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Photographs / Images: Rudolph Evans working on plaster copy of a bust of J Sterling Morton; Rudolph Evans' statue of William Jennings Bryan (while still on the north side of the Nebraska State Capitol)

# Sculptor Rudulph Evans: His Works on William Jennings Bryan and J. Sterling Morton

*By Tescia Ann Yonkers*

During his long and impressive career, sculptor Rudulph Evans created busts and statues of two Nebraska native sons who gained national prominence in the early 20th century. His portrayals of J. Sterling Morton and William Jennings Bryan are viewed by millions of visitors to the nation's Capitol building. An impressive statue of Bryan, designed for placement on the north steps of the Nebraska Capitol, is today on the grounds at Fairview, Bryan's Lincoln home. However, something of Bryan remains at the Capitol, a bust in the Nebraska Hall of Fame, to which he was elected in 1974.

The Hall of Fame bust of Morton was cast from a plaster model sculpted by Evans in 1895. The original is owned by the Nebraska State Historical Society. Other Morton statuary by Evans are located in the Nebraska Hall of Fame and at Arbor Lodge, Morton's home, in Nebraska City.

J. Sterling Morton (1832-1902), the father of Arbor Day, was a statesman and naturalist who served as secretary of the Agriculture Department in the second cabinet of President Grover Cleveland from 1893-1897.<sup>1</sup> He transformed the department from a group of political bureaus into a coordinated scientific service to farmers.<sup>2</sup> In 1895 while in Washington, he attended the "Fifth Annual Exhibition of the Society of Washington Artists" and saw two works by Rudulph Evans, a 17-year-old whose artistic aptitude was so evident that Morton considered him a prodigy and took a personal interest in him. Morton commented, "That boy is to my mind a marvel. If he were my son, I'd resign my place and simply put in my time looking after him."<sup>3</sup>

Evans' youthful association with Morton would be pivotal in his career, for Morton introduced him to President Cleveland

and Mrs. Phoebe Hearst, who gave him his first commission in 1897 to execute a sculpture, *Miss Apperson*. This was the beginning of a long and successful career which led Evans, about 50 years later, to be selected to execute the statue of Thomas Jefferson to be placed in the Jefferson Memorial. It is his best remembered work.

Born in Washington, DC in 1878, he was raised there and in a town near Front Royal, Virginia. Though he decided as a young teenager that he wanted to be a sculptor, his parents encouraged him to take a business course at Tech High School, which he did not complete. After leaving school he decided to study sculpture and in January, 1894, at age 16, he entered the studio of well-known Washington sculptor, Ulric Stonewall Jackson Dunbar (1862-1927), who served as the secretary of the Society of Washington Artists. Serving as Dunbar's studio boy for 18 months, Evans learned the mechanics of carving and displayed an inherent comprehension of mass. Under Dunbar's guidance, he executed his first portraits: a bust of his grandfather, *Dr. R. H. Evans*; and one of his father, *Frank L. Evans*. These two works were exhibited at the Cosmos Club and caught Morton's attention.

Morton asked Evans to execute a bust of himself, his earliest extant work, *J. Sterling Morton*, of which Morton said, "The young man has not taken a single measurement in making this bust, yet its proportions are so perfect that my old hat fits it as well as it does myself. The lad has the first instinct of the natural born sculptor—absolute artistic truthfulness."<sup>4</sup> Evans captured the sitter's appearance with all the zest of a novice, recording every detail meticulously, reminiscent of Dunbar's portrait, *Gov. A. R. Shepherd*, in which no lines were deleted from the face and in which the strong personality was portrayed in the sitter's features. Evans' bust of Morton and his statue, *Dr. R. H. Evans*, appeared truthful and lifelike, examples of photographic realism executed with delicacy and close attention to fine technical qualities. In those he modeled, Evans combined a fidelity to the features with an impression of the subject's dignity. These factual reproductions presented striking likenesses typical of Dunbar's naturalistic style, though the modeling was not particularly subtle and was composed of broad, flat surface planes.

At 19 Evans continued his education in Paris at the

Academie Julian under Denis Peuch and at the Ecole des Beaux-Arts under Alexandre Falguiere. While in Paris, his work was significantly influenced by visits to the studios of Auguste Rodin, Augustus St. Gaudens, Jean Leon Gerome, and F. A. Bridgeman.

