

Statues of New York

By

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And

Walter E. Tisné

With Eighty-Two Full-Page Illustrations

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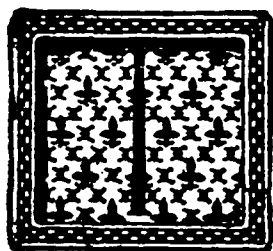


Made in the United States of America

Dedicated to
NEW YORK UNIVERSITY
IN RECOGNITION OF THE WORK
IT IS DOING FOR THE ART OF
AMERICA

FOREWORD

“Lector, si Monumenta requiris circumspice”



It is well for a Community to give atmosphere and local color to its history by honoring the prominent few connected with its development with permanent memorials, in stone or bronze, that will inspire the beholder to high ideals and to emulation of deeds of sacrifice, valor, or patriotism.

The practice of erecting statues to the memory of individuals having rendered signal service to the State, or to mankind in general, is older than the Pyramids. We have a visual memory of the Roman Emperors because of the sculptured likenesses which have come down to us through the ages and many are famous who would now be forgotten were it not for the existence of a noble statue which immortalizes them. Who would know, or care, about Bartolomeo Colleoni had not Verrocchio made of him an equestrian statue so magnificent that Ruskin could say of it: “I do not believe there is a more glorious work of sculpture existing in the world.”

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The fact that a statue endures, and enduring makes permanent the fame of the individual whom it represents, has caused many lesser Colleonis to wish themselves immortalized in bronze or marble. As a consequence there are many, elevated to the dignity of a statue, who have done nothing to deserve it beyond paying the costs attendant upon its erection.

It is not the purpose of this book to moralize upon the justification of this or that statue. All that is proposed is to list and describe the open air statues erected by, or presented to, the City of New York and gracing, or disgracing, its public places. The reader, to whom this volume may serve as guide, must form his own judgment as to the right to a statue of each individual portrayed, and also decide for himself if the statue is a near-Verrocchio or a near-cigar-store-Indian.

Nevertheless, it is not out of place in this foreword to point out that until the creation of a Municipal Art Commission in 1898, no artistic supervision was exercised over the making or placing of public statues in New York, and that most of the statues now offending the eye, either by their execution or emplacement, date back to this period of unrestriction.

The reader must not gather from these animadversions on the nineteenth century statuary of New York that this great metropolis is peopled with sculptured

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monstrosities. The works of Art far outnumber the caricatures and when the statues are good, they are “very, very good.” It is simply that New York, like every other new-world city, has had to go through a period of stone-masonry before reaching its art majority.

It is not decorous to throw stones, but, since we are talking of sculpture, it may be permissible to point to the effigies in the rotunda of the Capitol in Washington, happily nicknamed “the chamber of horrors,” and to say, with some degree of complacency, that if it is drizzling here it is pouring elsewhere.

The same difficulty which has caused the assembling of the Capitol’s heterogeneous collection—the difficulty of refusing gifts from individuals whom it is to our interest to propitiate—has caused the acceptance by the City of New York of a great many statues of doubtful appropriateness. It is not easy, and it is even less politic, to say, “No ” to 50,000 letter-carriers, when all they ask is a few square feet of ground on which to plant a bronze gentleman in frock coat and trousers. That the bronze gentleman is intended to represent an obscure Congressman, and that his attitude is that of a floor-walker beckoning an approaching customer, is neither here nor there, the important thing is to conciliate the 50,000 letter-carriers. This problem has been met in exactly the same way in every

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city of every country enjoying the blessings of universal suffrage, so that we need not marvel at it. The pity is not that our City Fathers yield to the importuning of 50,000 voters, it is that they yield unconditionally. Let them say to those wishing to immortalize a pigmy: "Your hero does not deserve this glorification, but we will overlook that part if the statue you make for him is a work of art and a joy to the eye." Better by far a statue of John Doe by Michelangelo, than one of Cæsar, or Napoleon, by a left-handed quarryman. In addition to being badly done, a statue may be badly placed. No equestrian statue, for instance, is at its best, viewed from behind. The same is true of a bust and of most statuary. It follows, therefore, that any monument placed so that it will not present itself head on to the beholder loses a great deal, not to say most, of its artistic value.

In selecting a site for a statue or public monument, it is not sufficient to consider the memorial alone. Of almost equal importance is the relation of neighboring buildings to the monument itself, the observance of distance, the axis of the street and the visual angle from which the statue is viewed. The monument and the street must be in the right proportion. If the street is large and the monument small, the latter will vanish as the distance increases. Relative size is the important consideration.

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It is also a mistake to erect a statue, or memorial, along busy, congested business thoroughfares where the space is lacking for the creation of a proper perspective and the traffic too turbulent to allow leisurely examination of the monument.

This fault, however, may be due to the displacement of the center of population and excuses the location of a number of statues which when first erected occupied a perfectly logical site. When the equestrian statue of George Washington was installed in 1856 in Union Square, that section of the metropolis was not as congested as it is now. There have also been demolitions and constructions, subways, widening of streets, etc., which have taken away the significance and appropriateness of a number of statues and monuments.

The bust of the noted architect, Richard M. Hunt, did not always face the private residence of one of the steel magnates. It was placed where it is because on the site of Mr. Frick's residence there stood at the time a very fine example of Mr. Hunt's genius as an architect, the Lenox Library. It finds itself a little out of the way now, but that is not the fault of the art societies of New York who erected the statue and selected the site. On the other hand, the noble statue of Sherman by St. Gaudens, which was originally dumped along the east wall of Central Park with-

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out regard to the axis of the street and with no architectural setting whatever, has since been properly envired with balustrades, and disposed so that it is on the same axis as the Pulitzer fountain which it faces at a proper distance. In its present surroundings it sounds a glad, triumphant note, whereas on the old marginal site, and in the old inadequate setting, its feeble voice was scarcely heard.

In order to give an idea of the eccentricities in the way of statue planting, possible in a city like New York, we have made room at the end of this volume for a photograph and description of a memorial which, because it is not to an individual, would ordinarily have been left out.

This statue pictures a soldier of the Civil War period in the attitude of mounting guard. It is a very ordinary piece of plaster statuary, painted in colors, but it occupies a very extraordinary site, being in all probability the only statue ever erected in the middle of a river. It stands in the middle of the Bronx River just below Gun Hill Road, and only a short distance away from the 211th Street Station of the Subway. There is no inscription to indicate whom or what it personifies, and the Municipal Art Commission has no official knowledge of its existence.

One of the things to be noted about the public statues of New York is the great number erected to great men

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of other countries. Of the seventy-nine memorials to individuals ornamenting our parks and public places, no fewer than twenty-six are to famous foreigners. There are seven statues in honor of Italians, seven in honor of Germans, six to great men owing allegiance to Great Britain, three to the French, two to the Scandinavians, and one to a South American. Another peculiarity is that judging from its statues, New York would seem to pay greater respect to writers from overseas than to American men of letters. There are eight foreign writers represented against six Americans. It were idle to speculate as to why this or that author has been honored to the exclusion of a great many others of wider fame, but it is fair to wonder why Thomas Moore, Columbus, Horace Greeley, Beethoven, Washington Irving, and Shakespeare should each have two statues.

It will also strike the visitor to New York as strange that notables so intimately connected with the history of New York as Henry Hudson, Peter Stuyvesant, Robert Fulton, De Witt Clinton, William Bradford, and Walt Whitman, have as yet no marble or bronze to perpetuate their fame locally.

When the Millennium comes, municipalities of the importance of New York may be expected to stipulate by way of differentiating between Fame and advertis-

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ing that no statue be erected to anyone whose renown has not survived for fifty years after his death.

It may also come to pass that the City itself will erect memorials to its distinguished sons instead of waiting for the descendants and friends of a great man, or faithful public official, to offer it gratis to the municipality. Under the present system—the same system prevails in nearly every large center of population—if the family or friends of the great man are without means, he must remain unhonored and unsung, since the most modest bust and pedestal represents a cost of several thousand dollars.

The City of New York has been fortunate in that a number of its citizens, moved by admiration for an unrewarded great man, or simply by a spirit of civic pride, have from time to time come forward, and by a generous use of private funds have rescued from oblivion some figure deserving of a lasting fame. In this book we have tried to give credit to these public-spirited citizens, but in a great many instances it has been impossible to give unto Cæsar that which belongs to Cæsar, because of a reluctance on the part of these generous patrons of art to appear as if seeking public acknowledgment of their purely disinterested act.

The statues listed are those which occupy a place in the open air, along the highway or in the parks, and

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which have been erected to the memory of an individual. A number of statues forming part of the architectural decoration of public buildings have been left out as not coming under the designation of public memorials to individuals. A number of busts and statues to individuals are also omitted by reason of their being contained within doors.

Monuments to an ideal, like the Statue of Liberty, the Soldiers and Sailors Monument, etc., are also eliminated, as are fountains and purely ornamental statuary like the Pulitzer fountain, the Strauss memorial, etc.

Among the statues erected to individuals, however, there is one which in many particulars is idealistic in character. It can also lay claim to the distinction of being by a woman sculptor and of having been raised in honor of someone who lived before America was discovered. This last circumstance would seem to exclude Joan of Arc from among those whom New York sought to honor with a statue, but the Maid of Orleans in addition to being an historical figure is also a symbol.

Those who have paid tribute to La Pucelle by laying flowers at the base of her monument on Riverside Drive—they include Marshal Foch and the Prince of Wales—celebrated not only the Maid, but the spirit of

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Faith and Patriotism and the triumph of these virtues over persecution and suffering.

Besides being a work of art of high merit, the monument to Jeanne d'Arc is of historical interest because of the stones which form part of the pedestal. This is made in part of Mohegan granite from a New York State quarry, and in part of limestone taken from the castle in which the Maid was imprisoned in Rouen. It also contains a stone fragment taken from the Rheims Cathedral in which the French king was crowned through Joan's efforts.

Officially donated to the City by the "Joan of Arc Statue Committee," the monument is largely a gift from one of the public-spirited citizens and patrons of the arts, of whose activities we have already spoken. In this case, his identity is known. His name is J. Sanford Saltus, donor of many prizes here and abroad for the encouragement of artists, and a member of various learned societies. The French Government took official notice of the presentation of the statue by conferring upon Mr. Saltus the Cross of Chevalier of the Legion of Honor. Miss Hyatt, on this same occasion, was decorated with the rosette of Officer of Public Instruction. Since then, both Mr. Saltus and Miss Hyatt have been further honored. Mr. Saltus by being raised to the rank of Officer of the Legion

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of Honor and Miss Hyatt by being made a Chevalier of the Legion of Honor, a distinction rarely conferred upon a woman, particularly upon a woman not of French nationality.

A catalogue of the public statues of the City of New York that did not make mention of the two earliest monuments of this character ever erected on Manhattan Island would not be complete. To be sure, both of these memorials have disappeared, but their coming and going are matters of history and will bear relating.

The two statues, that of George III and of William Pitt, later Earl of Chatham, were the indirect result of the disturbances in the Colony of New York caused by the enactment of the "Stamp Act" in 1765. Pitt, having secured the repeal of this offensive measure in 1766, had proved himself the champion of the American cause in the British Parliament and the Colonists wishing to show their appreciation proposed to raise a statue in his honor. It would have been *lèse majesté*, however, to honor Pitt and ignore the king, so the Assembly of the Colony of New York authorized the erection of *two* statues, one to the king, and one to Pitt.

The statue of George III was the first to be erected. It was an equestrian statue made of lead and gilded, and showed the British monarch in the garb of a Roman Emperor. It was modelled by Joseph Wilton,

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a London sculptor, in the style of the equestrian statue of Marcus Aurelius in Rome, and installed in Bowling Green on August 16, 1770.

The statue of Pitt, also by Wilton, arrived on the same ship which brought the statue of the king, and was set upon its pedestal at Wall and William Streets three weeks after that of his royal master had been put in place. It portrayed the noted statesman draped in a Roman toga, the right hand holding a scroll and the left hand extended in the attitude of one delivering an oration.

Neither of these statues endured for long, however. The Declaration of Independence which was read on July 9, 1776, at the head of each brigade of the Continental Army posted at New York, brought destruction to the king's statue the same evening through the joyous demonstrations of soldiers and inhabitants. The statue was broken up and sent to Litchfield, Conn., where it was moulded into bullets by the ladies of the village. Four fragments of the statue escaped destruction. They comprise the tail of the horse, part of the saddle and saddle cloth, and parts of the flank of the horse. These, with traces of the gilding still showing, are preserved in the museum of the New York Historical Society, together with the top slab of the pedestal.

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The statue of Pitt was undone more gradually. It had remained unscathed at the time of the destruction of the royal effigy, but the British having captured New York on September 15, 1776, some British officers knocked off its head in retaliation for the indignity done to the king by the inhabitants of the rebellious colony.

The mutilated statue remained on its pedestal until 1788 when it was removed to the Corporation yard and from there transferred to the yard of the Arsenal. It passed through various hands until it was purchased in 1864 at the auction sale of the effects of a hotelkeeper named Riley and presented to the New York Historical Society, in whose rooms it now reposes, safe from further trials and tribulations.

Fame which only rests upon the permanency of statues sometimes rests upon insecure foundation.

W. E. T.

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JOHN ERICSSON

JOHN ERICSSON

The statue of Ericsson, in Battery Park, is of heroic size, in bronze, and shows the inventor of the *Monitor* holding a mass of papers in one hand and a model of his war vessel in the other which is extended in a gesture of offer.

The face bears a defiant expression, and the whole attitude is martial in spite of the conventional civilian dress of the period.

The pedestal, which is of polished granite, is ornamented below the surbase with four rectangular bronze tablets picturing respectively in low-relief: *Monitor* in action; the frigate *Princeton* under full sail; an arrangement of mechanical parts and devices, and a group of firemen operating an engine at a fire.

The pedestal bears the name of Ericsson on one side and the following inscription on the reverse side:

THE CITY OF NEW YORK

ERECTS THIS STATUE TO THE
MEMORY OF A CITIZEN WHOSE
GENIUS HAS CONTRIBUTED
TO THE GREATNESS OF THE
REPUBLIC AND THE PROG-
RESS OF THE WORLD

APRIL 26, 1893

ON JULY 31, 1803, JOHN ERICSSON WAS
BORN IN LANGSBANSHYTTAN, SWEDEN
DIED IN NEW YORK, MARCH 8, 1889

The statue is the work of Jonathan Scott Hartley. The pedestal was designed by F. E. Wallis, architect.



GIOVANNI DA VERRAZZANO

GIOVANNI DA VERRAZZANO

This monument, which is a colossal bust placed on a granite pedestal, 15 feet high, is located in Battery Park, overlooking the Harbor which Verrazzano is supposed to have been the first to enter. It is a gift to the city from local Italians who furnished the funds for its erection through a subscription conducted by the Italian paper *Il Progresso Italo-Americano*.

The pedestal is ornamented with a female figure, in bronze, carrying a sword in her right hand. At the base of the pedestal is a bronze book, the open pages of which bear the inscription, MDXXIV, and MCMIX.

On the upper part of the pedestal is inscribed:

THERE CAN BE NO
DOUBT WHATEVER
AS TO VERRAZZANO'S
ENTERING
NEW YORK HARBOR
IN 1524

JOHN FISKE

ANNO 1909
AMERICA E ITALIA RICORDONO
GIOVANNI DA VERRAZZANO
FLORENTINO
CHE PRIMO EUROPEO
PRECORRENDO ALTRO PIU FORTUNATO
DAL QUALE EBBERO IL NOME
NAVIGO QUESTE ACQUE
LE CUI TERRE ERANO DESTINATE
PER UNA DELLE CITTA CAPITALI DE MONDO

PER LA VERITA SECOLATE, PER LA GIUSTIZIA
DELLA STORIA QUESTO MONUMENTO RIVENDICATORE
ERESSE IL PROGRESSO ITALO AMERICANO, CARLO BARSOTTI
EDITORE, LA COLONIA ITALIANA CONCORDE
IL VI OTTOBRE MCMIX

The monument is the work of the Italian sculptor, Ettore Ximenes.



ABRAHAM DE PEYSTER

ABRAHAM DE PEYSTER

This is a bronze figure, seated, of heroic size, representing the Mayor and acting Governor of New York in an Eighteenth Century costume, with the wig of the period and the sword and military boots which testify to his semi-judicial, semi-military role as a public official. The statue is located in Bowling Green, facing what was then the center of activities of the City and Province of New York.

The pedestal is of plain granite and the inscriptions, which have the peculiarity of being cut behind the statue instead of on the face, are as follows:

ABRAHAM DE PEYSTER

1685 ALDERMAN, 1691-95 MAYOR, 1701 COMPTROLLER,
AND 1708 RECEIVER GENERAL OF THE PORT OF NEW YORK
1698 MEMBER OF EARL BELLOMONT'S COUNCIL;
1698 ASSOCIATE JUDGE OF THE SUPREME COURT;
1700 COLONEL COMMANDING REGIMENT OF MILITIA OR CITY
TRAINED BANDS; 1701 CHIEF JUSTICE; 1701 PRESIDENT
OF THE KING'S COUNCIL AND THUS ACTING GOVERNOR OF THE
PROVINCE OF NEW YORK; 1706-1721 TREASURER OF THE
PROVINCES OF NEW YORK AND NEW JERSEY
BORN 8th JULY, 1657—DIED 2ND AUGUST, 1728
JOHANNES, COL. ABRAHAM DE PEYSTER'S FATHER WAS BURGO-
MASTER, 1673; ALDERMAN 1666-9, 1673-6, AND DEPUTY
MAYOR, N. Y. 1677
JOHANNES JUNIOR, HIS SON, ALDERMAN 1700-1-10,
MAYOR, 1698.

The statue is the work of George Edwin Bissell, and a gift to the City from John Watts de Peyster, a direct descendant of the Eighteenth Century Mayor.



GEORGE WASHINGTON

GEORGE WASHINGTON

The noble statue of Washington, on the steps of the sub-Treasury building at Wall and Broad streets, was erected pursuant to an act of Congress passed at the instance of the Chamber of Commerce of New York. It is intended to preserve, not only the memory of Washington, but to perpetuate an event of great historical importance which took place on the site of the statue.

It was on this spot, on April 30, 1789, that Washington took the oath of office as first President of the United States. The stone of the pedestal is said to be that on which he stood while taking the oath. This is all that remains of Federal Hall from whose balcony the Declaration of Independence was read in 1776 and where the Continental Congress last sat.

There is a legend that just before the oath was administered it was discovered that there was no Bible available and that Chancellor Robert R. Livingston, Grand Master of Free Masons, sent a messenger to bring one from St. John's Lodge.

The statue is 13½ feet high, on a six-foot pedestal, the base of which is eight feet above the level of the sidewalk and is said to have cost \$35,000.

On the pedestal are the following inscriptions:

ON THIS SITE IN FEDERAL HALL
APRIL 30, 1789
GEORGE WASHINGTON
TOOK THE OATH AS THE FIRST PRESIDENT
OF THE UNITED STATES
OF AMERICA.

ERECTED BY
VOLUNTARY SUBSCRIPTION
UNDER THE AUSPICES
OF THE
CHAMBER OF COMMERCE
OF THE
STATE OF NEW YORK
NOVEMBER 26, 1883

The statue is by John Quincy Adams Ward and ranks as one of the finest examples of the work of that talented sculptor.



