

United States Department of the Interior
National Park Service

104-251

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Thomas Jonathan Jackson Sculpture

other names/site number _____

2. Location

street & number Jackson Park, Bounded by High, Jefferson & Fourth Streets, and Albemarle not for publication
County Courthouse

city or town Charlottesville vicinity

state Virginia code VA county Albemarle code 003 zip code 22902

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title _____ Date _____

State or Federal agency and bureau _____

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting official/Title _____ Date _____

State or Federal agency and bureau _____

4. National Park Service Certification

I hereby certify that the property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register. <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register.	_____	_____
<input type="checkbox"/> removed from the National Register.	_____	_____
<input type="checkbox"/> other, (explain): _____	_____	_____

Jackson Sculpture

Albemarle Co., VA

Name of Property

County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
0	0	buildings
0	0	sites
0	0	structures
1	0	objects
1	0	Total

Name of related multiple property listing

(Enter "N/A" if property is not part of a multiple property listing.)

Four Monumental Figurative Outdoor Sculptures
in Charlottesville, VA

Number of contributing resources previously listed
in the National Register

6. Function or Use

Historic Functions

(Enter categories from instructions)

Recreation and Culture: Work of Art

Current Functions

(Enter categories from instructions)

Recreation and Culture: work of Art

7. Description

Architectural Classification

(Enter categories from instructions)

N/A

Materials

(Enter categories from instructions)

foundation Pedestal: Granite

walls _____

roof _____

other Sculpture: Bronze

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

See attached

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Areas of Significance

(Enter categories from instructions)

Art

Period of Significance

1919-1924

Significant Dates

1921

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

Keck, Charles

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

10. Geographical Data

Acreage of Property _____

UTM References

(Place additional UTM references on a continuation sheet.)

1	17	21	5, 8, 5	4, 2	1, 2	1, 4, 0
	Zone	Easting		Northing		
2						

3						
	Zone	Easting		Northing		
4						

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Betsy Gohdes-Baten

organization _____ date April 13, 1996

street & number 2737 Circle Drive telephone (919) 489-6368

city or town Durham state NC zip code 27705

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name City of Charlottesville

street & number P.O. Box 911 telephone (804) 971-3182

city or town Charlottesville state VA zip code 22902

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 1Thomas Jonathan Jackson Sculpture
Albemarle County, Virginia**Description:**

The monumental figurative sculpture of Thomas Jonathan Jackson is the third of four works commissioned from members of the National Sculpture Society by philanthropist Paul Goodloe McIntire and the second of three he gave to the city of Charlottesville, Virginia, during the years 1919 to 1924. The Lewis and Clark sculpture was a much-praised success and McIntire again commissioned the eminent artist Charles Keck, this time to create a long-wanted monument to Jackson for the City. Keck portrayed Jackson, riding into battle on Little Sorrel, in bronze, led by the allegorical figures of Faith and Valor carved on the front of the pink granite pedestal. The bronze figures were cast at the Roman Bronze Works, of Brooklyn, New York, and the pedestal was executed by Lloyd Brothers Memorials, of Washington, D. C. When the art work was completed in 1921, it was considered by many to be among the finest equestrian sculptures in the nation.¹

The entire sculpture is approximately 24 feet in height, 12 feet in length, and eight feet in width at the bottom of the pedestal. Today the bronze figures are covered with a bright green patina, the result of 74 years of exposure and oxidation. The patina is particularly notable on Jackson's back and along the upper body of the horse. Streaks of corrosion extend down the General's chest and along the sides and legs of the horse onto the base of the sculpture and the pedestal. The pedestal is otherwise in good condition with the exception of several minor chips.

The sculpture of Jackson stands in the center of Jackson Park, a landscaped square of approximately 17,540 square feet given by McIntire as a site for the sculpture, that lies within the Charlottesville and Albemarle County Courthouse National Register Historic District. The park is bounded by High Street on the north, Fourth Street on the west, and Jefferson Street on the south, and adjoins the grounds of the historic Albemarle County Courthouse on the east. It is surrounded by low concrete and brick walls, and bricked entrances on Jefferson and High Streets open onto walkways that lead to a plaza where an oval-shaped hedge of Japanese Holly and a border of light pink roses surround the sculpture of Jackson. Near the Jefferson Street entrance to the park, a bronze plaque informs the viewer:

PAUL GOODLOE MCINTIRE

1860-1952

COMMISSIONED IN 1921 THE STATUE OF GENERAL THOMAS JONATHAN JACKSON
FROM CHARLES KECK. HE GAVE THE STATUE AND THIS PARK TO
CHARLOTTESVILLE, THE CITY OF HIS BIRTH,
FOR THE PLEASURE OF ALL WHO PASS BY

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Thomas Jonathan Jackson Sculpture
Albemarle County, Virginia

