to be unveiled."

Promptly on this cue, Mr. Grossman unfastened the muffling cloth at the front, and Mr. Guy Nichols, an actor and old friend of Mr. Booth and now librarian of The Players, drew it away swiftly. There was no hitch at all and the beautiful disclosure



JOHN DREW DELIVERING HIS SPEECH ACCEPTING THE MONUMENT FOR THE PLAYERS.

met with a spontaneous round of applause. The cloth was even borne from the scene by one who had known Mr. Booth and served him and loved him—Walter Ottel, the club's steward.

Acceptance by John Drew.

"Mr. Secretary, Ladies and Gentlemen:

From the poet to whose genius Edwin Booth dedicated his great powers of interpretation I may well take my cue today. You remember that line in 'The Merchant of Venice'—'Such harmony is in immortal souls.' Out of the immortal memory of Edwin Booth there has flowed the harmony to which we owe this statue, the harmony of many men, working steadily and devotedly together to do honor to his name. Amongst members of The Players, the club which he founded and gave not only to his own profession but to the other arts, the monument was planned and made possible. The Players have fashioned it. The bronze was modelled by the sculptor, Edmond T. Quinn. The pedestal was designed by the architect, Edwin S. Dodge. And that it stands now amid these trees, upon which Booth loved to gaze from the windows of his home yon-

der, is due also to the courteous co-operation of the Trustees of Gramercy Park, who from the start have sympathized with our project. An immense good will, my friends, has carried the project to its successful completion. I speak of it with feeling. It is as the gift of a company of loyal, loving hearts that I accept, on behalf of The Players, this statue of the noblest *Hamlet* the American stage has ever produced, our leader and our friend."

Response by Mr. John Pine for Trustees of Gramercy Park.

"Mr. President and Players:

The Trustees of the park for themselves and those whom they represent cordially welcome the distinguished guest you have brought us and congratulate you upon the accomplishment of your long cherished wish in the erection of this statue of the great player who for so many years made Gramercy Park his home and who left here a place in which his spirit still dwells. This statue in which his very form and features are so admirably portrayed will always be a reminder of a gracious and noble personality and stand for all that is highest and best



JOHN B. PINE, ESQ. SPEAKING ON BEHALF OF TRUSTEES OF GRAMERCY PARK.

not only in the art of which he was a master, but of every art; and it will add one more to the associations and attractions which have endeared this one quiet little corner of a great and noisy city to two generations, one which we hope The Players may long live to enjoy."

Address by Brander Matthews.

"We, who take pride in our membership in The Players, have recognized from the hour when the founder handed us the deed of gift and lighted the fire which still burns brightly on our hearth,—we have recognized that we owed Edwin Booth a debt we could never repay, a debt not merely for the house with its furnishings, its books and its pictures, not merely for the kindly thought that prompted his liberality, but also and especially for the wisdom with which he established our prosperity upon a sound and solid foundation. He was an actor; he loved his profession; and he wished to testify to this love. He meant The Players to be a home for the actor, first of all, for the dramatist and for the manager, that the men of his own calling might mingle at ease. But he knew that it is not well for the members of any one

profession to fellowship exclusively with one another; and he wanted the men of the theatre to associate with men of letters and with artists, painters, sculptors and architects. He held that

All arts are one, all branches of one tree,
All fingers, as it were, upon one hand.

And he designed The Players to be a haven of rest for the practitioners of all the allied arts.

Now, at last, more than a score of years since he was taken from us, we have been enabled to erect this statue, as an outward and visible sign of our gratitude and our affection. It is placed here in this little park that he loved to look down on, in full view from the room in which he lived the last years of his life and in which he died. It has been modeled by one of our own members, with a fidelity to be appreciated by all who knew Edwin Booth and with a beauty to be recognized by those who have had the privilege of beholding him.

In the privacy of our own home, we have a portrait of Edwin Booth painted also by one of our own members, a portrait which shows him as we like to recall him, as one

of us, as our fellow player, as a man of most engaging personality, gracious and courteous, unaffected and unassuming. And here in the open air, where all the world may gaze on it, we have now this statue, representing Edwin Booth as the public knew him, as an actor impersonating *Hamlet*, and about to utter the soul-searching soliloquy on life and death. In all this great city of ours there is only one other statue of an actor,—that of Shakespeare in Central Park; and I make bold to believe that the comradeship is one with which the author of 'Hamlet' would not be displeased.

