

VLR- 6/19/96 NRHP- 5/16/97

United States Department of the Interior
National Park Service

9

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Robert Edward Lee Sculpture

other names/site number _____

2. Location

street & number Lee Park, Bounded by Market and Jefferson Streets and 1st and 2nd Streets, N.E. not for publication

city or town Charlottesville vicinity

state Virginia code VA county Albemarle code 003 zip code 22902

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:	Signature of the Keeper	Date of Action
<input type="checkbox"/> entered in the National Register. <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined eligible for the National Register <input type="checkbox"/> See continuation sheet.	_____	_____
<input type="checkbox"/> determined not eligible for the National Register.	_____	_____
<input type="checkbox"/> removed from the National Register.	_____	_____
<input type="checkbox"/> other. (explain:)	_____	_____

Name of Property

County and State

5. Classification

Ownership of Property (Check as many boxes as apply)

Category of Property (Check only one box)

Number of Resources within Property (Do not include previously listed resources in the count.)

- private, public-local, public-State, public-Federal

- building(s), district, site, structure, object

Table with 2 columns: Contributing, Noncontributing. Rows for buildings, sites, structures, objects, Total.

Name of related multiple property listing (Enter "N/A" if property is not part of a multiple property listing.)

Four Monumental Figurative Outdoor Sculptures in Charlottesville, VA

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions (Enter categories from instructions)

Current Functions (Enter categories from instructions)

Recreation & Culture: Work of Art

Recreation & Culture: Work of Art

7. Description

Architectural Classification (Enter categories from instructions)

Materials (Enter categories from instructions)

N/A

foundation Pedestal: Granite, walls, roof, other Sculpture: Bronze

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

See attached

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Art

Period of Significance

1919 - 1924

Significant Dates

1924

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

Shrady, Henry

Lentelli, Leo

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Lee Sculpture
Name of Property

Albemarle Co., VA
County and State

10. Geographical Data

Acreage of Property _____

UTM References

(Place additional UTM references on a continuation sheet.)

1	17	7	21	33	0	4	2	12	15	0
Zone	Easting			Northing						
2										

3										
Zone	Easting			Northing						
4										

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Betsy Gohdes-Baten

organization _____ date April 13, 1996

street & number 2737 Circle Drive telephone (919) 489-6368

city or town Durham state NC zip code 27705

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name City of Charlottesville

street & number P.O. Box 911 telephone (804) 971-3182

city or town Charlottesville state VA zip code 22902

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 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 Projects (1024-0018), Washington, DC 20503.

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Section number 7 Page 1

Robert Edward Lee Sculpture
Albemarle County, Virginia

Description:

The monumental figurative sculpture of Robert Edward Lee is the second of four works commissioned from members of the National Sculpture Society by philanthropist Paul Goodloe McIntire and the last of three he gave to the city of Charlottesville, Virginia, during the years 1919 to 1924. McIntire wished to make a place worthy of the likeness of the most distinguished Confederate general when, on 28 May 1917, he purchased as a setting for the sculpture, a city block of 45,435 square feet bounded by Jefferson and Market Streets and by First and Second Streets NE.¹ Over the next year he demolished the 1829 Southall-Venable home on the site and created a formal landscaped square, now known as Lee Park, which was the first of four parks he eventually gave to Charlottesville. Today, wide concrete walkways lead into the park at each corner and along First Street, and they converge on a central plaza where boxwood, Japanese holly, and lemon balm surround the heroic-sized bronze figures of Lee and his horse, Traveller, atop their oval-shaped granite pedestal.

For Paul McIntire the sculpture of Lee proved most troublesome. When Henry Shrady was commissioned to execute the sculpture in 1917, McIntire could not have known that almost seven years would elapse before the bronze portraits of Lee and Traveller were finally erected in Charlottesville. Chronically ill, Shrady worked very slowly and died before the work was finished. Subsequently, Leo Lentelli completed the sculpture in 1924 and when it was cast at the Roman Bronze Works of Brooklyn, New York, the piece was signed CONCEIVED BY SHRADY - EXECUTED BY LEO LENTELLI SC. 1924.

Lentelli, however, did not give Lee and Traveller the vitality Shrady had envisioned, for Shrady's small model of the sculpture, now at the Jefferson-Madison Regional Library in Charlottesville, shows animation, while Lentelli's larger figures are quieter but more dignified and powerful. Lentelli's Lee is solemn as he sits upright on his horse. He is in uniform with gloved hands but is not wearing the hat Shrady's model shows. Instead his proper right arm is carried down and he holds the hat in his proper right hand against the horse's side. His proper left arm is bent and he restrains Traveller with the reins in his proper left hand. Lee's legs extend down along the horse's sides almost stiffly and his boots are supported in stirrups covered with broad spats. A sword on his proper left is suspended from his waist as if it would be available quickly should he need it.

Lentelli has made a large and important Traveller. The horse is depicted at a brisk walk with his proper left front leg extended forward and his proper right hind leg elevated. His regal tail is arched out behind his body to show his impatience while Lee reins him in. Lee



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Section numbers 7&8 Pages 2 & 1

Robert Edward Lee Sculpture
Albemarle County, Virginia

has Traveller well in hand, but the horse's neck is overbent and his mouth is open as he pulls against the bit.

