

**Comprehensive Endnotes for *Central Park, An American Masterpiece* by Sara Cedar Miller, Harry N. Abrams, Inc., New York, 2003.**

Note: Online additions to the text are in **boldface** type.

## CHAPTER 6

1. FLO to Richard Grant White; see David Schuyler et al., *PFLO*, vol. VI, 101. **Two comprehensive books on sculpture in Central Park have been very helpful in the preparation of this chapter: Margot Gayle and Michele Cohen, *Guide to Manhattan's Outdoor Sculpture* (New York, 1988); Donald Reynolds, *Monuments and Masterpieces: Histories and Views of Public Sculpture in New York City* (New York, 1988).**
2. *Forty Years*, "Report of Committee of Statues in the Park," Apr. 25, 1873, 488–93.  
See also Cook, *A Description*, 77–78.
3. Wayne Craven, *Sculpture in America* (Newark, DE, 1984), 250. **Craven also mentions *Webster* as being considered by 1900 as "one of the 'bad statues' in the Park that ought to be destroyed," 226. *Auld Lang Syne* by Robert Thompson was located near the Casino, now Rumsey Playfield. *Boy with Swan* (sculptor unknown) was centered in a small pool on the site of the present sculpture *Hans Christian Andersen*. After several locations, *Columbus* by Emma Stebbins has been in front of Brooklyn Borough Hall since 1971. *Commerce* by Fesquet was sited on the west drive at Columbus Circle. *Simon Bolivar* by R. de la Cora presented by the Venezuelan government in 1884 and placed on the Broadway Mall, was considered so atrocious that fourteen years later city authorities moved it to a remote location**

**on Summit Rock in the Park. It was eventually replaced in 1919 by the more acceptable rendition by Sally Jane Farnham, which was moved to the entrance to the Park at Sixth Avenue in 1959; see J. Sanford Saltus and Walter E. Tisné, *Statues of New York*, (New York, 1922), 90-92.**

4. See clippings from *Commercial Advertiser*, Nov. 8, 1865; Sordello, *The Evening Post*, “The New Statue: J. Quincy Ward’s ‘Indian Hunter,’” Nov. 3, 1865, in the John Quincy Adams Ward Scrapbook, Albany Institute of History and Art Library.

**5. When the American painter Benjamin West saw the celebrated Greek sculpture of the *Apollo Belvedere* in Rome, his immediate reaction was “My God, how like it is to a young Mohawk warrior!” David M. Lubin, *Picturing a Nation: Art and Social Change in Nineteenth-Century America* (New Haven, 1994), “Labyrinths of Meaning in Vanderlyn’s *Ariadne*,”<sup>31</sup>. Nonetheless, Ward’s *Indian Hunter* closely mirrors the antique *Borghese Gladiator*. Photographs reveal that Ward owned a plaster model of this celebrated Roman sculpture and kept it in his studio throughout his life, Lewis Sharp, *John Quincy Adams Ward: Dean of American Sculpture* (Newark, DE, 1985), fig. 3, 19.**

6. Quoted from an unidentified and undated clipping in the Ward Scrapbook.

7. Sharp, *John Quincy Adams Ward*, 27. I am grateful to Michele Bogart for suggesting Ward’s ambivalence toward Native Americans, in personal correspondence with the author, July, 2002.

8. *New York Times*, May 24, 1872, 2; also quoted in an undated clipping, “Ward’s Statue of Shakespeare,” *The Christian Union*, in the Ward Scrapbook; see also *Shakespeare: Ward’s Statue in the Central Park* (New York, 1873).

8. Charles Colbert, *A Measure of Perfection: Phrenology and the Fine Arts in America* (Chapel Hill, 1997), 224.

10. Lawrence Levine, "Order, Hierarchy and Culture," *Highbrow/Lowbrow*, 222. See also Colbert, *A Measure of Perfection*, 218–22. **Several newspaper accounts of the ceremony praise the sculpture's pronounced forehead as the obvious sign of Shakespeare's moral and intellectual superiority. See Ward Scrapbook.**

11. Levine, *Highbrow/Lowbrow*, 221–22.

12. See reviews in the contemporary press for attitudes regarding the inferior physiognomy of native Americas and the "confirmation" of these disparaging attitudes in Ward's sculpture, Ward Scrapbook.

