

# ROGERS GROUPS

THOUGHT & WROUGHT *by* JOHN ROGERS

*by*

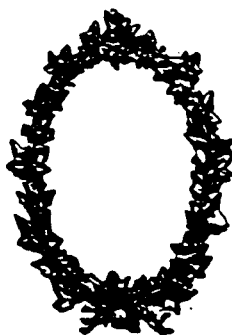
MR. AND MRS. CHETWOOD SMITH

With Introduction by

CLARENCE S. BRIGHAM

Director of

American Antiquarian Society



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*John Rogers -*



**DEDICATED BY PERMISSION  
TO  
MISS KATHERINE REBECCA ROGERS**



## Letter of Authorization

August 15, 1934

MY DEAR MRS. SMITH

The book about my father, the late John Rogers, which you and your husband have written, is very pleasing and delightful to me and my brothers, especially as it includes quotations from his letters, his diary, and the short sketch of his life dictated to his son Derby, and also your descriptions of the Groups made by my father.

We have been very glad to supply all the information the family had, including the medals awarded my father, his personal and business letters and scrapbooks and catalogues; also the family daguerreotypes and photographs. Your statements and accounts, which we have all enjoyed, are in accordance with the facts and family traditions as we know them.

With best wishes, I am,

Yours very sincerely,

KATHERINE REBECCA ROGERS

New Canaan,  
Connecticut





## Table of Contents

INTRODUCTION . . . . .	1
LIFE OF THE SCULPTOR	
Chapter I Salem and Cincinnati . . . . .	3
Chapter II First Modeling Tools . . . . .	9
Chapter III Red Clay . . . . .	17
Chapter IV Enter Fame . . . . .	19
Chapter V Gotham . . . . .	25
Chapter VI Patents and Plans . . . . .	30
Chapter VII One Hundred Thousand . . . . .	38
Chapter VIII New Canaan . . . . .	44
Chapter IX Four Groups of Checkers . . . . .	49
Chapter X Parian Marble Groups . . . . .	52
Chapter XI Last Years . . . . .	55
PUBLISHED GROUPS . . . . .	59
PUBLISHED WORKS OTHER THAN GROUPS . . . . .	102
UNPUBLISHED WORKS . . . . .	105
GENEALOGIES . . . . .	137
ALPHABETICAL LIST OF JOHN ROGERS' SCULPTURE . . . . .	141



## Introduction

A BOOK on Rogers Groups has long been needed. John Rogers, sculptor for the people, was the first American artist to give to sculpture a popular appeal. Like Currier and Ives in lithographic art, he sought to illustrate everyday life, especially in its humorous and sentimental phases. He broke away from the customary type of sculpture with its classical and mythological forms and vindicated his belief that people would appreciate the reproducing of ordinary and domestic scenes in their own lives.

Ever since his first group, "The Checker Players," brought him fame in 1859 this self-taught artist worked until his retirement in 1893 upon his chosen policy of portraying the American scene. It was his Civil War groups which undoubtedly brought him national reputation. But the fact that for a period of over thirty years he successfully portrayed the farm, the village store and the social life of the people, attested to his popularity.

The vogue of John Rogers was extraordinary. Many thousands of his groups, at prices ranging from fifteen to twenty-five dollars, were sold all over the land. We can scarcely realize how highly he was regarded in his day. The National Academy of Design elected him to membership in 1863. Newspaper critics were extravagant in their praise. They called him "master," "pioneer," and the "greatest of all American sculptors." One writer in "Farm and Fireside" in 1874 said—"What Hogarth was in pencil, Canova and Michelangelo in marble, Reynolds and Landseer on canvas—all the excellencies of these masters in art have their illustration in the plaster of John Rogers." Henry Ward Beecher publicly commented upon the assistance which his slave scenes had rendered to the

abolition cause. But with the changes in social life and the advent of new ideas, the familiar groups were taken off the what-not and the parlor table and relegated to the attic. It takes a volume like the one now produced to revive our memories of the people's sculptor and to give him his rightful place among those who depicted the life of the period.

It is fortunate that the story has been written by so capable and enthusiastic a couple as Mr. and Mrs. Chetwood Smith. Both of them well-known collectors of American furniture and furnishings, they have had the additional advantage of a close friendship with the family of John Rogers. From Miss Katherine Rebecca Rogers, who still lives in the family home at New Canaan, Connecticut, they have obtained the loan of the sculptor's letters, scrapbooks, and catalogues, and there they have examined the collection of groups that still remains as part of the family possessions.

Mrs. Smith's picturesque narrative, with her keen imagination and a style purposely reminiscent of the Victorian era of American life, makes the text unusually readable. The checklist is as complete as thorough research can make it. The authors have traveled throughout New England following up every clue which might lead them to the discovery of another of Rogers' works or some incident in his life. The trouble which they have taken to secure the finest of illustrations for the reproduction of the groups is worth the effort. Every group is shown, although a few of which no examples are known are reproduced from stereoscopic views. Mr. and Mrs. Smith have placed collectors, libraries, and students of the social life of the country greatly in their debt in bringing out this volume.

CLARENCE S. BRIGHAM

## CHAPTER I

### Salem and Cincinnati

**A**MONGST the proudest boasts of New England are its founders, whose lives of well-directed energy and leisurely and prudent comfort were guided by the wisdom of godliness. In the number of these distinguished early settlers were the ancestors of John Rogers, sculptor.

In 1636 Nathaniel Rogers, son of the Reverend John Rogers of Dedham, England, landed in Massachusetts and became a Puritan minister at Ipswich, and it was of him that Cotton Mather wrote: "He was one of the greatest men that ever set foot on the American strand." His son John was the fifth president of Harvard, and married Elizabeth Denison, the granddaughter of Thomas Dudley, who was elected Governor of Massachusetts four times. In each of the two succeeding generations, there was a minister in the Rogers family, one at Ipswich and one at Exeter, New Hampshire. A son of the latter, Daniel Denison Rogers, became a merchant in Boston, his beautiful house standing on Beacon Hill on the site of the east wing of the present State House. His son, another John Rogers, was the father of the sculptor. Twice Rogers men sought their brides among relations of the interesting Coney family, of which a member was John Coney the gold and silver smith of Boston to whom the father of Paul Revere was apprenticed and of whom a connection was Henry Bromfield who married the daughter of Richard Clarke, one of the men to whom the tea of the "Boston Tea Party" was consigned.

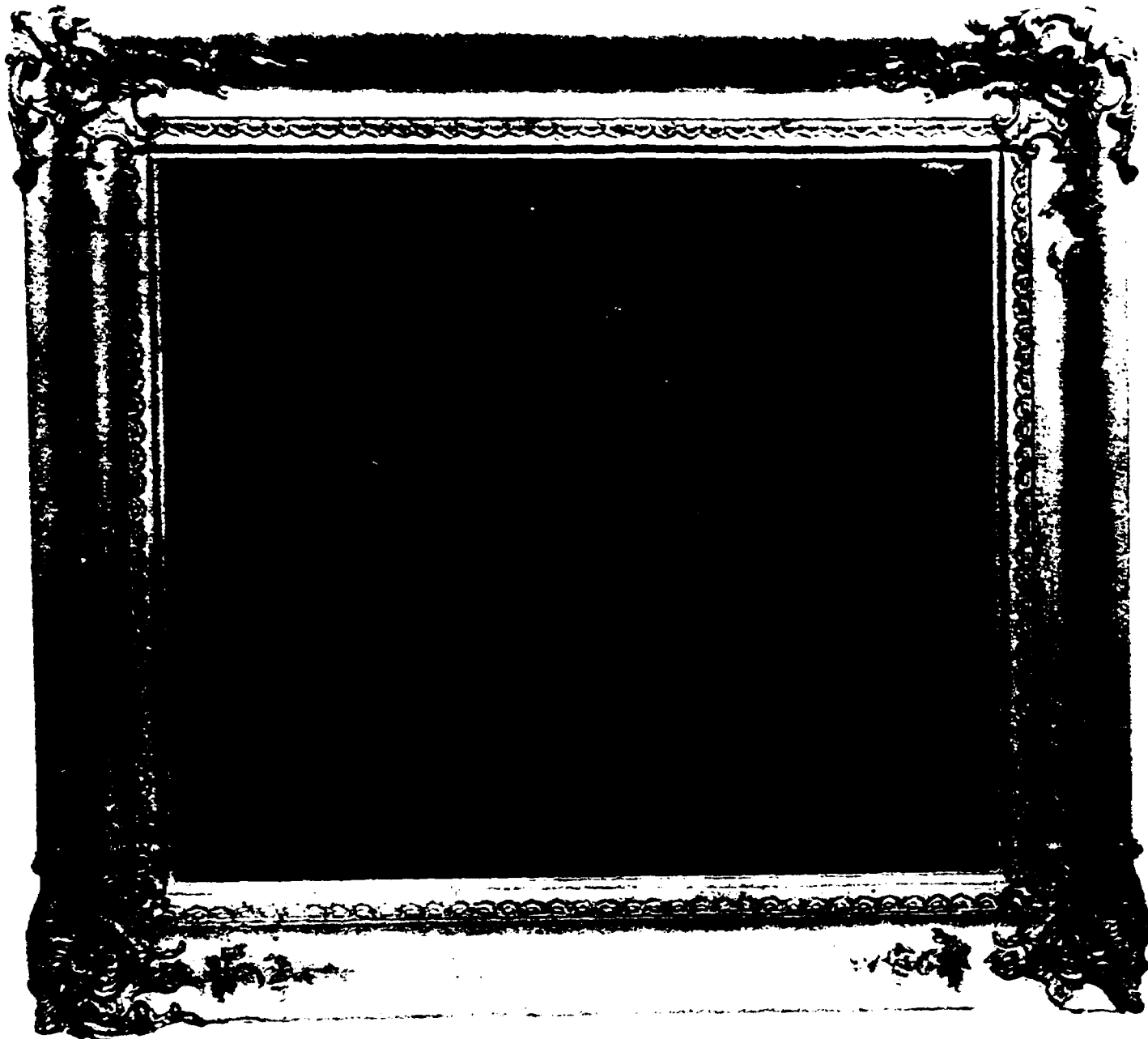
On the maternal side the sculptor was no less fortunate. His mother's great-grandfather, Richard Derby, one of the notable citizens of aristocratic old Salem, was third in line

from the Roger Derby who came to America in 1671. Salem is situated at the head of a harbour into which curve the dark waters that sweep the Massachusetts coast, and its original settlers had remembered another Salem, declaring that "Here also is His tabernacle." A commercial port from its beginnings, Salem grew rapidly in importance by reason of its trade with the West Indies. Richard Derby was a prosperous merchant and a most energetic gentleman, sailing in his early twenties as captain of ships in which he owned an interest. Of such consequence did his maritime business prove that the name Derby was given to Salem's principal wharf, and to its shelter for many years the towering square-rigged ships floated proudly home with their cargoes of rum and molasses. It was he who built the house at the head of Derby Wharf that still stands looking seaward. Captain Richard's son, Elias Hasket Derby, bought a large, handsome house on one of Salem's wide, elm-bordered streets, where shadows fall quietly across doorways ornamented with carved pillars and delicately leaded glass. John, a brother of Elias, took one of the Derby sailing vessels to England with news of the battle of Lexington, this being the first intimation which the British nation received of the fight. Another brother, Richard Jr., sailed as captain of some of his father's ships, notably the brig "Neptune," and the brigantine "Mary and Sally," not only to the West Indies but to Europe. While Elias Hasket himself sailed "The Grand Turk" into Canton, China, one of the earliest American vessels to open trade with the Orient. The granddaughter of Elias Hasket Derby, Sarah Ellen, of whom it was said: "Her fine and exquisite beauty appears in perfect harmony with her character," married John Rogers of Boston, and their second child, the subject of this memoir, was born on October 30, 1829, in the house of his mother's father, John Derby.

John Rogers, sculptor, writes in a sketch of his life dictated by him shortly before his death to his son Derby



BIRTHPLACE OF JOHN ROGERS  
The Derby Mansion at Salem, Massachusetts



PORTRAIT OF JOHN ROGERS AT AGE OF THREE  
By James Henry Beard



Rogers, that his parents took him West—"when I was about ten months old. We travelled across the country, by stage and the Erie Canal." He continues: "My earliest recollection is sleeping in a trundle bed, made of a low framework with sacking made of canvas and rope and supported by rollers in the end of the corner posts so that it could roll out and in on one track only. In the daytime this was rolled in under a large four post bedstead where my father and mother slept. In the night time it was rolled out part way for me to sleep in." This memory undoubtedly registered sometime during the first five years of his life while he was living at Cincinnati. He must have been a serious-minded little chap to examine the workings of that trundle bed so minutely that he remembered them all his life long. It was a foreshadowing of the truly remarkable powers for noticing details and then analyzing them which he applied to his sculpture and which helps to make it so enchanting and to give it value of the first importance to students of the history of the middle nineteenth century in America.

John Rogers continues: "Before leaving Cincinnati I had my portrait painted by James Beard. It represents me playing with a dog. I can just recollect sitting for him in his studio and how I wanted to jump down and play with a mouse that kept peeping out of his hole."

Upon reaching Massachusetts again, the Rogers family passed a short time at Northampton, afterwards settling at Roxbury. Little Johnny was often taken to Salem to visit his grandparents in the Derby mansion, standing in the midst of its own blossoming gardens that filled an entire block. The house was full of the beautiful things which a family of culture and wealth collect. There were many stories to captivate a small boy about the curios brought home by those sea-faring great-uncles from far-away lands, bright-hued objects of the Orient, silks and china, and queer, nodding Mandarins. There were family portraits by famous artists, and such lots of books

with fascinating tales between their calf and morocco bindings. One chair in particular, among the pieces of handsome furniture, was nice to sit in, with short, sturdy little legs dangling, and hear how—when George Washington visited Salem and lovely Mrs. Elias Hasket Derby, the child's great-grandmother, was a hostess at the ball given in his honor—the chair in which the distinguished visitor sat was this one, loaned from the Derby mansion. The house, like many Salem residences, had a cupola from which watchers could catch that last glimpse of masts as they sank down over the rim of the world, and the first glint of light on homing sails. The cupola's dome-shaped ceiling was covered with a marine painting, and a small boy gazing up at it seemed immersed in blue sky and blue sea until the splendid ship with the incredibly clean sails bore him off on mysterious voyages.

## CHAPTER II

### First Modeling Tools

JOHN attended the Roxbury Latin School and did well in his studies, although there is no record of any especial brilliance on the lad's part. He was exceptionally fortunate in his home life. Not only did his parents give their children the priceless traditions of intellectual and spiritual steadfastness, but his six sisters and his brother were devoted to their big brother John. He returned the affection of his family, but it was never his way to be demonstrative. Like most New Englanders, he was so afraid of being insincere by showing more than he felt, that he usually showed considerably less. John's father had passed through various business vicissitudes and was unfortunate enough to lose the property which had been willed him by his father. Therefore at sixteen John left school to go to work. Like so many New England boys of his generation, he began life tending store and for a year and a half worked in a Boston dry-goods house.

Already he was wishing that he could be an artist. He would have liked to represent in some way the objects and creatures of the world surrounding him, which his seeing eyes found so bewitching, so satisfying. He wanted to draw—to paint—modeling had not yet occurred to him. But his relatives strongly disapproved of the career of an artist. They considered that a more substantial means of livelihood was necessary and discouraged the boy's dreams. Therefore, in 1848, in his own words, "As I had some aptitude for mechanics, I went into a machine shop to learn the trade of machinist." Perhaps his relatives thought that the mechanical drawing which was included in this training with a view to the pro-

fession of civil engineer would fulfil his artistic aspirations. In reality it merely succeeded in confining and restraining him for a while. The opposition which his ambitions met with at this turning point kept John Rogers for some years from following his true bent.

The next year he suffered from a slight inflammation of the eyes, brought on by overwork and a severe cold. In the sketch of his life he writes: "I took a voyage in a sailing barque to Gibraltar and Port Morlione in Spain . . . I took an excursion to Granada and returned home in the same vessel. I took this voyage for the benefit of my eyes."

During this trip John, in the conscientious fashion of the day, kept a diary, from which the following quotations are made:

"July 26, 1849. Left the end of Lewis Wharf at about eleven o'clock in the bark 'Chesapeake' of about 250 ton, Captain Pike master . . . After we got some way below the lower light . . . there was quite a sea running . . . We turned into our berths."

Then John adds with whimsical significance:

"The Captain came down towards night and told us there was a whale close by the ship which had just been blowing. I told him as long as there were any more left I would not get up for the whole of them, till I felt better and would wait for the next one."

It was on this voyage that John made his first acquaintance with checkers, a game which he was afterwards to celebrate with four of his beautiful groups of statuary. Captain Pike taught John to play, and before the trip was over John was winning every game from the captain. The diary continues:

"Friday August 17th. Early in the morning could just discern Cades . . . All the way from Cades to this place (i.e. Gibraltar) we passed at short intervals of about 3 miles, round stone towers, which were used in old time as look-out or watch towers to give warning if any of the Barbary pirates were coming over to plunder their towns. We sailed up by the town and dropped anchor opposite the landing at about eight o'clock in the

evening, making our passage twenty-two days and four hours, being the shortest passage made by any vessel for a long time."

Reaching Granada he describes visits to the Alhambra. He writes of the Moorish Palace:

"It is the greatest curiosity in Granada. We first went into an oblong court, in the center of which was a pond running parallel to the sides of the court and filled with gold fishes which are the descendants of the original ones at the time of the Moors."

Having seen the Hall of the Ambassadors and the Court of Lions he writes:

"This all has the most light and graceful effect that can be imagined."

John went to a bull-fight and writes with New England severity:

"The bull-fight was a brutal exhibition for it was nothing more than the slaughter of an animal."

However, his characteristic candor causes him to add:

"But at the same time it was intensely exciting."

It was while in Spain that John composed, wrote and illustrated an amusing poem. The delightfully witty stanzas and fascinating little sketches are all the more interesting, because it has not been generally known that John Rogers occasionally amused himself by such jingles, and pen and ink drawings. The facsimile of this poem shown in this chapter is its first publication.

It was soon after his return to America that an important event occurred. John describes it in the sketch of his life as follows:

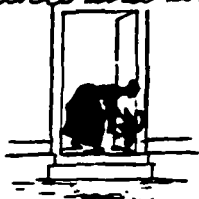
"One day I met a friend in Boston. He invited me into his office where he showed me a little figure which he had modeled in clay. I took a great fancy to it. I immediately went to Charlestown, to an address which he gave me of a pottery, and there I got some clay and carried it home; whittled some modeling sticks and set up my first figure. It was quite

I knew an old wife lean and poor,  
 Her rags scarce held together;  
 There strode a stranger to the door,  
 And it was windy weather.



He held a goose upon his arm  
 He uttered rhyme and reason  
 "Here, take the goose, and keep you warm,  
 It is a stormy season"

She caught the white goose by the leg,  
 A goose-'twas no great matter.  
 The goose let fall a golden egg  
 With cackle and with clatter.



She dropt the goose and caught the yelf  
 And ran to tell her neighbours  
 And blessed herself, and cursed herself  
 And nested from her labours.

And feeding high, and living soft;  
 Grew plump and able-bodied;  
 Until the grave churchwarden dropt,  
 The parson smacked and nodded



So sitting, served by man and maid  
 She felt her heart grow prouder  
 But ah! the more the white goose laid  
 It clacked and cackled louder.

It clutted here, it chuckled there  
 It stirred the old wife's mettle;  
 She shifted in her elbow-chair,  
 And twirl'd the pan and Kettle.



"A quaky shake thy sword not!"  
 Then waded her anger stronger.  
 "Go, take the goose, and saving her throat,  
 I will not bear it longer."



Then gelped the air and gawled the cat  
 Ran buffer, stombled hammer  
 The goose flew this way and flew that,  
 And filled the house with clamour.

As heads and heels upon the floor  
 They floundered all together  
 There stood a stranger to the door  
 And 't was windy weather



He took the goose upon his arm  
 He uttered words of scolding;  
 "Keep you cold, or keep you warm,  
 It is a stormy morning"

The wild wind sang from park and plain  
 And round the attic robbled  
 Till all the tables danced again  
 And half the chimneys tumbled

The glass blew in the fire blew out  
 The blast was hard and harder  
 Her cap blew off, her gown blew up  
 And a whirlwind blew the ladies



And while on all sides breaking loose  
 Her household fled the danger  
 Even she "He devil take the goose  
 And God forget the stranger"

successful. I could work on it without straining my eyes, and found it a great resource and enjoyment.”

Thus simply does John Rogers tell the story of his first beginnings as a sculptor.

There is no record as to what kind of wood John Rogers used for these first modeling tools of his. Later on, when all his life was being devoted to modeling and he was turning out his famous and beautiful statuary with great rapidity, we know just what he used. When the lump of moist clay, of the proper consistency and size, had been moulded by John Rogers’ hands to something near his planned design, he would take his modeling tools for finishing. He always made his modeling tools himself. They were small sticks of boxwood, rubbed very smooth, with flat rounded ends of different sizes. Some he made with ends of bent copper wire to be used in scraping off rough clay. Many years after Mr. Rogers’ death, his modeling tools were given to Mr. Solon Borglum, the sculptor.

In the sketch of his life he says:

“I would have been glad to take this up as a business, but my relatives thought it offered a poor support and favored an offer which I had for a position in a machine shop.”

He accordingly accepted this position, which was at the Amoskeag Machine Shop, in Manchester, New Hampshire.

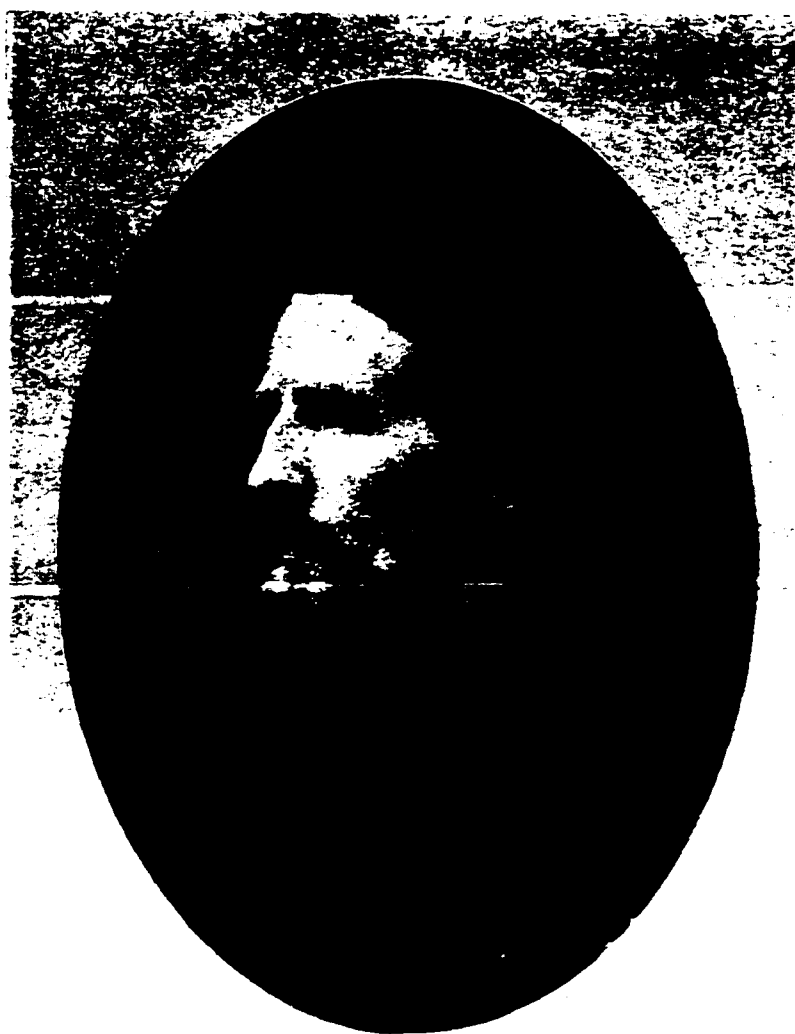
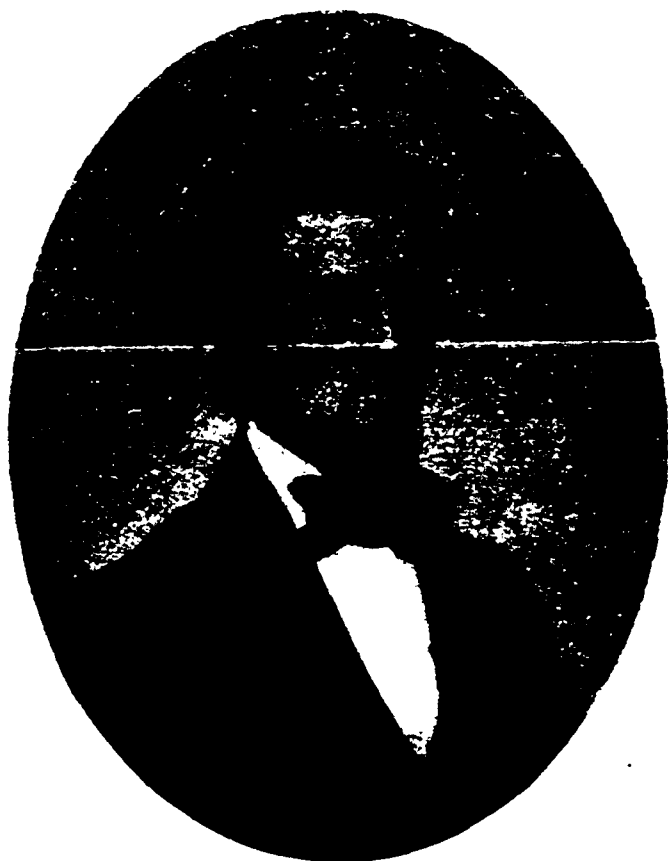




**FAMILY DAGUERRETYPE, TAKEN ABOUT 1848, OF JOHN ROGERS, HIS  
PARENTS, HIS SISTERS AND HIS BROTHER**

**Mrs. John Rogers, Clara P., Ellen D., Henry B., Martha D.,  
John Rogers, Laura D., Frances S., Mr. John Rogers,  
Elizabeth B.**

DAGUERRETYPE OF  
JOHN ROGERS AT AGE  
OF TWENTY-SEVEN



PHOTOGRAPH OF  
JOHN ROGERS AT AGE  
OF FORTY-THREE

## CHAPTER III

### Red Clay

**J**OHN ROGERS entered with great vigor upon a business which made strenuous demands on his time and strength. He writes in the sketch of his life:

“I had to be at work at five o’clock in the morning; at seven o’clock I went out to breakfast, and at half past seven I was at work again. I had an hour at twelve o’clock for dinner and stopped at seven o’clock in the evening.”