The sculpture is approximately 26 feet high, 12 feet long, and eight feet wide at the bottom of the pedestal. A bright green patina, the result of oxidation from 71 years of exposure, is notable on the bronze figures. Heavy streaks of corrosion extend down the general's torso and the horse's face and chest and along his shoulders and flanks onto the base of the sculpture and the pedestal. Dark striated discoloration is prominent on the sides of the pedestal beneath the figure of the horse.

Shrady selected architect Walter Blair to design the oval-shaped pedestal of smooth pink granite that supports Lee and Traveller, and it was executed by Lloyd Brothers Memorials, of Washington, D. C. On the east face, the rounded front of the pedestal, Blair placed a fighting eagle with wings expanded and almost surrounded by oak leaves, while on the west face, the rounded rear of the pedestal, he balanced the eagle and oak leaves with a wreath of laurel. The two side panels are plain except for the name ROBERT EDWARD LEE and the dates 1807 and 1870. The pedestal was said by some to be too small for the large and imposing bronze figures, but at the dedication on 21 May 1924, one of the speakers, H. W. Battle, put this criticism to rest. "It has been said the pedestal is too small for this massive figure," Battle observed, referring to Lee. "Let it stay that way. The planet as a pedestal would be too small for Robert Edward Lee." ²

Statement of Significance:

The Robert Edward Lee Sculpture by Henry Shrady and Leo Lentelli in Charlottesville, Virginia, is nominated to the National Register as part of a multiple property submission under the historic context "Monumental Figurative Outdoor Sculpture by Members of the National Sculpture Society donated by Paul Goodloe McIntire to the city of Charlottesville, Virginia, and the University of Virginia during the late City Beautiful movement from 1919-1924." The sculpture meets the registration requirements for this property type, and it retains its historic integrity of location, design, setting, materials, workmanship, feeling, and association. It is eligible for the National Register at the state level of significance under criterion C as an important art object that exhibits the figurative style of outdoor sculpture produced by members of the National Sculpture Society, a group of masters whose origins are associated with the City Beautiful movement.

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Robert Edward Lee Sculpture
Albemarle County, Virginia

Historic Context:

To produce the sculpture of Robert Edward Lee for Charlottesville, Paul McIntire's friend and advisor Duncan Smith wished to commission none other than Daniel Chester French, a man considered by many critics to be the foremost American sculptor at the time. When French was not available, Smith sent a letter to W. O. Watson conveying French's recommendation that Henry Merwin Shrady be employed instead:

After a conference with Daniel Chester French, the premier American sculptor, and finding he was unable to undertake the work himself, upon his suggestion I communicated with Mr. H. M. Shrady of Elmsford, NY, who is the sculptor of the great Grant monument in Washington (nearing completion), and have found him an enthusiastic admirer of our great general, and in deep sympathy with this project. Mr. Shrady's work on the Grant monument and his equestrian of George Washington at the Brooklyn plaza of the Williamsburg Bridge entitle him to the first rank of American sculptors. This with Mr. French's unqualified praise, and my own admiration of his work decided me in approaching him. Mr. McIntire thoroughly approves every step taken in this selection, and wishes the matter to be expedited as much as possible. So I hope you will communicate with Shrady at your earliest convenience.³

At the time, Shrady was completing the Grant Memorial, an enormous project on which he had been working for nineteen years. For Shrady, eminence as a sculptor came after his untimely death in 1922 as the Lee Monument for Charlottesville was underway. After a period of obscurity, his animal bronzes are now highly prized by collectors, and his work is found in important collections including that of the Metropolitan Museum of Art.⁴

Shrady was self-taught as an artist. In 1900, the sculptor Karl Bitter observed him sketching at the zoo and offered him studio space. Encouraged by this kindness, Shrady produced a number of small animal bronzes which sold well and, in 1901, led to his being commissioned to make an equestrian monument of George Washington for the Williamsburg Bridge in New York City. That year his small bronzes of a moose and a buffalo were exhibited at the Pan-American Exposition also. In 1902 he shocked the art community when, as a newcomer to the National Sculpture Society and a relatively unknown sculptor, he received the prestigious \$250,000 commission to execute the Grant Memorial. It was later reported that politics in the art community had steered the project to Shrady rather than have it awarded to the more eminent but controversial Charles Henry Niehaus. Notwithstanding, the Grant Memorial was Shrady's master work, and one which

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Robert Edward Lee Sculpture
Albemarle County, Virginia

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took twenty years to complete. After a long period of ill health, Shrady died just fifteen days before his spectacular 252-foot cavalry charge was to be dedicated.⁵

McIntire himself contacted Shrady, and on 26 October 1917, he telegraphed W. O. Watson: "Have communicated with Mr. H. M. Shrady to make the equestrian statue of Lee." ⁶ As business negotiations began, however, Shrady informed Duncan Smith on 6 November, "I am laid up with a bad cold." ⁷

Preliminary details of the design were agreed on, and a price of \$25,000 for the work was suggested by Watson. Shrady expressed the opinion that it would not cover the cost of a proper pedestal, proposing \$30,000 as more appropriate. Watson indicated approval on 18 November 1917, and offered Shrady a contract for \$30,000 to produce an heroic-sized statue of Lee mounted on Traveler.⁸ Shrady was slow to respond, and one month later, perhaps after another bout of illness, replied, stating that he would make three models of increasing size and complexity for the sculpture. These were to be: a sketch of Lee on Traveler in a pose to be agreed on, a one-third size model of the sketch, and a full-sized model in clay for the foundry. He specified that a final payment would be due after the statue was cast in bronze and assembled in place. The sculptor declined to enter into a formal contract, writing to Watson "I shall not draw up a formal agreement, as upon your acceptance of the above, I shall consider it sufficient." He added in the letter, "I am employing as architect for the base, Mr. W. D. Blair of the University of Virginia." and "If possible, I wish you could send me some Confederate cannons to be used as bronze for the casting as a matter of sentiment." ⁹

