

NOVEMBER 10, 1895—FIFTY-TWO PAGES.—WITH ART SUPPLEMENT.

MONUMENTS IN
CHICAGO PARKS

DEAD leaves are drifting in Chicago parks. The grass is faded and brown and the trees are bare. It is the season when the statues of the parks seem to stand out among the trees as if newly unveiled by nature. In autumn solemnity, with the haze of the Indian summer about them, there is no season in which park statuary shows to such advantage. At no other season is the visitor in such a mood for contemplation of these figures of men whose shadows have long since faded from the earth.

Chicago is rich in such works of art. It will be richer, for individuals, societies, and whole nationalities have pledged themselves to add monuments commemorative of great events and great men to the city parks. Nearly \$1,000,000 has been expended in this handling down to future generations the outlines, more or less authentic, of great men of this and other countries. Many of these statues were gifts of men who are living, and who saw to the execution of their ideas for philanthropy; others are the ideas left by dead citizens who sought thus to perpetuate their own names; others still, the results of popular feeling and of popular donations to a common cause. Of these the greatest, perhaps, is the imposing statue of Gen. U. S. Grant in Lincoln Park. Three sides of the city may be said to vie with one another in park statuary. The North side is richest, as it is also the oldest, taken as a whole. But the oldest statue of importance in the city was erected on the South side in Douglas Park.

This is the Douglas mausoleum. It stands at the head of Lake avenue, near Thirty-fifth street. It is doubtful if a quarter of the actual residents of Chicago know of its existence. Senator Stephen A. Douglas died in 1861, and almost immediately plans were set on foot for erecting a monument to his memory on the old Douglas residence on the lake shore. The work of model-making the statue was given to Leonard W. Runk, the well-known sculptor, who died recently at his home in the very shadow of the monument. It was to the Senate that the financial artist owed most for encouragement in his task of love. In the course of the year the statue stood forth in heroic size, 34 feet high. In 1865 the monument was complete. The foundation of the monument was a circular concrete of lime and sand, twenty-five feet in diameter. There is a

white marble sarcophagus, bearing the following inscription:

STEPHEN A. DOUGLAS,
BORN
APRIL 23, 1813;
DIED
JUNE 3, 1861.
"TELL MY CHILDREN TO OBEY THE
LAWS AND UPHOLD THE CONSTITUTION."

Within the crypt repose the remains of the great Senator in an iron casket, guarded by a huge grating and padlocked door at the outer opening of the sarcophagus and by a safe door within. Above the tomb rests the pedestal of the monument, 15 feet in diameter and 10 feet high. Upon this rests the splendid shaft of granite 43½ feet in height, 5 1/8 feet in diameter at the base and 3 feet at the apex. The capital of the column, with its ornamental frieze and cornice 6½ feet high, furnishes a support for the colossal statue of Douglas.

The entire height of the monument is 95½ feet. At its corners are four bronze female figures representing "Illinois," "History," "Justice," and "Eloquence." This memorial cost about \$100,000.

The Columbus monument on the Lake-front at the foot of Congress street was erected under the direction of the Columbian Exposition. Ferdinand W. Peck of Chicago was the moving spirit. It stands almost in front of Mr. Peck's Auditorium. The pedestal is of New England granite 30 feet high and the bronze statue of the discoverer of America is 20 feet high. It was designed by Howard Kretschmar. It stands with one arm uplifted, gazing with an expression of surprise up Congress street.

From the moment the statue was unveiled it attracted much adverse criticism. The arms were out of proportion; the statue was too large for the pedestal; the face was a caricature, said the critics. So the promoters of the monument by Howard Kretschmar, and recently the monument has been lowered several feet.

Amusing stories are told of the statue. When it was unveiled Ford W. Peck looked up into the surprised bronze face. One of his friends standing near by said:

"Do you hear what it's saying?"

"No," answered Peck.

"It says, 'Good gracious, Ferd, is that you?'"

When the singers De Reszke were given apartments in the Auditorium annex in 1893 the windows of the rooms opened out on the Lake-front. After they had become settled the elder De Reszke went to the window, parted the lace curtains, and looked out.

"Mon Dieu," he exclaimed, "must I really live so close to that for three weeks?"

He had seen the Columbus statue.

Another feature of the Lake-front Park is the Rosenberg fountain near the intersection

of Michigan avenue with Park Row. It was presented to the Park Commissioners by Joseph Rosenberg of San Francisco. It was designed by Franz Machl of Munich, where the statue in bronze was cast, at a cost of \$12,000.

