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HISTORIC PRESERVATION OFFICE

### National Register of Historic Places - Multiple Property Documentation Form

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

New Submission     Amended Submission

#### A. Name of Multiple Property Listing

Public Sculpture in Newark, New Jersey

#### B. Associated Historic Contexts

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

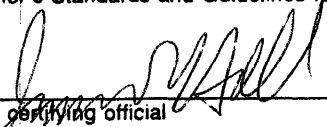
The Public Sculpture of John de la Mothe Gutzon Borglum  
in Newark, New Jersey, 1911 - 1926

#### C. Form Prepared by

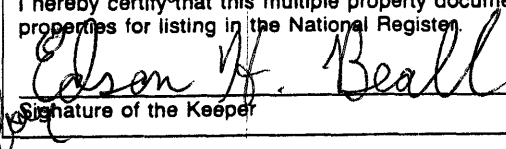
name/title Ulana D. Zakalak/ Historic Preservation Consultant  
organization Zakalak Associates date April 13, 1994  
street & number 57 Cayuga Avenue telephone (908) 571-3176  
city or town Oceanport state New Jersey zip code 07757

#### D. Certification

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

Signature and title of certifying official  Date 9/13/94  
Assistant Commissioner for Natural & Historic Resources/DSHPO  
State or Federal agency and bureau \_\_\_\_\_

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

Signature of the Keeper 

Date of Action 10.28.94

## Table of Contents for Written Narrative

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

	Page Numbers
<b>E. Statement of Historic Contexts</b> (If more than one historic context is documented, present them in sequential order.)	E1 - E20
<b>F. Associated Property Types</b> (Provide description, significance, and registration requirements.)	F1 - F2
<b>G. Geographical Data</b>	G1
<b>H. Summary of Identification and Evaluation Methods</b> (Discuss the methods used in developing the multiple property listing.)	H1
<b>I. Major Bibliographical References</b> (List major written works and primary location of additional documentation: State Historic Preservation Office, other State agency, Federal agency, local government, university, or other, specifying repository.)	I1 - I2

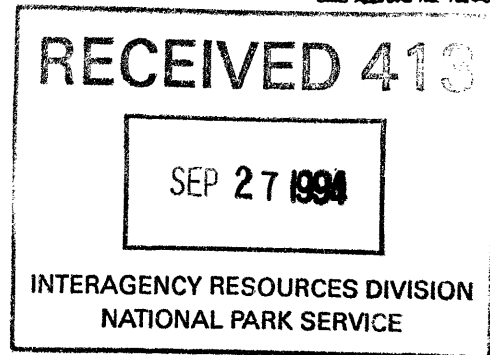
**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

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### E. Statement of Historic Contexts

This multiple property nomination addresses a single property type that contributed to the development of outdoor public sculpture in the City of Newark. This property type is the outdoor public sculpture of John de la Mothe Gutzon Borglum. All four of the sculptural pieces fall within the same historic context, "The Public Sculpture of John de la Mothe Gutzon Borglum, 1911-1926." The discussion of historic context is divided into three themes: 1) The evolution of public sculpture in the United States; 2) The evolution of public sculpture in the City of Newark; 3) The work of John de la Mothe Gutzon Borglum in Newark.

#### 1. The evolution of Public Sculpture in the United States

Public sculpture in the United States began as the most permanent way to honor the dead. The immigrant and native craftsmen, who carved the gravestones in the earliest cemeteries, laid the foundation for sculpture in America and prepared the country for the monuments and public art that would follow.

Artisan carvers brought their designs from Europe or copied them from pattern books or prints. As standards of living in the Colonies improved, European carvers immigrated to the United States, setting up shops to produce not only gravestones, but hand-carved fireplaces, lintels and mantels. With America's victory in the Revolutionary War, there was suddenly a flurry of activity to produce likenesses of its new leaders and monuments to its heroes. Native sculptors however, lacked the skills, technology, and the assistance necessary to produce public works. The absence of well-equipped, high quality quarries and foundries, as well as knowledgeable craftsmen made sculpture in the United States a difficult and expensive procedure.

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Experienced European artists received many of the early sculptural commissions in the United States (Bogart 1989: 17). Some of the first monuments to the founding fathers were produced by France's leading sculptor of the eighteenth century, Jean-Antoine Houdon. In what may be called the earliest patronage of sculpture in America, the state of Virginia commissioned Houdon for representations of Lafayette in 1781 and Washington in 1785 (Taft 1930: 4). These sculptures, as well as others of the founding fathers, were important models for both patrons and sculptors in America (Reynolds 1988: 4).

At the turn of the nineteenth century, appropriate sculptural decoration was sought for the nation's new Capitol in Washington, D.C. A small contingent of Italian sculptors, followers of the great Antonio Canova, were imported to provide the neoclassical style firsthand to the new city.

As interest in the arts grew, academies of art were formed, particularly in New York and Philadelphia. Based on European models, these academies had great influence in establishing the European sculptural tradition in this country. Plaster casts of ancient Greek and Roman statuary were imported to establish greater awareness of the classical tradition in the new nation and to provide models of the human figure for training native artists (Reynolds 1988: 4).