When Shrady accepted the commission Duncan Smith congratulated Watson; "Mr. Shrady is the best type of American and a fine gentlemanly fellow (I never knew him before), and I think we are to be congratulated on securing his services.¹⁰ Watson noted in his response to Shrady on 20 January 1918, "I am greatly pleased that you got Blair as an architect. He is highly thought of here." ¹¹

Walter Dabney Blair, designer of the pedestal, was born in Amelia County, Virginia, in 1877 and educated at the University of Virginia where he graduated in 1896. He subsequently received a degree in architecture from the University of Pennsylvania in 1899, and later completed three years of study at the Ecole des Beaux Arts in Paris. After joining the architectural faculty at Cornell University, in 1904, he formed a partnership with J. E. R. Carpenter, in New York. The Stahlman Building in Nashville, the American National Bank Building in Pensacola, and the Empire Building in Birmingham were among the structures designed by the firm before Blair entered solo practice in 1908. At the time Shrady employed him, Blair had just completed both the Cobb Chemical Laboratory at the

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Robert Edward Lee Sculpture
Albemarle County, Virginia

University of Virginia and the McIntire Public Library near downtown Charlottesville.¹²

Communications between Shrady and Watson and McIntire over the next six months were few; they were chiefly concerned with the lack of availability of Confederate cannons to melt for the sculpture, and they reveal that Shrady's primary focus during this period was the on the Grant Memorial. At length, on 10 June 1918, the sculptor informed McIntire that he had completed the Grant Memorial and was ready to "carry the sketch of Lee to completion."¹³

There was a long pause in the correspondence among the three men and the record resumed again on 17 January 1920 when McIntire wrote to Watson: "I had hoped to see the Shrady [model], but he [Shrady] has been sick since about the middle of December, but he is better now."¹⁴ Shrady's illness and delay had not affected Walter Blair, who had proceeded with the design of the pedestal. An invoice dated 16 February 1920 from Neumann & Even, Architectural Sculptors and Stone Carvers of New York City, requested payment for a scale models of the pedestal and the carvings it was to carry. The bill was reported paid on 16 March 1920.¹⁵

Communications from Shrady began again on 3 June 1920 when he informed McIntire "I am working on the 1/3 size. . . . I have every hope of finishing it this summer and begin[ing] the larger one in the fall. . . . I am going to make this the best thing I ever did, as I am a great admirer of Gen. Lee. I believe the pedestal is almost finished, and will soon be ready to be put in place."¹⁶

No more was heard until a firmly worded letter from Walter Blair dated 4 October 1920 requested that Shrady immediately authorize payment to Lloyd Brothers Memorials of Washington DC for the pedestal.¹⁷ Blair's letter with a notation from Shrady across the bottom: "The above letter from Mr. Blair has my authorization and approval," was sent to Watson who had already written to Blair "Bowman [L. M. Bowman of Lloyd Brothers Memorials] here will pay the total amount due on erection of the pedestal provided Shrady authorizes same in lieu of second payment due upon completion of half-size model, and Shrady agrees to complete statue in situ within 1 year."¹⁸ Apparently that arrangement was agreeable, and the first payment was made to Lloyd Brothers on 14 October 1920. Bowman promptly reported that the pedestal would be assembled and ready for Blair's inspection "next Tuesday."¹⁹ Two weeks later Watson made the final payment to Lloyd Brothers.²⁰

After another long pause in the record, a letter from Duncan Smith dated 29 November 1921 informed McIntire:

I owe you an apology for not reporting more promptly the results of my meeting with

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Robert Edward Lee Sculpture
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Messers. Blair and Shrady. I saw Walter [Blair] first, but as his mind was made up already that the thing was perfect, he could not agree with me. So I saw Mr. Shrady at the Beaux Arts Institute, where he teaches twice a week, and had a talk with him. He assures me that he did not consider the small size finished and will be able to handle the likeness in the full size much better. He says he welcomes constructive criticism and wants me to come up to his studio later on and thrash things out. I think he realizes that it is important to get a likeness and is intent on doing so. I believe that he has every conceivable picture ever made of Lee (there are only a dozen perhaps). He is very particular about collecting all possible data for his work. I am hopeful of a very much finer figure and face of Lee when it is finished.²¹

Concern over the likeness of Traveller must have been expressed as well, for a letter from Bowman at about the same time makes suggestions to Watson about the model of the horse:

Your letter of Nov. 14th was received just as I was making ready to start on a trip south, and since my return I have overlooked the post card picture of the Gen. Grant equestrian statue. During the past few days I have looked around for these cards but without success, and do not think they have yet been made. However, if you would like to have a photograph for a study or comparison with the photograph of the Gen. Lee model, I will get our commercial photographer here to make one for us without cost to yourself. Let me know if you need it and I will get it off to you within a few days. I am enclosing an illustration of the Gen. Thomas statue which I clipped from the letter-heading of the foundry that made the casting. This is considered by many to be the best bronze horse in the United States. The model is by J. Q. A. Ward. In my opinion, a very serious error was made in the modeling which greatly detracts from it. If you will get a horseman to study it a few minutes he will show you the error. The Grant horse here is as perfect as any I have ever seen, and if Shrady gives Charlottesville its equal, he may well be proud of his work.²²

