

NATIONAL ORGANIZATION  
**SONS OF UNION VETERANS OF THE CIVIL WAR**

**CIVIL WAR MEMORIAL ASSESSMENT FORM**

**PLEASE:**

- Type or print, using a ball-point pen, when filling out this form. Legibility is critical.
- Do not guess at the information. An answer of, "Unknown," is more helpful.
- Include a photograph of each viewable side and label it with name & direction of view.

- Thank You.

**Type of Memorial**

- Monument *with* Sculpture \_\_\_\_\_ Monument with Cannon \_\_\_\_\_  
 Monument *without* Sculpture \_\_\_\_\_ Historical Marker \_\_\_\_\_ Plaque \_\_\_\_\_

**Affiliation**

- \_\_\_\_ G.A.R. (Post Name & No. \_\_\_\_\_) \_\_\_\_\_ M.O.L.L.U.S.  
 \_\_\_\_ W.R.C. (Corps Name & No. \_\_\_\_\_) \_\_\_\_\_ Other Allied Order  
 \_\_\_\_ SUVCW (Camp Name & No. \_\_\_\_\_) (Please describe below)  
 \_\_\_\_ DUVCW (Tent Name & No. \_\_\_\_\_)  
 Other: LADIES MEMORIAL ASSOCIATION OF PAWTUCKET

**Original Dedication Date** 1897 Please consult any/all newspaper archives for a local paper's article that would have information on the *first* dedication ceremony and/or other facts on the memorial. Please submit a copy of your findings with full identification of the paper & date of publication. Thank you.

**Location**

The Memorial is *currently* located at: WILKINSON PARK  
Street/Road address or site location, PARK PLACE  
City/Village PAWTUCKET Township \_\_\_\_\_ County \_\_\_\_\_

The front of the Memorial faces: \_\_\_\_ North \_\_\_\_ South \_\_\_\_ East \_\_\_\_ West

**Government Body, Agency, or Individual Owner** (of private cemetery that Memorial is located in)...  
Name \_\_\_\_\_ Dept./Div. \_\_\_\_\_  
Street Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_  
Contact Person \_\_\_\_\_ Telephone ( ) \_\_\_\_\_

If the Memorial has been moved, please list former location(s)...

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Physical Details**

Material of Monument or base under a Sculpture or Cannon =  Stone \_\_\_\_ Concrete \_\_\_\_ Metal \_\_\_\_ Undetermined  
If known, name specific material (color of granite, marble, etc.) \_\_\_\_\_



**Surface Coating**

Does there appear to be a coating?  Yes  No  Unable to determine

If known, identify type of coating.

Gilded  Painted  Varnished  Waxed  Unable to determine

Is the coating in good condition?  Yes  No  Unable to determine

**Basic Surface Condition Assessment (check one)**

In your opinion, what is the general appearance or condition of the Memorial?

Well maintained  Would benefit from treatment  In urgent need of treatment  Unable to determine

**Overall Description**

Briefly describe the Memorial (affiliation / overall condition & any concern not already touched on).

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Supplemental Background Information**

In addition to your on-site survey, any additional information you can provide on the described Memorial will be welcomed. Please label each account with its source (author, title, publisher, date, pages). Topics include any reference to the points listed on this questionnaire, plus any previous conservation treatments - or efforts to raise money for treatment. Thank you.

**Inspector Identification**

Date of On-site Survey 25 FEB 00

Your Name DONALD R. BABIEC

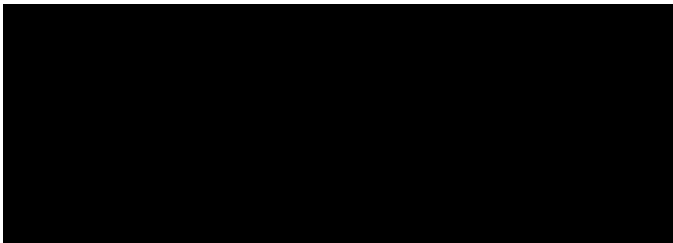
Address 18 SIDNEY ST

City W. WARWICK

State RI Zip Code 02893

Telephone 

Please send this completed form to:



Thank you for your help, and attention to detail.

