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NRHP - 5/10/97

United States Department of the Interior
National Park Service

104-5091

9

National Register of Historic Places Multiple Property Documentation Form

This form is used for documenting multiple property groups relating to one or several historic contexts. See instructions in *How to Complete the Multiple Property Documentation Form* (National Register Bulletin 16B). Complete each item by entering the requested information. For additional space, use continuation sheets (Form 10-900-a). Use a typewriter, word processor, or computer to complete all items.

New Submission Amended Submission

A. Name of Multiple Property Listing

Four Monumental Figurative Outdoor Sculptures donated by Paul Goodloe McIntire to the city of Charlottesville, Virginia, and to the University of Virginia.

B. Associated Historic Contexts

(Name each associated historic context, identifying theme, geographical area, and chronological period for each.)

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.

C. 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

D. Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this documentation form meets the National Register documentation standards and sets forth requirements for the listing of related properties consistent with the National Register criteria. This submission meets the procedural and professional requirements set forth in 36 CFR Part 60 and the Secretary of the Interior's Standards and Guidelines for Archeology and Historic Preservation. (See continuation sheet for additional comments.)

Signature and title of certifying official _____ Date _____
State or Federal agency and bureau _____

I hereby certify that this multiple property documentation form has been approved by the National Register as a basis for evaluating related properties for listing in the National Register.

Signature of the Keeper _____ Date of Action _____

Table of Contents for Written Narrative

Provide the following information on continuation sheets. Cite the letter and the title before each section of the narrative. Assign page numbers according to the instructions for continuation sheets in *How to Complete the Multiple Property Documentation Form* (National Register Bulletin 16B). Fill in page numbers for each section in the space below.

Page Numbers

E. Statement of Historic Contexts

(If more than one historic context is documented, present them in sequential order.)

F. Associated Property Types

(Provide description, significance, and registration requirements.)

G. Geographical Data

H. Summary of Identification and Evaluation Methods

(Discuss the methods used in developing the multiple property listing.)

I. Major Bibliographical References

(List major written works and primary location of additional documentation: State Historic Preservation Office, other State agency, Federal agency, local government, university, or other, specifying repository.)

See Continuation Sheets for Sections E through I

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 the 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 Project (1024-0018), Washington, DC 20503.

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Four Monumental Figurative Outdoor Sculptures in Charlottesville, Virginia
Section number E Page 1 Albemarle County, Virginia

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.

ELABORATION:

The City Beautiful movement:

In the latter part of the nineteenth century, the need for urban order was felt as never before when a growing industrial economy brought rapid and haphazard growth to cities and towns throughout the country. The Columbian Exposition of 1893 in Chicago focused the nation's attention on the Court of Honor, an organized display of elaborate classical temples set along a wide lagoon. Intended as a model for future civic centers, the exhibit was proclaimed to be a prototype for excellence in art, architecture, and landscape design, and it became an important model for the City Beautiful movement that emerged over the next several years.¹

In 1901, the formal concept of urban design presented at the exposition crystallized into a movement with a name when Charles Milford Robinson, a self-taught urban designer, published *Improvement of Towns and Cities; or the Practical Basis of Civic Aesthetics*, Robinson used the term "City Beautiful" to describe the tree-lined boulevards, classical buildings, and urban parks he promulgated in his influential book, and he spoke to every facet of the utility and aesthetics of civic improvement.² He stressed sculpture as an integral part of the new civic ideal.³

Philanthropy during the City Beautiful movement:

Paul Goodloe McIntire made his gifts of figurative monumental outdoor sculpture to the city of Charlottesville and the University of Virginia during the late City Beautiful movement from 1919-1924. His gifts came shortly after many of the nation's great industrialists, men such as John D. Rockefeller, Andrew Carnegie, and Russell Sage had formed charitable foundations to finance large-scale public benefits throughout America.⁴ These men saw the value of culture and education as a means to improve the quality of life in an increasingly technological world, and they shared religious commitments, a sense of community order, and a concept of economic justice.⁵ When they gave, they frequently did so amidst much fanfare and publicity, thereby providing inspiration for less wealthy civic-

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Section number E Page 2 Albemarle County, Virginia

minded men like McIntire who, in turn, made smaller but very substantial public gifts.⁶ Members of this group commonly directed their gifts to particular institutions or cities, seeking to advance education and culture within a more limited geographic area, often a hometown or a locality where their wealth had been earned.⁷ With few national initiatives available for financing cultural projects, many were avid supporters of civic beautification and the arts, but these men were generally selective about what their gifts were to be.⁸

The National Sculpture Society and the City Beautiful Movement:

During the early twentieth century, the sculpture likely to appeal to philanthropists such as Paul McIntire was heavily influenced by the figurative style and the historical and allegorical bents of members of the National Sculpture Society. The Columbian Exposition of 1893 provided the first major opportunity for American sculptors to prove their figurative expertise to a mass audience.⁹ Daniel Chester French, Frederick William MacMonnies, and other eminent sculptors of the day used staff, an inexpensive material composed of plaster and fibers to produce impressive monumental works with allegorical and historical themes.¹⁰ The relatively low cost of staff enabled a copious display of their talents throughout the fair. Sculpture was to be found literally everywhere, on the tops of buildings, on bridges, beside stairways, beneath entrances to buildings, etc.¹¹

After the exposition, selected sculptors joined to form a professional organization which became the National Sculpture Society (NSS) in 1896.¹² The society had as its goal the placement of American sculpture in homes, public buildings, parks, and squares throughout the nation.¹³ During the next four decades members of the NSS worked toward this end, consistently securing the best, most visible, and richest commissions, and becoming the most important sculptors in the nation at the time.¹⁴ NSS members linked themselves with organizations such as the Architectural League, the National Society of Mural Painters, and the Municipal Art Society. These groups, acting in concert, espoused figurative public sculpture of historical and allegorical subjects as a means of familiarizing people with the best and most fundamental values of past and present cultures. "It is self evident that our public monuments should give some adequate idea of history, both local and national," wrote NSS member Henry Kirke Bush-Brown in 1899, "Their reason for being is to inspire the beholder with high ideals and to emulation of deeds of self-sacrifice, valor, or patriotism." Brown and others believed that figurative sculptures of great men and events would serve to "supplement the study of books in our schools and form a part of our educational methods."¹⁵ Sculpture, in other words, could perform a valuable function by teaching history and serving as an inspiration for future charity and patriotism.¹⁶ But with little or no government funds available for the purpose of erecting such expensive inspirational works, the production of most public sculpture depended on private

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initiatives.¹⁷

Paul Goodloe McIntire and Philanthropy:

For the city of Charlottesville and the University of Virginia, the initiative came from Paul Goodloe McIntire, a Charlottesville native who became a highly successful financier and used a large portion of his wealth to benefit the greater Charlottesville community. McIntire's love for the Charlottesville area began, no doubt, during his childhood. He was born in the City in 1860, the fifth of ten children, and his father, George Malcolm McIntire, a druggist, served as mayor during the Civil War.¹⁸ His mother, Catherine Clark McIntire, came from a prominent Albemarle County family that held land under grants received in colonial times.¹⁹ The Clark family produced the celebrated western explorers George Rogers and William Clark, but Paul McIntire was not directly descended from either of these men.²⁰

After the Civil War, young McIntire attended a private school for boys, and as a teenager, worked for the Chesapeake and Ohio Railway under W. O. Watson, Charlottesville's longtime station master.²¹ Watson, who would later serve as McIntire's trustee in handling business details for the production of the sculptures, encouraged his young employee to pursue other opportunities, and was probably instrumental in his attending the University of Virginia in 1879 for a short period.²² Whether for financial or personal reasons, McIntire left the University, perhaps even before completing the initial session for which he was enrolled.²³ He went to Chicago where he found employment as a coffee salesman and a stockbroker.²⁴ He enjoyed considerable success in the latter venture and purchased a seat on the Chicago Stock Exchange in 1896.²⁵ It is noteworthy that McIntire was in Chicago at the time of the Columbian Exposition, and, although the records are silent, it is reasonable to assume that he visited the fair and was impressed by the sculptures displayed there. He moved to New York in 1900 and acquired a seat on the New York Stock Exchange in 1901, increasing a then-sizable fortune through prudent and timely investments.²⁶

If McIntire's interest in public sculpture was kindled at the Columbian Exposition, it was likely continued in New York, for he lived there during a period when members of the National Sculpture Society created many notable architectural sculptures and public monuments that were erected in all parts of the city. He was no doubt aware of such master works as Augustus Saint-Gaudens's dramatic Sherman Memorial and Anna Hyatt Huntington's powerful Joan of Arc. As he prospered in New York, McIntire purchased art works with historical themes some of which were later given to the Charlottesville and Albemarle County public schools and to the University of Virginia.

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Four Monumental Figurative Outdoor Sculptures in Charlottesville, Virginia
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Undoubtedly McIntire was aware of the magnificent public sculptures that were being erected on Monument Avenue in Richmond. When he retired to Charlottesville in 1919, he may have wished to make improvements in his home town that equaled those of Virginia's capitol city, for much for his philanthropy focused on civic beautification. In addition to the sculptures, he established four municipal parks within the city of Charlottesville.

McIntire also gave generously for educational improvements: he endowed the city's first public library; he funded scholarships for and gave art works to the Charlottesville and Albemarle County public schools and the University of Virginia; and he financed many facilities and programs at the University; most notably the School of Fine Arts, the Greek Amphitheater, the McIntire School of Commerce, and the Orthopedic Wing of the University Hospital.²⁷ After the death of his second wife in 1933, McIntire returned to New York where he spent the remainder of his life. He died in 1952.²⁸

Through the assistance of Duncan Smith, a Charlottesville native who lived in New York, Paul McIntire commissioned four prominent members of the National Sculpture Society to execute his gifts of sculpture. Smith, a painter and a member of the National Society of Mural Painters, no doubt knew of the sculptors he recommended through professional connections for he selected men of considerable talent and growing reputations. McIntire's trustee, W. O. Watson, wrote of Smith's assistance in complimentary terms: "All of these men [the sculptors] were recommended to us by Mr. Duncan Smith an old Charlottesville boy, a graduate of the U of VA [sic], and himself a painter at the top of his profession living in New York. Smith had no axe to grind and selected men that he knew would do his native place credit." ²⁹

W. O. (William Opie) Watson thought highly of young Paul McIntire when he was employed as his assistant.³⁰ An amicable relationship between the two men continued when McIntire moved north, and resumed on a more personal basis after his return to Charlottesville. McIntire then made Watson his trustee, and Watson arranged for and supervised most of the business details for the sculptures on McIntire's behalf.

Once McIntire had chosen the subject of a particular work and a sculptor had been selected with Smith's assistance, Watson negotiated the price of the art work and contracted for its execution. For the price agreed on, the sculptor customarily provided a sketch of the subject, a one-third or one-fourth size model of the sketch; and a full-size model in clay. Other expenses were born either by the sculptor or by McIntire according to the agreement. These included: payment to the foundry for casting the bronze; the fee charged by an architect if one was hired to design the pedestal; the cost of stone cutters to produce the pedestal and

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workmen to set it in place; and the cost of shipping components of the sculpture to Charlottesville. Over a period of seven years, Watson conscientiously handled business details, maintaining an intricate balance between a sometimes impatient McIntire, the egos of the various sculptors, and the wishes of citizens' groups and municipal administrators. Watson kept correspondence generated from this often troublesome process, and his records, now on file with the Albemarle County Historical Society, provided much of the documentation used in preparing the individual National Register nominations for the sculptures covered by this multiple property listing.

Endnotes:

- ¹ Bogart, Michele H., *Public Sculpture and the Civic Ideal in New York City, 1890-1930*, 1989, Chicago and London, University of Chicago Press, p. 46.
- ² Reynolds, Donald Martin, *Masters of American Sculpture*, 1993, New York, Abbeville Press, p. 24 and Bogart, p. 57.
- ³ Bogart, p. 57.
- ⁴ Feingold, Mordechai, "Philanthropy, Pomp, and Patronage, Historical Reflections upon the Patronage of Culture," in *Daedalus*, 1987, Vol. 116, No. 1, p. 173.
- ⁵ Karl, Barry D. and Katz, Stanley N., "Foundations and Ruling Class Elites," in *Daedalus*, 1987, Vol. 116, No. 1, p. 34.
- ⁶ Karl and Katz, in *Daedalus*, p. 38.
- ⁷ Feingold, in *Daedalus*, p. 173.
- ⁸ Feingold, Karl and Katz, in *Daedalus*, p. 36 and p. 173.
- ⁹ Bogart, p. 40.
- ¹⁰ Bogart, p. 42.
- ¹¹ Bogart, p. 42.

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Section number E Page 6 Four Monumental Figurative Outdoor Sculptures in Charlottesville, Virginia
Albemarle County, Virginia

12 Bogart, p. 50.

13 Bogart, p. 51.

14 Armstrong, Tom et al., *200 Years of American Sculpture*, 1976, New York, Whitney Museum of American Art, p. 114.

15 Bogart, p. 82.

16 Bogart, p. 82.

17 Bogart, p. 82.

18 Wilkerson, William R., and William G. Shenkir, *Paul G. McIntire, Businessman and Philanthropist*, 1988, Charlottesville, University of Virginia, p. 1.

19 Wilkerson and Shenkir, p. 1.

20 Wilkerson and Shenkir, p. 1.

21 Wilkerson and Shenkir, p. 2.

22 Wilkerson and Shenkir, p. 2.

23 Wilkerson and Shenkir, p. 2.

24 Wilkerson and Shenkir, p. 3.

25 Wilkerson and Shenkir, p. 4.

26 Wilkerson and Shenkir, p. 5.

27 Article, *The Daily Progress*, Charlottesville, Virginia, December 30, 1960.

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Four Monumental Figurative Outdoor Sculptures in Charlottesville, Virginia
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28 Wilkerson and Shenkir, p. 12.

29 W. O. Watson correspondence, no date given, Charlottesville, Virginia, Albemarle County Historical Society.

30 Wilkerson and Shenkir, p. 2.

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Four Monumental Figurative Outdoor Sculptures in Charlottesville, Virginia

Section number F Page 1

Albemarle County, Virginia

1. Name of Property type:

Four monumental figurative outdoor sculptures by members of the National Sculpture Society donated by Paul Goodloe McIntire to the city of Charlottesville, Virginia, and to the University of Virginia.

2. Description:

This multiple property listing is for the four monumental figurative outdoor sculptures by members of the National Sculpture Society donated by Paul Goodloe McIntire to the city of Charlottesville, Virginia, and to the University of Virginia during the late City Beautiful movement. From 1919 to 1924, McIntire commissioned four unique and important public art works from prominent members of the National Sculpture Society that portray historical figures of importance to Albemarle County, the Commonwealth of Virginia, and the nation.

The sculptures are described below:

1. "Their First View of the Pacific," the Meriwether Lewis and William Clark Sculpture by Charles Keck depicts three heroic-sized figures in bronze: William Clark is in the foreground; Meriwether Lewis is above and behind him; and Sacagawea, the Indian guide, crouches at their left. The sculptural group is set atop a rectangular pedestal of pink granite carved with scenes from the expedition's travels that is also of Keck's design. The art work is located in a small circular remnant of Midway Park at the intersection of Ridge and Main Streets and McIntire Road and was presented to the city of Charlottesville on 21 November 1919.
2. The Thomas Jonathan Jackson Sculpture by Charles Keck portrays a heroic-sized Jackson riding into battle on his horse, Little Sorrel, in bronze. Keck designed an elaborate oval pedestal of pink granite with the allegorical figures of Faith and Valor carved in high relief on the front as a special tribute to the revered Confederate general. Paul McIntire gave Jackson Park, a formal landscaped square adjacent to the Albemarle County Courthouse and bounded by High, Fourth, and Jefferson Streets, for the display of the art work, and the sculpture was presented to the city of Charlottesville on 19 October 1921.
3. The George Rogers Clark Sculpture by Robert Aitken depicts a seven-figure group in bronze atop a simple trapezoidal pedestal of pink granite also of Aitken's design. Clark is portrayed in conference with a standing Indian chief who shares the central focus. The

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Four Monumental Figurative Outdoor Sculptures in Charlottesville, Virginia
Section number F Page 2 Albemarle County, Virginia

conqueror of the Northwest is mounted and leads three members of his expedition who, with guns ready but pointed down, cautiously look out from behind the horse at the Indian chief and two others of his tribe who stand and crouch ahead of the party. The sculpture was erected in a small unnamed triangular park at the eastern edge of the University of Virginia campus bounded by the intersection of University and Jefferson Park Avenues and the railroad tracks, and it was presented to the University on 3 November 1921.