BENJAMIN FRANKLIN

BENJAMIN FRANKLIN

The statue of Benjamin Franklin which stands in Printing House Square loses a great deal of its effect by reason of its location on one of the busiest corners of downtown New York. Already in 1915, the corner of Frankfort and Nassau was the most congested spot in the City, no fewer than 296,000 pedestrians and 6,700 vehicles going by in the course of the day. To-day, the traffic is even greater and any one pausing long enough to examine the Franklin statue would probably be arrested for blocking the street.

The distinguished printer, philosopher and statesman is shown in the costume worn by him at the Court of Versailles, which he attended as ambassador of the United States. His left hand holds a copy of his first newspaper, the *Pennsylvania Gazette*, while the right is extended in a natural gesture.

The statue, which is of bronze and of heroic size, is the work of the sculptor, E. Plassmann. It was presented to the City in 1872 by Captain Albert de Groot, a retired steamboat captain and former associate of Commodore Cornelius Vanderbilt, the founder of the Vanderbilt fortune. Horace Greeley and S. F. B. Morse, both of whom were later to have their own statues, spoke at the dedication ceremony.

The monument was long disfigured by having a ring of lamp-posts around it, but the Municipal Art Commission finally secured the removal of these obstructions.

NATHAN HALE

HORACE GREELEY

HORACE GREELEY

1811-1872

Horace Greeley, the founder of the *New York Tribune* and for many years a power in the Republican party, possesses the unusual distinction of having two statues of himself erected within the city limits.

The one reproduced on the opposite page is located in City Hall Park, near the old court house, and shows the famous publicist seated in a wide armchair and holding a copy of the *Tribune* outspread on his knee.

The statue, which is of heroic size in bronze, is the work of J. Q. A. Ward, and was presented to the city by the *Tribune* in 1916.

On the polished granite block, which serves as a pedestal, is inscribed:

HORACE GREELEY

FOUNDER OF

THE NEW YORK TRIBUNE



GEORGE WASHINGTON

GEORGE WASHINGTON

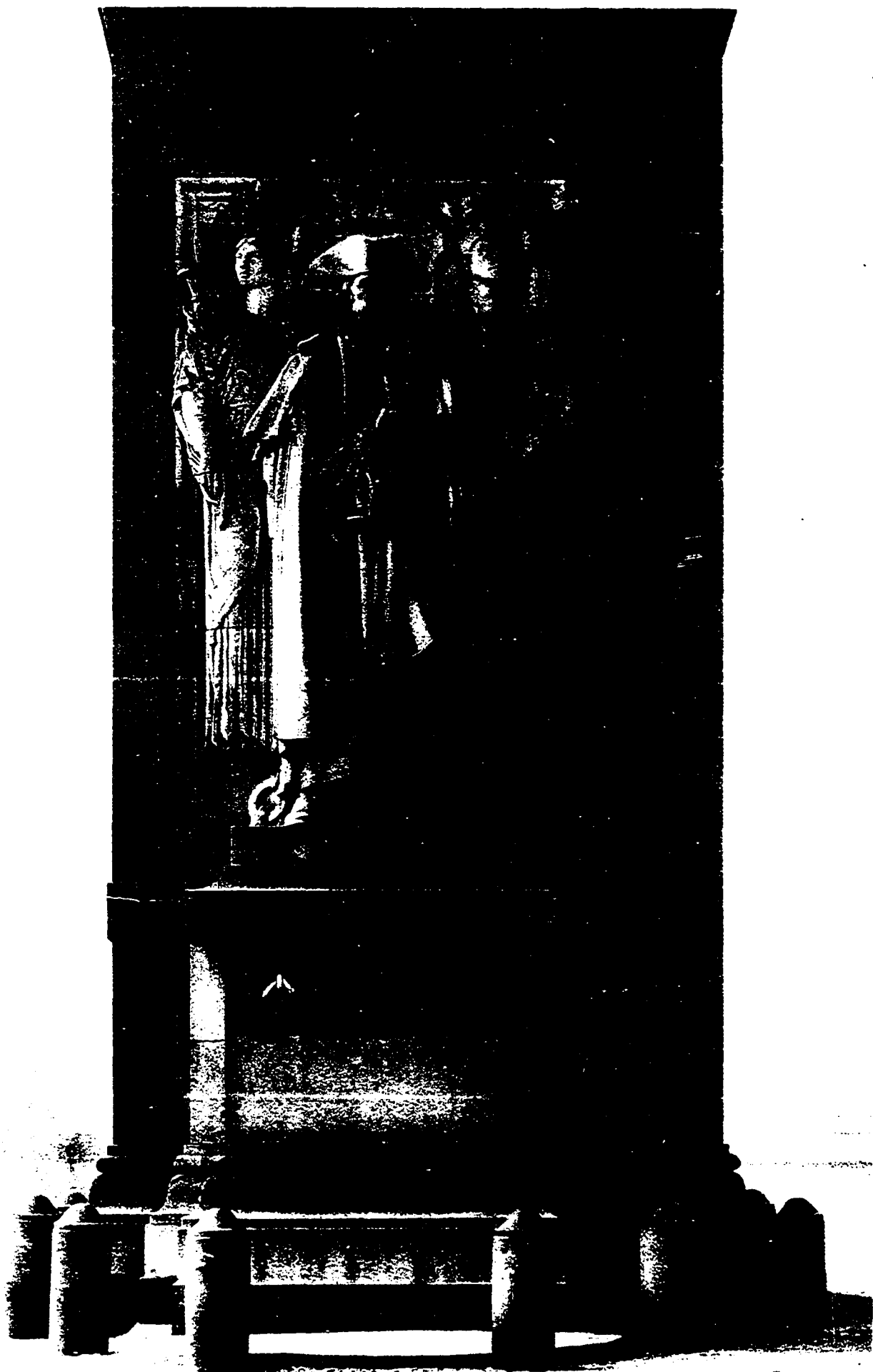
The two piers of the Washington Arch on the north side of Washington Square, are decorated with two monumental marble panels representing Washington in one instance as Commander-in-chief and in the other as President.

Hermon A. MacNeil, the sculptor of the decoration on the east pier, has shown Washington in full military uniform, with crossed hands resting upon the hilt of his unsheathed sword. The figure stands out in full relief against an allegorical background portraying Fame and Valor, the first, a robed female figure carrying a torch and palm branches, and the other a warrior, in helmet, carrying spears.

The expression of the face is benign and pacific, and it would seem as if the sculptor in representing Washington as "first in war" had given him an expression indicative of his "first in peace" character instead. This is all the more noticeable since the sculptor of the statue on the west pier, to whom was assigned the task of portraying Washington in his role as President, has given him a belligerent look and a very aggressive and militant pose.

Both statues were presented to the city by a committee of private citizens, headed by W. R. Stewart.

The group on the east pier was presented in 1916 and that on the west pier in 1918.



GEORGE WASHINGTON

GEORGE WASHINGTON

The figure of George Washington, in the role of President, which adorns the west pier of the Washington Arch is the work of A. Stirling Calder. Like the group on the east pier, it is a marble decoration, consisting of a figure in high relief against a background consisting of two allegorical figures in low relief.

Mr. Calder has shown the first President of the United States in civilian dress, but with a very determined expression on the face. The air is one of defiance and command.

The symbolical figures behind him typify Wisdom and Justice; the one, a draped female figure wearing the helmet of Minerva, and the other a figure of a crusader, with undraped torso, carrying a sword and scales.



ALEXANDER LYMAN HOLLEY

ALEXANDER LYMAN HOLLEY

The monument to Alexander Lyman Holley is a bronze bust, of heroic size, raised on an ornamental, white marble, pedestal, consisting of a central pillar joined to two smaller columns by simple screens. It is located in Washington Square and perpetuates the memory of a noted inventor and engineer who is credited with the development of Bessemer steel.

The bust is by John Quincy Adams Ward and shows the face slightly turned to the left, with a very keen expression in the eyes. The memorial was presented to the City in 1889 by the various engineering societies and bears the following inscriptions:

BORN IN LAKEVILLE, CONN.
JULY 20, 1832
DIED IN BROOKLYN, NEW YORK
JULY 29, 1882

IN HONOR OF
ALEXANDER LYMAN HOLLEY
FOREMOST AMONG THOSE
WHOSE GENIUS AND ENERGY
ESTABLISHED IN AMERICA
AND IMPROVED
THROUGHOUT THE WORLD
THE MANUFACTURE OF
BESSEMER STEEL
THIS MEMORIAL IS ERECTED
BY ENGINEERS
OF TWO HEMISPHERES

A high-contrast, black and white photograph of a gravestone. The stone is dark and rectangular, with the name "HOLLEY" inscribed in light-colored, capital letters in the center. The stone is topped with a dark, rounded sculpture of a person's head and shoulders. The background is bright and overexposed, showing faint outlines of other gravestones and trees. The overall image has a grainy, high-contrast aesthetic.

HOLLEY

GIUSEPPE GARIBALDI

GIUSEPPE GARIBALDI

Given to the City in 1888 by the Italians in America, the statue of Garibaldi has found a place in Washington Square which at the time of its erection was close enough to one of the Italian settlements in Manhattan to make logical the selection of the site.

Quite appropriate, however, is the memorializing in New York of the indefatigable worker for Italian unity, for it was here—in Rosebank, Staten Island—that he took refuge after the failure of the 1849 revolution.

Dressed in the picturesque Garibaldian uniform, the great Italian patriot is shown in the act of drawing his sword. On the pedestal is the following inscription:

GARIBALDI

1807-1882

IL II GIUGNO

MDCCLXXXVIII

GLI ITALIANI

DEGLI STATI UNITI D'AMERICA

ERESSERO

The statue is by G. Turini.



PETER COOPER

PETER COOPER

This monument is an architectural composition showing the bronze figure of the well-known philanthropist in a niche made by two Ionic granite columns supporting a frieze and entablature. It is located in Cooper Square, directly behind Cooper Union, at the junction of the Bowery and Lafayette Street.

The statue rests on a white marble pedestal and shows the founder of Cooper Union seated in a wide armchair and holding a heavy cane in his left hand.

The inscription on the pedestal is as follows:

PETER COOPER

BORN FEBRUARY XII, MDCCXCI

DIED APRIL III, MDCCCLXXXIII

ERECTED BY THE CITIZENS OF NEW YORK
IN GRATEFUL REMEMBRANCE OF
PETER COOPER
FOUNDER OF THE COOPER UNION
FOR THE ADVANCEMENT OF SCIENCE AND ART
ANNO DOMINI MDCCCXCVII

The sculptor is Augustus Saint-Gaudens.

SAMUEL SULLIVAN COX

SAMUEL SULLIVAN COX

This heroic figure of a New York Congressman, famous for his championing of the cause of the letter-carriers in the public service, stands in Astor Place, near the intersection of several trolley lines and because of the unfortunate gesture of the uplifted hand, has been often turned into derision by caricaturists, who wished to see in this pose the gesture of one regulating vehicular traffic at this congested spot.

He is dressed in the prosaic frock coat and trousers of the professional politician and there is nothing particularly inspiring in either attitude or facial expression.

The pedestal bears the following inscriptions:

SAMUEL SULLIVAN COX

THE LETTER-CARRIERS FRIEND
ERECTED IN GRATEFUL AND LOVING MEMORY
OF HIS
SERVICES IN CONGRESS
BY THE
LETTER-CARRIERS OF NEW YORK, HIS HOME,
AND OF THE
UNITED STATES, HIS COUNTRY
JULY 4, 1891

The "services" referred to in the inscription consisted in the securing of a raise in the salaries of the letter-carriers and of vacations with pay.

The pedestal also bears the names of the members of the committee having in hand the erecting of the statue, and a list of about two hundred cities from which donations of letter-carriers to the committee's fund were received.

The statue is the work of Louise Lawson, who is probably the first woman sculptor in the United States to receive a commission for a public statue.



GEORGE WASHINGTON

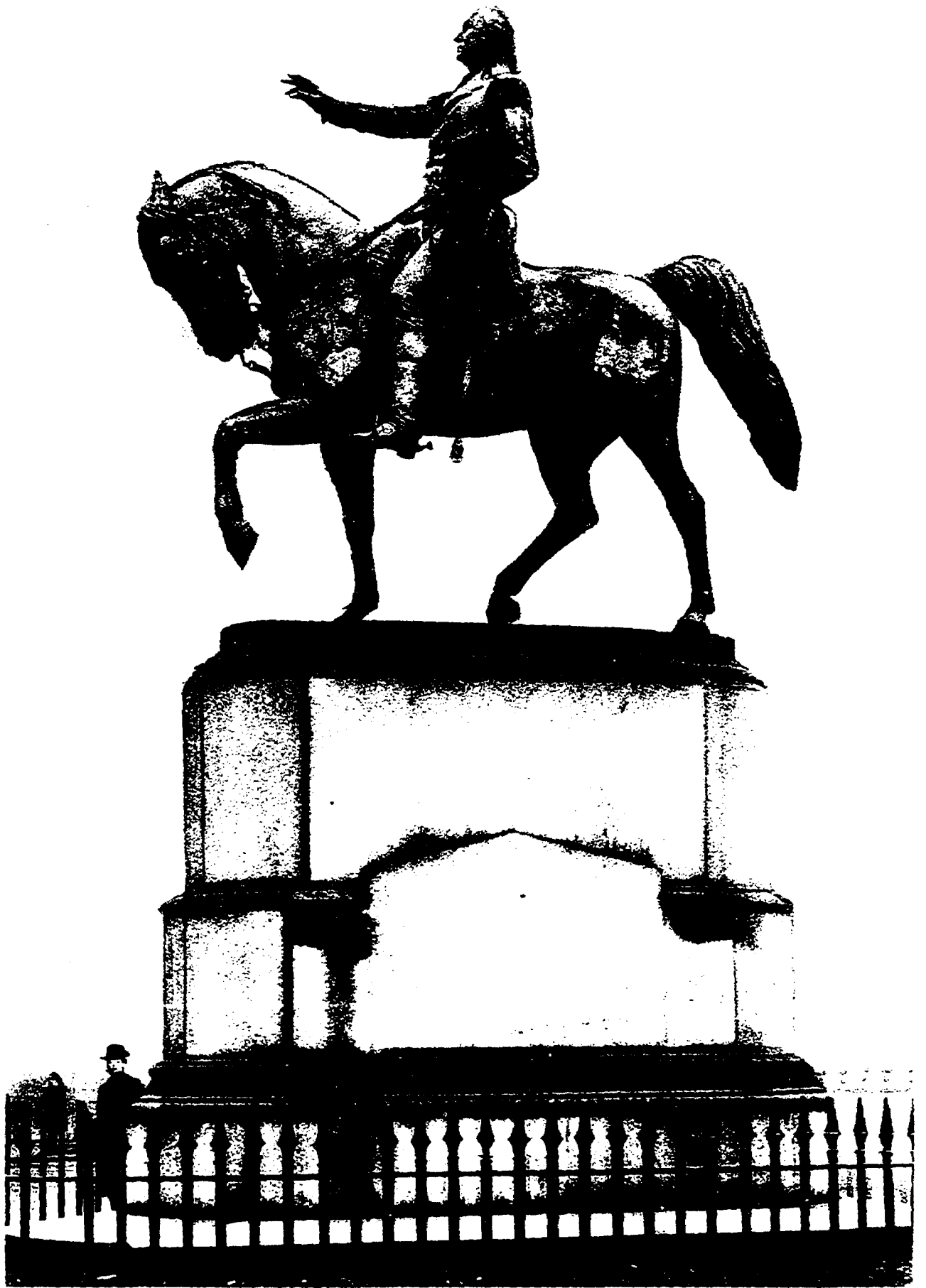
GEORGE WASHINGTON

George Washington, astride a very sculptural horse, occupies a small marginal island on the southeast corner of Union Square, only a few feet away from the maelstrom of trucks and taxicabs that make Fourth Avenue and Fourteenth Street one of the busiest corners in Manhattan.

The Father of His Country is dressed in the uniform of a Colonial general, with head bared and the right hand extended in a gesture of command.

The pedestal, which is simple to the point of nakedness, bears no inscription other than the name WASHINGTON. A very ordinary spike fence of cast iron surrounds the base of the pedestal.

Henry Kirke Brown, with John Quincy Adams Ward as his assistant, are responsible for the statue, which was presented to the City on July 4, 1856, by the wealthy residents of Union Square, then an aristocratic center, who raised \$31,000 for its erection. It stands on the very spot where Washington was received by the citizens of New York on its evacuation by the British on November 25, 1783, and is the first statue ornamenting a public site erected in New York since that day.



ABRAHAM LINCOLN

ABRAHAM LINCOLN

Situated at the southwest corner of Union Square, the statue of Lincoln, by Henry Kirke Brown, suffers in outline for being a too literal expression of the very prosaic sartorial fashion of the years immediately following the Civil War.

It is hard to give to the shapeless trousers of those days anything but an ungainly contour. The sculptor has attempted to overcome the commonplaceness of the garb of that period by draping the shoulders of the martyr President in an ample cloak, which he has treated in the fashion of a Roman toga.

The pedestal is of plain granite, without an inscription, but surrounded with a parapet and balustrade of stone and bronze on the plinth of which is inscribed the undying sentiment: WITH CHARITY FOR ALL, WITH MALICE TOWARD NONE.

The monument was erected in 1870 through popular subscription and under the auspices of the Union League Club.



MARQUIS DE LAFAYETTE

MARQUIS DE LAFAYETTE

Also in Union Square, but much better located than the Lincoln or Washington statues in respect to the turmoil and noise of rushing crowds and congested vehicular traffic, is the statue of Lafayette by Frederic Auguste Bartholdi.

The young Marquis stands on a conventionalized boat's prow in the attitude of offering his hand and his sword to Washington, whose statue happily stands facing him on the same axis.

The bronze is much more detailed and finished than either the Lincoln or the Washington statues, and is a fine example of what dead metal may be made to say. There is symbolism in the composition, nobility and sentiment in the expression of the face, and what is known as "arrested motion" in the disposition of the arms as well as in the stride.

A granite pedestal, conceived and executed with an eye to complete harmony with the statue, is delicately tooled to show garlands of laurel in low-relief. It is the offering of the French citizens of New York and bears the following inscriptions:

“AS SOON AS I HEARD OF
AMERICAN INDEPENDENCE
MY HEART
WAS ENLISTED.”
1776.

TO THE CITY OF NEW YORK,
FRANCE,
IN REMEMBRANCE OF SYMPATHY
IN TIME OF TRIAL
1870-1871

ERECTED 1876

The statue was presented to the City by the French Government in recognition of the assistance rendered by its citizens to the people of Paris during the Franco-Prussian War.



EDWIN BOOTH

EDWIN BOOTH

Booth in his time played many parts, but Hamlet he made his own. It is in the rôle of the melancholy Dane that he is pictured in bronze in Gramercy Park, near to the Players' Club, where he passed many studious, happy hours before he went "to sleep, perchance to dream," leaving none to fill his place.

The famous actor is shown stepping away from a mediæval chair, the head slightly bowed in meditation. The figure has a rare quality of arrested motion, and the sculptor has fixed an expression of inspiring thought in the quiet face, imparting to it an appealing quality only found in true works of art.