The pedestal is of granite, elaborately wrought and supporting a basin into which the water flows. The central feature of the monument is a splendid figure of Hebe. The half nude figure is gracefully draped; the right hand extends forward, holds a cratera and the left an ewer.

In modeling the massacre monument, which occupies a place at the foot of Eighth street, the sculptor, Carl Rohlf, took for his model the Indian chief, Kicking Bear, who, in company with Bad Spirit, was a prisoner at Fort Sheridan. Each day the Indian came down to Chicago, trapped in his savage costume, and sat for an hour or more in the studio.

The monument is one of the finest in the city. It stands on the spot where the fleeing inhabitants of old Fort Dearborn were overtaken, slain, and scalped on that hot August day in 1812. The bronze group represents the scene in which Black Partridge saved Mrs. Helm from the longhairs of a half-naked savage. Under the feet of the figures lies the dead body of the Post Surgeon and not far away is a child with outstretched arms, recalling the butchery of defenseless infants. The group rests on a huge base of solid granite, on the four sides of which are bas-reliefs showing other incidents of the massacre. George M. Pullman, whose residence stands only a stone's throw away, presented the monument to the city.

The Drexel monument commands a view of Drexel boulevard from the Fifty-first street intersection. It is thirty-five feet high, with a splendid figure in bronze eight feet high at the top. The lower portion of the monument consists of four shells, above which there are bas-reliefs in bronze, representing the ocean, the lake, the river, and the spring. The main basin is twenty-two feet in diameter, and is built of granite. Henry M. Manger of Philadelphia designed the work, and it was built at a cost of \$40,000. It was the gift of the Drexel brothers as a memorial to their father.

One statue in Lincoln Park is sufficient to distinguish that North Side pleasure ground. From the North avenue entrance is visible through the trees the tall, gaunt counterfeit of Abraham Lincoln, eleven feet in height. This is Augustus St. Gauden's masterpiece and one of the finest bronzes in the world. This work was the gift of Eli Bates, who, by will, left \$40,000 for its construction. It was unveiled Oct. 23, 1887, and 5,000 people stood in the rain to see the statue of the man Lincoln, grandson of the martyred

- 1—"The Alarm."
- 2—The Schiller Monument.
- 3—Gen. U. S. Grant.
- 4—The Humboldt Monument.
- 5—The La Salle Monument.
- 6—"A Peace Offering."
- 7—The Linne Monument.
- 8—"The Massacre."
- 9—Abraham Lincoln.
- 10—Reuter Monument.
- 11—The Douglas Monument.
- 12—The Shakespeare Monument.
- 13—Drexel Fountain.
- 14—The Two Sphinxes, Lincoln Park.
- 15—The Haymarket Memorial.
- 16—Fountain Near the Conservatory.

President, pull the rope which for the first time revealed the statue to public gaze. A great deal of secrecy had been observed in the construction and construction, and until it was unveiled the statue was not photographed. Thomas F. Withrow made the presentation speech.

The statue stands upon a base four feet high in the center of an elliptical stone platform 30x60 feet. The figure is in thoughtful posture, characteristic of the man whose memory it is to perpetuate forever.

Dedication of Grant Monument.

Two hundred thousand voices shook the sea wall of Lincoln Park when, on the afternoon of Oct. 7, 1891, the multiple folds of United States flags were pulled away from the equestrian statue of Gen. Ulysses S. Grant. But the Army of the Tennessee was holding its annual reunion in Chicago, and some of the men who cheered the mighty bronze had cheered the mightier man on the field of battle. This colossal statue was from the people, and tens of thousands contributed in sums ranging from 10 cents to \$1,000. The bronze is the largest ever cast in this country and was designed by Louis T. Brehm. It stands eighteen feet above the great, vaulted pedestal and is one of the most conspicuous works of art in the country. His field glasses are in his right hand and he has just surveyed the field, seemingly satisfied that his orders have been obeyed. The hat, uniform, sword, spurs, field glasses, saddle, and holsters are exact copies of the originals used by Grant in his campaigns. The bronze was cast at Chicago.

Many concessions. This is the reason some

go through a rival's factory as for the proverbial rich man to go to heaven. Each manufacturer has some secret which he jealously conceals from rivals.

In the vernacular a "crane chaser" is a florist who watches death notices and sends a solicitor to the house of mourning to get an order.

Life insurance agents, furniture stores, and sewing machine agents watch the marriage license list to increase their business, while swill dressmakers, florists, caterers, and liveries look after the announcement of engagement.

The general use of bicycles affects the price of flour, as there is less demand for bran to feed horses. Thus one source of revenue is cut off from the millers and the loss is added to the cost of the flour.