Midcentury sculptors had to struggle for recognition in relative isolation, and the absence of commissions and of a suitable supportive atmosphere prompted many of them to leave for Florence and Rome. By the 1820s and 1830s, the first wave of American expatriate sculptors had settled in Italy to be close to its ancient models, marble quarries, its artisan tradition of marble carvers, and an international community of artists. Expatriates like Horatio Greenough and Hiram Powers became successful by fashioning private works, such as portrait busts and ideal parlor statues. Several of them eventually received federally sponsored commissions. Nevertheless, they encountered continual difficulties gaining official support.

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The years immediately following the Civil War witnessed a marked shift in attitude toward public sculpture and in the status of American sculptors. Several factors produced this change. The war aroused public emotions on behalf of the popular national cause, which seemed to demand expression in monumental symbols. At the same time, new and better opportunities for artistic training became available in France. Third, a core group of highly talented and charismatic artists connected with influential New York elites helped to establish sculpture as an organized, respected profession (Bogart 1989: 19).

The Civil War was the primary impetus in turning Americans toward sculpture. Few places had gone untouched by the pain of the conflict. Even before the war ended, there emerged an unprecedented and widespread demand for commemorative monuments. Initially, many of these were standardized, relatively inexpensive, custom-order images of soldiers on pedestals. Most clients cared little that the statues were often crudely rendered; what was important was to pay proper and immediate respects to the men who had sacrificed their lives (Bogart 1989: 19).

But while small towns might be willing to make do with mass-produced figures, New York's wealthy, sophisticated post-war citizenry demanded high quality work. In the 1860s, there were still only a handful of American sculptors considered sufficiently skilled to make public monuments. These included John Quincy Adams Ward (1830-1910), who before 1890, enjoyed a virtual monopoly on major public commissions in New York. By 1893, he had become the "Dean" of American sculptors. His Indian Hunter (unveiled 1869), was the first work of American sculpture installed in Central Park. Ward's accomplishments paved the way for a new, younger generation of American sculptors, such as Augustus Saint-Gaudens and Olin Levi Warner (Bogart 1989: 20).

In 1863, major administrative and curricular changes at the Ecole des Beaux-Arts in Paris resulted in its becoming the foremost center for training in the fine arts. The reforms

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altered the school's organization and programs in a way that made it much easier for foreign students to attend. About the time of the nation's Centennial in 1876, American artists began to study in Paris rather than as previously in Rome or Florence. As a consequence of this training, largely influenced by the Ecole des Beaux-Arts, they abandoned neoclassicism and also the simplicity of mid-nineteenth century naturalism, choosing instead a heightened realism, drama, and compositional complexity. Encouraged to collaborate with architects, French-trained American sculptors returned home with new skills and sensibilities.

Bronze replaced marble as the popular medium, providing American sculptors both at home and abroad with new flexibility in producing the great outdoor monuments to its heroes and leaders that the post-Civil War era demanded. Foundries in America that had been originally engaged in military and domestic production were now making sculpture—even such monuments as the equestrian statue of George Washington in Union Square Park in New York. Henry Kirke Brown's statue, erected in 1856, was New York's first outdoor bronze, and it exemplifies the simple and direct naturalism characteristic of America's first native school of sculpture (Gayle 1988: 1). With time, advances in bronze-casting techniques in European foundries made it possible to reproduce subtleties in modeling never before achieved. American foundries started to compete, and the domestic quality of casting improved.

Sculptors in the late nineteenth century gradually developed a sense of common identity and purpose that allowed them to assert their influence. Several factors converged to make this possible: the amassing of great personal fortunes; the ascent of a group of influential professional architects; and the early success of several leading figures, such as Augustus Saint-Gaudens, Frederick MacMonnies, and Daniel Chester French (Bogart 1989: 27).

Augustus Saint-Gaudens, one of the first sculptors to import the Beaux-Arts style to America, helped change the course of American monumental sculpture with his celebrated Farragut

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Monument of 1881 located in Madison Square (Gayle 1988: 1). He was also responsible for disseminating the ideals of the Ecole des Beaux Arts by training sculptors at home. MacMonnies entered into collaborative relationships with Saint-Gaudens and Stanford White which resulted in several important New York monuments. French's privileged background helped forge connections with other elite groups. The immigration of German and Austrian sculptors proved significant as well. These foreign-born artists set new standards of excellence as well as added cultural variety, and worked actively to form and maintain a professional community to promote the civic benefits of municipal art. Some of the most important foreign-born artists of this period include Karl Bitter and Isidore Konti (Bogart 1989: 37).

By the late 1880s, the creation of enormous family fortunes fostered new civic values and institutions and resulted in the substantial development of America's great cities. Wealthy families prided themselves on conspicuous display. Envisioning themselves as modern-day Medicis, they hired a new generation of professional architects to design opulent homes. Their attempts to create associations with Renaissance culture and civilization extended into the public sphere. Their admiration of the great Italian city-states led them to an unprecedented concern with civic ideals, and prompted the formation of numerous clubs, libraries, museums and other cultural institutions.

