

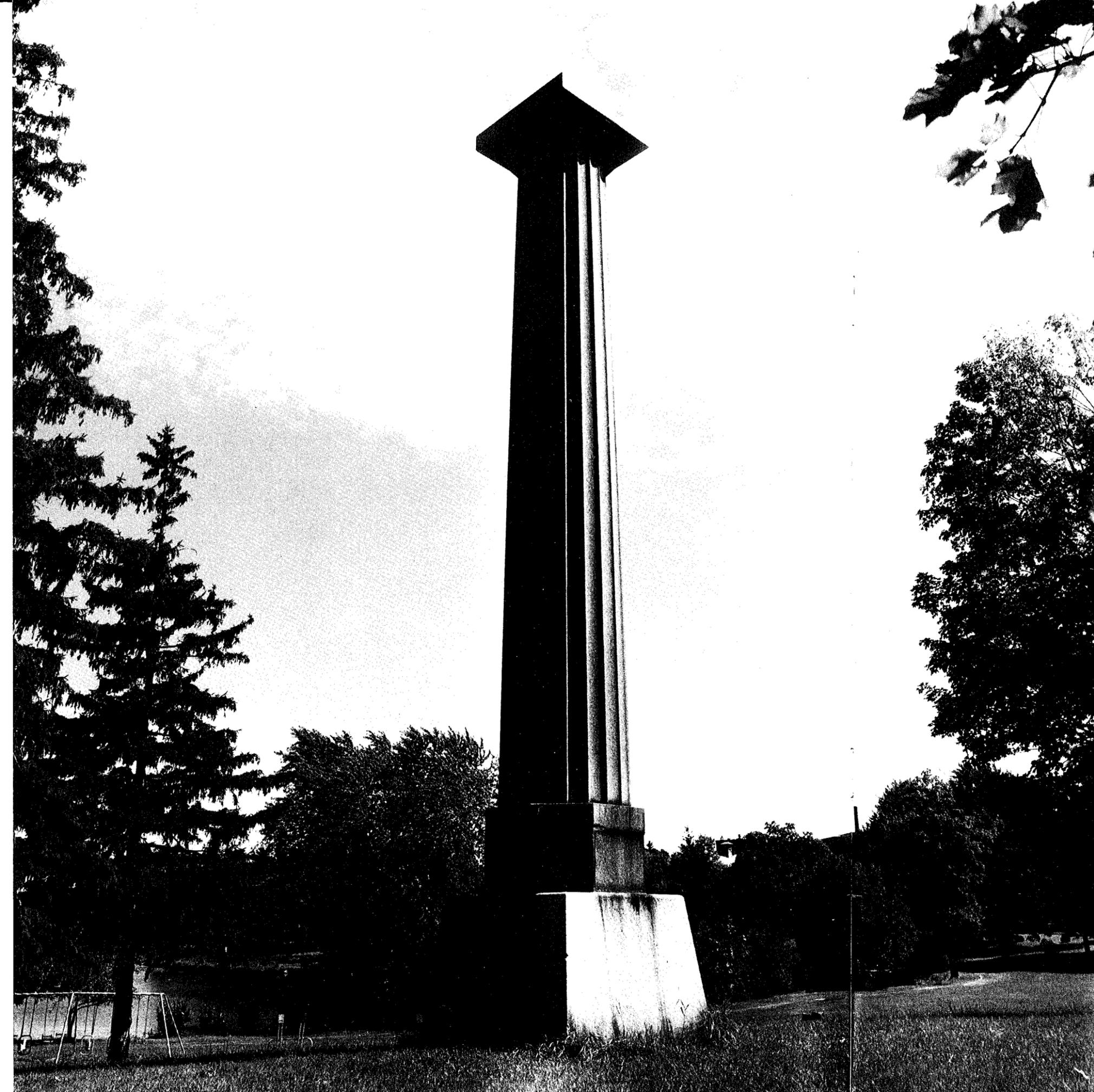
*Artworks  
in Our Parks*



An Inventory of Public Memorials

Worcester, Massachusetts

**Text by Pamela E. Beall  
Photographs by Don Eaton**



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Worcester, Massachusetts**



**City of Worcester  
Parks and Recreation Department**

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The inventory of memorial artworks came about because some public-spirited citizens noticed them and wondered why they seemed neglected. People like Leslie Freudenheim lectured about the public artworks and raised questions: Are some good art? If they are not art, what are they? Should we have more of them? Shouldn't we be taking better care of those we have?