4. The Robert Edward Lee Sculpture by Henry Shrady and Leo Lentelli portrays an heroic-sized equestrian figure of the eminent Confederate general in bronze. A solemn and dignified Lee rides his horse, Traveller, atop an oval pedestal of pink granite designed by architect Walter Blair that is decorated front and back with wreaths and an eagle carved in relief. Paul McIntire gave Lee Park, a formal landscaped square between Jefferson and Market Streets and First and Second Streets NE, for the display of the sculpture, and it was presented to the city of Charlottesville on 21 May 1924.

3. Significance:

The four monumental figurative outdoor sculptures given to the city of Charlottesville and the University of Virginia by Paul Goodloe McIntire meet requirements for National Register listing under Criterion C as objects of artistic significance created by a related group of nationally-recognized masters. Charles Keck, Robert Aitken, Henry Shrady, and Leo Lentelli, all prominent members of the National Sculpture Society, were commissioned to produce these important art works during the years 1919 to 1924. The sculptures exhibit the figurative style of outdoor sculpture of the City Beautiful movement and are eligible for the National Register at the state level of significance as components of one of two major collections of outdoor public sculpture assembled in the Commonwealth of Virginia during the City Beautiful movement in the early twentieth century.

The collection of four sculptures in Charlottesville has many similarities to the collection of five sculptures along Richmond's famous Monument Avenue (NR). Both cities acquired monumental figurative outdoor sculptures by prominent sculptors and members of the National Sculpture Society as a part of civic improvements made during the City Beautiful movement, in Richmond from 1889 to 1929, and in Charlottesville from 1919 to 1924. Monument Avenue began in 1889 when a sculpture of Robert E. Lee was erected by various civic organizations in a field west of Richmond.¹ A piecemeal plan evolved to increase the aesthetic attractions of the avenue as a public space and more sculptures followed: J. E. B. Stuart and Jefferson Davis in 1907; Stonewall Jackson in 1919; and Commodore Matthew F. Maury in 1929.² Charlottesville acquired its sculptures during a much shorter time interval: Lewis and Clark in 1919; Thomas Jonathan Jackson and George Rogers Clark in 1921; and

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Four Monumental Figurative Outdoor Sculptures in Charlottesville, Virginia
Section numbers F&G&H Pages 3&1&1 Albemarle County, Virginia

Robert E. Lee in 1924; but they, too, were erected to enhance public spaces in the city and on the University of Virginia campus. In Richmond, as in Charlottesville, each sculpture had its own unique history of collaboration between donors, citizens, and artists, however in Richmond funds were raised in the community to pay for the art works, while in Charlottesville they were the gifts of a single individual.³ Sculptures in both cities were presented to honor eminent Confederate heroes, but in Charlottesville, to honor notable Albemarle County natives as well.

4. Registration Requirements:

Properties nominated to the National Register under this multiple property listing will be limited to the Meriwether Lewis and William Clark Sculpture by Charles Keck, the Thomas Jonathan Jackson Sculpture by Charles Keck, the George Rogers Clark Sculpture by Robert Aitken, and the Robert Edward Lee Sculpture by Henry Shrady and Leo Lentelli; all are located in Charlottesville, Virginia.

SECTION G, Geographical Data:

Charlottesville, Albemarle County, Virginia

SECTION H, Summary of Identification and Evaluation Methods:

The multiple property listing of four monumental figurative outdoor sculptures by members of the National Sculpture Society donated by Paul Goodloe McIntire to the city of Charlottesville and the University of Virginia is based on documentation in two surveys of outdoor sculpture in Charlottesville, Virginia and on material gathered for a forthcoming article in *The Magazine of Albemarle County History*. A comprehensive survey of the condition of historic sculpture in Charlottesville was conducted by Robert Kuhlthau, University of Virginia Professor Emeritus of Engineering, and reports were submitted to the Virginia Department of Historic Resources as part of the nationwide *Save Outdoor Sculpture* initiative in 1994. During the summer of 1995, Betsy Gohdes-Baten, a planning intern in the Charlottesville Department of Community Development and Masters candidate at the University of North Carolina - Chapel Hill, subsequently undertook a more detailed survey of the four art works donated by McIntire. Both Kuhlthau and Gohdes-Baten did extensive research about the history of the sculptures, utilizing material found in the correspondence files of W. O. (William Opie) Watson, trustee for Paul McIntire, now on file with the Albemarle County Historical Society, records available in the archives of the University of Virginia, and material in the collections of the Fiske Kimball Art Library of the University of Virginia and the Joseph C. Sloan Art Library of the University of North

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Four Monumental Figurative Outdoor Sculptures in Charlottesville, Virginia
Section numbers H&I Pages 2&1 Albemarle County, Virginia

Carolina at Chapel Hill. The association of the four sculptures was determined by their gift as a group through McIntire's philanthropy, and the nominated properties were chosen because they are exceptional examples of monumental sculptural works erected in Virginia during the late City Beautiful movement.

SECTION I, Major Bibliographical References:

Armstrong, Tom et. al., *200 Years of American Sculpture*, 1976, New York, Whitney Museum of American Art.

Bogart, Michele H., *Public Sculpture and the Civic Ideal in New York City, 1890-1930*, 1989, Chicago and London, University of Chicago Press.

Edwards, Kathy, *Monument Avenue: History and Architecture*, 1992, Washington, DC, US Department of the Interior, National Park Service.

Feingold, Mordechai, "Philanthropy, Pomp, and Patronage, Historical Reflections upon the Patronage of Culture," in *Daedalus*, 1987, Vol. 116, No. 1.

Karl, Barry D. and Katz, Stanley N., "Foundations and Ruling Class Elites," in *Daedalus*, 1987, Vol. 116, No. 1.

Reynolds, Donald Martin, *Masters of American Sculpture*, 1993, New York, Abbeville Press.

W. O. Watson's correspondence files, Albemarle County Historical Society, Charlottesville, VA.

Wilkerson, William R., and William G. Shenkir, *Paul G. McIntire, Businessman and Philanthropist*, 1988, Charlottesville, University of Virginia.

Endnotes:

¹ Edwards, Kathy, *Monument Avenue: History and Architecture*, 1992, Washington, DC, US Department of the Interior, National Park Service, p.17.

² Monument Avenue, pp. 17-20.

³ Monument Avenue, pp. 17-20.

COVESVILLE 3.8 MI. PLAN
WAYNESBORO 24 MI.
FARMINGTON 27 MI.

2'30"

GEORGE ROGERS CLARK
ROBERT EDWARD LEE
THOS. SOUTHWELL JACKSON
LOUIS HUD CLARK 4212
HARLOTSVILLE EAST QUAD
LEWIS AND CLARK
1:24,000
XTM REFERENCES:
1. 17 / 719490 / 4212240
2. 17 / 721350 / 4212150
1. 17 / 721585 / 4212140
3. 17 / 720930 / 4211980

4211

4210

610 000
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78° 30'

CARTERS BRIDGE 8 MI.
SCOTTSVILLE 17 MI.

72 | 2010 000 FEET |

73 | 27'30"

(ALBERENE)
5250 1 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



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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 George Rogers Clark Sculpture

other names/site number 104-0252

2. Location

street & number Monument Square, Bounded by University and Jefferson Park Avenues and not for publication
the Railroad Tracks

city or town Charlottesville vicinity

state Virginia code VA county Albemarle code 003 zip code 29908

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 of 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:

- entered in the National Register.
 See continuation sheet.
- determined eligible for the National Register
 See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other. (explain): _____

Signature of the Keeper

Date of Action

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 sheet

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.

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.

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

Aitken, Robert

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:

George Rogers Clark Sculpture
Name of Property

Albemarle Co., VA
County and State

10. Geographical Data

Acreage of Property _____

UTM References

(Place additional UTM references on a continuation sheet.)

1	17	719490	4212240
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 University of Virginia

street & number _____ telephone (804) 924-0311

city or town Charlottesville state VA zip code 22908

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.

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George Rogers Clark Sculpture
Albemarle County, Virginia

Description:

The monumental figurative sculpture of George Rogers Clark is the fourth of four works commissioned from members of the National Sculpture Society by philanthropist Paul Goodloe McIntire during the years 1919 to 1924, and the only one given to the University of Virginia. McIntire commissioned Robert Ingersoll Aitken to create a heroic-sized bronze sculptural group that portrays George Rogers Clark mounted and at the head of three members of his expedition who, with guns ready but pointed down, cautiously look out from behind their leader's horse at an Indian chief and two others of his tribe who stand, sit, and kneel ahead of the party. The group, atop a trapezoidal pedestal of pink granite also of Aitken's design, was erected near the eastern edge of the University of Virginia campus on 3 November 1921 in the center of Monument Square, a triangular park of approximately 4,900 square feet bounded by the intersections of University and Jefferson Park Avenues with the railroad tracks. Within the little park, mature hemlocks, sycamores, and pines create a forest-like surrounding that today obscures the sculpture from all points of view except that along University Avenue.

The George Rogers Clark sculpture is approximately 24 feet in height, 20 feet in length, and eight feet in width. The bronze figures were cast by the Gorham Company of New York, and the pedestal was made from polished pink granite quarried at the Stony Creek quarry in Connecticut.¹ A green patina, the result of over 75 years of exposure, has discolored the bronze figures with streaks and patches that are particularly noticeable on the heads and upper bodies of the men and the horse.

Aitken has emphasized the tall and imposing figure of George Rogers Clark by placing him mounted on a stallion in the center of the sculpture. Clark is at the head of a party of three men, facing west with his torso turned to the proper right as he gestures back to the east with his proper right arm to indicate the origins of his group to the three Indians directly in front of him. He holds the nail-studded reins of his horse in his proper left hand, pulling them up toward his chest to restrain the animal while leveraging himself by extending his legs forward. Clark's dress -- a cap, a loose-fitting shirt laced at the sides, and tight breeches -- is typical of a frontiersman, but a bear skin cape tied under his chin and worn across his shoulders gives him a regal appearance appropriate to his role as a conqueror and peacemaker.

Clark has just brought the stallion he rides to an abrupt halt. The animal's haunches are tucked in, his hind legs are bent at the hocks, and both front feet are placed forward of his body squarely on the ground. With his neck arched and overbent, the horse holds his head

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George Rogers Clark Sculpture
Albemarle County, Virginia

high and his mouth open from the pressure of Clark's tug on the bit. His ears are laid back to display suspicion and hostility toward the Indians in his path, and his eyes are rolled back toward the figure of Clark in the saddle. Aitken has placed a large oak branch beneath the horse's stomach to indicate the strength and courage with which Clark and his party face the Indians.²

The three members of Clark's party behind their leader are cautious and alert as he parleys with the Indians. A man at the rear of the group and at the southeast corner of the sculpture crouches down over a powder keg draped with a rope. He wears loose breeches buttoned on the sides, a short-sleeved shirt, and a bandanna to contain his hair, and he carries a pack suspended by a strap across his proper right shoulder. The tenseness of the encounter with the Indians is revealed in his muscular body as he hides and protects the gunpowder.

A companion steps over the powder keg holding a flintlock rifle pointed downward; the butt of the gun is in his proper right hand and the barrel is in his proper left. He is poised to raise the rifle and fire should Clark give him a signal. A cluster of oak leaves lies along the proper left side of the gun barrel to symbolize his bravery. The rifleman is dressed in a similar manner to the protector of the powder keg except that his shirt has a cowl neck and is laced together at the sides, and his breeches are fringed. He too wears a bandanna and carries a pack across his proper right shoulder.

At the northeast corner of the sculpture, a third man steps over a stump and stands on a rock in front of the rifleman to peer at the Indians from around the rear of Clark's horse. He clutches a flintlock pistol in his proper right hand, pointing it downward and resting it against his proper right knee. He reaches back with his proper left arm to caution the rifleman. His appearance resembles that of his comrades; his loose fitting shirt is open at the neck and cinched at the waist by a belt, he wears knee breeches and lace-up boots, and his hair is covered with a bandanna. He carries a large pack on his back and a canteen on his proper right hip.

Aitken has depicted Clark and his men as they encounter three Indians who are in front of them. At the southwest corner of the sculpture, a woman is hidden by a blanket that reveals only her face. She kneels in front of Clark holding a covered cradle board aloft as if to plead for a papoose within. Beside her stands the chief, his tall figure enveloped by a blanket except for his head. His countenance is stern, and he confronts Clark and his men with his proper right elbow extended protectively in front of him beneath the blanket. His long hair is worn in braids that fall across his shoulders. Back of the chief and at the northwest corner of the sculpture, a third Indian is seated. He wears a blanket also, but it is open to reveal his bare back and a loin cloth tied around his waist. His proper left knee is

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George Rogers Clark Sculpture
Albemarle County, Virginia

hidden by the blanket and bent in front of him to conceal a knife held in readiness in his proper right hand at the base of the sculpture. Like the chief, his hair is braided, but he wears a single feather across the top of his head. Oak branches that lie around the Indians show their courage.

The monument's trapezoidal base is made of rectangular-shaped blocks of polished pink granite set on top of each other. The stone is coarse grained with striations and imperfections that give it a rustic appearance in character with the frontier scene above. The base is unornamented, carrying only the inscription:

GEORGE ROGERS CLARK
CONQUEROR OF THE NORTHWEST

on the north facade facing University Avenue.

Statement of Significance:

The George Rogers Clark Sculpture by Robert Ingersoll Aitken (1878 -1949) 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 19 March 1895, the *Charlottesville Daily Progress* announced that the University of Virginia was planning to create a small park at its easternmost boundary on the site where the dispensary was located.

The coal bin, blacksmith shop and other encumbrances which have been an eyesore on the grounds occupied in part by the University dispensary will be removed. The coal bins will be placed on the southwest side of the track, just within the University grounds. It is proposed to beautify this little nook and make it something of a park.³

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George Rogers Clark Sculpture
Albemarle County, Virginia

Four months later as work on the park was underway, the paper noted:

When the old coal bins near the University are removed and the grounds beautified, the dispensary will look uglier than ever. The out-of-date fence enclosing it is an eyesore. What an excellent site for a park is the little plot on which the University dispensary is built!⁴

In due course, improvements planned for the little park were completed, but it was not until almost 20 years later that a sculpture was suggested as an appropriate ornament and then it happened as the result of an error in the *Daily Progress*. On 24 May 1913, the newspaper reported that the Charlottesville and Albemarle Railway Company had decided to seek a monument honoring the explorers Lewis and Clark to decorate Midway Park at the other end of Main Street. The Clark to be so honored was incorrectly identified as George Rogers rather than William, his younger brother.

It has been decided to make an effort to secure a monument to the memory of Meriwether Lewis and George Rogers Clark [sic], who won fame in the Lewis and Clark expedition which added so much territory to the United States.⁵

A week later Waynesboro resident, Charles C. Wertenbaker, assuming that the paper had meant the elder Clark, responded to the announcement and wrote to the newspaper encouraging the erection of a public monument in Charlottesville to recognize his accomplishments.