13. Robert H. Byer, "Words, Monuments, Beholders: The Visual Arts in Hawthorne's *The Marble Faun*," quoted in David C. Miller, *American Iconology*, 325, notes 6 and 7.

14. *Ibid.*, 166. **Walt Whitman corroborated Webster's monumentality, impressed by his "grandeur of manner, size, importance, power." Reynolds, *Whitman's America*, 169.**

15. Rule no. 3 stipulated that statues "commemorative of men or of events of far reaching and permanent interest" shall be placed on the Mall," quoted in *Forty Years*, 493. **The public referred to the southern section of the Mall as Literary Walk or Poet's Walk as the first five sculptures placed there were literary figures. There was no stipulation by the commissioners or the designers that the figures had to be poets or literary figures. *Columbus* by Jeronimo Suñol was the last figure placed on the Mall in 1894, placed to honor the explorer for the 400<sup>th</sup> anniversary of the discovery of American.**

16. In 1876, after the placement of Webster, the committee added the stipulation that “Statues to be placed on the Mall shall be of bronze, and of heroic size. Colossal statues shall not hereafter be placed in the Park,” quoted in *Forty Years*, 493; see also, FLO and CV, “Proposition to Place a Colossal Statue at the South End of the Mall,” *Forty Years*, 494–98.

**17. This attribute was mentioned in reference to Hiram Powers’s *Daniel Webster*;** See Colbert, *A Measure of Perfection*, 201–03.

**17A. “James Hamilton...upon it,”** A plaster statuette of the 1835 marble sculpture, which stood on a granite pedestal, by Robert Ball Hughes is discussed and depicted in Tayer Tolles, “Modeling a Reputation: The American Sculptor and New York City,” ed. Catherine Hoover Voorsanger and John K. Howat, *Art and the Empire City: New York, 1825-1861*, (New York, 2000), 144-45.

**18. James Hamilton spoke briefly at the ceremony on November 22, 1880, though he mentioned neither the former statue nor reasons for the Central Park site** See *New York Times*, Nov. 23, 1880, 1. For an account of the fire see Gerald T. Koeppel, *Water for Gotham: A History* (Princeton, 2000), 174–77.

**19. *Thorvaldsen* was originally placed at Artisans’ Gate at 59th Street and Seventh Avenue— an attempt, perhaps, to place the statue near the appropriately named gate, though technically it should have been placed at Artist’s Gate on Sixth Avenue. By 1892, the nomenclature program was less exacting. As landscape architect to the Department, Calvert Vaux had an “unfaltering conviction. . . that no portrait statues should be allowed inside the walls of Central Park,” Mabel Parsons, ed., *Memories of Samuel Parsons: Landscape Architect of the Department of Parks, New***

**York, (New York, 1926), 34. For future monuments, Vaux wanted to create a tree-lined sculptural walkway similar to the Mall on the 59<sup>th</sup> Street perimeter. He also wanted to move many of the sculptures from inside the Park to this proposed promenade in order to return the landscapes to the designers' original intention. Editorial, *Garden and Forest* 5 (October 5, 1892), 470; quoted in *Country, Park and City*, 313.**

20. Gilmartin, *Shaping the City*, 9.

**21. *New York Times*, Aug. 15, 1973, 41. The siting of Hunt's memorial is not arbitrary. It stands on the Park perimeter at 70th Street across Fifth Avenue from the former Lenox Library, one of Hunt's most beautifully-designed buildings. When the new 42nd Street Beaux-Arts library building was completed, architect Thomas Hastings suggested that Hunt's masterpiece should replace the Arsenal—the building everyone loved to hate. The person who graciously offered to pick up the tab for demolishing the Arsenal and moving Hunt's former library into the Park was industrialist Henry Clay Frick, who wanted the prestigious Fifth Avenue address for his home, now the Frick Collection. See also Gilmartin, *Shaping the City*, 248–49.**

