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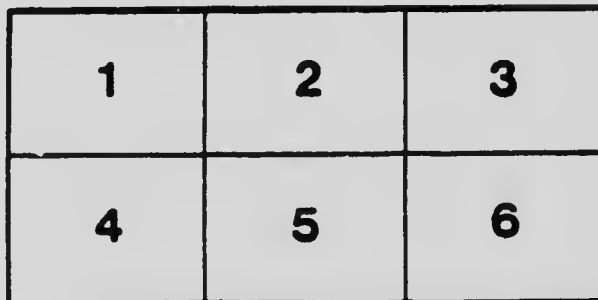
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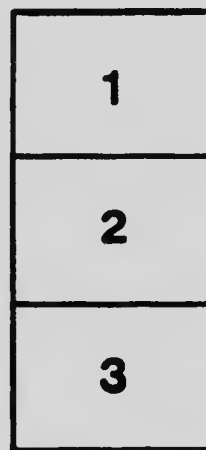
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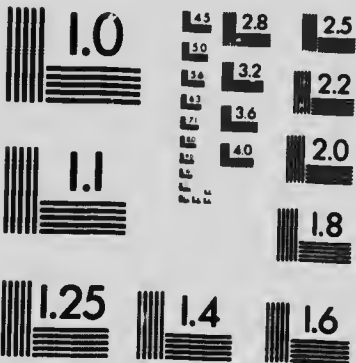
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THE WORK OF TEN YEARS IN SCULPTURE

Chronologically Arranged

INCLUDING

**Figures in the Round
High and Low Relief, Medals
and Portrait Plaques**

BY

R. TAIT McKENZIE, M. D.

Art Association of Montreal

Dec. 17th to Dec. 31st

1913

THE WORK OF TEN YEARS IN SCULPTURE

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**Figures in the
Round, High and Low Relief, Medals
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By

R. TAIT McKENZIE, M. D.

1902 - 1913

"Dr. McKenzie comes to the work of the sculpture with an unusual equipment. Professor and director of physical education at the University of Pennsylvania, a physician and the graduate of both a college and the life class, he has an unusual technical knowledge. One particular type of physical development, the young college athlete, is continually before such a man as before no other sculptor. The director of physical training in a large institution has the nude almost as constantly before him as in Hellenic life."

—Press, Philadelphia.

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The Progress of Fatigue as shown in Four Masks

Realism in sculpture is not always synonymous with beauty. We attribute considerable importance to modern French sculpture because of its accurate depiction of life as seen by such men as Rodin and Meunier, and recently an American sculptor of considerable merit has come forward and placed himself in the ranks of the realists. Doctor McKenzie has now graphically depicted the sufferings of the exhausted and nerve strained athlete of the cinder path by means of clay models.—*Success*.

1902

1. VIOLENT EFFORT

The expression is positively appalling.—*World Today*.

2. DYSPNŒA

This is a face that every attendant at athletic games knows well.—*Record*.

3. FATIGUE

The hopeless and worn look of this face is almost indescribable.—*Record*.

4. EXHAUSTION

The lines are deep and the expression haggard in the extreme.—*World Today*.

A considerer ces pauvres têtes douloureuse on se prend à envier la superbe impassibilité de certaines faces d'animaux.
—*Je Sais Tout, Paris*.

Statuettes

His idea of immortalizing the American athlete is indeed an inspiring one.—CHARLES WHARTON STORK, *Old Penn.*

He has been at pains to model his "Sprinter" and "Athlete" from one hundred and fifty measurements, a course as we know from Pliny used by Grecian sculptors.—*Philadelphia Press.*

The interest in such compositions must be athletic rather than artistic, and yet the beauty of these figures is undeniable. We certainly cannot imagine Rodin modelling from composite measurements and ignoring the passing aspect of the living form, yet we may repeat that the interest of the figures is great and their beauty appeals to the eye.—*New York Evening Mail.*

1902

5. THE SPRINTER

Society of American Artists, 1903. Salon, 1904. Royal Academy, 1903. Acquired by Fitzwilliam Museum, Cambridge, England.

A figure of one-quarter life size representative of the type that has been most successful in trials of speed, long limbed, small boned, well muscled, and square chested.—*Transcript, Boston.*

The stooping figure of a runner with toes and fingers on the ground tensely waiting for the pistol shot. It is of such vivid actuality that on looking at it one feels like believing that at a sudden clap of the hand it would disappear down the track.—*Outlook, N. Y.*

1903

6. THE ATHLETE

Salon, 1903. Royal Academy, 1904. Roman Art Exposition, 1911. Acquired by Ashmolean Museum, Oxford.

Suggestive or classic sculpture in the physical balance and symmetry of its proportions.—*Transcript, Boston.*

M. McKenzie se vante d'avoir pour établir ce modèle de l'idée sportsman mesuré quatre cents étudiants. Néanmoins sa statuette est bonne et ressemble étrangement à une bronze antique. Or à quoi bon, tant de mal et de quel avantage pourrait être en art la méthode Bertillon?—*Revue de l'Art, Paris.*

1905

7. THE BOXER

Society of American Artists, 1906.