We may apply to Edwin Booth the praise which was given to Shakespeare as an actor by one of his contemporaries: he was excellent in the quality he professed. He was a born actor, inheriting the divine gift from the father whose memory he ever revered. He was an untiring student of his art, knowing why and how he got his effects. By his skill and his sincerity he was able to disguise the artificiality of 'Richelieu' and the 'Fool's Revenge.' I can recall the thrill with which—now not so far from three score years ago—I first heard *Richelieu* threaten

to launch the curse of Rome; and I shall never forget the shiver that shook me as I later beheld the demoniac dance of *Bertuccio* when he believes that he is at last revenged on his enemy. But like the greatest of his predecessors, with whose achievements he had admiringly familiarized himself, he liked best to act the greatest parts, the characters that Shakespeare has filled with undying fire, *Othello* and *Iago*, *Brutus* and *Macbeth*, *Shylock* and *Hamlet*. Here in New York more than half a century ago, he acted *Hamlet* for one hundred consecutive performances, a longer run than any Shakespearian play had ever had in any city in the world.

In founding The Players, Edwin Booth erected a monument more enduring than bronze; and now we have set up this enduring bronze to bear witness that *Hamlet's* command has been obeyed and that The Players are 'well bestowed.' "

Mr. and Mrs. Ignatius R. Grossman (Edwina Booth Grossman) attended the cere-

monies with their son Edwin Booth Grossman and two grandchildren, Lois Fellows Grossman and Livingston Booth Waterbury,—their daughter, Mrs. Waterbury, being unable to attend.

One of the most gratifying episodes of the day was when Mrs. Edwina Booth Grossman at the end of the unveiling program said to the Chairman of the Competition Committee, with tears of happiness in her eyes: "Everything has been just right. The statue is wonderful. It is my father as I knew him. He seems to live again and the more I look at the figure the more deeply I am moved. I was afraid I could not sit through the exercises without giving way to my feelings."

Nor can it be forgotten how cordially the men who held convictions against competition at the beginning came forward with praise of the Memorial as a "fine thing which The Players can stand for as a body."

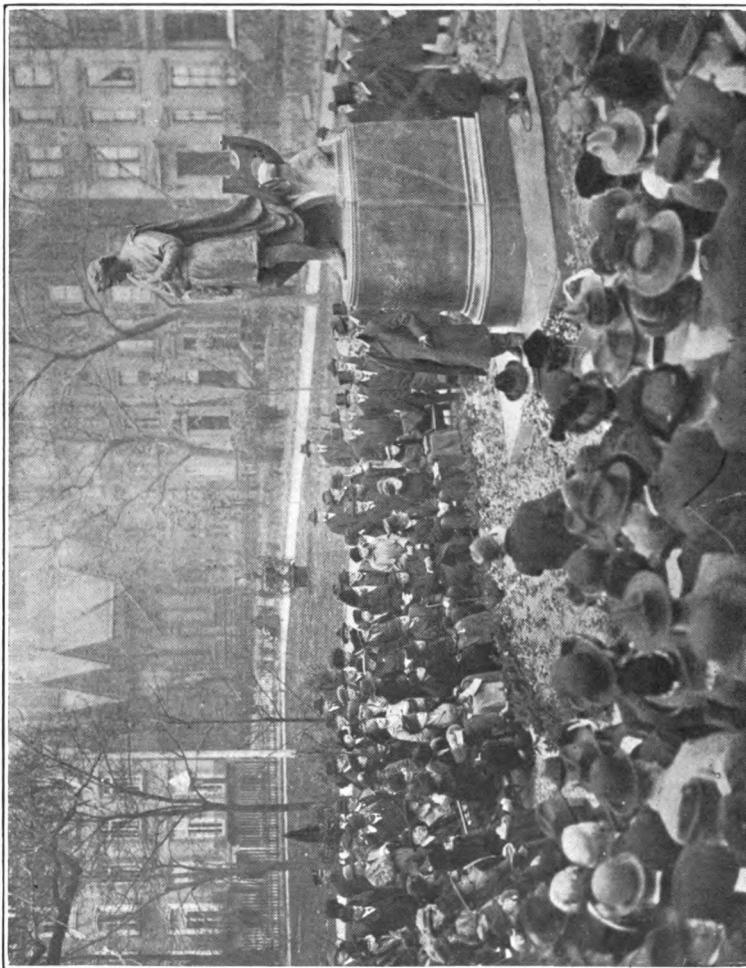
The *Evening Post's* description of the dedicatory service caught so happily the spirit of the scene that it is impossible to forego the pleasure of reprinting it here:

"It was a beautiful and unusual little ceremony, held in the exclusive, old park in the bleak November weather, close to Booth's old home, The Players. Great numbers of players, old ones to whom Booth is a personal memory, young ones to whom he is a professional tradition, filled the park benches which were drawn close about the statue, and stood in groups about the park.