A gray stone pedestal of severely classic lines bears the actor's name on its face, with the dates 1833-1893. On the reverse side is inscribed:

ERECTED IN 1918
BY MEMBERS OF THE PLAYERS' CLUB
IN LOVING MEMORY OF THE FOUNDER OF THE CLUB

The statue is the work of Edmond T. Quinn, while the pedestal was designed by Edwin F. Dodge.

At the unveiling of the statue a little child, a direct descendant of the great actor, was lifted up and seated alongside of her distinguished ancestor.

Gramercy Park is a secluded, aristocratic enclosure, not open to the public; adjacent property owners have individual keys with which they are privileged to unlock and open the gate. The statue stands in the center of the Park but can be easily seen through the iron railing.



CHESTER ALAN ARTHUR

CHESTER ALAN ARTHUR

This is a bronze figure of heroic size, showing the twenty-first President of the United States, dressed in the conventional frock-coat of the statesman and standing in front of an armchair, which he has apparently just vacated. His right hand is held at ease before his waist and his left holds a small book resting against his thigh.

It is the work of George Bissell, and was presented to the City in 1898 by a group of friends of the late President.

A granite pedestal with carved moldings bears the following inscription:

CHESTER ALAN ARTHUR
TWENTY-FIRST PRESIDENT
OF
THE UNITED STATES
OF AMERICA



ROSCOE CONKLING

1829-1888

MEMBER OF CONGRESS 1859-63; 1865-67
UNITED STATES SENATOR 1867-81

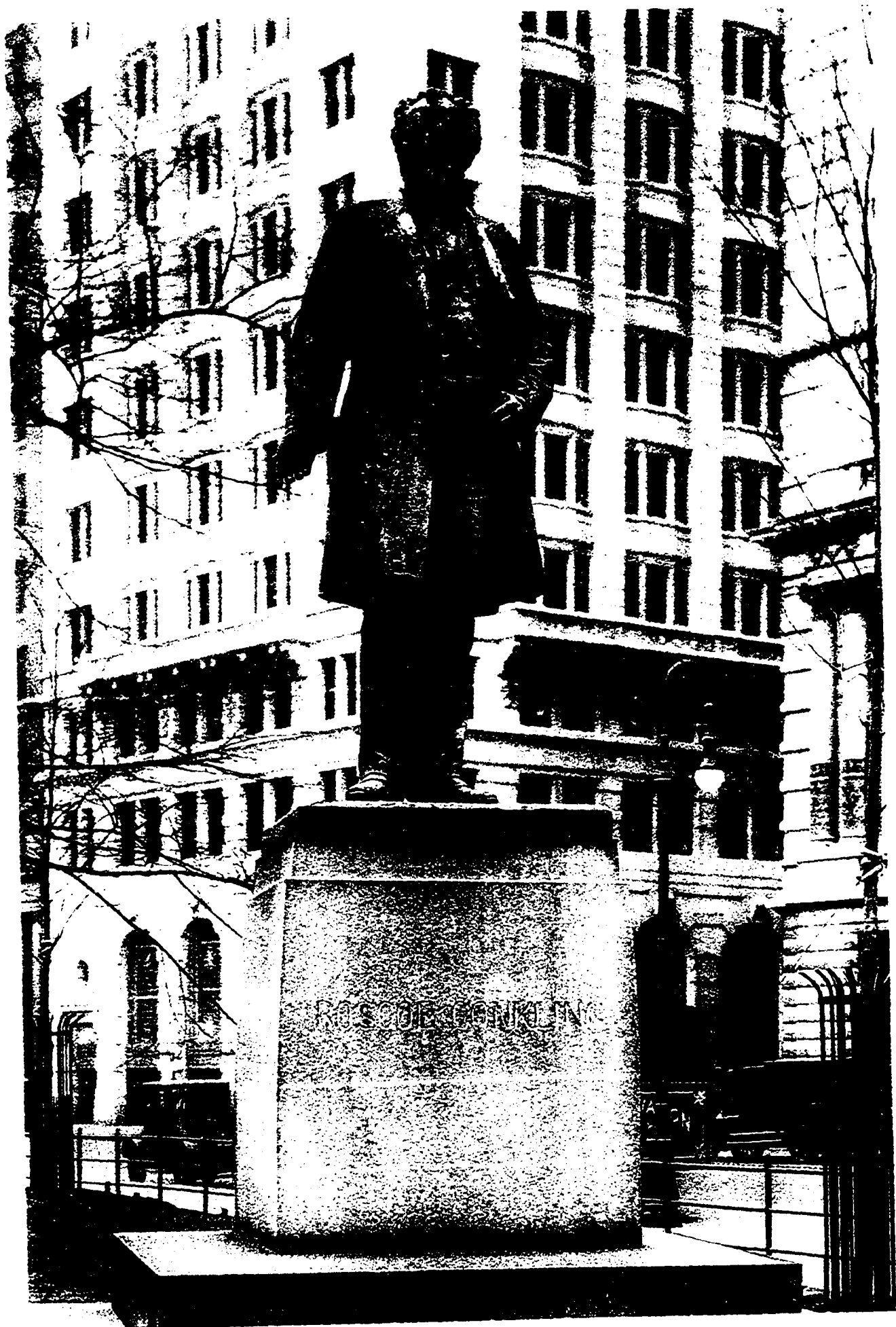
The statue of Roscoe Conkling, lawyer, orator and statesman and once a power in New York politics, stands in Union Square, not far from the spot where he was rescued, overcome by the cold, in the blizzard of 1888, an experience which is believed to have caused his death five weeks later.

Rising from a simple granite pedestal, the statue pictures the Senator in the act of delivering a speech. The right hand is extended in gesture, while the left, with the thumb resting in the pocket of the trousers, holds back the unbuttoned frock coat.

John Quincy Adams Ward is the sculptor.

There is no other inscription but the name Roscoe Conkling.

The monument was presented to the City in 1893 by a committee of friends and former associates.



DAVID GLASGOW FARRAGUT

DAVID GLASGOW FARRAGUT

The monument to Admiral Farragut, in Madison Square, is one of the unfortunately rare examples of public memorials where the base, or pedestal, has been considered as one of the influential elements in the fashioning of a pleasing, artistic ensemble.

Owing to the collaboration of Augustus Saint-Gaudens as sculptor and Stanford White as architect, the effect is pleasing in both line and proportions. The Admiral is shown in the uniform of his rank, standing feet well apart, holding his marine glasses in his hand, the skirt of his coat blown aside. The granite pedestal is semi-circular, with two female figures in low-relief seated with their backs against a central pillar. The face of the pillar is ornamented with an unsheathed sword and an effect of flowing water.

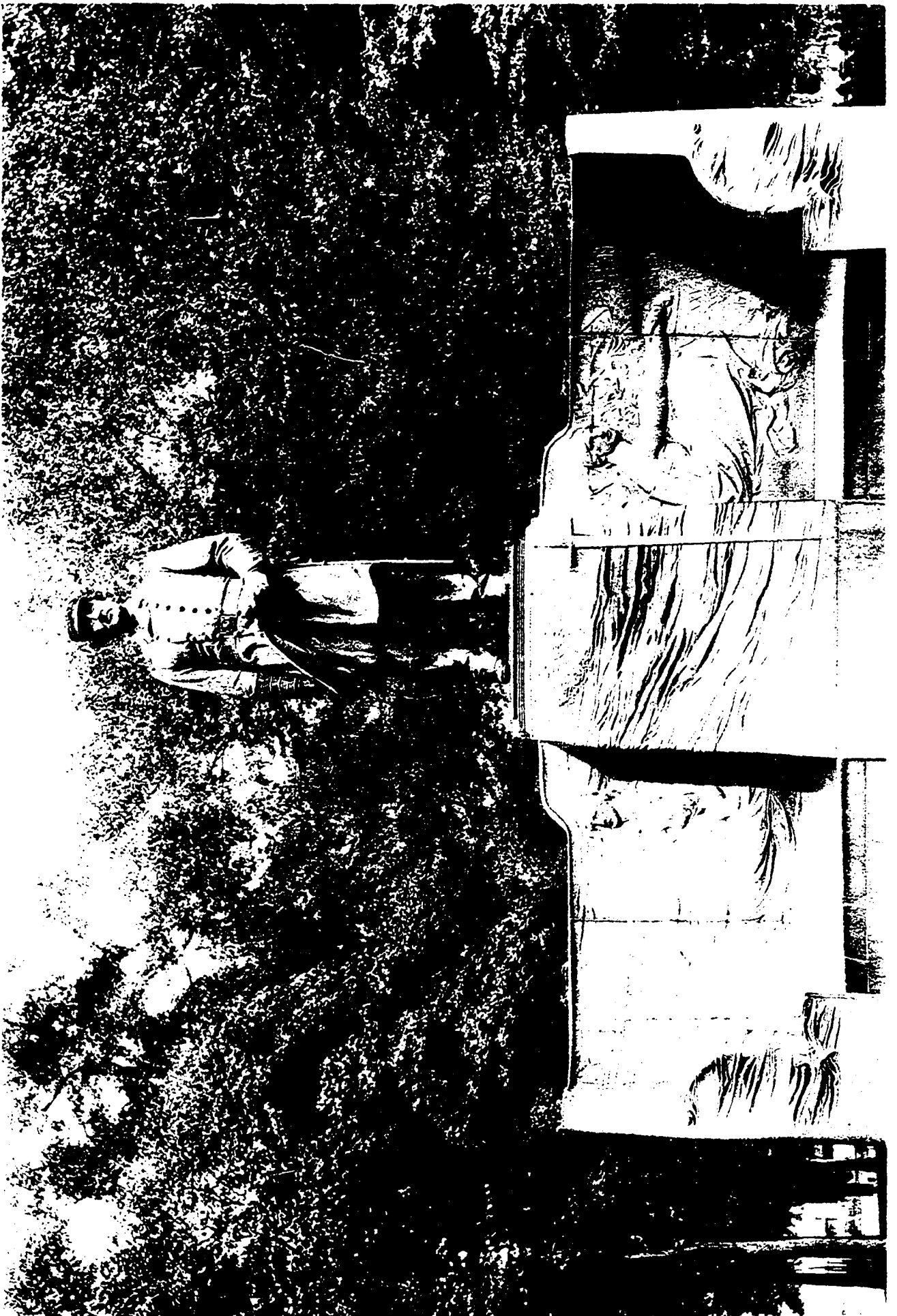
The pedestal bears the following inscriptions:

DAVID GLASGOW FARRAGUT

THAT THE MEMORY OF A DARING AND SAGACIOUS
COMMANDER AND GENTLE GREAT-SOULED MAN WHOSE LIFE
FROM CHILDHOOD WAS GIVEN TO HIS COUNTRY
BUT WHO SERVED HER SUPREMEPLY IN THE WAR FOR
THE UNION MAY BE PRESERVED AND HONORED AND
THAT THEY WHO COME AFTER HIM AND WHO WILL OWE HIM
SO MUCH MAY SEE HIM AS HE WAS SEEN BY FRIEND
AND FOE, HIS COUNTRYMEN HAVE SET UP THIS MONUMENT
A.D. MDCCCLXXXI

BORN NEAR KNOXVILLE, TENNESSEE, JULY 5, 1801
MIDSHIPMAN 1810. BATTLE OF ESSEX & PHOEBE
MARCH 28, 1814. LIEUTENANT, 1825
COMMANDER, 1841. CAPTAIN, 1855
BATTLE OF NEW ORLEANS, APRIL 25, 1862
REAR-ADMIRAL, 1862. BATTLE OF MOBILE
BAY, AUGUST 5, 1864. VICE-ADMIRAL,
DECEMBER 23, 1864. FIRST ADMIRAL OF
THE UNITED STATES OF AMERICA, JULY 26, 1866.
DIED AT PORTSMOUTH, N. H., JULY 14, 1870

When the memorial was presented to the City, the statue was unveiled by John H. Knowles, the sailor who lashed Farragut to the mast in the battle of Mobile Bay.



WILLIAM HENRY SEWARD

WILLIAM HENRY SEWARD

1801-1872

GOVERNOR OF NEW YORK, 1838-43

UNITED STATES SENATOR, 1849-61

SECRETARY OF STATE, 1861-69

The monument to Secretary Seward, in Madison Square, is a heroic figure in bronze, showing him seated with crossed legs in an armchair. Books and documents are piled beneath the chair.

This is one of the many memorials of which it can be said that it is too good to deserve censure and too poor to deserve praise. The face is not particularly expressive, and the attitude is anything but statuesque. It is unfortunately too true that military men come out much better in heroic statues, by reason of the uniform and trappings that go with the function of a warrior. Even a horse, it would seem, can strike a more noble attitude than a statesman in frock coat and tubular trousers.

The Seward statue is the first statue erected to a citizen of the State of New York. It is the work of Randolph Rogers and was given to the City in 1876 by a committee of private citizens.



WILLIAM JENKINS WORTH

WILLIAM JENKINS WORTH

1794–1849

MAJOR GENERAL UNITED STATES ARMY, 1846–49

The Worth monument in Madison Square is a granite obelisk fifty feet high, divided into sections by bands upon which are inscribed the names of the battles in which General Worth distinguished himself. The front dado of the pedestal is adorned with a large bronze tablet showing the equestrian figure of General Worth in high-relief. Against the lower section of the shaft is a massive bronze trophy, consisting of cannon, sword and other military accoutrement in front of which is perched a bronze eagle with outstretched wings.

The inscriptions are as follows:

MAJOR GENERAL WORTH

DUCIT AMOR PATRIÆ

BY THE CORPORATION OF THE CITY OF NEW YORK, 1857

HONOR THE BRAVE

UNDER THIS MONUMENT LIES THE BODY OF

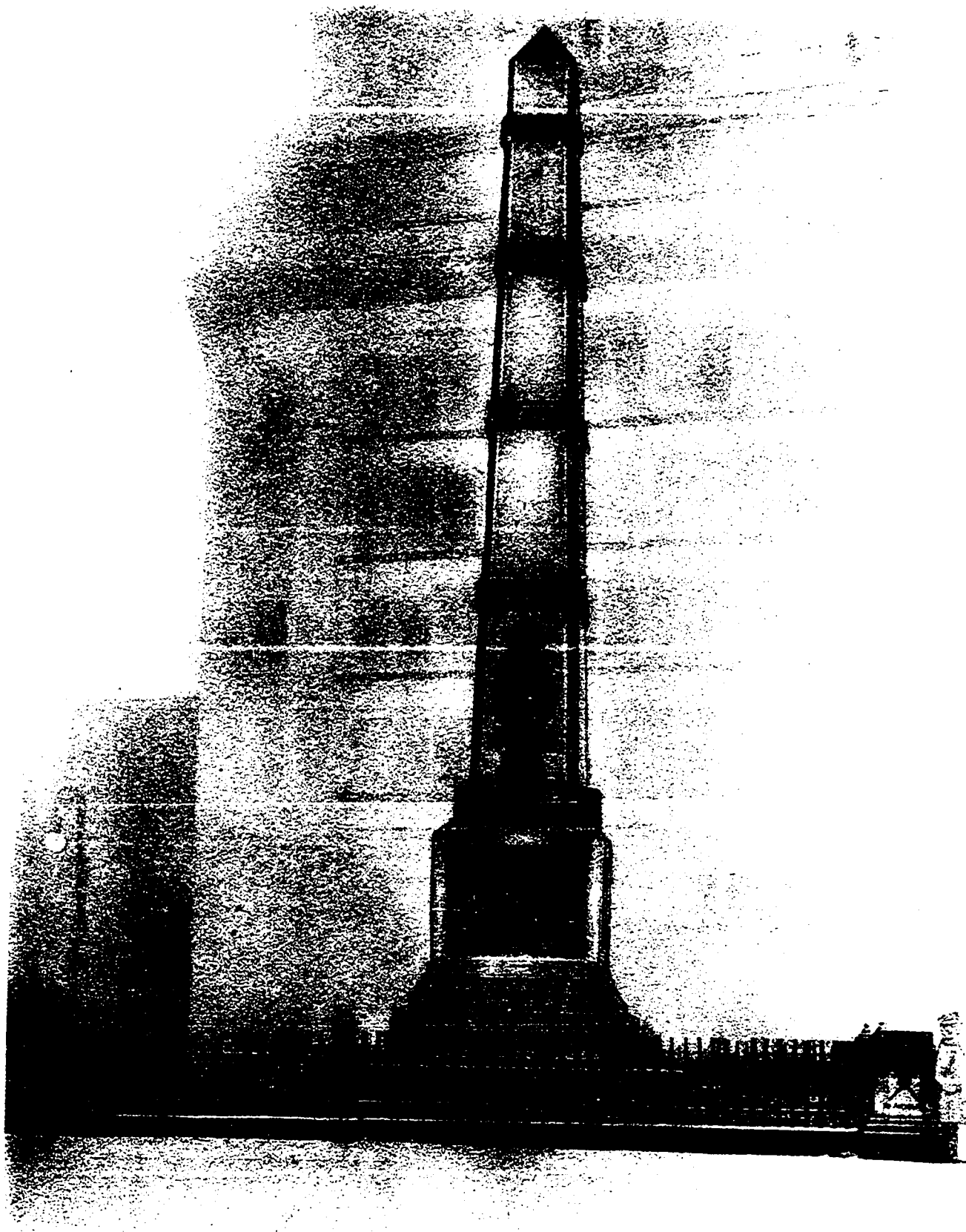
WILLIAM JENKINS WORTH

BORN IN HUDSON, NEW YORK, MARCH 1, 1794

DIED IN TEXAS, MAY 7, 1849

The following names of battles are inscribed on the Obelisk: City of Mexico, Perote, Florida, Contreras, Monterey, Puebla, Chippewa, Churubusco, Vera Cruz, Cerro Gordo, Fort George, West Point, San Antonio, Chapultepec, Lundy's Lane, and Molino del Rey.

The monument is the work of James Goodwin Batterson.