But even unremitting and unrelenting industry did not crush his enthusiasm for the new-found joy of modeling, nor stop his pursuit of it. He made small figurines in clay, snatching what leisure time he could for their creation. He writes:

“In spite of the long hours for work, I found time for modeling in the night and on Sundays. One night, I remember I worked all night *till the time the family came down to breakfast.*”

He used to model by the light of one tallow candle, which he ingeniously suspended over his modeling board. It was the radiance of his own vision that illuminated him. Another and very interesting proof that John Rogers was then engrossed in the making and adapting of designs for his sculpture is contained in a letter which he wrote to his sister Laura. It is dated Manchester, Sunday, March 2, 1851. In it he writes:

“If you have thought of any picture for me let me have it soon for I shall be through work at dark the next two or three weeks . . . Ask father if he will inquire for the ‘Game of Life,’ I think Perkins & Whipple will be the most likely place. If he can get it for a dollar or so I wish he would and charge it to my acct. I do not wish it to model from, but should like to own it.

Best love to all from

Yr. big Bro. John.”

It was always a habit of John Rogers to write frequently as he valued letters, and whenever he was away from home, it was his life-long habit to write to his mother every week. After her death, he continued the custom by writing weekly to his sisters.

There were refined and moneyed families in the small, picturesque manufacturing town and with their young people John associated. In later life he often referred to the seven years he spent at Manchester as among the happiest and gayest of his youth. He stated that in all his experience of modeling in this country and abroad, he had never found any clay so well adapted for the purposes of his work as that from the Hooksett brick yards near Manchester. He used to gather this reddish clay in baskets, just above lovely Amoskeag Falls, on the Merrimac River, sauntering in the sunshine with the friends of his youth.

Some of John's little clay figurines were turning out so well that he decided to show them at the New Hampshire State Fairs, which were held each autumn at Manchester. His local success was immediate. A crowd always surrounded his exhibit and his small statuettes were warmly admired. Of course the frail material of which these earliest of all John Rogers' work were composed did not permit of their survival. An amusing tale of them which has come down to us is that of an ardent admirer, who observing the colour of the clay which must indeed have been of a pronounced red, declared delightedly that the little figures were carved out of sealing-wax.

From its inception the sculpture of John Rogers was distinguished among its many fine qualities by a very interesting and original point, John Rogers always carved in the iris, in modeling the eyes of his figures, thus giving to their expression a life and vitality seldom equalled by other sculptors.

## CHAPTER IV

### Enter Fame

UPON leaving Manchester, John accepted an offer to take charge of a railroad machine shop at Hannibal, Missouri. It was a responsible position for so young a man. He remained there only a few months, as the business depression of that year, 1856, soon threw him out of employment. Having his time to himself, John was anxious to utilize it by making such progress in his chosen avocation as would justify him in pursuing it as a vocation.

Art in America, during the early part of the nineteenth century, was under an unfortunate influence tending towards an imitative adherence to the classical tradition. To acknowledge the pre-eminence of the beauties and glories of Greece and Rome was apparently not enough. They must be copied and metamorphosed and transcribed into what were little short of caricatures. We were being given strange hybrids in marble and in bronze, respectable United States citizens tastefully arrayed in Greek and Roman costumes, as if the worthy gentlemen were about to attend fancy dress balls. American sculptors and painters, contemporaries of John Rogers and his immediate predecessors, in many instances were in fact copying classic expressions of truth and beauty without trying to interpret those pertaining to their own time and country. They seemed partially to have forgotten that the Greeks were great artists chiefly because they depicted the beliefs and actions of their own day. Greek sculptors modeled the living beings they saw around them on the marble-paved courts of their cities and under the vines of their hills; their athletes ran to the measures of music played by common instruments; and their goddesses

bound flowing hair with the same snoods that fisher-maidens wore. The Greeks imaged in sculpture, one of the highest arts within the range of man's ability, the substances and beings they knew and saw. American artists, instead of following this great and underlying principle of fidelity to life and thus forming new and free expressions for a new and free country, were in large part content to imitate only the outer shells.

John Rogers decided that he would like to study the works of some of the old masters at first hand. Accordingly he went abroad and spent eight months principally in Paris and Florence and Rome. He studied for a while at Rome in the studio of Mr. Benjamin Edward Spence, an English sculptor. But again, there also was the will-o-the-wisp of strict adherence to the classical legend. The young American wandered discouraged through wastes of dusty dogmas. Not for him were these conventional confines. The light of his genius was rising to illuminate too wide and too fair a landscape for him to hesitate any longer in blazing his own path. It is a most significant fact that this journey abroad is not alluded to in the slightest way in John Rogers' sketch of his life. Evidently the benefits derived from it were of too little importance for even a casual memory.

A second poem in humorous vein composed, written and illustrated by John Rogers, was done on the occasion of his parents' twenty-fifth wedding anniversary in 1857. This facsimile of this poem is its first publication.

On his return to America, John took a position at Chicago, Illinois, as draughtsman in the office of the City Surveyor. He devoted what leisure time was at his disposal to his modelings. In letters to his friends, he alludes whimsically to his little statuettes, as his—"children" and his—"skyrockets."

While he was in Chicago a large charity fair, called the Cosmopolitan Bazaar, was held in 1859. To a ladies' committee of this fair, John Rogers presented a small group in clay,

*Anniversary Day -*

*June 5<sup>th</sup>*

*1858-*



*It's one and thirty years today  
Since you and I were wed -  
And though it's not been always gay  
A happy life we've led -*

*And now, my dear, just see around  
The greatest of our joys -  
For sleeping room can scarce be found  
To show our girls and boys -*

*The care and money we have spent,  
(Such piles! I will allow)  
I'm sure my dear, was only lent.  
We're paid back amply now -*

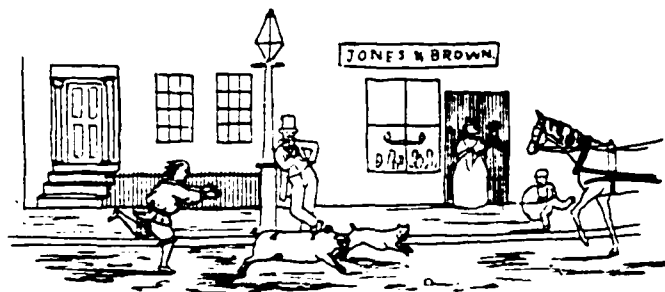
*There're eight of them, it does seem strange -  
Such grown up boys and girls -  
For us, my dear, to see the change  
From pantalotes and curls -*

*We must be growing old, my dear.  
Our children are, I know -  
For Ellen there was born, I fear,  
Full thirty years ago -*

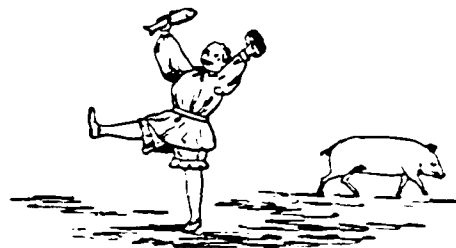
*An invalid this always been  
Since she was eight years old -  
The loss of all she's sure to win -  
Their confidence to hold -*

*Then comes John, my dear, you know -  
His eight and twenty quite -  
Who, when four years old or so,  
A horrid pig did fight -*

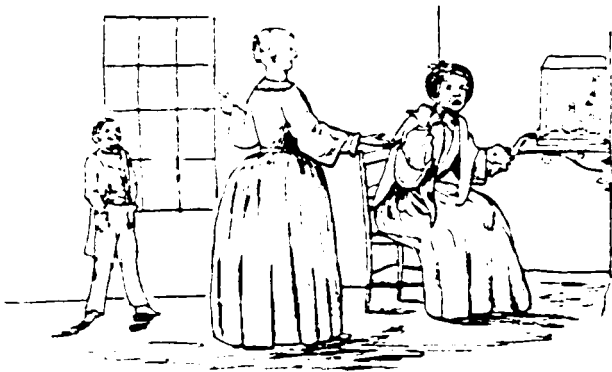
*This dirty pig had stole a fish  
All ready for the table -  
When Johnny, who much liked the dish  
And thought himself quite able -*



*Chased the pig with all his might  
Right up and down the street  
Where, after a most desperate fight,  
The piggy gave up beat -*



*Of late, he's modelled some, you know,  
And made some groups in clay -  
I always make a point to show  
And praise them up, they say*



Then Laura comes, and she must be  
Full three and twenty years -  
At twenty ~~by~~ old maids we see  
Begin their life with tears.

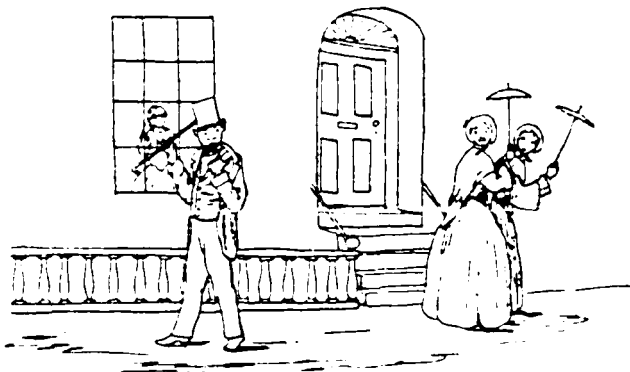
I hope that that won't be her fate  
In maidenhood to rest -  
For she deserves a right good mate,  
And lots of yellow dust.

Last winter, in dramatic art,  
She won herself great praise -  
And some who saw her act her part,  
Remembered Lillo's days.



Then Henry comes, our second son,  
An honor to the state -  
Last winter he was twenty one,  
And grown to man's estate.

And now, my dear, his red goatee,  
And cane he lightly twirls,  
And beaver hat, it seems to me  
Must captivate the girls.



Since Clara here was born, my dear,  
Is nineteen years about -  
But none then could ever fear  
She'd grow so large and stout.

Her heart alone must weigh a ton.  
She loves all human things -  
All niggers wrongs she heaps in one,  
And at Buchanan flings.



And Martha, who is laughing so,  
Is almost now eighteen -  
A happier, merrier heart, I know  
Was hardly ever seen.

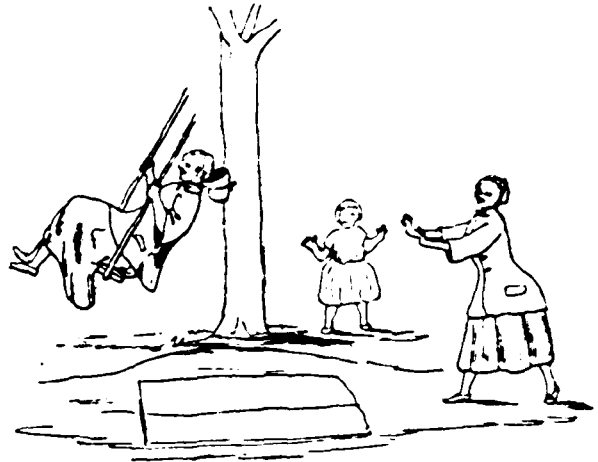


She's very fond of all young men.  
And has a host of friends.  
She laughs and talks, then laughs again -  
Her laughing never ends.



Then Fanny and our Beanie come  
Upon our list the last.  
Since life with these our twins begun,  
Full thirteen years have passed.

Our mother is a charming soul -  
Considerate and kind -  
And always takes the greatest care  
That mother's word to mind.



We've gathered now our flock all home -  
For John has been out West.  
And Henry too inclined to roam.  
But both like home the best.

And now Papa, my dear, on this,  
Our anniversary day -  
I think I ought to claim a kiss -  
Come now - what d'ye say.



There, that's nice now you my dears -  
Come kiss me one by one -  
I haven't felt so young for years  
As I today have done.

And now, my daughters, all of you,  
May all your husbands be  
As loving, trusting, faithful true,  
As mine has been to me.

And in your wives, my sons, I pray,  
All virtues may combine -  
And their good love for you - that may  
Be as true as mine.

Now, husband dear, I trust a year  
Will softly pass away -  
And we shall meet without a tear  
Next anniversary day.

which he marked "The Checker Players." The important matter of this group is taken up again in Chapter IX. This casual donation to charity was to play a vital part in the life of the sculptor, for it was this piece of statuary which first brought public notice and public acclaim to the sculpture of John Rogers. All day long admiring crowds surrounded it, praising the accuracy of the little figures' anatomy and the delightfully simple delineation of their humorous feelings. At the end of the fair, in John Rogers' own words "It was put up at a raffle and brought \$75.00." He adds: "All the papers had a paragraph about it the next morning." Fame with her glittering wreaths had entered the dwelling of John Rogers.

He was now thirty years of age, with trained hands and eyes, a cultivated mind, a character without a stain. In appearance he was well built although never particularly athletic, five feet, ten inches tall, with light blue eyes, an oval face, light brown hair inclining to auburn that waved thickly, a mustache and a beard covering a sensitive mouth. He was reserved in manner, quiet in dress and demeanor, with a low voice of winning quality. His was the true New England face, somewhat grave but with eyes that gave the impression of seeing brilliantly through shams to the vital.

## CHAPTER V

# Gotham

WITH achievement came desire for further conquests. In the short sketch of his life so often quoted, John Rogers writes of the sudden triumph of his Chicago exhibit, "This success set me thinking how I could turn it to account." Here, in this enlightening sentence, is shown the development in the mind of the sculptor of that faculty for judging acutely and wisely in worldly affairs, which made him so excellent a man of business. His early commercial training was helping him now. Had this not been so, had John Rogers not had this sense of relative importance, it would not have been possible for him in the years that followed to compass as he did financial security and fortune as by-products of artistic success.

He at once set about another piece of statuary, choosing a subject which he knew would have a nation-wide interest. The question of slavery, with all its multitudinous arguments for and against its perpetuation in the United States, was shaking the country with rumblings of the coming storm of war. John Rogers was himself an ardent abolitionist. With sympathetic skill he modeled a very touching design of the auctioneering of a negro family with its inevitable parting and heartbreak. It was called "The Slave Mart," later and permanently "The Slave Auction." John Rogers writes: "It interested the Anti-Slavery people, who wrote articles about it in the Anti-Slavery papers." He adds: "I put it in my trunk and started for New York." In addition to whatever other motives may have actuated him in thus choosing to change his abode to a larger center of activities than his then residence, we know of one definite reason for the move East. He wished to find a method

of reproducing his clay models, for he argued that if one piece of statuary of his had sold for \$75.00, as "The Checker Players" had done at the fair in Chicago, others would sell too, and people would surely be willing to pay smaller sums for casts of the original modelings, if they could be well made. In Italy he had been interested in watching methods used by Italian modelers. Therefore he writes upon reaching New York: "As I had lately heard of a process for casting intricate forms in elastic moulds, I hunted up an Italian who was familiar with it." Before leaving Chicago Mr. Rogers had obtained a letter of introduction to this particular Italian artisan from the Reverend Robert Colyer, a Unitarian minister who was then doing missionary work in Chicago. John Rogers continues: "I engaged him—this artisan—to make a dozen casts of my 'Slave Auction.' " He adds: "I had been watching my Italian friend cast the groups, and I got the things that he used and went home and duplicated them." Having experimented for a couple of weeks in the methods learned from the Italian artisan, John Rogers wrote as follows in a letter to his mother's sister, Mrs. Ephraim Peabody, whose husband was the minister of King's Chapel in Boston: "I am going to cut adrift from my provoking Italian friends, who get all my money away from me." Mrs. Peabody was something of an artist herself and followed with keen sympathy the artistic aspirations of her young kinsman during his early days of struggle as well as later, when he and his sculpture were famous. She was one of his most constant correspondents.

From these beginnings onwards, John Rogers always controlled all details of the casting of his modelings, their advertising, sale, and distribution. His ever useful business sense convinced him that this was best, and his efficiency proved equal to filling simultaneously the two great and apparently opposed roles of artist and man of affairs. John Rogers established himself in Room 28 on the attic floor of 599 Broadway,

and looked out over roofs of buildings that were six or seven stories high. Gotham—fashionable mid-Victorian name for the metropolis. People strolling the streets; gentlemen with long, drooping side whiskers, stopping to chat. Ladies waiting in victorias and guarding their complexions with tiny, tilted parasols, while shop attendants obsequiously fetched out their bundles.

He had all ready for sale some plaster casts of his group "The Slave Auction," which was the first of his modelings to be thus put in reach of the public by being duplicated in casts, or published. He had lately written to Mrs. Peabody about this group: "I have one child of especial favor amongst them which is rather a pet of mine. It is the group 'The Slave Auction,' and though perhaps not so pleasing a subject as some of my other works, is by far the best I think." But as to this matter of selling, he was confronted almost immediately by a surprising obstacle. In spite of the fact, indeed just because of it, that "The Slave Auction" had thus early in its career gained enthusiastic praise not only from art critics but from abolitionists as well, shop dealers hesitated to handle it, lest they antagonize their Southern customers. The opinions of the adherents to the factions of slavery and anti-slavery were reaching fever heat. John Rogers had not the faintest intention of retreating from his stand as abolitionist. He was too true to the traditions of his distinguished ancestors, who had always upheld their principles and beliefs in steadfastness and in righteousness, to capitulate in a matter of conviction.

However, there was no reason why he should allow himself tamely to be swamped by difficulties. He accordingly submitted to the committee which was arranging for the Annual Exhibition of the National Academy of Design, three plaster groups. They were: "The Slave Auction," "Checker Players," which resembled in general design the one shown at Chicago on the same subject, and "The Village Schoolmaster." This last

was an early proof of the skill with which John Rogers could handle a humorous situation. This decided gift for humor was indeed one of the contributing factors towards his success. The groups were at once accepted and at the Exhibition great interest was manifested by the general public in the works of the new sculptor. John Rogers was much encouraged, and determined to follow up whatever advantage might accrue from this interest. If the stores would not even try to sell his things, then he would have recourse to some other procedure. He decided to have his casts offered for sale in the streets. With his poet's sense for the effective, he chose a negro to be the appealing bearer of "The Slave Auction" through the streets. After only two days' trial of this method, he wrote triumphantly to Mrs. Peabody:

" 'The Slave Auction' is beginning to go like hot cakes. I think I told you of my plan to send a negro round with them. I happened to light on a capital man who started out yesterday. In his travels he came across Mr. Lewis Tappan, who is a leading abolitionist here, who bought it at once and came immediately up to see me with a friend, an artist. He seemed to think it could not be improved and that I had told the whole story. He took my man Friday in tow and gave him a list of people to go to. My man has sold several to-day and comes back in a great state of excitement."

There is no record as to the price paid for casts of "The Slave Auction," when sold in the streets, or afterwards. A few days later, he writes Mrs. Peabody whimsically: "The excitement amongst the pro-slavery party . . . will do no harm. It will be like the lawyer in one of Dickens' works who begged that some one would only *Kick* him so as to make him famous."

With sudden astonishment and admiration, abolitionists all over the country awoke to the realization that here was an artist who was preaching in plaster the principles they espoused. Heart-searching, fascinating, putty-coloured poems—that was what this amazing young man was turning out in his attic studio. Prominent men hastened to encourage and applaud the

sculptor. Among other important abolitionists who gave John Rogers much encouragement at this turning point of his life, was the Reverend Henry Ward Beecher. The popular preacher was then at the height of his fame and his endorsement was of much assistance to the young sculptor.

## CHAPTER VI

### Patents and Plans

SOON after settling in New York, John wrote to his aunt, Mrs. Peabody: "I wish to get a patent right on it ('The Slave Auction') so as to prevent its being copied, and to enable me to sell the right in other places." This he did and the procedure became his invariable practice. Always thereafter no sooner was a group completed than he applied to the United States Patent Office, Washington, D.C., for a patent protecting its design. The date of the patent, together with the words: "John Rogers, New York," was usually stamped in the plaster of every cast made from his modelings. This rendered it impossible for unscrupulous persons to steal his designs or ideas, and no spurious copies or forgeries could be attempted. This fact is of assistance to present-day collectors, although no real lover of John Rogers' sculpture needs this endorsement in order to recognize his work. His decisions as to numbers and prices of his casts were in these early days in New York most carefully thought over. He came to the conclusion, and future events fully justified his belief, that if he could turn out casts at an initial cost to himself which would permit of their being sold at a really cheap price, the public would buy them in large quantities. He was not actuated in this solely by the desire of making money, although of course the young artist wished at least to make a comfortable living. He was determined that his visions should not be imprisoned in costly marbles and bronzes in the parlours of rich men, but that clothed in simple plaster of a lovely, soft grey colour, they should adorn peaceful, unpretentious homes. From this principle, thus early adopted, he never thereafter deviated.



A relative of Mr. Rogers gives the following description of his modeling: "The clay in which Mr. Rogers modeled had to be kept wet or it would crumble. He always had a small syringe and bowl of water on a stand near him, and every half hour or so, he used to squirt water all over the group on which he was working. When the clay was of the proper consistency and of the size wished for its particular design, Mr. Rogers would mould it with his hands, at first into a rough shape something near his planned creation. It was sometimes necessary to fashion a little support of wire for the most delicate and exposed parts of the model. Then using his boxwood tool, John Rogers with his own scrupulous attention to details would bring to perfection these crude attitudes. When he left an unfinished figurine at night, it was thoroughly wetted and wrapped in a large rubber cloth."

He hired artisans to help him in the manufacture of his casts, which was an intricate process, all carefully done by hand. When John Rogers had completed to his critical satisfaction a statuette in clay, he had a mould made from it with a preparation of glue softened with water so as to be when cold about as limber and elastic as india rubber. This was poured over the clay pattern statue while the glue was in a warm and liquid condition. It was necessary to surround the pattern with a stiff case to hold the glue in place and when the case was finished the liquid glue was poured in. When the glue had become sufficiently hard, the case was removed in two parts and the glue cut in sections. Then the sections of the glue mould were placed again in the corresponding parts of the case, which were bound together by means of a cord and dowel pins—and the mould was ready to make casts. The casts were made of plaster of Paris with fine metal supports inside. The groups were coloured by an oil wash, applied by hand, in three successive coatings by a delicate brush. The small greyish plaster figurines, which Mr. Rogers himself at first called "slate

colour," resultant from this elaborate process proved very satisfactory. Through the years Mr. Rogers used various soft shades of pearl and slate greys, of fawn and snuff and cinnamon browns.

In his own words: "I employed workmen to publish my groups." The word *publish* is very important. For the term "published" was always used by John Rogers himself and indeed by everyone else, to designate such works of his as were cast for commercial purposes, that is, for sale. That first winter in New York he hired a workshop at 138 Centre Street. There is no record left by John Rogers as to how many men he employed then or at any later time, nor what wages he paid them. It is thought that a few years after 1860 he was employing about twenty artisans, which number was augmented later to perhaps as many as sixty men.

It was not long before it was realized that the pouring of hot glue over the frail clay pattern statue was a very wearing treatment for the originals. Mr. Rogers had to remodel and retouch them so often that he decided it was necessary for certain groups to have the pattern model made in bronze. This was done by Monsieur Pierre E. Guerin, a French bronze worker, who had workrooms at 25 Jane Street, New York City. Thereafter, through the years these bronze master models were made, whenever the sculptor judged a certain group required one. Some exigency of design, some difficulty in casting, or perhaps the numbers sold of a favorite group, actuated his decisions.

John Rogers himself at first called the plaster casts of his modelings "Groups of Statuary," but they were soon familiarly and fondly called "Rogers Groups," and as such they have been known. After about 1863, Rogers Groups were from twenty to twenty-four inches high. The ones prior to that had been considerably smaller. Their size was in some instances increased, as the years went by, a few even reaching the height

of forty-seven inches, although the usual ones continued to average twenty to twenty-four.