Funded by a grant from the National Parks Service (United States Department of the Interior), the inventory project addresses some of these questions, although from a less critical vantage point. What do we have in the city? Where did they come from and why? What do we need to do to take care of them?

"Monuments" is a big category of things—buildings, bridges, roads, natural phenomena, and funereal art. A criterion was established to make the task manageable and precise to the intentions of the grant. The inventory includes all three-dimensional artworks in outdoor spaces open to casual viewing. Excluded, with few exceptions, are buildings and architectural elements, tombstones, and church-owned art. For the particular needs of the Parks Department, the inventory includes historical markers, commemorative plaques in parks, veteran squares, and honor rolls. An appendix of these is available at the Parks Department office.

On the pages of this booklet are notes about the city's artworks, major and minor, public and private. They try to tell the unique Worcester association behind each artwork, and give the title, location, date of creation (dedication date is used if it followed the completion closely), artist or maker, and donor or sponsor. A description of current problems points the direction for future action.



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Design: Pamela E. Beall

Photographs: Don Eaton

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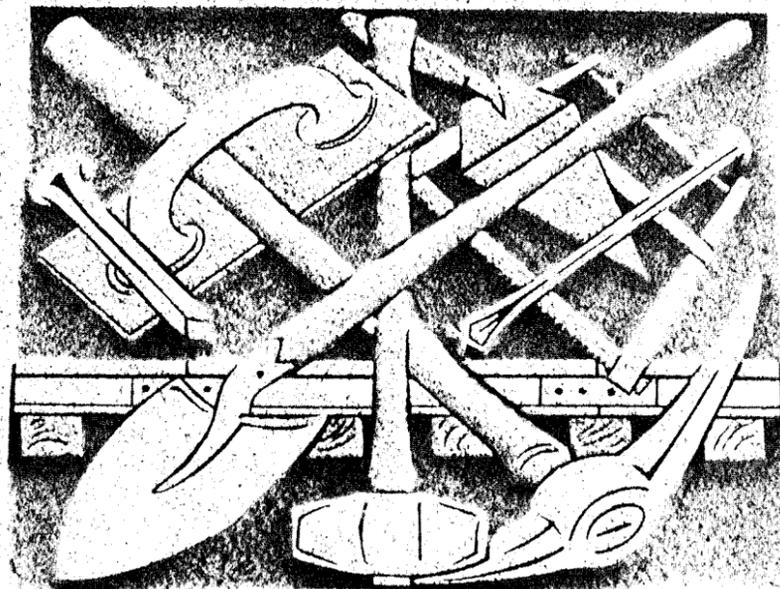
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Cover: Athena Nike, goddess of victory, oversees the Common from soaring column of **Soldiers' Memorial**; **Inside Front Cover: Tremont Column**, Institute Park; **Inside Back Cover: Soldier and sailor of Civil War** stand sentry, Common; **Back Cover: Soldier's Memorial and WWII Memorial Pool**, Common.