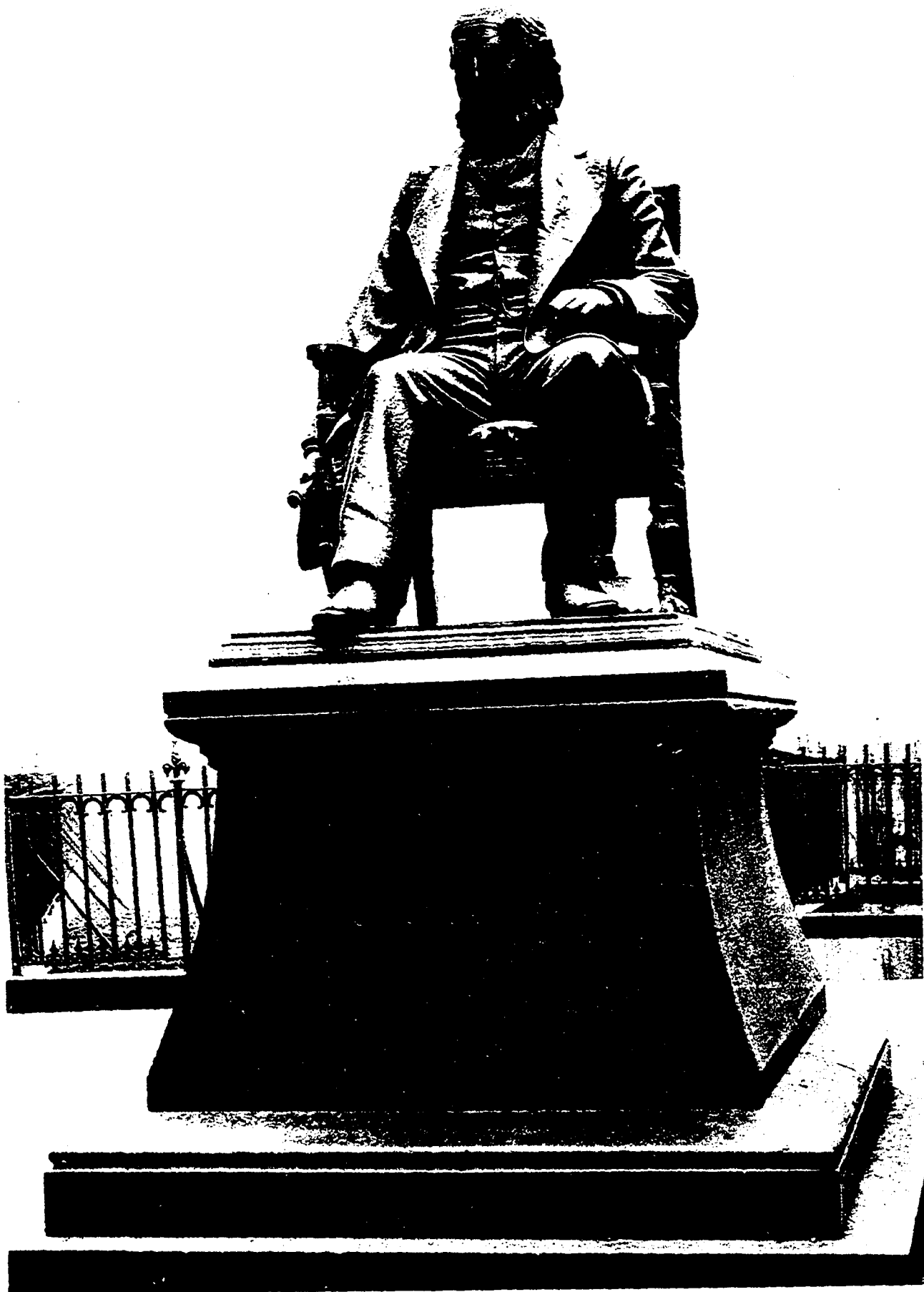
HORACE GREELEY

HORACE GREELEY

The statue of Horace Greeley, in Greeley Square at the intersection of Broadway and Sixth Avenue, is the work of Alexander Doyle, and shows the founder of the *Tribune* seated in an armchair and holding a copy of the *Tribune* in his right hand. Neither the attitude nor the costume lends itself to an artistic presentation, but the face has a great deal of expression and is a very good bronze portrait.

A plain granite pedestal supports the statue, which is of heroic size. It was presented to the City by the New York *Tribune* in 1890.

The sole inscription is the name, Horace Greeley.



WILLIAM EARL DODGE

WILLIAM EARL DODGE

1805-1883

William Earl Dodge, for many years a prominent figure in New York commercial circles, is immortalized in bronze in Herald Square through the instrumentality of the members of the New York Chamber of Commerce, whose president and associate he long was.

The statue is of bronze, heroic size, and conventional in character, showing the distinguished merchant and philanthropist standing in an easy posture, with the right elbow resting on a fluted column. The face is turned upward, the eyes looking straight ahead.

On the pedestal is the following inscription:

WILLIAM EARL DODGE

ERECTED BY
VOLUNTARY SUBSCRIPTION
UNDER THE AUSPICES OF THE
CHAMBER OF COMMERCE
OF THE
STATE OF NEW YORK
1885

John Quincy Adams Ward is the sculptor.



WILLIAM CULLEN BRYANT

WILLIAM CULLEN BRYANT

The Bryant memorial in Bryant Park, which occupies the center of a raised terrace immediately in back of the New York Public Library, is a very elaborate monument, the fruit of the co-operation of Herbert Adams, as sculptor and Carrère & Hastings as architects.

The portico, or temple, which houses the seated figure of the poet is a pretentious architectural composition, calling into use a cupola and arch with a colonnade of classic order and ornamental urns on the sides. The effect is that of a Greco-Roman temple of richly carved marble, to which access is gained by a succession of steps and terraces.

As a piece of sculpture the statue is notable for the remarkably fine head and for the overcoming of the prosaic outline of the present-day trousers by draping the knees of the poet with a shawl, or robe, which falls about his feet in natural folds.

On the pedestal is the following inscription:

WILLIAM CULLEN BRYANT

1794-1878

YET LET NO EMPTY GUST

OF PASSION FIND AN UTTERANCE IN THY LAY

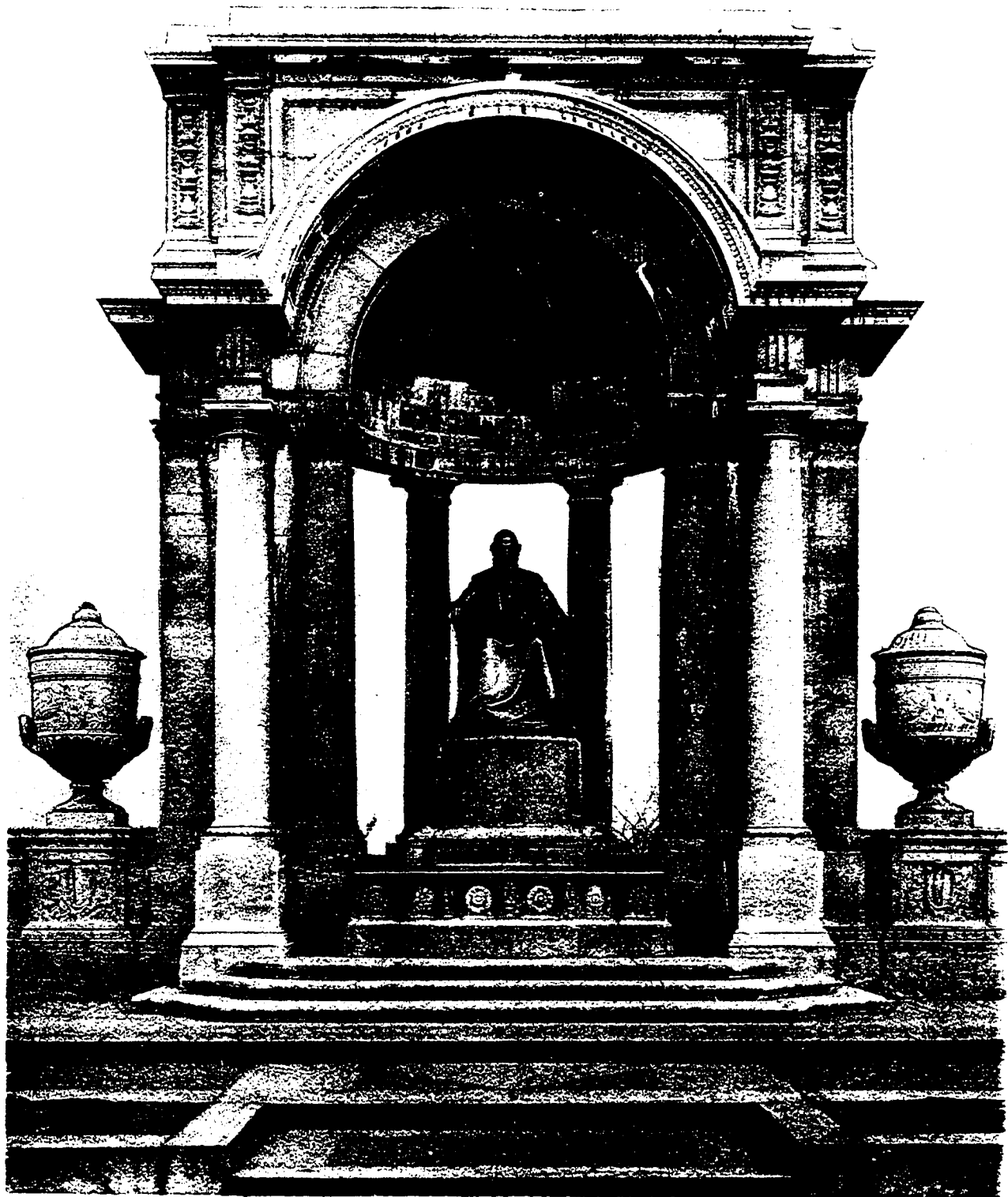
A BLAST THAT WHIRLS THE DUST

ALONG THE HOWLING STREET AND DIES AWAY

BUT FEELINGS OF CALM POWER AND MIGHTY SWEEP

LIKE CURRENTS JOURNEYING THROUGH THE WINDLESS DEEP.

The memorial was presented to the City in 1911 by the Century Club.



WASHINGTON IRVING

WASHINGTON IRVING

Very much less inspiring is the bust of Washington Irving, also in Bryant Park, which looks for all the world as if it had started out to be a noble statue of heroic size, but had ended by being sharply amputated a few inches below the armpits.

The unfortunate silhouette of the very angular pedestal, which is of wood covered over with bronze sheets, helps to mar what might have been made into a very presentable piece of statuary.

The expression on the face is excellent, and conveys the impression of a good likeness.

Friedrich Beer is the sculptor.

The bust was given to the City in 1885 by Dr. Joseph Wiener, a physician of local prominence.

The only inscription is:

WASHINGTON IRVING

BORN 1783—DIED 1859



JAMES MARION SIMS

JAMES MARION SIMS

In another corner of Bryant Park is the statue of a distinguished American surgeon, James Marion Sims, for whom a more appropriate site might have been chosen within the grounds, or facing the emplacement, of some women's hospital.

He is shown in the inevitably ugly frock coat and trousers of our day, the left hand holding a roll of manuscript, the face turned to the left, with an expression no doubt intended to be doctoral and profound.

The statue stands on a high granite pedestal, profusely inscribed as follows:

JAMES MARION SIMS, M.D., LL.D.

BORN IN SOUTH CAROLINA, 1813

DIED IN NEW YORK CITY, 1883

SURGEON AND PHILANTHROPIST

FOUNDER OF THE WOMEN'S HOSPITAL, STATE OF NEW YORK

HIS BRILLIANT ACHIEVEMENTS

CARRIED THE FAME OF AMERICAN SURGERY

THROUGHOUT THE CIVILIZED WORLD

**IN RECOGNITION OF HIS SERVICES IN THE CAUSE OF
SCIENCE AND MANKIND**

**HE RECEIVED THE HIGHEST HONORS IN THE
GIFT OF HIS COUNTRYMEN AND DECORATIONS FROM THE
GOVERNMENTS OF FRANCE, PORTUGAL, SPAIN, BELGIUM
AND ITALY**

PRESENTED TO THE CITY OF NEW YORK

BY HIS PROFESSIONAL FRIENDS,

LOVING PARENTS AND MANY ADMIRERS

THROUGHOUT THE WORLD

The statue is the work of Ferdinand von Miller.



WILLIAM TECUMSEH SHERMAN

WILLIAM TECUMSEH SHERMAN

One of the most notable memorials ornamenting the public parks and squares of New York City is undoubtedly the monument to General Sherman, located at the Plaza entrance to Central Park, at Fifty-ninth Street and Fifth Avenue.

This heroic equestrian statue once occupied a marginal position almost against the East wall of the Park, but has now been re-located, so that it may be viewed from the proper distance and suitably edged by architectural balustrades.

It is the work of Augustus Saint-Gaudens and shows the one-time Commander-in-chief of the United States Army astride of a spirited charger, moving at a rapid walk. Preceding the equestrian group is a winged female figure of Victory holding a palm branch in one hand and pointing the way forward with the other. With his military cape fluttering in the breeze, the General sits erect, his right hand holding his chapeau and the left grasping the reins of his mount. The pedestal of polished granite is ornamented on each side with three bronze wreaths and carries the following inscription:

TO GENERAL WILLIAM TECUMSEH SHERMAN
BORN FEB. 8, 1820. DIED FEB. 14, 1891
ERECTED BY CITIZENS OF NEW YORK
UNDER THE AUSPICES OF THE CHAMBER OF COMMERCE
OF THE STATE OF NEW YORK

The statue is of bronze, with a rich patine of gold, and was presented to the City in 1903.



CHRISTOPHER COLUMBUS

CHRISTOPHER COLUMBUS

Occupying the pivotal position in Columbus Circle at Fifty-ninth Street and Eighth Avenue, the monument to Christopher Columbus commands the vista up and down the six streets or avenues which converge at this point.

This memorial consists of a monumental granite column, atop of which is the statue of the discoverer. A series of three bronze ships' prows project from two opposite sides of the column, on the other two sides of which are affixed two bronze anchors. At the base of the column on one side of the rectangular pedestal, is the marble figure of a youth bending over a terrestrial globe. Below this figure is a bronze tablet in high-relief representing the landing of Columbus, while on the opposite side of the pedestal is a similar tablet representing Columbus leaving Spain. A screaming bronze eagle, holding two shields, surmounts this latter tablet.

The pedestal bears the following inscription in both Italian and English:

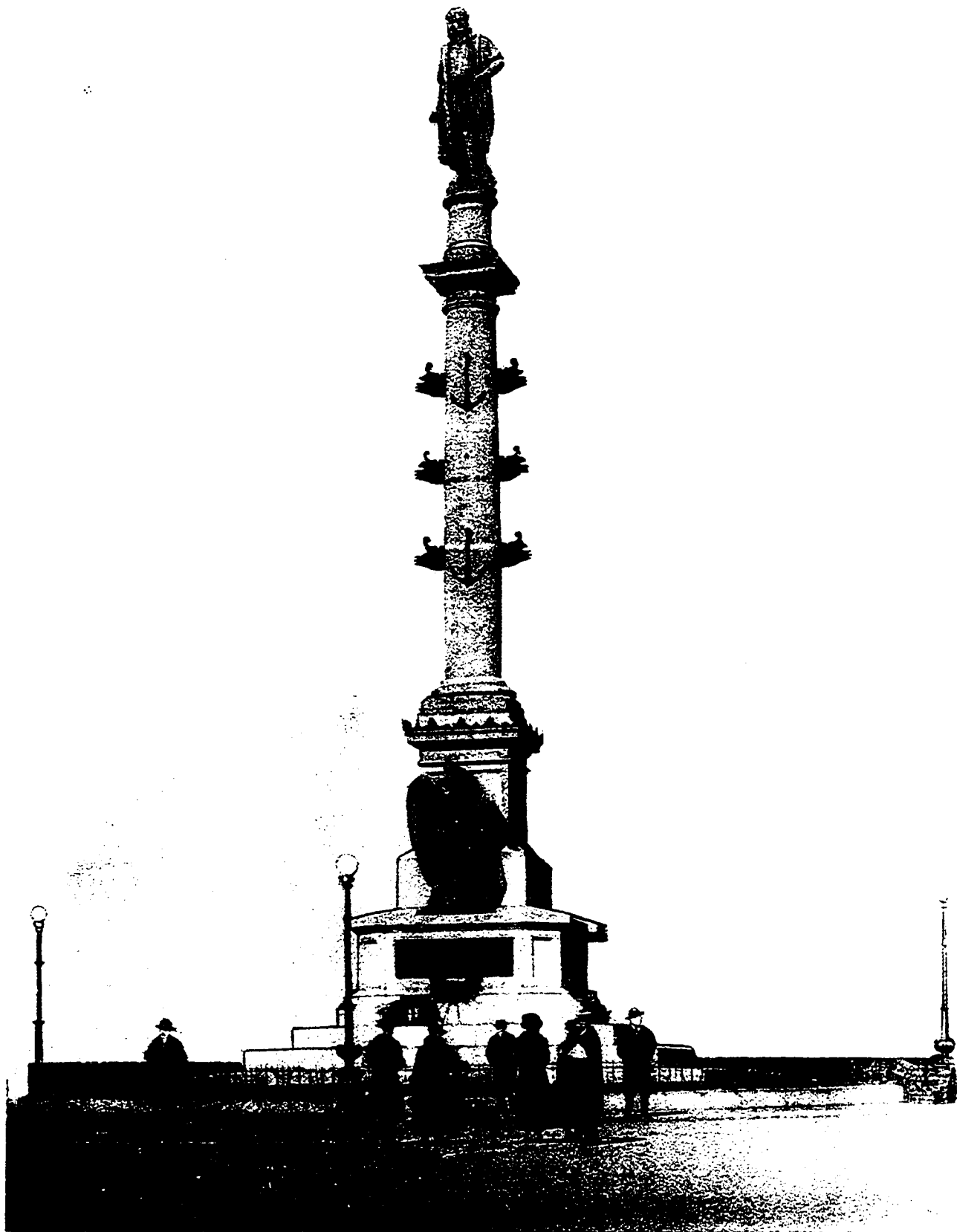
TO CHRISTOPHER COLUMBUS

THE ITALIANS RESIDENT IN AMERICA
SCOFFED AT BEFORE, DURING THE VOYAGE, MENACED
AFTER IT, CHAINED, AS GENEROUS AS OPPRESSED,
TO THE WORLD HE GAVE A WORLD.

JOY AND GLORY
NEVER UTTERED A MORE THRILLING CALL
THAN THAT WHICH RESOUNDED
FROM THE CONQUERED OCEAN
IN SIGHT OF THE FIRST AMERICAN ISLAND
LAND! LAND!

ON THE TWELFTH OF OCTOBER MDCCCXCII
THE FOURTH CENTENARY OF THE DISCOVERY OF AMERICA
IN IMPERISHABLE REMEMBRANCE

The monument is the work of the artist Gaetano Russo, and is the product of a public subscription organized by the Italian newspaper, *Il Progresso Italo Americano*.



**FRIEDERICH HEINRICH ALEXANDER
VON HUMBOLDT**

**FRIEDERICH HEINRICH ALEXANDER VON
HUMBOLDT**

1769–1859

The undraped bronze bust of the noted German scientist and author Von Humboldt is to be found along the East Drive of Central Park, not far from the Plaza entrance. It is of heroic size, on a simple granite pedestal, on which nothing is inscribed but the name.

Although not remarkable as a work of art, it is sufficiently above the mediocre to escape censure. The facial expression is dignified and there is no incongruous detail of dress to mar the general effect.

It was done by the German sculptor, Gustav Blaeser, and presented to the City in 1869 by a committee of German-American citizens.

THOMAS MOORE

THOMAS MOORE

1779-1852

Another inconspicuous bust is that of the Irish poet, Thomas Moore, which is displayed not far from the Plaza entrance to Central Park, on a simple granite pedestal, in which the name MOORE is incised without additional inscription.

This is a bronze bust of heroic size, showing the poet dressed in a great-coat with broad collar. The ample folds of an outer cloak draped about the shoulders are in the conventional manner, and neither add nor detract from the general outline. The face shows a great deal of character, however, and while it awakes no particular emotion, it does not violate any of the rules of drawing or defy any of the commands of anatomy.

The bust is the product of the sculptor D. B. Sheahan, and is a gift to the City, made in 1879, by citizens of Irish descent.