22. BCCP, *Eleventh Annual Report* (1867), 31.

23. FLO & CV to Ward, Ward Archives, cm 544, box 1, folder 8, Albany Institute of Art and History Library.

**23A. “These figures...landscape architects,” Ward and his collaborator, architect Richard Morris Hunt, followed the designer's sentiments. Hunt's design for the base was quite elaborate. A large circular base encloses three sets of stairs, flanked by**

**bronze eagles. The stairs ascend to the lone main figure. At a lower level, one reclining soldier was shown in a relaxing position, the other caring for a wounded comrade—Ward’s even more sensitive and emotional approach than the one of Olmsted. The model for the soldier was Ward’s friend and actor Steele MacKay, who had also posed for *Shakespeare*. Sharp. The source for Ward’s idea might have been the emblem of the *Sanitary Commission Bulletin* itself, a guardian angel blessing a fallen soldier and his comrade.**

24. See *PFLO*, “Defending the Union,” vol. IV (1986); see also Laura Wood Roper, *FLO: A Biography of Frederick Law Olmsted* (Baltimore, 1973), chap. 15–20.

25. *Description of Plans*, “Greensward,” 18–19. In keeping with the nomenclature program of the gates, FLO and CV suggested the statue be put at Warrior’s Gate at 110th Street and Seventh Avenue. **It would have been sited directly below the military fortification, Blockhouse No.1, built in 1814. The Seventh Regiment objected to this location, however, believing it was “so distant from the built-up portions of the city.” They capitulated to a different location when it was presented to them as the only option inside the Park;** see Ward Archives, Albany Institute of History and Art. See also Emmons Clark, *History of the Seventh Regiment* (New York, 1890), vol. II, 155.

25A. **“Olmsted and Green...dedication ceremony,”** As late as 1887 the regiment was still asking for permission to march and drill—as they put it, “an exciting topic in military circles.” Permission was denied until 1895 when General Egbert Viele of the Seventh Regiment delivered the keynote address at the monument, and for that day troops were allowed to parade through the Park. Clark, *History of the Seventh Regiment*, 155.

26. Homer Saint-Gaudens, *The Reminiscences of Augustus Saint-Gaudens* (New York, 1913), vol. 2, 136.

**27. Saint-Gaudens did not, it seems, have the intention to gild his statue until he moved from Paris to New York in 1899. Upon seeing the poor condition of the *Farragut* patina in Madison Square Park, the artist vowed that his new monument would literally outshine it. “I am sick of seeing statues look like stove pipes,” said Saint-Gaudens, who understood the boldness of the gold as well as the beauty of the light against a glistening surface. The major precedent of a gilded public monument was Emmanuel Fremiet’s *Joan of Arc* in the Place des Pyramides in Paris, which Saint-Gaudens certainly would have known well. By gilding a monument to the glory of war, Saint-Gaudens equates his American military hero to Saint Joan and her God-given victory—gold, the traditional color of heaven in art. Saint-Gaudens, *Reminiscences*, 204, 294. “Gold Against Bronze: Should the Sherman Monument Have Been Gilded or Let Alone?” *New York Times*, June 21, 1903, 8. See also Henry James’s comments quoted in Burke Wilkenson, *The Life and Works of Augustus Saint-Gaudens* (New York, 1985), 327; and the Nov. 15, 1908 letter to Homer Saint-Gaudens from William Dean Howells about the real and the ideal in Saint-Gaudens’ work, quoted in *Reminiscences*, 62. When the statue was regilded in 1989, many New Yorkers were initially taken aback, unaccustomed to the long-forgotten Beaux-Arts convention based on the ancient Roman tradition of gilding equestrian statues. By most uninformed standards, the dull black patina seemed more tasteful.**