The boxer not as we see him photographed in the "Police Gazette" but the boxer in the midst of the fray, half wearied, his extended right, covering his chin and hinting at a blow just struck by his antagonist, his back drawn left, level with his waist, hinting of a terrific blow to be struck at the antagonist whose presence we are thus made twice to feel.—*Boston Transcript*.

1906

8. THE SUPPLE JUGGLER

Royal Academy, 1908. Salon, 1909. Roman Art Exposition, 1911. Acquired by the Metropolitan Museum of Art, N. Y.

A feat in contortion which is physically possible but uncommon.—*Transcript, Boston*.

The snarl into which this man juggling with balls has tied himself would become with a less erudite sculptor a monstrosity, but the pose, tortured as it is, is accounted for rationally. The swiftness and variety of muscular movement are capital.—*Sun, N. Y.*

9. THE COMPETITOR

Salon, 1907. Royal Academy, 1907. Roman Art Exposition, 1911. Acquired by the Metropolitan Museum of Art, New York, and National Gallery of Art, Ottawa.

The nude figure of an athlete kneeling on one knee and tying his shoe in preparation for a foot race. The modelling of this is extraordinary for its anatomical veracity and spirit, the back being particularly fine and supple.—*Transcript, Boston*.

"The Competitor" ha fermato il mio sguardo a lungo per un certo che di calma preparazione de equilibrio armonico così suggestionante nella sua difficile posa de transmettermi partedi tanta armonia.—*Il Vesuvio*.

1909

10. THE RELAY

Roman Art Exposition, 1911.

A man who in his eagerness to watch a team mate has started to lean on one knee and gazes straight ahead. The figure is tense with interest in the team mate, full of hopes and fears for the struggle, idle now but brimming with potential energy for the time of action—CHARLES WHARTON STORK, *Old Penn.*

1906 to 1911

11. THE ONSLAUGHT

Roman Art Exposition, 1911, Royal Academy, 1912.

"The Onslaught" pictures the full glory of the great game of football such as no spectator ever actually sees with the eye of flesh, but such as all of us have pictured to ourselves in an ineffectual sort of way as the ideal after which the players we have seen were striving, such as some of us have felt urging us on to the last ounce of our energy in the struggles of the game itself.—*Montreal Herald*.

Varied as the attack may be there will always come a moment when with only a yard or two to gain for a touchdown the team will mass its strength and weight for a plunge through some weak point in the line, and when the defenders will bring up their reserve to repel it. This is the moment of the onslaught which has been chosen to typify the spirit of the game.—*Century Magazine*.

A throng of the opposing gladiators of the gridiron clashing in all the fury of a mass play like the compact of one wave against another crest breaking over crest, its apex topped with the grim torso of the half back, pigskin hugged to breast, hurtling the embattled line.—EDWARD CHILDS CARPENTER in *Town and Country*.

It may be that much less than a century hence the foot ball of today will have entirely passed from memory superseded by something better or reformed out of all semblance to its present self. In either case we could not preserve the present type in so effective a way as by sculpture. With all its faults we owe much to foot ball and in some such positive way as this we may properly acknowledge the obligation. Will the beholder of a century hence regard this group with that half repugnant awe with which we stand before the "Laocoon" or with the admiration which we accord to the "Discus Thrower?"—*New Haven Register*.

A brilliant, busy, and most original performance.—HARRISON MORRIS in *International Studio*.

1911-1912

A group of five small sketches of athletes reproduced in plaster.

1911

13. BENJAMIN FRANKLIN IN 1723

The full-sized eight-foot statue in bronze to be placed on the terrace in front of the gymnasium of the University of Pennsylvania, and unveiled in June, 1914, a gift from the Class of 1904 College.

The class of 1904 was happily inspired with the idea of erecting a statue to the youthful Franklin as he first came to Philadelphia to serve as an example to the young men entering the University. Here we see the poor boy coming almost in the guise of a tramp to the city where he was to win fame and fortune. His firm stride, his alert glance tell of a confidence which, if any of us could reasonably retain, would take us farther along the road to success than most of us go. His worldly goods wrapped up in a handkerchief do not weigh him down, his stout staff reminds us of Robin Hood in the earlier days when a living was harder to come by for a friendless man.—CHARLES WHARTON STORK in *Old Penn.*

On leaving his brother's employ Franklin came to New York by boat and thence to Amboy, having to sleep all night in the boat.

In his autobiography he describes his walk from there to Burlington, his arrival there and his stay with Dr. Brown. As he himself says :

"I have been the more particular in this description of my journey that you may compare such unlikely beginnings with the figure I have since made here." The period chosen for the representation is his fifty mile walk from Amboy to Burlington en route to Philadelphia.