As Jackson, bareheaded and bearded, rides Little Sorrel toward destiny, his body is pitched forward with his upper torso turned to the proper left and his proper left shoulder thrust outward. He wears a Confederate uniform with the jacket open at the neck and at the waist where folds of the material lie against his proper right leg and the horse's proper right flank as if blown back by the wind. He also wears heavy gloves, gripping the reins tightly behind the horse's neck with his proper left hand while reaching back toward the cantle of the saddle with his proper right hand to steady himself. Prominent spurs adorn his worn but sturdy-looking boots that are thrust deep into stirrups covered by large spats. The general is well supplied for action; a sword in its scabbard dangles from his proper left, a bedroll is attached at the rear of the saddle, and a canteen rests against the horse's proper right shoulder.

Little Sorrel is shown proceeding at an animated trot with his proper left front leg and proper right hind leg elevated. The toe of his proper left front hoof is placed lightly at the edge of the base and the animal seems just about to step off the pedestal. The horse's head is carried forward and to the proper left with nostrils flared and mouth open. His rapid movement is further suggested by a mane and tail that appear to be blown up and away from the body by the wind. The signature "Charles Keck, Sculptor" is placed below the horse's proper left hind hoof.

Keck's model of Little Sorrel was much criticized by Albemarle County horsemen. At McIntire's request, the proportions were adjusted by the sculptor, and Aldretous Ward, a prominent Charlottesville horseman, was sent to New York to approve the corrected model before the bronze was cast. Despite this, the figure of the horse appears small for the tall figure of Jackson who rides it. In life, however, Jackson is reported to have disliked riding horseback intensely and when required to do so, chose only small, smooth-gaited animals. Keck's Little Sorrel is thus accurate in size as well as proportion. It is possible that Jackson had a hiatal hernia, an uncomfortable condition with no cure in the mid-1800s, for in addition to his preference for small horses, he is said to have complained frequently of digestive disorders and to have been uncomfortable sitting.²

Jackson and Little Sorrel face south toward Charlottesville's downtown mall from their oval-shaped pedestal of pink granite carved in high relief with winged allegorical forms of Faith and Valor. Faith, a female figure draped in classical garb, looks downward with hands folded as if in prayer, while Valor, a bare-chested male figure, stares into the distance and carries a sword in the proper right hand behind the body. Valor's proper left hand holds a circular shield up and in front of the two figures as if to protect them. A ring of laurel and thirteen stars decorate the shield and call attention to the fact that Virginia is one of the original thirteen colonies. This theme is repeated near the bottom of the pedestal where a

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Thomas Jonathan Jackson Sculpture
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narrow band of carved ivy also contains thirteen stars on each side. Above Faith and Valor, the names of Jackson's major war campaigns, CHANCELLORSVILLE, MANASSAS, and THE VALLEY CAMPAIGN, are carved into a band of oak leaves. The sides of the pedestal are enfolded in the dramatic wingsweep of Faith and Valor that terminates in a broad band of carved laurel surmounting the words THOMAS JONATHAN JACKSON, and the dates of his birth and death, 1824-1863. On the back of the pedestal, the date of the commission, 1919, is inscribed below a laurel wreath flanked by an uptilted sword at either side.

Statement of Significance:

The Thomas Jonathan Jackson Sculpture in Charlottesville, Virginia, is nominated to the National Register as part of a multiple property submission under the historic context "Monumental Figurative Outdoor Sculpture by Members of the National Sculpture Society donated by Paul Goodloe McIntire to the city of Charlottesville, Virginia, and the University of Virginia during the late City Beautiful movement from 1919-1924." The sculpture meets the registration requirements for this property type, and it retains its historic integrity of location, design, setting, materials, workmanship, feeling, and association. It is eligible for the National Register at the state level of significance under criterion C as an important art object that exhibits the figurative style of outdoor sculpture produced by members of the National Sculpture Society, a group of masters whose origins are associated with the City Beautiful movement.

Historic Context:

On 30 September 1897, the *Charlottesville Daily Progress* announced that:

The John Bowie Strange Camp of Confederate Veterans, of which Gen. Thomas L. Rosser is commander, has determined to erect at or near the University an equestrian statue of Thomas J. (Stonewall) Jackson. The Camp has begun a canvas for and hopes to collect about \$20,000. Every Confederate Camp of Veterans, sons of Veterans, ladies auxiliary and all others will be appealed to by letter or public lectures, and it is believed that a good response will be made, especially as there is not yet in existence a great statue of the hero, and especially too, because the University of Virginia, to which southern youths resort in large numbers, is a very desirable place for such a memorial. The matter will be pressed vigorously by a committee of the Camp composed of Gen. Thomas L. Rosser, Capt. Micajah Woods, Major W. N. Berkeley, C. P. Benson, and Capt. J. Henry Rives.³