28. Saint-Gaudens’s response of Feb. 8, 1906 to Henry James, quoted in Saint-Gaudens, *Reminiscences*, 299.

**28A.** “In 1888...equestrian monument,” **Saint Gaudens was also invited by the Sherman family to do the death mask of the General, so we can infer that the family and the General himself were pleased with the portrait. Sherman’s death mask is in the Henry Luce Center of the New-York Historical Society. See also correspondence to Saint-Gaudens from the Sherman family, New-York Historical Society, Manuscript Division.**

29. Louis Hall Tharp, *St-Gaudens and the Gilded Era* (Boston, 1969), 322; Saint-Gaudens, *Reminiscences*, quoted in Dryfhout, *The Work of Augustus Saint-Gaudens*, 219. See also [www.sgnhs.org](http://www.sgnhs.org), the website of the Augustus Saint-Gaudens National Historic Site, Cornish, New Hampshire.

**30.** Saint-Gaudens, *Reminiscences*, vol. 2, 294–96. See Mabel Parsons, ed., *Memories of Samuel Parsons*, 96–97, for a discussion of the Grant family; for the account of *Sherman*, see Chapter XIII, “Location of Sherman Statue,” 100–04. **Ironically, Sherman and Grant did wind up together after all. A bust of Sherman by A.W. Mues and four other Civil War generals were installed on Grant’s Tomb in 1938 as a W.P.A. project. Reynolds, *Monuments and Masterpieces*, 126.**

31. Saint-Gaudens, *Reminiscences*, vol. 2, 52; see also Sharp, *John Quincy Adams Ward*, 47.

32. Saint-Gaudens, *Reminiscences*, vol. 2, 296.

33. See Michele H. Bogart, *Public Sculpture and the Civic Ideal in New York City 1890–1930* (Washington, 1997), 185–217.

**34.** Gilmartin, *Shaping the City*, 244–45. **Rival newspapers had already set the precedent for collecting money for monuments. Pulitzer used the same method to**



**collect the money for the base of the Statue of Liberty and, the 1892 *Columbus* monument across Columbus Circle was paid for by the Italian newspaper *Il Progresso Italo Americano*.**

35. For objections by the Art Commissions and their final acceptance of the monument see Bogart, *Public Sculpture*, 201–02.

**35A. “On the front...*supporting the Feeble*,” 42. Attilio Piccirilli’s sculpture of a protective mother and her child represent *Fortitude Supporting the Feeble* on the front of the Maine Memorial. A replica of the marble group was cast in bronze and chosen by Piccirilli for his mother’s grave in Woodlawn Cemetery in the Bronx. When Mayor Fiorello LaGuardia, Attilio Piccirilli’s closest friend, took the oath of office, he thanked him for his role in the election, by presenting him with a half life-size bronze this *Victory* figure, conceived for the *Maine Memorial*. Joseph Vincent Lombardo, *Attilio Piccirilli: Life of an American Sculptor*, (New York, 1944), 90. The *Maine Memorial* stands as an example of the Piccirilli studio. Attilio Piccirilli was born into a family of carver-sculptors near the famous Italian marble quarries of Carrara, from which came the stone for the most famous Italian sculptors such as Michelangelo. Giuseppe, a stone carver took his wife, daughter, and six sons (in alphabetical order): Attilio, Furio, Ferruccio, Getulio, Masaniello, and Orazio, to America in 1887. In just three short years the family established themselves in the Bronx as noted carver-sculptors, getting the attention of important artists such as Daniel Chester French, for whom the Piccirillis would eventually carve in 1922 the famous *Abraham Lincoln* for the *Lincoln Memorial* on the Mall in Washington. They also carved French’s *Four Continents* at the entrance to the United States Custom**

---

**House at Bowling Green, the figures of *Manhattan* and *Brooklyn* for the Manhattan Bridge, (now in front of the Brooklyn Museum) and his three sculptures now in the Metropolitan Museum of Art: *Milmore Memorial*, the *Melvin Memorial*, and *Memory*, which French regarded as “the chief effort of my life.” The family carved such famous monuments as the lions *Patience* and *Fortitude* in front of the New York Public Library also, as well as the Library’s pediment figures, the pediment figures of the New York Stock Exchange, the figures on the triumphal arch in Washington Square Park, the thirty statues and pediment of the Brooklyn Museum, and Attilio’s glass reliefs for Rockefeller Center, his pediments for the Frick Museum, and the his *Fireman’s Memorial* in Riverside Park. Three United States Presidents—Teddy Roosevelt, Taft and Wilson ,as well as John D. Rockefeller—paid visits to the family in their Bronx studio; (Mary Shelley and Bill Carroll, “The Piccirilli Studio,” *The Bronx County Historical Society Journal*, 30, no. 1 (spring, 1999), 2.**