Having passed nearly two years on Broadway, John Rogers moved his studio to Dodsworth's Studio Building, 204 Fifth Avenue, on the corner of 26th Street, retaining for many years his workshop in Centre Street. The Civil War was by this time at the height of its turmoil. During all its dark and bitter span, John Rogers kept at his work, creating scenes of soldier life. His sculpture, the creation of his brain and the craft of his hands, was now greeted with very general and very great enthusiasm. He was acknowledged all through the North as one of the artist champions of freedom. The situation no longer existed of storekeepers considering the opinions of southerners and they were glad and proud to exhibit in their windows the works of the new and popular sculptor who was becoming so renowned. Such throngs gathered to admire the casts that Mr. Rogers writes: "Williams and Stevens told me that they had to have a policeman to keep the crowd moving in front of their windows." Williams and Stevens was a firm of well-known art dealers in New York. Mr. Rogers adds: "'The Picket Guard' was my first real success as far as sales went." It sold for \$6.00.

Praise did not mar the serene modesty of John Rogers. He was always unassuming and reserved, living apart from noisy enthusiasm. Strangely enough, however, he was sensitive to the slightest adverse criticism. He received very little, but a disparaging remark would sometimes cause him to destroy a piece of statuary which was in the making, for it seemed as if he had the unusual trait of being more ready to believe himself wrong than right. It is thought that this partly explains why so many of John Rogers' works were never published, but were destroyed without ever leaving his studio.

From Dodsworth's Studio Building, John Rogers wrote the following letter to his uncle, Mr. Henry Bromfield Rogers.

On it can be read, in faint pencil marks, the date on which it was received, "November 23rd, 1863."

"My dear Uncle:

I was very much gratified to read your letter, which I found on my return to New York. It certainly is a great satisfaction to feel that one's efforts are appreciated, and I am particularly glad that you notice a gradual improvement in my works. I find that with each succeeding group I model, I feel less satisfied with the hurried manner in which I used to finish them, and spend more and more time in completing them. I felt at first a restless impatience to get out a *variety* of designs and consequently hurried and slighted them more or less, but I am getting over that and intend to take time to make the group I am at work on now, as complete as possible.

I attempted to mend the broken cast you have, the other day, but made rather poor work of it. The man in unpacking it, had evidently tried to pull the figure out by the bundle before taking the shavings out, as was plainly shown by the way the wire in the gun was bent, which I am afraid will never shoot straight again. I left a little of the colour in a vial to put on after the mended parts are dry. Those parts will require two or three coats. I had to wet the bundle a good deal and it should dry out well before painting the white spots.

Your criticism about the height of my figures is very just. Some of them have been out of proportion, I am well aware, but I do not think it is the case with the man in the Refugee Group, which I suppose you particularly referred to. I intended him for a six footer and all the proportions were reduced by scale. If you will measure the length of your face, and then see how many times it goes into your whole height, I think you will find the Refugee not much out of the way. I am always thankful for criticisms and always invite them of my visitors so I hope you will speak freely at all times.

Yr. Affec<sup>ate</sup> Nephew,  
John Rogers,  
204 5th Ave.

Please put my whole address on when you write for there are several studio buildings here."

Mr. Rogers once explained that he had in mind a Tennessee mountaineer for this Refugee, which is the reason he made him so tall.

In the winter of 1862-63 Mr. Rogers in his new studio in Dodsworth's building made a few portrait statuettes. They were about twelve inches in height when representing the full figure and about half that height when taken in bust. Very few of these however were completed and a description of the only one traced has been included in the Unpublished Works Section.

At the close of the Civil War, Rogers Groups had attained a nation-wide repute. Art critics joined their authority to that of ethical teachers in their praise, while the general public acclaimed their faithfulness to life. Even southerners, instead of disliking them as had been feared, gave them their meed of admiration. Best of all to the heart of their creator, Rogers Groups were loved in thousands of homes.

Among the many interesting letters written by notables found in Mr. Rogers' papers is that from President Lincoln, shown on the following page in facsimile for the first time.

So excellent had been the financial returns from the publishing of some dozen designs in large quantities of plaster casts that the sculptor now felt justified in allowing his thoughts to turn towards founding the personal happiness of his future life—in short, towards matrimony. He had lately seen a young lady who embodied his ideals, Miss Harriet Moore Francis. His courtship was pursued with his own quiet determination. On April 26, 1865 John Rogers was married to Miss Francis. The wedding ceremony was performed by the Reverend Henry Whitney Bellows, at the home of the bride's father, Mr. Charles Stephen Francis, a well-known publisher and man of letters, at 123 West 43rd Street. The bride and groom, following the prescribed fashion of the day, went for their honeymoon to Niagara Falls. In the month of May they went abroad and passed four months in visiting England and the Continent. In the spring of 1868 Mr. Rogers bought an attractive brick house of three stories and a basement, at 145

Executive Mansion.

Washington, June 13 1864.

Mr. John Rogers  
New-York.

I can not pretend to  
be a judge in such matters; but  
the Statuettes groups "Wounded  
Scout" - "Friends in the Swamp"  
which you are now the honor to  
present, is very pretty and sugges-  
tive, and, I should think, excellent  
as a piece of art - I thank you  
for it.

Yours truly  
A. Lincoln

West 43rd Street, which served as a winter home for ten years. In the top story of this house, John Rogers had a delightful studio and later, one in an addition built at the rear of the dining room. But he still retained his workshop at 138 Centre Street where his groups were published for many years, and for years he had also a salesroom and studio at 212 Fifth Avenue.

Mr. and Mrs. Rogers' friends were among the most worthwhile people in New York, and indeed in the country, as was natural from their social position. They went to many parties, enjoying the gayeties of Gotham. Also John Rogers' growing fame brought him recognition among the artistic set, his particular friends being John Quincy Adams Ward, James and William Hart, James Smillie, George Innes, and Joseph G. Brown.

## CHAPTER VII

# One Hundred Thousand

THE genius of John Rogers reached its height in the story of the normal. Important as had been the anti-slavery and Civil War groups, it was when he turned to representing the ordinary life of the people about him that his powers developed to their fullest. To quote the words of his wife, written in later years to one of her children: "After the war your father turned to more social subjects for his inspiration." It was in part a turning back to the kind of design which had interested him in his youth. The truth and beauty of these home-like groups give luster to his fame. John Rogers had recognized that an artist is not a copyist; that inherent among the constituents of his talent is the obligation to faithfully depict his own age and country. Knowing this, John Rogers devoted his genius to representing current American civilization and philosophies, and proved his understanding of one of the finest concerns and necessities of art.

During the thirty years of their greatest popularity, from 1860 to 1890, it is estimated that a hundred thousand Rogers Groups were sold. To name those who during this period praised the Rogers Groups would be merely to list the distinguished people of the day. Art critics, educators, preachers, authors, men and women from every phase of life, vied as to who should bestow the most rapturous encomiums on the sculptor and his work.

It must be remembered that the public was ready for a new interpretation of aesthetics, when John Rogers came before it with his original conception and representation. There had been arising all over the civilized world during the middle years



of the nineteenth century a reaction against the classicism which, following wavering lights, had wandered away from its own glory. Here in America we were just emerging from a period in art which had given us George Washington robed as a Greek tyrant and chief justices arrayed in togas. We had actually had small statues of the Venus de Milo on our mantels with a clock set in the middle of her body. It was to escape from the thrall of this false conventionalism that John Rogers labored. When the Rogers Groups swept over the country, art ceased to be exotic, sculpture became again a living thing. The ordinary family realized with a sigh of relief that no longer was it obligatory to have in the best parlour busts of unknown and frowning Roman senators and full length statues of embarrassingly nude Greek goddesses. The Rogers Groups were of real and friendly creatures, made by the man who was justly called "The Laureate of Home." They were put in the place of honor on the marble-topped center table, or more often in the bay-window, for Rogers Groups whether as sculptors say in "the round" or with "free figures," were equally rewarding when seen from the back, and passers-by could therefore enjoy them from the street. And how they were loved! Loved, because here were men, women and children, of true and lovely lines, doing true and lovely things. The irresistibly delicious humor of many of them added to the delight with which they were regarded.

Rogers Groups were often designated by contemporary writers as American Tanagra figurines. The connection between the Tanagra figurines and Rogers Groups, is that the creators of both drew their models from the everyday life surrounding them. This brings us to the consideration of the vast value of Rogers Groups to the student of the span of their publication. Anyone who desires to comprehend the history of that period, to know how people dressed, what games they played, what books they read, what they generally did, and

their attitude towards children and animals, would do well to study Rogers Groups. And to study them minutely. For it is sometimes breath-taking, after long familiarity with a certain group, suddenly to discover upon new examination of it some tiny bit of detail, overlooked before, which emphasizes the meaning of the whole, with subtlety and finality. One interesting point, often overlooked at first, but of vast importance, is the carved-in iris of the eye. To model thus was the brilliant creative thought of our sculptor and gives to his figures a life-like quality seldom if ever equalled.

Ralph Waldo Emerson, the New England philosopher and essayist, wrote to John Rogers: "As Michelangelo said of the Terra Cottas: 'Were they but marble, woe to the Antiques,' or as we might say of Mr. Rogers' Groups." The half sheet of paper on which this little message is written has yellowed softly while the suns of long years have set, but Mr. Emerson's writing is still clear and distinct.

When a new Rogers Group appeared, it was enthusiastically greeted by carefully analyzed praise spoken by all kinds of people and written in all kinds of publications—art journals, religious and educational magazines, and the daily press. Enterprising reporters haunted Mr. Rogers' studios and workshops, avid to catch a glimpse of the least bit of modeling which might live and grow up to be a finished design. It sometimes happened that in their eagerness they were a trifle previous and dissertated in glowing terms on designs which never were completed and which the disappointed public therefore never saw. But as soon as a Rogers Group was really turned out, the newspaper men dashed to write lengthy paragraphs which their editors were glad to print, these worthy gentlemen often supplementing the news articles with solemn editorials in which they exhausted their knowledge of art and their vocabulary of praise. Also because it was a good story, newspapers occasionally carried announcements of a new Rogers Group before

it had been really offered for sale. Hence it sometimes occurs that the date in a contemporary newspaper of a stated Rogers Group is several months or even a year in advance of the date on which it was published, or its patent applied for.

Fortunately Mr. Rogers was in the habit of keeping scrap-books. In these he has carefully pasted clippings covering the years between 1859 and the time when as an elderly man he published his last group in 1892. To turn the yellowing leaves of these old tomes is to be transported back into times of other phraseology and other viewpoints. From almost every state in the Union as well as several foreign countries were culled these clippings. The general status of each paper and the tenor of its influence is clearly discernible by the angle from which its praise is bestowed.

Mr. Rogers employed agents all over the country and in some places abroad. They were largely jewelers and stationers. These agencies were only supplied on the strict agreement that Rogers Groups should be sold at the prices which Mr. Rogers himself stipulated. He held firmly all through his life to his original plan of making his casts within the reach of the most modest purse. In his own words: "I want them within the means of everyone to buy." This was not only because John Rogers was an excellent man of business and believed in the oft-proved maxim of large sales and small profits, but because the sculptor longed to have his works beautify humble as well as palatial homes.

John Rogers did in his studios and workshops very much what Currier and Ives did in their firm which published lithographs. Like these busy contemporaries of his, but in a plastic medium, with clay cartoons, John Rogers told many charming stories of current history.

The sculptor himself stated that the most popular Rogers Groups were: "Coming to the Parson," often used for wedding presents; "Checkers Up at the Farm"; "Weighing the Baby";

“Uncle Ned’s School”; the three groups of “Rip Van Winkle”; “The Charity Patient”; and “Playing Doctor.” The last two, together with “Fetching the Doctor” and “The Foundling,” were much used for decorating doctors’ offices; in fact, the Medical Record advertised them.

Not only in the United States were Rogers Groups praised. In Canada and in England also they were valued for their artistic worth and for the rewarding knowledge of contemporary America which the study of them revealed. An Australian newspaper in 1877 advertised them as “Exquisite American Statuary.” Charles Reade, the English novelist and dramatist, purchased the entire series of Rogers Groups for his richly appointed house in London.

The cult of Rogers Groups was far-reaching. Tableaux of Rogers Groups were for many years a favorite amusement at elegant evening parties. Those who took part were arrayed in white, with hands and faces whitened, and were carefully posed in the exact attitudes of the groups against a dramatic black velvet background. Sometimes while a tableau was being shown selections were read aloud from a poem or prose legend which had suggested the design of the group or which had some bearing on it. Magic lantern exhibitions were pastimes in those days considered interesting and refined, and Rogers Groups were often thus demonstrated. J. F. Aitken of 353 Broadway, New York, advertised “a series of photographic cards of Rogers Groups which are very desirable for pasting in velvet covered albums,” such picture-filled albums being then much in vogue. Various other firms advertised cartes-de-visites of Rogers Groups.

Still another way in which Rogers Groups were enjoyed was as stereoscopic views, which were issued by several firms. A small wooden frame was held in the hand and through the double lenses with which it was furnished and behind which a photograph in duplicate was placed, wonders appeared. The

different constituents of the group appeared to be in natural perspective. To see a Rogers Group as a stereoscope view was to experience a curious vision of it, in the flesh as it were.

In 1872 Mr. James Jackson Jarves, the eminent art critic, wrote in a laudatory article on the sculpture of John Rogers as follows: "We should like to see the effect of one of his groups painted to life, to test the ability of colour under such circumstances, as an auxiliary to form." There are some examples extant where the groups have been painted in several colours appropriate to their draperies and surroundings, but as far as is known to John Rogers' family, he himself never authorized such painting. In 1864 Mr. Jarves had written: "We know no sculptor like John Rogers in the Old World and he stands alone in his chosen field. Besides dramatic power, picturesqueness of composition, naturalness and fidelity of detail, harmony and unity of proportions and grouping, he has a mine of humor, delicate sentiment and elevated meaning."

It is impossible within the scope of a single book to enumerate all the instances of admiration and affection shown the Rogers Groups. The Gentle Reader must realize that rarely during his own lifetime has the work of an artist been more appreciated than was that of John Rogers, American sculptor.

## CHAPTER VIII

### New Canaan

**I**N THE fourteen years following their marriage, five sons and two daughters were born to Mr. and Mrs. John Rogers. Six of their seven children survived them. It was a joy to John Rogers to have his wife and little children pose for his sculpture, and many of his most delightful home groups were made with his family as models.

In 1868 at the suggestion of Dr. John Osgood Stone, Mr. Rogers first took his family to New Canaan, Fairfield County, Connecticut, where they passed several happy summers, in the "old St. John house." Eight years later, he bought there a five-acre estate, on which he built for his family a comfortable and commodious house. This home in the midst of its beautiful grounds, with their lawns and flowers and widespreading trees, is still in the possession of the family. Here Mr. Rogers gathered all the interests and pleasures of country life for his children; here they were surrounded by gardens, fruit trees, and animals. The place is five miles from the seashore of Long Island Sound, and fleet horses made the covering of the distance only a pleasant drive. Many were the summer days when the Rogers boys drove to the shore in "the boys' wagon" which "Mary Ann," their Morgan, used to turn around without being guided, to find quiet sunny beaches where they swam and picnicked, driving home again through the blue twilights of New England. In the evenings Mr. Rogers often read aloud to his boys, who look back today on those stories from the magazine, *St. Nicholas*, and later from Sir Walter Scott and Jules Verne, read in their father's fine voice, with happy memories. He always had great patience with children. He would

allow his own and his friends' to wander into his studios, supplying them with bits of clay to play at modeling.

John Rogers never affiliated himself with the membership of any Church, but he moved in Unitarian circles. Dr. Henry Whitney Bellows, who was Minister of All Souls Unitarian Church at Fourth Avenue and 20th Street for many years, christened all Mr. Rogers' children. They and their mother attended Dr. Bellows' Church.

There in a corner of the lawn was built a studio. John Rogers did much of his work in this brown wooden building, sun-drenched and full of drifting scents from fruit blossoms and new-mown hay, or swept by damp winter winds from the Sound. Fond as he was of his friends, still he was an artist and a New Englander and both these facts made for definite defenses in his personality. His true life was spent in the happy hours planning his designs; in elaborating each figure and every tiniest accessory of each figure; then in the long fascinating mechanical work which he always carefully oversaw.

John Rogers had been made an Academician, that is a member of the National Academy of Design, in 1863. He valued the membership highly and kept it all his life. The Academy is located in New York City, and John Rogers sent his sculpture to its annual exhibitions with great regularity. To many other exhibitions all over the country and even as far as Chile in South America, went Rogers Groups, to be awarded tangible proof of the esteem in which they were held, by winning gold and silver and bronze medals over and over again. It was not given to many men to exhibit their artistic work and win with it high awards at both the Centennial and the World's Fair, yet that is what John Rogers did, besides the prizes which he won in the years that intervened.

At the Centennial held at Philadelphia in 1876, John Rogers exhibited as reported by the official catalogue published by the Centennial Catalogue Company: "Twenty-nine groups

of plaster statuary for house and lawn." One of these groups, "Checkers Up at The Farm," won a medal. At the World's Fair or Columbian Exhibition held at Chicago in 1893 a series of Rogers Groups, about forty in number, were shown by request of the Department of Art, and a medal was given to John Rogers' plaster heroic-size seated figure of President Abraham Lincoln.

At New Canaan Mr. Rogers had ample opportunity to observe horses, taking an especial interest in them, although he used his keen powers of observation with every kind of animal he modeled. Several of his very charming groups of children and horses depict the country scenes in which his own boys were concerned. To further his knowledge, Mr. Rogers made anatomical studies at the Veterinary College in New York. Also he studied the behavior of horses through the photographs made by Edward Muybridge, who developed a very complete process by which a series of cameras were set off in succession, as a horse walking, trotting or galloping by them hit in his course successive threads, thereby making a complete record of his actions in the different gaits. It is remembered by Mr. Rogers' family that in the absorption of his study of the ways of horses he even on occasions had them led through the house! This was during the years of residence at 14 West 12th Street, a house which Mr. Rogers bought in 1890. He had the house altered so that a narrow hall with marble pavement went through the first floor to the back yard, where he had a very interesting garden studio built of brick. This studio was arranged with a sloping platform reaching down to its door. When the sculptor wished to model a horse, a heavy matting was put down over the marble pavement, so it should not be clipped by the horse's shoes, and the animals were led through in peace and quiet. All this painstaking care received its reward in the fact that John Rogers' equestrian groups were hailed during his lifetime and are still recognized today, as



being among the finest ever produced by an American sculptor.

Although the Rogers family came to spend most of their time at New Canaan, Mr. Rogers kept in touch with his cosmopolitan interests and friends. He was for many years a member of the Century Club, greatly enjoying the meetings there. He retained a studio and salesroom in New York at different addresses, also large workshops. One of these studios was at 1155 Broadway, the corner of 27th Street. Another which was also an exhibition room was at 23 Union Square, on the west side of the square looking out on the green trees and the fountain. It was a long, broad room on the first floor above the street, with walls painted in delicate and subdued colors and it had a soft carpet and rich hangings.

The frontispiece of this book is a picture of one of his studios, in which the sculptor is working on the group "One More Shot or Wounded to the Rear." His fine sculptor's hands are wonderfully well shown. In the background are "The Wounded Scout or Friend in the Swamp," and "The Bushwhacker." In this picture Mr. Rogers wears a cap sent him by a girl cousin, of which he wrote her: "I wear it constantly and almost sleep in it. I feel quite lost and my ideas are flying off in all directions if I don't have it on. It is so light and soft and the sentiments connected with it have such a soothing influence that I feel as happy as a lark all day."

John Rogers issued very attractive catalogues. Some of these catalogues were free for the asking; for others there was a charge of ten cents. He sold a fine photograph collection of his groups in book form for two dollars, and as new groups were published from time to time, Mr. Rogers sent separate prints to anyone who had bought the book. In a catalogue issued from 860 Broadway, where he had a studio and workshop for several years after 1885, he stated:

"Orders can be sent with the price of the group directed to John Rogers, 860 Broadway, New York, N. Y. and they will be forwarded by freight or

express, as directed; if by freight with the cost of cartage. If the direction for delivery should be in New York City or immediate vicinity, that can be reached by *horse-car* or ferry-boat, the Group will be wrapped in paper and delivered without extra cost."

In one of his catalogues he explained:

"When shipped to buyers, each group is packed separately in sawdust or fine shavings, the base standing at the bottom of the box. A label on the box itself gives directions for opening, as follows: Take off the bottom of the box and remove the sawdust from around the base of the group; then set the box up and by jarring the box a little, and lifting it up, the group will come out with the remainder of the sawdust. Do not take the group out of the top of the box, as the delicate parts of the statuary, that are near the top, would be injured."

So carefully were the groups packed at Mr. Rogers' studios and workrooms that it was estimated that only one in five hundred was broken in transit and those broken were replaced by the sculptor. Mr. Rogers advertised that broken groups could be sent to his workrooms for repair and that:

"The charge will be only just enough to cover the cost of labour and material; say from one dollar to one-third the price of the group, according to the amount of repairs necessary."

He also gave careful directions, in his advertising matter for repairs, as follows:

"These groups are of clay-coloured material and when soiled may be washed with soap and water, if care is taken. Broken parts may be stuck on with shellac. The colour may be matched by using zinc white and burnt umber. These can both be found at any house painter's in the form of a paste which has been ground in oil. Put a little of the zinc white paste in a can and add a very little raw linseed oil. Then stir some turpentine in, till it is thin enough to use, and colour it with burnt umber. Two coats are necessary to make it dry without a gloss. If there should be any difficulty in obtaining the colour, by enclosing fifty cents to Mr. Rogers' address, he will send by express sufficient material to re-colour several groups, with brush and directions."

In various catalogues was the emphatic remark:

"Each of these designs is secured by patent and no infringement will be allowed."

## CHAPTER IX

# Four Groups of Checkers

**J**OHN ROGERS designed four groups dealing with the game of checkers, of which two were published. There has been so much confusion about them in the public mind that it seems best to describe them all here, even at the risk of some repetition.

### A. THE CHECKER PLAYERS.

This was a clay group, shown at the Cosmopolitan Bazaar in Chicago, Illinois, in 1859. It was this piece of sculpture which first brought fame to John Rogers. The following careful description of it is in a clipping from a Chicago newspaper pasted by John Rogers' own hand in one of his scrapbooks and dated in his own handwriting, "Chicago 1859":

"We were shown yesterday a very meritorious piece of miniature statuary, modeled in clay by our young townsman, Mr. John Rogers. The model represents two old-fashioned yeomen in rustic garb, seated on an old-fashioned wooden settee, and engaged in the old-fashioned game of checquers. The game has progressed to the close, each having but two Kings left on the board, and by the moves one player has *penned* the other so that he has no move left without losing all his remaining forces. The winner leans back and enjoys his victory in a hearty haw-haw while the loser pinching his nether lip, appears to be both pleased at the adroitness of his adversary, yet puzzled to understand how it happened. The expression in the features of both is conveyed with wondrous faithfulness, and there is an ease and freedom in every line of this little clay model which indicates the maker as the possessor of no ordinary artistic skill. We understand the model is to be

placed at the disposal of some ladies who are getting up a fair for the benefit of a public charity." In John Rogers' own words "It was put up at a raffle and brought \$75.00." No trace of it remains, and the fragile material of which it was composed gives little hope of its being still in existence. There is no record of its size.

#### B. CHECKERS.

A clay group. It was modeled by John Rogers in 1859, as a special present to his mother. He carried it by hand all the way from Chicago to Roxbury, Massachusetts, where she was then living. It resembles "The Checker Players," shown at Chicago in 1859 in general design, but differs, as can be understood by reference to the above clipping from a contemporary newspaper, which describes the Chicago group as having two men "seated on an old-fashioned wooden settee," and in this "Checkers," one man is seated on a stool and the other on a high-backed bench. This group still exists. It is perhaps the most thrilling of all Rogers Groups, for it is positively the only one of the early clay groups known to be still in existence. It is in marvelously good condition, the slate coloured stain having preserved the clay. It is more grotesque than any other of the sculptor's work. It was presented by the sisters of Mr. John Rogers to the Society for the Preservation of New England Antiquities, located at 141 Cambridge Street, Boston, Massachusetts. By the courtesy of Mr. William Sumner Appleton, an illustration of this interesting group is shown in the Unpublished Works Section for the first time in print. There is no name on this group, but it has always been familiarly called "Checkers" by the family. It is eight inches long, five inches deep, and six inches in height.

#### C. CHECKER PLAYERS.

This was published in 1860. In general design it resembles the clay group "The Checker Players," shown at Chicago in

1859, because this group has again two men “seated on an old-fashioned wooden settee.” A good many casts of it were sold and one is at present in the possession of Miss Katherine Rebecca Rogers. It was exhibited in plaster at the 35th Annual Exhibition of the National Academy of Design, New York City, in 1860. Its base measures nine and a half inches by seven inches, and its height is eight and a half inches.

#### **D. CHECKERS UP AT THE FARM.**

This group was published in 1877. Height, twenty inches; length of base, seventeen inches; depth from front to back of base, thirteen inches; weight when packed, ten pounds; price \$15.00. This was one of the favorite groups and sold well. It has four figures.

## CHAPTER X

### Parian Marble Groups

SOME of the Rogers Groups were put into Parian Marble. The following quotation is from a clipping pasted by Mr. Rogers in one of his scrapbooks and marked in his own handwriting, "Chicago paper, December 1860":

"We are glad to learn that John Rogers has turned his attention more exclusively to Parian Marble."