In 1901, Evans returned to the United States and studied drawing at New York City's Art Students' League under H. Siddons Mowbray. In 1902 he was elected a member of the Society of Washington Artists, the first of many such honors he would receive.

Evans made his career primarily in New York City, with extended periods between 1908 and 1913 in Scarsborough, New York, where the patronage of Frank A. Vanderlip afforded him throughout his life a house, a studio, and many opportunities and commissions. Evans also made important trips to Europe, where his work was exhibited and honored. A 1910-1911 visit to Greece and Italy had a lasting influence on his work. In 1914 his statue, *The Golden Hour*, won a bronze medal in the Paris Salon and was purchased by the French government for the Luxembourg Museum. This would later earn for Evans France's distinguished Cross of the Legion of Honor, the first of several foreign awards. In 1921 his statue, *Eve's Daughter*, was exhibited in Rome. Evans was given an audience with Italy's King Victor and the crown prince and soon thereafter was decorated with the Order of the Crown of Italy. These honors gained him the admiration of a broad range of critics, scholars, patrons, and the general public.

While Evans is well-known for his statuary of notable Americans, such as Morton, Bryan, Supreme Court Justices John M. Harlan and William Strong, actress Maude Adams, and Mrs. Percy Rockefeller, one of his greatest achievements is his *Venus Aphrodite*, a modern treatment of an ancient subject, influenced by his exposure to antiquity in Greece and exhibited in the Paris Salon of 1926. One French critic remarked: "It is both true and living and a pure evocation of Greek art. Everything is harmonious and graceful; . . . Everything reveals the experienced hand of a master in the services of an artistic soul."<sup>5</sup>

Evans' work appears in museums in New York, Chicago, Washington, including the Smithsonian Institution and in collections in other parts of the country and abroad. He was a

member of the American Art Association of Paris, the Washington Society of Fine Arts, the Allied Artists of America, the National Institute of Arts and Letters, the National Academy of Design, and the Fine Arts Committee of the Hall of Fame in New York City. He received many honors from the National Sculpture Society. On the day of his death, Evans received a gold medal from the American Society of Arts and Sciences for his contribution to American art.

Evans' several sculptures of Morton and William Jennings Bryan are considered some of his finest works. A year after executing the 1895 bust of Morton, he did a plaster plaque of Morton's head, several replicas of which represent his first attempt to color his works of art.<sup>6</sup> The plaster plaque is located in the Nebraska State Historical Society in Lincoln.

In May, 1902, shortly after Morton's death, the Arbor Day Memorial Association was formed at Nebraska City to provide a suitable monument as a tribute to the "Author of Arbor Day." It was financed by popular subscription under the supervision of the Arbor Day Memorial Association.

In February, 1903, Evans was awarded the commission for the *Julius Sterling Morton Monument* by the Nebraska Arbor Day Association. It was the first competition Evans had won and his first public commission from a group of citizens. The work brought national and international attention to Evans.

Since expenses were considerably less and facilities for executing the statue more readily available abroad, Evans sailed for Paris in April of 1903 to complete his work on the statue and supervise its casting. The statue was finished in Paris in December, 1904, and exhibited at the Paris Salon of 1905, where it received a medal of honor. At the same time, the Pope made him a cavalier of the Order of San Pedro at Rome in recognition of Evans' services to art.

The statue was sent from Paris to Nebraska sometime before October 28, 1905, when it was unveiled in Nebraska City by Sterling Morton, a grandson of J. Sterling Morton, in the presence of 5,000 people. Evans was commended for "the genius, love, enthusiasm, and veneration that has characterized his every thought and act. He has given us a grand, a noble conception of our character of Arbor Day." Also present at the unveiling was former President Grover Cleveland, who remarked that the statue was the best likeness he had ever seen cut in brass.

Evans' mastery of French sculptural techniques, acquired on his second trip to Paris, was clearly demonstrated in the fluid modeling of the Morton statue. It was unlike the more theatrical French works, however, for Evans stood his subject firmly on the ground. Cast in bronze, it was the sculptor's first attempt to execute a statue in that medium.