SONS OF UNION VETERANS OF THE CIVIL WAR  
National Civil War Memorials Committee

THE BONES OF THE

**INSCRIPTION:**

IN GRATEFUL RECOGNITION  
OF THE VALIANT AND SELF-SACRIFICING SERVICE TO THEIR COUNTRY  
OF ALL PERSONS  
WHO WENT FROM PAWTUCKET AND ITS VICINITY TO JOIN  
THE FORCES OF THE UNITED STATES  
DURING THE CIVIL WAR  
AND ESPECIALLY TO THE MEMORY OF THOSE WHO SUFFERED  
AND DIED IN THAT SERVICE.  
THIS MONUMENT IS ERECTED BY  
THE LADIES' SOLDIERS' MEMORIAL ASSOCIATION  
OF PAWTUCKET, RHODE ISLAND  
AND BY THEIR IS CONSECRATED AS AN EVERLASTING  
MEMORIAL

AMINO DOMINI 1897



# IN THE WORLD OF ART

EXHIBITIONS PAST, PRESENT, AND FUTURE, WITH GENERAL NEWS.

**Society of American Artists to Have a "Varnishing" Day on the Order of that at the Paris Salon—Manhattan Club Opens the Old Stewart Gallery—Free Art League and the "No Jury" System—Portraits by Chartran.**

The Society of American Artists will make an innovation in the matter of receptions this year. In place of the ordinary opening a public varnishing day will be held on the model of that of the Paris Salon, invitations to which will be strictly limited, and to which the public will be admitted on payment of one dollar. Varnishing day will be Friday, March 27, when the galleries will be open day and evening. The idea is an excellent one, and the public will doubtless respond. No more pleasant art meeting of the year is held than that of the society, nor, it may be added, is any exhibition more representative of the latest movements in an aesthetic way. A large attendance will materially assist the organization, while it is certain, with the attractive pictures, the beautiful galleries, and the distinguished guests, such of the public as make the modest investment will be amply repaid.

A press view of the annual Spring exhibition of the National Academy of Design is announced for Thursday, March 26. The general public will be admitted on Monday, March 30, and the pictures will remain on view until May 16. The Lotos Club has again subscribed a fund of \$1,000 for the purchase of one or more pictures from this exhibition, to be selected by the Art Committee of the club, and the canvases thus bought will be hung in the house of this organization. The usual prizes will be awarded: \$500, from the Thomas B. Clarke fund, \$500 from the Hallgarten fund, together with the Woman's prize of \$300 from Norman W. Dodge. The last, by the thoughtful tact of the donor, has no age limitation. The decisions will be made in time to be announced at the opening of the exhibition.

Still another club falls into line with an art exhibition, this time the Manhattan, in the spacious Stewart mansion, on Fifth Avenue, corner of Thirty-fourth Street. Friday and yesterday were set apart as ladies' days, to which the sex responded nobly. The pictures were shown in Mr. Stewart's old gallery, that in its day contained many a fine work of art—and some indifferent ones, too—and called up a flood of memories, of earlier times when our ideas of art were less settled, and when the works of certain Frenchmen were regarded with feelings akin to awe. The room, however, having been used some years by the club as a parlor for billiards has been turned to its original purpose, and some seventy pictures were hung, among which there were not a few by Americans. Highly important examples were to be seen taken from collections of many prominent men, and though, now and then, there was a disturbing note the showing was much above the average. And in the meanwhile the gaudy frieze placed about the upper walls by the late Mr. Stewart containing portraits of the popular American and French painters, locked down in seeming bewilderment on a new generation of collectors and visitors.

As was predicted, the exhibition of the Liberal Art League, now on at the large gallery of the Grand Central Palace, on Lexington Avenue and Forty-third Street, is not an artistic success. It would be a mistaken kindness to the members to be otherwise than perfectly frank in the matter, as it would be an injustice to the public to exaggerate its importance. Though some may be induced to make a first visit it is doubtful if a second trip will follow. There must be something to attract, and as a natural sequence, so poor a showing will offer few inducements. Plain, practical business principles must be the foundation of any successful art undertaking. The indiscriminate opening of the gallery to any Tom, Dick, or Harry who thinks he can paint, and who can afford to pay for wall space, may help to settle the bills for rent, but that is about all it will do. There must be an intelligent someone to draw the line, to say what shall or shall not be admitted, and the moment this is done, out drops the bottom of the whole theory, and the league is no longer a free one. Yet it is utterly impossible otherwise to have even a semblance of a decent show.