Parian Marble is a composition that was much liked in mid-Victorian days, for all sorts of ornamental uses. It is a ceramic ware of unglazed porcelain or bisque usually composed partly of powdered marble. The name comes from Paros, an island in the Ægean Sea, noted for its excellent statuary marble.

In 1860 John Rogers made in Parian Marble an exquisite small statuette of a young nude girl, mending her fishing net. This he announced as being, "After Barbee's Statue of 'The Fisher Girl'." Mr. Rogers is believed to have followed or copied the design of another person only in this one instance. The sculptor alluded to was Mr. William Randolph Barbee, a noted Virginian sculptor. The original of "The Fisher Girl," a life-size Marble, is now in the main dining room of the Congress Hotel, Baltimore, Maryland.

Mr. Rogers' statuette is in the collection of the authors. On the front of the base it is marked, "The Fisher Girl." On the left of the base it is marked, "A Premium Awarded by the Cosmopolitan Art Association 1861." On the back, "After Barbee's statue by John Rogers," with below it the name, "Copeland." By Copeland was undoubtedly meant the famous Parian Marble works of Copeland and Garrett at Stoke-on-

Trent, England. In further confirmation of this is the following clipping pasted in Mr. Rogers' scrapbook, from the New York Times, in July 1860:

"John Rogers has lately finished a cast of Barbee's 'The Fisher Girl' which was bought by a house of this city and sent to Europe to be put into marble."

In 1860, John Rogers made a beautiful statuette in Parian Marble, of a young country lass, which he named "Air Castles" and of which no casts were made. It is feared that "Air Castles" is irrevocably lost, but fortunately a photograph of it exists. It was discovered by the authors in their search for Rogers material and is now in their collection. The illustration of this figure has been made from this interesting but frail and indistinct old photograph. The New York Times for April 1862, speaks of "Air Castles" as being "in Parian Marble," and The Springfield Republican for May 1862, speaks of it as being "in stone," which certainly could not have meant plaster. However, a number of years passed and John Rogers had published many groups before he again turned to Parian Marble.

There are in the collection of the authors, three published groups in Parian Marble: "Wounded to the Rear or One More Shot"; "Taking the Oath and Drawing Rations"; and "Courtship in Sleepy Hollow or Ichabod Crane and Katrina Van Tassel." They also own another Parian Marble of "Wounded to the Rear or One More Shot." These three particular groups were published within four years of each other. As far as is known to the family of John Rogers at the period of the publication of this book, the only other Parian Marble, that is porcelain or bisque, is one in the possession of the New York Historical Society, located at 170 Central Park West, New York, which is another of "Courtship in Sleepy Hollow." Those owned by the authors are marked: "John Rogers, New York," which was Mr. Rogers' invariable signature on all his works. Also "Taking the Oath and Drawing

Rations" has on it "Pat. Jan. 30, 1866." They vary from the regulation casts of the same designs only by being smaller. "Taking the Oath and Drawing Rations" is only nineteen inches high, instead of twenty-three as it is in plaster. "Wounded to the Rear or One More Shot" is only twenty inches high, instead of twenty-three and a half as it is in plaster. "Courtship in Sleepy Hollow" is fourteen inches high, instead of sixteen and a half as it is in plaster. All other dimensions are in proportion.

It is greatly to be hoped that more of these very lovely and pleasing Parian Marble Groups will be found.



## CHAPTER XI

### Last Years

**D**URING the latter part of John Rogers' life, he became interested in the modeling of statuary of a more heroic style than that with which the creative thoughts of his younger years had been chiefly concerned. In 1887 he began in earnest these more majestic designs. His penetrating mind, searching old legends, chose instances that could be adapted to large and stately treatment. He fashioned two groups, one of one-third life-size, the other one-half life-size, which were put into bronze, but from their inception Mr. Rogers never meant to publish them, and therefore no casts of them were ever made. These Bronzes were planned as suitable for lofty rooms or far-reaching hallways. They remain at New Canaan. Also Mr. Rogers made four designs in clay of the Reverend John Eliot preaching to the Indians. One of them was in heroic size, and a plaster cast of it was made. But the sculptor was not completely satisfied and destroyed all four designs.

Before this it is true he had made in 1883 the twelve-foot high bronze equestrian statue of General Reynolds which is now in Philadelphia. Also several large unpublished designs which were destroyed.

In 1888 Mr. Rogers went abroad with his elder daughter, Miss Katherine Rebecca Rogers. They crossed the ocean to Antwerp in twelve days and spent three months, principally on the Continent and in England.

In 1891 Mr. Rogers received a commission for a heroic-size portrait bust on a column of José Antonio Paez, called the George Washington of Venezuela. General Paez, having played a prominent role in freeing his country from Spanish rule,

became its first president. This bust Mr. Rogers made from photographs, and was greatly commended for its correct likeness. It was taken to Venezuela.

Mr. Rogers' health was becoming somewhat impaired and in 1893 he sold his business of publishing his groups to William Brush, who had been his foreman for over twenty years. Mr. Brush issued catalogues under the name of "The Rogers Statuette Company." He was forced to duplicate the groups on plaster models as Mr. Rogers kept the bronze master models and as the patents were running out, Mr. Brush did not continue the business long.

Palsy had attacked the right hand of John Rogers and the modeling tools slowly dropped from those fingers which had given so much of beauty to the world.

In 1897 Mr. Rogers sold thirteen of the bronze master models through Monsieur Pierre E. Guerin, the bronze worker who had made them. So far only one of these has been traced—"The Mock Trial or Argument for the Prosecution," which is at present owned by Mrs. Maud Ballington Booth. The Metropolitan Museum of Art in New York later bought the bronze of "One More Shot or Wounded to the Rear." The Bronze of "Union Refugees" was given by Mr. and Mrs. Francis Rogers to the Museum of the City of New York.

There is a record of two duplicate Bronzes having been made. In June 1866 a Bronze of "One More Shot or Wounded to the Rear" was bought, according to a contemporary newspaper: "By some Connecticut gentlemen for \$150.00 in gold and presented by them to the Honorable William A. Buckingham, Governor of Connecticut from 1858 to 1866, upon the occasion of his retirement from office." A duplicate of "The Wounded Scout or Friend in the Swamp" is thought to have been made at about the same time on an order for someone.

Thirty-three of the bronze master models remain in 1934 in the possession of Mr. Rogers' family. They, together with the

two large Bronzes and many plaster groups are in his studio in New Canaan. The studio carefully tended remains as John Rogers left it thirty years ago. When the door is opened the haunted air stirs. The figures seem to be waiting with patient expectancy for the touch of a hand they knew.

Gradually Mr. Rogers came to stay the year through at New Canaan and there in his beloved home the last six years of his life were spent in invalidism. His daughter Laura Derby died in 1897 and this deep sorrow contributed to the quietude which surrounded him.

John Rogers died at New Canaan on July 26, 1904, and was buried there on the 28th. The Reverend Robert Colyer, a dear friend for forty-five years, officiated at the funeral services which were held in the Rogers' New Canaan home, at half past three in the afternoon.

After Mr. Rogers' death a bronze tablet was erected to his memory on the side of the Derby mansion in Salem where he was born. Unfortunately the mansion was demolished in 1915.

In 1895 a reception had been given to Mr. and Mrs. Rogers at Manchester, New Hampshire, where he had lived as a youth and where for the first time his modelings had been exhibited. He had not been back there for forty years. It was on the occasion of Mr. Rogers' giving to the City Library of Manchester his heroic-size plaster statue of President Abraham Lincoln which had won a medal at the World's Fair. The statue was shipped from New York where it had been on exhibition to Manchester in nine pieces, which required half a box car to hold them. The local Art Association exhibited to welcome the famous sculptor a collection of his work, and he stated that he had never seen "so many pieces of my statuary together before, seventy pieces." Tragically this collection, the most complete then in the world, was burned on January 14, 1902. The plaster statue was afterwards removed from the City Library to the Hallsville School in Manchester, New

Hampshire, where it still remains in good condition. Six years after the death of John Rogers, this statue of President Lincoln was put into bronze, the money being raised by subscription and was erected upon the grounds of the Manchester High School where it still stands. The exercises attendant upon the unveiling and dedicating of the statue on Decoration Day, May 30, 1910, were under the auspices of Louis Bell Post No. 3, Grand Army of the Republic, and were brilliantly patriotic, over fifty military and civic organizations taking part.

In December, 1932, the Lotos Club of New York City gave an exhibition lasting three days, of thirty-five of the bronze master models which their catalogue designated as: "Original Bronze Groups," which were loaned by Miss Katherine Rebecca Rogers. Crowds of people thronged the charming room of the Lotos Club in which the Bronzes were shown and much enthusiasm was aroused. Again newspapers and magazines carried laudatory articles on the sculpture of John Rogers. This exhibition marked a decided revival of interest in the Rogers Groups; they are being sought by collectors and museums and are valued not only for their historical teaching, great as that is, but also for their intrinsic worth.

Some men's achievement is not recognized during the span of their lifetime. Other men's achievement receives, while they yet live, a flare of approbation which the judgment of succeeding generations does not keep alight. The creative work of this man who was enthusiastically acknowledged by his contemporaries for thirty-five long years to have a faculty for telling with truth and great beauty the story of his own age and country in plastic medium, which few save the ancient Greeks have ever possessed, has triumphantly met the test of time. The sculptor John Rogers taught the definite lesson, put into words by his friend, the poet John Greenleaf Whittier, that:

"The Beauty which old Greece or Rome  
Sung, painted, wrought,—lies close at home."

## **PUBLISHED GROUPS**



## Published Groups

**J**OHN ROGERS created all of his sculpture in clay. From certain clay designs, plaster casts were made for commercial purposes. In some instances, a bronze master model was made of the clay design and the plaster casts were taken from its more enduring substance. These plaster casts were sold in large quantities during the thirty years of their greatest popularity, from 1860 to 1890.

John Rogers modeled eighty pieces of sculpture of which plaster casts were sold. They were known as Rogers Groups, and an illustration of every one of them is shown in this section. Most of the illustrations are from photographs of the plaster casts. Those which appear darker in colour were taken from the bronze master models in the studio of John Rogers, which still remains as he left it, at New Canaan, Connecticut. Some few had to be made from old photographs.

This section has been designated as Published Groups, because John Rogers himself stated: "I have been engaged in publishing my own designs in groups of statuary ever since 1860."

Throughout this book the word "or" has been placed between the words of the double titles of the groups, for the sake of clarity. This word is not stamped on the groups themselves, but it is interesting to note that in one of the groups put into Parian Marble, the word: "and" is stamped between the double titles, that is on: "Taking the Oath and Drawing Rations."

1. December 1859 — THE SLAVE AUCTION

HEIGHT,  $13\frac{1}{4}$  inches. LENGTH OF BASE, 9 inches.

The first piece of John Rogers' sculpture of which casts were made for commercial purposes, hence the first Rogers Group.

It was often alluded to as, "‘Uncle Tom's Cabin' in plaster." Mr. Rogers stated that the father was a full-blooded negro and that the mother was a quadroon.

2. 1860 — CHECKER PLAYERS

HEIGHT,  $8\frac{1}{2}$  inches. LENGTH OF BASE,  $9\frac{1}{2}$  inches.  
DEPTH from Front of Base, 7 inches.

Mr. Rogers wrote, soon after he had finished this, to his aunt Mrs. Ephraim Peabody of Boston:

"Judging from those who have seen it I think it is going to take."

It is described in the Life Section, Chapter IX.

3. September 1860 — THE VILLAGE SCHOOLMASTER

HEIGHT,  $9\frac{3}{4}$  inches. LENGTH OF BASE, 9 inches.  
DEPTH from Front of Base, 6 inches.

Illustrating the line: "For e'en though vanquished he could argue still," from the poem, "Deserted Village," by Oliver Goldsmith. The fretful expression of the Schoolmaster and the Parson and the amusement of the bystander are contrasted, with the humor which John Rogers always had at his command.

4. September 1860 — THE FAIRY'S WHISPER

HEIGHT, 21 inches. LENGTH OF BASE, 28 inches.  
PRICE \$25.00.

Mr. Rogers wrote of this group: "It is my first attempt at anything ideal and the only one I have ever made a study of." The exquisite figure of the small winged fairy, bending to whisper messages of airy sweetness to an enthralled child, is so beautiful, that we can but regret that Mr. Rogers never again made a design taken from the realm of pure imagination.







5. December 1860 — THE SHARP SHOOTERS

HEIGHT, 12 inches. LENGTH OF BASE, 11½ inches.  
DEPTH from Front of Base, 7 inches.

The following description is quoted from one of Mr. Rogers' catalogues:

"Two soldiers, dead shots, are hiding behind a stone wall. One is hoisting a figure made up of a stuffed coat and cap, just above the wall, while his companion with rifle in rest is in readiness to shoot any enemy who may be decoyed by the dummy figure."

6. December 1860 — THE PICKET GUARD (With Veil)

HEIGHT, 14½ inches. LENGTH OF BASE, 19 inches.  
DEPTH from Front of Base, 7½ inches.

After a few casts of this group had been published, Mr. Rogers realized that the veil hanging down from the cap of the officer would be liable to breakage. He therefore discontinued it.

Probably the only lithograph of a Rogers Group was done of this one, by Dominique Fabronius, the Belgian lithographic artist, as cover design for a piece of sheet music published by C. D. Russell and Company of Boston, in 1864. It is of exquisite workmanship. It is called by mistake: "On Picket Duty" and states that it was: "Drawn from the Original Statuette by permission of the sculptor, John Rogers."

7. December 1860 — THE PICKET GUARD (Without Veil)

HEIGHT, 14½ inches. LENGTH OF BASE, 10 inches.  
DEPTH from Front of Base, 7½ inches.

This resembles the preceding group except that the officer wears no veil.

8. May 1862 — THE TOWN PUMP

HEIGHT, 13 inches. LENGTH OF BASE, 10 inches.  
PRICE \$6.00.

This differs from Mr. Rogers' statuette of the same name described in the Unpublished Works Section.

In the unpublished one, a horse and dog were included and as Mr. Rogers' horses were always remarkable it is to be regretted that he omitted the animals in this group.

9. January 1862 — CAMP FIRE OR MAKING FRIENDS WITH THE COOK

HEIGHT, 12 inches. LENGTH OF BASE, 11 inches.  
DEPTH from Front of Base, 6½ inches.

The first Rogers Group to have the double title. Mr. Rogers became fond of this form of designation and it is characteristic of his work.

A contemporary newspaper in praising Mr. Rogers' extraordinary attention to detail remarks: " 'In Camp Life' even the bubble on the soup is depicted."

10. January 1862 — CAMP LIFE OR THE CARD PLAYERS

No information is available as to size,  
weight or price of this group.

Shown at Schaus and Goupil's, art dealers, of Broadway, New York, in the Spring of 1862.

The Art Association of Manchester, New Hampshire, owned this very rare group, but unfortunately it was burned in 1902.

11. March 1862 — THE WOUNDED SCOUT OR FRIEND IN THE SWAMP

HEIGHT, 23 inches. LENGTH OF BASE, 10½ inches.  
DEPTH from Front of Base, 8½ inches.  
WEIGHT when packed for shipment, 65 pounds. Price \$15.00.

One of the most beautiful and famous of the Groups, published at the time of the escape of some Union soldiers from Libby prison. A wounded Union Officer assisted by a slave, traverses a morass whose desolation is made apparent by coarse vegetation and a copperhead snake. More than one contemporary newspaper suggested that Mr. Rogers brought in the snake, because "copperhead" was a political term of opprobrium applied to northerners who sympathized with the Southern cause.

Mr. Rogers sent a cast to President Lincoln and received in thanks a holograph letter, which is shown in the Life Section.

12. TROUT FISHING OR LANDING OF A BEAUTY

No information is available as to size,  
weight or price of this group.

The illustration of this group is made from a stereoscopic view owned by the American Antiquarian Society, and loaned by the courtesy of its Director, Mr. Clarence S. Brigham. No casts of it have been found as yet, but the fact that it was included in the series of stereoscopic views of Rogers Groups is sufficient proof that it was published.

The fisherman at the right resembles John Rogers himself.





13. January 1863 — UNION REFUGEES

HEIGHT,  $22\frac{1}{2}$  inches. LENGTH OF BASE, 12 inches.

DEPTH from Front of Base,  $10\frac{1}{2}$  inches.

WEIGHT when packed for shipment, 80 pounds. Price \$8.00.

Mr. Rogers' sister, Martha, Mrs. John Gardiner Perry, posed for the wife, in this Union family driven from their home in the South during the early part of the Civil War.

The Boston Post, in September, 1864 calls this, "A Pathetic and Noble Group."

14. June 1863 — COUNTRY POSTOFFICE

HEIGHT, 20 inches. LENGTH OF BASE, 14 inches.

DEPTH from Front of Base,  $10\frac{1}{2}$  inches.

WEIGHT when packed for shipment, 95 pounds. Price \$10.00.

This was one of the many Rogers Groups which dealt directly or indirectly with the subject of the Civil War. Even in the more military ones, it was never with the frightfulness of war that John Rogers' chisel concerned itself, but rather with its pathetic and wistfully appealing aspects. Some had even a humorous tendency like this one. The old man who is a cobbler, as well as Village Postmaster, is taking a provokingly long time to study out the address of a letter which a young lady at his side recognizes at once as for her.

15. November 1863 — MAIL DAY

HEIGHT, 16 inches. LENGTH OF BASE, 8 inches.

DEPTH from Front of Base,  $8\frac{1}{2}$  inches.

WEIGHT when packed for shipment, 40 pounds. Price \$10.00.

A contemporary newspaper observes that: "The lad seems more troubled by the pen than the sword."

16. 1863 — RETURNED VOLUNTEER OR HOW THE FORT WAS TAKEN

HEIGHT, 20 inches. LENGTH OF BASE,  $14\frac{1}{2}$  inches.

DEPTH from Front of Base, 11 inches.

WEIGHT when packed for shipment, 85 pounds. Price \$12.00.

One of John Rogers' catalogues explains: "He has built a fortification with some of the blacksmith's tools, and also an opposing battery with a horseshoe and nails and he is showing the blacksmith how they took the fort."

17. March 1864 — THE BUSHWHACKER OR THE WIFE'S APPEAL FOR PEACE

HEIGHT, 22½ inches. LENGTH OF BASE, 11½ inches.

DEPTH from Front of Base, 8 inches.

PRICE \$15.00.

A very rare group.

Mr. Rogers showed it at a reception which he gave in his studio in Dodsworth's Building, 204 Fifth Avenue, New York, in March 1864. The Boston Post the next day reported, "Mr. Rogers' latest conception 'The Bushwhacker' was the theme of many complimentary comments."

The name Bushwhacker, meaning literally a traveller through brush, often was used as the sculptor used it here, to mean a Guerrilla, or independent fighter.

18. 1864 — WOUNDED TO THE REAR OR ONE MORE SHOT

HEIGHT, 23½ inches. LENGTH OF BASE, 9½ inches.

DEPTH from Front of Base, 10 inches.

WEIGHT, when packed for shipment, 65 pounds. Price \$10.00.

A neighbor of John Rogers posed for the standing soldier, wearing his uniform in which he had fought during the Civil War.

This group is mentioned in Chapter X of the Life Section.

19. May 1865 — THE HOME GUARD OR MIDNIGHT ON THE BORDER

HEIGHT, 23 inches. LENGTH OF BASE, 8 inches.

DEPTH from Front of Base, 7½ inches.

WEIGHT when packed for shipment, 60 pounds. Price \$10.00.

A catalogue of John Rogers, printed in 1877, thus describes it:

"Two females living on the border during our Civil War, and the only ones left to guard their home as the men are all in one army or the other, are suddenly called up by an alarm at midnight. The older one is in the act of cocking a revolver, while the other clings to her for protection."

20. November 1865 — TAKING THE OATH AND DRAWING RATIONS

HEIGHT, 23 inches. LENGTH OF BASE, 12½ inches.

DEPTH from Front of Base, 9½ inches.

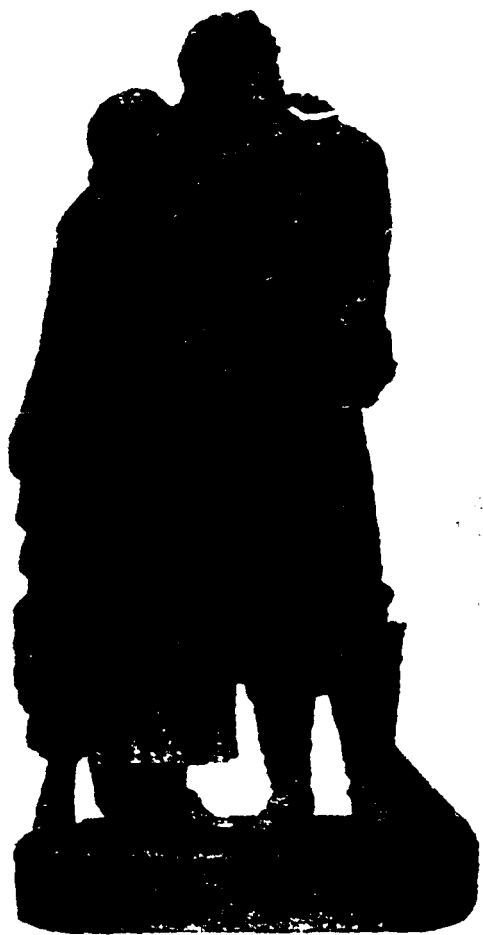
WEIGHT when packed for shipment, 70 pounds. Price \$15.00.

Great admiration was expressed by southerners for this group, as they appreciated that John Rogers by his tactful and beautiful rendering of a sad situation, had paid a chivalrous tribute to Southern womanhood.

Mr. Rogers himself was always of the opinion that this group comprised some of the best work of his life.

It is mentioned in Chapter X of the Life Section.







21. February 1866 — **UNCLE NED'S SCHOOL**

HEIGHT, 20 inches. LENGTH OF BASE, 14½ inches.

DEPTH from Front of Base, 9 inches.

WEIGHT when packed for shipment, 80 pounds. Price \$10.00.

The New Bedford Standard, in December 1865 remarks of this: "A marked feature of these works is their perfect freedom from class prejudice. Mr. Rogers is not afraid nor ashamed to give the negro his proper place. This constitutes one of his claims to be considered a great artist."

22. October 1866 — **THE CHARITY PATIENT**

HEIGHT, 22 inches. LENGTH OF BASE, 12½ inches.

DEPTH from Front of Base, 8 inches.

WEIGHT when packed for shipment, 70 pounds. Price \$10.00.

One of the most beloved of the groups. A tender rendering of the old village doctor who, with his unselfish and inconspicuous ministering to human needs, is fast disappearing from amongst us.

23. February 1867 — **THE SCHOOL EXAMINATION**

HEIGHT, 20 inches. LENGTH OF BASE, 13 inches.

DEPTH from Front of Base, 9 inches.

WEIGHT when packed for shipment, 75 pounds. Price \$12.00.

A member of the school committee visits the Rural School.

24. February 1868 — **THE COUNCIL OF WAR**

HEIGHT, 24 inches. LENGTH OF BASE, 15 inches.

DEPTH from Front of Base, 13 inches.

WEIGHT when packed for shipment, 150 pounds. Price \$20.00.

President Lincoln is examining a map of the campaign. Secretary of War Stanton is polishing his glasses—a delightful touch of nature—while he listens to General Grant's explanation.

Mr. Robert Todd Lincoln stated that this group comprised the best likeness of his father which he had ever seen.

Secretary Stanton wrote of it to Mr. Rogers from the War Department, May 1868:

"The group has arrived and I am highly gratified with the genius and artistic skill you have displayed. I think you were especially fortunate in your execution of the figure of President Lincoln. In form and feature it surpasses any effort to embody the expression of that great man which I have seen. The whole group is very natural and the work, like others from the same hand, well represents interesting incidents of the time."

25. October 1868 — CHALLENGING THE UNION VOTE

HEIGHT, 22 inches. LENGTH OF BASE, 13 inches.

DEPTH from Front of Base, 11½ inches.

WEIGHT when packed for shipment, 100 pounds. Price \$15.00.

Representing a voting scene in the South before the War.

26. November 1868 — COURTSHIP IN SLEEPY HOLLOW OR ICHABOD CRANE  
AND KATRINA VAN TASSEL

HEIGHT, 16½ inches. LENGTH OF BASE, 15½ inches.

DEPTH from Front of Base, 9 inches.

WEIGHT, when packed for shipment, 70 pounds. Price \$10.00.

This group is mentioned in Chapter X of the Life Section.

The interesting Dutch atmosphere of early New York is shown by our sculptor with his usual attention to detail.

27. October 1869 — THE FUGITIVE'S STORY

HEIGHT, 22 inches. LENGTH OF BASE, 16 inches.

DEPTH from Front of Base, 14½ inches.

WEIGHT when packed for shipment, 125 pounds. Price \$15.00.

Mr. William Lloyd Garrison wrote to Mr. Rogers:

"I am quite sure that all will concur in pronouncing this group exceedingly life-like. I am pleased with the expression of the slave mother and her child, and admire your artistic proficiency."

Mr. John Greenleaf Whittier wrote him:

"As I uncovered the 'graven images' the little daughter of a cousin, 3 years old, stood looking on. When I took the paper from the Quaker's head, she exclaimed eagerly 'That's Uncle Greenie!' her name for Uncle Greenleaf. So I suppose it must be a likeness. Garrison and Beecher are excellent. The negro woman and her child seem to me admirably designed and executed."