I was pleased to see your article with regard to placing a monument to the memory of George Rogers Clark in the little park in front of the public school building. I have written several articles for your paper, not only urging the ladies of our county to do this, but also a monument to Lewis and Clark. This last I would like to see placed near the University Hospital, so as to have one at each end of University Avenue. . . . The impression seems to be with a good many persons that the Clark of Lewis and Clark Expedition and George Rogers Clark were one and the same person, but such is not the case. . . . How easy it will be to get the State of Virginia to help put up these two monuments, and we could apply to every state that was brought into the Union by George Rogers Clark and Lewis and Clark! The latter brought in every state from the Missouri River to the Pacific Ocean. I think every one of these states would contribute to the erection of these monuments at the birth places of these men!⁶

A cousin of Thomas Jefferson, George Rogers Clark was a native of Albemarle County, born in a cabin on the Stony Point Road in 1752. He shortly moved to Caroline County with his

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George Rogers Clark Sculpture
Albemarle County, Virginia

family, and as a young man, studied under George Mason before taking a position in Kentucky as a surveyor. In Kentucky, Clark observed the British enticing the Indians to attack American settlers. He returned to Virginia to ask Governor Patrick Henry for aid and ammunition to drive the British out. After obtaining a military commission and command of 178 men, he won an area composed of what is now Ohio, Illinois, Michigan, Wisconsin, the eastern third of Minnesota, the western half of Kentucky and the western third of Tennessee in two years. Rising to the rank of Brigadier General at the end of the eighteenth century, he was a popular hero often referred to as the "George Washington of the West."⁷

In the course of his duties, Clark visited St. Louis, where the Spanish government of the Louisiana Territory had its northern headquarters. He was welcomed warmly by Governor Don Francisco de Leyba and fell in love with the Governor's sister, Teresa. It was said to have been love at first sight by both, but the Governor refused to allow them to be married. Teresa entered a convent and Clark remained unmarried all his life. In his later years, he was burdened by debts contracted for the necessities of his men that were never made good by the Commonwealth of Virginia. He spent his last days at his farm near Louisville, Kentucky, crippled and paralyzed by rheumatoid arthritis and drinking hard to alleviate his pain. He died on February 13, 1818, aged 66, and is buried near Louisville.⁸

Wertenbaker's letter likely encouraged others to give the erection of a memorial to George Rogers Clark some thought. Perhaps it inspired Charles Harold Harcourt Thomas, Assistant Bursar at the University of Virginia, who wrote to Paul McIntire three years later, on 19 February 1918, boldly suggesting that the statue of Robert E. Lee, intended for Lee Park, be instead located in the little park that had replaced the University's coal bins:

I noticed with great interest the announcement in the *Charlottesville Progress* of your intention to donate to the city of Charlottesville a park at the old Venable Place and to place thereon a statue of Lee. Such a park will furnish a pleasure and rest ground the need of which has been long seriously felt, and the statue, too, will add in no small degree to the dignity and beauty of the city. In fact they will, I trust, arouse in our citizens a civic pride, for which I regret to say, they are not particularly noted. While I should be loathe to have you look upon me as in any way interfering with your plans, I trust it will not be considered impertinent in me to suggest that while the park could not be better located than at the place suggested, it will not need the addition of such a statue to enhance its usefulness, and it would seem a pity to place so handsome a statue where so few people would ever see it. . . . I beg to call your attention to another site where the Lee statue would attract the admiring attention of thousands daily and be in full view of every train on the C. & O. Ry [sic]. I refer to the park on Main Street at the meeting of the University and Charlottesville proper and

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George Rogers Clark Sculpture
Albemarle County, Virginia

at the intersection of Main Street and Fry's Spring railroads. . . . This park belongs, as a matter of fact, to the University, and while I am in no way speaking on other authority than my own appreciation of the greater value in every way of this location, I doubt not that the authorities would be only too glad to cooperate with Charlottesville and yourself in thus adding so great a charm to an already attractive environment.⁹

Although Thomas's letter did not alter plans for the Lee statue, its presence in the records of W. O. Watson, trustee for Paul McIntire in arranging for the business details of the sculptures in Charlottesville, suggests that it influenced the site chosen for McIntire's gift of the George Rogers Clark sculpture to the University of Virginia. While no record of a response to Thomas was found in Watson's correspondence, on 18 May of the same year a letter from mural painter Duncan Smith, who frequently advised McIntire about the selection of sculptors, informed Watson that:

Mr. McIntire had Captain Aitken [Robert Ingersoll Aitken] and me to dinner last night in New York. I know you will approve of him as the sculptor for one of the new proposed monuments. He is in the prime of his powers; one of our foremost half-dozen sculptors and a returned hero.¹⁰

Three months later, on 9 September 1919, Aitken accepted a contract price of \$35,000 to produce a monument to George Rogers Clark that was to portray a group of seven human figures and a horse on an appropriate pedestal. All were to be "as per blue print submitted." The contract called for a completion date of September 1920 after which installation of the sculpture would take place "at a site in Charlottesville where directed by the owner."¹¹

With the George Rogers Clark commission, Sculptor Robert Aitken, recently returned from military service in World War I where he was cited for bravery as Captain of the Army's 306th Infantry Machine Gun division, resumed a successful career which had begun at the University of California's Mark Hopkins Institute of Art in San Francisco. Under the tutelage of Arthur F. Matthews and Douglas Tilden, Aitken had been an outstanding student, remaining at the Institute from 1901 to 1904 to teach following his graduation. He then studied in Paris until 1907 when he returned to open a studio in New York. Before joining the Army, he had executed the William McKinley monument at St. Helens, California, and a number of outstanding works in the San Francisco area. These included another monument to McKinley in Golden Gate Park, a monument to Bret Harte, and the Fountain of Earth and the Four Elements at the Panama-Pacific International Exposition for which he won the gold Medal of Honor for Sculpture from the New York Architectural League in 1915.¹²

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George Rogers Clark Sculpture
Albemarle County, Virginia

During his lifetime, Aitken's work won many awards. Among them, in 1921, was the coveted Watrous Medal from the National Academy of Design for the George Rogers Clark Sculpture in Charlottesville. Other notable works include designs for the \$50 gold coin issued by the US mint in commemoration of the Panama-Pacific Exposition; the Missouri Centennial half dollar; busts of Thomas Jefferson, Daniel Webster, Benjamin Franklin, and Henry Clay, all located in the National Hall of Fame; the equestrian statue of General O. O. Howard in Gettysburg National Park, PA; the Dancing Faun in New Britain, CT; the Marine Monument in Parris Island, SC; the Spanish-American War Monument in Binghamton, NY; the colossal bronzes of the Mississippi and Missouri Rivers, the fountains of the arts and sciences at the Missouri State Capitol, and the monument to Robert Burns, all in St. Louis, MO; the Liberty Memorial in Kansas City, MO; the General Hamm Memorial in Arlington National Cemetery, the Gompers Monument, the ornate South Pennsylvania Avenue entrance to the National Archives Building, and the west pediment of the Supreme Court Building, all in Washington, DC and vicinity; and the Flame at the Metropolitan Museum of Art in New York City. Aitken was a member of, and served as president of, the National Sculpture Society, a member of, and vice president of, the National Academy of Design, and a member of the National Institute of Arts and Letters, Allied Artists of America, and the National Arts Club. He taught also at the National Academy of Art and the Art Student's League.¹³

The contract with McIntire stipulated that Aitken should receive \$5,000 on signing, \$5,000 on completion of a scale model, \$10,000 on completion of a full-sized model, \$10,000 when the work was roughed out in stone -- a detail that was eliminated -- and \$5,000 when the sculpture was installed. The terms of the agreement were changed to provide \$3,500 on signing the contract, \$7,000 on completion of the scale model, \$12,250 on completion of the full-sized model and \$12,250 at the time the sculpture was installed in Charlottesville.¹⁴ Aitken had initially proposed that the George Rogers Clark Sculpture be a stone relief carving, an idea that apparently did not suit University of Virginia President Edwin A. Alderman. No sooner had the contract for the sculpture's execution been signed, than McIntire received a letter from Duncan Smith who was concerned about Alderman's advisors and his preferences. On 21 October 1919 Smith wrote:

In regard to the G. R. C., I don't know that I can say anything that you have not already heard and perhaps wearied of. I am still of the opinion that a single material of light color (so as to tell the background from the trees) is far preferable, and from inquiry neither white marble nor Tennessee are without danger, and limestone is the only good material that will last. I think Dr. Alderman has resorted to the wrong sources in the cemetery people. . . . I understand that some of the wealthiest

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George Rogers Clark Sculpture
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families in NY who erected handsome mausoleums in Woodlawn actually had trouble in getting permission to use limestone because of the liaison between the [cemetery] association and the granite companies.

Of course if bronze is used again, I suppose Aitken would have to change his conception and do something entirely different, and I hardly think he could strike such an original and impressive idea in an open or free grouping. The present idea does not suggest bronze.

I am mightily interested in the artistic side, in the aesthetic success of the great works you are engaged on, and hope you will pardon my plain speaking and zeal in the premises. I feel that professional advice ought, in every field that I know of, to outweigh that of all laymen however brilliant. I am sure that every artist would agree with me on the points I have brought up.¹⁵

In a letter dated the same day as Smith's, Aitken informed McIntire:

I have been busy studying the Clark Monument sketch with a view to using bronze in its construction and have hit upon what I think you will agree is a most happy solution of our problem. Under separate cover I am sending a colored photograph which shows all the sculptural parts, with the exception of the trees, in bronze [and] the rest of the monument in limestone. I found the cost of marble and granite for a monument of these dimensions prohibitive. All the distinctive features of the scheme are preserved without the misuse of materials. Dr. Alderman was right in feeling that there must be a way of using bronze; yet while the change seems very slight, it took much study to arrive at.

The cost of bronze casting is up so much at present that the best figures I could obtain will make this monument cost complete \$45,000. From your remarks I gathered you would be willing to meet this cost of different materials. So if this meets with your approval, I will send you new contract forms and the work can go on. The sketch is now in plaster and I am installed in my new studio. I await your answer.¹⁶

Aitken posted a similar letter to Alderman one week later, on 28 October 1919, with estimates for the cost of the monument executed in granite and bronze -- \$57,000, and marble and bronze -- \$60,000.¹⁷

With a difference of opinion developing and hefty cost increases likely, McIntire, no doubt weary from many troubles with the Jackson and Lee sculptures, departed from his usual

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George Rogers Clark Sculpture
Albemarle County, Virginia

custom of allocating details of the business management to W. O. Watson. He, instead, made an outright gift of \$35,000 to the University of Virginia to pay to Aitken as the contract called for.¹⁸ On 4 November 1919, Alderman wrote to Aitken about the new arrangement, asking him to refigure his estimates.

Mr. McIntire with whom we have just been in conference, has informed us -- the resident members of the committee on the George Rogers Clark statue -- that he desires the committee to take the business management of the whole undertaking into their hands, and that he has informed you of this desire.

In going over your figures for the different materials, we notice that you have increased the price of the monument from \$35,000 to \$45,000 by making a change of the sculptured figures into bronze. . . . We do feel, in the first place, that \$35,000 for the monument entirely in limestone was a little excessive, and, further, that in the change of the sculptured figures from limestone to bronze, an increased charge of \$10,000 is, to our minds, somewhat out of proportion. We wish to suggest and beg that you go carefully over your estimates for the materials and work and decide whether you may fairly reduce the named price of \$45,000 for the complete statue, which we so much admire and so much desire.¹⁹

Aitken's answer to Alderman is dated 4 November also, though perhaps this was done as a way of identifying the letter to which he was replying rather than the date of his writing.

In answer to yours of the fourth permit me to say that while at first glance the price quoted by me for the Clark Mont. [sic] in limestone and bronze may seem a little expensive, when you take into consideration the following facts, I believe your committee will agree that all considered, the cost is just.

First you will note that the dimensions of the monument have all been increased. . . . This makes a very great difference in the size and in the impressiveness of the whole. Then, too, the change from a carved relief, most of which I would have carved myself, and the casting of seven figures and a horse in bronze makes a very great difference in the cost of production. The following will give your committee an exact understanding of the costs as my estimates show them.

Enlargement and casting in plaster	\$2000
Casting in standard bronze of horse and rider and six figures	12,000
Architects fee of 10% of archt. [sic] cost	2,100
Limestone carved and set at site	21,000
Sculptor's fee	<u>8,000</u>
	45,000 20

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George Rogers Clark Sculpture
Albemarle County, Virginia

Alderman responded on 13 November, requesting a copy of the proposed design:

Absence from the University has prevented my acknowledging receipt of your itemized estimate of the costs of the George Rogers Clark monument. In the first place, we know very little about such things, but would like for you, if possible, to send us a detailed scaled blueprint of the entire monument.²¹

Aitken replied, dating his letter 15 November:

Under separate cover I am sending to you the blueprint requested in yours of the 13th. I trust that all will go well from now on and that we will have no further delay. That no time should be lost, I have the scale model started, and the horse is underway. Permit me to explain further, for the benefit of your committee, that the model I must now make for bronze is very different from that to be used for stone, whereon much of the finished detail I would have carved with my own hands, thereby making the cost of production very low. While for bronze, as you know, the plaster model must be complete in every detail. This not only demands a much more studied model, different casting, expensive roman [sic] joints, etc. Then the delicate adjustment of bronze and stone is a long expensive job which would have to be done at the site while the monument is being built, hence great additional expense. I make this explanation because I feel that the committee has not taken these facts into consideration when considering the cost.²²

Alderman's response, dated 19 November, indicated his receipt of a blueprint showing front and end elevations, and called for a sketch of the ground plan. He advised that Aitken delay any more work on the scale model until "our committee arrives at a final conclusion."²³

No more correspondence about the subject is to be found, but an examination of blueprints of Aitken's original proposal on file at the Alderman library at the University of Virginia reveals that changes were made to the design in order to stay within the \$35,000 budget. The figures were executed in bronze, but a plain trapezoidal base was substituted for what had been planned as a larger and much more elaborate one with relief carving of trees.

By 2 February 1920, the matter was apparently settled, for in his correspondence to W. O. Watson on that date, McIntire notes: "As you probably know the George Rogers Clark contract has been signed by Aitken and the University, and I have paid the University \$35,000, so that there will be no delay (in case of my death, etc.)." A letter from McIntire to Watson posted on the following day briefly mentions Aitken: "I have not seen Aitken and do not care to - Lambert [sic] can handle him."²⁴

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George Rogers Clark Sculpture
Albemarle County, Virginia

There is nothing in the record to indicate that there were any further problems. Simplification of the design and contract negotiations delayed the completion of the sculpture and it was not dedicated until 3 November 1921. On that day, Charlottesville stores were closed from noon to 1:30 P.M. and classes at the University were canceled from Noon to 2 P.M. A large crowd gathered to witness Dr. Albert La Fevre, University of Virginia Professor of Philosophy present the monument on Paul McIntire's behalf, and President Edwin Alderman receive it for the University of Virginia. The principal address was given by Professor Archibald Henderson of the University of North Carolina after which Mrs. McIntire unveiled the statue.²⁵

The George Rogers Clark Sculpture shortly received national acclaim, earning the prestigious Watrous Medal from the National Academy of Design for Robert Aitken in 1921.²⁶ In a letter to W. O. Watson on 29 December 1921, L. M. Bowman of Lloyd Brothers Memorials Company of Washington, DC commented, "In my recent travels I have heard several flattering comments on Mr. McIntire's monuments at Charlottesville, and in each case the George Rogers Clark group seems to take the "Blue Ribbon" - however, the others are highly complimented."²⁷

Since its installation, however, the location of the sculpture has been controversial. Its final placement reportedly came about after a bitter argument among University officials. The sculpture was designed to be viewed head-on, and the site preferred by some was between the Long Walk and the street flanking the hospital just inside the University's arched entrances. At the last moment, it was decided instead to place the work as the Thomas letter had suggested, and it was installed in the park formed by the intersections of West Main Street, Jefferson Park Avenue, and the railway now called "Monument Square."²⁸

Within the past decade, several suggestions have been made about moving or reorienting the sculpture. In 1987, Charlottesville Director of Community Development and Planning Satyendra S. Huja presented a suggestion made by the Urban Design Task Force that the art work be shifted to a point northwest of its present location to make it to more visible to motorists traveling toward the University on West Main Street. At that time Richard Collins of the University's Master Planning Committee reiterated Huja's concern about the sculpture's visibility, stating "The statue is underappreciated [on the present site] and the land could be used much more intensively." However, James Murray another member of the University Master Planning Committee, pointed out that moving the statue and relandscaping the park would be a major project "costing no less than a quarter of a million dollars."²⁹

Werner Sensbach, UVA Director of Facilities Planning, later reported that a subcommittee of the University's Master Planning Committee charged with studying the

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Continuation Sheet**

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George Rogers Clark Sculpture
Albemarle County, Virginia

recommendations was also unenthusiastic about moving the sculpture, stating it would require the removal of trees which might make the coal silos in front of the University Hospital more visible.