He is represented as poorly dressed carrying his spare clothes in a bundle and striding along with a stick which he has picked up by the roadside. The sculptor has given to the figure a springy alertness, which must have characterized the youth, and to the face an eager, questioning and good natured expression.—*Public Ledger.*



Medallions, Plaques and Medals

1902

1. **The Mother.**

1903

2. **Archibald Lampman**, Canadian poet. Original in Trinity University, Toronto.

1904

3. **Jeffrey MacPhail.** Lent by Dr. Andrew MacPhail, Montreal.
4. **Dorothy B.** Societe des Artistes Français, Paris, 1904.

1905

5. **Robert Barr**, Canadian novelist.
6. **Wistfulness.** A study. Lent by Wm. P. McKenzie, Cambridge, Mass.
7. **Discobolos, No. 1.**
8. **Discobolos, No. 2.**

1906

9. **Wilfred Campbell**, Canadian poet.
10. **"Maizie."** Lent by Mrs. Charles H. Frazier.
11. **"Buzzle."** Lent by Mrs. Charles H. Frazier.

1907

12. **Dr. William Henry Drummond**, the poet of the Canadian habitant. Original in Western Hospital, Montreal, Canada.

13. Forbes Robertson as "Cæsar."
14. Gertrude Elliott as "Cleopatra."
15. Charles Wharton Stork, Esq.
16. Dudley A. Sargent, M. D. Medal struck to celebrate 25 years service in Physical Education to Havard University.

1908

17. William Cornelius Covenhoven Van Horne.
Lent by Sir William Van Horne, of Montreal.
18. George Newhall Clark. Study for memorial tablet in Pomfret School, Pomfret, Conn.
By permission of Mrs. E. Walter Clark.
19. Bertram Stuart McKenzie.
20. William P. McKenzie.
21. Eugene Paul Ullman, painter.

1909

22. Mrs. Charles Wharton Stork.
23. Guglielmo Ferrero, historian of Rome.
24. Paul Dougherty, painter.
25. Dr. S. Weir Mitchell, physician, poet, man of letters.
26. Dr. W. W. Keen. Original bronze in the Library of Brown University.

27. Dr. Nathaniel Chapman. Original bronze in the Medical Building, University of Pennsylvania.

28. Dr. Samuel Jackson. Original bronze in the Medical Building, University of Pennsylvania.

29. Francis Kinloch Huger. Memorial to commemorate his daring attempt to rescue the Marquis de Lafayette from the Fortress of Olmütz. Original in Medical Building, University of Pennsylvania.

30. Medal to commemorate the opening of new building of the College of Physicians, Philadelphia.

1910

31. Dr. Arthur Adderley Browne. Original in the Medical Library, McGill University, Montreal.

32. Sir Dudley Coutts Majoribanks, First Lord Tweedmouth.

33. Isabel, First Baroness Tweedmouth. Memorial Fountain Guisachan, Scotland.

1911

34. Dr. William Gardner, of Montreal, Canada.

35. Dr. Crawford W. Long. Discoverer of Ether Anæsthesia, Class '39, U. of Pennsylvania. Original bronze in the Medical Building, University of Pennsylvania.

36. Benjamin Franklin. Signboard for the Franklin Inn Club, Philadelphia.

1912

37. Portrait study of Ethel McKenzie. Lent by Mrs. R. Tait McKenzie.

38. Medal for the American Playground Association.
 39. Medal for New York Public School Athletic League.
 40. Miss Katherine Clark. Lent by Dr. John W. Clark.
 41. Kathleen Parlow, violinist.
 42. Hon. Sir George A. Drummond, K.C., M.G., C.V.O.
Original in St. Margaret's Home, Montreal. By permission of Lady Drummond.
- 1913
43. Clarence S. Bayne. Memorial Plaque.
 44. Dr. John Herr Musser. Memorial.
 45. Dr. Horatio R. Storer. Portrait.
 46. University of Wisconsin. Medal.
 47. Grotesque Door Knocker.
 48. Young Pan. Waterspout.
 49. The Joy of Effort. Original bronze encrusted in wall of stadium at Stockholm, Sweden, commemorative of the fifth modern Olympic games. Lent by Otto T. Mallery, Esq.

"Eager as fire, impetuous as the wind,
They spurn the ground and lightly clear the bar.
Three racers? Nay, three strong wills unconfined,
Three glad, contending swiftesses they are;
Three dolphins that with simultaneous leap
Breast the high breaker of a tropic surge
And flashing silvery from the purple deep
And scattering foam, their curving backs emerge,
Three agile swallows skimming near the ground
That give their bodies to the buoyant air,
Three roebucks fleet that through the forest bound.
Yet how can even such with men compare?
Not with mere speed lust are these forms alive;
The noblest joy of being is to strive."

—CHARLES WHARTON STORK,
Century Magazine, July, 1912.

