SORROW
Samuel Murray (1869-1941)
bronze, 28½" x 13" x 8½"

Samuel Murray was born in Philadelphia in 1869. At the age of 17, he entered the Art Students League of Philadelphia and studied painting under the director and sole instructor, Thomas Eakins. However, Murray soon decided to specialize in sculpture and, in 1890, Eakins secured a part-time faculty position for Murray at the Philadelphia School of Design for Women (now Moore College of Art). Until his death in 1941, Murray taught modeling and lectured on anatomy at the school.

Murray was well-known in the Philadelphia area for his sculpture of life-size and small-scale portraits. Sorrow is a model for a life-size statue which stands on Alfred O. Deshong's burial plot in Chester Rural Cemetery. The date for the small figure is unknown, but the large figure was cast in bronze in 1911 and erected on the cemetery plot by February 1912, the year before Mr. Deshong's death.

Listed on the inventory of Alfred Deshong's estate was another statue in Murray's studio." This probably refers to the bronze bust of Alfred Deshong which, along with Sorrow, is on display in the 1st floor galleries of the University's Art Museum.
Sorrow
Samuel Aloysius M. Murray (1869-1941)
bronze, 28½" x 13" x 8½"
Founder: Roman Bronze Works, New York
Widener University Art Museum, Alfred O. Deshong Collection

Samuel Murray was born in Philadelphia in 1869. He was the 11th of 12 children of an immigrant Irish stonemason. He attended local public and parochial schools and, in the winter of 1886-87 at the age of 17, he enrolled in the Art Students League of Philadelphia, where he studied painting under the director and sole instructor, Thomas Eakins. Murray soon decided to specialize in sculpture and in 1892 he and Eakins began to share a studio at 1330 Chestnut Street which they maintained together for eight years. In 1890, Eakins secured a part-time faculty position for Murray at the Philadelphia School of Design for Women (now Moore College of Art). From that time until the week before his death in 1941, Murray taught modeling and lectured on anatomy at the school.

Murray was well-known in the Philadelphia area for his sculpture of life-size and small-scale portraits of relatives, friends, and patrons. A few of the large scale works by Murray are ten biblical figures of terra-cotta for the eighth-floor ledge of the Witherspoon Building in Philadelphia (his first public commission), a large bronze statue of Commodore John Barry located near Independence Hall, and the marble Civil War monument topped by a 20½-foot-high bronze Winged Victory for Gettysburg National Military Park.

Sorrow is a model for a life-size statue which stands on the Deshong burial plot in Chester Rural Cemetery. The identity of
the woman who posed for Sorrow is uncertain. We know that the large figure was modeled in 1910, cast in bronze the following year and erected on the cemetery plot by February 1912, the year before Alfred Deshong's death.
SAMUEL MURRAY

The Hirshhorn Museum and Sculpture Garden Collection

Samuel Murray (1869 – 1941) was one of Philadelphia's foremost sculptors of the late nineteenth and early twentieth century. Inevitably his name has been linked with that of his mentor and close friend, Thomas Eakins. Although Murray's own artistic contribution has been overshadowed by the greater achievements of his teacher, his life's work represents the continued vitality and high craftsmanship of uncompromising realism in American sculpture at the turn of the century.

Samuel Murray was born in Philadelphia on June 12, 1869, the eleventh of twelve children of immigrant Irish parents. His early interest in art led him in 1886 to enroll in the Art Students' League of Philadelphia. There he studied painting under Eakins, the greatest exponent of American realism in the nineteenth century. The young Murray quickly became a loyal disciple and devoted friend of the elder artist. Their friendship endured for almost three decades until Eakins's death in 1916.

Murray soon turned from painting to sculpture, where he applied Eakins's principles of candid naturalism to intimate portrait busts and life-size, commissioned monuments. In
1890, he began a fifty-year career as an instructor in modeling and anatomy at the Philadelphia School of Design for Women (now Moore College of Art). Exhibiting his sculpture regularly at the Pennsylvania Academy of the Fine Arts, Murray received favorable critical notice and earned awards, honors, and public commissions throughout his long career. He died at his Philadelphia home on November 3, 1941.

The Hirshhorn Museum has the largest and most comprehensive collection of Samuel Murray’s sculpture. Exhibited here for the first time, this group of thirty-six plaster and bronze casts, one oil sketch, and three drawings ranges from intimate character studies to life-size busts and models for heroic-scale monuments. The collection is particularly rich in portraits of Thomas Eakins, the Eakins family, and their circle of mutual friends. Supplementing this unique group of sculptures are six scrapbooks in the Museum's Archives, five of which were compiled by the artist and one assembled by his family after his death. Exhibited here are photographs, documents, newspaper clippings, and memorabilia concerning the artist's career, all of which were taken from the scrapbooks.

The Samuel Murray Collection provides ample evidence of the Philadelphia sculptor's consistent mastery of the academic figurative tradition and his penetrating insight as a portraitist. In his carefully crafted monuments and his intimate figure studies, Murray perpetuated the heritage of Thomas Eakins's realism in American sculpture.