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Thomas Jonathan Jackson Sculpture
Albemarle County, Virginia

Enthusiasm for the proposed statue of Jackson was widely expressed, for less than a month later the *Daily Progress* noted:

Gen. T. L. Rosser has returned from a lecture tour of Southwest Virginia. He says that wherever he has been the greatest interest has been taken in the movement to erect an equestrian statue to Stonewall Jackson in Charlottesville.⁴

But the project was still in the discussion stages when the regular meeting of the John Bowie Strange Camp was held in November the following year. The members present agreed to "take the matter [of the statue] up and pursue it to a successful completion."⁵

Notwithstanding, it was Philanthropist Paul Goodloe McIntire who made the long-wanted statue of Jackson his third gift of sculpture to the City of Charlottesville almost twenty-two years later. McIntire chose McKee Row, a rowdy area just west of the Albemarle County Courthouse, as the site for the art work. Numerous complaints about ramshackle housing on McKee Row that crowded up to the courthouse, and boys from the area "hanging around the Levy Opera House" had earlier prompted the Albemarle County Board of Supervisors to pass a resolution "to give the city the street adjacent to the courthouse between Jefferson and High Sts."⁶ The 30-foot wide dirt alley, used principally for horse sales and hitching racks, was offered on the condition that the city should purchase "the old McKee property" and "erect on it a public school for white children."⁷ The *Daily Progress* hoped that "the city will be able to put a school on this property since it is not only an admirable location for a school, but will also remove the old buildings that have long been an eyesore."⁸ However, letters objecting to the construction of a school near the courthouse poured in to the newspaper, and the city of Charlottesville acquired title to the street without taking any further action.⁹

Almost four years later, Paul McIntire offered to buy the McKee property if the city would permit the street to become part of a park in which to locate his proposed sculpture of Jackson. This was agreed on by all as being a very good plan, and McIntire shortly purchased the property from four different owners. On 19 January 1919, the McKee property was deeded to the city of Charlottesville with the understanding that the area would never be used other than for a park and that no other monument except Jackson's would ever occupy it.¹⁰

The houses on McKee Row were demolished and a plan for Jackson Park was developed by Architect Walter Blair. McIntire was to share the costs of landscaping the park with the city of Charlottesville and as the improvements were underway, his correspondence to W. O. Watson from 6 September 1919 to 2 April 1920 reflects impatience with Charlottesville City Manager Shelton Fife and the slow pace of the work:

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Thomas Jonathan Jackson Sculpture
Albemarle County, Virginia

Has Fife begun on the sidewalks in the park?¹¹

Please ask Fife why he has not yet sent Blair the measurements and other necessary data regarding the courthouse. Blair says that he has a very nice plan, but not hearing from Fife, has not sent it. It will soon be time to begin in the Jackson Park to get it in good shape.¹²

Will you kindly speed up Fife, he has not sent Blair the blue prints of the courthouse and Jackson Park.¹³

Finally on 10 June 1920, he wrote:

I am delighted that progress is being made on the Jackson Park.¹⁴

While development of the park was underway, Watson, acting as McIntire's trustee, contracted with Sculptor Charles Keck to create the sculpture of Jackson on 1 August 1919. Charles Keck needed no introduction from McIntire's trusted advisor, Duncan Smith, for he had recently finished work on the Meriwether Lewis and William Clark sculpture, McIntire's first gift of sculpture to the city of Charlottesville, and the dedication of that art work was planned for 21 November 1919. Keck, a member of the National Sculpture Society, had executed several important commissions in New York and Argentina prior to undertaking McIntire's projects. As a student and associate of Augustus Saint-Gaudens and an associate of Daniel Chester French, men considered to be the leading sculptors of the period, Keck's work reflected the figurative style and historic bent of the National Sculpture Society during the late City Beautiful Movement. In 1919, his reputation for depicting his subjects in an accurate and lifelike manner was growing, and over the course of his career it would lead to many important commissions throughout the nation and the world.¹⁵

The sculptor agreed to complete the Jackson sculpture by 1 August 1921 at a total cost of \$35,000 which was to include all work necessary in designing, executing, and erecting heroic-sized bronze figures of Jackson and his horse, Little Sorrel, and a carved granite base on which they were to be set.¹⁶ To prepare accurate sketches for the horse, he came to Albemarle County to study Virginia-bred horses and the Virginia seat in the saddle. A Charlottesville horseman is reported to have demonstrated the finer points of horsemanship for him on McIntire's favorite riding horse.¹⁷ In a letter to Watson shortly afterward, McIntire noted, "Keck is . . . a most lovable fellow, but I am afraid rather extravagant - which we reaped the benefit in the Clark and Lewis statue."¹⁸

Several months after returning to New York, the sculptor sent preliminary photographs of