The scheme of the *Morton Monument* is of a unit, each part relating to the whole and all leading up to the central figure. In its massiveness and impressiveness, the work is similar to the gigantic and spectacular settings that predominated in academism at that time. The ground is laid out in three low, terraced platforms of brick and stone. The surrounding landscape and architecture are subordinated to the central figure of the design, the bronze statue of Morton. He stands upon a massive yet graceful pedestal made of a single block of Rhode Island granite. The statue faces south, and the head is turned slightly eastward. Morton's right arm hangs easily by his side, holding a soft hat, which he apparently removed: in his left hand there is a cane. A branch of a tree rests easily at his feet, while a plowshare, slightly in the rear, suggests his profession and the rugged pioneer days of his early life. Unlike contemporary memorials to public men which depict their personality, Evans honored his subject by showing his life work.

Evans' most significant portrayal of Morton would not be executed, though, until the 1930s. In 1933 the Nebraska State Memorial Commission was formed for the purpose of placing statues of J. Sterling Morton and William Jennings Bryan in the United States Capitol.<sup>7</sup> In agreeing to pay for the statue of Morton, his descendants requested that, because of his long association with the family, Evans be chosen the sculptor.<sup>8</sup> To Morton's grandson, Evans wrote, "Your own father was among my very dearest friendships and I believe that he would have been happy to have had me responsible as a sculptor of his father's statue in the Capitol at Washington. It would be a work where I could put forth my heartfelt efforts."<sup>9</sup>

Having secured the Morton family's recommendation, Evans then approached Governor Charles W. Bryan of Nebraska, brother of William Jennings Bryan, and asked to be considered for that commission also.<sup>10</sup> While living in Washington, Evans had studied from life the "illustrious" Bryan through his association with Morton. Evans had



*Rudolph Evans completed a bust of J. Sterling Morton about 1895-1896 in a Washington studio. A plaster copy, now owned by the Nebraska State Historical Society, served as a model for the bronze bust of Morton placed in the Nebraska Hall of Fame at the State Capitol in 1982.*

developed an affectionate regard for Nebraska and exclaimed that he would "be greatly interested in being considered to execute the work."<sup>11</sup>

Bryan (1860-1925), sometimes referred to as the "Great Commoner," was a member of the House of Representatives, a three-time Democratic presidential nominee, and secretary of state under President Wilson. As the "undisputed leader"<sup>12</sup> of the Democratic Party in America from 1896-1912, he expounded the Democratic causes of the day on behalf of labor and the common man. Bryan's advocacy of free silver is reflected in his widely remembered statement of 1896, "You shall not press down upon labor this crown of thorns—you shall not crucify mankind upon a cross of gold."<sup>13</sup> Near the end of his life after he was out of politics, he played a role in the Scopes trial, arguing against the theory of evolution presented by Clarence Darrow.

Asked in early March, 1935, by Thomas S. Allen, secretary of the National Memorial Commission, if he would be interested in executing a statue of Bryan for Statuary Hall in the United States Capitol, Evans replied, "It would give me genuine pleasure."<sup>14</sup> Lester, Evans' brother, then had Senator Harry F. Byrd of Virginia write a letter to the Nebraska Memorial Commission on his behalf.<sup>15</sup> Evans also wrote to former Congressman Edgar Howard of Nebraska in an attempt to gain the commission.<sup>16</sup>

These efforts, and the stipulation of the Morton family that Evans execute that statue, convinced the Nebraska Memorial Commission in the summer of 1935 to give Evans both commissions. His price for the two works was \$22,500, to be split between the Morton family and the group paying for the Bryan statue.<sup>17</sup> Funds for this purpose were to be raised by public subscription in Nebraska.<sup>18</sup> On January 14, 1936, Evans informed the architect of the Capitol that he had a contract for both statues.<sup>19</sup>

Work on the Morton statue was delayed by Sterling Morton's reluctance to place his grandfather's statue in the Capitol. An earlier visit to Statuary Hall, where it was to be placed, led him to write, "I would rather hesitate to add to the mob by placing the statue of Grandfather in that hodge-podge."<sup>20</sup> After being assured by Charles Fairman, art curator of the Capitol, that legislation had been passed in 1933 to improve the setting, Morton finally relented.<sup>21</sup>

In preparing to execute the Bryan statue, Evans carefully studied more than 50 photographs of his subject.<sup>22</sup> Though Evans had considerable knowledge of Morton from his previous statues, he nevertheless did extensive research for his statue of Morton,<sup>23</sup> using pictures donated by the family as the basis of his work.<sup>24</sup> He also hired a model and rented a frock coat for the statue.<sup>25</sup> At the suggestion of Jean Cudahy, a granddaughter of Morton, the sculptor altered the model, making the mustache lighter, the tree smaller and more in the background, and the arms less stiff.<sup>26</sup>