MOORE

CHRISTOPHER COLUMBUS

CHRISTOPHER COLUMBUS

A second memorial to Columbus may be found at the south entrance of the Central Park Mall, less than a mile distant from the monument in Columbus Circle.

This is a bronze figure showing the discoverer of America in the act of giving thanks to the Almighty for bringing his voyage of discovery to a successful term. The head is raised, the eyes gazing upward, and the whole face expressing prayer; the right hand clasps a furled flag, while the left is extended in a supplicatory gesture. At his side is a capstan wound with cable upon which rests a terrestrial globe.

The statue, which is signed by J. Suñol, just misses being impressive from the fact that it is a shade too small to come within the scale termed "heroic."

The granite pedestal bears the following inscription:

COLUMBUS
PRESENTED BY CITIZENS OF NEW YORK
IN COMMEMORATION OF THE
FOUR HUNDREDTH ANNIVERSARY
OF THE
DISCOVERY OF THE NEW WORLD
OCTOBER 14, 1892



WILLIAM SHAKESPEARE

WILLIAM SHAKESPEARE

At the south entrance to the Central Park Mall is the John Quincy Adams Ward statue of Shakespeare, a work of art of the first order, and one of the best examples of American statuary to be found in the parks and public squares of the metropolis.

The poet is shown in doublet and hose, with a short cloak hanging from his shoulders, his left hand resting on his hip, the right hand holding a book, brought up against his chest and the head bowed in a meditative pose.

The sculptor has been particularly happy in the spiritual look which he has immobilized in the mask of his subject. No doubt the Sixteenth Century costume lends itself much more readily to the portrayal of graceful lines and proportions than the present shapeless dress for men, but even so, one feels in looking at this statue that there has been extracted from the model all the beauty that it could yield.

The severe granite pedestal which suffers from too many sharp angles, bears the following inscription:

ERECTED BY
CITIZENS OF NEW YORK
APRIL 23, 1864
THE THREE HUNDREDTH ANNIVERSARY
OF THE BIRTH OF
SHAKESPEARE



ROBERT BURNS

ROBERT BURNS

Very conventional in pose and execution is the statue of the famous Scottish poet Robert Burns, which occupies a site on the Central Park Mall.

The English sculptor, Sir John Steell, has shown the poet draped in a voluminous mantle, with a quill pen in hand. The head is thrown back, with the eyes raised heavenward in an attitude intended to convey that the poet is in the throes of composition. At his feet lies a scroll on which is engraved a fragment of the poem "To Mary in Heaven."

The statue is of bronze, on a granite pedestal bearing the following inscription:

ROBERT BURNS

PRESENTED TO THE CITY OF NEW YORK
BY ADMIRERS OF SCOTIA'S PEASANT BARD
ON THE 121 ANNIVERSARY OF HIS BIRTH

"Thou ling'ring star, with less'ning ray,
That lov'st to greet the early morn,
 Again thou usher'st in the day
 My Mary from my soul was torn,
 O Mary! dear departed shade!
Where is thy place of blissful rest?
 See's thou thy lover lowly laid?
Hear'st thou the groans that rend his breast?
 That sacred hour can I forget,
 Can I forget the hallowed grove
Where by the winding Ayr we met,
 To live one day of parting love!"



ROBERT BURNS

WALTER SCOTT

WALTER SCOTT

Marked by the same Mid-Victorian commonplaceness as the Burns statue, is the memorial to Sir Walter Scott, which occupies a neighboring site on the Central Park Mall.

The work of the same sculptor, Sir John Steell, it reveals the same lack of originality, showing the distinguished novelist and poet with bowed head and pencil in hand, laboriously "registering" deep thought. Like Burns, Sir Walter is lost in the folds of a vast cloak. A bronze dog lies at his feet looking up at its master.

The statue is of bronze and is a copy of one erected to the memory of the Poet in Edinburgh. The very ordinary granite pedestal bears the following inscription:

WALTER SCOTT
PRESENTED TO THE CITY OF NEW YORK
BY RESIDENT SCOTSMEN AND THEIR SONS
ON 15TH AUGUST, 1871
THE 100TH ANNIVERSARY OF THE BIRTH OF
SIR WALTER SCOTT, BARONET



FITZ-GREENE HALLECK

FITZ-GREENE HALLECK

1790–1867

Also on the Central Park Mall, is the bronze figure, heroic size, of the American poet Fitz-Greene Halleck.

The poet is shown seated, with legs crossed, and with a cloak falling over the left shoulder and spreading across the knees. He is shown holding tablet and pencil and the face is turned upward in the stereotyped pose of a poet in the act of communing with the Muse.

The statue is the work of Wilson MacDonald.

The only inscription on the pedestal is the name of the poet.

The statue was presented to the City by a committee of private citizens and dedicated with impressive ceremonies in which President Hayes and the members of his Cabinet participated. It is notable as being the first statue erected to an American poet.



FITZ GREENE HALLECK.

BEETHOVEN

BEETHOVEN

1770–1827

At the north end of the Central Park Mall is the bronze bust of the composer Beethoven. This is a conventional presentation, heroic size, but with much character in the expression, the picturesque features and shaggy mane of the famous musician lending themselves well to portraiture and a degree of idealism sufficient to awake an emotion.

A granite pedestal, ornamented with a bronze harp encircled by a wreath, bears the following inscription:

BEETHOVEN

ERECTED AND PRESENTED TO THE CITY OF NEW YORK
BY THE BEETHOVEN MAENNERCHOR
ON THEIR 25TH ANNIVERSARY
JULY 22ND, 1884

The bust is the work of the sculptor, Henry Baerer.



BEETHOVEN



DANIEL WEBSTER

DANIEL WEBSTER

1782-1852

The memorial to Daniel Webster stands at the convergence of two of the main driveways of Central Park, not far from the West 72nd Street entrance. It consists of a colossal bronze figure perched on a high granite pedestal, with columns at each corner of the dado.

It belongs to the school of art which flourished in the 70's and in addition reproduces the sartorial mode then in vogue. The distinguished orator and statesman is shown in the conventional attitude of one "posing for his picture." His right hand is thrust into the bosom of his coat while his left hangs at his side.

The pedestal bears the following inscriptions:

DANIEL WEBSTER

LIBERTY AND UNION
NOW AND FOREVER
ONE AND INSEPARABLE

PRESENTED BY
GORDON W. BURNHAM
JULY IV, MDCCCLXXVI

The statue is the work of Thomas Ball.



GIUSEPPE MAZZINI

GIUSEPPE MAZZINI

1805–1872

Along the west walk of Central Park, opposite 66th Street, is the bust of the Italian patriot and revolutionist, Mazzini, which was presented to the City of New York by the Italians of the United States, in 1878.

The memorial is of severe simplicity and the sculpture is of a head rather than of a bust. One feels that a more pleasing effect would have been created had more of the torso been shown. The face has only a pictorial value, the features being in repose and not expressive of any particular sentiment or passion.

The simple granite pedestal bears the following inscription:

GIUSEPPE MAZZINI

DIO E IL POPOLO

PENSIERO EDAZIONE

The bust is by G. Turini.



RICHARD MORRIS HUNT

RICHARD MORRIS HUNT

The memorial to the distinguished architect, Richard M. Hunt, erected at 70th Street and Fifth Avenue, was located at that particular spot because at the time of its erection it faced one of Mr. Hunt's best architectural achievements, the Lenox Library.

It is a semi-circular granite entablature ornamented with antefixæ, of palmette design, supported on a high base by eight square pillars and four Ionic columns. These rise from a projection which serves as a back to a low seat. The bust of the architect occupies the center of the semi-circle on a simple pedestal flanked by two pilasters. On two other pedestals at each end of the peristyle are emblematical bronze figures personifying Art and Architecture.

The memorial is an example of what can be achieved by sculptor and architect working in harmony. The female figure personifying Architecture holds in her hands a model of Richard M. Hunt's Administration Building at the World's Columbian Exposition.

The monument is the work of Daniel C. French as sculptor, and Bruce Price as architect. It was erected in 1898 as a tribute of admiration from fellow-artists and architects, the following Art Societies contributing the funds: The Century Association; the Municipal Art Society; the Metropolitan Museum of Art; the Artist Artizans of New York; the Architectural League; the National Sculpture Society; The National Academy of Design; the Society of American Artists; The American Institute of Architects; the American Water Color Society, and the Society of Beaux Arts Architects.

The pedestal bears the following inscription:

TO RICHARD MORRIS HUNT
OCTOBER 31, 1828—JULY 31, 1895
IN RECOGNITION OF HIS SERVICES
TO THE CAUSE OF ART IN AMERICA,
THIS MEMORIAL WAS ERECTED 1898
BY THE ART SOCIETIES OF NEW YORK



SAMUEL FINLEY BREESE MORSE

SAMUEL FINLEY BREESE MORSE

1791-1872

The statue of S. F. B. Morse in Central Park near the Fifth Avenue and Seventy-second Street entrance, shows the distinguished inventor and painter standing alongside of his most famous discovery, the electric telegraph key, and does not reveal, through any attribute, that he was also one of America's foremost painters.

It is a bronze figure, of heroic size with an ample cloak hanging from the left shoulder. It is signed by B. M. Pickett, sculptor, and was erected in 1871 through funds collected from among telegraph operators. William Cullen Bryant delivered the dedicatory address.

The pedestal which is of rough granite bears no other inscription but the name MORSE.



**JOHANN CHRISTOPH FRIEDRICH VON
SCHILLER**

**JOHANN CHRISTOPH FRIEDRICH VON
SCHILLER**

1759–1805

The bust of Schiller now in the Central Park Ramble, opposite Seventy-sixth Street, was presented to the City in 1859 by the Germans in New York, in celebration of the German poet's Centenary.

It is the work of C. L. Richter, and shows the great dramatist and historian with long curls falling over his bronze shoulders.

The simple granite pedestal bears the following inscription:

**SCHILLER
ZUR
HUNDERTJAHRIGEN
GEBURTSTAGSFEIER
DEN 9TH NOVEMBER, 1859
DIE DEUTSCHEN IN NEW YORK**

It bears the distinction of being the first statue or memorial erected in Central Park.



ALEXANDER HAMILTON

ALEXANDER HAMILTON

1757-1804

Dressed in civilian costume of the period, but with his sword and chapeau displayed on the face of the pedestal to recall his having been at one time Commander-in-Chief of the American Army, Alexander Hamilton, in granite, surveys the vista of Central Park from a high pedestal erected a short distance northwest of the Metropolitan Museum of Art.

The distinguished patriot and financier is shown standing, his closed right hand against his breast and his left, holding a document, resting on a low granite shaft alongside.

The memorial was presented to the City in 1880 by John C. Hamilton, his son and biographer. It is the work of the sculptor, Carl Conrads.



ALBERT BERTEL THORVALDSEN

ALBERT BERTEL THORVALDSEN

1770-1844

The gift to the City of the Danes in the United States, the statue of Thorvaldsen, by himself, now rests in Central Park, at the Fifth Avenue and Ninety-sixth Street entrance.

For a number of years it stood on the Fifty-ninth Street frontage of the Park, near the Seventh Avenue entrance, an altogether unsuitable site both as to environment and perspective. It has now been much more intelligently placed, although too near the driveway, but its proportion, which is life size only, minimizes its effect as a piece of sculpture. Intrinsically, however, the statue is a work of art of the highest order and one of the best examples of statuary to be found.

The sculptor is shown holding hammer and chisel, with one arm resting on the head of the statue of a draped classic figure, upon which he is at work.

The granite pedestal is ornamented on two sides with bronze medallions, sculptured in low relief.

On the face of the pedestal are the following inscriptions:

THORVALDSEN

NYSO
DEN 5 OCTOB. 1839

KJÖBENHAVN



SIMON BOLIVAR

SIMON BOLIVAR

Although the Municipal Art Commission lacks the power to remove sculptural atrocities committed before its creation, public opinion can sometimes bring about the elimination of an offending statue. "Vox Populi" and "Old Subscriber" do not exercise this prerogative frequently, but there is at least one well authenticated instance where they achieved their purpose and secured the banishment of a bronze monsterpiece.

This was the statue of General Bolivar, the liberator of five South American Republics, which the people and government of Venezuela presented to the City in 1884. This statue occupied a commanding site on a knoll in Central Park, close to the West 85th Street entrance, and represented Bolivar astride a very sick horse and pointing a very conspicuous sword in the direction of the supposed enemy.

A glance at the opposite page will convey an idea of the extraordinary animal invented by the sculptor. A contemporary wit described it, not as a horse, but as a nightmare.

A sculptor by the name of R. de la Cora fashioned this group. On the pedestal was the following inscription:

BOLIVAR
LIBERATOR OF VENEZUELA,
NEW GRANADA, ECUADOR, PERU,
AND FOUNDER OF
BOLIVIA

BORN IN CARACAS
JULY 24, 1783
DIED AT SANTA MARTA
DECEMBER 17, 1830

VENEZUELA
TO THE CITY OF NEW YORK
1883



SIMON BOLIVAR

SIMON BOLIVAR

The actual statue of Bolivar, erected on the same site as the original memorial, is a third attempt. After the Municipal Art Commission had caused the de la Cora statue to be removed, the sculptor, G. Turini, was commissioned to replace it with an equestrian statue of his own composition. In due time, the model for this statue was submitted for the approval of the Commission, but it was adjudged of insufficient merit and never put in place.

An open competition was then announced and out of it, the model submitted by Sally James Farnham was chosen. It pictures the Liberator idealized both in facial likeness and in costume and equipment, but in conformity with anatomical and artistic rules and regulations.

The statue is mounted on a granite pedestal bearing on the face and two sides the arms of Venezuela, Colombia, Peru, Ecuador and Bolivia, in bronze.

On the face of the pedestal, under the coat of arms of Venezuela, is the inscription:

SIMON BOLIVAR

EL LIBERTADOR

On the south side is inscribed:

LIBERTADOR DE VENEZUELA
NUEVA GRANADA
ECUADOR Y PERU
Y FUNDATOR DE BOLIVIA

On the north side one reads:

NACIO EN CARACAS
EL 24 DE JULIO DE 1783
MURIO EN SANTA MARTA
EL 17 DE DICIEMBRE DE 1830

While on the back of the pedestal is the dedication:

VENEZUELA A LA CIUDAD
DE NUEVA YORK

The monument was presented to the City by the Venezuelan Government on April 19, 1921, and accepted by the Mayor in the presence of the Governor of the State and President Harding.



DANTE ALIGHIERI

DANTE ALIGHIERI

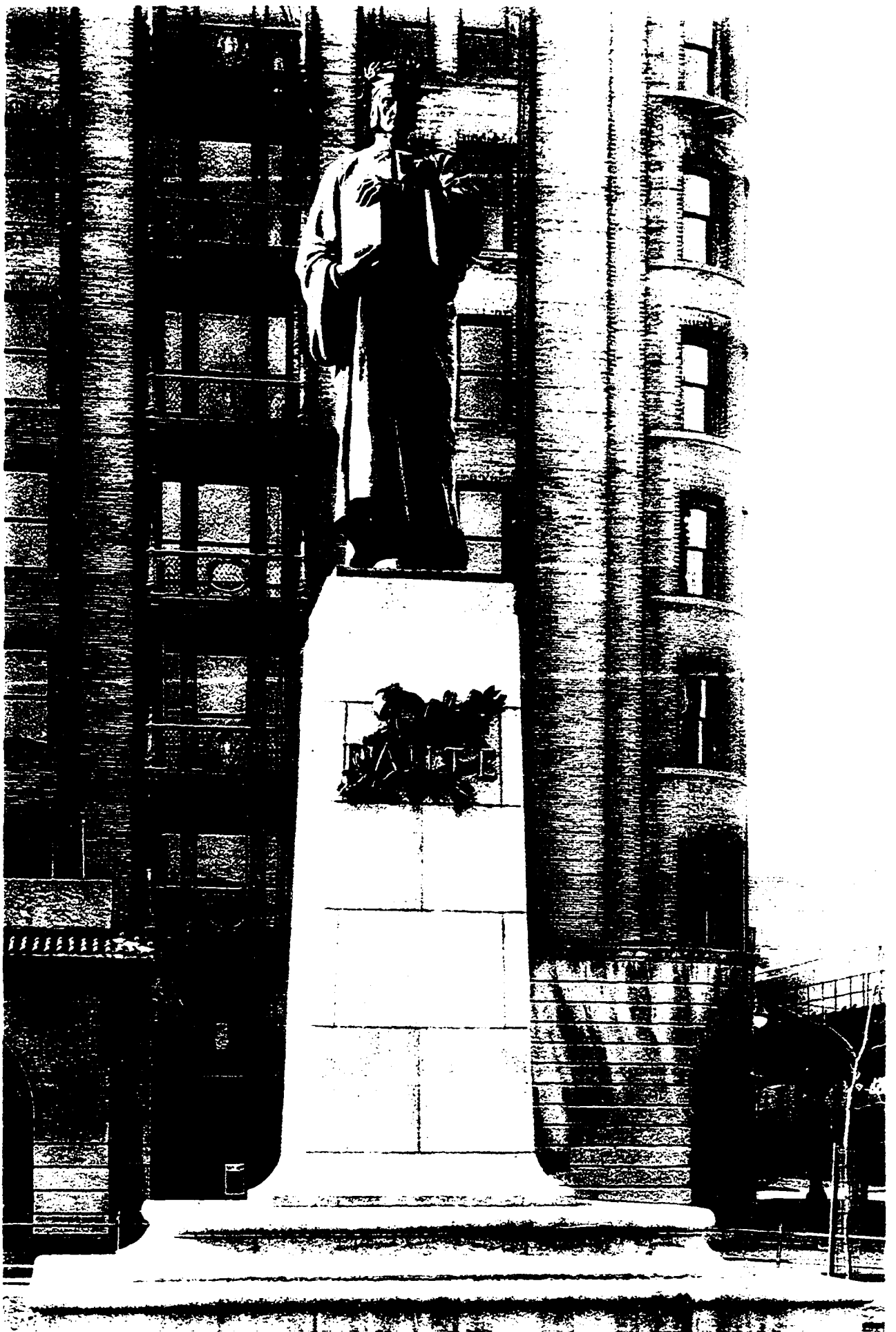
The monument to the great Italian poet Dante, at Broadway and 63rd Street, owes its existence to the efforts of Carlo Barsotti, editor and director of the Italian newspaper, *Il Progresso Italo-Americano*, to whose initiative are also due the statues of Garibaldi, Columbus (59th St.), Verdi and Verrazzano.

Through popular subscriptions collected from the readers of this influential Italian daily, funds were raised for the erection of these five memorials to great Italians, and such is the feeling of Italians in respect to public statues that the prediction is safe that more funds and more statues will be forthcoming from the same source.

The author of the *Divina Comedia* is shown in a long flowing robe, holding a volume of his works clasped closely to him, his fine ascetic face bent slightly forward, his gaze fixed downward, possibly on some scene of the *Inferno*.

This majestic bronze figure, of heroic size, stands on a high granite pedestal, very sober in outline, against which the name DANTE, garlanded with laurel, is affixed.

The statue is by the sculptor Ettore Ximenes, and the pedestal by Whitney Warren. The monument was unveiled on November 5, 1921, on the occasion of the celebration of the six hundredth anniversary of the death of the poet.