In 1988, a proposal by Margaret Clark presented in the *Daily Progress*, suggested that the Clark sculpture be moved to the Downtown Mall

Aitken's beautiful bronze sits at Main St. and Jefferson Park Ave., where it is overshadowed by 100-ft silos (with three more to be added) that give a sawtooth effect to the background. Quick growing trees, suggested to hide the silos, only would imperil a statue considered by the late Charles Keck and other sculptors to be one of the great sculptured bronzes in America. As [George Rogers] Clark was our native son, there are many citizens who would love to see this great work moved to the Downtown Mall near the location proposed as the future home of the Three President's Museum. This certainly would be a more favorable site, but it also would in a way be home for our hero, as he likely galloped many a day in his perilous times over Three Chopt Road, the way west, now a part of our historic Downtown Mall. And how the bronze would be loved and cherished forever on the Mall by schoolchildren who would make it a living memorial to our native son - General George Rogers Clark.³⁰

Despite these concerns, the George Rogers Clark Sculpture remains today in its original location. At some future time, perhaps landscaping alterations to Monument Square can be made in order to give the art work more prominence and visibility. It deserves no less for it is among the finest monumental figurative outdoor sculptures of the late City Beautiful movement in the state of Virginia.

Endnotes:

1 *Charlottesville Daily Progress*, 19 November 1957, and Document in Minor and Rawlings Papers, Box 1, University of Virginia Manuscripts, #6436-A, Charlottesville, VA.

2 de Vries, AD, *Dictionary of Symbols And Imagery*, 1974, Holland Publishing Co., Amsterdam and London, pp. 347-48.

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George Rogers Clark Sculpture
Albemarle County, Virginia

3 *Charlottesville Daily Progress*, 16 July 1895.

4 *Charlottesville Daily Progress*, 19 March 1895.

5 *Charlottesville Daily Progress*, 24 May 1913.

6 *Charlottesville Daily Progress*, 2 June 1913.

7 *Charlottesville Daily Progress*, 19 November 1957.

8 *Charlottesville Daily Progress*, 19 November 1957.

9 Thomas, Charles H. H., to Paul G. McIntire, Correspondence dated 19 February 1918, files of Albemarle County Historical Society, Charlottesville, VA.

10 Smith, Duncan, to W. O. Watson, Correspondence dated 18 May 1919, files, Albemarle County Historical Society, Charlottesville, VA.

11 Aitken, Robert I., and Paul G. McIntire, Contract dated 20 September 1919, files, Albemarle County Historical Society, Charlottesville, VA.

12 Falk, Peter H., *Who Was Who in American Art, 1895-1947*, 1985, Madison, Connecticut, Sound View Press, p.19, and Opitz, Glenn B. (ed.), *Dictionary of American Sculptors*, 1984, Poughkeepsie, New York, p. 5.

13 Falk, p. 19 and Opitz, p. 5.

14 Aitken, and McIntire, Contract

15 Smith, Duncan, to Paul G. McIntire, Correspondence dated 21 October 1919, Manuscripts Department, University of Virginia Library, Charlottesville, VA.

16 Aitken, Robert I., to Paul G. McIntire, Correspondence dated 21 October 1919, file, Manuscripts Department, University of Virginia Library, Charlottesville, VA.

17 Aitken, Robert I., to Edwin A. Alderman, Correspondence dated 28 October 1919, file, Manuscripts Department, University of Virginia Library, Charlottesville, VA.

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Section number 8 Page 12

George Rogers Clark Sculpture
Albemarle County, Virginia

18 Alderman, Edwin A., University of Virginia Founder's Day Address, 13 April 1920, copy in University of Virginia *Alumni Bulletin*, 1920, pp. 182-84.

19 Alderman, Edwin A., to Robert I. Aitken, Correspondence dated 4 November 1919, file, Manuscripts Department, University of Virginia Library, Charlottesville, VA.

20 Aitken to Alderman, Correspondence dated 4 November 1919, UVA Manuscripts.

21 Alderman to Aitken, Correspondence dated 13 November 1919, UVA Manuscripts.

22 Aitken to Alderman, Correspondence dated 15 November 1919, UVA Manuscripts.

23 Alderman to Aitken, Correspondence dated 19 November 1919, UVA Manuscripts.

24 McIntire, Paul G., to W. O. Watson, Correspondence dated 2 February 1920, files, Albemarle County Historical Society, Charlottesville, VA. McIntire may have meant UVA Professor G. A. Lambeth.

25 *Charlottesville Daily Progress*, 3 November 1921.

26 Falk, p. 19 and Opitz, p. 5.

27 Bowman, L. M. to W. O. Watson, Correspondence dated 29 December 1921, files, Albemarle County Historical Society, Charlottesville, VA.

28 *Charlottesville Daily Progress*, 19 November 1957.

29 *Charlottesville Daily Progress*, 13 & 14 November 1987.

30 *Charlottesville Daily Progress*, 20 January 1988.

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Section number 9 Page 1

George Rogers Clark Sculpture
Albemarle County, Virginia

Bibliography:

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Moore, John Hammond, *Albemarle, Jefferson's County, 1727-1976*, 1976, Charlottesville, University of Virginia Press.

Opitz, Glenn B. (ed.), *Dictionary of American Sculptors*, 1984, Poughkeepsie, New York.

Rawlings, Mary, *Historical Guide to Old Charlottesville*, 1958.

Wilkerson, William R. and William G. Shenkir, *Paul McIntire, Businessman and Philanthropist*, Charlottesville, University of Virginia, School of Commerce, 1988.

Box CF #3359, Correspondence, Manuscripts Department, University of Virginia Library, Charlottesville, VA.

Charlottesville Daily Progress, 19 March 1895, 24 May 1913, 2 June 1913, 3 November 1921, 19 November 1957, 13 & 14 November 1987, and 20 January 1988.

The Magazine of Albemarle County History, Vol. 46.

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.

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Continuation Sheet

Section number 10 Page 1

George Rogers Clark Sculpture
Albemarle County, Virginia

Boundary Description:

The boundary for this object is the sculpture. It is approximately 24 feet in height, 20 feet in length, and eight feet in width and is located at the UTM reference point 17/719490/4212240.

Boundary Justification:

The boundary includes all the land historically associated with the George Rogers Clark sculpture.

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Section number PHOTO Page 1

George Rogers Clark Sculpture
Albemarle County, Virginia

All photographs are of:
The George Rogers Clark 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: August 6, 1995

VIEW OF: George Rogers Clark Sculpture, proper northeast side, view facing southwest.

NEG. NO.: 14798 - 16

PHOTO 1 OF 7

DATE: June 8, 1995

VIEW OF: George Rogers Clark Sculpture, proper southeast side, view facing northwest.

NEG. NO.: 14796 - 25

PHOTO 2 OF 7

DATE: June 8, 1995

VIEW OF: George Rogers Clark Sculpture, proper southwest side, view facing northeast.

NEG. NO.: 14796 - 23

PHOTO 3 OF 7

DATE: June 8, 1995

VIEW OF: George Rogers Clark Sculpture, proper northwest side, view facing southeast.

NEG. NO.: 14796 - 22

PHOTO 4 OF 7

DATE: August 12, 1995

VIEW OF: George Rogers Sculpture, detail of Indians, proper northeast side, view facing southwest.

NEG. NO.: 14795 - 23

PHOTO 5 OF 7

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Section number PHOTO Page 2

George Rogers Clark Sculpture
Albemarle County, Virginia

DATE: August 12, 1995

VIEW OF: George Rogers Clark Sculpture, detail of Clark's men proper east side, view facing west.

NEG. NO.: 14795 - 19

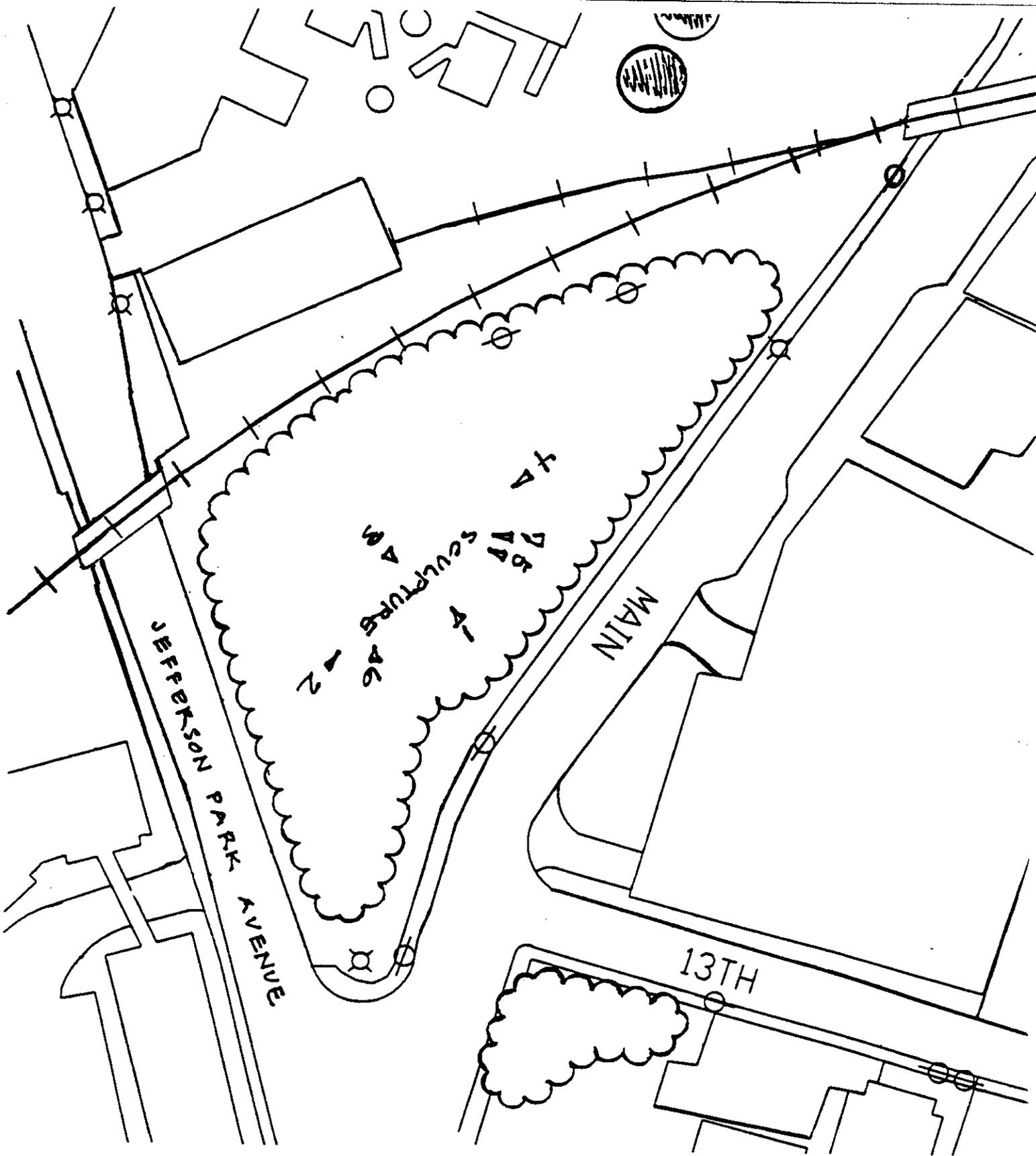
PHOTO 6 OF 7

DATE: August 12, 1995

VIEW OF: George Rogers Clark Sculpture, detail of George Rogers Clark and horse, proper north side, view facing south.

NEG. NO.: 14795 - 20

PHOTO 7 OF 7



1" = 60'
NORTH
↑

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National Park Service

9

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 Their First View of the Pacific

other names/site number The Meriwether Lewis and William Clark Sculpture

2. Location

street & number Intersection of Ridge Street, West Main Street, and McIntire Road not for publication

city or town Charlottesville vicinity

state Virginia code VA county Albemarle code 003 zip code 29902

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:

- entered in the National Register.
 See continuation sheet.
- determined eligible for the National Register.
 See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain): _____

Signature of the Keeper _____

Date of Action _____

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, Virginia

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

Lewis and Clark Sculpture
Name of Property

Albemarle Co., VA
County and State

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.

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.

Areas of Significance

(Enter categories from instructions)

Art

Period of Significance

1919-1924

Significant Dates

1919

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

Keck, Charles

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:

Name of Property

County and State

10. Geographical Data

Acreage of Property

UTM References

(Place additional UTM references on a continuation sheet.)

1	17	720930	4211980
	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 29902

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.

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National Register of Historic Places Continuation Sheet

Section number 7 Page 1

Meriwether Lewis and William Clark Sculpture
Albemarle County, Virginia

Description:

The monumental figurative sculpture of Meriwether Lewis and William Clark is the first of four works commissioned from members of the National Sculpture Society by philanthropist Paul Goodloe McIntire and the first of three he gave to the city of Charlottesville, Virginia, during the years 1919 to 1924. To honor the explorers and their famous western expedition of 1803-06, nationally-known artist Charles Keck created a sculptural group of three heroic-sized figures in bronze: William Clark stands in the foreground of the work while Meriwether Lewis stands above and behind him and Sacagawea, the Indian guide, crouches at their left. The figures are set atop a tall carved rectangular pedestal of pink granite, also of Keck's design. The sculptor is reported to have entitled the work "Their First View of the Pacific," though the name is not commonly used.¹

Erected in Charlottesville in 1919, the sculpture is approximately 18 feet in height, five-and-a-half feet in length and five-and-a-half feet in width. 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. Over 76 years of exposure have left the figures streaked with a green patina that extends down over base of the sculpture and has discolored the pedestal.