By February 15, Evans was working simultaneously on both statues, bringing them to completion by March, 1937, when the plaster casts were sent to the Gargini Foundry for bronzing.<sup>27</sup> Both statues were executed in accordance with Fine Arts Commission requirements, including a harmonizing pedestal for each bronze and an inscription conforming with the dedications on the statues already in place.<sup>28</sup> They were cast in standard bronze, an alloy of 90 percent copper and 10 percent zinc and tin.<sup>29</sup>

Both statues arrived at the Capitol on April 23, 1937, and were installed on that date.<sup>30</sup> They were unveiled on April 27 in the Capitol Rotunda.<sup>31</sup> Evans presented them to Governor Roy L. Cochran of Nebraska, who presented them to the federal government. Nebraska Senator Edward R. Burke accepted on the government's behalf. Carl Morton, J. Sterling Morton's grandson, and a great-granddaughter of Bryan unveiled statues of their forebears.<sup>32</sup> Their formal acceptance was completed with Senate Concurrent Resolution 12, which passed the Senate on May 3, 1937, and the House on June 7, 1937.<sup>33</sup> On May 4, 1937, *William Jennings Bryan* was moved to Statuary Hall,<sup>34</sup> and on May 6 the Morton statue was placed in the Hall of Columns.<sup>35</sup>

The statue of Bryan with his hand somewhat stiffly posed in his cloak drew favorable comments. Bryan's daughter, Ruth Bryan Rohde, stated that the sculpture "could not be bettered."<sup>36</sup> A Nebraska City newspaper echoed Rohde's praise of Evans when in 1941 the sculptor was selected to execute a second statue of Bryan for the state.<sup>37</sup>

This came about as the result of a legislative resolution passed by the Nebraska Legislature on February 13, 1941, authorizing the governor and the secretary of the Nebraska

State Historical Society to appoint a commission "to prepare plans, specifications, rules and regulations for the erection and placement of a statue of William Jennings Bryan"<sup>38</sup> in front of the State capitol. The five-member William Jennings Bryan Memorial Commission, appointed on April 19, 1941,<sup>39</sup> requested only voluntary contributions<sup>40</sup> for the statue.

It was at this time that Evans was being considered to execute *Thomas Jefferson*. In the meantime he was eager to begin work on another statue of Bryan. He wrote to T. S. Allen, "Naturally I am interested in the project, having devoted much time to the subject."<sup>41</sup> Subsequently, Allen recommended Evans to the Bryan Memorial Commission, which desired a bronze work taller than the one in the U.S. Capitol and on a higher pedestal,<sup>42</sup> since the statue would be placed outdoors.<sup>43</sup> Evans replied:

I spent yesterday in calculating on the former plaster model of Mr. Bryan here in my studio. . . . I can employ established measurements of the head and the hands and feet to a considerable degree in connection with a new and larger model and save some needless time and expense on the work. . . . In consideration of this. . . I have decided to undertake the work for \$16,000. . . The matter of pedestal in proportion to the new and larger statue causes me considerable [*sic*] more expense than in the case of the Statuary Hall Bryan.<sup>44</sup>

On July 3, 1941, when the sculptor received the contract to undertake the work,<sup>45</sup> he wrote back, "The model of Thomas Jefferson I am engaged on this summer has taken all my time, but I am looking forward with pleasure to starting the William J. Bryan work around the first of September."<sup>46</sup>

By New Year's Day, 1942, a three-foot model for the statue of Bryan was finished.<sup>47</sup> Evans wrote:

After seeing your beautiful State Capitol with its tall tower and spreading wings, I have worked out what seems to be the most fitting pose for the statue in relation to the Capitol building as its background—namely a standing figure with outstretched arms. Aside from composing nicely with the building, it makes a dignified and unique appearance and fortunately I have two records of Mr. Bryan standing in this very position.<sup>48</sup>

The commission, however, was not satisfied with the model's outstretched arms, even though the conception was forceful, dynamic, and in no way undignified.