The period of time between the Philadelphia Centennial of 1876 and the First World War, was the era of the great world fairs, which provided sculptors with unprecedented opportunities for dramatic and expansive figural and decorative sculpture. The National Sculpture Society, founded in 1893, institutionalized Beaux-Arts style in the United States, and the style and the society dominated sculpture for public works until the beginning of the next century. The majority of America's great city monuments and statues were erected following the Philadelphia Centennial, during the period known as the American Renaissance, 1876-1917 (Gayle 1988: 1).

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Newark, Essex County, New Jersey2. The evolution of Public Sculpture in the City of Newark

The evolution of public sculpture in Newark parallels that of the major metropolitan areas of the United States. In the first two centuries of the history of the city, plastic art was confined to the realm of the cemetery stonemason. It was not until the last quarter of the nineteenth century, that the residents of Newark took an interest in beautifying their city, although there are some memorials which pre- and post-date the period of the American Renaissance. A majority of the Newark monuments are dedicated to "the hero" - the soldier, statesman, religious figure, philanthropist or industrial pioneer. Numerous ideal figures also occur. The time span of Newark sculpture is loosely a century. The most recent statue, one of Christopher Columbus, was unveiled in 1972, the earliest, the Philip Kearny portrait statue, in 1873. Only four pieces of public sculpture were completed before 1900, with the majority unveiled between 1900 and the First World War (Newark Museum Quarterly, Winter 1975: 1).

The first public sculpture placed within the city was the 1873 statue of "Philip Kearny" by Henry Kirke Brown (1814-1886). The bronze statue, originally commissioned by the State of New Jersey for Statuary Hall, was on exhibit in the State House in Trenton before being relegated to a cellar where it was found in 1879. A committee of Civil War veterans under the chairmanship of Cortlandt Parker arranged to have the work brought to Newark. Generals Grant and McClellan were present at the dedication ceremonies in 1880 (Newark Museum Quarterly, Winter 1975: 10). The statue was placed in Military Park, moved in 1925 to accommodate the "Wars of America" sculpture and repositioned in 1961.

The next statue to be placed in the city of Newark, was the bronze figure of "Seth Boyden," by Karl Gerhardt (1853-1940). Similar to the Kearny statue in composition, i.e., a full figure on an architectural pedestal, the sculpture shows an apron-draped Boyden at work inventing, with a mallet and anvil at his side. Unveiled in 1890, the statue is located in Washington Park. Gerhardt was also the sculptor of the



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"Frederick T. Frelinghuysen" statue in Military Park. The 1904 bronze statue shows a contemplative Frelinghuysen with one hand resting on a draped column. The statue was erected by the Citizens of Newark through the Board of Trade.

A work of one of the earliest American sculptors, John Quincy Adams Ward (1830-1910), the bust of "Abraham Coles," can be seen in Washington Park. Ward was a student of Henry Kirke Brown and assisted in the casting of Brown's Union Square "Washington," the first public sculpture placed in New York City. Unveiled in 1897, the bronze bust of Coles is situated on a tall marble pedestal with a bronze plaque attached to its front. Ward was also the sculptor of the "Indian Hunter," the first public sculpture to be located in Manhattan's Central Park, the statue of "Henry Ward Beecher" in Brooklyn, and "Horace Greeley" in City Hall Park, among others. The bust was commissioned by J. Ackerman Coles, in memory of his father, a prominent Newark physician and President of the New Jersey Medical Society.

J. Ackerman Coles was also the donor of "Indian Group-An Historical Incident of November, 1764," by Chauncey B. Ives (1810-1894), located in Lincoln Park. The "Indian Group" depicts a scene from the French and Indian War, a grouping of an Indian chief, a kneeling woman, and a child dressed in Indian clothes. The grouping represents the return of settlers captured by the Indians, after a November 1764 truce was made between the Indians and Col. Henry Bouquet. A large number of settlers who had been captured as children came back to their native towns. Along the line of march families became reunited, and the story told in this bronze group shows a mother trying to win recognition from her daughter, who clings to her Indian husband. At last a song awakens the memories of her childhood and brings happiness to the old mother. Although the grouping was cast in 1886 in Rome, the sculpture was not erected until 1895 (Newark Museum Quarterly, Winter 1975: 18).

The portrait figure of "Monsignor Doane," sculpted in 1907 by William Clark Noble (1858-1938), is located in Doane Park, at the intersection of Broad Street and Park Place. As in the

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tradition of the other portrait figures in the city, the Doane sculpture is a full bronze figure on a marble pedestal. George Hobart Doane, the son of an Episcopal bishop, was ordained in that church, but subsequently became a convert to Roman Catholicism. He was pastor of St. Patrick's Church in Newark and served as chaplain to the Newark regiment during the Civil War. A leading proponent of the City Beautiful movement in Newark, Doane was a founding member of the Newark Museum. This statue was erected in (then) Rector Park by the citizens of Newark.