Though the unsatisfactory likenesses of Lee and Traveller suggest that Shrady was failing, no documentation can be found to indicate whether or not McIntire and Watson were aware that his health problems were serious. They certainly realized he was not well, for they had waited patiently for almost five and a half years while the sculptor worked slowly, and their correspondence during this period noted his various sicknesses. Nevertheless, it no doubt came as a shock to them when on 13 April 1922, the Associated Press announced:

Henry Merwin Shrady, noted sculptor, who designed the Grant memorial in Washington, which is to be unveiled April 27, the 100th anniversary of the general's

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Robert Edward Lee Sculpture
Albemarle County, Virginia

birth, died today in St. Luke's hospital at the age of 51. He had been ill for more than a year, having suffered a physical breakdown after many years of effort in bringing to conclusion the imposing sculptural group in the National Capital. He considered this work the triumph of his career. Among Mr. Shrady's other works are equestrian statues of Gen. Washington in Brooklyn; Gen. Lee in Charlottesville; Gen. Williams in Detroit, and a statue of Jay Cook in Duluth.²³

On his deathbed Shrady is reported to have instructed the doctors and nurses who attended him to "Keep the canvas wet – keep the canvas wet," speaking about the cover over the clay model of Lee and Traveller and how it must be kept moist until a plaster cast could be taken from it. The hospital staff are said to have ignored the request, thinking the dying man was delirious. Whether this report is true or not, the canvas around the model had dried and adhered to the clay and when Leo Lentelli was commissioned to complete the sculpture, he found Shrady's model almost ruined.²⁴

Leo Lentelli, both sculptor and painter, was born in Bologna, Italy, in 1879, came to the United States in 1903, and was naturalized in 1912. He was a prolific artist producing many fine architectural panels and decorative motifs such as those for the Mission Branch Library in San Francisco, the San Francisco Public Library, the Orpheum Theater in St. Louis, the Sixteenth Street Bridge in Pittsburgh, the Corning Free Academy in New York, and the Straus Bank and Steinway Piano Buildings in New York City. He is best known for his carvings of the Savior and sixteen angels on the reredos of the Cathedral of St. John the Divine and for the equestrian statue of William the Silent on Riverside Drive. Lentelli became a member of the National Sculpture Society and later won a number of awards for his work including the prestigious Elizabeth N. Watrous Gold Medal from the National Academy of Design. He died in Rome in 1962.²⁵

On 12 May 1922, W. O. Watson communicated with Walter Blair to tell him that Lentelli would commence work on the Lee sculpture shortly: "Mr. McIntire says it is O.K. for me to advance money on the Lee as the work progresses, and he is pleased that Mr. Lentelli will be commissioned to finish it." He added, "I don't know if he [McIntire] ever mentioned it to you, but he did to Mr. Shrady that he wanted 'In honor of Catherine McIntire' put on the statue in some place." Watson later amended this request: "The inscription that Mr. McIntire now wants on the Lee is, 'In honor of our mother, Catherine Ann McIntire.' He desires this only if it is in good taste to show anything on the monument, and we would like to have your judgment on this." Blair apparently discouraged it, for the statue has no inscription other than the name of the General.²⁶

Seven months later, Watson wrote to Riccardo Bertelli, President of the Roman Bronze

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Robert Edward Lee Sculpture
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Works of Brooklyn, NY, requesting cost figures for casting, transporting, and erecting the statue, and on 15 December 1922, Bertelli responded with cost estimates and a report on the condition of Shradys model.

When I approached Mr. Lentelli in an entirely unofficial conversation, I roughly gathered from him that with \$3000 he would superintend the work of finishing the [model]. . . . But since my last visit to the studio of the late Henry M. Shradys, I noticed that as the work is now [dried and cracked], it requires quite considerable time to finish the working model, which will mean extra expense and work [for] Mr. Lentelli.²⁷

Lentelli realized that the work involved in finishing the model would be more than he had anticipated, for quite apart from its poor condition, he had been misinformed about the height of the finished sculpture. On 4 August 1922, Blair advised Watson of a change in his fees.

Mr. Lentelli's estimate was based on his understanding that the height of the Lee statue was 12 feet, as he had been informed by Mrs. Shradys that the model left by Mr. Shradys was 1/2 size. When I told him that the height was to be 14 feet, he requested an additional sum to take care of the additional cost. The total contract will be \$3725 + \$1100 = \$4825. The model of the Lee statue has now been cast, and payment on account to Mr. Lentelli in the sum of \$825 [is in order] as soon as the approval of Duncan Smith is had.²⁸

Before completing the model, Lentelli visited museums in Richmond and Washington to measure Travellers skeleton and Lees garments and equipment. He found Shradys model of the horse to be one and two-thirds life-size exactly. His figure of Lee, estimated from size of the general's coat, hat, and gloves, was equally accurate, and he reported to McIntire on 5 September 1922: "I am very much pleased and encouraged and feel that I can proceed with confidence."²⁹