Although there is no photograph of the three-foot model in the Evans family papers, there are several of the one-<sup>49</sup>and

two-foot scale models,<sup>50</sup> which were executed earlier and which are significant, since they are the only photographs of maquettes from Evans' later period. The sculptor had recognized Bryan's primacy as an orator who commanded "listening audiences" and portrayed him at the end of one of his great speeches. The arms were outstretched in what seemed a natural, characteristic gesture. The lines of the face were not as severe or as firm as in the Bryan statue at the U.S. Capitol, in keeping with Evans' conception of Bryan as a "man of peace" and "friend of the people."

The time element was an important factor, and Evans had to pay \$115 for a studio assistant to help him on the Bryan models.<sup>51</sup> He wrote:

I did, however, start work first on the Bryan model, planning to take up the Jefferson work while the Bryan statue was being "pointed up" into the full size statue. When the members of the Bryan Commission were unable to accept the model with extended arms, naturally a delay in the work was occasioned. I shall, however, soon be in a position to make up the delay.<sup>52</sup>

On December 8, 1943, Ruth Bryan Rohde viewed the second plasteline model and found the head too small. Evans wrote, "She expressed regret the committee would not accept my first model with uplifted arms, as she liked it extremely. I agreed with her. Can it be that Mrs. Rohde and I were right?"<sup>53</sup>

In compliance with the wishes of the various members of the commission, Evans made his second model similar to the statue in the Capitol, depicting Bryan as a statesman rather than an orator. But unlike the Bryan in the Capitol in which his hands are at his sides, Bryan in Evans' second model grasps his coat with one hand and hooks his thumb on it with the other.

Because of U.S. involvement in war beginning after Pearl Harbor, bronze materials to cast statues became unavailable.<sup>54</sup> Even though the contract for the Bryan statue had been delivered and the work largely completed before the U.S. entered the war, Evans still could not obtain the materials he needed for bronzing, and he had to wait until the end of the war for the 1,500 pounds of standard bronze he needed for the sculpture.<sup>55</sup>

By March, 1944, Evans reported that the Bryan model was almost finished,<sup>56</sup> and by September, 1944, Evans wrote,



*Rudolph Evans' statue of William Jennings Bryan was removed in 1967 from the north side of the Nebraska State Capitol to the grounds at Fairview, Bryan's Lincoln home.*

"The clay statue of William J. Bryan is beginning to take on expression."<sup>57</sup> It was not until April 1, 1946, that the plaster was ready to be taken to the foundry,<sup>58</sup> where it was cast by the French sand process in a bronze alloy that conformed to the government's limitation on the use of tin.<sup>59</sup> The casting was finished in October, 1946,<sup>60</sup> and the patina finished in January, 1947.<sup>61</sup>

In the spring of 1946, a granite pedestal, designed by the firm of Presbrey-Leland, was installed and was subsequently modified by Evans to accommodate the broad walk to the Nebraska Capitol from the street.<sup>62</sup> The sculptor later recalled the problems he encountered with this and other phases of the work:

The contract was signed in Peace Time and no one could have anticipated the great calamity of war which has fallen upon us as a nation. . . . Cost of labor and material during this period have necessitated a renegotiation upwards of all contracts. . . . All the monies paid me were needed to be paid out. . . , leaving me nothing for my long labor.<sup>63</sup>

Graciously, Mrs. T. S. Allen made an additional contribution of \$2,000, paid voluntarily above the amount owed to the sculptor under his contract.<sup>64</sup>

The finished bronze statue was shipped to Lincoln,<sup>65</sup> and both the pedestal and statue were installed on the north steps of the Capitol on August 30, 1947.<sup>66</sup> *William Jennings Bryan* was dedicated on Labor Day, 1947.<sup>67</sup> Ruth Bryan Rohde wrote with regard to the sculpture:

To me this statue achieves the best likeness of any portrait or sculpture which has been made of Father. The pose is simple and dignified and the eye travels at once to the head without distraction which over emphasis in detail sometimes produces. The face is to me an extraordinary combination of a living likeness and an interpretation of the idealism and warmth of spirit which illuminated Father's face, especially when he was "in action."<sup>68</sup>

Rhys Carpenter, an authority on sculpture and architecture, believed that the "placing, pedestal and general effect could not be improved upon."<sup>69</sup> Evans agreed:

The statue placed on this location was designed to be part of the sidewalk and park, and in no way to interfere with the Capitol building. It is placed well forward on the platform, and includes the several steps leading up from the sidewalk as part of the design of the pedestal. The steps serve to elevate the statue without requiring a taller pedestal. The small scale of the statue in the foreground should increase the power and splendor of the Nebraska

Capitol. . . . The scale of the statue is intimate and relates more to the Man in the Street than to the colossal Capitol Building in the background.<sup>70</sup>

Not everyone, however, agreed with Evans' assessment of the placement of the 26,000-pound statue. There was an esthetic and political controversy both before and after it was erected. Some Republicans did not want a statue of a Democrat on the steps of the Capitol; architects felt that the statue would block the view of the 19-story Capitol.<sup>71</sup> Attempting to compromise with the warring factions, Governor Val Peterson said it could remain in position, facing north, temporarily, until a permanent place could be located. In 1953 the Legislature decided that the statue could remain in its original disputed place. It remained there until 1967, when it was moved to Fairview, Bryan's newly refurbished home in East Lincoln, which was designated as a National Historic Landmark by the National Park Service. Fairview, built in 1902, is on the grounds of Bryan Memorial Hospital.

Evans portrayed the Great Commoner as an idealist at the height of his career, yet placed him close enough to the people to capture his democratic spirit. In this work Evans was concerned not so much with detail but with the overall effect of the component elements on his creation.

## NOTES

1. *World Book Encyclopedia*, 1980 ed., s.v. "Morton, Julius Sterling," by Arthur A. Ekirch, Jr.
2. Unidentified clipping, Archives, Office of the Architect, United States Capitol, Washington, D.C.
3. Dan Quin, "Mr. Morton and His Bust," *Kansas City Star*, June 2, 1895, p. 12.
4. Unidentified clipping, Archives, Nebraska State Historical Society, Lincoln, Nebraska.
5. "Artists Well Known Here Lauded in Revue of Salon of 1926," *Pantagraph* (Bloomington, Ill.), August 24, 1926 (Vol. 40, Evans Family Papers).
6. Robert C. Pettit to Tescia Ann Yonkers, April 10, 1980.
7. Lulu Mae Coe, "Statues of Distinguished Nebraskans To Be Unveiled in Washington," *Lincoln (Nebraska) Star*, April 18, 1937, B2. Each state was permitted to submit two statues, one to be placed in Statuary Hall and the other to be displayed in another location in the Capitol.
8. Rudolph Evans to Sterling Morton, March 4, 1935, Vol. 5, Evans Family Papers.
9. *Ibid.*
10. Rudolph Evans to Charles W. Bryan, May 15, 1935, Vol. 5, Evans Family Papers.
11. *Ibid.*
12. Unidentified clipping, Archives, Office of the Architect, United States Capitol, Washington, D.C.
13. *Ibid.*