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Thomas Jonathan Jackson Sculpture
Albemarle County, Virginia

the model for the sculpture to McIntire, who showed them to his friends Aldretous and Forrest Ward, a father and son team who operated a stable north of Charlottesville near Free Bridge. The form and positioning of the rider, leaning slightly forward to the right and peering into the distance, met with their approval, but the likeness of the horse did not.¹⁹ McIntire asked for suggestions about improving the horse and on 7 October 1920, Watson conveyed to Charles Keck the opinions of four Charlottesville horseman he consulted :

Thank you for your letter and photographs. There is not a dissenting voice as to the beauty of the pedestal and many say the entire statue is perfect, Dr. Lambeth and Prof. Kimball among them, but the practical horsemen here have criticized the horse very much indeed and I certainly think you should know what some of them say, so I enclose herewith some memorandums jotted down just as they talked. Further, if it will not be too late, and it is agreeable to you, I will get one of the experts here and take him up to New York in the next week or ten days so you can have a talk with him. I would like to explain that this is a great horse section, with many horsemen who know what the finest type of horse is, and I do not think you will make any mistake in getting suggestions from some of them. At any rate it can do no harm. McIntire approves of this.

Joba - Head too high; will hit rider in the face.

Ward - Mouth cleared; nostrils dilated, one ear slightly forward, other slightly backward to indicate alertness; neck slightly arched; face up [this gentleman has just judged the Newark, N. J. Horse Show]

Watts - Head on chin drawn in a little; rump weak and should be filled out a little; looks like a damn skabe.

Thornton - Pull head in a little; tighten reins; rump fallen and hump reduced.²⁰

Keck replied immediately:

I was pleased to hear from you and receive the criticisms of the horse made by some of the gentlemen to whom you have shown the photographs. I believe much of the criticism is due to the photographs themselves, which, as I stated in my letter, do not do the model justice. This is proven by the fact that Dr. Lambeth, and Prof. Kimball, who have seen it, pronounce it correct. Mr. Cowdin, a Virginia gentleman and an expert on horses, the owner of many fine specimens has been in many times while I was at work and given me the benefit of his wide knowledge. Also, Mr. Coe, who owns many prize horses at Southampton, and who is a judge at the New York Horse Show, loaned me several of his best animals to work from and pronounced the

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Thomas Jonathan Jackson Sculpture
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model perfect. The veterinary at Durlands Riding Academy, which is the largest establishment of its kind and where hundreds of the horses of the wealthy people of New York are kept, looked over the model with a critical eye, and congratulated me on its ideal and perfect proportions. You will see by the above that it must be that the photographs are misleading, and I would be very glad to have the gentlemen who made the criticisms visit my studio and inspect the model. I regret that anyone should have used the expression "damn skabe", but feel certain that if the gentleman who did so will view the model, he will change his mind. The full size is now being completed in clay and will be in condition to be seen in about a month, at which time I will write to you and will be delighted to see you in New York.²¹

Aldretous Ward shortly visited Keck in New York to offer final comments on the conformation of the horse and returned to Virginia satisfied that the sculptor had created a very superior equine model.²²

In addition to the form of the horse, the cost of the pedestal, the inscription it was to bear, and the direction the sculpture would face were to be problems. Lloyd Brothers Memorials of Washington, D. C., had been selected to produce the pedestal, and it was to be made of rose-colored Westerly and Milford granites quarried in Rhode Island and Massachusetts.²³ After considerable trouble in obtaining the Westerly granite, the front of the pedestal was to be carved in high relief with two symbolic forms, Faith and Valor. Midway through this work, however, L. M. Bowman, manager of Lloyd Brothers and a native of Charlottesville, informed McIntire and Watson of difficulties in obtaining payment from Keck. McIntire made the payment over and above his contractual obligation to Keck, and a grateful Bowman responded:

Mr. McIntire's check [for \$2,215] will relieve me from a very embarrassing position with my company. . . . Now that we will not be out so much money on the Jackson base, we will not object to the expense of setting the base in position on the foundation, I am today writing our erector, Mr. Gale, to set the base as soon as he completes the Lee pedestal. I am sure this will be more satisfactory to yourself and Mr. McIntire than to leave the base in the box until next spring. I believe you said that you did not care for Mr. Keck to know that this money has been paid, therefore we will say nothing about it and if he should arrange to borrow the money to cover the amount of this note before the pedestal is completed, we will of course, turn it over to Mr. McIntire.²⁴

Alas, Keck's financial irresponsibility did not end there, and when work on the pedestal was

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Thomas Jonathan Jackson Sculpture
Albemarle County, Virginia

completed, he owed Lloyd Brothers \$9,707.87 of the \$14,824.49 contract price. Keck claimed that he had used all of the money previously paid him by McIntire for other expenses related to the sculpture. When he assigned the final sum of \$8,750 due him from McIntire to Lloyd Brothers, Bowman expressed his unhappiness about accepting this amount in full payment, indicating that his company had taken a lower markup on the pedestal than was customary because of his fond feelings for his hometown.²⁵ It is not documented whether McIntire covered the shortfall of \$957.87.