Clark, Lewis, and Sacagawea face toward the west from the center of a small landscaped circle of 1,452 square feet at the intersection of West Main and Ridge Streets and McIntire Road near Charlottesville's downtown mall. A hedge of Chinese holly and a border of multicolored dahlias surround the sculpture and form a dense and colorful buffer separating the circle, a remnant of the once-larger Midway Park, from the busy streets on all sides. The figure of Clark, in a fringed buckskin outfit and a hat, is represented as a hunter and leads the group. A rifle in his proper right hand is pointing down, and his proper left foot is extended forward. Clark looks down, perhaps at the ocean. The figure of Lewis is behind and slightly above Clark, standing on a large rock with his proper right foot back of his body. Lewis also wears fringed buckskin, but is bareheaded. He looks out into the horizon as if reacting to the importance of the discovery the group has just made. His proper right and left arms are bent at the elbow and his hands are curled into fists to indicate the intensity of the moment. The men shield the figure of Sacagawea at their proper left and a little to the rear, so that she does not compete with them in the composition. Sacagawea, in a loose dress and moccasins, crouches against the rock where Lewis stands, clutching the end of her braid in her proper left hand. The sculptor has made her look down and seem interested in the immediate surroundings, for she is not aware of what is in

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Continuation Sheet**

Section numbers 7&8 Pages 2&1 Meriwether Lewis and William Clark Sculpture
Albemarle County, Virginia

the minds of the explorers. The signature, Charles Keck, appears in the rock beneath the figure of Lewis.

Around the base, the sculptor has depicted certain incidents of the expedition's travels in low relief. On the front or west face, a buffalo hunt takes place. On the north face beneath Sacagawea, a council of the Indians and the exploring party meet. On the south face, an Indian dance is witnessed by the expedition. On the east face, the homecoming of Sacagawea and the astonishment of the Indians at seeing York, the sole African American in the party, are displayed.

The pink granite pedestal is decorated, too, carved in relief on the north, east, and south faces with a panorama of forests, mountains, cliffs, and a river. The west face is inscribed with details concerning the men and the expedition. An American eagle with wings expanded is flanked by the United States seal on the left and the Virginia seal on the right and surmounts the names of the explorers and their birth and death dates. Beneath is the inscription: BOLD AND FARSEEING PATHFINDERS WHO CARRIED THE FLAG OF THE YOUNG REPUBLIC TO THE WESTERN OCEAN AND REVEALED AN UNKNOWN EMPIRE TO THE USES OF MANKIND. Incised lines representing a river, carried around the base of pedestal, unite the carved panorama, and beneath the river, one reads: A TERRITORY OF 385,000 SQUARE MILES WAS ADDED TO THE COUNTRY BY THESE MEN, AN AREA LARGER THAN THE THEN EXISTING SIZE OF THE UNITED STATES.

Statement of Significance:

The Meriwether Lewis and William Clark Sculpture by Charles Keck entitled "Their First View of the Pacific" 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.

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Section number 8 Page 2

Meriwether Lewis and William Clark Sculpture
Albemarle County, Virginia

Historic Context:

On 8 September 1912, an editorial in the *Daily Progress* reprimanded the Charlottesville community for its neglect of the little triangular park at the juncture of Ridge and Main Streets in front of the Midway School, stating flatly that "it should be a thing of beauty and an incentive to civic pride and adornment." Instead the paper found the park "a blatant affront to those with aesthetic tastes, and a conspicuous example of public neglect and the lack of artistic appreciation."²

Shortly after the editorial appeared, Norman W. James and Frederick C. Todd, new owners of the Charlottesville and Albemarle Railway Company, expressed their interest in improving the appearance of the town. At the first officers' meeting, Todd stated his intention "to do all in his power to advance the interest of this community." Within a month, John L. Livers, general manager of the street railway, requested permission to beautify Midway Park, by planting trees and shrubbery and installing a fountain, "as it is a passing point for our cars and would be observed by our patrons."³ The City Council approved the request on 15 November 1912, and late the following winter as beautification efforts were about to begin, the paper suggested the park would benefit from the presence of a statue of Thomas Jefferson:

There is a very general desire, although no leader has come forward to champion it, for a monument in the little park in Main Street at Midway School. Some years ago there was a great deal of discussion of the subject, and the hope was that a bronze figure of Jefferson would eventually be erected at that place. Like many another good impulse, this one has been allowed to slumber. It is about time to take it up again. Nothing more appropriate could be done than to erect a monument to Thomas Jefferson in Charlottesville, and no more suitable place could be found to set it up than the open space in front of Midway School. There should be a monument of the sage of Monticello in Charlottesville, which was his home town, and it should be placed in nearness to the public school, because he was the originator of the thought which eventually produced the system in this state. Midway Park is soon to be put into good shape, and made an adornment for the city by the Charlottesville and Albemarle Railway Company. It would be a fine thing if a replica of some statue of Jefferson could be procured for use in this improvement. A replica would cost infinitely less than a new work of art, which might be a failure, while the copy would not be. We would like to see a Jefferson Monument Association formed to do this work. It would probably prove to be a much easier task than one would imagine.⁴

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Continuation Sheet

Meriwether Lewis and William Clark Sculpture
Albemarle County, Virginia

Section number 8 Page 3

Within six weeks the *Daily Progress* reported that the street railway company had commenced improvements at Midway Park and had decided to seek a monument honoring the Meriwether Lewis and William Clark western expedition in preference to a statue of Jefferson:

Passers-by have noticed the start that has been made on the anticipated improvements to the little plot in front of the Midway School building. When the City Council gave permission to the street railway company to care for the plot, it was their plan to beautify it by the use of flowers and plants and the installation of a fountain. Acting upon a suggestion to substitute a monument for the fountain, the company reconsidered the matter, and it has been decided to make an effort to secure a monument to the memory of Meriwether Lewis and George Rogers Clark [sic], who won fame in the Lewis and Clark expedition which added so much territory to the United States at that time. It is a matter of regret that no suitable memorial has been erected to these brave men, and it is peculiarly fitting that an appeal be made to the National government by the citizens of Charlottesville and people of their native county [sic] for funds to provide a monument.⁵

As the paper had suggested, Judge Richard T. W. Duke of Charlottesville presented a request to Congress for a \$20,000 contribution to pay for the monument.⁶ No funding was to be had, and when the desired monument became a reality on 21 November 1919, it was the first of four gifts of sculpture that philanthropist Paul Goodloe McIntire would make to his hometown and alma mater.

At the suggestion of mural painter Duncan Smith on whom he relied for advice, McIntire contracted with Charles Keck to execute the Lewis and Clark monument.⁷ Keck, then considered a talented and promising member of the National Sculpture Society, had studied with Augustus Saint-Gaudens at the National Academy of Design, and at the Art Students League in New York. He had been assistant to Saint-Gaudens from 1893 to 1897 before being awarded the first Prix de Rome in 1899. The award enabled him to study in Europe, and he remained abroad until 1905 when he returned to open a studio in New York. Before undertaking the Lewis and Clark commission in 1917, Keck had produced a much-admired statue of Muhammad for the facade of the Brooklyn Museum under the direction of Daniel Chester French, and the Washington Monument in Buenos Aires, Argentina. Keck's work reflected the historic and figurative bent of the National Sculpture Society during the late City Beautiful movement. 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. Subsequent to his work in Charlottesville, Keck's notable commissions included the Booker T. Washington

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Meriwether Lewis and William Clark Sculpture
Albemarle County, Virginia

Monument at the Tuskegee Institute and the Liberty Monument at Ticonderoga, New York, 1922, the Shriner's Peace Memorial in Toronto, Ontario, Canada, 1930, a friendship monument presented by the United States to Brazil, 1931, the Lincoln Monument at Wabash, Indiana, 1932, and the statues of Huey Long in Baton Rouge, Louisiana, and Washington, D. C., 1940-41. Among many busts, his best-known are of James Madison, Patrick Henry, and Elias Howe at the Hall of Fame, New York University, 1930, John Tyler in the Capitol Building, Richmond, Virginia, 1931, and Harry S. Truman in the United States Senate wing containing the Vice-Presidents, 1947. Keck also redesigned the state seal of Virginia, executed the memorial tablets of the USS Maine, and created a series of panels for the County Government Building of Bronx County, New York. His largest work was a 272-foot-long, eight-foot-high frieze for the Nelson Atkins Museum in Kansas City, Missouri depicting the development of the West. Other works are displayed in prestigious museum collections including that of the Metropolitan Museum of Art in New York. In addition to membership in the National Sculpture Society, of which he was president from 1931 to 1933, Keck was an academician of the National Academy of Design.⁸

In commissioning the monument to Meriwether Lewis and William Clark, Paul McIntire honored a remote relative and a native son of Albemarle County in addition to the famous western expedition. McIntire's mother, Catherine Clark McIntire, was descended from Jonathan Clark, who was granted land along the Stony Point Road in eastern Albemarle County in 1734. William Clark, his distinguished grandson, was not, however, McIntire's direct relative, and he failed to be of Albemarle birth by a just few years. He was born in Caroline County where his family had moved after inheriting property. Meriwether Lewis was born in western Albemarle County at Locust Grove near the present village of Ivy. The original house was burned but the name and the site remain.⁹

Members of the Lewis and Clark expedition included fourteen United States soldiers, nine volunteers, Clark's African-American valet, York, and Sacagawea, the Indian woman guide and her baby. They were the first American party to explore the region that now includes the states of Nebraska, North and South Dakota, Montana, Idaho, Washington, and Oregon. As with the expedition, Lewis and Clark were successful in later life. Lewis was made Territorial Governor of Louisiana, and Clark, Territorial Governor of Missouri and U. S. Agent for Indian Affairs. In 1809, however, Lewis met a tragic end at an obscure country inn near Nashville, Tenn. It was thought that he had committed suicide until Clark's insistence that Lewis could not have killed himself led to the discovery that he was brutally murdered for the government money he was bringing to Washington. Clark died a natural death in 1838.¹⁰

There is no documentation of the negotiations between Paul McIntire and Charles Keck

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Meriwether Lewis and William Clark Sculpture
Albemarle County, Virginia

over the design for the Lewis and Clark monument, but when McIntire was later asked how he had drawn the contract with Keck, he replied that the terms had specified "a description of the pedestal and figures."¹¹ The price agreed on was \$20,000 and on 12 November 1917, Keck wrote to W. O. Watson, McIntire's long-time friend and trustee, informing him that contact had been signed and the first payment due him had been made:

Last Saturday Mr. McIntyre [sic] very kindly gave me the signed contract and a check for \$2000. . . . During the course of the conversation, Mr. McIntyre [sic] mentioned the fact that I had neglected to stipulate the size of the monument. I assured him that the figure would not be less than 8 feet and the group itself would be approximately 10 feet, owing to the elevation of the rear figure. This will make a substantial mass of bronze. . . . I will bear in mind Dr. Lambeth's suggestion that the figure be 8'-3", and in all probability will make them so.¹²

William Opie Watson, General Manager of the Chesapeake and Ohio Railroad in Charlottesville, had employed McIntire briefly as a young man. Watson now acted as his former employee's trustee in arranging the business details for his gifts of sculpture to the City and the University. His duties included oversight of the contract agreements and making payments according to specifications as work on the sculpture progressed. It was customary to make an initial payment at the time the contract was signed, another when a sketch for the sculpture was accepted, a third when a one-third or one-quarter size model was prepared in clay, a fourth when a full-size clay model and plaster casts were ready for the foundry, and a fifth and final payment when the finished piece was installed in Charlottesville. The design and execution of a pedestal were generally arranged for and paid for by the sculptor. Though this was the usual procedure, there were to be many deviations from it over the seven-year period from 1917 to 1924 during which Watson was in charge of these arrangements.

Preparation of the sketch for and the small model of the Lewis and Clark sculpture presumably proceeded smoothly for there is no record otherwise, and on 26 February 1918 a pleased McIntire wrote to Watson:

The Sculptor Keck has changed the Clark statue by the addition of a third figure the Indian girl [Sacagawea] and also around the base of the bronze on the frieze an Indian buffalo hunt and Indian council. I think you should come up and see it . . . the statue is very greatly improved.¹³

Keck's inclusion of Sacagawea in the sculpture was most appropriate, for it had been she who secured safe passage for the Lewis and Clark expedition through the lands of her

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Meriwether Lewis and William Clark Sculpture
Albemarle County, Virginia

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people, the hostile Shoshone tribe. On its return, the expedition stayed with the Shoshones cementing ties with them, and thus facilitating the opening of the Northwest area to settlement. One source reports that after the deaths of Lewis and Clark, Sacagawea prevented a war between her tribe and the United States over a broken treaty.¹⁴ Another suggests that she died of a "putrid fever" at Fort Manuel, South Dakota in 1812.¹⁵ Whatever the truth, McIntire praised Keck's contribution of the Indian girl when the sculpture was completed: "The contract called for two figures; the sculptor threw in the Indian and she is the best of the lot!"¹⁶

After a long break, the record resumed with a series of brief correspondences between McIntire and Watson as the sculpture was nearing completion. On 12 May 1919, McIntire wrote to Watson, "Kindly advise me how much you have to pay Mr. Keck. I think that shortly he will want more and then he will have to be paid in full when [the sculpture is] completed."¹⁷ Two days later Watson replied, "I paid Keck 11/18/17 - \$2000 and 6/29/18 - \$5000. The next payment due him on completion of full-sized model in plaster is 40% - \$8000."¹⁸

McIntire followed the progress of the sculpture closely, and on 1 June, wrote to Watson, "I was talking with Mr. Keck over the phone and he said that he was writing you a letter -- which means he will want some money."¹⁹ Within the week Watson wrote back, "Received Keck's letter and will send him \$8000."²⁰ Three days later, on 10 June, McIntire reported his pleasure with the finished plaster model, "I saw the statue in white plaster. It is great! It will be sent to the foundry for casting within a few days."²¹

There is no correspondence available about the casting of the bronze or the carving of the pedestal. An undated memo on Watson's Chesapeake and Ohio stationery notes "L&C - Balfour pink," suggesting that granite for the pedestal may have been quarried at Salisbury, N. C.²² It may be assumed that all had gone well with both these endeavors, and that the component parts of the monument had arrived in Charlottesville by 23 October when McIntire informed Watson: "Mr. Keck will be down in a few days, and he wonders if everything is in order (which it probably will be) to get a check for the balance of the payment due on the C&L which I think is \$5000."²³

Dedication ceremonies were scheduled the following month on 21 November 1919 at 3 o'clock in the afternoon.²⁴ A large crowd that included McIntire and Keck assembled for the occasion. Edwin A. Alderman, President of the University of Virginia, presented the monument to the city of Charlottesville on Paul McIntire's behalf. Following the presentation, four large American flags covering the sculpture were pulled away by McIntire's young daughter, Virginia. Judge Richard T. W. Duke accepted the sculpture for

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Meriwether Lewis and William Clark Sculpture
Albemarle County, Virginia

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the City, and a chorus of school children sang "America, the Beautiful." Professor Armistead C. Gordon gave a discourse on the Lewis and Clark expedition and the significance of the monument after which a benediction by the Reverend George L. Petrie concluded the celebration.²⁵

Alterations to Midway Park in recent years have reduced it to a fraction of its former size and in 1987, the Urban Design Task Force Report proposed that the city of Charlottesville consider moving the Lewis and Clark sculpture from the small circle at the juncture of West Main and Ridge Streets and McIntire Road to Pen Park outside the city limits. When the suggestion prompted many objections, the sculpture remained on its original site. Indeed the art work merits its central and highly visible location near downtown Charlottesville for it is a monument to the achievements of two prominent Virginians and an example of the best public art created during the first quarter of the twentieth century.

Endnotes:

- ¹ *Charlottesville Daily Progress*, undated clipping, file, Albemarle County Historical Society, Charlottesville VA..
- ² *Charlottesville Daily Progress*, 8 September 1912.
- ³ *Charlottesville Daily Progress*, 8 September 1912.
- ⁴ *Charlottesville Daily Progress*, 4 April 1913.
- ⁵ *Charlottesville Daily Progress*, 24 May 1913.
- ⁶ *Charlottesville Daily Progress*, 24 May 1913.
- ⁷ W. O. Watson correspondence, no date given, Charlottesville, Virginia, Albemarle County Historical Society.
- ⁸ Proske, Beatrice G., *Brookgreen Gardens Sculpture*, 1968, Brookgreen Gardens, pp.129-131.
- ⁹ *Charlottesville Daily Progress*, undated clipping.
- ¹⁰ *Charlottesville Daily Progress*, undated clipping.