14. Rudulph Evans to Hon. E. J. Burkett, March 5, 1935, Vol. 22, Evans Family Papers.
15. Lester Evans to Rudulph Evans, March 5, 1935, Vol. 26, Evans Family Papers.
16. Rudulph Evans to Hon. E. J. Burkett, March 5, 1935, Vol. 22, Evans Family Papers.
17. Rudulph Evans to Thomas S. Allen, June 4, 1935, Vol. 5, Evans Family Papers.
18. Thomas S. Allen to Rudulph Evans, May 27, 1935, Vol. 5, Evans Family Papers.
19. Unidentified clipping, Archives, Office of the Architect, United States Capitol, Washington, D.C.
20. Sterling Morton to Rudulph Evans, April 16, 1935, Vol. 5, Evans Family Papers. Statuary Hall, formerly the Hall of the House of Representatives, was established by an Act of Congress on July 2, 1864. The President authorized each state to contribute two statues. A forest of statues resulted. Sterling Morton visited the Capitol before February 24, 1933, when Congress passed House Concurrent Resolution No. 47, which allowed only one statue from each state to be placed in Statuary Hall; U.S. Architect of the Capitol, *Compilation of Works of Art in the United States Capitol* (Washington, D.C. Government Printing Office, 1952), p. 11.
21. Charles E. Fairman to Rudulph Evans, June 6, 1935, Vol. 5, Evans Family Papers; Rudulph Evans to Sterling Morton, April 18, 1935, Vol. 5, Evans Family Papers.
22. "Two Nebraskans Get Places in Statuary Hall," *Washington Post*, April 22, 1937, p. 16.
23. Coe.
24. Wirt Morton to Rudulph Evans, January 14, 1936, Vol. 5, Evans Family Papers.
25. New York Income Tax Statement, 1936, Vol. 15, Evans Family Papers.
26. Jean Cudahy to Rudulph Evans, April 13, 1936, Vol. 5, Evans Family Papers.
27. Rudulph Evans to Harry Evans, March 25, 1937, Harry Evans Papers, Warrington, Va.
28. Coe.
29. *Ibid.*
30. Unidentified clipping, Archives, Office of the Architect, United States Capitol, Washington, D.C.
31. "Evans To See His Statues Unveiled," unidentified clipping, Vol. 5, Evans Family Papers; "Bryan and Morton Bronzes Unveiled in Statuary Hall," *Washington Post*, April 28, 1937, Vol. 40, Evans Family Papers.
32. "Evans To See His Statues Unveiled"; "Dedicate Statues of W. J. Bryan and Sterling Morton in Capitol," *Lincoln Star*, April 27, 1937, p. 1.
33. *Acceptance of the Statues of J. Sterling Morton and William Jennings Bryan Presented by the State of Nebraska* (Washington: United States Government Printing Office, 1937), pp. 75-80.
34. Charles E. Fairman to Rudulph Evans, May 5, 1937, Vol. 5, Evans Family Papers.
35. David Lynn, Architect, U.S. Capitol to Rudulph Evans, April 6, 1937, Vol. 5, Evans Family Papers.
36. Ruth Bryan Rohde to Rudulph Evans, September 10, 1941, Box 3, Rudulph Evans Papers, Manuscript Division, Library of Congress, Washington, D.C.
37. "A Wise Choice," *Nebraska City*, October 23, 1941, Vol. 22, Evans Family Papers.
38. Resolution No. 5; unidentified clipping, Archives, Nebraska State Historical Society, Lincoln, Nebraska.
39. On April 19, 1941, Governor Griswold and Secretary A. E. Sheldon, Nebraska State Historical Society, chose John H. Morehead, L. B. Fenner, W. Bruce Shurtleff, William Ritchie Jr., and T. S. Allen; *ibid.*; T. S. Allen to Rudulph Evans, April 22, 1941, Vol. 22, Evans Family Papers; "Funds Are Being Raised for William J. Bryan."

40. "Senators Unanimously for W. J. Bryan Memorial Group," unidentified clipping, February 1941, Vol. 41, Evans Family Papers; T. S. Allen to Rudolph Evans, April 22, 1941, Vol. 22, Evans Family Papers; T. S. Allen to Rudolph Evans, June 30, 1941, Vol. 22, Evans Family Papers; T. S. Allen to Rudolph Evans, June 24, 1941, Vol. 22, Evans Family Papers.

41. Rudolph Evans to T. S. Allen, February 26, 1941, Vol. 22, Evans Family Papers.

42. T. S. Allen to Rudolph Evans, March 1, 1941, Vol. 22, Evans Family Papers. The Lincoln statue by Daniel Chester French on the west side of the Nebraska State Capitol was 9 feet high, but Lincoln had been 4 or 5 inches taller than Bryan; T. S. Allen to Rudolph Evans, June 24, 1941, Vol. 22, Evans Family Papers.

43. Rudolph Evans to T. S. Allen, June 24, 1941, Vol. 22, Evans Family Papers.

44. *Ibid.*, July 2, 1941, Vol. 22, Evans Family Papers.

45. T. S. Allen to Rudolph Evans, July 3, 1941, Vol. 22, Evans Family Papers. The commission wanted the statue to be 9-feet high with a 6-foot high pedestal. It was to be cast in standard bronze (90% copper and 10% tin and zinc); "Funds Are Being Raised for William J. Bryan."

46. Rudolph Evans to T. S. Allen, August 4, 1941, Vol. 22, Evans Family Papers.

47. *Ibid.*, January 1, 1942, Vol. 22, Evans Family Papers.