John Rogers, as in the case of this group, always made careful measurements of the head and face and figure, if possible from life, for his portrait groups. His notebooks are full of such measurements. He also used photographs of his subjects. He went to Mr. Whittier's home at Amesbury, Massachusetts, in order to take full length photographs of the Quaker poet.

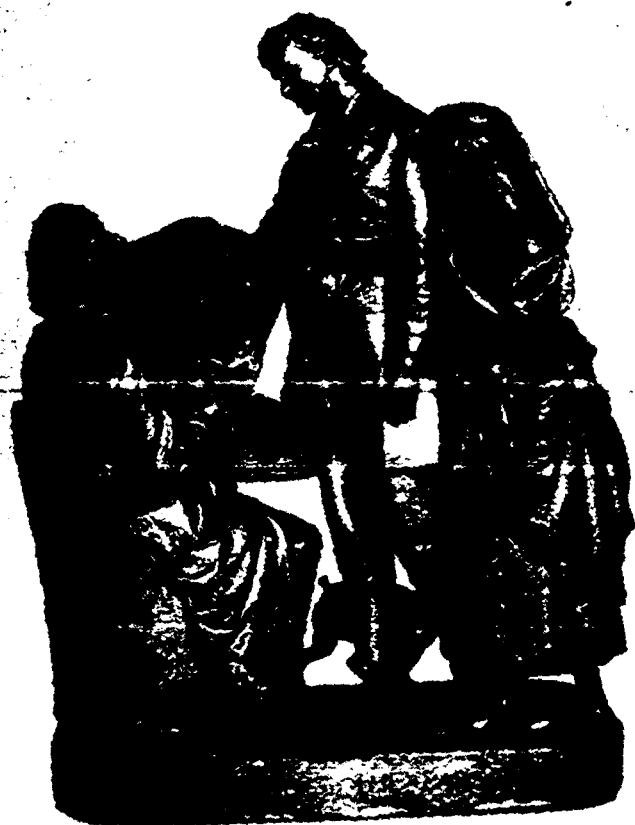
28. October 1870 — COMING TO THE PARSON

HEIGHT, 22 inches. LENGTH OF BASE, 17 inches.

DEPTH from Front of Base, 10½ inches.

WEIGHT when packed for shipment, 110 pounds. Price \$15.00.

Perhaps the favorite Rogers Group. Eight thousand copies of it were sold within a few months of its publication.





29. November 1870 — PARTING PROMISE

HEIGHT, 22 inches. LENGTH OF BASE, 10 inches.

DEPTH from Front of Base, 8 inches.

WEIGHT when packed for shipment, 65 pounds. Price \$10.00.

The Boston Transcript for December 1870 says:

“Since the close of the Civil War this artist has turned his attention to the sentimental side of human life. ‘Parting Promise’ evinces a rare versatility of talent. Nothing can be more beautiful and desirable than these groups.”

30. December 1870 — THE FOUNDLING

HEIGHT, 21 inches. LENGTH OF BASE, 12 inches.

DEPTH from Front of Base, 11 inches.

WEIGHT when packed for shipment, 85 pounds. Price \$10.00.

The poor mother deserting her baby, treasures its little shoe for a keepsake.

31. December 1871 — RIP VAN WINKLE AT HOME

HEIGHT, 18½ inches. LENGTH OF BASE, 10 inches.

DEPTH from Front of Base, 10 inches.

WEIGHT when packed for shipment, 60 pounds. Price \$10.00.

This and the two following groups were suggested by the play, “Rip Van Winkle,” dramatized and acted by Joseph Jefferson, and founded upon the story of the same name in “The Sketch Book of Geoffrey Crayon Gentleman,” by Washington Irving. Mr. Jefferson posed for all three in the costumes which he wore in the play.

Mr. Rogers went back to the original story for his inspiration in the first as there is no situation in the play which exactly represents it. In a catalogue he explains:

“As Washington Irving says in his story: ‘The children of the village would shout with joy whenever Rip approached. He assisted at their sports, made their playthings, taught them to fly kites and shoot marbles, and told them long stories of ghosts, witches and Indians’.”

Mr. William Seymour, a member of Mr. Jefferson’s company, posed for the boy.

32. December 1871 — RIP VAN WINKLE ON THE MOUNTAIN

HEIGHT, 21¼ inches. LENGTH OF BASE, 9½ inches.

DEPTH from Front of Base, 9½ inches.

WEIGHT when packed for shipment, 60 pounds. Price \$10.00.

The Dwarf or Gnome was posed by Mr. William Seymour. He said to Mr. Rogers: “It was hard to squat down in acting the part, and keep myself short for so long.”





33. December 1871 — RIP VAN WINKLE RETURNED

HEIGHT,  $21\frac{1}{4}$  inches. LENGTH OF BASE,  $9\frac{1}{2}$  inches.

DEPTH from Front of Base, 9 inches.

WEIGHT when packed for shipment, 60 pounds. Price \$10.00.

The old Rip sees a dog that looks like Schneider, long since dead, and cries out, "My very dog has forgotten me!"

34. January 1872 — BUBBLES (Life-size Boy)

HEIGHT, 40 inches. LENGTH OF BASE, 17 inches.

DEPTH from Front of Base, 16 inches.

WEIGHT when packed for shipment, 252 pounds. Price \$25.00.

This group was one of three made in a composition which was suitable for lawns and gardens, the others being "Hide and Seek: Whoop" and "Hide and Seek." Mr. Rogers' 1874 catalogue states:

"They are made very strong by internal supports and are most effectually hardened on the outside by a new process. They are guaranteed to stand hot and cold weather and rain. If they are not allowed to stand in a permanently damp spot, or the surface does not meet with injury, Mr. Rogers gives his positive assurance they will do so."

Enthusiastic ladies wrote poems on various Rogers Groups. We quote from "Bubbles" by Mrs. Mary E. Nealy, Editor of "Godey's Lady's Book" in which the poem appeared.

"I saw him blowing the bubbles bright,  
With their rainbow tints and their globes of light,  
'Twas a Summer morning, the sky was calm  
And the breath of nature was soft as balm  
And the boy was happy and glad and gay."

35. December 1872 — PLAYING DOCTOR

HEIGHT,  $14\frac{1}{4}$  inches. LENGTH OF BASE, 15 inches.

DEPTH from Front of Base,  $11\frac{1}{2}$  inches.

WEIGHT when packed for shipment, 65 pounds. Price \$10.00.

Mr. Rogers' sons, John and Charles Francis, posed for this, the little girl being his daughter, Katherine Rebecca.

36. December 1872 — THE FAVORED SCHOLAR

HEIGHT, 21 inches. LENGTH OF BASE,  $15\frac{1}{2}$  inches.

DEPTH from Front of Base, 11 inches.

WEIGHT when packed for shipment, 105 pounds. Price \$15.00.

Illustrating charmingly the old tradition that the relationship of teacher and scholar, between a man and a girl, is often fraught with danger to their sentimental susceptibilities.

37. March 1872 — WE BOYS (Horse's head down)

HEIGHT, 17 inches. LENGTH OF BASE, 15½ inches.

DEPTH from Front of Base, 8 inches.

WEIGHT when packed for shipment, 60 pounds. Price \$10.00.

The horse's head is down, as he drinks from the shallow brook in which his feet are partially submerged. It is not known to Mr. Rogers' family why he changed to the following design.

38. March 1872 — WE BOYS (Horse's head up)

HEIGHT, 17 inches. LENGTH OF BASE, 15½ inches.

DEPTH from Front of Base, 8 inches.

WEIGHT when packed for shipment, 60 pounds. Price \$10.00.

In this the horse's head is up, in a threatening attitude.

39. November 1874 — HIDE AND SEEK: WHOOP! (Companion Piece to "Hide and Seek") (Life-size Girl)

HEIGHT, 46 inches. LENGTH OF BASE, 19 inches.

DEPTH from Front of Base, 16½ inches.

WEIGHT when packed for shipment, 390 pounds. Price \$30.00.

John Rogers' catalogue of 1874 states:

"The figure of the girl rests on a cast-iron base, which is made solid with it. The vase also is of cast-iron and is intended to hold earth and flowers. The casting on top of the tree trunk and on which the vase rests, serves to gather the water that runs through the earth and conducts it down the back of the tree to a cup at the base. The Pedestal on which 'Hide and Seek: Whoop' stands is made of cast-iron—22 inches high. It is octagonal in form. Price \$10.00. The same Pedestal will answer for Bubbles."

John Rogers modeled only one other pair of figures. They were "The Sitter" and "The Photographer."

40. April 1875 — HIDE AND SEEK (Companion piece to "Hide and Seek: Whoop!") (Life-size Boy)

HEIGHT, 49 inches. LENGTH OF BASE, 18 inches.

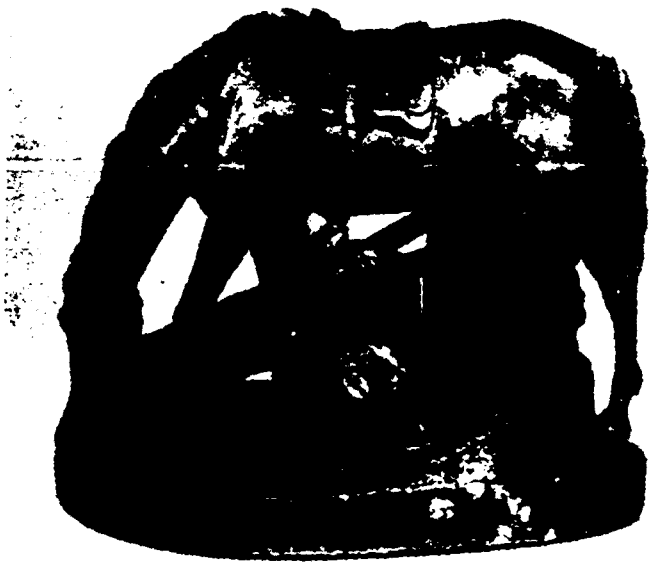
DEPTH from Front of Base, 18 inches.

WEIGHT when packed for shipment, 350 pounds. Price \$30.00.

After a few years, John Rogers gave up cast-iron Pedestals and advertised Stone Pedestals, 23 inches high, price \$10.00. Directions with each explained that, "A few stones should be placed on the ground beneath to give the pedestal a firm foundation."

Mr. Henry L. Stimson, later to hold Cabinet positions in Washington, posed as a child for this piece of sculpture.





41. December 1873 — GOING FOR THE COWS

HEIGHT,  $11\frac{1}{2}$  inches. LENGTH OF BASE,  $14\frac{1}{2}$  inches.

DEPTH from Front of Base,  $9\frac{1}{2}$  inches.

WEIGHT when packed for shipment, 50 pounds. Price \$10.00.

This is one of the famous groups of horses and children, inspired by the daily life of the sculptor's own happy children at New Canaan. The horse in this group was modeled from "Mary Ann," a typical Morgan.

The manner in which merely the tail and hind legs of the dog are made to show the ecstasy of the whole little animal, as he digs at that entrancing smell of woodchuck, is but another proof of John Rogers' skill. Who has time for cows?

42. December 1874 — THE TAP ON THE WINDOW

HEIGHT,  $19\frac{1}{2}$  inches. LENGTH OF BASE, 16 inches.

DEPTH from Front of Base,  $11\frac{1}{2}$  inches.

WEIGHT when packed for shipment, 100 pounds. Price \$12.00.

A group which demonstrates John Rogers' sense of humor and his facility in modeling a whimsically amusing situation.

43. April 1875 — THE SHAUGHRAUN AND TATTERS

HEIGHT, 20 inches. LENGTH OF BASE,  $11\frac{1}{2}$  inches.

DEPTH from Front of Base,  $9\frac{1}{2}$  inches.

WEIGHT when packed for shipment, 60 pounds. Price \$8.00.

The charming actor, Dion Boucicault, half French, half Irish, wrote a play called, "The Shaughraun," which is an Irish term for vagabond, and acted in it himself. Mr. Rogers chose for his group, "The Shaughraun and Tatters," the scene in which Con, the young vagabond, in Mr. Rogers' own words, ". . . describes how he made his dog perform to amuse the soldiers outside the prison where his master was confined, while he played familiar tunes on his fiddle to let him know he was there." The dog who took the part of Tatters in the play posed for the sculptor also.

44. April 1877 — CHECKERS UP AT THE FARM

HEIGHT, 20 inches. LENGTH OF BASE, 17 inches.

DEPTH from Front of Base, 13 inches.

WEIGHT when packed for shipment, 105 pounds. Price \$15.00.

This group resembles in subject three earlier groups, one published and two unpublished. See Chapter IX of Life Section.

Five thousand copies of this group were sold.

45. November 1875 — WASHINGTON

HEIGHT, 30 inches. LENGTH OF BASE, 10 inches.

DEPTH from Front of Base, 10 inches.

WEIGHT when packed for shipment, 115 pounds. Price \$10.00.

In one of John Rogers' notebooks there are descriptions, analyzed carefully, of famous portraits of George Washington, together with many measurements of the head and figure. There are also little sketches and notations regarding the uniforms and accoutrements known to have been worn by the Father of his Country. All this but confirms our knowledge of the care which was taken by John Rogers in perfecting the details of his sculpture. No trouble was too much, and no work too arduous for him to undertake, if it did but help him to some accurate bit of knowledge, which would serve to elucidate or verify the situation he was to depict.

46. March 1877 — WEIGHING THE BABY

HEIGHT, 21 inches. LENGTH OF BASE, 15 inches.

DEPTH from Front of Base, 13 inches.

WEIGHT when packed for shipment, 120 pounds. Price \$15.00.

The mother in this group was posed by the wife of the sculptor and the small boy by his son, Charles Francis. The gratification of the mother and the puzzlement of the old storekeeper, at the heavy weight of the baby, are explained by the mischievous action of the boy who in tugging at the baby's blanket is pulling down the scales. The furnishings of this country store are most interesting to students of history. One of the most beloved groups.

47. May 1877 — THE MOCK TRIAL OR ARGUMENT FOR THE PROSECUTION

HEIGHT, 21 inches. LENGTH OF BASE, 21 inches.

DEPTH from Front of Base, 11½ inches.

WEIGHT when packed for shipment, 150 pounds. Price \$20.00.

The idea for this group came to Mr. Rogers from an amusing amateur play acted in a friend's parlour.

His sister, Miss Laura Derby, was his model for the dignified prosecutor.

48. September 1877 — SCHOOL DAYS

HEIGHT, 21½ inches. LENGTH OF BASE, 12½ inches.

DEPTH from Front of Base, 9 inches.

WEIGHT when packed for shipment, 80 pounds. Price \$10.00.

Delightfully reminiscent of the peaceful days when organ-grinders frequented our street.



49. November 1877 — THE TRAVELING MAGICIAN

HEIGHT, 23 inches. LENGTH OF BASE,  $15\frac{1}{2}$  inches.

DEPTH from Front of Base, 15 inches.

WEIGHT when packed for shipment, 130 pounds. Price \$15.00.

On the front of the Magician's stand is tacked his advertisement, which reads as follows:

"Mons Cheatum, the great magician, will perform his wonderful feats of slight of hand immediately after the circus. Admission twenty-five cents; children fifteen cents."

50. June 1878 — PRIVATE THEATRICALS OR LAST MOMENTS BEHIND THE SCENE

HEIGHT,  $24\frac{1}{2}$  inches. LENGTH OF BASE, 20 inches.

DEPTH from Front of Base, 12 inches.

WEIGHT when packed for shipment, 130 pounds. Price \$12.00.

The figures are dressed in costumes of the period of Louis Thirteenth, King of France.

The Lyons Republican, in June 1878 says of this group:

"It will be a delight to thousands of lovers of beautiful things. Every group shows completeness in design, study and execution."

51. 1878 — THE SITTER (Companion Piece to "The Photographer")

HEIGHT, 17 inches. DIAMETER OF BASE,  $8\frac{1}{2}$  inches.

DEPTH from Front of Base,  $8\frac{1}{2}$  inches.

WEIGHT of pair packed for shipment, 75 pounds. Price \$10.00 pair.

This group and the following were intended for use on mantels as they were smaller than the regular groups.

John Rogers only modeled one other pair. They are "Hide and Seek: Whoop!" and "Hide and Seek."

Mrs. John Rogers, wife of the sculptor, posed for the mother, who steadies her child upon a table and tries to induce him to keep still in order to have his photograph taken. The Rogers' son, David Francis, served as model for the child.

52. 1878 — THE PHOTOGRAPHER (Companion Piece to "The Sitter")

HEIGHT,  $18\frac{1}{2}$  inches. DIAMETER OF BASE,  $8\frac{1}{2}$  inches.

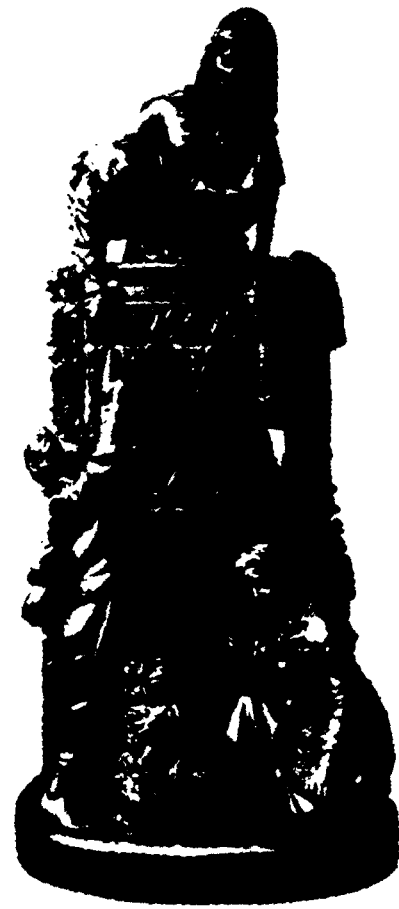
DEPTH from Front of Base,  $8\frac{1}{2}$  inches.

WEIGHT of pair packed for shipment, 75 pounds. Price \$10.00 pair.

A photographer is holding up a jumping-jack to attract the attention of the child. In the meanwhile, the photographer prepares to take the cover off the camera of the Seventies.







**53. November 1878 — THE PEDDLER AT THE FAIR**

HEIGHT, 20 inches. LENGTH OF BASE, 14 inches.

DEPTH from Front of Base, 11 inches.

WEIGHT when packed for shipment, 85 pounds. Price \$12.00.

A scene showing a phase of New England life, almost vanished from the country-side.

**54. June 1879 — THE BALCONY**

HEIGHT, 32 inches. LENGTH OF BASE, 15 inches.

DEPTH from Front of Base, 11 inches.

WEIGHT when packed, 145 pounds. Price \$20.00.

A Portland, Maine, paper in November 1879 gives the following story:

“When the late John H. Clifford, Governor of Massachusetts from 1853 to 1854, was in London, a prominent member of Queen Victoria’s household, learning that one of the ladies of his party wished to procure a real Scotch Terrier, presented her with a pure blooded animal from the Royal Collection. The dog, who was named Quiz, was thoroughly trained and among his accomplishments was that of sitting upon his hind legs with a piece of meat on his nose, not offering to stir. Mr. Rogers secured Quiz as a model for ‘The Balcony’ and the little animal furnished sittings as long as was desired.”

This large group was advertised as suitable for niches. It often stood in that half-way niche on the curving black walnut staircases, typical of brown-stone-front houses in the New York of the Seventies.

**55. May 1879 — POLO**

HEIGHT, 21 inches. LENGTH OF BASE, 16 inches.

DEPTH from Front of Base, 11½ inches.

WEIGHT when packed for shipment, 175 pounds. Price \$15.00.

A galloping horse is a remarkably difficult subject. John Rogers’ equestrian figures have always been considered among the best done by Americans.

**56. March 1880 — IS IT SO NOMINATED IN THE BOND**

HEIGHT, 23 inches. LENGTH OF BASE, 19½ inches.

DEPTH from Front of Base, 12½ inches.

WEIGHT when packed for shipment, 145 pounds. Price \$20.00.

The first Shakespearian Rogers Group, except for the unpublished one of 1860, which was done like this one, from a scene in “The Merchant of Venice.”

In the five published Shakespearian groups, the names of all the characters are beneath them in the base.

Edwin Booth posed for Shylock in this one.

57. October 1880 — THE REFEREE

HEIGHT, 22 inches. LENGTH OF BASE, 11 inches.

DEPTH from Front of Base, 11½ inches.

WEIGHT when packed for shipment, 85 pounds. Price \$12.00.

The Lyons Republican, in November 1880, observes:

“Mr. Rogers’ latest production is entitled, ‘The Referee’. The life-like expression, the artistic attention to detail—leaving nothing unnoticed—and the general realistic effect, are noticeable in this, as they are in all of Mr. Rogers’ groups. The prices of these works of art are so moderate as to place them within the reach of people of limited means, while their intrinsic worth and beauty render them worthy of a place in the most pretentious collections.”

58. November 1880 — THE WRESTLERS

HEIGHT, 27 inches. LENGTH OF BASE, 17 inches.

DEPTH from Front of Base, 14 inches.

WEIGHT when packed for shipment, 150 pounds. Price \$20.00.

From a scene in Shakespeare’s play, “As You Like It.”

John Rogers’ catalogue of 1892 explains the moment which this group is intended to represent as follows:

“Charles is thrown, for, by a trick well known to professional wrestlers, as they stand facing each other, Orlando suddenly seizes Charles by one arm and whirls him around, which enables him to clasp him from behind and lift him from the ground so as to throw him on his shoulders. Charles tries to break Orlando’s hold by twisting open his hands.”

59. November 1881 — A MATTER OF OPINION

HEIGHT, 21 inches. LENGTH OF BASE, 17½ inches.

DEPTH from Front of Base, 12 inches.

WEIGHT when packed for shipment, 115 pounds. Price \$15.00.

The lady is apparently not too ill to enjoy the disagreement of her doctors. A group done with a delightful sense of humor.

60. December 1881 — FETCHING THE DOCTOR

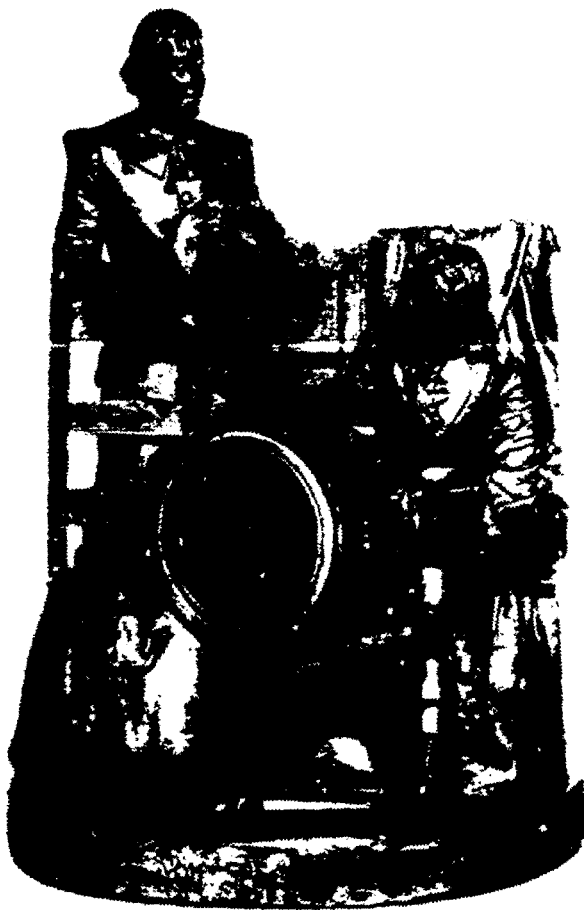
HEIGHT, 16 inches. LENGTH OF BASE, 16 inches.

DEPTH from Front of Base, 7 inches.

WEIGHT when packed for shipment, 55 pounds. Price \$10.00.

The exact modeling of the free and eager action of the horse, a beautiful Morgan, as he and his small rider hasten back with the doctor they have been sent to fetch, adds to the fame of Mr. Rogers’ equestrian groups.





61. August 1882 — HA—I LIKE NOT THAT

HEIGHT, 22 inches. LENGTH OF BASE, 19½ inches.

DEPTH from Front of Base, 12 inches.

WEIGHT when packed for shipment, 150 pounds. Price \$20.00.

In this scene from "Othello" Edwin Booth posed for Iago, wearing the dress in which he appeared. It is believed that Tommaso Salvini posed for Othello.

The following quotation is from The Journal of Education, published in Boston, for November 30, 1882:

"The workmanship of this group is, beyond comparison, the best work in clay ever done in this country."

62. December 1883 — NEIGHBORING PEWS

HEIGHT, 18½ inches. LENGTH OF BASE, 15½ inches.

DEPTH from Front of Base, 12 inches.

WEIGHT when packed for shipment, 100 pounds. Price \$15.00.

The Miners Journal of Pottsville, Pennsylvania, for December 17, 1883 in alluding to this group says:

"Already meritorious specimens of sculpture and painting are found in households where a generation ago such luxuries would not have been thought of, demonstrating a marked advancement in the popular taste and refinement. Perhaps more than to any other individual this marked development is due to the Sculptor Rogers, whose beautiful groups now embellish and brighten so many American homes."

63. March 1885 — WHY DON'T YOU SPEAK FOR YOURSELF, JOHN?

HEIGHT, 22 inches. LENGTH OF BASE, 17½ inches.