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Meriwether Lewis and William Clark Sculpture
Albemarle County, Virginia

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- 11 *Charlottesville Daily Progress*, undated clipping.
- 12 Keck, Charles, to W. O. Watson, correspondence dated 12 November 1917.
- 13 McIntire, Paul, to W. O. Watson, correspondence dated 26 February 1918.
- 14 *Charlottesville Daily Progress*, undated clipping.
- 15 *Charlottesville Daily Progress*, undated clipping.
- 16 *Charlottesville Daily Progress*, undated clipping.
- 17 McIntire to Watson, correspondence dated 12 May 1919.
- 18 Watson, W. O., to Paul McIntire, correspondence dated 14 May 1919.
- 19 McIntire to Watson, correspondence dated 1 June 1919.
- 20 Watson to McIntire, correspondence dated 7 June 1919.
- 21 McIntire to Watson, correspondence dated 10 June 1919.
- 22 Personal Communication from David Hise of Luck Quarries, Shadwell, VA, to Robert Kuhlthau.
- 23 McIntire to Watson, correspondence dated 23 October 1919.
- 24 *Charlottesville Daily Progress*, 22 November 1919. Also Forrest, W. M. (ed.), *Unveiling Exercises, Lewis and Clark Statue, Charlottesville, Virginia, 1919*.
- 25 *Charlottesville Daily Progress*, 22 November 1919.

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Meriwether Lewis and William Clark Sculpture
Albemarle County, Virginia

Section number 9 Page 1

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Wilkerson, William R. and William G. Shenkir, *Paul McIntire, Businessman and Philanthropist*, Charlottesville, University of Virginia, School of Commerce, 1988.

Charlottesville Daily Progress, 24 May 1913, 19 November 1919, 22 November 1919, 13 April 1962, 22 May 1957.

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.

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Meriwether Lewis and William Clark Sculpture
Albemarle County, Virginia

Boundary Description:

The boundary for this object is the sculpture. It is approximately 18 feet in height, five-and a-half feet in length and five-and a-half feet in width and is located at the UTM reference point 17/720930/4211980.

Boundary Justification:

The boundary includes all the land historically associated with the Meriwether Lewis and William Clark sculpture.

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Section number PHOTO Page 1 Meriwether Lewis and William Clark Sculpture
Albemarle County, Virginia

All photographs are of:
The Meriwether Lewis and William Clark 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: Lewis and Clark Sculpture, proper southwest side, view facing northeast.
NEG. NO.: 14796 - 17
PHOTO 1 OF 7

DATE: August 6, 1995
VIEW OF: Lewis and Clark Sculpture, proper south side, view facing north.
NEG. NO.: 14798 - 11
PHOTO 2 OF 7

DATE: August 6, 1995
VIEW OF: Lewis and Clark Sculpture, proper east side, view facing west.
NEG. NO.: 14798 - 12
PHOTO 3 OF 7

DATE: August 6, 1995
VIEW OF: Lewis and Clark Sculpture, proper north side, view facing south.
NEG. NO.: 14798 - 13
PHOTO 4 OF 7

DATE: August 12, 1995
VIEW OF: Lewis and Clark Sculpture, detail of pedestal, proper north side, view facing south.
NEG. NO.: 14798 - 3
PHOTO 5 OF 7

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Section number PHOTO Page 2 Meriwether Lewis and William Clark Sculpture
Albemarle County, Virginia

DATE: August 5, 1995

VIEW OF: Lewis and Clark Sculpture, proper west side, view facing east.

NEG. NO.: 14798 - 10

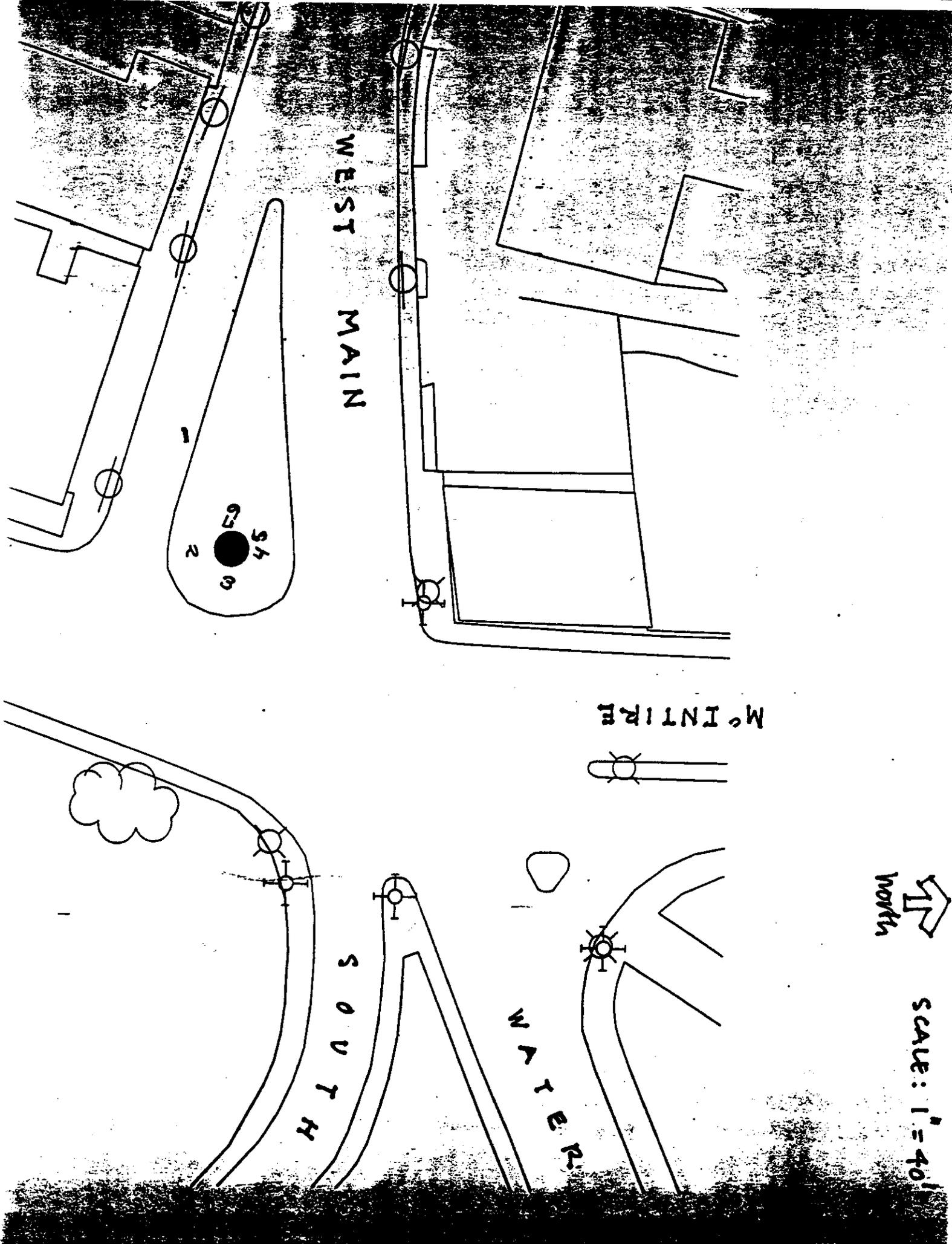
PHOTO 6 OF 7

DATE: August 12, 1995

VIEW OF: Lewis and Clark Sculpture, detail of pedestal, proper west side, view facing east.

NEG. NO.: 14798 - 2

PHOTO 7 OF 7



SCALE: 1" = 40'

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 & Culture: Work of Art

Current Functions

(Enter categories from instructions)

Recreation & 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

Lee Sculpture
Name of Property

Albemarle Co., VA
County and State

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.

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 # _____

Areas of Significance

(Enter categories from instructions)

Art

Period of Significance

1919 - 1924

Significant Dates

1924

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

Shrady, Henry

Lentelli, Leo

Primary location of additional data:

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

Name of repository:

Lee Sculpture
Name of Property

Albemarle Co., VA
County and State

10. Geographical Data

Acreage of Property _____

UTM References

(Place additional UTM references on a continuation sheet.)

1	1,7	7 2,1 3,3,0	4,2 1,2 1,5,0
	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.

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Section number 7 Page 1

Robert Edward Lee Sculpture
Albemarle County, Virginia

Description:

The monumental figurative sculpture of Robert Edward Lee is the second of four works commissioned from members of the National Sculpture Society by philanthropist Paul Goodloe McIntire and the last of three he gave to the city of Charlottesville, Virginia, during the years 1919 to 1924. McIntire wished to make a place worthy of the likeness of the most distinguished Confederate general when, on 28 May 1917, he purchased as a setting for the sculpture, a city block of 45,435 square feet bounded by Jefferson and Market Streets and by First and Second Streets NE.¹ Over the next year he demolished the 1829 Southall-Venable home on the site and created a formal landscaped square, now known as Lee Park, which was the first of four parks he eventually gave to Charlottesville. Today, wide concrete walkways lead into the park at each corner and along First Street, and they converge on a central plaza where boxwood, Japanese holly, and lemon balm surround the heroic-sized bronze figures of Lee and his horse, Traveller, atop their oval-shaped granite pedestal.

For Paul McIntire the sculpture of Lee proved most troublesome. When Henry Shrady was commissioned to execute the sculpture in 1917, McIntire could not have known that almost seven years would elapse before the bronze portraits of Lee and Traveller were finally erected in Charlottesville. Chronically ill, Shrady worked very slowly and died before the work was finished. Subsequently, Leo Lentelli completed the sculpture in 1924 and when it was cast at the Roman Bronze Works of Brooklyn, New York, the piece was signed CONCEIVED BY SHRADY - EXECUTED BY LEO LENTELLI SC. 1924.

Lentelli, however, did not give Lee and Traveller the vitality Shrady had envisioned, for Shrady's small model of the sculpture, now at the Jefferson-Madison Regional Library in Charlottesville, shows animation, while Lentelli's larger figures are quieter but more dignified and powerful. Lentelli's Lee is solemn as he sits upright on his horse. He is in uniform with gloved hands but is not wearing the hat Shrady's model shows. Instead his proper right arm is carried down and he holds the hat in his proper right hand against the horse's side. His proper left arm is bent and he restrains Traveller with the reins in his proper left hand. Lee's legs extend down along the horse's sides almost stiffly and his boots are supported in stirrups covered with broad spats. A sword on his proper left is suspended from his waist as if it would be available quickly should he need it.

Lentelli has made a large and important Traveller. The horse is depicted at a brisk walk with his proper left front leg extended forward and his proper right hind leg elevated. His regal tail is arched out behind his body to show his impatience while Lee reins him in. Lee

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Section numbers 7&8 Pages 2 & 1

Robert Edward Lee Sculpture
Albemarle County, Virginia

has Traveller well in hand, but the horse's neck is overbent and his mouth is open as he pulls against the bit.

The sculpture is approximately 26 feet high, 12 feet long, and eight feet wide at the bottom of the pedestal. A bright green patina, the result of oxidation from 71 years of exposure, is notable on the bronze figures. Heavy streaks of corrosion extend down the general's torso and the horse's face and chest and along his shoulders and flanks onto the base of the sculpture and the pedestal. Dark striated discoloration is prominent on the sides of the pedestal beneath the figure of the horse.

Shrady selected architect Walter Blair to design the oval-shaped pedestal of smooth pink granite that supports Lee and Traveller, and it was executed by Lloyd Brothers Memorials, of Washington, D. C. On the east face, the rounded front of the pedestal, Blair placed a fighting eagle with wings expanded and almost surrounded by oak leaves, while on the west face, the rounded rear of the pedestal, he balanced the eagle and oak leaves with a wreath of laurel. The two side panels are plain except for the name ROBERT EDWARD LEE and the dates 1807 and 1870. The pedestal was said by some to be too small for the large and imposing bronze figures, but at the dedication on 21 May 1924, one of the speakers, H. W. Battle, put this criticism to rest. "It has been said the pedestal is too small for this massive figure," Battle observed, referring to Lee. "Let it stay that way. The planet as a pedestal would be too small for Robert Edward Lee." ²

Statement of Significance:

The Robert Edward Lee Sculpture by Henry Shrady and Leo Lentelli 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.

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Section number 8 Page 2

Robert Edward Lee Sculpture
Albemarle County, Virginia

Historic Context:

To produce the sculpture of Robert Edward Lee for Charlottesville, Paul McIntire's friend and advisor Duncan Smith wished to commission none other than Daniel Chester French, a man considered by many critics to be the foremost American sculptor at the time. When French was not available, Smith sent a letter to W. O. Watson conveying French's recommendation that Henry Merwin Shrady be employed instead:

After a conference with Daniel Chester French, the premier American sculptor, and finding he was unable to undertake the work himself, upon his suggestion I communicated with Mr. H. M. Shrady of Elmsford, NY, who is the sculptor of the great Grant monument in Washington (nearing completion), and have found him an enthusiastic admirer of our great general, and in deep sympathy with this project. Mr. Shrady's work on the Grant monument and his equestrian of George Washington at the Brooklyn plaza of the Williamsburg Bridge entitle him to the first rank of American sculptors. This with Mr. French's unqualified praise, and my own admiration of his work decided me in approaching him. Mr. McIntire thoroughly approves every step taken in this selection, and wishes the matter to be expedited as much as possible. So I hope you will communicate with Shrady at your earliest convenience.³

At the time, Shrady was completing the Grant Memorial, an enormous project on which he had been working for nineteen years. For Shrady, eminence as a sculptor came after his untimely death in 1922 as the Lee Monument for Charlottesville was underway. After a period of obscurity, his animal bronzes are now highly prized by collectors, and his work is found in important collections including that of the Metropolitan Museum of Art.⁴

Shrady was self-taught as an artist. In 1900, the sculptor Karl Bitter observed him sketching at the zoo and offered him studio space. Encouraged by this kindness, Shrady produced a number of small animal bronzes which sold well and, in 1901, led to his being commissioned to make an equestrian monument of George Washington for the Williamsburg Bridge in New York City. That year his small bronzes of a moose and a buffalo were exhibited at the Pan-American Exposition also. In 1902 he shocked the art community when, as a newcomer to the National Sculpture Society and a relatively unknown sculptor, he received the prestigious \$250,000 commission to execute the Grant Memorial. It was later reported that politics in the art community had steered the project to Shrady rather than have it awarded to the more eminent but controversial Charles Henry Niehaus. Notwithstanding, the Grant Memorial was Shrady's master work, and one which

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Robert Edward Lee Sculpture
Albemarle County, Virginia

took twenty years to complete. After a long period of ill health, Shrady died just fifteen days before his spectacular 252-foot cavalry charge was to be dedicated.⁵

McIntire himself contacted Shrady, and on 26 October 1917, he telegraphed W. O. Watson: "Have communicated with Mr. H. M. Shrady to make the equestrian statue of Lee."⁶ As business negotiations began, however, Shrady informed Duncan Smith on 6 November, "I am laid up with a bad cold."⁷

Preliminary details of the design were agreed on, and a price of \$25,000 for the work was suggested by Watson. Shrady expressed the opinion that it would not cover the cost of a proper pedestal, proposing \$30,000 as more appropriate. Watson indicated approval on 18 November 1917, and offered Shrady a contract for \$30,000 to produce an heroic-sized statue of Lee mounted on Traveler.⁸ Shrady was slow to respond, and one month later, perhaps after another bout of illness, replied, stating that he would make three models of increasing size and complexity for the sculpture. These were to be: a sketch of Lee on Traveler in a pose to be agreed on, a one-third size model of the sketch, and a full-sized model in clay for the foundry. He specified that a final payment would be due after the statue was cast in bronze and assembled in place. The sculptor declined to enter into a formal contract, writing to Watson "I shall not draw up a formal agreement, as upon your acceptance of the above, I shall consider it sufficient." He added in the letter, "I am employing as architect for the base, Mr. W. D. Blair of the University of Virginia." and "If possible, I wish you could send me some Confederate cannons to be used as bronze for the casting as a matter of sentiment."⁹

