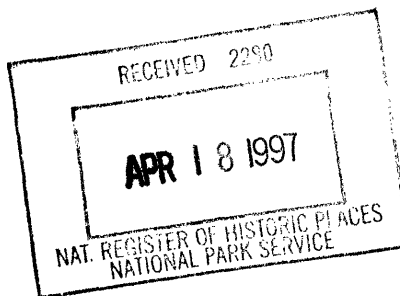


United States Department of the Interior
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National Register of Historic Places
Multiple Property Documentation Form



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

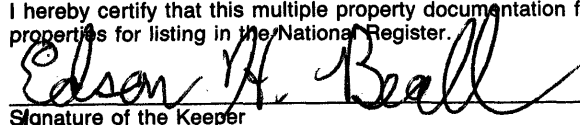
name/title Betsy Gohdes-Baten
organization _____ date April 13, 1996
street & number 2737 Circle Drive telephone (919) 489-6368
city or town Durham state NC zip code 27705

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.)

 4/16/97
Signature and title of certifying official Date
Virginia Department of Historic Resources
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.

 5/16/97
Signature of the Keeper Date of Action

for

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 Charlottesville and 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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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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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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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
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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 Charlottesville and 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 celebrated 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
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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 Shradly 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 city of Charlottesville's 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
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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.