The last of the portrait figures erected in Newark prior to the start of World War I was "The Hiker," Allen G. Newman's (1875-1940) tribute to the Spanish War veterans. Unveiled in 1914, the bronze figure is a replica of the original, designed for the New York State Building at the Jamestown Exposition in 1907. This example was unveiled on Memorial Day 1914, the gift of the United Spanish War Veterans, in McKinley Circle, at the intersection of Belmont and Clinton Avenues.

An important force for the development of significant art in New Jersey and in Newark, was the formation of the Newark Museum. Founded on April 25, 1909, by John Cotton Dana, the Director of the Free Public Library in Newark, the museum's principles were based not only on the collection of works of art, but as a vital force in the cultural and educational life of the community. The museum promoted the inclusion of contemporary art in its exhibitions and was one of the first public institutions in America to patronize contemporary artists (Gerdtz 1964: 197). The Museum houses a number of important sculptures as well as studies, sketches and models. Included in the collection are several plaster sketches for Borglum's "Wars of America" and the master key model as well as a full-sized plaster model for the "Seated Lincoln." Also in the collection is a bronze reduction of the "Mares of Diomedes" and an unfinished marble head (Newark Museum Quarterly, Winter 1975: 8).

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## The City Beautiful

An important feature of early twentieth century city planning in Newark was the "City Beautiful" movement, an alliance of Newark city planners, politicians, and business leaders, who worked diligently throughout these years to improve their city's public image and appearance. A 1913 planning report bemoaned the fact that Newark "does not present a good front" to visitors; "let us make the picture Newark presents," it continued, "solid, broad, dignified, clean and interesting" (City Planning for Newark 1913: 50). Similarly, a 1915 planning report argued that "the complete city must be beautiful," and that Newarkers must consider "beauty...as well as utility in everything that goes into the physical improvement of the city" (Comprehensive Plan of Newark 1915: 99-100).

The City Beautiful Movement succeeded in a number of ways in enhancing the overall appearance of much of the downtown area. For example, reformers successfully worked to do away with billboards, overhanging signs, utility poles and overhead wires in the Central Business District. Supporters of the City Beautiful movement also called for more public art work in the city, and, as a result of their efforts, Newark's older downtown parks were adorned with many statues and monuments in these years.

The most famous of these works were created by two sculptors, John Massey Rhind and Gutzon Borglum. The New York sculptor J. Massey Rhind was commissioned to do two works in Newark: Rhind's "George Washington" was unveiled in Washington Park in 1912; his "The Equestrian Statue of Bartholomeo Colleoni" was completed in 1916, and unveiled in Clinton Park. The Rhind statue depicts Washington making his farewell address to the troops at Rocky Hill outside of Princeton. The work was commissioned under the bequest of Amos H. Van Horn. The "Colleoni" was given to Newark by Christian FeigenSPAN as a result of a dinner he gave in Rhind's honor after the dedication of the Washington statue. Rhind reportedly cited the Verrocchio work as the most beautiful equestrian statue in

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the world. He was eventually commissioned by his host to make a copy for Newark in honor of the City's 250th anniversary. The original is in Venice and was cast in bronze by Alessandro Leopardi c. 1483-8 after Verocchio's clay model. Rhind worked from a plaster cast in Chicago. The pedestal is his own design (Newark Museum Association 1975: 28).

Gutzon Borglum created "The Indian and the Puritan," in honor of the 250th Anniversary of the founding of Newark in 1916. It is located in the north end of Washington Park. Also, in honor of the anniversary, Borglum created "The First Landing Party of the Founders of Newark," located in Landing Place Park, at the foot of Saybrook Place. The "Wars of America" was unveiled in 1926, in Military Park, and the "Seated Lincoln" in front of the Essex County Courthouse in 1911. Both were commissioned under the bequest of Amos H. Van Horn (Comprehensive Plan of Newark 1915: 100-110); Cunningham 1966: 206-207; Newark Evening News, May 30, 1911; Newark Sunday Call, May 28, 1911).

After the end of World War I, the citizens of Newark erected a monument to commemorate the deceased of the great World War. Charles Henry Niehaus (1855-1935) was commissioned in 1920 to create the monument to be located in Lincoln Park. The group of bronze figures, entitled "Planting the Standard of Democracy" was unveiled in 1923. Four plaques at the base are entitled "Patria," "Sacrificio," "Disciplina," and "Fraternitas." The eagle on top of the flagpole was supplied by the Roman Bronze Works and the pedestal was designed by the firm of Richfield and Rogers (Newark Museum Quarterly, Winter 1975: 24).

Other post-World War I public sculptures include: John Massey Rhind's 1924 portrait figure of "Franklin Murphy," located in Weequahic Park at Elizabeth and Meeker Street; and in Washington Park, Giuseppe Ciochetti's 1927 "Christopher Columbus," a bronze figure and four relief plaques on a marble pedestal, cast in Rome and commissioned by the Giusepped Verdi Society and the Associated Italian Societies of Newark, among others.