GIUSEPPE VERDI

GIUSEPPE VERDI

1813-1901

The monument to Verdi, at Broadway and Seventy-third Street, shows the famous Italian composer on a fifteen foot pedestal, at the four corners of which are marble statues, life size, representing the principal characters in four of Verdi's operas, "Aida," "Falstaff," "Otello," and "Forza del Destino."

The statue of the composer, in white Carara marble, is of heroic size, and shows him standing in conventional 19th Century attire, with the folds of an ample cloak thrown over his left arm.

Outlined against the dark granite of the pedestal, the marble figures stand out in sharp contrast. Inscribed on the face of the pedestal is the following:

ERECTED BY THE ITALIAN COMMUNITY THROUGH
THE EFFORTS OF
CHEV. C. BARSOTTI, EDITOR OF THE ITALIAN
DAILY NEWSPAPER, IL PROGRESSO
ITALO AMERICANO
OCTOBER 12, 1906

The memorial is the work of the Italian sculptor, Pasquale Civiletti.



JOAN OF ARC

JOAN OF ARC

Equestrian statue in bronze, of heroic size, set upon a gothic pedestal of granite and limestone and located at Ninety-third Street and Riverside Drive, on a sloping site overlooking the Hudson.

The statue represents the Maid of Orleans in armor, riding into battle, her sword uplifted and standing in her stirrups. Every detail of the armor is historically correct, the sculptor having been guided in this respect by accurate data furnished by the Curator of Armor of the Metropolitan Museum of Art, Mr. Bashford Dean.

The pedestal is ornamented with the coat of arms of Rouen, Rheims, Lorraine, and Orleans and contains in the panel of the arch at the western end the coat of arms granted to Joan of Arc. It is of unusual historic interest because it also contains, built into it, a fragment of the Rheims Cathedral and a quantity of stones taken from the tower at Rouen, where Joan of Arc was imprisoned in anticipation of her trial and execution.

The Rouen stones appear in the panels of the gothic arches on the north and south sides and in the east end. The stones on the north and south sides have been recut, but those at the east end are as they came from the excavated ruins of the Rouen tower.

On the face of the pedestal is the following inscription:

JOAN OF ARC
BORN AT
DOMREMY, FRANCE
JANUARY 6, 1412
BURNED AT THE STAKE
AT ROUEN, FRANCE
MAY 30, 1431

The statue is by a woman sculptor, Miss Anna Vaughn Hyatt, and is believed to be the first equestrian statue, occupying a public site, ever fashioned by a woman. Miss Hyatt's selection was the outcome of a public world-wide competition so that her right to this distinction was won strictly on merit.

The pedestal and the architectural disposition of the monument, including the landscape arrangements are the work of John V. Van Pelt.



FRANZ SIGEL

FRANZ SIGEL

1824-1902

The equestrian statue of General Sigel occupies a sloping site at the head of a flight of steps at 106th Street and Riverside Drive.

Like most of the statues located under the guidance of the Municipal Art Commission, it is placed so as to be viewed at the proper distance and at the most favorable angle. It is of heroic size, and shows the German-American General reining in his charger.

The statue is by Carl Bitter, and was presented to the City in 1907 by the Sigel Monument Association, General Stewart L. Woodford, President.

The pedestal and general architectural disposition are to the credit of Welles Bosworth.



ORESTES AUGUSTUS BROWNSON

ORESTES AUGUSTUS BROWNSON

1803-1876

Discreetly hidden in unfrequented Riverside Park, opposite 104th Street, is the colossal bronze bust of O. A. Brownson, an intellectual giant in his day whom Time has reduced to a more modest stature.

For the many who never have heard of him let it be briefly stated that he was a preacher and journalist, independent and radical in his writings who achieved the unique distinction of preaching the doctrine first of the Presbyterian Church, then of the Universalist, later of the Unitarian and finally of the Church of Rome. He was a leader in the Democratic party and an active supporter of President Van Buren.

His writings, which fill nineteen thick volumes, show him to have been an early apostle of Socialism. He founded the *Quarterly Review* and later, when its ownership passed into other hands, retained the editorship and the privilege of writing what he pleased, the magazine itself disclaiming responsibility for the views he expressed.

The bust is by Samuel J. Kitson and is a very fine specimen of that sculptor's skill as a portraitist. The pedestal is of polished granite and bears the following inscription:

BROWNSON

1803-1876

PUBLICIST—PHILOSOPHER—PATRIOT

HE LOVED

GOD, COUNTRY AND TRUTH

The memorial was given to the City in 1910 by a Committee headed by Hon. James A. O'Gorman and Archbishop Farley and recruited for the most part from among members of "The Catholic Young Men's National Union."



BROWNSON

1808 — 1873

WILLIAM BROWNSON
BORN IN NEW YORK
DIED IN NEW YORK

LAFAYETTE AND WASHINGTON

LAFAYETTE AND WASHINGTON

The bronze group by Bartholdi, showing the Marquis de Lafayette clasping hands with General Washington, ornaments the public square, at 114th Street and Manhattan Avenue, known as Washington and Lafayette Park.

The two figures, of heroic size, stand on a white marble pedestal and portray the two personages, dressed in Colonial uniform, in the act of greeting each other. The young Marquis holds the flags of France and America extended above his head in a gesture of exaltation. The faces of both show a great deal of expression.

On the pedestal is the following inscription:

LAFAYETTE-WASHINGTON

PRESENTED TO THE CITY OF NEW YORK

BY

CHARLES B. ROUSS

APRIL NINETEENTH, NINETEEN HUNDRED



WINFIELD SCOTT HANCOCK

WINFIELD SCOTT HANCOCK

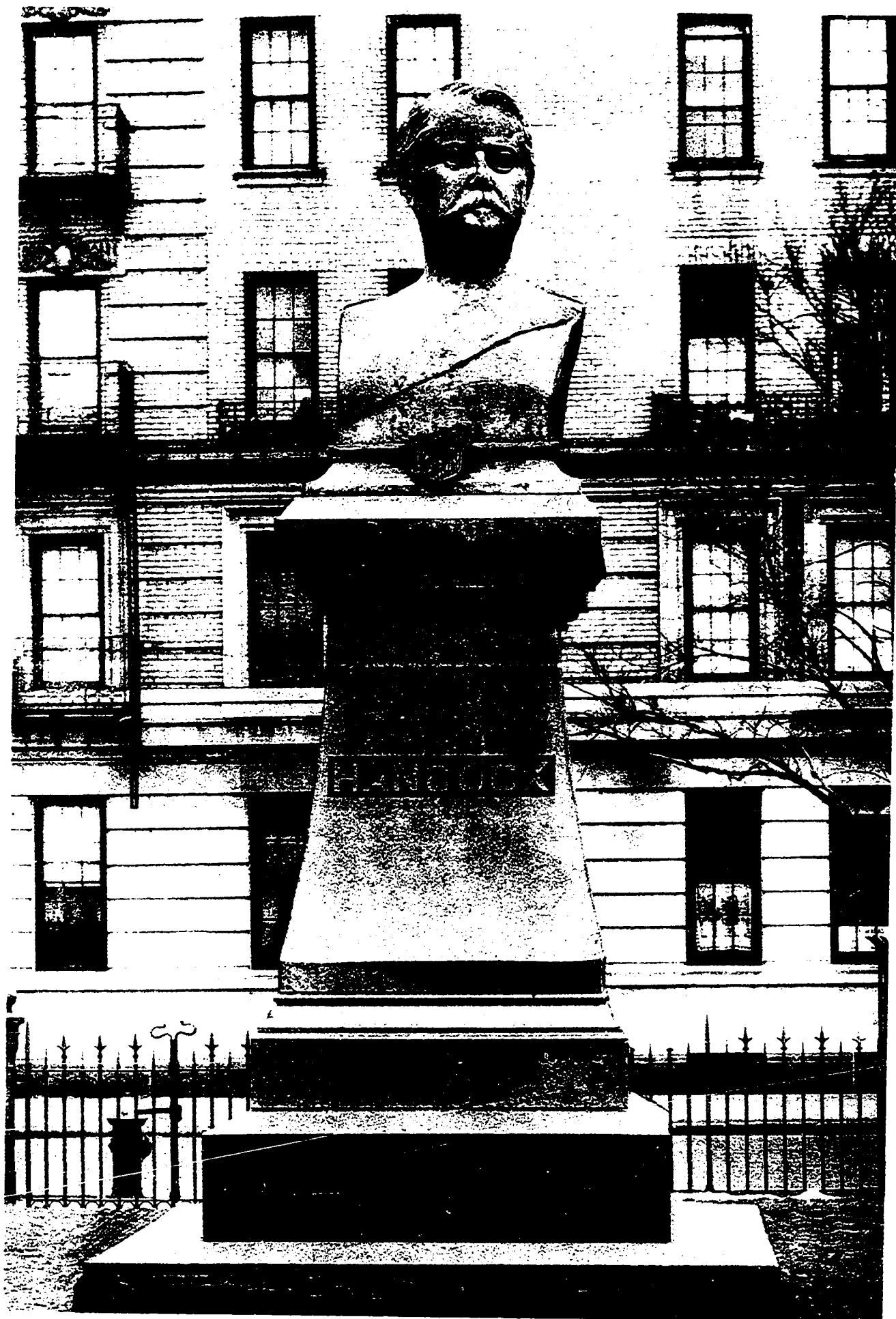
1824-1886

A very simple bronze portrait bust of General Hancock ornaments the little square at Manhattan Avenue and One Hundred Twenty-third Street, known as Hancock Square.

The bust is undraped, save for a broad ribbon thrown across the chest, and relies entirely for its martial effect upon the vigorous and aggressive expression given to the face.

It does not carry the conviction that naturally emanates from an equestrian statue and the immobilizing of a gesture of command, but as a likeness it is said to do justice to the model.

The bust, which is the work of Wilson MacDonald, was presented to the City in 1891 by private citizens.



DANIEL BUTTERFIELD

DANIEL BUTTERFIELD

1831-1901

Standing in a small parkway at Claremont Avenue near 122nd Street, on a plaza approached from Riverside Drive, is the heroic statue in bronze of General Daniel Butterfield.

The General is shown in a rather theatrical attitude, garbed in his full-dress uniform, with arms folded across his breast.

As a facial likeness, the head reveals the talent of a good artist, but the pose given to the subject is stiff and self-conscious.

Gutzon Borglum is the sculptor and Ludlow and Peabody are the architects.

The pedestal is a shaft of granite of good proportions, projecting from a high granite wall, against which are seats.

The memorial, which was presented to the City in 1918 by the Julia L. Butterfield estate, bears no other inscription but the name and the dates indicating birth and death.



CARL SCHURZ

CARL SCHURZ

1829–1906

Rising against an architectural outline, a little angular in its severity, is the statue of Carl Schurz, at Morningside Avenue and One Hundred and Sixteenth Street.

Besides the bronze portrait statue, nine feet high, of the noted publicist and statesman, are three low-relief panels in granite of allegorical subjects, after the antique.

On each side of the statue is an elliptical seat extending to lateral piers, in which are set two of the low-relief panels referred to. The third is on the face of the pedestal which supports the bronze statue.

The memorial, which is the joint work of Carl Bitter as sculptor and Henry Bacon as architect, was presented to the City in 1913 by the Carl Schurz Memorial and National Association.

The inscription on the pedestal is as follows:

CARL SCHURZ
MDCCCXXIX—MDCCCVI
A DEFENDER OF LIBERTY
AND A FRIEND OF
HUMAN RIGHTS



ALEXANDER SEWARD WEBB

ALEXANDER SEWARD WEBB

1836-1911

General Alexander Seward Webb, who distinguished himself in the Civil War and later as a president of the College of the City of New York, is memorialized in bronze on the campus of the College, near the 138th Street entrance.

The statue, which is eight feet high, on a granite pedestal of gothic design, shows the soldier-educator dressed in military uniform, his unsheathed sword in his right hand.

The statue is a replica of one erected on the battlefield of Gettysburg and was presented to the city in 1917 by the Alumni of City College.

Inscribed on the pedestal is the following:

ALEXANDER S. WEBB

PRESIDENT OF THE COLLEGE, 1869-1902

BREV. MAJ. GENERAL, U. S. A.

COMMANDER PHILADELPHIA BRIGADE

GETTYSBURG, JULY 1-3, 1863

ERECTED BY THE ALUMNI, 1917

J. Massey Rhind is the sculptor.



GEORGE WASHINGTON

GEORGE WASHINGTON

Standing on a high granite pedestal of great purity of line, the equestrian statue of George Washington occupies a commanding position at the Brooklyn end of the Williamsburg Bridge, in the open space designated as "The Williamsburg Bridge Plaza."

The statue, which is of bronze and of heroic size, shows the first president of the United States in Colonial uniform, partly concealed by an ample cloak wrapped about him. It differs from most of the equestrian statues erected in his memory in that it shows him in repose. The impression it conveys is peaceful instead of warlike.

The statue is by Henry Merwin Schrady and was presented to the City by James R. Howe, member of the Fifty-fourth and Fifty-fifth Congress and at one time Register of King's County.

Besides the inscription proclaiming the name of the donor of the memorial there is no inscription save the name Valley Forge, this being the period in the history of Washington which the sculptor has attempted to portray.



HENRY WARD BEECHER

HENRY WARD BEECHER

1813-1887

The memorial to Henry Ward Beecher, which stands in Borough Hall Park, Brooklyn, shows that distinguished divine standing in a militant attitude on a pedestal of dark granite, on either side of which are bronze figures symbolical of the work of uplift carried on for many years by him as pastor of the Plymouth Congregational Church of Brooklyn.

The statue, which is of bronze of heroic dimensions, shows the distinguished orator and churchman dressed in a semi-military coat, with the face wearing an expression of defiance. The pictorial statuary flanking the pedestal represents a Negress laying a palm branch at the feet of the pastor. On the opposite side is a group of a small boy and girl, the girl holding in her hand the end of a garland hanging from the plinth of the statue.

On the pedestal is inscribed the following:

HENRY WARD BEECHER

1813-1887

THE GRATEFUL GIFT
OF MULTITUDES OF
ALL CLASSES, CREEDS
AND CONDITIONS
AT HOME AND ABROAD
TO HONOR THE GREAT
APOSTLE OF THE
BROTHERHOOD OF MAN

John Quincy Adams Ward is the sculptor.



HENRY WARD BEECHER

1813 1887

EDWARD FOWLER

EDWARD FOWLER

The monument to Brigadier General Fowler, under whom the 14th Regiment of Brooklyn fought in many important engagements of the Civil War, stands in Fort Greene Park, and shows the General afoot, wearing a military cloak thrown back over the right shoulder. His left hand rests on the pommel of his sword and his right against his hip.

The inscription on the pedestal is as follows:

FOWLER

ERECTED BY THE CITY OF BROOKLYN
IN HONOR OF THE SERVICES RENDERED BY THE 14TH REGT.,
N. Y. S. M.
1861-1865

BULL RUN, BINNS HILL, SPOTTSYLVANIA (1862), FREDERICKSBURG, MINE RUN, RAPPAHANNOCK STATION, SOUTH MOUNTAIN, CHANCELLORSVILLE, MANASSAS PLAINS, GETTYSBURG, GROVETON, FALMOUTH, CHANTILLY, WILDERNESS, LAUREL HILL, FITZHUGH CROSSING, PORT ROYAL, SEMINARY HILL, SULPHUR SPRINGS, ANTIETAM, GAINESVILLE, SPOTTSYLVANIA (1864)

DEDICATED MAY 18, 1902

The statue is by Henry Baerer.



ULYSSES S. GRANT

ULYSSES S. GRANT

The equestrian statue, in bronze, of General Grant occupies a commanding position atop a high granite pedestal in the center of Grant Square, Brooklyn.

The General wears his military overcoat unbuttoned, revealing his uniform beneath. The face is turned to the left, the eyes looking straight ahead. With one hand he holds in his alert charger, while the other rests upon his hip.

On the face of the pedestal is the single name GRANT incised below a bronze wreath. On the reverse side is the following inscription:

PRESENTED TO THE CITY
BY THE
UNION LEAGUE CLUB
OF BROOKLYN
APRIL 27TH, 1896

William Ordway Partridge is the sculptor.



HENRY WARNER SLOCUM

HENRY WARNER SLOCUM

1827-1894

The bronze equestrian statue of General Slocum occupies an ideal site at the junction of Eastern Parkway and Bedford Avenue, Brooklyn. The General is shown in the spirited pose of crying out a command to his troops. The sculptor has caught horse and rider in motion, and the statue is very realistic in expression.

The severe granite pedestal is ornamented on the face and sides with bronze appliques, that on the face being a bronze eagle with outspread wings and those on the sides being round ornamental medallions.

Frederick William MacMonnies is the sculptor. The only inscription is the word SLOCUM.

The memorial was purchased by the City in 1905.

ALEXANDER J. C. SKENE

ALEXANDER J. C. SKENE

1839-1901

The memorial to A. J. C. Skene, a distinguished Brooklyn physician and gynecologist, erected in Prospect Park, Brooklyn, in 1905, consists of a bronze bust set upon a marble pedestal, resting against a marble truncated obelisk.

The bust shows Dr. Skene with an academic gown draped across his shoulders. The expression of the face is one of vigor and severity.

The inscriptions are as follows:

ALEXANDER J. C. SKENE

M.D., LL.D.

PHYSICIAN—AUTHOR

PRESIDENT, DEAN, GYNECOLOGIST

OF THE LONG ISLAND COLLEGE HOSPITAL

FYVIE

ABERDEENSHIRE

SCOTLAND

1838

HIGHMOUNT

ULSTER CO., NEW YORK, 1900

J. Massey Rhind is the sculptor.

The memorial was presented to the City by a Committee of Brooklyn physicians.

ALEXANDER J. C. SKENE

M.D. F.R.C.S.

PHYSICIAN IN CHARGE

RESIDENT
OF
GLEAN AND
Gynecology

FYVIE
ABERDEENSHIRE
SCOTLAND

1858

HIGHMOUL
ULSTER COUNTY

1900

GOUVERNEUR KEMBLE WARREN

GOUVERNEUR KEMBLE WARREN

The memorial to General Warren in the Prospect Park Plaza, Brooklyn, is chiefly remarkable for the angularity of its granite pedestal, which is everything that could be desired in the way of stone cutting, but far from ideal in the matter of outline.

The stone in the memorial is from "Little Round Top," Gettysburg, where the General distinguished himself, and by his stand at that point assured the victory of the Union army.

General Warren is shown in dress uniform, his sword at his side and field glasses in hand, in the act of surveying the movement of his troops.

There are three sets of inscriptions as follows:

WARREN

MAJOR GENERAL

GOUVERNEUR KEMBLE WARREN

LIEUTENANT COLONEL, CORPS OF ENGINEERS, U. S. A.

BORN AT COLD SPRING, N. Y., JANUARY 8, 1830

DIED AT NEWPORT, R. I., AUGUST 8, 1882

EVERYTHING WITH HIM WAS SUBORDINATE TO DUTY

and a long list of chronological events in the life of Gen. Warren marking his progress from his graduation at West Point in 1850.

The statue is the work of Henry Baerer. It was presented to the City in 1896 by G. K. Warren Post No. 286 G. A. R.