The phrase "salting mines" has resulted in a literal application of it. Nitrate of silver is mixed with salt and squirted on the ore rocks. The salt precipitates the silver, and there you are with a mine that deceives any one but an expert.

The old idea of harvest home, so poetic in its ancient form, is continued in various modern forms. Somebody pays for the fun of the first car of wheat by express into St. Louis every year. In Chicago there is a procession for the first boatload of strawberries and peaches from Michigan. In St. Louis the negro dock laborers march to meet the first sales of cotton. Prosperity still waits on the harvest.

Junk dealers have a trick of sticking an iron washer under the platform of their scales. If the seller is looking at them they omit the ceremony. The washer has an adhesive substance that causes it to stick, but it can be readily removed.

An undertaker on North Clark street has a sign reading "Mortician." On Rush street there is a sign: "Antique Furniture Made to Order."

A certain varnish company uses the line "As a painted ship upon a painted ocean" in its advertisement, and credits the sentiment to Browning.

The wary tenant holds off until the last minute before signing a lease. Then in order to fill his building the landlord will make

peo, Mass. The base was designed by F. M. Whitehouse.

Less than a year after its dedication a calamity made a sepulchre of the arches of the granite base. On the evening of June 19, 1892, a thunder-storm came suddenly upon the city. Scores of persons were under the great statue when a bolt of lightning struck the bronze figure of the General, passed down through the northeast corner of the pedestal, killing three men and wounding seven other persons. Dozens of people suffered from shock, and one man was grazed with fright. The bronze was uninjured; only a bluish streak marked the track of the thunderbolt. German-American citizens of Chicago presented the statue of Johann von Schiller to Lincoln Park. It is of heroic size and was cast in the same mold which turned out the famous bronze at his birthplace in Marbach, Wurtemberg. It was designed by Eugen Raus and was cast in Stuttgart. The figure stands on an ornamental granite pedestal at the Webster avenue entrance to the park overlooking the garden. It was unveiled May 15, 1888. Carter Harrison was then Mayor of Chicago and the presentation speech was made by William Rapp, then editor of the Standard.

No piece of statuary in Chicago, perhaps, has been so severely criticised as has that of La Salle. It was the gift of Lambert Tree and was executed by Count de la Laing of Brussels. It is difficult to conceive of a more inartistic work than resulted at the hands of de la Laing. The hardy explorer, who extended French claims so widely on the new continent, must have seen of different proportions to have withstood the hardships of his explorations. The statue is mounted on a pedestal of pink granite and was unveiled Oct. 12, 1889.

An excellent piece of bronze statuary from a foreign land is the colossal figure of Carl Linnaeus. Swedish-American residents of Chicago presented the bronze to Lincoln Park and it was unveiled May 23, 1891. The statue is a reproduction of the work of C. Dyckerman, who executed the original for the Swedish Government. The original work is erected in Stockholm. The figure is fifteen feet high and mounted on a massive granite pedestal. At each of four corners of the base of the pedestal are four bronze figures representing the seasons. The central figure of the group is in student's dress and has a strong face and thoughtful brow indicate the scholarship of the great naturalist. This statue stands opposite Fullerton avenue and near the Stockton drive, presenting from all sides attractive outlines.

Commemorates the Indians.

"The Alarm" is a life-size Indian group, suggested by the people who trod Lincoln Park site before Fort Dearborn commanded

the mouth of the Chicago River. An Indian, his wife, child, and dog are starting up as if surprised by danger and the startled look seems to have crept into each of the faces, making man and brute nearly akin. Martin Ryerson presented the group to the park. It was designed and executed by John J. Boyle of Philadelphia. The original clay model is honored with a niche in the National Museum in Washington. The bronze is mounted on a great pedestal of granite, into the four sides of which are bronze panels in relief, showing various phases of Indian life. Mr. Ryerson presented the statue to the park in 1884 and it is commemorative of his regard for the Ottawa Indians, among which tribe he spent many years of his life.

A kindred piece of work to "The Alarm" is the equestrian statue of "A Peace Offering," presented by Judge Lambert Tree. It represents an Indian almost nude astride of an ill-kempt pony.

One of the latest additions to Lincoln Park is the beautiful statue of Shakespeare unveiled in the spring of 1893. The colossal figure of the great poet is half reclining on a seat covered with drapery. It was the gift of Samuel Johnston and was designed by William Ordway Partridge. It is of bronze and stands upon a low pedestal of gray granite just at the foot of Balmain avenue. On the park side of the pedestal are these words from the poet's own pen:

"WHAT A PIECE OF WORK IS MAN; HOW NOBLE IN REASON; HOW INFINITE IN FACULTY."