36. I thank Charles Kipps for this witty comment.

37. Bogart, *Public Sculpture*, 230.

**38. Sherman’s unrelenting venom toward journalists even prompted an unprecedented event in American military history when he court-martialed a civilian newspaperman, Thomas W. Knox of the *New York Herald*. Fellman, Michael Fellman, *Citizen Sherman: A Life of William Tecumseh Sherman* (Lawrence, KS, 1985), 126.**

39. Eve Brown, *The Plaza 1907–1967* (New York, 1967), 53; Tharp, *St-Gaudens and the Gilded Era*, 316, 319, 357.

40. *New York Times*, Oct. 10, 1964, 31; Oct. 16, 1964, 38; Jan. 27, 1965, 34.

41. Cook, *A Description*, 73.

42. *Forty Years*, 33, note 4.

**43.** The most complete narrative of the rescue can be found in Ellen M. Dolan, *Susan Butcher and the Iditarod Trail* (New York, 1993). See also *New York Times*, Jan. 28 to Feb. 11, 1925; **Eleanor Fairchild Pease, *Brave Tales of Real Dogs*, “Balto, The Dog That Saved a City”, Chicago, n.d., 87-97.**

**44.** *New York Times*, Sept. 25, 1931, 32; Dec. 22, 1932, 15. **I am grateful to Steve Misencik at the Cleveland Museum of Natural History for providing the material from the 1995/6 exhibit “A Race for Life: Balto and the Hero Dogs of Alaska.” I am grateful to Jonathan Kuhn for sharing with me a Parks Department press release of a dog-sled race held in Central Park on Feb. 22, 1934 that included Togo.**

45. Correspondence to Central Park Conservancy, May 25, 1994.

46. A recent letter to New York City Department of Parks & Recreation, dated July 5, 2001, noted a similar sculpture in the Schlosspark at Burg Schlitz, in Mecklenburg-Vorpommern, Germany. The author of the letter cites a guidebook to the Castle, indicating that Schott created the 1903 sculpture for the Wertheim department store in Berlin. The letter claims that it was transferred to Burg Schlitz in 1930, which coincides with the Mosse family departure from Berlin. There is also a copy of the sculpture in Burlingame, California, known as the Wurlitzer Fountain, which the Wurlitzer family bought in Germany and placed initially in Cincinnati, Ohio.

**47. Isaac Phillips, president of board of trustees of the Congregation Sheareth Israel, “That the Superintendent of the Park be authorized to permit the removal of**

**the dead buried within the limits of the Park.”** BCCP, *Minutes* (Jan. 12, 1858), 131–32; Richard Hunter et al., Hunter Research, Inc., “A Preliminary Historical and Archeological Assessment to the North of the 97th Street Transverse Borough of Manhattan, City of New York,” vol. I, sect. 589–4, D 50–51; vol. II, illus. 59.

48. A letter from Gertrude Hall Brownell to DeWitt M. Lockman of the Municipal Arts Society, August 25, 1926, includes the proposed plan for “The Secret Garden” by landscape architect Charles Downing Lay; Central Park Conservancy files.

49. It had been abducted twice before, in 1963 and 1965, but immediately recovered. *New York Times*, Aug. 15, 1973, 41; Aug. 21, 1973, 12.