It seems so hopeless a thing to convince the indifferent workman of the worthlessness of his productions. Yet with rare exceptions that only go after all, to prove the rule the men who cannot make a livelihood out of their art in some form or other, are those whose art is poor art, and so there are good, tangible reasons for their failures. Fine pictures are rarely passed by; really good things will find purchasers at some price, and if one enters the profession of the artist the chances must be taken, and contentment must be sought in modest financial success. It is probable that more than half of the men and women who feel the call to paint are mistaken, and the opportunities in any profession are enormously overestimated. There are thousands of young physicians in this city who, on their professional income, could barely keep body and soul together, while the impecunious lawyer has never been a novelty. Art is a luxury, without which most people can do very well, and a majority of the contributions to this Free Art League would be dear at any price, for in most cases their dreariness is appalling. No stronger proof of the intelligence of juries is needed than this present showing. No more fallacious method of organizing an exhibition could be well imagined. And this is said in all kindness, with a full appreciation of the discouragements that many of the contributors feel. But the sooner most of them realize that their careers do not lie in this direction the better for them and the long suffering public.

The Knoedler Gallery retains a collection of portraits by Theobald Chartran, the distinguished French painter, a pupil of Cabanel, and the winner of the Prize of Rome in 1877. These works have been very popular, and attracted a large attendance. Beautiful society women wearing exquisite gowns; men well known, and children in dainty poses; Mme. Sarah Bernhardt, as Gismonda, gay of color, spirituelle in the delicacy of her graceful figure; all these have proved lodestones to draw the crowd. M. Chartran gets a remarkable likeness, and paints in a comprehensible way that gives with great directness the well-known characteristics of his sitters, and, above all, he makes his women thoroughly attractive.

The little gallery of William Clausen & Co., 47 West Twenty-eighth Street, makes its bow this week, with an exhibition of miniature oil paintings, it is announced, by old Dutch masters, together with a collection of crayon drawings of ideal heads by Americans, among the latter being A. M. Turner, W. R. Allen, and F. Marshall, forty-five works in all by the last three. Some of these drawings are very delightful in their attractive simplicity. Of the miniatures, all are properly framed, and some are of much value. They come from a little town in Belgium, Chateau Perk, where Teniers spent much time, and were found upon the walls of the dining room in the chateau. They are on wood panels, very small, and represent familiar scenes indoors, at the chase, and by tavern fire.

Monet's pictures of Rouen Cathedral may again be seen for a limited time. The exhibition provoked so much interest on the part of the public that the American Art Association, at whose galleries, on Madison Square South, the show was held, has decided to place the works once more on exhibition. This time no charge will be made, and it is altogether probable that they will attract a numerous attendance. The galleries will be open from 9 A. M. to 6 P. M. daily (Sundays excepted).

A collection of modern oil paintings, brought together by Godfrey Mannheimer, may be seen at the Fifth Avenue Art Galleries. They will be sold by auction at Chickering Hall on Friday night of this coming week. Several important canvases are among the number, and the average is unusually high. A delightful example, by the director of the French Academy at Rome, Hébert, is of a beautiful harpist; there is a good little Courbet, one by Jules Breton, and an excellent Rosa Bonheur. An early Ersline Nicol is of interest; one

by Alma Tadema, and the large Tony Rosenthal, of the "Dancing Lesson," familiar through reproduction, are all attractive, besides many others of less prominence.

## ART NOTES.

The critic of St. Paul's, the London weekly, says: "In the election of Edwin A. Abbey, which I have so violently advocated many a time in these columns, the Academy has disarmed all sane criticism and brought itself great and lasting honor. Abbey is a great and true artist, a man of sweet and healthy wit, of delightful imagination, of tender feeling, of exquisite and beautiful accomplishment. He is possessed of fine poetic qualities, and his election to any artistic body must raise the standard of that body. To the public in general Abbey is probably best known through his world-famous black-and-white work for Harper's Magazine. His procession through the pages of that artistic magazine has perhaps influenced the art of illustration more than any other man of his time. He is the leader of a great artistic following, such as Menzel, Vierge, and Caldecott have produced, and he is, in many of the technical regions of his art, as great an artist as we have seen. He is in the art of pen-and-ink a man of splendid accomplishment. His line is rather a painter's line than that of a pure master of line. For instance, his eloquence of simple line is not to be compared to Phil May's or Randolph Caldecott's. For this reason his line was not so well fitted for printing from the wood. But his work was splendidly fitted for process, the legitimate means for the employment of his line, and a province which gave him full scope for the great powers he has since developed in black-and-white. With a beautiful sense of the eloquence and charm of simple line he must have achieved a beautiful art, but, added to this, he had a splendid painter's quality of color expression in his line and of 'values'—that is, of the light and shade of a picture. So that you will find one of his page drawings containing all the great style, the 'bigness,' the breadth, and the color suggestion of a large painting by the great masters."