DEPTH from Front of Base, 13 inches.

WEIGHT when packed for shipment, 125 pounds. Price \$20.00.

This design is from Longfellow's poem, "The Courtship of Miles Standish," where the young John Alden, although in love with Priscilla himself, pleads the suit of his friend. Mr. Rogers' catalogue quotes from the poem:

"Archly the maiden smiled, and, with eyes overrunning with laughter,  
Said, in a tremulous voice, 'Why don't you speak for yourself, John?'"

64. April 1885 — YOU ARE A SPIRIT I KNOW, WHEN DID YOU DIE?

HEIGHT, 19 inches. LENGTH OF BASE, 19 inches.

DEPTH from Front of Base, 14 inches.

WEIGHT when packed for shipment, 125 pounds. Price \$15.00.

In this—a scene from one of his greatest parts—Mr. Edwin Booth posed for King Lear.

65. May 1886 — MADAM, YOUR MOTHER CRAVES A WORD WITH YOU

HEIGHT, 20 inches. LENGTH OF BASE, 18½ inches.

DEPTH from Front of Base, 11 inches.

WEIGHT when packed for shipment, 115 pounds. Price \$15.00.

The first meeting of the young lovers, from Shakespeare's Romeo and Juliet. Disguised as a Palmer, Romeo seeks to kiss the maiden's hand, while her old nurse interferes.

66. October 1886 — THE ELDER'S DAUGHTER

HEIGHT, 21½ inches. LENGTH OF BASE, 17½ inches.

DEPTH from Front of Base, 10 inches.

WEIGHT when packed for shipment, 100 pounds. Price \$12.00.

The type of this horse varies interestingly from that of horses in previous groups, being of thoroughbred quality, although not much better than a half-breed.

The Puritan Elder shows stern disapproval of the desecration of the Sabbath, by the very mild love making of the two young people. This group, like many of the others, is a whole drama in itself.

67. November 1886 — PHRENOLOGY AT THE FANCY BALL

HEIGHT, 20 inches. DIAMETER OF BASE, 9½ inches.

WEIGHT when packed for shipment, 50 pounds. Price \$5.00.

The American Phrenological Journal and Life Illustrated, in September 1869, had contained a portrait of John Rogers, with a most fascinating analysis of his temperament, according to the art or science of Phrenology—then so much in vogue. It said with surprising accuracy: "The head is well built up in the crown, indicating much strength of character in the way of ambition, and persistence. Well developed bump of Benevolence and a moderate one of Self esteem. The rather heavy and depressed brows, show those organs large which deal with the properties of matter."

Seventeen years after the analysis appeared, John Rogers published this humorous group.

68. May 1887 — A FROLIC AT THE OLD HOMESTEAD

HEIGHT, 22½ inches. LENGTH OF BASE, 17½ inches.

DEPTH from Front of Base, 14½ inches.

WEIGHT when packed for shipment, 145 pounds. Price \$15.00.

One of the favorite groups. It was said of it, that it was like a poem of John Greenleaf Whittier in plaster.

This group brought John Rogers the endearing title: "The Artist of the Common People."







69. 1887 — PORTRAIT STATUETTE OF REVEREND HENRY WARD BEECHER

HEIGHT, 24 inches. LENGTH OF BASE, 14½ inches.

DEPTH from Front of Base, 12 inches.

WEIGHT when packed for shipment, 140 pounds. Price \$10.00.

On January 18, 1865, the distinguished Preacher had written to our sculptor as follows:

"I am especially gratified in the moral element that so plainly appears in all that you do. I deem him to be an artist who, either purposely, or unconsciously, employs form and color to express some worthy thought or emotion, and so allies Art directly with the Soul and makes it the tongue of the heart, and not merely the nurse of the senses. You have the true and highest Artistic impulse."

After Mr. Beecher's death, his widow wrote Mr. Rogers a letter in which she speaks of: "Your most excellent Statuette of Mr. Beecher," and adds: "I cannot forebear to tell you what a treasure and comfort it is to me. It speaks to my heart."

70. June 1888 — THE FIRST RIDE (Lady with a Hat)

HEIGHT, 18 inches. LENGTH OF BASE, 16½ inches.

DEPTH from Front of Base, 10½ inches.

WEIGHT when packed for shipment, 75 pounds. Price \$12.00.

Exemplifying again the sculptor's extraordinary knowledge of horses. This horse is of an entirely different breed from those in earlier designs, being a typical work horse, modeled from one of Mr. Rogers' farm horses.

Mrs. John Rogers posed for the lady.

71. June 1888 — THE FIRST RIDE (Lady without a hat)

HEIGHT, 18 inches. LENGTH OF BASE, 16½ inches.

DEPTH from Front of Base, 10½ inches.

WEIGHT when packed for shipment, 75 pounds. Price \$12.00.

This resembles the preceding group, except that the lady does not wear a hat. It is not known exactly why Mr. Rogers removed the hat. He may have thought it would be liable to breakage, or possibly it was more becoming without it.

72. September 1888 — POLITICS

HEIGHT, 18 inches. LENGTH OF BASE, 18 inches.

DEPTH from Front of Base, 14 inches.

WEIGHT when packed for shipment, 125 pounds. Price \$15.00.

The lady is gently amused and is trying to make peace between the disputants. The cellaret of an interesting old pattern shows that the meeting began in a convivial spirit.

73. 1889 — FIGHTING BOB

HEIGHT, 34 inches. BASE, 10 inches square.  
WEIGHT when packed for shipment, 100 pounds. Price \$12.00.

“27 Madison Ave., Dec. 29, 1888

“MY DEAR MR. ROGERS:

I would have replied to your note before, but for this past week I have been rather overweighted with a family of twenty, who were looking forward to a visit from ‘Santa Claus.’ I leave town tomorrow, returning next week, when I will see you on the subject of ‘Fighting Bob.’ The fellow seems to be growing in popularity as I act him, although next season he will soon become better known while your genius will immortalize him. I will see you somewhere about the 10th. of January. In the meantime

I am, Faithfully yours, Joseph Jefferson.”

74. 1889 — CHESS

HEIGHT, 21½ inches. LENGTH OF BASE, 18 inches.  
DEPTH from Front of Base, 16½ inches.  
WEIGHT when packed for shipment, 155 pounds. Price \$15.00.

“The position of the pieces on the board is from a problem in the frontispiece of Staunton’s ‘Chess Players’ Companion.’ The Bishop, King, Baron and Queen in the second row and starting from the left hand, are white, and black is to be checkmated in seven moves.”

Quoted from Mr. Rogers’ catalogue.

The sculptor particularly enjoyed chess and taught his sons to play. The game is still a favorite pastime of his son, Alexander Parker.

75. April 1890 — FAUST AND MARGUERITE, THEIR FIRST MEETING

HEIGHT, 22 inches. LENGTH OF BASE, 17½ inches.  
DEPTH from Front of Base, 9½ inches.  
WEIGHT when packed for shipment, 125 pounds. Price \$10.00.

From a scene in the Opera “Faust,” by Charles François Gounod.

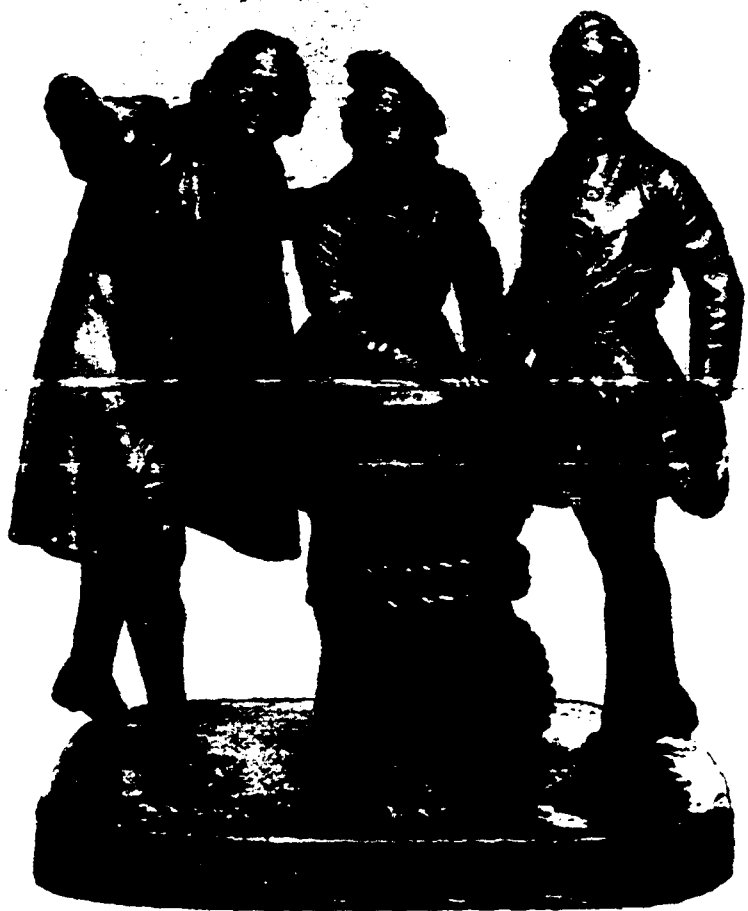
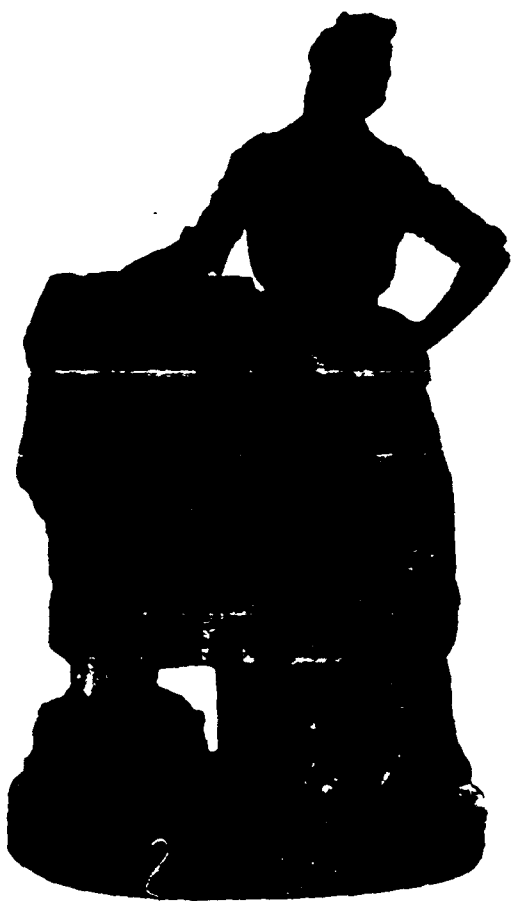
76. April 1891 — MARGUERITE AND MARTHA TRYING ON THE JEWELS

This rare group was exhibited at the Sixty-sixth Annual Exhibition of the National Academy of Design, New York City, in 1891.

The Daily Picayune, New Orleans, in April 1891 says of it:

“We notice a continuation by John Rogers of the Faust and Marguerite Series. Now we have Marguerite and Martha Trying on the Jewels.”





77. April 1891 — FAUST AND MARGUERITE LEAVING THE GARDEN

HEIGHT, 24½ inches. LENGTH OF BASE, 20 inches.

DEPTH from Front of Base, 12 inches.

WEIGHT when packed for shipment, 150 pounds. Price \$15.00.

“While in the garden, Faust has been telling Marguerite his love for her. She has picked a daisy and has been pulling off the petals, saying with each one, ‘I love thee—I love thee not,’ and with the final one—‘I love thee’—she presses his hand and runs away.”

From Mr. Rogers’ catalogue.

78. April 1891 — FOOTBALL

HEIGHT, 15 inches. LENGTH OF BASE, 11 inches.

DEPTH from Front of Base, 9½ inches.

WEIGHT when packed for shipment, 62 pounds. Price \$10.00.

The half-back is trying to break through the opposing line. The polite manner in which he pushes the curly head of an opponent out of his way, seems strangely mild to modern eyes, but we may be sure that the sculptor designed the play according to the strict rules of football in his day.

79. 1892 — THE BATH

HEIGHT, 27 inches. LENGTH OF BASE, 16 inches.

DEPTH from Front of Base, 12 inches.

WEIGHT when packed for shipment, 132 pounds. Price \$12.00.

The only Rogers Group to receive adverse criticism at the time of its publication. It was considered “too nude.” Consequently, Mr. Rogers withdrew it from publication almost at once, and it is therefore very rare.

80. October 1892 — THE WATCH ON THE SANTA MARIA

HEIGHT, 15½ inches. LENGTH OF BASE, 12 inches.

DEPTH from Front of Base, 11 inches.

WEIGHT when packed for shipment, 70 pounds. Price \$8.00.

John Rogers stated that this was his “Swan Song,” and it was indeed the last Rogers Group.

It is strangely fitting that this final work to come from the hands of the aged sculptor, should be of figures looking forward, with hope of dawn in a new world.

“For tho’ from out our bourne of Time and Place  
The flood may bear me far,  
I hope to see my Pilot face to face  
When I have crost the bar.”

## Published Works Other Than Groups

**B**ESIDES Rogers Groups, there were several items which John Rogers published. They are enumerated in this section. Each item seems to throw light upon a distinctive characteristic of the man. For instance, his interest in equine anatomy; and again, his desire to place his work always within reach of the modest purse. His determination to form in simple harmonies the beauty of the world in which he lived, is



shown by the Flower Vases, for even when working in these antique forms, he held to his ideals of the present.

In this section are also included certain articles which the sculptor merely sold, without either designing or manufacturing them himself. Mr. Rogers was truly concerned, from the point of view of an artist, with the suitable setting and placing of his groups after they left his studios and workshops. He was also an able business man. The designing of brackets, and the selling of pedestals and tables, demonstrate his taste and good judgment in both capacities.



## 1874 — ANATOMICAL STUDIES OF THE HORSE

THE SKELETON. Price \$5.00.

THE MUSCLES. Price \$5.00.

SHOWING THE ATTACHMENT OF SOME OF THE PRINCIPAL MUSCLES. Price \$5.00

In a catalogue which Mr. Rogers sent out from one of his studios he explained:

“These are in high relief, in Medallion form, and have been modeled by Mr. Rogers from dissections made at the Veterinary College in New York. As they are designed mostly for students, they are offered at about cost price!”

These studies were shown at the Annual Exhibition of the National Academy of Design, New York City, 1874.

## 1876 — STONE FLOWER VASE

An attractive output of John Rogers' indefatigable energy was a receptacle for plants or flowers. It was intended for use out of doors and being made of the celebrated Sorell Stone, a composition which was a variety of cement, partly composed of finely crushed granite from Mount Sorell, Leicestershire, England, was impervious to effects of weather. Pursuing his own philosophy of art, the exquisite figures of children with which John Rogers decorated this oblong jar or holder in half relief, are essentially American in design. Mr. Rogers' own children posed for him, watering flowers, greeting Santa Claus, digging and playing horse, occupations in which children delight.

## 1876 — URN SHAPED FLOWER VASE

This Urn Shaped Flower Vase was cast in the same material as the preceding. At first sight the Greek influence, which effected its contours, seems also to have covered it with conventional Greek figures. But, in reality, they are translated into American beauty.

In a catalogue of 1876 Mr. Rogers states:

“These designs are very suitable for conservatories in Winter, as well as for outdoors in Summer.”

## 1877 — BLACK WALNUT BRACKETS

THESE BRACKETS WERE OF THREE SIZES.

No. 1. Fourteen inches long, price \$4.00.

No. 2. Seventeen inches long, price \$4.50.

No. 3. Twenty-two inches long, price \$5.00.

Mr. Rogers was always much interested in the matter of the proper placing of his groups and how they were to be best enjoyed in the homes of

their purchasers. He designed, manufactured, and sold from his different studios, black-walnut brackets, handsomely carved, as wall supports for his groups.

In a catalogue of 1877 Mr. Rogers states:

“In almost all walls there is an upright piece of wood called a stud. A separate piece of pine board accompanies each bracket, which is to be firmly screwed to one of these studs. About forty inches from the floor to the top of the bracket is a good average height to see the groups well.”

#### REVOLVING PEDESTALS OF MAHOGANY OR EBONY

Mr. Rogers sold to his customers, although he neither designed nor manufactured them himself, revolving pedestals of mahogany or ebony finish, with solid brass claw feet, for the purpose of conveniently holding and displaying to good advantage, Rogers Groups. In a catalogue from 860 Broadway he advertised them thus:

“The pedestals are made by a firm engaged in that line, and are designed expressly for the Groups. Mr. Rogers supplies them as an accommodation to his friends, and as he orders them in large numbers, he is able to sell them at low prices—from \$7.50 to \$18.00.”

#### THREE-TIERED TABLES

These also John Rogers merely sold. They were strongly made and attractive, destined for holding Rogers Groups.

Mr. Rogers once wrote of his groups: “They are immensely improved in appearance by a blown glass case over them.”

## **UNPUBLISHED WORKS**



## Unpublished Works

**J**OHN ROGERS modeled always in clay. There were certain of his modelings which were never cast for commercial purposes. The sculpture of this class may be designated as the Unpublished Works of John Rogers, because he spoke of "publishing my own designs in Groups of Statuary." Therefore, the terms Published and Unpublished are accepted as proper usage, on the authority of the sculptor himself.

Some of these Unpublished Works were never cast at all and time has crumbled their fragile and perishable medium of clay. Fortunately, however, there is one clay group extant of which an illustration is shown in this section; this being, as far as is known to Mr. Roger's family, the only clay one that has survived.

Others of these clay figurines were made and destroyed almost at once and in this connection John Rogers stated:

"I had a lot under way that I thought were going to be very nice ones, but they turned out the reverse."

Some were described in the writings of his contemporaries, who had seen them in John Rogers' studio in the process of creation, or had heard authentic accounts of them, and these are recorded in this section.

Most fortunately, photographs of several Unpublished Works exist, and in order to have as complete a record as possible of John Rogers' sculpture, illustrations have been made, even although in certain cases there is only one photograph, which has faded during its seventy years. It has seemed

advisable not to retouch these illustrations but to show what still remains as done by the hand of John Rogers.

The sculptor modeled several Portrait Busts of friends and of his immediate family of which casts in plaster or bronze were made. These are still treasured and where possible illustrations of them are shown.

Of one one-third life-size, and one one-half life-size designs, one bronze cast of each only was made and no plaster casts. These two Bronzes of which illustrations appear in this section, remain in the studio of John Rogers.

#### 1849 — BOY PLAYING MARBLES

This group and the two whose descriptions immediately follow are the earliest works of John Rogers of which there are any records of exhibition. They were shown at New Hampshire State Fairs held in the old Ryefield Fair Grounds, Manchester, New Hampshire. John Rogers lived at Manchester for seven years subsequent to 1849 and it was during the period of his residence there that these groups were exhibited. They are mentioned in a newspaper of Manchester, New Hampshire, for May 1895. They were modeled in reddish clay and owing to the frailty of the material have vanished long years ago.

#### 1849 — AT THE CONFESSIONAL

This is the second of the earliest known exhibited groups. These three groups are listed in a valuable article written by Mr. George Francis Dow, and printed in "The Essex Institute Historical Collections," Vol. LIII. Mr. Dow gives as interesting corroboration the fact that his authority was Mrs. John Rogers, wife of the sculptor.

#### 1850 — THE OLD FRIAR

This is the other of the three early vanished groups, made in the reddish clay which John Rogers as a youth used to obtain from the shores above Amoskeag Falls, on the Merrimac River.

#### 1850 — LITTLE GIRL AND KITTEN

This group was made for Mr. Charles L. Richardson of Manchester, New Hampshire, while Mr. Rogers was living there. It was in clay only.

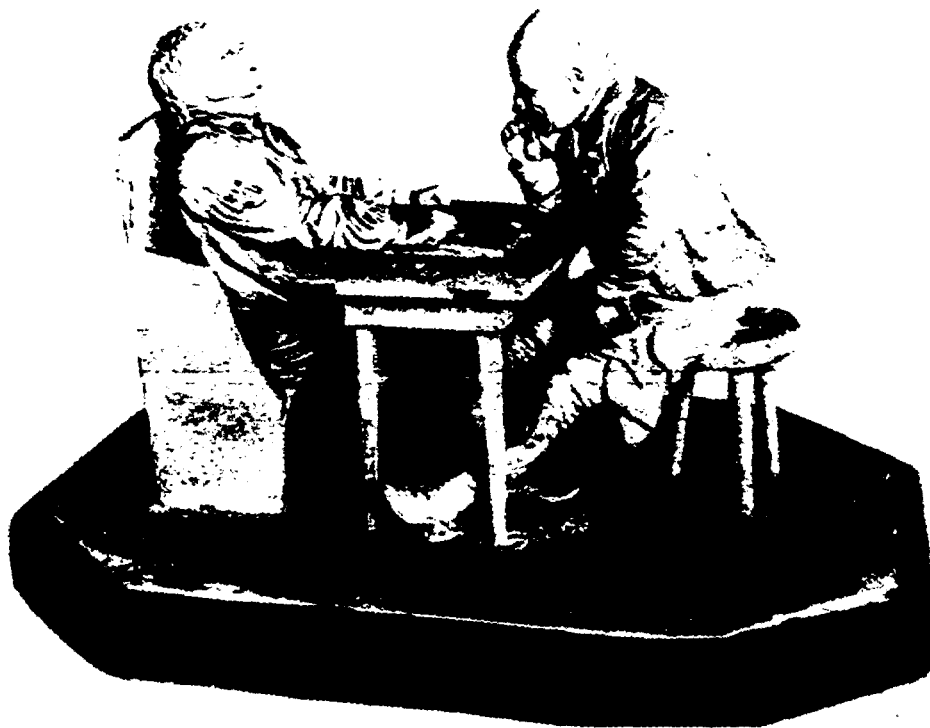
#### 1859 — IRISH BATCHELOR MENDING A PAIR OF BREECHES

This clay group was exhibited at an Art Exhibition in Chicago, Illinois, in 1859.

#### 1859 — THE CHECKER PLAYERS

This was the early clay group which was shown at the Cosmopolitan Bazaar in Chicago, Illinois, in 1859, and which first brought nation-wide fame to John Rogers.

A description of it from a contemporary journal is given in the Life Section, Chapter IX.



#### 1859 — CHECKERS

This is perhaps the most thrilling Rogers Group, as it is the only one of the early clay groups known to exist. There is no name on it, but it has always been called familiarly, "Checkers." It is the property of the Society for the Preservation of New England Antiquities at 141 Cambridge St., Boston, Massachusetts, and by the courtesy of Mr. William Sumner Appleton, an illustration of it is shown. It was given to this society by Mr. Rogers' sisters. It is in marvelously good condition, the slate-coloured paint having helped to preserve the clay.

"Checkers" differs from "Checker Players," which was published. The published one somewhat resembles "The Checker Players" shown at Chicago in 1859, according to the description in a contemporary newspaper.

The group, "Checkers," is described in the Life Section, Chapter IX.

#### 1859 — THE TOWN PUMP

"The Town Pump" was a composition of four figures. At the pump a plowboy watered his horse, while a rustic fair one with basket on arm stood waiting for her chance to use the pump, meanwhile beguiling the time with conversation, while her dog lay at her feet. The faithfulness in the anatomy of the horse was remarkable.

Mr. Rogers later modeled another group also called "The Town Pump" having only the two figures, the man and girl, which was published.



"The Town Pump" with four figures was exhibited in clay at an Exhibition of the National Academy of Design, New York City, in 1862. Mr. Rogers was made an Academician in 1863 and retained the membership all his life, being devoted to the concerns of the Society and always a faithful exhibitor.

#### 1859 — LIFE MASK OF WILLIAM LLOYD GARRISON

Mr. Garrison was a well-known Abolitionist.

#### February 1860 — THE FARMER'S HOME

This was a New England group, meant to represent the opposite side of life from the slavery group. Mr. Rogers wrote of it in a letter to his Aunt, Mrs. Ephraim Peabody of Boston, his mother's sister: " 'The Farmer's Home' was ordered by a friend in Boston."

The following quotation is from the Independent published in New York, February 16, 1860:

"The hearty, happy father, after his day's work, or his return from the field, is seated beside his wife, with a laughing baby astride upon his foot and held by both hands to be tossed up and down to a tune which the father is whistling. Another frolicking, fat urchin is climbing on his shoulder and grasping him by the hair to hold on. A dog on one side, in the most natural attitude possible, is looking up at his Master's face at the noise of his whistling as if to say, 'That's good! I like it.' A kitten on the other side, at the feet of the wife, is playing with her ball of worsted and the plain but pleasant, intelligent face of the mother bespeaks the very perfection of household contentment, and happiness . . . . The whole scene is exquisite and in the detail and development full of truth and character of the happiest kind."

#### February 1860 — LEISURE MOMENTS

Mr. Rogers wrote of this in a letter to his aunt, Mrs. Ephraim Peabody: "'Leisure Moments' is defunct, I spoiled it in experimenting in casting."

#### March 1860 — THE VIGILANCE COMMITTEE

The New York Post in March 1860, described "The Vigilance Committee" as follows:

"This group consists of three men, one with a rope round his neck the end of which is in the hands of an ugly-looking fellow, whose attention is equally divided between a paper which seems to have been found on the prisoner's person and a tar pot significantly placed in the background."

## 1860 — AIR CASTLES

Parian Marble.