Many inscriptions had been considered for the base of the statue, among them: THERE STANDS JACKSON LIKE A STONEWALL - RALLY BEHIND THE VIRGINIANS, GOD HAS BLESSED OUR ARMIES WITH VICTORY TODAY, AND THE ENEMY HAS MADE A STAND; I HOPE AS SOON AS PRACTICABLE TO ATTACK.²⁶ Even after a decision was made and Keck had prepared models for the lettering, uncertainty lingered as to whether the words chosen best conveyed the intended sentiment. A committee of five prominent Charlottesville citizens considered the matter again. On 3 November 1920, Bowman advised Charles Keck of the changes they requested:

It was recently suggested to Mr. McIntire that a change be made in the inscription for the Gen. Jackson pedestal, therefore a committee of five gentlemen convened at Charlottesville last Monday afternoon. The committee is composed of the following gentlemen, Dr. A. E. Alderman, Hon. R. T. W. Duke, Rev. George L. Petrie, Prof. Thornton and Dr. Battle and they have decided not to use the inscription around the frieze as shown in the present model, but in its stead they have decided upon the following words and in the position as indicated below: MANASSAS - to be carved around the convex end of the frieze, under the head of the horse. THE VALLEY CAMPAIGN - to be carved on the east side of the frieze, or under Gen. Jackson's left hand. CHANCELLORSVILLE - to be carved on the west side of the frieze, or under Gen. Jackson's right hand.

The wording counts 14 letters less than in the inscription now shown on your model, and that you may fill in the space between the words, it has been suggested that laurel would be appropriate and in good taste. Instead of the full name THOMAS JONATHAN JACKSON and year dates on either side of Course C, the committee desires the following inscription: STONEWALL JACKSON 1824-1863, carved on both sides of Course C. This committee, learning that I was in Charlottesville, last Monday requested my presence at their meeting that I might know their decision regarding the lettering and they have requested me to communicate their decision to you.²⁷

The following day, Bowman wrote again to Charles Keck:

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Albemarle County, Virginia

Since writing you yesterday about the lettering for the Jackson monument, we have received a telegram from Mr. W. O. Watson, saying that Mr. McIntire wants the sides of Course C to read as you originally planned it, THOMAS JONATHAN JACKSON 1824-1863, therefore, you will not make any change of the inscription as originally shown on Course C. The only change in the lettering to be made will be around the frieze indicated in my letter to you yesterday, and I think it might be well for you to defer the details of this until I write you again or see you in person.²⁸

In June of 1921, a letter from Riccardo Bertelli of the Roman Bronze Works in New York, advised Charles Keck, that the bronzes of Jackson and Little Sorrel would be ready for shipment the first week in September.²⁹ In preparation for the arrival of the bronzes in Charlottesville, the sculptor sent a foreman south to superintend the assembly of the pedestal. He inquired for the best stonemasons in the city and when none of them was available, hired two bricklayers instead. The foreman is reported to have told them, "These stones have been carved and fitted exactly in the studio. They fit so snugly that not a seam shows. Now that is the way they are going to look when we get them in place, or we'll just take them down and begin again."³⁰

The pedestal was partly erected and facing south as planned when yet another controversy developed. W. O. Watson hurriedly telegraphed McIntire:

Lambeth, Bowman, Duke, and everybody consulted think that Jackson statue should face north, not from sentiment, but on account of the lay of the land and prospective Court Square improvements. Changes, if made at once would cost about \$200 and strongly recommend it.³¹

Bowman took the initiative to stop the work on the assembly of the pedestal until a decision was made. McIntire telegraphed back quickly, "I think it best to leave statue facing south."³²

It was McIntire's wish that the local chapters of three organizations, the Confederate Veterans, Sons of Confederate Veterans, and the United Daughters of the Confederacy should plan the exercises for unveiling the Jackson monument, and it was thus presented to the city of Charlottesville on 19 October 1921, during a gala Confederate reunion.³³ The city was brightly decorated with Confederate colors, and bands played as Colonel Thomas S. Keller led a parade of some 5000 persons through the streets, stopping at Midway Plaza where school children formed as a living representation of the Confederate flag.³⁴ A large crowd then followed the parade to Jackson Park for the unveiling ceremony.³⁵