Duncan Smith, happy that work on the sculpture was proceeding again, wrote an encouraging letter to McIntire, commenting on Lentelli's trip and the results:

Lentelli was immensely pleased. . . . It seems they were extremely courteous to him at the museum and he got all the measurements and sketches of accouterments, uniforms, etc. It is rather extraordinary that, on trial, he found everything was already in scale . . . practically exactly to the fraction of an inch in accordance with the real objects, even down to the galleon on the General's sleeve. He had Travellers

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Robert Edward Lee Sculpture
Albemarle County, Virginia

proportions the same. . . . Two days ago I was in his studio and saw the horse's head nearly finished in the big size. It certainly is a beauty, and I believe Lee is going to get something very fine that will open people's eyes. ³⁰

With things seemingly well under way, there is another sizable break in the correspondence. After nine months, a brief note from Lentelli dated 27 June 1923 informed McIntire: "Your little note did not repulse me as I realize that it is about time to call 'finis' on the Lee. I am just as anxious myself, and I had set my mind to get it completed by the first of July, thus making it just one year's time since I first started the work." ³¹

It must have been with a great deal of relief and pleasure that Duncan Smith wrote to W. O. Watson on 1 July 1923: "Lentelli tells me that the Lee is now ready for inspection and would like you to come up and see it." ³²

There is no record of Watson's trip or his opinion of the final model, but his approval is implied through his correspondence to the Roman Bronze Works, and records of his payments to that firm that began five weeks later and continued over the next six months. A contract was made with the Roman Bronze Works on 9 August 1923 "for taking the plaster cast of the Lee statue as it is in Lentelli's studio and making from it a bronze, transporting and erecting it in place in Charlottesville." ³³ This document was followed by a note from Riccardo Bertelli on 17 September that stated "We hope we will not be interfered with in coal or other supply strikes, so we can have it [the sculpture] ready for shipment in about five months." ³⁴ Then, on 4 October, Blair reported "Roman Bronze Works should have the Lee statue ready for shipment next February. I think it would be well to arrange an unveiling on Gen. Lee's birthday in the following April." ³⁵

A payment was made on 19 December 1923 to the Roman Bronze Works for "statue now cast in wax," and another on 5 January 1924 for "statue now cast in bronze." ³⁶ Riccardo Bertelli notified Watson three and one half months later on 18 April that; "the bronze equestrian statue of General Lee was shipped yesterday to Mr. H. S. Thomas, Charlottesville, Va., via Pennsylvania and C&O in car PRR 435,469. Mr. Thomas has the contract with us for the unloading, hauling, and setting of the statue on the granite pedestal." ³⁷

It is not hard to imagine the anxiety that ensued when ten days passed and no sculpture arrived in Charlottesville. A frantic Watson attempted to trace the route it had taken, inquiring first of Riccardo Bertelli about its shipment from New York. On 1 May, Bertelli informed him: "The Pennsylvania Railroad advises that the case containing the bronze statue of Gen. Lee, car PRR 435,469, was turned over to your line [the C&O] at Port Norfolk on 27 April." ³⁸ One week later, Watson, no doubt very much relieved, telegraphed Duncan

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Albemarle County, Virginia

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Smith, Leo Lentelli, and Bertelli: "The Lee, after being delayed en route, came in last week and was placed Saturday, the 3rd. It shows up well, and Mr. McIntire is much pleased with it." ³⁹

Paul McIntire instructed that the local chapters of three organizations, the Confederate Veterans, Sons of Confederate Veterans, and the United Daughters of the Confederacy should have entire charge of planning the exercises for the unveiling of the sculpture in Charlottesville and it was thus presented to the city on 21 May 1924, during a gala Confederate reunion.⁴⁰ One hundred cadets from the Virginia Military Institute paraded through the center of a Charlottesville gaily decorated with Confederate colors, and among the crowd watching them were Walter Blair and Duncan Smith to whom McIntire had sent \$100 each to attend the unveiling.⁴¹

The dedication ceremonies began with an invocation offered by the Reverend Henry B. Battle. Judge R. T. W. Duke introduced Ashby Jones of Atlanta, Georgia, who spoke briefly before the sculpture was presented to the City on behalf of Paul McIntire by Dr. Henry Louis Smith, President of Washington and Lee University. Three-year-old Mary Walker Lee, a great-grand-daughter of General Lee, then pulled the Confederate flag draped over the sculpture away, and the crowd cheered loudly before President Edwin A. Alderman, of the University of Virginia, made a speech of acceptance for the city of Charlottesville. Alderman's speech was followed by an address from C. B. Linney of the Grand Camp of Confederate Veterans. The afternoon's festivities concluded with a benediction, after which the crowd dispersed to celebrate at a number of parties and balls.⁴²

Twenty-seven years later, in 1951, the Albemarle Garden Club suggested to the City Council that iron picket fences be erected around the sculptures of Lee and Jackson in their respective parks, and that a subterranean parking lot be constructed beneath Lee Park. The *Daily Progress* described the Council's reaction:

Charlottesville City Council yesterday afternoon received an Albemarle Garden Club resolution opposing the proposed second street parking lot and recommending instead a subterranean lot at Lee Park. The Garden Club action, taken at a meeting on May 7 . . . was presented to Council along with four other recommendations, all of which were referred to a committee composed of Councilmen William R. Hill and Gus Tebell and City Manager James E. Bowen, Jr. for study and report. The Lee Park underground parking lot suggestion reopened a proposal made about two years ago by the Junior Chamber of Commerce. At that time it drew widespread criticism from the residents of the city. During yesterday's discussion Councilman Henry A. Haden said he thought the matter was closed since it was his opinion that Council and