A village beauty, dreaming with thoughtful brow, while the forgotten water overflows her pail. Only a photograph of this charming statuette remains. It is further described in Life Section, Chapter X.

It was exhibited in Parian Marble at the National Academy of Design, New York City in 1862.

## December 1860 — A BRIBE

The New York Times for December 29, 1860, said of this group:

"John Rogers, the Sculptor, is now modeling several statuette groups that will make a sensation when exhibited. There is one which he calls 'A Bribe' but which looks like the Devil and an Alderman, which will be peculiarly appropriate at this present time."

## December 1860 — THE ARTIST AND HIS PATRON

This group is mentioned in the New York Times for December 29, 1860.

## December 1860 — WATERING THE HORSE

Mr. Rogers gave this group to the Historical Society of Chicago, Illinois. It was burned in the great fire of 1871.

## 1860 — AFTER "THE FISHER GIRL" BY WILLIAM RANDOLPH BARBEE

Parian Marble.

HEIGHT, 15 inches.

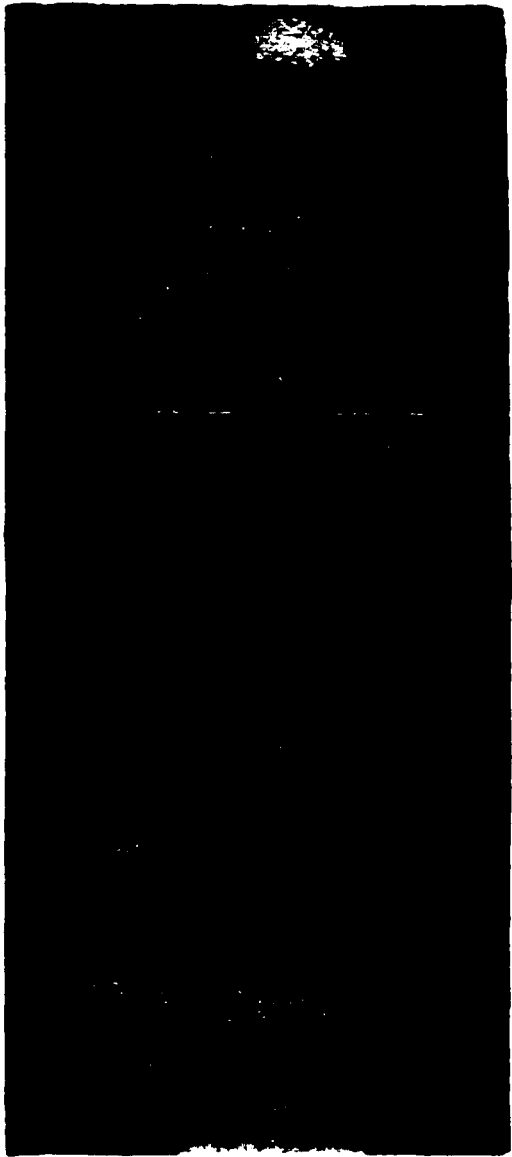
LENGTH OF BASE, 12 inches.

DEPTH from Front of Base, 9 inches.

The only instance in which John Rogers is known to have followed the sculptured design of some other person.

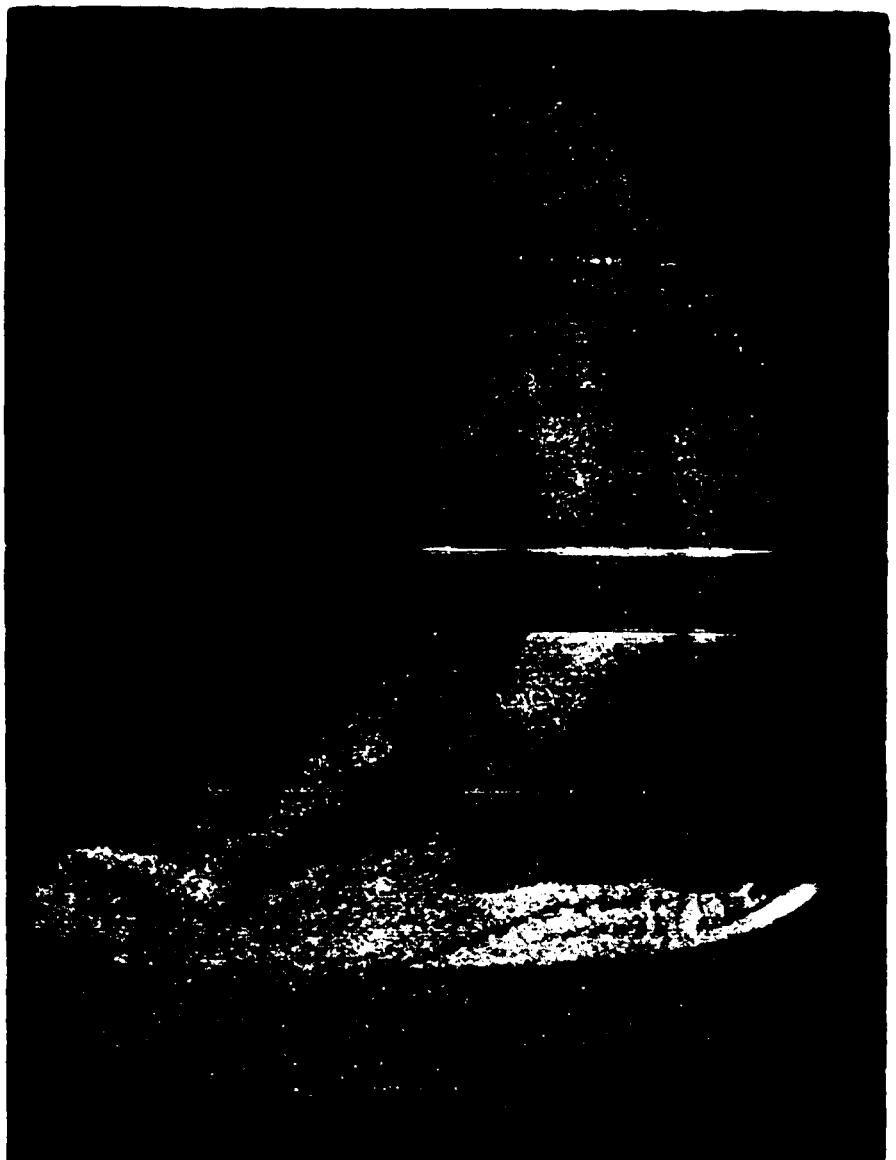
This very exquisite Parian Marble statuette had been lost for nearly fifty years, but was lately found in Connecticut and is now in the collection of the authors.

On the front of the base is: "The Fisher Girl." On the back of the base is: "After Barbee's Statue by John Rogers." On the left side is: "A Premium awarded by Cosmopolitan Art Association 1861. Copeland." For further description of "The Fisher Girl" see Life Section, Chapter X.



AIR CASTLES  
(Parian Marble)

AFTER "THE FISHER GIRL"  
by  
William Randolph Barbee  
(Parian Marble)



#### 1860 — PORTIA, SHYLOCK AND ANTONIO

This group was spoken of in the New York Post in March 1860, and in the Springfield Republican in November 1861. It was in clay and was shown at the Annual Exhibition of the National Academy of Design, New York City, in 1861.

It was Mr. Rogers' first Shakespearian group but in his own opinion was not sufficiently successful to publish. He later published a group on the same play, called, "Is It So Nominated in the Bond."

#### 1861 — THE FLIGHT OF THE OCTAROON

Thus described by the Springfield Republican, Springfield, Massachusetts, for November 30, 1861:

"A lithe, graceful slave mother, with her one dash of dark blood, and her deep sorrowful eyes, clasping her child with wild tenderness, as she poises herself in her flight and bends her head to listen to her pursuers."

This group is mentioned in several other papers.

#### 1861 — MASK OF EDWIN VOSE SUMNER

General Sumner fought with distinction in our Indian Wars and also in the Civil War.

#### 1862 — STATUETTE OF HENRY T. TUCKERMAN

Made for Mr. Tuckerman's family, and no longer in existence. It was favorably mentioned in the New York Leader, published in New York City, in September 1862.

#### DIFFERENT PORTIONS OF THE HUMAN BODY AND HEAD

These always hung on the walls of John Rogers' different studios. They were for his own study and reference.

#### 1862 — STATUETTE OF LITTLE BOY

From a letter by Mrs. John Rogers, wife of the sculptor, is quoted the following:

"Mr. Hart gave your father the pastoral picture, which we have, in exchange for a statuette of his little boy who was four or five years old. It was about full size. It pleased Mr. Hart very much and he painted this picture in return."

The Mr. Hart mentioned was James Hart, a landscape painter, who had a studio in the Dodsworth Building at the same time that John Rogers rented one there.

#### January 1863 — EN ROUTE FOR THE WAR

This is mentioned in the Springfield Republican of Springfield, Massachusetts, in January 1863.

#### November 1863 — GO ON, I'LL FOLLOW THEE

Scene from the drama of Hamlet by William Shakespeare for which Edwin Booth posed. The Boston Transcript in January 1863 said of it:

"There are two young men of genius among us, each devoted to his art with rare singleness of purpose, each progressing and studious, and both already of acknowledged fame and still higher promise. The one personates, the other delineates, character. Quite appropriate, therefore, is it that an honest mutual admiration should inspire them. John Rogers saw Edwin Booth in Hamlet and was charmed. He modeled in cabinet size the attitude and expression of Booth in Hamlet when he exclaims to the Ghost: 'Go on, I'll follow thee!' The figure is full of grace and spirit; a delightful memorial of both actor and artist."

This group was exhibited in clay at a reception given by the Artists of Dodsworth's Studio and Dancing Academy Building, on 26th Street and Fifth Avenue, New York City, in January 1863.

#### 1866 — LIFE MASK OF JOHN ROGERS AS A BABY

The sculptor's eldest son, made when he was only a few months old.

#### 1868 — LIFE MASK OF THE REVEREND HENRY WARD BEECHER

In 1898 Mr. Rogers presented this Life Mask to the Church of which Mr. Beecher had been Pastor. He received the following letter:

"The Trustees of Plymouth Church, Orange Street, Brooklyn, New York, gratefully acknowledge the gift from John Rogers, Sculptor, of the 'Life Mask' which he made from the face of Henry Ward Beecher in 1868 . . . . Its value as a relic, so intimately associated with Mr. Beecher's personality . . . . and the value of this Mask as a likeness . . . . enhances our appreciation of the generous and discriminating impulse that prompted Mr. Rogers to place it in our archives."

Mr. Rogers was once asked if Mr. Beecher was annoyed by the operation of having the Life Mask taken, and he replied: "No, Mr. Beecher told me afterward that he nearly went to sleep!"

**1868 — PORTRAIT BUST IN BRONZE OF DR. JOHN OSGOOD STONE**

Dr. Stone was a distinguished family physician of New York City. This bust is owned by Dr. Stone's daughter, Mrs. Morgan Grinnell. A plaster cast of it is owned by Miss Katherine Rebecca Rogers, by whose kindness this illustration is shown.

The original bust in bronze was shown at the Forty-seventh Annual Exhibition of the National Academy of Design, New York City, in 1872.

**1868 — LIFE-SIZE PORTRAIT BUST OF MRS. MORGAN GRINNELL**

Made when she was Sarah Stone and only thirteen years of age. Mr. Rogers stated that this was the first portrait bust of a young lady that he ever made. It has been destroyed.

**1870 — LIFE-SIZE PORTRAIT BUST IN PLASTER OF MR. JOHN EARL WILLIAMS**

Mr. Williams was a financier and sometime President of the Metropolitan National Bank of New York City.

Two casts of this bust exist. One was loaned to the Redwood Library of Newport, Rhode Island, of which Mr. Williams was a trustee. At his death, it came into the possession of Mr. William W. Covell, his nephew. By the courtesy of Mr. Covell, this illustration is shown. This cast has lately been given to the Society for the Preservation of New England Antiquities. A very interesting and unusual fact about this bust is that it is marked: "John Rogers, Artist." Mr. Rogers' almost invariable signature was: "John Rogers, New York." It was exhibited at the Summer Exhibition of the National Academy of Design, New York City, in 1870.

The other cast, is owned by the Old Dartmouth Historical Society, at New Bedford, Massachusetts.

**1870 — PORTRAIT BUST IN BRONZE OF DR. WILLARD PARKER**

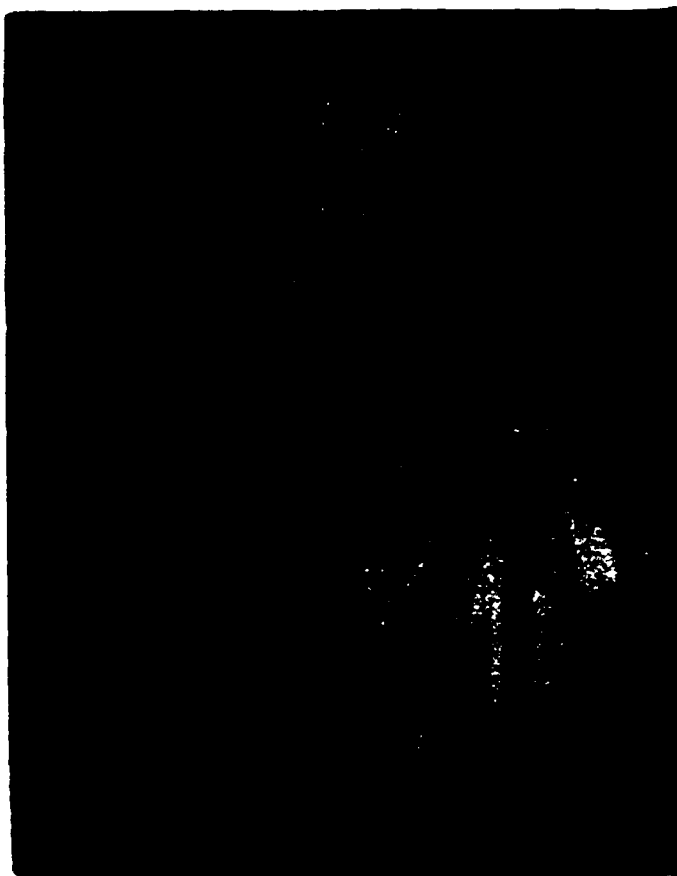
Dr. Parker was a distinguished physician of New York City, in memory of whom the Hospital for Contagious Diseases was erected and is named. This bust, for which he sat, has been presented lately to the Academy of Medicine, New York.

**1870 — LIFE MASK OF THE REVEREND ROBERT COLYER**

The Reverend Robert Colyer was a Unitarian Minister and a life-long friend of the Rogers family.



DR. JOHN OSGOOD STONE



MR. JOHN EARL WILLIAMS



DR. WILLARD PARKER



THE SCULPTOR'S ELDEST SON



THE SCULPTOR'S ELDER DAUGHTER



THE SCULPTOR'S MOTHER



MRS. LAMBERT



#### **December 1871 — CAMP FIRES OF THE REVOLUTION OR A WATCH FIRE**

Half life-size figures of President George Washington, Marie Joseph, Marquis de LaFayette, and Alexander Hamilton. The three warriors were resting before a watch fire while on a march. Washington, in simple uniform, was standing with his hand on his horse's neck, the animal of very exquisite modeling; LaFayette, with his cloak fallen from his back, grasped his sword; while Hamilton, on one knee, looked at his war map which was spread upon the ground. This group is mentioned in the New York World in December 1871, and also in other journals.

It was the largest group Mr. Rogers had done up to this time.

#### **1872 — SMALL PORTRAIT BUST IN PLASTER OF JOHN ROGERS**

This bust of the sculptor's eldest son was made when Dr. John Rogers was aged six.

#### **1874 — SMALL PORTRAIT BUST IN PLASTER OF KATHERINE REBECCA ROGERS**

This bust of the sculptor's elder daughter was made when Miss Rogers was aged six.

#### **1874 — SMALL PORTRAIT BUST IN PLASTER OF MRS. JOHN ROGERS**

The sculptor's mother who before her marriage was Ellen Derby.

#### **March 1874 — STATUETTE OF EDWIN M'MASTERS STANTON**

Minister of War in the Cabinet of President Abraham Lincoln.

The Daily Times, Oswego, New York, said on March 26, 1874:

"John Rogers was working on a new Statuette of Secretary Stanton, from whose son he had just received some later photographs than he had previously possessed. We noted with interest the delicacy with which he touched and retouched his subject."

#### **1880 — SMALL PORTRAIT BUST IN PLASTER OF MRS. EDWARD W. LAMBERT**

This bust is owned by Mrs. Lambert's daughter, Mrs. D. W. Richards, by whose courtesy this illustration is shown and who writes: "We all think it is the best likeness we have of mother."

1883 — BRONZE EQUESTRIAN HEROIC-SIZE PORTRAIT STATUE OF MAJOR-GENERAL JOHN FULTON REYNOLDS

The figure of the General is nine feet high.  
The entire statue is twelve feet.

This statue is mentioned in the *Encyclopedia Britannica* under the article: "John Fulton Reynolds."

The Society of the Army of the Potomac at a meeting at Hartford, Connecticut, June 9, 1881 started the formation of the Reynolds Memorial Association, which gave Mr. Rogers the commission for this statue and afterwards put it into bronze, aided by a donation of \$25,000 from Mr. Joseph Temple of Philadelphia. The state of Pennsylvania appropriated \$5,000 for a pedestal. It now stands on the northern side of City Hall, Philadelphia.

Mr. Rogers had a studio built at Stamford, Connecticut, especially for his modeling of this work, which took him a year to complete and for which he used fifty barrels of plaster. With his usual careful attention to detail Mr. Rogers studied and made notes on accoutrements from the Military Academy at West Point, for the General's uniform.

Mr. Rogers wrote the following letter to the president of the Reynolds Memorial Association, Ex-Governor A. G. Curtin:

"23 Union Square, New York, October 24, 1884

"Dear Sir:

You ask me to give you some description of my statue of General Reynolds.

The intention of the design was to represent General Reynolds in the front of the battle-field, as he was the first day at Gettysburg. The horse is startled and shying from the noise and danger in the direction he is looking, while the general is pointing to the same spot and giving directions to his aids at his side.

Yours truly, JOHN ROGERS."

November 1886 — THE BUGLE CALL

Clay, life-size.

This group was made in clay for the Autumn Exhibition of the National Academy of Design in New York in 1886. The position of the horse's legs received at the Exhibition the adverse comment that they might easily be broken when cast in plaster. Mr. Rogers, who was very sensitive to criticism, destroyed this unusually beautiful design on its return to his studio, and art lovers became the poorer.



MAJOR-GENERAL  
REYNOLDS



THE  
BUGLE CALL

1887 — JOHN ELIOT—FIRST DESIGN

Clay, painted to represent bronze.  
Size of regular groups.

Mr. Rogers made four designs of the Reverend John Eliot, the great “apostle to the Indians.” But destroyed them all.

Captain, afterwards General, Charles King, wrote the sculptor in regard to this group:

“294 Farwell Ave., Milwaukee, June 18, 1891

“MY DEAR SIR:

As a direct descendant of John Eliot, I wish to express my delight in the illustration which appeared in Harper’s Weekly of your beautiful statue and group. Everyone here is struck by the remarkable resemblance between the sculptured face and the living lineaments of my uncle Robert Eliot of Milwaukee.”

1890 — JOHN ELIOT—SECOND DESIGN

Clay, painted to represent bronze.  
Size of regular groups.

As our sculptor changed the position of the head in this design, his perfect knowledge of anatomy and balance forced him to make other changes in the poise of the body on the feet, and in the upward swing of the book.

1891 — JOHN ELIOT—THIRD DESIGN

Clay painted to represent bronze.  
Size of regular groups.

Here the figure stands higher on “Pudding Stone” in relation to the Indians. The little child is in a different position among the thinned-out foliage.

LIFE MASK OF MR. JOHN ROGERS

The father of the sculptor.

LIFE MASK OF MRS. JOHN ROGERS

The mother of the sculptor.

LIFE MASK OF JOHN ROGERS, SCULPTOR

Mr. Rogers did this of himself.



FIRST DESIGN



SECOND DESIGN



THIRD DESIGN

## December 1887 — ICHABOD CRANE AND THE HEADLESS HORSEMAN

Bronze, one-third life-size.

It was nearly twenty years since the publishing of his popular "Courtship in Sleepy Hollow or Ichabod Crane and Katrina Van Tassel," when Mr. Rogers turned again to Washington Irving's "The Legend of Sleepy Hollow" for inspiration. This time from his vigorous chisel came this towering and splendidly spirited scene with the two horses.

This Bronze was shown at the Sixth Autumn Exhibition of the National Academy of Design, New York City in 1887. At that time, it was priced at \$1500.

The Literary Digest for August 20, 1898, in speaking of this Bronze says: "It exhibits the most marvelous knowledge of the anatomy of the horse."

It remains in John Rogers' studio at New Canaan.

## 1889 — TWO STUDIES OF HORSES HEADS

Shown at the Annual Exhibition of the National Academy of Design, New York City, in 1889.

## April 1890 — LIFE-SIZE PORTRAIT BUST IN PLASTER OF WILLIAM CULLEN BRYANT

This bust is owned by Miss Katherine Rebecca Rogers, by whose kindness this illustration is shown.

The great admiration which the poet had for the sculptor is demonstrated by this letter:

"Roslyn, Long Island  
October 18th, 1869

"MY DEAR SIR:

I thank you for your beautiful and expressive group of the 'Fugitive's Story.' You have succeeded in a higher degree than almost any artist of any age in making sculpture a narrative art, and giving to motionless and speechless figures the power to relate their own adventures.

I am, Sir,

very truly yours,

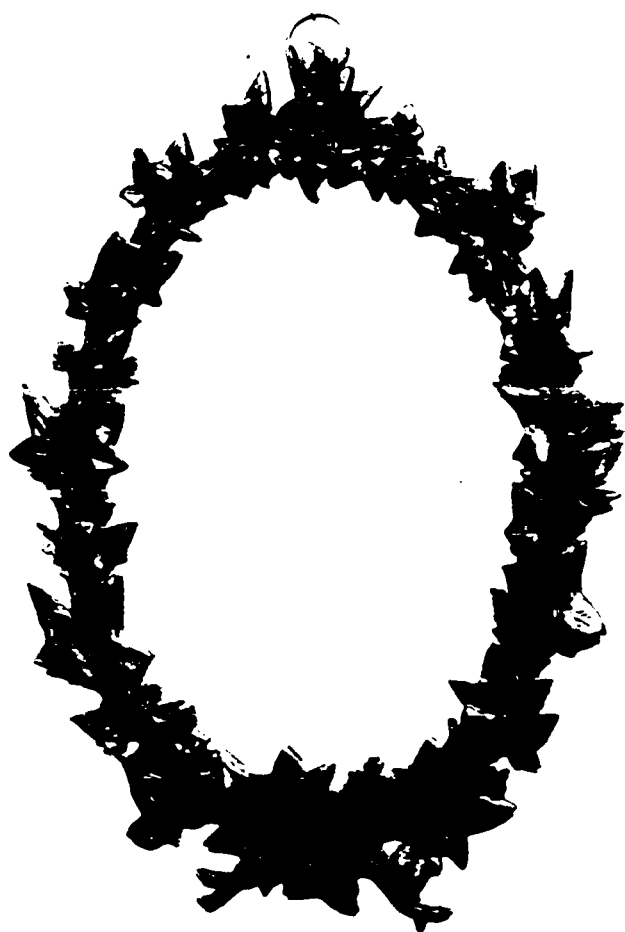
W. C. BRYANT"

## BRONZE WREATH OF LEAVES AND BERRIES SURROUNDING MIRROR

This was made for a member of Mr. Rogers' family. It is still treasured.



ICHABOD CRANE AND THE HEADLESS HORSEMAN



BRONZE WREATH FOR MIRROR



WILLIAM CULLEN BRYANT

## EQUESTRIAN FIGURE OF WILLIAM TECUMSEH SHERMAN

It is believed that Mr. Rogers meant this statue to represent General Sherman during his celebrated "March to the Sea."

## 1890 — PORTRAIT STATUE OF JOHN STARK

HEIGHT, 26½ inches.

In August 1777, John Stark, hastening from his farm in the mountains of New Hampshire, gathered the men of the neighborhood together and at their head marched against the British. About six miles from Bennington, Vermont, they defeated a force under Colonel Frederick Baun.

Mr. Rogers stated that this statue represented John Stark leading the assault and crying, "There they are boys! We beat them today or Molly Stark sleeps a widow tonight!"

In 1890 eleven sculptors submitted models in a competition for a statue of John Stark to be erected in Manchester, New Hampshire. Although the press came out enthusiastically for the one made by John Rogers, it was not accepted by Governor David Harvey Goodell.

The Daily Evening Times of Portsmouth, New Hampshire, said of it, on February 3, 1890:

"The magnificent model made by John Rogers was full of life. It was inspiring; the very sight of it quickened one's blood. It was light of foot and elastic of limb, and yet every nerve and muscle was strained into highest activity. The more it was observed and studied, the more its excellence became apparent."

This model statue made of plaster and stained to represent bronze is owned by The Essex Institute in Salem, Massachusetts, by whose courtesy this illustration is shown.

## 1890 — EQUESTRIAN STATUE OF JOHN STARK

It commemorates him as Brigadier-general of Militia in New Hampshire. This group was made on the same occasion as the preceding one.