JAMES S. T. STRANAHAN

JAMES S. T. STRANAHAN

1808—1898

Very happily disposed as to location is the statue of J. S. T. Stranahan at the entrance to Prospect Park, Brooklyn. Mr. Stranahan, for many years prominent in the civic affairs of Brooklyn, is shown carrying an overcoat over his left arm, with the right hand, holding his hat, hanging at his side. There is kindness in every line of his face, and the sculptor has immobilized him at a slow walk.

The pedestal is set on four receding steps, and bears the following inscriptions:

STRANAHAN

A CITIZEN OF BROOKLYN
HONORED FOR MANY NOBLE SERVICES
MOST GRATEFULLY AS CHIEF FOUNDER OF
PROSPECT PARK

LECTOR SI MONUMENTUM
REQUIRIS CIRCUMSPICE

ERECTED BY HIS FELLOW CITIZENS
DURING HIS LIFETIME
AND UNVEILED IN HIS PRESENCE
JUNE VI, MDCCCXCI

The statue is the work of Frederick MacMonnies.

The Latin inscription on the statue is taken from the tomb of Sir Christopher Wrenn in St. Paul's Cathedral, London, which was one of his achievements as an architect. Translated it means, "Reader, if you seek my monument, look about you."



JOHN HOWARD PAYNE

JOHN HOWARD PAYNE

1791-1852

The happy circumstance of having written "Home, Sweet Home" has won for John Howard Payne the distinction of having a statue erected in his honor in Prospect Park, Brooklyn.

This memorial which is in the nature of a bronze bust set on a granite pedestal, stands in the Sullivan Heights section of the Park and was presented to the then City of Brooklyn by the Faust Club in 1873.

It is the work of the sculptor H. Baerer and a very creditable piece of portrait statuary.

The pedestal bears the following inscription:

TO
JOHN HOWARD PAYNE
ACTOR, JOURNALIST, DRAMATIST
AND THE AUTHOR OF
"HOME, SWEET HOME"
THIS MONUMENT IS ERECTED
BY THE FAUST CLUB
OF THE CITY OF BROOKLYN
1873



TO
**JOHN HOWARD
PAYNE**

ACTOR, JOURNALIST & DRAMATIST

AND THE AUTHOR OF

"HOME, SWEET HOME"

THIS MONUMENT IS DEDICATED

BY THE

THEATRE COMPANY

OF NEW YORK

1852



BEETHOVEN

BEETHOVEN

Gracing the Flower Garden in Prospect Park is the memorial to Beethoven, a bronze bust of heroic size surmounting a granite pedestal of complicated architecture.

The great composer is portrayed with a bellicose expression not generally associated with other presentments of his physiognomy.

The pedestal, in addition to the date 1894 in ridiculous prominence, bears the following inscription:

BEETHOVEN

PRESENTED TO THE CITY OF BROOKLYN
BY THE UNITED GERMAN SINGERS
OF THE CITY
FIRST PRIZE AT THE
17TH NATIONAL SAENGERFEST
HELD AT NEW YORK, JUNE 22-26
1894

The monument is the work of the sculptor Henry Baerer.



WASHINGTON IRVING

WASHINGTON IRVING

The bust of Washington Irving in the Flower Garden of Prospect Park is said to be a very good likeness of that genial writer but being done in the ancient classic manner, that is to say, undraped, it does not convey any period idea or professional visualization as does the bust of the same author in Bryant Park, Manhattan.

It is a chaste bronze with plenty of finesse in the eyes and mouth but it would be an anonymous effigy but for the name IRVING carved on the inverted granite pyramid that serves as pedestal.

The bust is the work of J. Wilson McDonald. The memorial was presented to the City in 1871 by Hon. Demas Barnes.



ABRAHAM LINCOLN

ABRAHAM LINCOLN

The great emancipator in a stiff and formal pose and wearing the most undistinguished pair of trousers ever portrayed in bronze, occupies an advantageous site in the Flower Garden of Prospect Park.

He is shown holding a manuscript at arm's length and pointing to it with an accusing finger. The face pictures the martyred President at the time when he wore a full beard.

The granite pedestal rises from an octagonal base and is flanked by two bronze eagles. Two bronze wreaths with the letters U. S. N. in one and U. S. A. in the other ornament the face and rear of the shaft.

Henry Kirke Brown is the sculptor.

The memorial was presented to the City in 1868 by a Committee of private citizens.



THOMAS MOORE

THOMAS MOORE

1779–1852

Once the pampered darling of the Court, Thomas Moore finds himself remembered by the Common People, his fame as a writer of Irish lyrics having out-lived his fame as the author of *Lalla Rookh* and the biographer of Byron.

His bust, in the Flower Garden of Prospect Park, represents him well advanced in years, when he was no longer the pet of Lords and Duchesses. The bronze bust, by John G. Draddy, is of an oldish man with thinning hair, with high neck-cloth and a loose cloak draped about the shoulders.

The granite pedestal is ornamented with a bronze applique in which are grouped the harp of Erin, a conventional sunburst, a wreath of laurel and oak leaves, a draped scarf and a scroll upon which is inscribed:

“THOUGH GLORY BE GONE
AND THOUGH HOPE FADE AWAY
THY NAME, LOVED ERIN,
SHALL LIVE IN HIS SONGS.”

The name MOORE is cut deep in the stone of the pedestal above this group of accessories, and on the base is inscribed:

ERECTED BY THE
ST. PATRICK SOCIETY
OF THE CITY OF BROOKLYN
TO COMMEMORATE THE
CENTENNIAL ANNIVERSARY
OF THE DEATH OF
“THE POET OF ALL CIRCLES AND
THE IDOL OF HIS OWN”
MAY 28, 1879



MELIOR



ERECTED BY
THE CITY OF BOSTON
IN COMMEMORATION
OF THE BIRTH OF
MELIOR
MAY 18 1850

WOLFGANG AMADEUS MOZART

WOLFGANG AMADEUS MOZART

1756-1791

In the Flower Garden of Prospect Park is also the bronze bust of Mozart, set on a granite pedestal of geometric design on which is affixed an emblematical lyre of bronze encircled within a conventional wreath.

The composer of "Don Giovanni" is portrayed in his full manhood after he had discarded the character of infant prodigy. He is dressed in the costume of the period with high collar and jabot. The face, which is delicately chiseled, bears an expression of reverie.

The most conspicuous inscription on the pedestal is the insignificant date, 1897, which is cut in larger characters than the name Mozart on the sur-base. Between the two is the following:

PRESENTED TO THE
CITY OF BROOKLYN
BY THE UNITED
GERMAN SINGERS
OF THE CITY
FIRST PRIZE AT THE 18TH
NATIONAL SAENGERFEST
HELD AT PHILADELPHIA
JUNE 23RD, 1897

A. M. J. Mueller is the sculptor.



EDWARD GRIEG

EDWARD GRIEG

1843-1907

The memorial to the Norwegian composer, Grieg, presented to the City in 1914 by the Norwegians of New York, occupies one of the marginal sites in the Flower Garden of Prospect Park and consists of a small bronze bust placed on a high granite pedestal of severe simplicity.

It is the work of the Norwegian sculptor, Sigvald Asbjornsen, and pictures the author of "Peer Gynt" with the long hair generally affected by musicians, but with a virile expression more commonly found on the face of Vikings than on the physiognomy of composers. The name "Grieg" is incised on the upper part of the pedestal and the date 1914 on the base of it. Between the two is a tablet bearing this inscription:

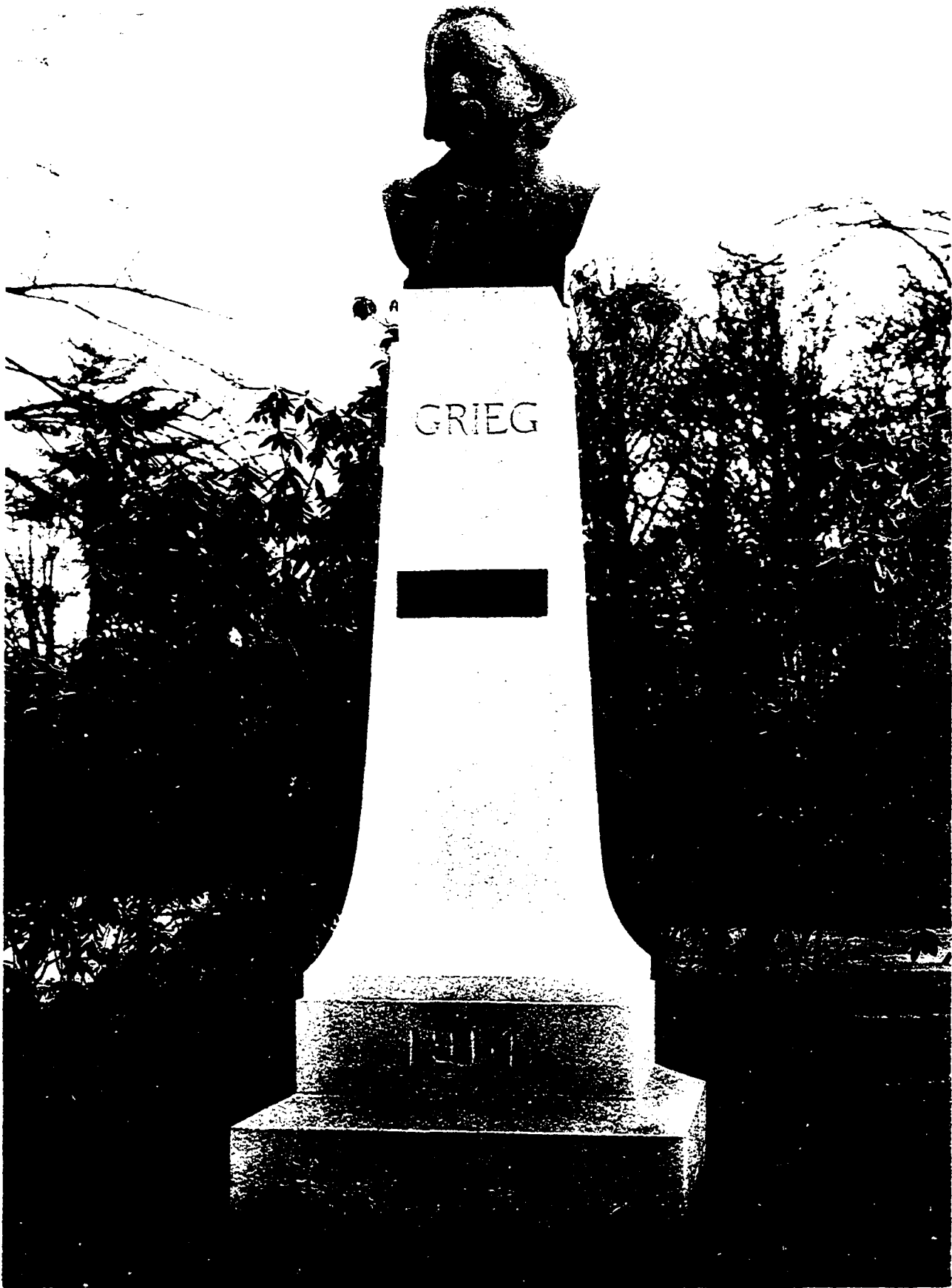
PRESENTED TO
THE BOROUGH OF BROOKLYN
BY THE NORWEGIAN SOCIETIES



GRIEG



1873



MARQUIS DE LAFAYETTE

MARQUIS DE LAFAYETTE

The monument to General Lafayette, at the Ninth Street entrance to Prospect Park, Brooklyn, is in the nature of a colossal bronze tablet, set in a granite architectural frame, which itself is part of a composition consisting of terrace, seats and lamp stands.

It is the joint work of Daniel C. French, as sculptor, and Henry Bacon, as architect, and is most happily located against a background of trees.

The figure of Lafayette detaches itself against the outline of his charger, whose bridle is held by a groom. The composition is very pictorial and reveals the work of a true artist. Below the tablet is the following inscription:

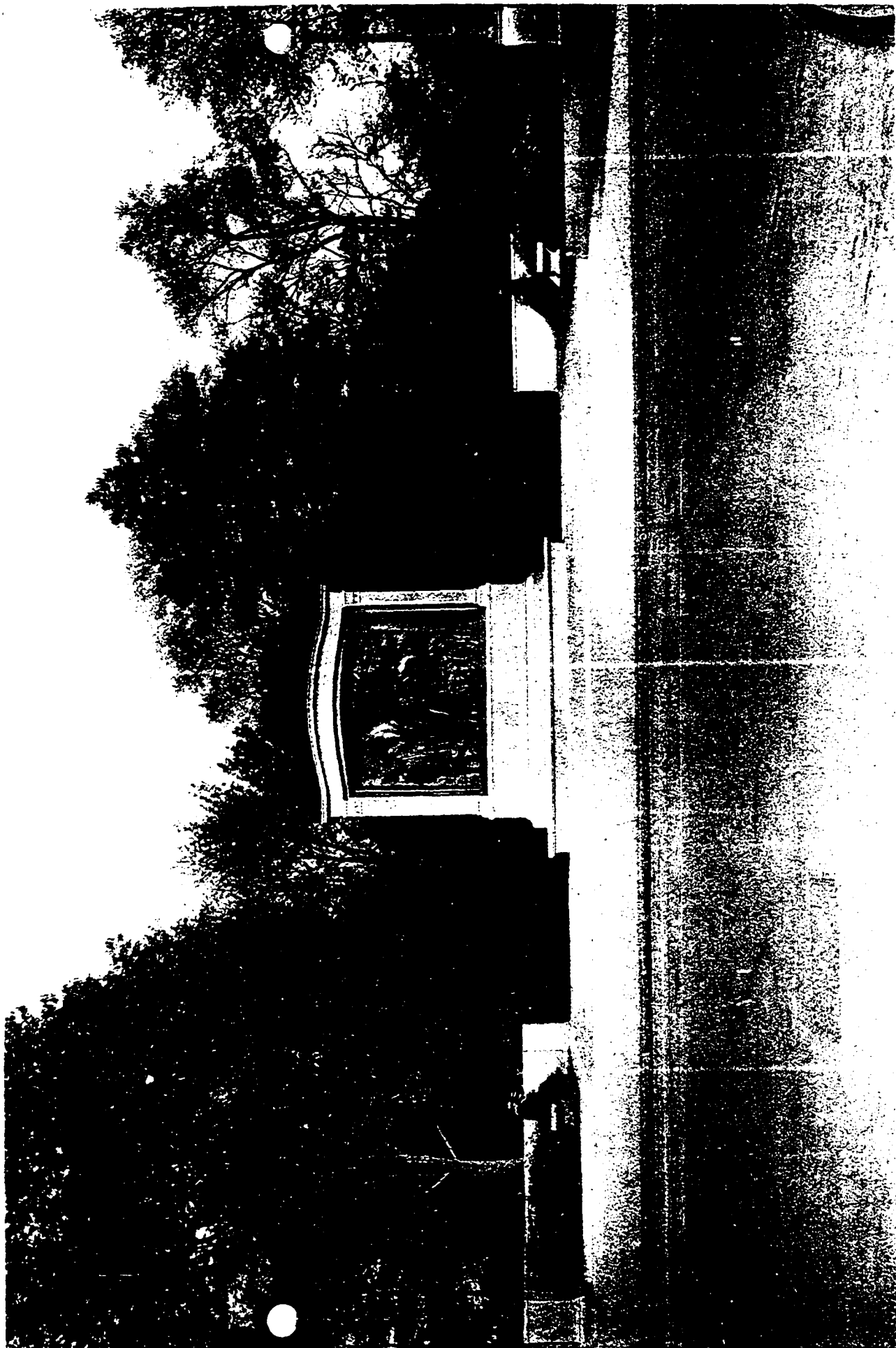
THE MARQUIS DE LAFAYETTE

THIS MONUMENT WAS ERECTED AND PRESENTED BY
HENRY HARTEAU

A DISTINGUISHED CITIZEN OF BROOKLYN TO BE AN ENDURING
TRIBUTE TO THE MEMORY OF ONE WHO AS FRIEND AND
COMPANION OF THE IMMORTAL WASHINGTON, FOUGHT
TO ESTABLISH IN OUR COUNTRY THOSE VITAL
PRINCIPLES OF LIBERTY AND HUMAN BROTHER-
HOOD WHICH HE AFTERWARD LABORED
TO ESTABLISH IN HIS OWN

On the back is inscribed:

THIS MEMORIAL WAS UNVEILED AND DEDICATED
BY MARSHAL JOFFRE AND M. VIVIANI
OF THE FRENCH WAR COMMISSION
MAY 10TH, 1917



KARL MARIA VON WEBER

KARL MARIA VON WEBER
1786-1826

The composer of "Der Freischutz" has his monument in the Flower Garden of Prospect Park, not far from the memorials to Mozart, Grieg, and Beethoven. It is a bronze bust, set on a slim granite pedestal, and pictures the originator of Romantic Opera in his thirties, his spare frame enveloped in the high collared coat of the period.

The pedestal bears the following inscription:

KARL MARIA VON WEBER
PRESENTED TO THE
BOROUGH OF BROOKLYN
BY THE
UNITED GERMAN SINGERS

1ST PRIZE AT THE
22ND NATIONAL SAENGERFEST
HELD AT NEW YORK
JUNE 22ND, 1907

The bust is the work of the sculptor Chester Beach.