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The first quarter of the twentieth century was a period of growth and expansion for the city of Newark. During this period of seemingly endless prosperity, Newark's famous skyline and downtown were created, including its major twentieth century landmarks, such as the Newark Museum, the Firemen's Insurance Company Building, the Essex County Hall of Records, New Jersey Telephone Company, the Robert Treat Hotel, the 34-story Raymond-Commerce Building, the 35-story National Newark and Essex Building and Newark Airport (Cunningham 1966: 274).

In these years, Newark's leaders took an active interest in the city's architectural development, calling for the construction of impressive buildings in the downtown area. As a result, many of Newark's important neo-classical public and commercial buildings date from this period. City officials also made a great effort to improve the city's appearance for its 250th anniversary in 1916, including the construction of the Robert Treat Hotel (The Newarker, November 1915: 5-8).

### 3. The Newark work of John de la Mothe Gutzon Borglum

Between 1911 and 1926, John del la Mothe Gutzon Borglum, commonly known as Gutzon Borglum, produced five pieces of outdoor, public sculpture for the City of Newark, more than any other sculptor working in the city. Three of the pieces, "The Indian and the Puritan," "The Landing Party of the Founders of Newark," and the unnamed and destroyed Branford Place shaft, were created for the 250th anniversary of the founding of Newark. The remaining two pieces, and the most significant of Borglum's works in Newark, were produced as a result of the bequest of Amos Hoagland Van Horn, a Civil War veteran and Newark businessman. These two pieces include "Seated Lincoln" and "Wars of America."

#### Early life

John de la Mothe Gutzon Borglum was born on March 17, 1867, to Christina and James Borglum, Danish immigrants of the Mormon

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religion, who had settled in Utah. After the family moved to Omaha, Nebraska, in 1870, Gutzon's mother Christina, was forced to leave the family because polygamy was outlawed in the state, and she was the younger of the two wives of James. Her departure was believed to have left young Gutzon an angry, rebellious child, and a chronic runaway (Schaff 1984: 18). In 1874, James set up a medical practice in the frontier town of Fremont, Nebraska, a dusty, outbound stop for those heading west. Here young Gutzon developed his passion for the frontier, wild animals and horses, all themes prevalent in his later sculptures. Gutzon's formal education was very sporadic. His first recorded classes were at a Catholic boarding school in St. Mary's, Kansas, where he spent only a few terms. This was followed by some classes at Omaha high school and, as far as records show, that ended his formal education (Schaff 1984: 25).

Gutzon was seventeen when his family moved to Los Angeles. Here his father set up a successful medical practice and Gutzon became an apprentice to a master engraver at a lithography firm. After six months, he left to take a position with a crew of fresco painters. When he demanded more money and was refused, Gutzon quit his position and joined Lisa Jaynes Putnam, a painter who took him under her wing, and offered him the use of her studio. When the San Francisco Art Association offered Lisa a teaching position in 1888, Borglum joined her there. He spent his days in classes under the tutelage of William Keith, noted landscape painter, among others. On September 15, 1889, Gutzon, aged twenty-two and Lisa Putnam, aged forty, were married. Upon returning to Los Angeles, Borglum was commissioned to paint a portrait of the great Indian fighter, General Fremont. Receiving rave reviews, he quickly became a force in the Los Angeles art community. With the support of Jessie Benton Fremont, wife of the general and influential socialite, the Borglums left Los Angeles for a European tour (Schaff 1984: 35)

Establishing a studio in Paris, the Borglums were quickly accepted by the Paris community of artists and by the two salons where they became frequent exhibitors. During their two

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year stay, Borglum had the opportunity to meet with Rodin and observe him in his studio. After a brief stay in Spain, the Borglums returned to California. Once in California, the two artists built a new studio in Sierra Madre, naming their new home, El Rosario. Unhappy in their marriage and unable to settle down, in 1896, the couple moved to London. Here, Gutzon gained recognition slowly until he was accepted in the Royal Society of British Artists. The honor made him one of the few artists to belong to prestigious societies in three countries, and it also brought him new commissions. At the same time, Gutzon's younger brother Solon began exhibiting his sculptures in Paris to rave reviews. Solon's instant success stunned Gutzon who had been struggling with his paintings for so long without getting the type of recognition he deserved. After Solon's showing, Gutzon began to seriously consider sculpture as his own medium (Schaff 1984: 63-64).

## Borglum the sculptor

Borglum returned to America in 1901. After spending eleven years abroad, Borglum had returned to a land of little artistic opportunity for a painter. The only alternative was to break into the flourishing monumental sculpture business or find work in the studio of one of the sculptors. Lorado Taft, Daniel Chester Frensch, Augustus Saint-Gaudens, John Quincy Adams Ward, and a few others were creating the bulk of the major commissions, while fine young artists, like his brother Solon, were forced to take whatever work they could find.

At the turn of the century, government, on every level, joined with private organizations to pay tribute to war heroes. It was a mania rooted in the hope that by erecting monuments to the war dead, the pain, the grief and the guilt would somehow diminish, and all that would remain would be the glory. History gave Borglum his opportunity and he rose to the challenge. He became swept up in the competitions for sculptural commissions in New York, and quickly established a studio there (Schaff 1984: 71-74).