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numerous attorneys had decided when the matter was first brought up that it was illegal under the conditions of the deed by which Paul Goodloe McIntire gave the property to the City for a park. Councilman James M. Barr, III said he didn't think the record showed that the proposal was turned down because of illegality [but rather because of sentiment].⁴³

Thus the Robert Edward Lee Sculpture remains undisturbed in its original location. Sentiment in Charlottesville will undoubtedly keep it there, for the monument is a unique memorial to the most eminent Confederate hero of all and an outstanding example of the figurative outdoor sculpture of the late City Beautiful movement.

Endnotes:

1 Albemarle County Plat Book 33, BLK 195, Deed Book 32, p. 7, Deed Book 30, p. 298.

2 *Progress Plus, Charlottesville Daily Progress* supplement, November 7-13, 1990.

3 Smith, Duncan, to W. O. Watson, undated letter, files, Albemarle County Historical Society, Charlottesville, VA.

4 Samuels, Peggy and Harold, *The Illustrated Biographical Encyclopedia of Artists of the American West*, 1976, New York, Doubleday, p. 441-442.

5 Samuels, p. 441-442.

6 McIntire, Paul, to W. O. Watson, Correspondence dated 26 October 1917.

7 Shrady, Henry Merwin, to Duncan Smith, Correspondence dated 6 November 1917.

8 Watson, W. O., to Henry Merwin Shrady, Correspondence dated 18 November 1917.

9 Shrady, Henry Merwin, to W. O. Watson, Correspondence dated 17 December 1917.

10 Smith to Watson, Correspondence undated.

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- 11 Watson to Shrady, Correspondence dated 20 January 1918.
 - 12 *The Magazine of Albemarle County History*, Vol. 46, p. 62.
 - 13 Shrady, Henry Merwin, to Paul McIntire, Correspondence dated 10 June 1918.
 - 14 McIntire to Watson, Correspondence dated 17 January 1920.
 - 15 Neumann and Even bill dated 16 February 1920, files, Albemarle County Historical Society, Charlottesville, VA.
 - 16 Shrady to McIntire, Correspondence dated 3 June 1920.
 - 17 Blair, Walter, to Henry Merwin Shrady, Correspondence dated 4 October 1920.
 - 18 Watson, W. O., to Walter Blair, Correspondence dated 2 October 1920.
 - 19 Bowman, L. M., to Walter Blair, Correspondence dated 14 October 1920.
 - 20 Watson, W. O., to L. M. Bowman, Correspondence dated 28 October 1920.
 - 21 Smith to McIntire, Correspondence dated 29 November 1921.
 - 22 Bowman, L. M., to W. O. Watson, Correspondence dated 29 December 1921.
 - 23 Obituary for Henry Merwin Shrady, Associated Press, 13 April 1922.
 - 24 *Charlottesville Daily Progress*, 20 November 1957.
 - 25 Opitz, Glenn B., ed., *Dictionary of American Sculptors*, 1984, Poughkeepsie, New York, p. 237.

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26 Watson to Blair, Correspondence dated 15 May and 23 May 1922.

27 Bertelli, Riccardo, to W. O. Watson, Correspondence dated 15 December 1922.

28 Blair to Watson, Correspondence dated 4 August 1922.

29 Lentelli, Leo, to Paul McIntire, Correspondence dated 5 September 1922.

30 Smith to McIntire, Correspondence dated 11 September 1922.

31 Lentelli to McIntire, Correspondence dated 27 June 1923.

32 Smith to Watson, Correspondence dated 1 July 1923.

33 Document dated 9 August 1923, files, Albemarle County Historical Society,
Charlottesville, VA.

34 Bertelli to Watson, Correspondence dated 17 September 1923.

35 Blair to Watson, Correspondence dated 4 October 1923.

36 Invoice noting payment on 19 December 1923 and 5 January 1924, files, Albemarle County
Historical Society, Charlottesville, VA.

37 Bertelli to Watson, Correspondence dated 18 April 1924.

38 Bertelli to Watson, Correspondence dated 1 May 1924.

39 Watson to Smith, Lentelli, and McIntire, Correspondence dated 7 May 1924.

40 *Charlottesville Daily Progress*, 22 May 1924.

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41 McIntire to Watson, Correspondence dated 17 September 1922.

42 *Charlottesville Daily Progress*, 22 May 1924.

43 *Charlottesville Daily Progress*, 22 May 1951.

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Charlottesville Daily Progress, 20 May 1924, 22 May 1924, 22 May 1951, and 20 November 1957.

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Minor and Rawlings Papers, Box 1, University of Virginia Manuscripts, #6436-A, Charlottesville, VA.

W. O. Watson Correspondence Files, Albemarle County Historical Society, Charlottesville, VA.

Albemarle County Plat Book 33, BLK 195, Deed Book 32, Deed Book 30.

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Boundary Description:

The boundary for this object is the sculpture. It is approximately 26 feet high, 12 feet long, and eight feet wide at the bottom of the pedestal and is located at the UTM reference point 17/721330/4212150.