Only a photograph of it remains.

John Stark is buried in the Park at the North End of Manchester, New Hampshire. As a youth at Manchester, Mr. Rogers became particularly interested in the life of General Stark.





PORTRAIT STATUE OF  
JOHN STARK



EQUESTRIAN STATUE OF  
JOHN STARK

## FIDO

HEIGHT, 8½ inches.

LENGTH OF BASE, 6 inches.

DEPTH from Front of Base, 4 inches.

This delightful statuette of a sleepy puppy is marked on the back of the base: "John Rogers, 204 Fifth Ave., N. Y." It is unique in being the only piece of sculpture which he is known to have done, of one animal alone. It is in the collection of the late Mr. Benjamin Walworth Arnold, and through the courtesy of his nephew, Mr. Ledward Cogswell, Jr., the present owner, this illustration, as well as others in this volume, is shown. The Arnold collection of Rogers Groups, one of the largest in the world, is in the Albany Institute of History and Art at Albany, New York.



## 1891 — JOHN ELIOT—FOURTH DESIGN

Heroic-size, Plaster.

Unfortunately, John Rogers complied with the suggestions of interfering friends, that he simplify his original conception. The result was not satisfactory. One heroic-size plaster cast was made which was exhibited at the Museum of Fine Arts, Boston, in 1892. The sculptor broke the cast on its return to New York and threw the pieces into the East River.

## EQUESTRIAN FIGURE OF PHILIP HENRY SHERIDAN

This group was made to illustrate the line, "Sheridan twenty miles away," from the poem, "Sheridan's Ride," by Thomas Buchanan Read.



JOHN ELIOT, FOURTH DESIGN



EQUESTRIAN FIGURE OF  
PHILIP HENRY SHERIDAN

1890—HEROIC-SIZE PORTRAIT BUST IN BRONZE ON A COLUMN, OF  
GENERAL JOSÉ ANTONIO PAEZ

Patriot and First President of the Republic of Venezuela, José Antonio Paez was of Indian parentage. Having been hailed as the savior and George Washington of his country, he suffered the fate of most South American politicians, for he was repudiated and exiled. After his death, Mr. Rogers was commissioned by Paez's repentant countrymen to make this bust, which was sent to Venezuela. Mr. Rogers used photographs for its construction.

This bust was exhibited at the Ninth Autumn Exhibition of the National Academy of Design, New York City, 1890.

1891 — LIFE MASK OF LAURA DERBY ROGERS

The sculptor's younger daughter.

January 1892 — CARICATURE STATUETTE IN BRONZE OF JUDGE HENRY E.  
HOWLAND, OF NEW YORK

This statuette is particularly interesting as it is the only existing sculpture of John Rogers done as a caricature. His delightful sense of fun was here given full sway. It was cast in plaster for a Twelfth Night celebration at the Century Club of New York, of which he was a member.

Mr. Rogers presented it to the Century Club and received the following letter:

“Century Club  
7 West 43rd St.  
New York.  
Feb. 10, 1892

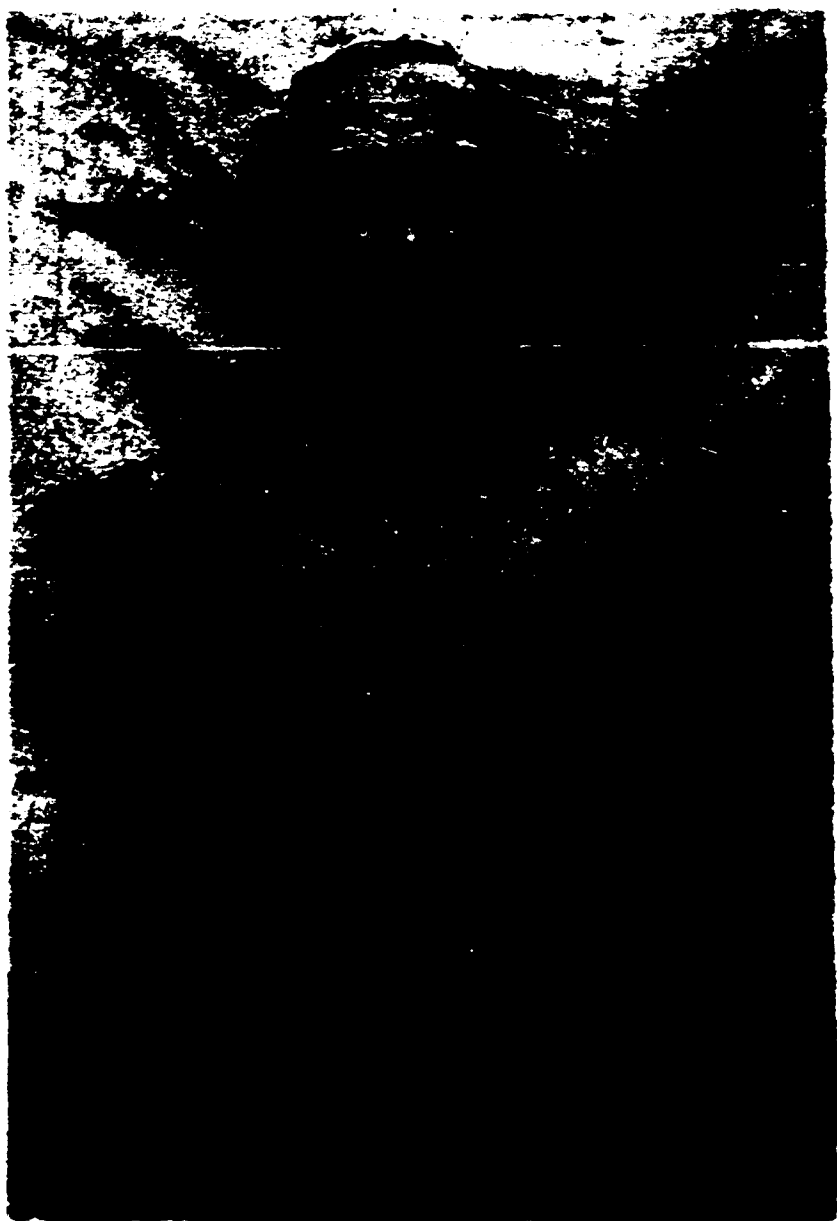
“Mr. John Rogers,  
DEAR SIR:

I have the pleasure to transmit to you the thanks of the Century Association as by resolution voted at the regular meeting, February 6th for your gift of a ‘statuette of an officer of the club as seen through Twelfth Night glasses.’

Yours very truly,

HENRY E. HOWLAND,  
Secretary”

The Bronze of this caricature statuette is owned by Miss Frances Howland, by whose courtesy this illustration is shown.



GENERAL  
JOSÉ ANTONIO PAEZ



STATUETTE OF JUDGE HOWLAND

## 1892 — HEROIC-SIZE PORTRAIT STATUE OF PRESIDENT ABRAHAM LINCOLN

Plaster, one-third larger than life-size.

At an Exhibition of the National Academy of Design in New York City, in 1892, this plaster model received most favorable comment.

The illustration is from an old photograph made when the statue was at the World's Fair, or Columbian Exposition, held at Chicago, Illinois, in 1893. The interesting arrangement of other artists' sculpture gives a pleasing setting. The Jury of Sculpture of the World's Fair awarded the Lincoln statue a medal, one of four medals of equal merit bestowed upon the works of New York sculptors.

The martyred President is portrayed as pondering over a war map of the country between Washington, D. C., and Richmond, Virginia.

## LINCOLN MEMORIAL

Bronze, one-third larger than life-size.

In 1910, six years after the death of Mr. Rogers, The Lincoln Memorial Association, of Manchester, New Hampshire, of which Mr. Charles L. Richardson was President, assisted in raising the money to put the plaster statue into bronze.

The illustration is from a photograph taken of the ceremonies of dedication and unveiling on Memorial Day, 1910. The ladies who acted as a guard of honor were from Daughters of Veterans and The Woman's Relief Corps. Mayor Eugene E. Reed accepted the statue on behalf of the City of Manchester and promised its perpetual care.

On each of the four sides of the pedestal, made of New Hampshire granite, is a bronze tablet. These tablets are marked respectively:

"The original model of this Statue by John Rogers Sculptor was presented by him to the City of Manchester, New Hampshire, A.D. 1895"

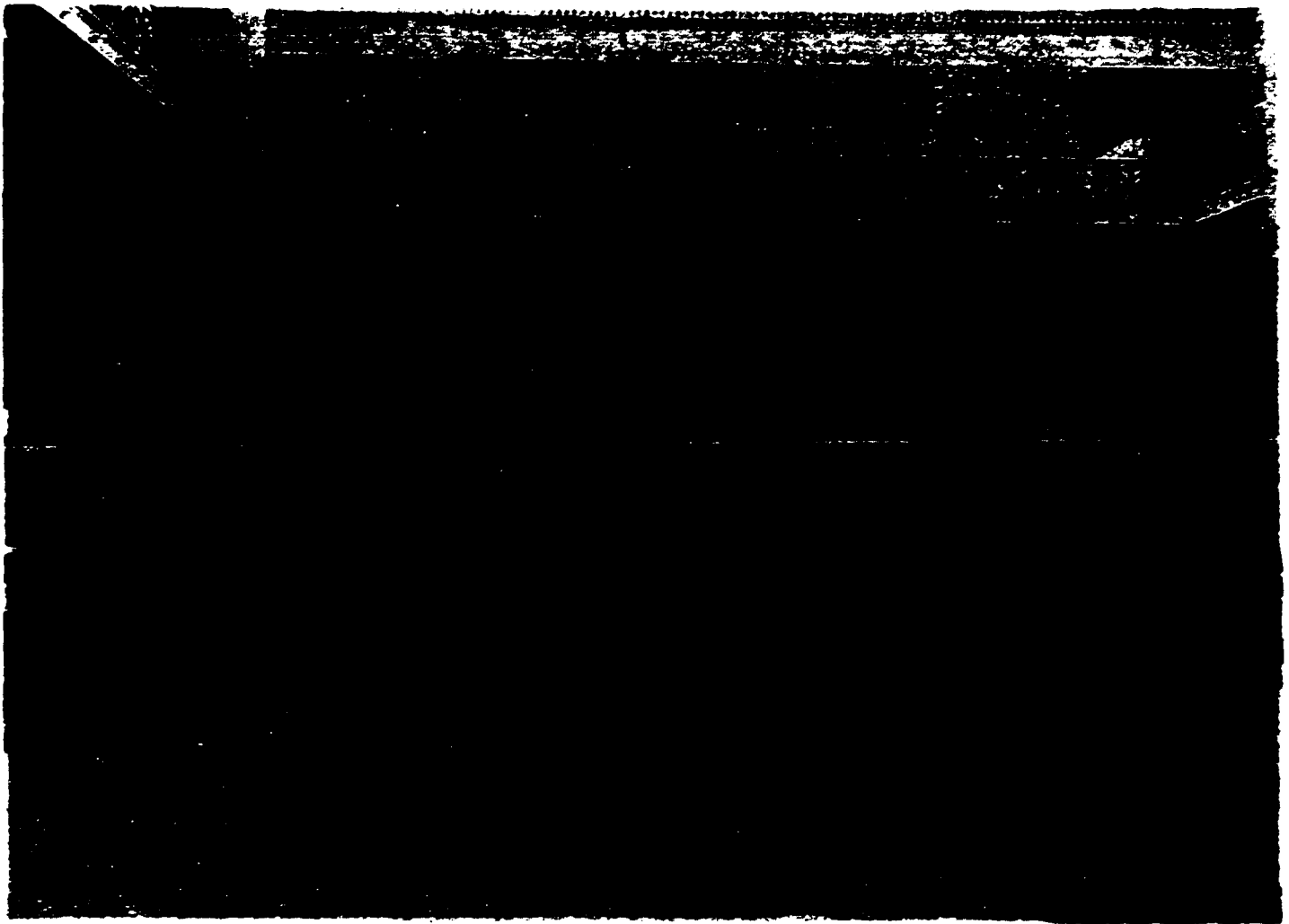
"Erected under the auspices of Louis Bell Post No. 3 G. A. R. with the aid of the Lincoln Memorial Association and others of Manchester, New Hampshire, A. D. 1910"

"With Charity for All"

"With Malice towards None"

## 1892 — THE STAMFORD MEMORIAL.

Model for a monument to commemorate the Two Hundred and Fiftieth Anniversary of the Founding in 1642 of Stamford, Connecticut. This group delineated the purchase of land which was the initial act in the settlement of Stamford. A figure of a Puritan stood, with his hand





STAMFORD MEMORIAL



LANDING OF THE NORSEMEN



WILLIAM LLOYD GARRISON



extended toward the country which he was buying, while Ponus, an Indian Chief, stooped to affix his "mark" on the parchment deed of conveyance. The "purchase money" consisting of twelve hatchets, twelve knives, and twelve "fathoms of wampum," also appeared. On the pedestal were figures commemorating the wars of 1776 and 1861. The proposed height of the central figure was to be eight feet, the "Continental" and the "Boy in Blue," seven feet each.

The Committee appointed to investigate the subject reported "with entire and enthusiastic unanimity" in favor of the design of John Rogers. Unfortunately the thirty-five thousand dollars which the memorial monument was to have cost, and which was to have been raised chiefly by popular subscription, was not forthcoming. Mr. Rogers destroyed the clay model, and only a faded print remains.

#### 1893 — LANDING OF THE NORSEMEN

Bronze, one-third life-size.

This group represents the landing of three Norsemen or Vikings from the prow of their boat, in Vinland, in the tenth century. John Rogers, with his usual attention to detail, copied an actual runic inscription for the warrior's shield, the Norsemen's alphabet consisting of sixteen characters called runes. Mr. Rogers also copied the prow of a real Viking's vessel, which is preserved in the collection of Columbia University, New York.

This Bronze remains in the studio of John Rogers at New Canaan, Connecticut.

#### PLASTER PORTRAIT STATUE OF WILLIAM LLOYD GARRISON (Doubtful)

HEIGHT, 25 inches.

The family of John Rogers has no knowledge of this statuette. John Rogers, as is well known, always carved in the iris thereby giving an extraordinary expression of life and vitality. It is easy to see that the irises of the eyes in this statuette are protruding.

It is thought best, however, to include this statuette in the Unpublished Works Section, as it is exhibited by the Massachusetts Historical Society, by whose courtesy this illustration is shown. It was presented to this Society, many years ago, by a member of the Garrison family. The Society for the Preservation of New England Antiquities includes this statuette among the list of Rogers Groups, in their Bulletin of January 1933.



# GENEALOGIES



## Rogers Genealogy

1. **JOHN ROGERS**, b. 1572 – d. 1636. Minister at Dedham, England.  
His son,
2. **NATHANIEL ROGERS**, b. 1598 – d. 1655. Came to America in 1636 and was Minister at Ipswich, Massachusetts. He married Margaret Crane. His son,
3. **JOHN ROGERS**, b. 1630 – d. 1684. He graduated from Harvard College at Cambridge, Massachusetts in 1649, and became the fifth president of Harvard in 1683. He married Elizabeth Denison, daughter of General Daniel Denison and granddaughter of Thomas Dudley, who was elected Governor of Massachusetts four times, serving his first term from 1634 to 1635. His son,
4. **JOHN ROGERS**, b. 1666 – d. 1745. Graduated from Harvard in 1684 and became Minister at Ipswich, Massachusetts. He was considered a very eminent preacher. He married Martha Whitingham and had nine children. His son,
5. **DANIEL ROGERS**, b. 1707 – d. 1785. He graduated from Harvard in 1725. He became Minister at Exeter, New Hampshire. He married, in 1748, Anna, daughter of Thomas Foxcroft who was Minister of the First Church in Boston, Massachusetts, and his wife Anna (Coney) Foxcroft, who was a daughter of John Coney, the well-known Goldsmith and Silversmith of Boston. His son,
6. **DANIEL DENISON ROGERS**, b. 1751 – d. 1825. He was a merchant of Boston, Massachusetts, and had also a business in London, England. He married Elizabeth Bromfield, great granddaughter of John Coney, the Silversmith, through his daughter Abigail. The dwelling house of Daniel Denison Rogers on Beacon Hill, Boston, Massachusetts, stood on the site of the east wing of the present State House. His son,
7. **JOHN ROGERS**, b. 1800 – d. 1884. He graduated from Harvard in 1820. He married Sarah Ellen Derby, b. 1805 – d. 1877. His son,
8. **JOHN ROGERS**, the Sculptor, b. 1829 – d. 1904.

## The Bromfield Genealogy

1. EDWARD BROMFIELD, b. 1695 – d. 1756. He married Abigail, daughter of John Coney, the Silversmith, in 1722. His son,
2. HENRY BROMFIELD, b. 1727 – d. 1820. He married in 1762, Hannah Clarke, daughter of Richard Clarke, one of the men to whom the tea of the “Boston Tea Party” was consigned. This Henry Bromfield’s daughter Elizabeth was the one who married Daniel Denison Rogers. They were second-cousins, their grandmothers being sisters: Anna and Abigail Coney.

## The Derby Genealogy

1. ROGER DERBY, b. 1643 – d. 1698. Came to America in 1671. His son,
2. RICHARD DERBY, b. 1679 – d. 1715. His son,
3. RICHARD DERBY, b. 1712 – d. 1783. He was a Merchant of Salem, Massachusetts, owner and Captain of a number of sailing ships trading with the West Indies. His son,
4. ELIAS HASKET DERBY, b. 1739 – d. 1799, was also a Merchant of Salem, Massachusetts. His son,
5. JOHN DERBY, b. 1762 – d. 1831. He married Eleanor, daughter of Dr. Nathaniel Coffin of Portland, Maine. His daughter,
6. SARAH ELLEN DERBY, b. 1805 – d. 1877. She married John Rogers. Her elder son was the Sculptor.

## **ALPHABETICAL LIST**





# Alphabetical List of John Rogers' Sculpture

## PUBLISHED GROUPS

A Frolic at the Old Homestead	PAGE 94	Ha—I Like Not That	PAGE 93
A Matter of Opinion	90	Hide and Seek	80
Balcony, The	89	Hide and Seek: Whoop!	80
Bath, The	101	Home Guard or Midnight on the Border, The	70
Beecher, Portrait Statuette of the Reverend Henry Ward	97	Is It So Nominated in the Bond	89
Bubbles (Life-size Boy)	79	Madam, Your Mother Craves a Word with You	94
Bushwhacker or The Wife's Appeal for Peace, The	70	Mail Day	69
Camp Fire or Making Friends with the Cook	66	Marguerite and Martha Trying on the Jewels	98
Camp Life or The Card Players	66	Matter of Opinion, A	90
Challenging the Union Vote	74	Mock Trial or Argument for the Prosecution, The	84
Charity Patient, The	73	Neighboring Pews	93
Checker Players	62	One More Shot—Wounded to the Rear	70
Checkers Up at the Farm	83	Parson, Coming to the	74
Chess	98	Parting Promise	77
Coming to the Parson	74	Peddler at the Fair, The	89
Council of War, The	73	Photographer, The	86
Country Postoffice	69	Phrenology at the Fancy Ball	94
Courtship in Sleepy Hollow or Ichabod Crane and Katrina Van Tassel	74	Picket Guard, The (With veil)	65
Doctor, Fetching the	90	Picket Guard, The (Without veil)	65
Doctor, Playing	79	Playing Doctor	79
Elder's Daughter, The	94	Politics	97
Fairy's Whisper, The	62	Polo	89
Faust and Marguerite, Their First Meeting	98	Portrait Statuette of Reverend Henry Ward Beecher	97
Faust and Marguerite Leaving the Garden	101	Private Theatricals or Last Moments Behind the Scene	86
Favored Scholar, The	79	Referee, The	90
Fetching the Doctor	90	Returned Volunteer or How the Fort was Taken	69
Fighting Bob	98	Rip Van Winkle at Home	77
First Ride, The (Lady with hat)	97	Rip Van Winkle on the Mountain	77
First Ride, The (Lady without hat)	97	Rip Van Winkle Returned	79
Football	101	School Days	84
Frolic at the Old Homestead, A	94	School Examination, The	73
Foundling, The	77	Sharp Shooters, The	65
Fugitive's Story, The	74	Shaughraun and Tatters, The	83
Going for the Cows	83	Sitter, The	86

Slave Auction, The . . . . .	PAGE 62	Beecher, Life Mask of the Reverend Henry Ward . . . . .	PAGE 115
Taking the Oath and Drawing Rations . . . . .	70	Boy Playing Marbles . . . . .	109
Tap on the Window, The . . . . .	83	Bribe, A . . . . .	112
Town Pump, The . . . . .	65	Bronze Wreath of Leaves and Berries Surrounding Mirror . . . . .	124
Traveling Magician, The . . . . .	86	Bryant, Life-size Portrait Bust in Plaster of William Cullen . . . . .	124
Trout Fishing or Landing of a Beauty . . . . .	66	Bugle Call, The . . . . .	120
Uncle Ned's School . . . . .	73	Camp Fires of the Revolution or A Watch Fire . . . . .	119
Union Refugees . . . . .	69	Caricature Statuette in Bronze of Judge Henry E. Howland of New York . . . . .	130
Village Schoolmaster, The . . . . .	62	Checkers . . . . .	110
Washington . . . . .	84	Checker Players, The . . . . .	109
Watch on the Santa Maria, The . . . . .	101	Colyer, Life Mask of the Reverend Robert . . . . .	116
We Boys (Horse's head down) . . . . .	80	Different Portions of the Human Body and Head . . . . .	114
We Boys (Horse's head up) . . . . .	80	En Route for the War . . . . .	115
Weighing the Baby . . . . .	84	Farmer's Home, The . . . . .	111
Why Don't You Speak for Your- self, John? . . . . .	93	Fido . . . . .	128
Wounded to the Rear or One More Shot . . . . .	70	Flight of the Octaroon, The . . . . .	114
Wounded Scout or Friend in the Swamp, The . . . . .	66	Garrison, Life Mask of William Lloyd . . . . .	111
Wrestlers, The . . . . .	90	Garrison, Portrait Statue in Plaster of William Lloyd (Doubtful) . . . . .	135
You Are a Spirit, I Know, When Did You Die? . . . . .	93	Go On, I'll Follow Thee . . . . .	115

## PUBLISHED WORKS OTHER THAN GROUPS

Anatomical Studies of the Horse . . . . .	103
Black Walnut Brackets . . . . .	103
Revolving Pedestals of Mahogany or Ebony . . . . .	104
Stone Flower Vase . . . . .	103
Three-tiered Tables . . . . .	104
Urn Shaped Flower Vase . . . . .	103

## UNPUBLISHED WORKS

A Bribe . . . . .	112	Howland, Caricature Statuette in Bronze of Judge Henry E . . . . .	130
After "The Fisher Girl" . . . . .	112	Ichabod Crane and the Headless Horseman . . . . .	124
Air Castles . . . . .	112	Irish Batchelor Mending a Pair of Breeches . . . . .	109
Artist and his Patron, The . . . . .	112	John Eliot—First Design . . . . .	122
At the Confessional . . . . .	109	John Eliot—Fourth Design . . . . .	128
		John Eliot—Second Design . . . . .	122
		John Eliot—Third Design . . . . .	122
		Lambert, Small Portrait Bust in Plaster of Mrs. Edward W. . . . .	119
		Landing of the Norsemen . . . . .	135

Leisure Moments . . . . .	PAGE 111	Rogers, Small Portrait Bust in Plaster of Mrs. John . . . . .	PAGE 119
Lincoln, Heroic-size Portrait Statue of President Abraham . . . . .	132	Rogers, Life Mask of Laura Derby . . . . .	130
Lincoln Memorial . . . . .	132	Sheridan, Equestrian Figure of Philip Henry . . . . .	128
Little Girl and Kitten . . . . .	109	Sherman, Equestrian Figure of William Tecumseh . . . . .	126
Old Friar, The . . . . .	109	Stark, Equestrian Statue of John . . . . .	126
Paez, Heroic-size Portrait Bust in Bronze on a Column, of General José Antonio . . . . .	130	Stark, Portrait Statue of John . . . . .	126
Parker, Portrait Bust in Bronze of Dr. Willard . . . . .	116	Statuette of Little Boy . . . . .	114
Portia, Shylock and Antonio . . . . .	114	Stamford Memorial, The . . . . .	132
Reynolds, Bronze Equestrian Heroic- size Portrait Statue of Major General John Fulton . . . . .	120	Stanton, Statuette of Edwin M'Masters . . . . .	119
Rogers, Life Mask of John as a Baby . . . . .	115	Stone, Portrait Bust in Bronze of Dr. John Osgood . . . . .	116
Rogers, Life Mask of John, Sculptor . . . . .	122	Sumner, Mask of Edwin Vose . . . . .	114
Rogers, Life Mask of Mr. John . . . . .	122	Town Pump, The . . . . .	110
Rogers, Life Mask of Mrs. John . . . . .	122	Tuckerman, Statuette of Henry T. . . . .	114
Rogers, Small Portrait Bust in Plaster of John . . . . .	119	Two Studies of Horses' Heads . . . . .	124
Rogers, Small Portrait Bust in Plaster of Katherine Rebecca . . . . .	119	Vigilance Committee, The . . . . .	111
		Watering the Horse . . . . .	112
		Williams, Life-size Portrait Bust in Plaster of John Earl . . . . .	116