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Borglum's first competition was for the Grant monument in Washington, D.C. The memorial to Ulysses S. Grant was worth \$250,000, one of the largest commissions ever offered. Gutzon rented an old barn behind some Manhattan rowhouses on East 38th Street and immediately went to work. Gutzon's entry was displayed early in March 1920 and received critical acclaim from the Washington Evening Star and other newspapers, but the committee had declared his work ineligible. Although the official reason was never made public, the committee did not believe he had done his own work. The affair so upset Borglum, that he publicly declared that he would never enter another competition (Schaff 1984: 76-79).

New York commissions began increasing. Borglum created the "Mares of Diomedes," a bronze of Hercules riding the flesh-eating mares of King Diomedes. The bronze was immediately purchased by James Stillman, a wealthy friend of Borglum's, who presented it to the Metropolitan Museum of Art. It was acclaimed as the first work by a New York artist to be totally conceived and created within the city and put on permanent display without leaving his hometown. This was followed by a commission for a series of gargoyles for the Class of '79 dormitory at Princeton University. His marble full-figure portrait of John Ruskin was also purchased for the collection of the Metropolitan. A lover of politics, Gutzon cultivated a relationship with Teddy Roosevelt whom he had known as one of New York's police commissioners. When Roosevelt became President of the United States, Borglum frequently visited him in Washington and became a member of Washington society (Schaff 1984: 83-89).

Over the next several years, Borglum was involved with a commission for the Cathedral of St. John the Divine, an order of over seventy-five statues. This was followed by a major commission to create a monument to General Sheridan in Washington, D.C. The Sheridan monument was extremely successful and established Borglum as one of America's foremost monumental sculptors. One of Borglums' most significant works was created in 1907, a marble bust of Abraham Lincoln. The bust was purchased by Borglum's friend Eugene Meyer and donated



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to the federal government for its permanent display in the Capital Building rotunda. When Todd Lincoln saw the statue, he called it the most remarkable likeness of his father he had ever seen, and the critics were unanimous in their praise (Schaaf 1984: 115).

## Borglum in Newark

Borglum's involvement with Newark began in the fall of 1909. Following the success of his Lincoln in Washington, D.C., Borglum set his sights on the Lincoln statue being considered for Newark. Amos H. Van Horn, a wealthy Newark businessman, had been a proud member of the Grand Army of the Republic, the Union Army in the Civil War. Before his death in 1908, Van Horn bequeathed \$150,000 for memorials to Presidents Lincoln and Washington, and another \$100,000 for a war memorial. John Massey Rhind had been commissioned to do the Washington, but Borglum knew that if he received the Lincoln commission, he would be the most likely to receive the war memorial contract because of the magnificence of the Lincoln concept that was forming in his mind.

Ralph Lum, a Newark attorney and good friend of Gutzon's was the executor of Van Horn's estate. Lum was leading the fight to secure the commission for Gutzon, but he was running into opposition from some members of the committee who objected to Gutzon's adamant refusal to enter a competition. Lum was finally able to convince the committee to accept a model for their consideration. Once the committee saw his "Seated Lincoln," the contract was his. The committee was so pleased, in fact, that they decided then that he would eventually be awarded the contract for the war memorial.

Borglum's Lincoln, situated at the foot of the Essex County Courthouse, was an astonishing departure in statuary for public figures, most of whom were depicted in standing postures. In contrast, the Newark Lincoln was portrayed sitting at one of a garden bench, a solemn-faced figure transfixed in thought, his stove pipe hat beside him, the empty end of the bench seeming

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to beckon passerbys to sit. "I am now in the Garden of Gethsemane," wrote Lincoln in one of the darkest hours of the Civil War, and in that hour the sculptor has found him (Van Horn Trust 1912: 2).

"Seated Lincoln" was dedicated on Memorial Day, 1911, in a grand ceremony with Teddy Roosevelt as the keynote speaker. Roosevelt had been out of the White House for almost three years. There was much talk about his seeking re-election because he was no longer friends with president Taft, but Roosevelt had refused to commit himself. On the morning of the dedication, he crossed the Hudson River by ferry and was met in Jersey City by Ralph Lum. The two men then rode to Newark in an open carriage along a road lined with cheering spectators. By the time they reached Newark, Lum claimed, Roosevelt had been so moved by the enthusiasm of the crowd that he declared he would seek the nomination. That was the beginning of what became the Bull Moose campaign of 1912.

The same year, Gutzon, and his new wife Mary, bought a farm in North Stamford, Connecticut, which they named Borgland. Here he built a new studio to accommodate ever larger monumental sculptures. While working out the details for Newark's yet unnamed War Memorial, Borglum also accepted commissions to erect a monument honoring the Wright Brothers in Dayton, Ohio, a statue of Henry Ward Beecher for Plymouth Church in Brooklyn, the Wheeler Fountain for Bridgeport, Connecticut, the Altgeld Memorial for Chicago, and a number of smaller projects for his friend Archer Huntington, who headed the Numismatic Society (Schaff 1984: 121-130).