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Professor Richard H. Dabney, of the University of Virginia, presided over the dedication festivities, introducing the speaker, U. S. Senator Pat Harrison, of Mississippi. Harrison spoke briefly before the presentation of the statue was made by Dr. Edwin A. Alderman, President of the University of Virginia.³⁶ As the monument was unveiled by Anna Jackson Preston, the great-great-granddaughter of Stonewall Jackson and the daughter of Julia Jackson Preston of Charlottesville, a tearful Charles Keck is reported to have remarked, "I never knew until now how beautiful it [the sculpture of Jackson] is, nor how great a sculptor I am."³⁷ Paul McIntire was more reserved; he is said to have commented that he never could judge the whole, because he only saw his favorite riding horse, which had served as the model for "Little Sorrel."³⁸ John W. Fishburne made the acceptance speech on behalf of the city of Charlottesville, and after several more songs and a benediction, the crowd dispersed to attend a series of parties and balls.³⁹

The Jackson sculpture stood without incident for thirty years until, in 1951, the Albemarle Garden Club suggested that the City erect iron picket fences around the sculptures of Lee and Jackson in their respective parks, and construct a subterranean parking lot beneath Lee park.⁴⁰ Their proposal was much criticized and no action was taken. No further attempt was made to modify the appearance of either sculpture or significantly alter either park for another fourteen years. Then, in 1966, a group of citizens proposed moving the Jackson sculpture from the center to the southwest corner of Jackson Park as part of a beautification project. The proposal sparked heated debate and the *Daily Progress* offered critical commentary:

Few, if any, people will oppose the idea of beautifying the park, but moving the statue is another matter entirely. The major difficulty encountered in considering such a relocation is in envisioning how the statue and the park would look after the changes were made (changes which once made would be hard to undo). Most fear that the surroundings in the new location would detract from rather than enhance the beauty of the statue. . . . We have the same fear. To be shown at its best advantage, the Jackson statue should remain in the relatively open and elevated position it now enjoys.⁴¹

Later, McIntire's widow, Mrs. Hilda McIntire, wrote to a friend who had told her about the proposal to move the Jackson sculpture:

I am appalled to hear about the Jackson statue. His [Paul McIntire's] love for his home town was so great he practically gave them everything he had, he was so visionary, his love of art was so great. I do feel that he would be most unhappy if he were alive to hear about it.⁴²

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Thomas Jonathan Jackson Sculpture
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And so, public sentiment in Charlottesville overwhelmingly favored keeping the Thomas Jonathan Jackson sculpture in its original location and it remains there today not only as a monument to one of the South's supreme heroes, but as a significant and outstanding example of the figurative outdoor sculpture of the late City Beautiful movement.

Endnotes:

- 1 *Charlottesville Daily Progress*, 18 November 1957.
- 2 Browning, Pat (Guide at Stonewall Jackson Museum), personal interview, Lexington, Virginia, 15 July 1995.
- 3 *Charlottesville Daily Progress*, 30 September 1897.
- 4 *Charlottesville Daily Progress*, 12 October 1897.
- 5 *Charlottesville Daily Progress*, 29 November 1897.
- 6 *Charlottesville Daily Progress*, 19 March 1914.
- 7 *Charlottesville Daily Progress*, 19 March 1914 and 18 November 1957.
- 8 *Charlottesville Daily Progress*, 19 March 1914.
- 9 *Charlottesville Daily Progress*, 18 November 1957.
- 10 *Charlottesville Daily Progress*, 18 November 1957 and Albemarle County Plat Book 33, BLK 39, Deed Book 32, p. 240, Deed Book 30, p. 298.
- 11 McIntire, Paul G., to W. O. Watson, Correspondence dated 6 September 1919, files, Albemarle County Historical Society, Charlottesville, VA.
- 12 McIntire to Watson, Correspondence dated 1 January 1920.
- 13 McIntire to Watson, Correspondence dated 2 April 1920.
- 14 McIntire to Watson, Correspondence dated 10 June, 1920.

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Albemarle County, Virginia

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- 15 McIntire to Watson, Correspondence dated 10 June, 1920.
 - 16 McIntire to Watson, Correspondence dated 10 June, 1920.
 - 17 Document in Minor and Rawlings Papers, Box 1, University of Virginia Manuscripts, #6436-A, Charlottesville, VA.
 - 18 Minor and Rawlings Papers, Box 1.
 - 19 McIntire to Watson, Correspondence dated 2 July 1920.
 - 20 Minor and Rawlings Papers, Box 1 and *Charlottesville Daily Progress*, 18 November 1957.
 - 21 Watson, W. O., to Charles Keck, Correspondence dated 7 October 1920.
 - 22 Keck, Charles, to W. O. Watson, Correspondence dated 7 October 1920.
 - 23 Minor and Rawlings Papers, Box 1.
 - 24 Minor and Rawlings Papers, Box 1.
 - 25 Bowman, L. M., to W. O. Watson, Correspondence dated 14 October 1920.
 - 26 Bowman to Watson, Correspondence dated 12 August 1921.
 - 27 Minor and Rawlings Papers, Box 1.
 - 28 Bowman, L. M., to Charles Keck, Correspondence dated 3 November 1920.
 - 29 Bowman to Keck, Correspondence dated 4 November 1920.
 - 30 Bertelli, Riccardo, to Charles Keck, Correspondence dated 29 June 1921.
 - 31 *Charlottesville Daily Progress*, 18 November 1957.
 - 32 Watson to McIntire, Correspondence dated 18 July 1921.
 - 33 McIntire to Watson, Correspondence dated 18 July 1921.