W. Granville Hastings, a sculptor of Providence, has received after a competition a commission to execute a statue of "Liberty Arming the Patriot" for the Ladies' Soldiers' Memorial Association of Pawtucket. The work, which is to cost \$13,000, consists of a group of bronze figures on a granite pedestal, an allegorical representation of "Liberty Arming the Patriot," an original conception, strong and attractive in composition both as regards the designing, modeling, and execution, and it is characterized by a broad and patriotic sentiment, embodying effectively the principles of liberty and patriotism. The long, curved lines of the masonry add grace and dignity to the composition. The group is well poised and is instinct with feeling. Liberty is represented by a female figure heavily draped and armed, the classical folds of the drapery disposed in broad, flowing lines. The goddess has a strong and tender face; she wears the cap of liberty, and rests upon a classic spear, or sceptre, in her right hand, holding in her left the sword with which she is about to arm the patriot. The figure towers above that of the patriot, who is represented as a tiller of the soil, his eloquent face upraised to that of the goddess, his left hand resting lightly upon the plow which he is just leaving, while with the right he grasps the sword which is offered him by Liberty.

A Society of Western Artists has been recently formed in Chicago. Delegates met there from various Occidental cities—St. Louis, Detroit, Indianapolis, Cincinnati, Cleveland, and Chicago—and the following officers were elected for the ensuing year: President—Frank Duvencok of Cincinnati; Vice President—William M. Forsyth of Indianapolis; Secretary—Harry W. Methven of Chicago; Treasurer—George L. Schreiber of Chicago. The management of the society's affairs is to be in the hands of an Executive Committee composed of the officers and one member from each city in the "circuit." Works of art intended for the society's exhibition must be submitted to its jury of selection. Those accepted will be shown successively in each city represented in the organization, and in each city the works will be offered for sale. The first exhibition will probably be held next Autumn. The jury having charge of this will comprise the delegates to this convention. The plan is to hold the exhibitions in the art museum of each city and to make them thoroughly representative of the art work accomplished in this part of the United States.

Wedworth Wadsworth, a water-color artist, whose works have been seen in local exhibitions for some years, and who enjoys no little reputation in his native city, the modest haven of rest beyond the bridge—Brooklyn—has opened in his studio in the Hotel St. George a collection of pictures consisting of examples of landscapes from the Azores, Portugal, Spain, France, Italy, Greece, the far East, and the more prosaic New-England. They will remain on view until the last day of this month. Many art organizations claim Mr. Wadsworth as their own, among them being the Salmagundi, New-York Water Color, and Brooklyn Art Clubs, and the National Sculpture Society.

William G. McCaulsen, a Washington sculptor, has been recently commissioned to execute in marble for the United States Senate Chamber the bust of Vice President King of Alabama. The model submitted to the Senate Committee of the Library of Mr. King was a lifelike representation of the late Vice President, who in his day had been United States Minister to Russia, France, and other European countries, and was for years United States Senator from Alabama, and was elected Vice President on the ticket with Franklin Pierce, in 1852, but died in 1853. He was sworn into office in Havana, where he was sojourning for his health.

The Berlin correspondent of The Studio writes that a collection of ten sculptured works of Mrs. Emma Cadwallader, an American of Welsh origin, has been exciting much interest and admiration from artists and connoisseurs there. A bronze statuette of "Endymion," which is reproducible in the magazine, is of considerable beauty and power. Mrs. Guild's studio is in Frankfort, and the statement is made that "she had no regular training in art—she just began to work one day."

The craftsmen at the Gobelin tapestry works, to whom about a year ago was confided the delicate task of repairing the famous tapestries belonging to the Cathedral of Rheims, have, French artistic journals affirm, been most successful. The director of the ten tapestries, which represents Robert de Lenoncourt, Archbishop of Rheims and Abbot of St. Remi, donor of the series to the treasury of his cathedral.

The Fairmount Park Commission of Philadelphia recently adopted a resolution granting permission to the Trustees under the will of the late Richard Smith to erect at an entrance to Fairmount Park the memorial provided for in the will, but with certain restrictions as to the location and the manner of prosecuting the work.

Henry Ives Cobb, a Chicago architect, has been selected by the Secretary of the Treasury to design a new Post Office Building for that city. The appointment meets with the favor of the Chicago press.

Lucio Quirino Lelli, an Italian engraver of note, is dead in Rome, at the age of seventy-two. He did, among other things, plates after Raphael's "St. Cecilia" and "Attila Before Rome."