In 1915, Borglum was invited to create the first of his two truly monumental sculptures, the carving of Stone Mountain in Georgia, representing the South's noble struggle for independence. Borglums' scheme involved General Robert E. Lee and his army marching across the face of the granite cliff. The official dedication ceremony took place on May 16, 1916, and it was announced that it would take twelve years to finish the monument (Schaff 1984: 135-151).

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In the same year, Borglum received three commissions from the City of Newark for sculptures to commemorate the 250th anniversary of the founding of the city. The Committee of One Hundred, an organization of civic leaders chosen by the mayor to organize the celebration of the anniversary, chose Gutzon to create the sculptures without considering any other artist. Borglum's success with his "Seated Lincoln" assured the leaders that anything that he created would be appropriate and gave him total artistic freedom, limited only by the budget of the committee. The total cost of the monuments was projected to be between \$13,000 and \$18,000. All three monuments were unveiled as part of the celebrations of 1916 (Newark News 3/11/1916 and n.d./1916).

The main statue of the anniversary grouping was the "Indian and the Puritan," located on the isle of safety in front of the Free Public Library on Washington Street. A twenty-two foot high lamp standard, the monument featured a bronze monolith surmounted by lamps sets in marshmallow blossoms, flanked by marble figures of an Indian and a Puritan. Appropriate legends were inscribed on each side of the shaft.

A similar standard was created for Branford Place, near Washington Street. This one, however, was composed of a single bronze monolithic shaft topped by marshmallow blossoms containing globe lights. Although the newspaper articles of the time describe the Branford shaft as also being planned in marble and bronze, a newspaper photograph from 1926 shows only the bronze shaft with the lights. The shaft appears to have been missing since before 1961. A Newark News article dated August 13, 1961, reviews Borglum's works but does not even mention the Branford Place shaft (Newark Evening News 3/11/1916, 9/24/1916, 4/17/1926 and 8/13/1961).

The third monument commissioned by the Committee of One Hundred was to commemorate the founding of the city by Robert Treat. Designed to be located in a new park along the Passaic River, the site was chosen as the spot where Treat and his men drank from a spring upon landing on the shore. Titled "First Landing Party of the Founders of Newark," the monument consisted of a

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marble slab with bas relief on one side above a fountain, and an inscription on the reverse. The nine foot high Tennessee marble slab depicted Puritans overlooking a well or spring, above which was placed a procession of figures representing the founders as they proceeded from the landing place to the spring. The reverse of the slab was inscribed with the names of the men from Milford and Branford in the New Haven colony who composed the original group under the leadership of Robert Treat (Newark News 3/11/1916, and n.d./1916).

When World War I broke out, many of Gutzon's commissions were put on hold. Everyone concentrated on the war effort and little art was produced during this period. Immediately after the war, Borglum received a commission for a monument honoring James R. McConnell, the first American airman killed in Europe, and also spent several weeks in Cuba working on a memorial to General Maximo Gomez, hero of the Cuban revolution. The coveted contract for Newark's "Wars of America" was finally signed, promising to be one of Gutzon's most lucrative undertakings. Unfortunately, in his rush to finalize the contract, Borglum inadvertently based his estimates on pre-war prices. When no American foundry would consider the work for less than \$125,000, Gutzon was forced to turn to an Italian foundry. This delayed the work for several years and would have caused a tremendous problem if Ralph Lum, head of the Newark committee, had not remained a loyal friend.

Despite pressure from members of the committee, city officials and the press, Lum forced the groups to remain patient. Titled "Wars of America," the results of Gutzon's effort is a heroic-sized, bronze grouping of forty-two figures and two horses, all in motion. The action of the monument represents the people summoned to the defense of their freedom. It shows the breaking of home ties, the hurried change of dress and the gathering of men into units moving forward into battle. The great leaders of the past join the group to transform it into an army. The group is placed on an incline, which emphasizes the struggle and shows the upward character of it. The pageant is headed by four figures, which represent the wars of 1776, 1861, 1898 and 1917. Behind this leadership appear

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the troops of all those years. Among these is a life-size representation of Amos H. Van Horn, the "Volunteer of 1861," who with his comrades, storms the heights "with heart that beats a charge." Other figures include a soldier bidding goodbye to his wife and child, the "top sergeant" arguing with the conscientious objector, the Red Cross nurse, the departing aviator in the likeness of John Purroy Mitchell saying farewell to his mother, and a father giving comfort and strength to his daughter whose husband has just joined the colors. For two of the models Borglum used himself and his son, Lincoln, and likenesses of many of his friends can be found in other figures. The casting was finally completed in Italy in 1925, and the dedication was set for the following spring. The monument was designed to occupy a central position in Military Park, the original military "Training Place" set aside by Robert Treat and the founders of Newark. ("Wars of America Memorial Monument Dedication [program] 1926; Schaff 1984: 177-180, 222).

After the war, the pace of commissions slowed down. The economy was experiencing difficulties trying to revert to peacetime production. The army demobilized almost two million men without having the necessary jobs for them back home. Jobs were scarce and unemployment was high. Gutzon kept busy by becoming involved in politics and the legalization of boxing in New York State. Eventually his work at Stone Mountain, Georgia, resumed, a monumental job which was to consume many years of his life. The Mountain was never finished and was ultimately destroyed by the very committee which hired him.