Many babies attended, for noonday in the park is their own time, and they were not turned out for lack of admission cards. But a few of them had cards of their own, and among these favored ones were the two little great-grandchildren of Edwin Booth. After the ceremonies many pictures were taken of the three generations, the little twenty-months-old boy poised high on the pedestal with a radiant smile in contrast to the look of soliloquy on the bronze face above him, but with a readiness to face the public which bespoke the kinship of the two.

There is a beauty and dignity about the statue which gives a new feeling to the little cloistered park. Something Elizabethan and yet quite unrestricted to any one age or place, could be felt like a presence as the muffling coverings were taken from the slim, deeply thoughtful figure in its Hamlet dress, and as the Shakespeare songs of "Blow, Blow, Thou Winter Wind," and "Who Is Sylvia?" were sung by the unaccompanied men's voices. It was a fleeting and intangible presence, and expressed perhaps better by that last elusive song which ended the little service, "Who Is Sylvia?" than it could have been in any other way. There were tears in many of the older people's eyes as they stood together and looked at the statue of their friend. No better tribute to his art could have been erected than this. The figure seemed lovingly conscious of the friends and the tiny kins-children around it, but still it looked beyond them with Hamlet's eyes."

Looking back from the south gate of Gramercy Park, one of the last of the large crowd to depart after the ceremonies, Mr. Percy Mackaye waved his hand toward the



BRANDER MATTHEWS DELIVERING HIS ADDRESS ON THE CHARACTER AND
ART OF EDWIN BOOTH.

graceful bronze figure and cried,—“There he is, Edwin Booth taking his eternal curtain call!”

ADDENDA

Among the Players who were originally on the Memorial Committee but found it necessary to withdraw was Mr. Royal Cortissoz. He resigned in 1909. But for all that the Committee received valuable aid from him at different times which was heartily appreciated. Mr. Cortissoz was opposed to the competition plan when it came up—but more than a month after the Memorial was installed in the park the New York Tribune carried this expression from his pen:

BOOTH'S MONUMENT

"The statue of Edwin Booth recently unveiled in Gramercy Park has had a history rather exceptional in the field of public monuments. The members of The Players, who erected it in memory of the founder of their club, obtained precisely the work of art they wanted and the ideal site. Because of the nature of that site they were immune from the intervention of the Municipal Art Commission. By all the rules that, humanly speaking, govern these matters, there ought to have been a hitch

somewhere. The placing of a statue out of doors in almost any city is notoriously an enterprise fraught with vexation. But this monument, a private venture if ever there was one, turns out to be in every detail a public boon. It stands among trees, as an heroic bronze should, upon a pedestal exactly fitted to it in style and in proportions. And it is itself beautiful. How often has New York been able to congratulate itself upon the equally successful completion of similar undertakings?



THIS PHOTOGRAPH SHOWS EDWIN BOOTH GROSSMAN, HIS DAUGHTER LOIS FELLOWS GROSSMAN AND LIVINGTON BOOTH WATERBURY. THE YOUNGSTERS ARE GREAT GRAND CHILDREN OF EDWIN BOOTH.

The beauty of this sculpture lies in the simplicity characterizing both the conception and the workmanship. Mr. Quinn has visualized his theme in a realistic spirit, producing a thoroughly sympathetic and persuasive portrait of Booth, but he has essayed to interpret not only the man, but the actor; to set before us not only Booth, but Hamlet; and to do this he has purified and heightened his realism. There are no theatrical or pictorial devices about his compositions. He has made this impressive by sheer

dignity and weight of line and mass. It is a more than graceful figure, though the grace counts for much. Even finer is the truly heroic quality of the statue, its large serenity. Perhaps the best tribute we could pay to Mr. Quinn would be to say that his skill as a modeller is matched by his sense of scale. He has "seen" his design in relation to its surroundings. That is why the people of New York, not unacquainted with incongruous monuments, owe him and The Players a debt.



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