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Thomas Jonathan Jackson Sculpture
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34 *Charlottesville Daily Progress*, 19 October 1921.

35 *Charlottesville Daily Progress*, 19 October 1921.

36 *Charlottesville Daily Progress*, 19 October 1921.

37 *Charlottesville Daily Progress*, 19 October 1921.

38 *Charlottesville Daily Progress*, 13 April 1962.

39 *Charlottesville Daily Progress*, 13 April 1962.

40 *Charlottesville Daily Progress*, 19 October 1921.

41 *Charlottesville Daily Progress*, 22 May 1951.

42 *Charlottesville Daily Progress*, 6 November 1966.

43 Undated draft of letter attributed to Velora Thompson quoting letter from Mrs. Hilda McIntire, files, Albemarle County Historical Society, Charlottesville, VA.

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Thomas Jonathan Jackson Sculpture
Albemarle County, Virginia

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Charlottesville Daily Progress, 30 September 1897, 12 October 1897, 29 November 1897, 19 March 1914, 19 October 1921, 22 May 1951, 8 November 1957, 13 April 1962, 6 November 1966.

Forrest, W. M. (ed.), *Unveiling Exercises, Lewis and Clark Statue, Charlottesville, Virginia, 1919* [This is a record of the ceremonies and contains the complete texts of all remarks made].

Marshall, James Collier, Typescript document describing the gifts of Paul Goodloe McIntire to the City, County, and University of Virginia, 1958.

Minor and Rawlings Papers, Box 1, University of Virginia Manuscripts, #6436-A, Charlottesville, VA.

W. O. Watson Correspondence Files, Albemarle County Historical Society, Charlottesville, VA.

Albemarle County Plat Book 33, BLK 39, Deed Book 32, Deed Book 30.

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Thomas Jonathan Jackson Sculpture
Albemarle County, Virginia

Boundary Description:

The boundary for this object is the sculpture. It is approximately 24 feet high, 12 feet long, and eight feet wide at the bottom of the pedestal and is located at the UTM reference point 17/721585/4212140.

Boundary Justification:

The boundary includes all the land historically associated with the Thomas Jonathan Jackson sculpture.

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Thomas Jonathan Jackson Sculpture
Albemarle County, Virginia

All photographs are of:
The Thomas Jonathan Jackson Sculpture
Albemarle County, Virginia
VDHR File Number:
Betsy Gohdes-Baten, photographer

All negatives are stored with the Department of Historic Resources collection at the Virginia State Library and Archives.

DATE: June 8, 1995
VIEW OF: Jackson Sculpture, proper southwest side, view facing northeast.
NEG. NO.:
PHOTO 1 OF 7

DATE: August 12, 1995
VIEW OF: Jackson Sculpture, proper southwest side, view facing northeast.
NEG. NO.:
PHOTO 2 OF 7

DATE: June 8, 1995
VIEW OF: Jackson Sculpture, proper south side, view facing north.
NEG. NO.:
PHOTO 3 OF 7

DATE: June 8, 1995
VIEW OF: Jackson Sculpture, proper south side, view facing north.
NEG. NO.:
PHOTO 4 OF 7

DATE: June 8, 1995
VIEW OF: Jackson Sculpture, proper northeast side, view facing southwest.
NEG. NO.:
PHOTO 5 OF 7

DATE: June 8, 1995
VIEW OF: Jackson Sculpture, proper north side, view facing south.
NEG. NO.:
PHOTO 6 OF 7

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National Park Service

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Thomas Jonathan Jackson Sculpture
Albemarle County, Virginia