48. *Ibid.*

49. Photograph, Vol. 39, Evans Family Papers.

50. Photograph, Box 2, Rudolph Evans Papers, Manuscript Division, Library of Congress, Washington, D.C.

51. New York Income Tax Statement, 1942, Vol. 15, Evans Family Papers.

52. Rudolph Evans to T. S. Allen, May 16, 1942, Vol. 22, Evans Family Papers.

53. Diary extract, December 8, 1943, Vol. 28, Evans Family Papers.

54. Copper conservation order M-9-c was amended as of December 10, 1941; announcement from Sidney F. Tyler, Vol. 22, Evans Family Papers. The supply was insufficient to keep all ammunition and armament plants running at full capacity; therefore, it was necessary to curtail all the uses of copper not essential to the war effort.

55. Rudolph Evans to T. S. Allen, May 23, 1942, Vol. 22, Evans Family Papers.

56. *Ibid.*, January 24, 1944, Vol. 22, Evans Family Papers.

57. Diary extract, September 30, 1944, Vol. 28, Evans Family Papers.

58. Diary extract, March 31, 1946, Vol. 28, Evans Family Papers; Rudolph Evans to Lester Evans, April 2, 1946, Vol. 2, Evans Family Papers.

59. The alloy was composed of 82% copper, 14 1/2% zinc, 1 1/2% tin, 2% lead; D. A. Hoerger, Roman Bronze Works to H. D. Valentine, February 18, 1946, Vol. 22, Evans Family Papers; Contract, Roman Bronze Works to Rudolph Evans, March 13, 1946, Vol. 22, Evans Family Papers. The contract called for the statue to be cast by the French sand process. "If the French sand shall not be available at the time of casting, a proven domestic sand may be substituted provided the process is in all other respects identical"; *ibid.*

60. Diary extract, October 25, 1946, Vol. 28, Evans Family Papers.

61. D. A. Hoerger to Rudolph Evans, January 23, 1947, Vol. 22, Evans Family Papers. Rudolph Evans was not able to see the finished statue due to illness; however, Charles Keck acted for him on his authorization; Diary extract, September 1, 1947, Vol. 28, Evans Family Papers.

62. The pedestal was made by the Missouri Red Granite Quarry; Rudolph Evans to W. Bruce Shurtleff, October 16, 1946, Vol. 22, Evans Family Papers. It was designed by Presbrey-Leland of 681 5th Ave., New York City, for \$2,363; Diary extract, April 12, 1946, Vol. 28, Evans Family Papers. Rudolph Evans took into consideration that the broad walk became a part of the pedestal when approaching the Capitol from the street and made the pedestal lower; Rudolph Evans to T. S. Allen, November 14, 1945, Vol. 22, Evans Family Papers.

63. Rudulph Evans to H. J. Requartte, treasurer, Bryan Memorial Commission, July 10, 1945, Vol. 22, Evans Family Papers.

64. H. J. Requartte to Rudulph Evans, October 2, 1947, Vol. 22, Evans Family Papers.

65. It was shipped to the Rock Island Freight Company from Sunnyside Yard, Long Island City to Lincoln, Nebraska, for \$252.04; H. J. Requartte to Rudulph Evans, April 29, 1947, Vol. 22, Evans Family Papers; Rudulph Evans to H. J. Requartte, March 22, 1947, Vol. 22, Evans Family Papers; H. D. Valentine to H. J. Requartte, March 19, 1947, Vol. 22, Evans Family Papers.

66. Diary extract, August 30, 1947, Vol. 28, Evans Family Papers.

67. Diary extract, September 1, 1947, Vol. 28, Evans Family Papers; W. Bruce Shurtleff to C. H. Presbrey, July 23, 1947, Vol. 22, Evans Family Papers. More than 1,000 people watched Dorothy Bryan Harnsberger, a great-niece of the Great Commoner, unveil the statue; "Bryan Statue Is Unveiled in Lincoln, Nebraska, as Governor Settles Dispute over Its Site," *New York Times*, September 2, 1947, p. 19.

68. Ruth Bryan Rohde, daughter of William Jennings Bryan and minister to Denmark, to T. S. Allen, undated, Vol. 22, Evans Family Papers.

69. Rudulph Evans to W. Bruce Shurtleff, September 17, 1947, Vol. 22, Evans Family Papers.

70. *New York Times*, September 2, 1947, p. 19.

71. Rudulph Evans to W. Bruce Shurtleff, August 20, 1947, Vol. 22, Evans Family Papers; "Bryan Statue Sculptor Backs North Location," *Lincoln Sunday Journal and Star*, August 31, 1947, p. A4.