Boundary Justification:

The boundary includes all the land historically associated with the Robert Edward Lee sculpture.

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Robert Edward Lee Sculpture
Albemarle County, Virginia

All photographs are of:
The Robert Edward Lee Sculpture
Albemarle County, Virginia
VDHR File Number:
Betsy Gohdes-Baten, photographer

All negatives are stored with the Department of Historic Resources collection at the Virginia State Library and Archives.

DATE: June 8, 1995

VIEW OF: Lee Sculpture, proper southeast side, view facing northwest.

NEG. NO.: 14796 - 2

PHOTO 1 OF 7

DATE: August 12, 1995

VIEW OF: Lee Sculpture, detail of pedestal, proper east side, view facing west.

NEG. NO.: 14795 - 17

PHOTO 2 OF 7

DATE: June 8, 1995

VIEW OF: Lee Sculpture, proper south side, view facing north.

NEG. NO.: 14796 - 1

PHOTO 3 OF 7

DATE: August 12, 1995

VIEW OF: Lee Sculpture, proper south side, view facing north.

NEG. NO.: 14795 - 12

PHOTO 4 OF 7

DATE: August 12, 1995

VIEW OF: Lee Sculpture, proper southwest side, view facing northeast.

NEG. NO.: 14795 - 16

PHOTO 5 OF 7

DATE: June 8, 1995

VIEW OF: Lee Sculpture, proper west side, view facing east.

NEG. NO.: 14796 - 4

PHOTO 6 OF 7

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Section number PHOTO Page 2

Robert Edward Lee Sculpture
Albemarle County, Virginia

DATE: August 12, 1995

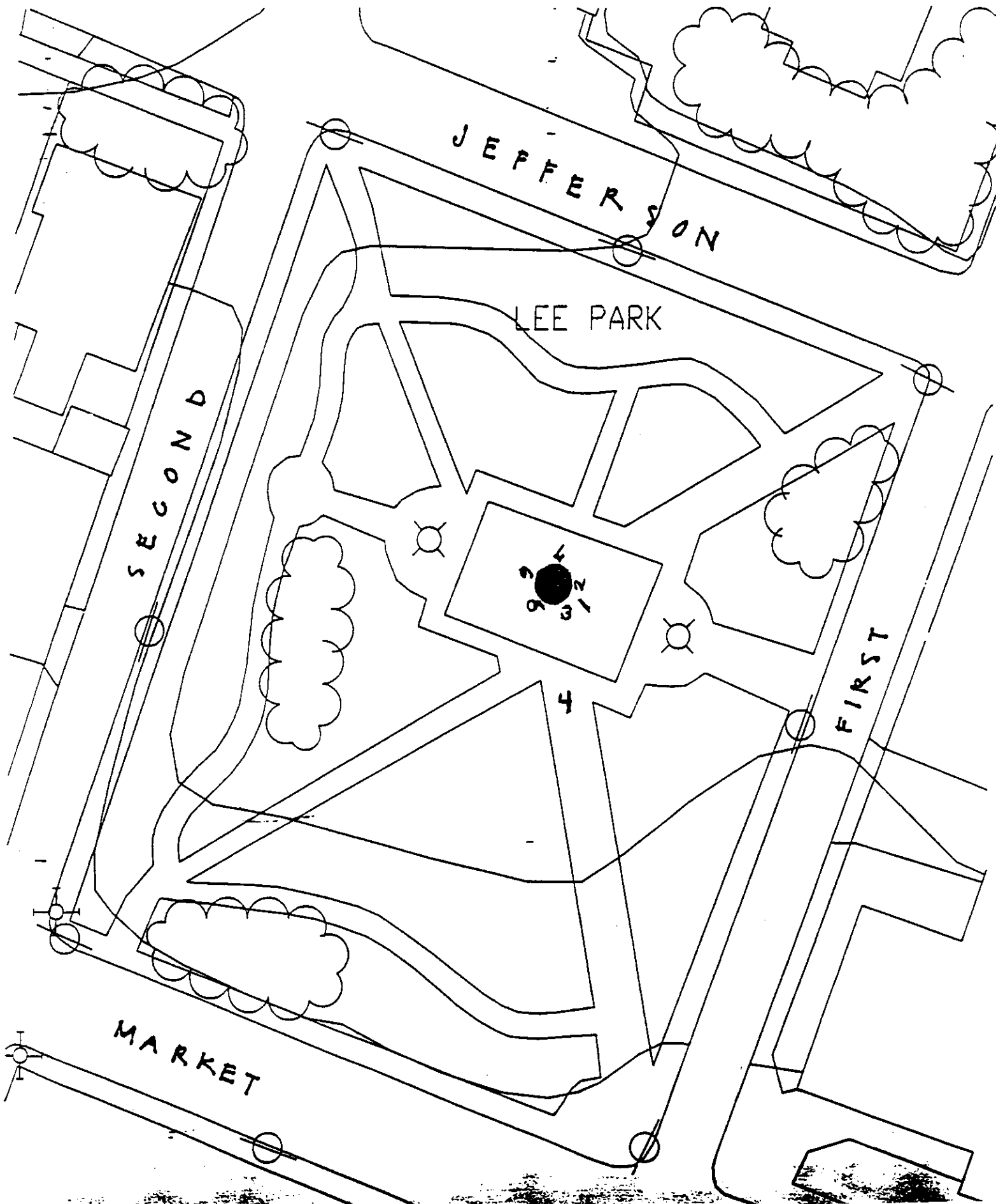
VIEW OF: Lee Sculpture, proper north side, view facing south.