THE UNIVERSITY OF MICHIGAN
COMMITTEE TO THE
MEMORIAL OF SEYMOUR
D. WEISS
1910-1911
1912-1913
1914-1915
1916-1917
1918-1919
1920-1921
1922-1923
1924-1925
1926-1927
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2018-2019
2020-2021
2022-2023
2024-2025

SEYMOUR D. WEISS
1871-1927

HEINRICH HEINE

HEINRICH HEINE

1799–1856

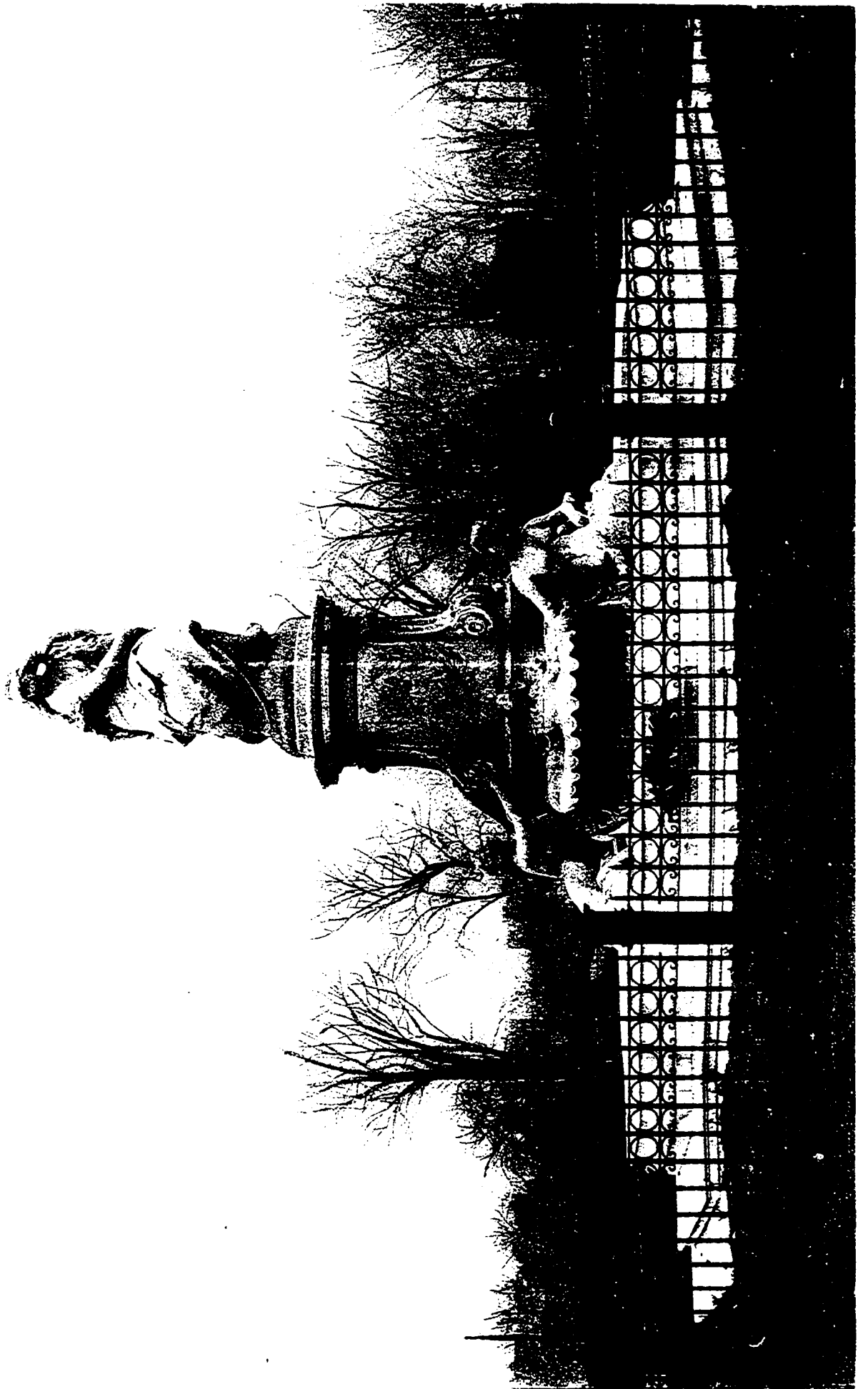
Occupying a commanding position along the central axis of the Grand Boulevard at 161st Street, is the memorial to the German poet, Heinrich Heine, presented to the city in 1897 by the Germans in America.

It is in the nature of a decorative fountain, in white marble, the center of which is occupied by a figure of "Die Lorelei" on a high pedestal. On one side is the portrait bust of Heine in low relief. The base of the shaft is ornamented with mermaids, disposed on either side of three large shell-shaped basins, into which the water flows from out the mouth of a dolphin.

The memorial is the work of the German sculptor, Ernest Herter, and bears the following inscription:

HEINRICH HEINE

TO THE MEMORY OF THEIR GREAT POET THE GERMANS
IN AMERICA



SHAKESPEARE

SHAKESPEARE

A small bust of Shakespeare, on a crude-brick pedestal, has been placed by the City in the Shakespeare Garden, in Van Cortlandt Park.

The Bard of Avon is pictured with more hair and beard than in the Ward statue in Central Park, but is probably a better likeness, since it was fashioned by a sculptor who lived in the early eighteenth century, when second hand testimony as to Shakespeare's appearance was still available.

The original of the Van Cortlandt bust is in the British Museum. It was executed for the famous actor Garrick by Louis François Roubillac, a French sculptor of ability who resided most of his life in England.

There are no inscriptions, the monument being considered rather an ornament than a memorial. It was purchased by the City in 1917.



JOSIAH PORTER

JOSIAH PORTER

1830-1894

Standing in Van Cortlandt Park, unfortunately too close to the low two-story building, against which it outlines itself, is the photographic statue of Josiah Porter, a National Guard General who came out of the Civil War as a captain and for thirty years thereafter devoted his time and efforts to the upbuilding of the citizen soldiery of New York.

The statue is of heroic dimensions in bronze and shows the General in gala uniform, one hand on his sword and the other at his side holding his chapeau.

The granite pedestal, of harmonious outline, bears the following inscriptions:

MAJOR GENERAL PORTER

ADJUTANT GENERAL, STATE OF NEW YORK
1886-1894

ERECTED BY
THE NATIONAL GUARD OF NEW YORK
IN APPRECIATION OF HIS FIDELITY
AS A PATRIOT
HIS QUALITIES AS A SOLDIER
AND HIS SERVICES IN BEHALF OF
THE NATIONAL GUARD

HE LABORED
TO INCREASE THE EFFICIENCY
PERFECT THE DISCIPLINE AND
ELEVATE THE STANDARD OF
THE NATIONAL GUARD

The statue is the work of W. Clark Noble and was presented to the City in 1902.



LOUIS J. HEINTZ

LOUIS J. HEINTZ

The very serious obstacle in the way of artistic presentment which our present mode of dress puts before the sculptor is well exemplified in the monument to Louis J. Heintz on the Grand Concourse, near 163rd Street, in the Borough of the Bronx.

This memorial involves the disposition and use of two bronze figures, one representing the memorialized individual and the other picturing Fame in the guise of a draped female figure.

The severe handicap of frock coat and trousers make the modern effigy a thing without either beauty or character, but the silhouette of the classic statue against the pedestal below testifies that given an artistic model, the sculptor could have produced an artistic piece of work.

The granite pedestal itself is pleasing in outline and faultless in proportions. It bears the following inscriptions:

LOUIS J. HEINTZ

TO COMMEMORATE
THE FOUNDING OF
THE PROGRESS AND
PROSPERITY OF THE
BRONX

The monument was presented to the City in 1909 by a Committee of Bronx citizens who sought to pay tribute to a former Street Improvement Commissioner for his work in planning and making possible the construction of the Grand Concourse.

Pierre Feitu is the sculptor.



EDGAR ALLAN POE

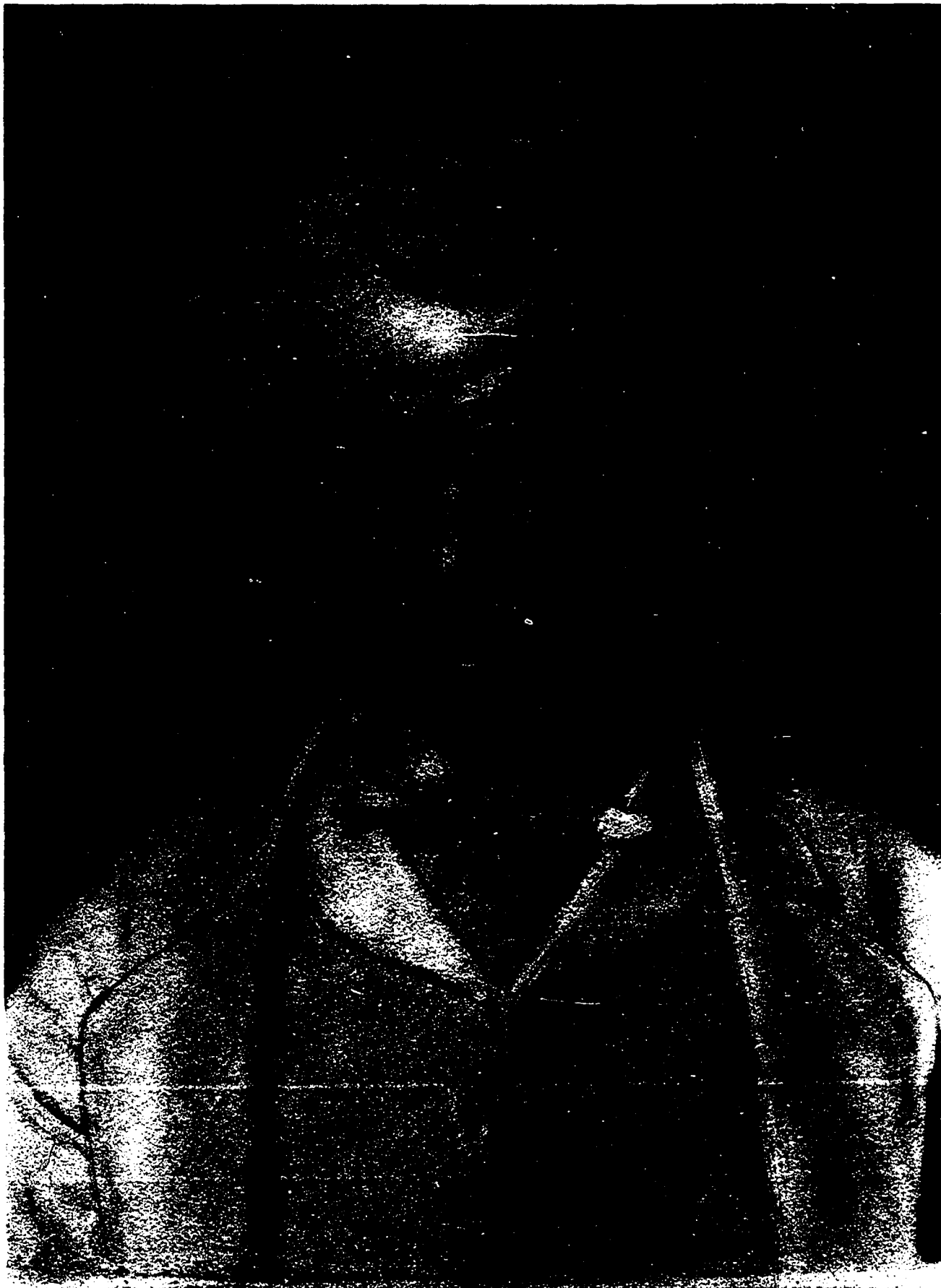
EDGAR ALLAN POE

An excellent bust of Poe in bronze, by Edmond T. Quinn, will eventually rest in Poe Park opposite the Poe cottage in Kingsbridge Road.

When the memorial was formally dedicated in January, 1909, on the occasion of the poet's Centenary, it stood on a marble pedestal on a site fronting the cottage. That it is now inside the cottage is due to the fact that a few years after its erection the bust was stolen and removed from the pedestal. After its recovery it was deemed safer to keep it within the cottage until such time as a new non-detachable pedestal could be provided.

The inscription on the pedestal is as follows:

EDGAR ALLAN POE
1809-1849
IN A COTTAGE OPPOSITE THIS SITE
THE POET AND AUTHOR LIVED
1846-1849
ERECTED BY THE BRONX
SOCIETY OF ARTS & SCIENCES
JANUARY 19, 1909



JOHN C. DRUMGOOLE

JOHN C. DRUMGOOLE

1816-1888

A statue of great sentimental value and of some artistic merit is the memorial to Father Drumgoole which for many years stood at the corner of Lafayette and Great Jones Streets in Manhattan, but which has since been removed to Mount Loretto, Staten Island, where it ornaments the grounds of the Mission of the Immaculate Virgin.

The holy man whom it honors was for many years the counselor and friend of the street urchins of the City, the newsboys and boot-blacks whom he sheltered and fed, both materially and spiritually, in a home founded by him in 1871 at 55 Warren Street.

The Mission of the Immaculate Virgin is an outgrowth of this first Home for Boys and a monument to Father John, the St. Vincent de Paul of New York.

The kindly priest is represented comforting a bare-footed youngster who clings to his cassock while another boy sits contentedly in the shadow of his protector reading a book. The attitude of the good priest is eloquent of benevolence and the statue is a very creditable piece of sculpture. It is of bronze, set on a severe pedestal made of three superimposed granite blocks.

The only inscription is the name, Rev. John C. Drumgoole, carved in relief.

The statue, which is the work of Robert Cushing, was erected in 1894 and removed to Staten Island in the summer of 1920.



GEORGE III

GEORGE III

The first statue ever erected in the City of New York endured the very brief space of six years. It was an equestrian presentment of King George the third, made of lead and gilded over, and occupied a white marble pedestal, fifteen feet high, in the center of Bowling Green. An ornamental iron railing, ten feet high, surrounded the monument.

The statue, which was the work of the English sculptor Joseph Wilton, was set in place August 16, 1770, and ignominiously pulled down, July 9, 1776, by a mob of soldiers and citizens whom the news of the Declaration of Independence had stirred to a frenzy of patriotism.

His Majesty was represented in the garb of a Roman Emperor, with a laurel wreath circling his noble brow. The following non-committal inscription was carved in the stone pedestal:

EQUESTRIAN
STATUE
OF
GEORGE III
KING OF GREAT BRITAIN, &C.
ERECTED MDCCLXX

No contemporary picture of the George III statue has come down to us, but the reproduction on the opposite page is a very accurate sketch made by Charles M. Lefferts after exhaustive research of much literary material preserved by the New York Historical Society.

The King's statue was melted into bullets and used as such by some of our troops, but fragments of it escaped destruction and may be viewed in the museum of the N. Y. Historical Society, in Central Park West.

WILLIAM PITT

WILLIAM PITT

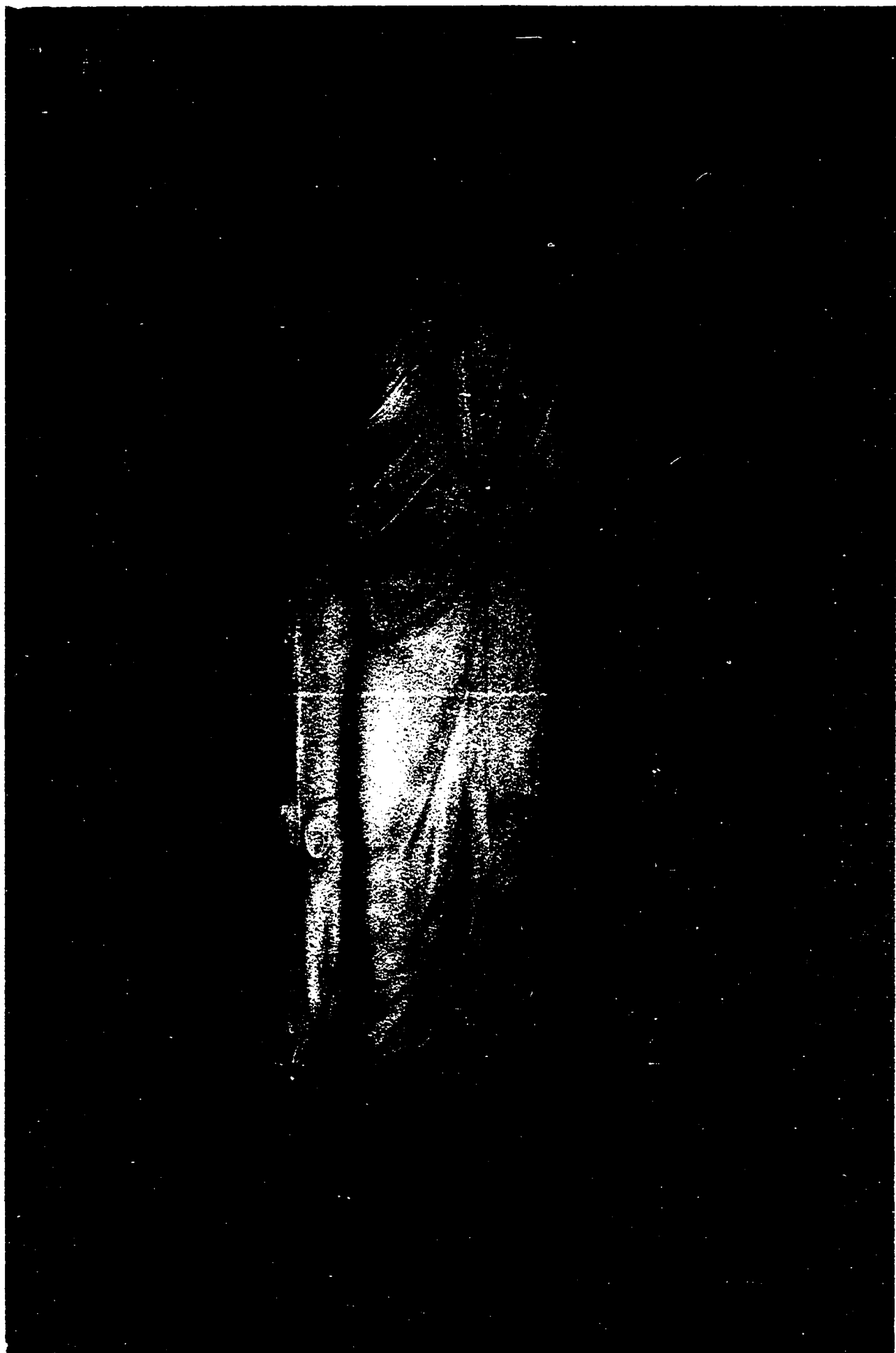
The marble statue of Pitt, Earl of Chatham, stood at the intersection of Wall and William Streets and portrayed the advocate of the American colonists in the British Parliament, in the flowing toga of a Roman senator, the left hand extended in the attitude of one delivering an oration and the right hand holding a scroll with "Articuli Magna Charta Libertatum" inscribed upon it.

It was dedicated on September 7, 1770, three weeks after the setting up of the statue of George III, in Bowling Green, but its fate was just as tragic, for it was decapitated and otherwise mutilated by some British soldiers, in November, 1776, in retaliation for the outrage committed upon the King's statue, four months before, by Washington's soldiers and a rebellious populace.

It remained on its pedestal, headless and armless, until 1788 when statue and pedestal were removed and taken to the Corporation Yard.

After passing through various hands, the statue finally found its way to the New York Historical Society, in whose Museum it now is. The statue is the work of the English sculptor Joseph Wilton. The inscription on the pedestal read as follows:

THIS STATUE
OF THE
RIGHT HONOURABLE WILLIAM PITT
EARL OF CHATHAM
WAS ERECTED
AS A PUBLIC TESTIMONY OF THE GRATEFUL
SENSE THE COLONY OF NEW YORK
RETAINS OF THE MANY EMINENT
SERVICES HE RENDERED AMERICA,
PARTICULARLY IN PROMOTING THE REPEAL
OF THE STAMP ACT
ANNO DOM. MDCCLXX



BRONX RIVER SOLDIER

BRONX RIVER SOLDIER

In order that the reader may not take too seriously the claims advanced in this volume, for prominence as sculptors, or for immortality as great men, either by the makers of the statues represented, or by those whom the statues are intended to immortalize, we reproduce on the opposite page the statue of an anonymous Civil War soldier, notable both because of its location in the middle of the Bronx River and because of the fact that it advertises no one.

Much mystery surrounds the purpose of the statue and the manner of its erection in so inaccessible a spot. The oldest inhabitants declare that a small wooden bridge crossed the stream at one time at this point and that the statue was set up in midstream from this bridge.

It is a plaster figure, neither better nor worse than some of the bronze effigies reproduced in this volume, and was once upon a time brilliantly colored with red and blue paint. The general belief is that it served as the model for some Soldiers' Monument such as exists in a great many towns in New England and that its author was one John B. Lazzarri who at one time conducted a tombstone quarry and stonecutter's yard, not far from Gun Hill Road and only a short distance away from the present site of the statue.

The date of its erection is variously given as between 1908 and 1910.