In the spring of 1924, Gutzon received a letter from Doane Robinson, State Historian of South Dakota, to design and supervise yet another mountain sculpture. The following year, Gutzon made the trip out west with his son Lincoln. His concept for a monument was similar to Stone Mountain, however, it would honor the entire nation. He chose Mt. Rushmore, a magnificent outcropping of granite in the Black Hills of South Dakota as the site for his greatest monument. His concept involved the portraits of Washington and Lincoln, as founder and saviour, Jefferson as the first great expansionist, and

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Theodore Roosevelt, who completed commercial control of the country by securing the Panama Canal. The first of many dedications of the mountain occurred on October 1, 1925 (Schaff 1984: 228).

The long-delayed dedication of the "Wars of America" was set for Memorial Day, 1926. The final preparations required Borglum's presence, so he moved his family to Newark, and set about working out the final details and planning the elaborate dedication ceremony with Newark officials and representatives of the Grand Army of the Republic. Borglum worked on site for several months preparing the granite coping, the Tudor sword-shaped fountain setting and the actual welding of the many pieces of the monument. When the monument was finally unveiled, the tremendous critical and public acclaim with which the "Wars" was received was heartwarming vindication for Gutzon. The citizens of Newark had waited many years beyond the promised completion date, but they all agreed that the statue made the waiting worthwhile.

The Newark dedication was an elaborate affair. Despite a steady rain, 4,000 people filled the bleacher seats and another 10,000 lined the sidewalks and took places on all the surrounding rooftops. The mammoth statue was covered with a giant canvas tethered to balloons, which were supposed to lift the cover. The steady rain, however, caused the cover to become too heavy to rise, but even that could not spoil the day (Schaff 1984: 237).

After the dedication of the "Wars of America," Borglum entered into one of the most difficult and frustrating periods of his life. Commissioned to create portraits of the four presidents on the face of Mt. Rushmore, Borglum predicted that it would take five years to finish. Instead, the project consumed him, his energies, and all of his financial resources until his death on March 6, 1941. The project as he envisioned it was never completed. After his death, the portrait of Theodore Roosevelt, the last of the faces to be carved, was finished, but the remainder of the commission, the historical entablature and the Hall of Records, was never completed.



John Gutzon de la Mothe Borglum  
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### F. Associated Property Types

I. Name of Property Type: Outdoor Public Sculpture of Gutzon  
Borglum, 1911-1926

### II. Description:

The four public sculptures created by Gutzon Borglum in Newark  
include:

---the "Seated Lincoln," a 1911 bronze figure seated on a  
bench, located in front of the Essex County Courthouse.  
Commissioned under the bequest of Amos H. Van Horn.

---"The Indian and the Puritan," in honor of the 250th  
Anniversary of the founding of Newark in 1916. It is located  
in the north end of Washington Park, and consists of a bronze  
lamp standard flanked by two marble figures.

---"The First Landing Party of the Founders of Newark," also in  
honor of the 250th Anniversary of the founding of Newark in  
1916, a marble fountain decorated with bas relief, located in  
Landing Place Park, at the foot of Saybrook Place.

---The "Wars of America," a massive bronze grouping of 42  
figures and two horses, unveiled in 1926, in Military Park.  
Commissioned under the bequest of Amos H. Van Horn.

A fifth sculpture, the "Branford Place Standard," similar to  
the "Indian and the Puritan" but without the figures, was  
created in commemoration of the 250th anniversary of Newark's  
founding. The lamp standard was removed or destroyed at an  
unknown date.

### III: Significance:

From 1911 to 1926, Gutzon Borglum provided the city of Newark  
with five public sculptures, more than any other sculptor  
working for the city. A sculptor of international reknown,



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Borglum is best known for his carving of Stone Mountain Memorial in Georgia and Mount Rushmore in South Dakota. The four remaining sculptures are significant under Criterion C as the work of a master, and possessing high artistic values.

#### IV: Registration Requirements

For inclusion in the nomination, the sculpture must be the work of John Gutzon de la Mothe Borglum, and must have sufficient integrity to convey the original intent of the sculptor.

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## G. Geographical Data

City boundaries of the City of Newark, New Jersey.

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### H. Summary of Identification and Evaluation Methods

The multiple property nomination public sculpture in Newark, New Jersey, is compatible with the New Jersey Statewide Comprehensive Historic Preservation Plan. Basic information for the context document was derived from an outdoor sculpture inventory prepared by the Newark Museum and published in their Newark Museum Quarterly, vol. 26, Winter 1975. The preparer of the nomination supplemented the inventory information with extensive research into the collections of the Newark Public Library, Art and Music Department and the New Jersey Room. Biographical information about John de la Mothe Gutzon Borglum was based on the work of Howard and Audrey Karl Schaff's Six Wars at a Time, published by The Center for Western Studies, Augustana College, Sioux Falls, South Dakota (1985).

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