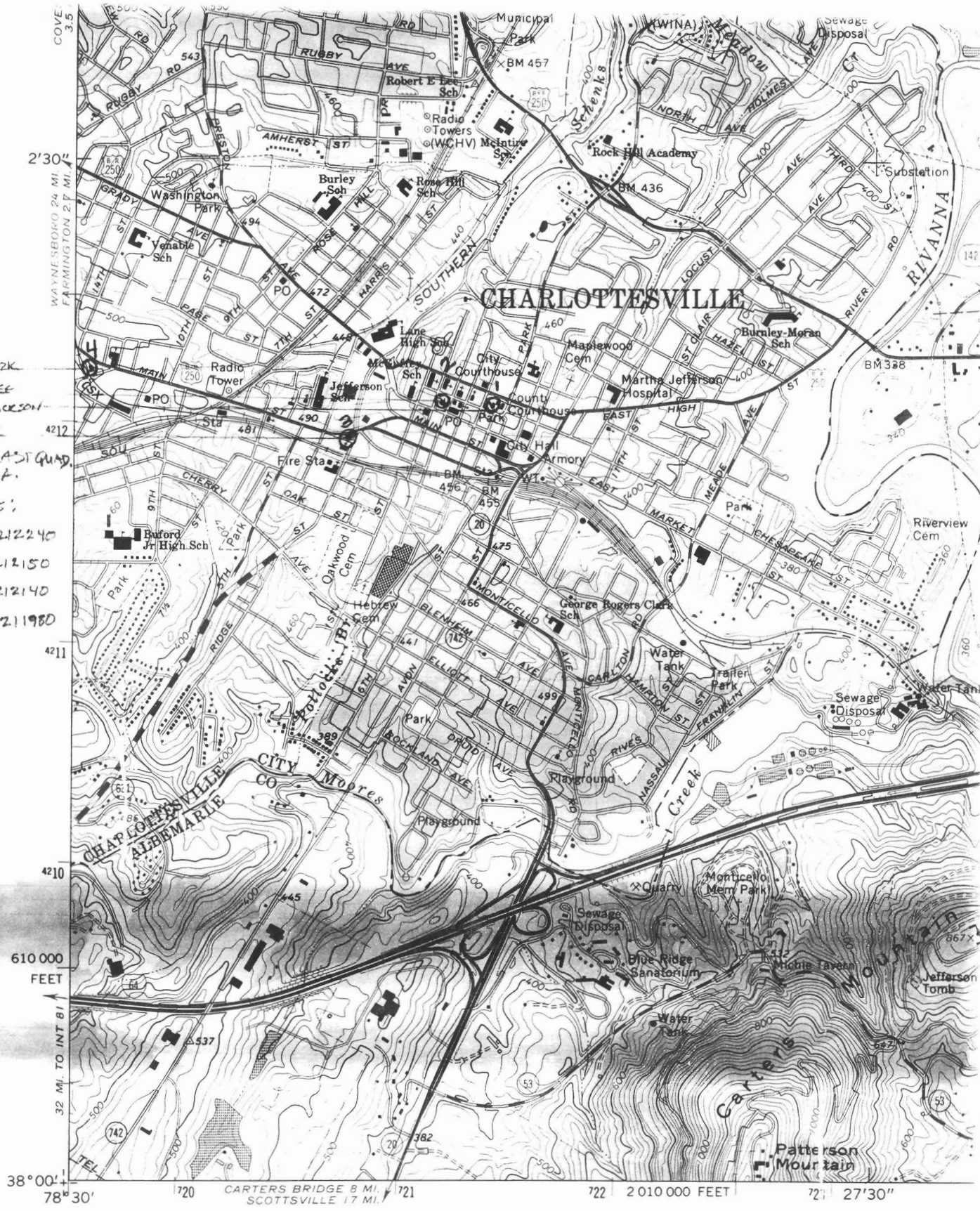
NEG. NO.: 14795 - 15

PHOTO 7 OF 7

SCALE - 1 = 40

North





GEORGE CLARK
 WENT EDWARD LEE
 S. J. SCOTT THAL JACKSON
 W. AND CLARK
 4212
 CHARLESVILLE EAST QUAD,
 MARBLE CO., VA.
 24,000
 REFERENCES:
 1/ 719490 / 4212240
 721380 / 4212150
 721580 / 4212140
 720930 / 4211980

(ALBERENE)
 5259 / NE

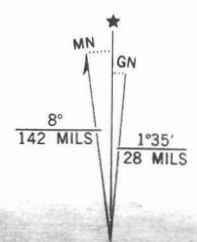
Mapped, edited, and published by the Geological Survey

Control by USGS and USC&GS

Topography by photogrammetric methods from aerial photographs taken 1963. Field checked 1964. Revised from aerial photographs taken 1972. Field checked 1973

Polyconic projection. 1927 North American datum
 10,000-foot grid based on Virginia coordinate system, south zone
 1000-meter Universal Transverse Mercator grid ticks,
 zone 17, shown in blue

To place on the predicted North American Datum 1983
 move the projection lines 10 meters south and



UTM GRID AND 1987 MAGNETIC NORTH
 DECLINATION AT CENTER OF SHEET

FOR SALE