Below are the words: "The bequest of Samuel Johnston." On the reverse side of the pedestal is lettered:

"HE WAS NOT OF ONE AGE, BUT FOR ALL TIME. OUR MYRIAD-MINDED SHAKESPEARE."

There are some minor works of art in the park, among which are two guardian sphinxes at the northern end. Near the conservatory is a very attractive fountain showing three maidens holding gigantic fishes while three swans beat the air with extended wings.

West Side Monuments.

The West Side is new in monuments. It possesses only three, two being situated in Humboldt Park and the third in Haymarket square.

The Humboldt monument occupies a slightly place on the main boulevard running through Humboldt Park. It was presented to the Commissioners by Frederick J. Dawes. Although the work was projected early in 1891 it was not completed until Oct. 16, 1892, when the monument was formally dedicated. One of the features of the ceremony was a great parade headed by Henry Greene-

baum. Speeches were made by A. C. Hesing, Mayor Washburne, and others. Little Miss Weinhardt, daughter of Park Commissioner Weinhardt, pulled the cord which unveiled the statue. The figure is of bronze, ten feet high, and it stands on a pedestal of solid granite about ten feet square and eighteen feet high. Felix Goering of Germany was the sculptor, and the bronze statue was also cast in Europe.

Facing to the westward with its left foot advanced and the left hand holding a book, the statue of Fritz Reuter stands at the juncture of the drives from Center avenue and Division street. It was presented by the Fritz Reuter Monument Association, in which Ludwig Wolff, the Chicago manufacturer, was the prime mover. At the unveiling ceremonies on May 14, 1893, the monument was accepted on the part of the Park Board by Commissioner Mott. Under the author's name the pedestal bears the words:

"IF ONE DO WHAT HE DID HE CAN DO NO MORE."

There is also an inscription which reads as follows:

Erected in honor of the beloved poet of the German people by the Germans of Chicago, 1893.

One of the most impressive monuments of the city stands in the midst of the square of Haymarket square, surrounded each day by thousands of farmers' wagons filled with produce. It commemorates the Haymarket riot, which occurred on the night of May 4, 1886.

The monument does not stand exactly on the spot where the bomb was thrown, this being to the north, on Desplaines street, near the first intersecting alley. The figure of the huge policeman, which was designed by C. F. Bachevalier, is a work of remarkable strength of commanding presence. It stands ten feet high above a massive pedestal facing to the eastward. One hand is uplifted in solemn warning and these are the words which are inscribed on the granite below:

IN THE NAME OF THE PEOPLE OF ILLINOIS I COMMAND PEACE.

It was sculptured by Johannes Gellert and cost \$10,000, this amount being raised by popular subscription. The unveiling ceremonies, which were attended by an immense throng of people, took place May 30, 1893. Decoration day. The monument was first suggested by THE TRIBUNE, which offered a prize of \$100 for the best design. In the work of securing subscriptions which followed THE TRIBUNE also played an important part.

TOOK HIM AT HIS WORD.



"I suppose you get a good many tips, waiter?"

"O, yes, sir, from everybody."

"Then in that case there is no need for me to give you one. Good morning."—St. James' Budget.

Curiosities of Commerce.

ON the surface the connection between Barney Barnato and a rise in the price of glycerine is not apparent. The extraordinary development of the mines in South Africa has caused an unusual demand for those high explosives of which glycerine forms the basis. The war scare also contributes to the increase in price, for naval vessels and artillery corps must have an unusual supply of explosives on hand.

The unusual spectacle of grain shipped by way of the Mississippi and New Orleans to European ports this year is explained by the slow movement of cotton. The gulf port steamship lines have been compelled to bid for cargoes, and Southern railroads have been making special rates for Northern freight to meet the demand.

One of the lake excursion lines of vessels got some free advertising and thereby drummed up a late patronage by advertising a prize of \$250 for every baby born on the boats. So far the prize has not been claimed.

To evade personal taxes in North Dakota wheat is shipped out of the State before May 1 and into Minnesota after April 1, these being the dates for the return of the schedule of personal taxable property.

Starch is one of the constituents of good baking powder. The manufacturer who wishes to economize uses low-grade starch flour as a substitute. The same kind of flour enters into the nimble buckwheat cake.

A little genuine maple sugar goes a long way in making much of the maple syrup of commerce. It costs 14 cents a pound and will take an equal amount of dark brown sugar without losing any perceptible flavor or becoming unhealthy.

It is as hard for the owner of a factory to

ALL IN THE NEGATIVE.



"I say, who is that splendid creature?"

"O, that's the lady I nearly had a dance with at that ball—you know."

"O, yes; that ball they forgot to invite you to—St. James' Budget."