**49A. “Lober’s....Mount Rushmore presidents,” Borglum had visited the White House and noticed a bench in the garden. He remembered reading that during the most difficult days of the Civil War, Lincoln waited long past midnight for news from the battlefronts. Often, when he would receive a most disturbing message, he would return to the bench in the garden. Price, Willadene, *Gutzon Borglum, Artist and Patriot*, Chicago, 1961, 88-91. I thank Alison Miller for her clever methods required to read the message. The *New York City Employee Memorial*, the base of the flagpole on the northwestern end of the Mall is also by Georg Lober.**

50. Sally Brown, *The Original Alice: From Manuscript to Wonderland* (London, undated). The fountain was originally moved from its original site adjacent to the Heckscher Playground to the James Michael Levin Playground in 1986.

51. Letter to the artist from George Delacorte, Sept. 19, 1957; letter from Stuart Constable to de Creeft, dated Feb. 2, 1958, in Jose de Creeft papers, Archives of American Art, reel D150#136, 1957.

52. Robert Smithson, "Frederick Law Olmsted and the Dialectical Landscape," *Artforum* (Feb. 1973): 68.

53. For further interpretation of the work see Suzaan Boettger, "A Found Weekend, 1967: Public Sculpture and Anti-Monuments," *Art in America* 89, no. 1 (Jan. 1, 2001): 80; see also, Barbara Haskell, *Claes Oldenburg: Object into Monument* (Pasadena, 1971), 61–62.

54. On March 26, 1981, the City Council adopted legislation introduced by Council Member Henry J. Stern on December 18, 1980, which designated this area as Strawberry Fields. **Strawberry Field, from the song "Strawberry Fields Forever," is a large Victorian building with extensive wooded grounds in Beaconsfield Road, Liverpool—a five minute walk from John Lennon's childhood home. Since 1936 it had been an orphan children's home that had an annual festival, to which Lennon's Aunt Mimi took him. The gothic grandeur and the mystery of the woods fascinated John. The only thing left today is the signpost "Strawberry Field," which remains as much a mecca as the Strawberry Fields in New York. Steve Turner, *A Hard Day's Write: The Stories Behind Every Beatles Song*, "Strawberry Field," (London, 1994).**

55. *New York Times*, Aug. 22, 1981, 48.

56. *New York Post*, Dec. 19, 1980.

57. BCCP, *Eighth Annual Report* (1864), 38. In his submission to the design competition, George Waring suggested a memorial to Downing. *Description of Plans*, "Art the Handmaiden of Nature," no. 29, 81. **Olmsted and Vaux also worked together for the design for Downing Park in Newburgh, New York, though it was only completed in 1897 by their children Downing Vaux and John Charles Olmsted**

---

**who—along with Frederick Law Olmsted, Jr.—followed their fathers’ footsteps into the profession of landscape architecture.**

58. Related to the author in conversation on May 19, 2002 by M. M. Graff, who had visited Vaux’s daughter, Marion Vaux Hendrickson, in a New York nursing home; see also *New York Herald*, Nov. 22, 1895. For a different opinion by Vaux’s son Bowyer, see Kowsky, *Country, Park, and City*, 320.

59. *Forty Years*, note 4, 28.

60. FLO to CV, June 8, 1865, FLOP. ]

61. Alex Beam, *Gracefully Insane: The Rise and Fall of America’s Premier Mental Hospital* (New York, 2001), 10. See also Witold Rybczynski, *A Clearing in the Distance* (New York, 1999), 406–11.

**62.** *Forty Years*, Appendix III, “The Facts in the Viele Case,” 554–62; **On December 1, 1859 Viele requested his plan be returned to him. He specified that it was plan #28;** BCCP, *Minutes* (Dec. 1, 1859), 195.

63. *Description of Plans*, “Presented as a design for the Park, but found to contain only a design for a pyramid,” 1.

64. Peter Salwen, *Upper West Side Story* (New York, 1989), 65; see also Rebecca Read Shanor, *The City That Never Was* (New York, 1991), 86–90, 95–96, 177; Paul E. Cohen and Robert T. Augustyn, *Manhattan in Maps: 1527–1995* (New York, 1997), 130–31, 136–39.

65. Elizabeth Hawes, *New York, New York* (New York, 1993), 27–29.

66. *New York Times*, Nov. 27, 1872, 2.