When Shrady accepted the commission Duncan Smith congratulated Watson; "Mr. Shrady is the best type of American and a fine gentlemanly fellow (I never knew him before), and I think we are to be congratulated on securing his services."¹⁰ Watson noted in his response to Shrady on 20 January 1918, "I am greatly pleased that you got Blair as an architect. He is highly thought of here."¹¹

Walter Dabney Blair, designer of the pedestal, was born in Amelia County, Virginia, in 1877 and educated at the University of Virginia where he graduated in 1896. He subsequently received a degree in architecture from the University of Pennsylvania in 1899, and later completed three years of study at the Ecole des Beaux Arts in Paris. After joining the architectural faculty at Cornell University, in 1904, he formed a partnership with J. E. R. Carpenter, in New York. The Stahlman Building in Nashville, the American National Bank Building in Pensacola, and the Empire Building in Birmingham were among the structures designed by the firm before Blair entered solo practice in 1908. At the time Shrady employed him, Blair had just completed both the Cobb Chemical Laboratory at the

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Robert Edward Lee Sculpture
Albemarle County, Virginia

University of Virginia and the McIntire Public Library near downtown Charlottesville.¹²

Communications between Shrady and Watson and McIntire over the next six months were few; they were chiefly concerned with the lack of availability of Confederate cannons to melt for the sculpture, and they reveal that Shrady's primary focus during this period was the on the Grant Memorial. At length, on 10 June 1918, the sculptor informed McIntire that he had completed the Grant Memorial and was ready to "carry the sketch of Lee to completion."¹³

There was a long pause in the correspondence among the three men and the record resumed again on 17 January 1920 when McIntire wrote to Watson: "I had hoped to see the Shrady [model], but he [Shrady] has been sick since about the middle of December, but he is better now."¹⁴ Shrady's illness and delay had not affected Walter Blair, who had proceeded with the design of the pedestal. An invoice dated 16 February 1920 from Neumann & Even, Architectural Sculptors and Stone Carvers of New York City, requested payment for a scale models of the pedestal and the carvings it was to carry. The bill was reported paid on 16 March 1920.¹⁵

Communications from Shrady began again on 3 June 1920 when he informed McIntire "I am working on the 1/3 size. . . . I have every hope of finishing it this summer and begin[ing] the larger one in the fall. . . . I am going to make this the best thing I ever did, as I am a great admirer of Gen. Lee. I believe the pedestal is almost finished, and will soon be ready to be put in place."¹⁶

No more was heard until a firmly worded letter from Walter Blair dated 4 October 1920 requested that Shrady immediately authorize payment to Lloyd Brothers Memorials of Washington DC for the pedestal.¹⁷ Blair's letter with a notation from Shrady across the bottom: "The above letter from Mr. Blair has my authorization and approval," was sent to Watson who had already written to Blair "Bowman [L. M. Bowman of Lloyd Brothers Memorials] here will pay the total amount due on erection of the pedestal provided Shrady authorizes same in lieu of second payment due upon completion of half-size model, and Shrady agrees to complete statue in situ within 1 year."¹⁸ Apparently that arrangement was agreeable, and the first payment was made to Lloyd Brothers on 14 October 1920. Bowman promptly reported that the pedestal would be assembled and ready for Blair's inspection "next Tuesday."¹⁹ Two weeks later Watson made the final payment to Lloyd Brothers.²⁰

After another long pause in the record, a letter from Duncan Smith dated 29 November 1921 informed McIntire:

I owe you an apology for not reporting more promptly the results of my meeting with

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Robert Edward Lee Sculpture
Albemarle County, Virginia

Messers. Blair and Shrady. I saw Walter [Blair] first, but as his mind was made up already that the thing was perfect, he could not agree with me. So I saw Mr. Shrady at the Beaux Arts Institute, where he teaches twice a week, and had a talk with him. He assures me that he did not consider the small size finished and will be able to handle the likeness in the full size much better. He says he welcomes constructive criticism and wants me to come up to his studio later on and thrash things out. I think he realizes that it is important to get a likeness and is intent on doing so. I believe that he has every conceivable picture ever made of Lee (there are only a dozen perhaps). He is very particular about collecting all possible data for his work. I am hopeful of a very much finer figure and face of Lee when it is finished.²¹

Concern over the likeness of Traveller must have been expressed as well, for a letter from Bowman at about the same time makes suggestions to Watson about the model of the horse:

Your letter of Nov. 14th was received just as I was making ready to start on a trip south, and since my return I have overlooked the post card picture of the Gen. Grant equestrian statue. During the past few days I have looked around for these cards but without success, and do not think they have yet been made. However, if you would like to have a photograph for a study or comparison with the photograph of the Gen. Lee model, I will get our commercial photographer here to make one for us without cost to yourself. Let me know if you need it and I will get it off to you within a few days. I am enclosing an illustration of the Gen. Thomas statue which I clipped from the letter-heading of the foundry that made the casting. This is considered by many to be the best bronze horse in the United States. The model is by J. Q. A. Ward. In my opinion, a very serious error was made in the modeling which greatly detracts from it. If you will get a horseman to study it a few minutes he will show you the error. The Grant horse here is as perfect as any I have ever seen, and if Shrady gives Charlottesville its equal, he may well be proud of his work.²²

Though the unsatisfactory likenesses of Lee and Traveller suggest that Shrady was failing, no documentation can be found to indicate whether or not McIntire and Watson were aware that his health problems were serious. They certainly realized he was not well, for they had waited patiently for almost five and a half years while the sculptor worked slowly, and their correspondence during this period noted his various sicknesses. Nevertheless, it no doubt came as a shock to them when on 13 April 1922, the Associated Press announced:

Henry Merwin Shrady, noted sculptor, who designed the Grant memorial in Washington, which is to be unveiled April 27, the 100th anniversary of the general's

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birth, died today in St. Luke's hospital at the age of 51. He had been ill for more than a year, having suffered a physical breakdown after many years of effort in bringing to conclusion the imposing sculptural group in the National Capital. He considered this work the triumph of his career. Among Mr. Shrady's other works are equestrian statues of Gen. Washington in Brooklyn; Gen. Lee in Charlottesville; Gen. Williams in Detroit, and a statue of Jay Cook in Duluth.²³

On his deathbed Shrady is reported to have instructed the doctors and nurses who attended him to "Keep the canvas wet -- keep the canvas wet," speaking about the cover over the clay model of Lee and Traveller and how it must be kept moist until a plaster cast could be taken from it. The hospital staff are said to have ignored the request, thinking the dying man was delirious. Whether this report is true or not, the canvas around the model had dried and adhered to the clay and when Leo Lentelli was commissioned to complete the sculpture, he found Shrady's model almost ruined.²⁴

Leo Lentelli, both sculptor and painter, was born in Bologna, Italy, in 1879, came to the United States in 1903, and was naturalized in 1912. He was a prolific artist producing many fine architectural panels and decorative motifs such as those for the Mission Branch Library in San Francisco, the San Francisco Public Library, the Orpheum Theater in St. Louis, the Sixteenth Street Bridge in Pittsburgh, the Corning Free Academy in New York, and the Straus Bank and Steinway Piano Buildings in New York City. He is best known for his carvings of the Savior and sixteen angels on the reredos of the Cathedral of St. John the Divine and for the equestrian statue of William the Silent on Riverside Drive. Lentelli became a member of the National Sculpture Society and later won a number of awards for his work including the prestigious Elizabeth N. Watrous Gold Medal from the National Academy of Design. He died in Rome in 1962.²⁵

On 12 May 1922, W. O. Watson communicated with Walter Blair to tell him that Lentelli would commence work on the Lee sculpture shortly: "Mr. McIntire says it is O.K. for me to advance money on the Lee as the work progresses, and he is pleased that Mr. Lentelli will be commissioned to finish it." He added, "I don't know if he [McIntire] ever mentioned it to you, but he did to Mr. Shrady that he wanted 'In honor of Catherine McIntire' put on the statue in some place." Watson later amended this request: "The inscription that Mr. McIntire now wants on the Lee is, 'In honor of our mother, Catherine Ann McIntire.' He desires this only if it is in good taste to show anything on the monument, and we would like to have your judgment on this." Blair apparently discouraged it, for the statue has no inscription other than the name of the General.²⁶

Seven months later, Watson wrote to Riccardo Bertelli, President of the Roman Bronze

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Robert Edward Lee Sculpture
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Works of Brooklyn, NY, requesting cost figures for casting, transporting, and erecting the statue, and on 15 December 1922, Bertelli responded with cost estimates and a report on the condition of Shrady's model.

When I approached Mr. Lentelli in an entirely unofficial conversation, I roughly gathered from him that with \$3000 he would superintend the work of finishing the [model]. . . . But since my last visit to the studio of the late Henry M. Shrady, I noticed that as the work is now [dried and cracked], it requires quite considerable time to finish the working model, which will mean extra expense and work [for] Mr. Lentelli.²⁷

Lentelli realized that the work involved in finishing the model would be more than he had anticipated, for quite apart from its poor condition, he had been misinformed about the height of the finished sculpture. On 4 August 1922, Blair advised Watson of a change in his fees.

Mr. Lentelli's estimate was based on his understanding that the height of the Lee statue was 12 feet, as he had been informed by Mrs. Shrady that the model left by Mr. Shrady was 1/2 size. When I told him that the height was to be 14 feet, he requested an additional sum to take care of the additional cost. The total contract will be \$3725 + \$1100 = \$4825. The model of the Lee statue has now been cast, and payment on account to Mr. Lentelli in the sum of \$825 [is in order] as soon as the approval of Duncan Smith is had.²⁸

Before completing the model, Lentelli visited museums in Richmond and Washington to measure Traveller's skeleton and Lee's garments and equipment. He found Shrady's model of the horse to be one and two-thirds life-size exactly. His figure of Lee, estimated from size of the general's coat, hat, and gloves, was equally accurate, and he reported to McIntire on 5 September 1922: "I am very much pleased and encouraged and feel that I can proceed with confidence." ²⁹

Duncan Smith, happy that work on the sculpture was proceeding again, wrote an encouraging letter to McIntire, commenting on Lentelli's trip and the results:

Lentelli was immensely pleased. . . . It seems they were extremely courteous to him at the museum and he got all the measurements and sketches of accouterments, uniforms, etc. It is rather extraordinary that, on trial, he found everything was already in scale . . . practically exactly to the fraction of an inch in accordance with the real objects, even down to the galleon on the General's sleeve. He had Traveller's

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proportions the same. . . . Two days ago I was in his studio and saw the horse's head nearly finished in the big size. It certainly is a beauty, and I believe Lee is going to get something very fine that will open people's eyes. ³⁰

With things seemingly well under way, there is another sizable break in the correspondence. After nine months, a brief note from Lentelli dated 27 June 1923 informed McIntire: "Your little note did not repulse me as I realize that it is about time to call 'finis' on the Lee. I am just as anxious myself, and I had set my mind to get it completed by the first of July, thus making it just one year's time since I first started the work." ³¹

It must have been with a great deal of relief and pleasure that Duncan Smith wrote to W. O. Watson on 1 July 1923: "Lentelli tells me that the Lee is now ready for inspection and would like you to come up and see it." ³²

There is no record of Watson's trip or his opinion of the final model, but his approval is implied through his correspondence to the Roman Bronze Works, and records of his payments to that firm that began five weeks later and continued over the next six months. A contract was made with the Roman Bronze Works on 9 August 1923 "for taking the plaster cast of the Lee statue as it is in Lentelli's studio and making from it a bronze, transporting and erecting it in place in Charlottesville." ³³ This document was followed by a note from Riccardo Bertelli on 17 September that stated "We hope we will not be interfered with in coal or other supply strikes, so we can have it [the sculpture] ready for shipment in about five months." ³⁴ Then, on 4 October, Blair reported "Roman Bronze Works should have the Lee statue ready for shipment next February. I think it would be well to arrange an unveiling on Gen. Lee's birthday in the following April." ³⁵

A payment was made on 19 December 1923 to the Roman Bronze Works for "statue now cast in wax," and another on 5 January 1924 for "statue now cast in bronze." ³⁶ Riccardo Bertelli notified Watson three and one half months later on 18 April that; "the bronze equestrian statue of General Lee was shipped yesterday to Mr. H. S. Thomas, Charlottesville, Va., via Pennsylvania and C&O in car PRR 435,469. Mr. Thomas has the contract with us for the unloading, hauling, and setting of the statue on the granite pedestal." ³⁷

It is not hard to imagine the anxiety that ensued when ten days passed and no sculpture arrived in Charlottesville. A frantic Watson attempted to trace the route it had taken, inquiring first of Riccardo Bertelli about its shipment from New York. On 1 May, Bertelli informed him: "The Pennsylvania Railroad advises that the case containing the bronze statue of Gen. Lee, car PRR 435,469, was turned over to your line [the C&O] at Port Norfolk on 27 April." ³⁸ One week later, Watson, no doubt very much relieved, telegraphed Duncan

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Smith, Leo Lentelli, and Bertelli: "The Lee, after being delayed en route, came in last week and was placed Saturday, the 3rd. It shows up well, and Mr. McIntire is much pleased with it." ³⁹

Paul McIntire instructed that the local chapters of three organizations, the Confederate Veterans, Sons of Confederate Veterans, and the United Daughters of the Confederacy should have entire charge of planning the exercises for the unveiling of the sculpture in Charlottesville and it was thus presented to the city on 21 May 1924, during a gala Confederate reunion.⁴⁰ One hundred cadets from the Virginia Military Institute paraded through the center of a Charlottesville gaily decorated with Confederate colors, and among the crowd watching them were Walter Blair and Duncan Smith to whom McIntire had sent \$100 each to attend the unveiling.⁴¹

The dedication ceremonies began with an invocation offered by the Reverend Henry B. Battle. Judge R. T. W. Duke introduced Ashby Jones of Atlanta, Georgia, who spoke briefly before the sculpture was presented to the City on behalf of Paul McIntire by Dr. Henry Louis Smith, President of Washington and Lee University. Three-year-old Mary Walker Lee, a great-grand-daughter of General Lee, then pulled the Confederate flag draped over the sculpture away, and the crowd cheered loudly before President Edwin A. Alderman, of the University of Virginia, made a speech of acceptance for the city of Charlottesville. Alderman's speech was followed by an address from C. B. Linney of the Grand Camp of Confederate Veterans. The afternoon's festivities concluded with a benediction, after which the crowd dispersed to celebrate at a number of parties and balls.⁴²

Twenty-seven years later, in 1951, the Albemarle Garden Club suggested to the City Council that iron picket fences be erected around the sculptures of Lee and Jackson in their respective parks, and that a subterranean parking lot be constructed beneath Lee Park. The *Daily Progress* described the Council's reaction:

Charlottesville City Council yesterday afternoon received an Albemarle Garden Club resolution opposing the proposed second street parking lot and recommending instead a subterranean lot at Lee Park. The Garden Club action, taken at a meeting on May 7 . . . was presented to Council along with four other recommendations, all of which were referred to a committee composed of Councilmen William R. Hill and Gus Tebell and City Manager James E. Bowen, Jr. for study and report. The Lee Park underground parking lot suggestion reopened a proposal made about two years ago by the Junior Chamber of Commerce. At that time it drew widespread criticism from the residents of the city. During yesterday's discussion Councilman Henry A. Haden said he thought the matter was closed since it was his opinion that Council and

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Robert Edward Lee Sculpture
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numerous attorneys had decided when the matter was first brought up that it was illegal under the conditions of the deed by which Paul Goodloe McIntire gave the property to the City for a park. Councilman James M. Barr, III said he didn't think the record showed that the proposal was turned down because of illegality [but rather because of sentiment].⁴³

Thus the Robert Edward Lee Sculpture remains undisturbed in its original location. Sentiment in Charlottesville will undoubtedly keep it there, for the monument is a unique memorial to the most eminent Confederate hero of all and an outstanding example of the figurative outdoor sculpture of the late City Beautiful movement.