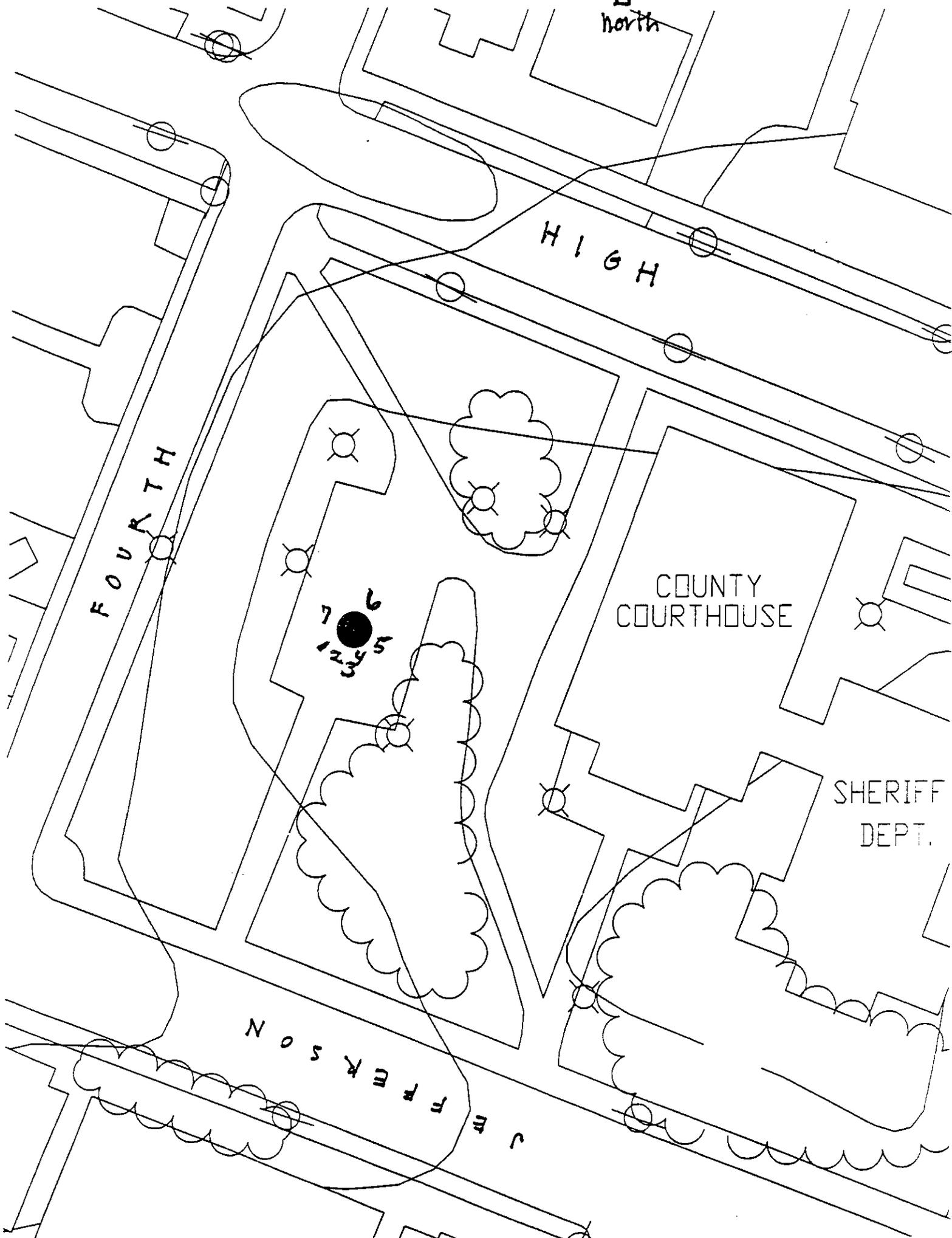
DATE: June 8, 1995

VIEW OF: Jackson Sculpture, proper west side, view facing east.

NEG. NO.:

PHOTO 7 OF 7

SCALE: 1" = 40'



FOURTH

HIGH

COUNTY COURTHOUSE

SHERIFF DEPT.

FERGUSON

7
6
5
4
3
2
1



GEORGE'S CLARK
 LEFT EDWARD LEE
 S. SCOTT HALL JACKSON
 AND CLARK
 CHARLOTTESVILLE EAST QUAD
 MAPLE CO, VA.
 24,000
 REFERENCES:
 1/ 719490 / 4212240
 721330 / 4212150
 721585 / 4212140
 720930 / 4211980

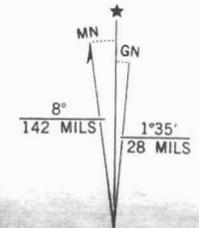
(ALBERENE)
 5259 / NE

Mapped, edited, and published by the Geological Survey
 Control by USGS and USC&GS

Topography by photogrammetric methods from aerial photographs
 taken 1963. Field checked 1964. Revised from aerial
 photographs taken 1972. Field checked 1973

Polyconic projection. 1927 North American datum
 10,000-foot grid based on Virginia coordinate system, south zone
 1000-meter Universal Transverse Mercator grid ticks.
 zone 17, shown in blue

To place on the predicted North American Datum 1983
 move the projection lines 10 meters south and



UTM GRID AND 1987 MAGNETIC NORTH
 DECLINATION AT CENTER OF SHEET