Endnotes:

- 1 Albemarle County Plat Book 33, BLK 195, Deed Book 32, p. 7, Deed Book 30, p. 298.
- 2 *Progress Plus, Charlottesville Daily Progress* supplement, November 7-13, 1990.
- 3 Smith, Duncan, to W. O. Watson, undated letter, files, Albemarle County Historical Society, Charlottesville, VA.
- 4 Samuels, Peggy and Harold, *The Illustrated Biographical Encyclopedia of Artists of the American West*, 1976, New York, Doubleday, p. 441-442.
- 5 Samuels, p. 441-442.
- 6 McIntire, Paul, to W. O. Watson, Correspondence dated 26 October 1917.
- 7 Shrady, Henry Merwin, to Duncan Smith, Correspondence dated 6 November 1917.
- 8 Watson, W. O., to Henry Merwin Shrady, Correspondence dated 18 November 1917.
- 9 Shrady, Henry Merwin, to W. O. Watson, Correspondence dated 17 December 1917.
- 10 Smith to Watson, Correspondence undated.

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- 11 Watson to Shrady, Correspondence dated 20 January 1918.
 - 12 *The Magazine of Albemarle County History*, Vol. 46, p. 62.
 - 13 Shrady, Henry Merwin, to Paul McIntire, Correspondence dated 10 June 1918.
 - 14 McIntire to Watson, Correspondence dated 17 January 1920.
 - 15 Neumann and Even bill dated 16 February 1920, files, Albemarle County Historical Society, Charlottesville, VA.
 - 16 Shrady to McIntire, Correspondence dated 3 June 1920.
 - 17 Blair, Walter, to Henry Merwin Shrady, Correspondence dated 4 October 1920.
 - 18 Watson, W. O., to Walter Blair, Correspondence dated 2 October 1920.
 - 19 Bowman, L. M., to Walter Blair, Correspondence dated 14 October 1920.
 - 20 Watson, W. O., to L. M. Bowman, Correspondence dated 28 October 1920.
 - 21 Smith to McIntire, Correspondence dated 29 November 1921.
 - 22 Bowman, L. M., to W. O. Watson, Correspondence dated 29 December 1921.
 - 23 Obituary for Henry Merwin Shrady, Associated Press, 13 April 1922.
 - 24 *Charlottesville Daily Progress*, 20 November 1957.
 - 25 Opitz, Glenn B., ed., *Dictionary of American Sculptors*, 1984, Poughkeepsie, New York, p. 237.

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- 26 Watson to Blair, Correspondence dated 15 May and 23 May 1922.
- 27 Bertelli, Riccardo, to W. O. Watson, Correspondence dated 15 December 1922.
- 28 Blair to Watson, Correspondence dated 4 August 1922.
- 29 Lentelli, Leo, to Paul McIntire, Correspondence dated 5 September 1922.
- 30 Smith to McIntire, Correspondence dated 11 September 1922.
- 31 Lentelli to McIntire, Correspondence dated 27 June 1923.
- 32 Smith to Watson, Correspondence dated 1 July 1923.
- 33 Document dated 9 August 1923, files, Albemarle County Historical Society, Charlottesville, VA.
- 34 Bertelli to Watson, Correspondence dated 17 September 1923.
- 35 Blair to Watson, Correspondence dated 4 October 1923.
- 36 Invoice noting payment on 19 December 1923 and 5 January 1924, files, Albemarle County Historical Society, Charlottesville, VA.
- 37 Bertelli to Watson, Correspondence dated 18 April 1924.
- 38 Bertelli to Watson, Correspondence dated 1 May 1924.
- 39 Watson to Smith, Lentelli, and McIntire, Correspondence dated 7 May 1924.
- 40 *Charlottesville Daily Progress*, 22 May 1924.

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Robert Edward Lee Sculpture
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41 McIntire to Watson, Correspondence dated 17 September 1922.

42 *Charlottesville Daily Progress*, 22 May 1924.

43 *Charlottesville Daily Progress*, 22 May 1951.

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Robert Edward Lee Sculpture
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Charlottesville Daily Progress, 20 May 1924, 22 May 1924, 22 May 1951, and 20 November 1957.

The Magazine of Albemarle County History, Vol. 46.

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

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

Albemarle County Plat Book 33, BLK 195, Deed Book 32, Deed Book 30.

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Robert Edward Lee Sculpture
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Boundary Description:

The boundary for this object is the sculpture. It is approximately 26 feet high, 12 feet long, and eight feet wide at the bottom of the pedestal and is located at the UTM reference point 17/721330/4212150.

Boundary Justification:

The boundary includes all the land historically associated with the Robert Edward Lee sculpture.

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Section number PHOTO Page 1

Robert Edward Lee Sculpture
Albemarle County, Virginia

All photographs are of:
The Robert Edward Lee 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: Lee Sculpture, proper southeast side, view facing northwest.

NEG. NO.: 14796 - 2

PHOTO 1 OF 7

DATE: August 12, 1995

VIEW OF: Lee Sculpture, detail of pedestal, proper east side, view facing west.

NEG. NO.: 14795 - 17

PHOTO 2 OF 7

DATE: June 8, 1995

VIEW OF: Lee Sculpture, proper south side, view facing north.

NEG. NO.: 14796 - 1

PHOTO 3 OF 7

DATE: August 12, 1995

VIEW OF: Lee Sculpture, proper south side, view facing north.

NEG. NO.: 14795 - 12

PHOTO 4 OF 7

DATE: August 12, 1995

VIEW OF: Lee Sculpture, proper southwest side, view facing northeast.

NEG. NO.: 14795 - 16

PHOTO 5 OF 7

DATE: June 8, 1995

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

NEG. NO.: 14796 - 4

PHOTO 6 OF 7

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Section number PHOTO Page 2

Robert Edward Lee Sculpture
Albemarle County, Virginia

DATE: August 12, 1995

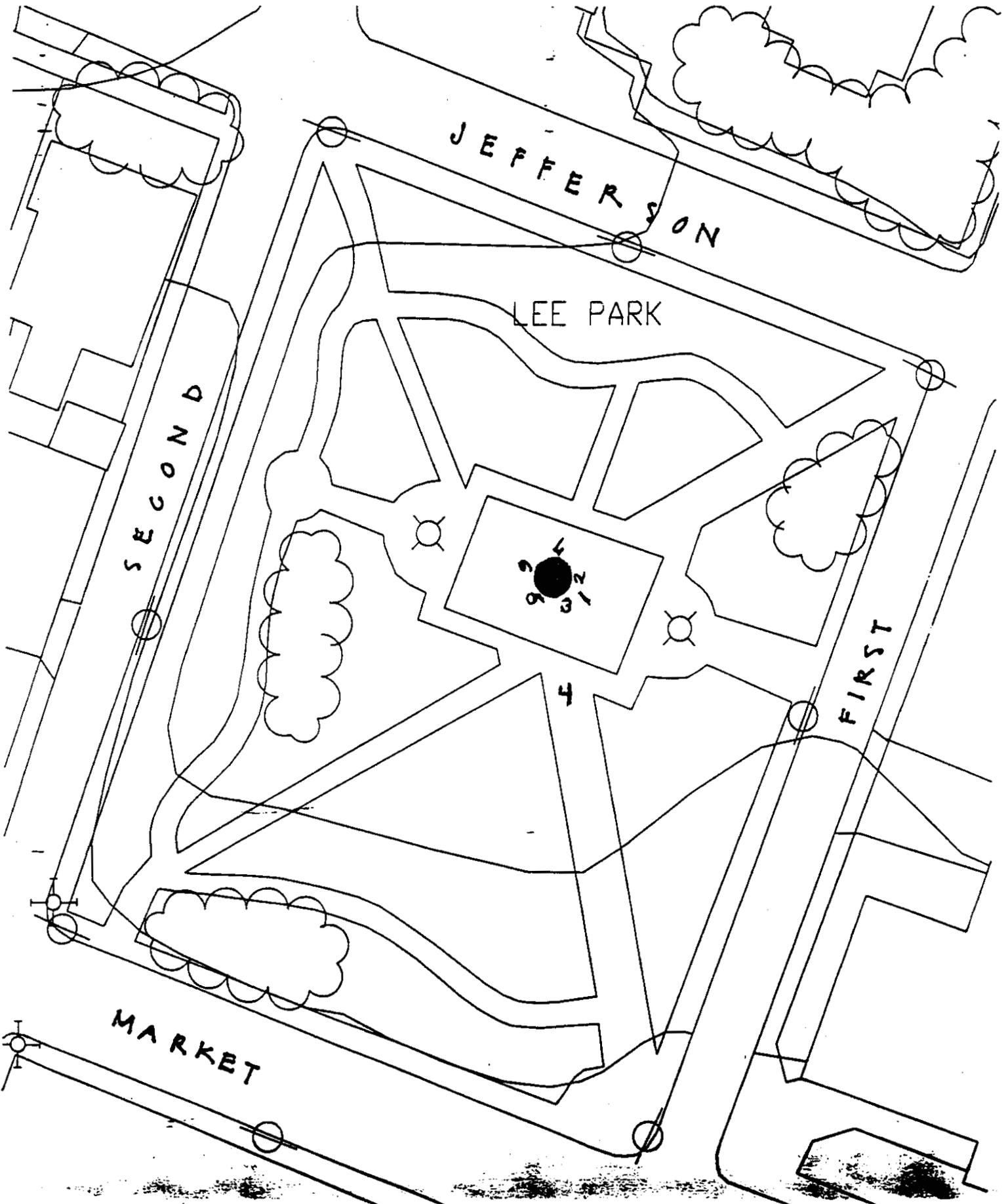
VIEW OF: Lee Sculpture, proper north side, view facing south.

NEG. NO.: 14795 - 15

PHOTO 7 OF 7



SCALE = 1" = 40'



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9

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:

- entered in the National Register.
 See continuation sheet.
- determined eligible for the National Register.
 See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain): _____

Signature of the Keeper _____

Date of Action _____

Jackson Sculpture
Name of Property

Albemarle Co., VA
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

Number of Resources within Property
(Do not include previously listed resources in the count.)

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

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

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

Jackson Sculpture
Name of Property

Albemarle Co., VA
County and State

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.

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 # _____

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

Primary location of additional data:

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

Name of repository:

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National Park Service

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Thomas 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
Albemarle County, Virginia

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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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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Thomas Jonathan Jackson Sculpture
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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Thomas Jonathan Jackson Sculpture
Albemarle County, Virginia

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
Albemarle County, Virginia

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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Thomas Jonathan Jackson Sculpture
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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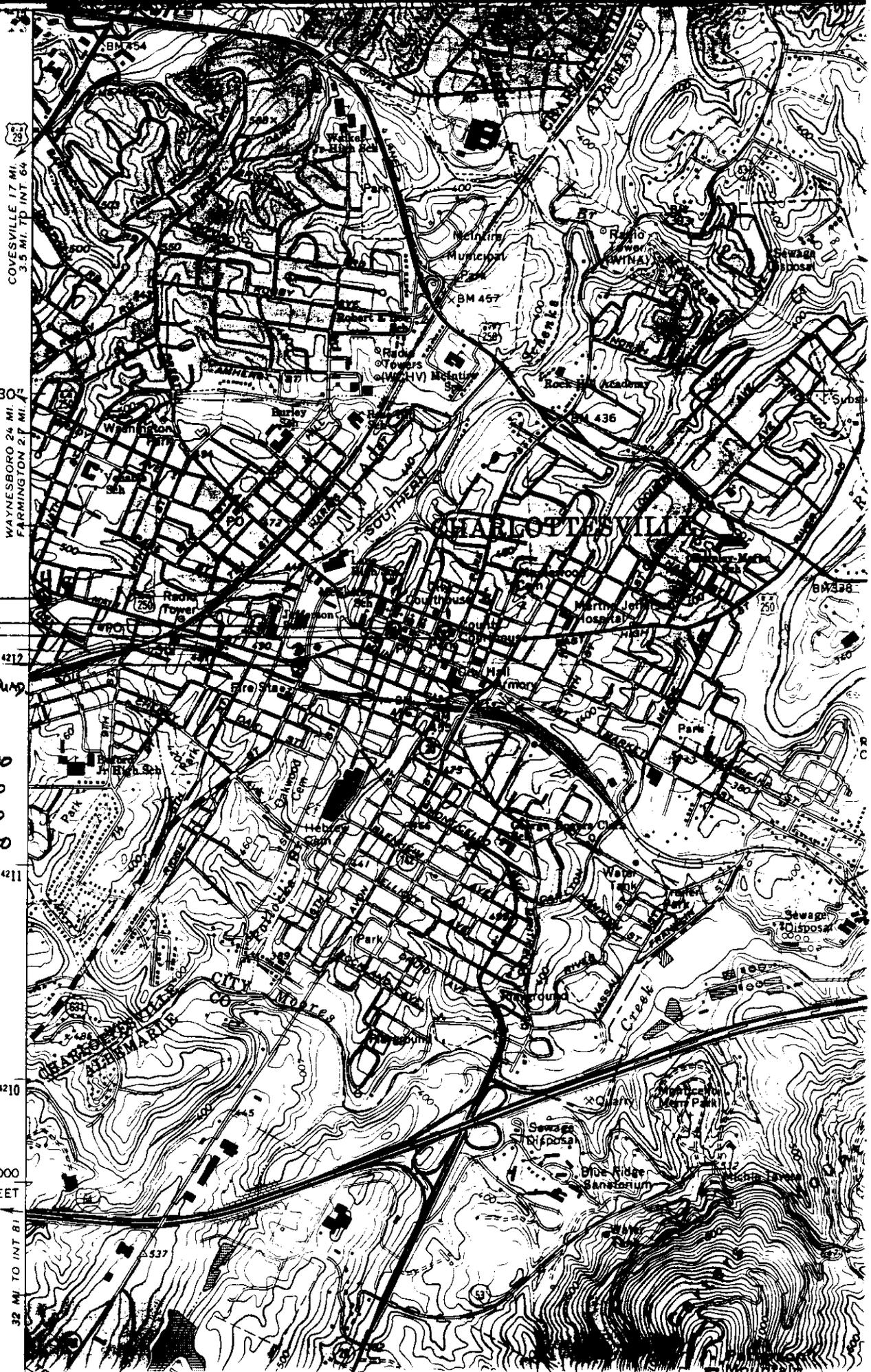
Thomas Jonathan Jackson Sculpture
Albemarle County, Virginia

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.



COVESVILLE 17 MI.
3.5 MI. TO INT. 64

2'30"
WAYNESBORO 24 MI.
FARMINGTON 27 MI.

- 4. GEORGE ROGERS CLARK
- 2. ROBERT EDWARD LEE
- 1. THOS. SOUTHWELL JACKSON
- 3. LOUIS AND CLARK
- 2. CHARLOTTESVILLE EAST QUAD
- ALBEMARLE CO., VA.
- 1:24,000
- UTM REFERENCES:
- 4. 17/ 719490 / 4212240
- 2. 17/ 721330 / 4212150
- 1. 17/ 721585 / 4212140
- 3. 17/ 720930 / 4211980

4212
4211
4210
610 000
FEET
32 MI TO INT. 81