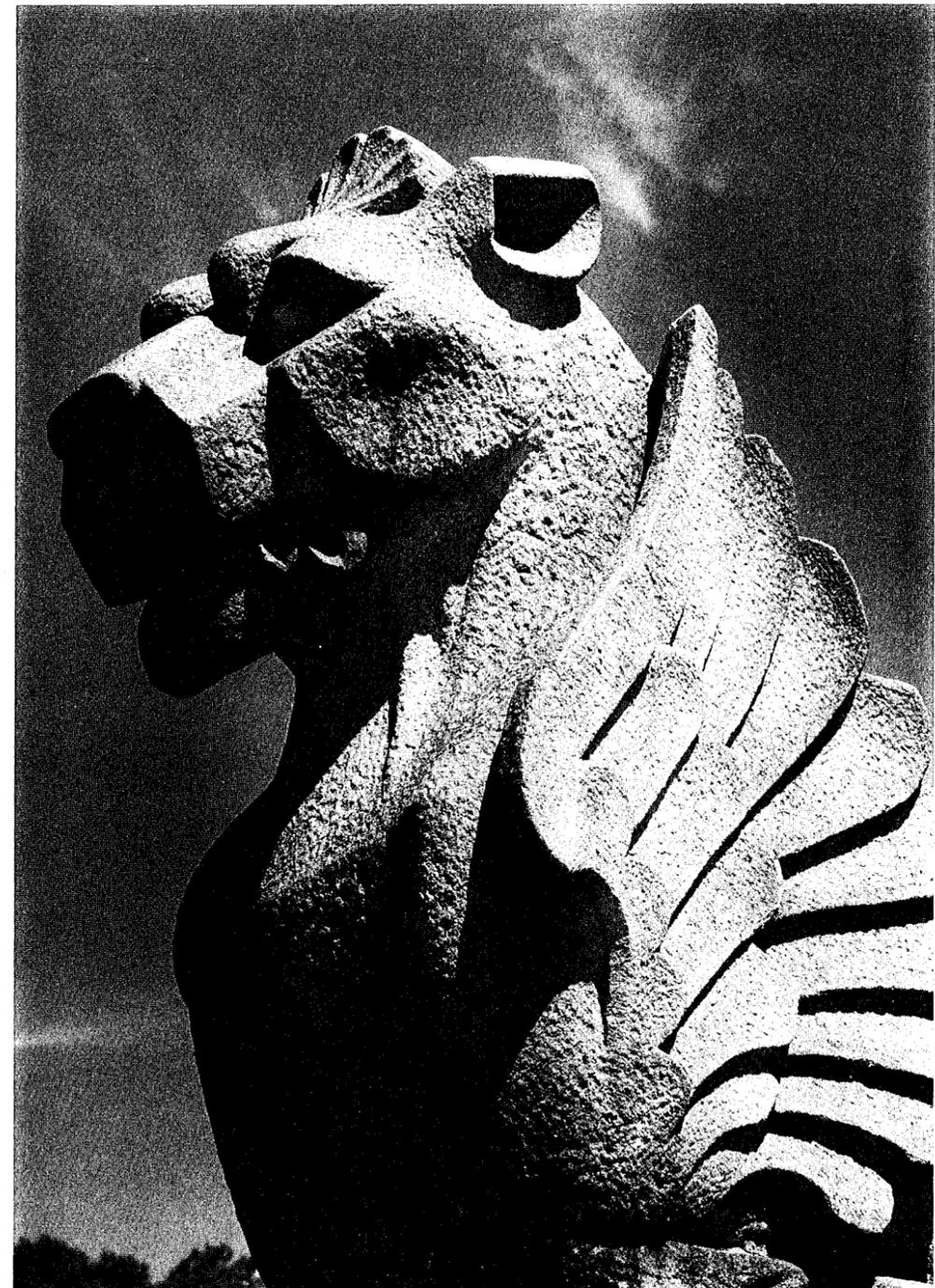
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*Tools of trades, Celtic Cross, Common.*



*Lion Gate, Christoforo Columbus Park (East Park).*

Public artwork cannot just be created and admired, someone has to care for it. The Worcester Parks and Recreation Department has the care of 17 major works, several smaller ones, and numerous commemorative markers in the 47 parks that comprise the city-wide system.

The artworks look sturdy; they are built of durable materials, but they have a surprising frailty. The list of specific ailments can be quite long, but the problems have two primary causes—people and the weather.

The problems caused by people are caused by two kinds of people: the good people and the bad people.

Vandal is chief among the bad people and his cousin is Thief. No one knows their motives; all can see their handiwork.

Why is paint dripped on Lincoln's bronze portrait on the **Soldiers' Memorial**? Why are bumper stickers pasted on the **Burnside Fountain**? Why are red messages scrawled on the granite benches and pedestal of the **Senator Hoar Memorial**? Why was the **Fisher Boy** cut off at the ankles? These violent acts against art defy understanding.

The problems caused by the good people are more comprehensible. Acting from the best motives, the good people have made efforts to keep our artworks in good condition, often after Vandal and Thief have been at work, and often with skimpy allowances. What seemed an acceptable cleaning practice in the 1930s has been replaced by an entirely new technology of preservation.

Sandblasting, for example, was once considered the only reasonable way to remove paint from stone surfaces. Today, knowledge that sandblasting removes the skin of masonry, especially brick, and can open up the pores to deep water penetration, has resulted in safer alternatives. Blasting with glass beads, or walnut shells, or baking soda may seem exotic, but the results are far less damaging to the long-term life of the artwork. Chemical cleaning and coating with wax-like finishes that did not exist 50 years ago are practices considered safe and reversible. Treatments for stone were pioneered on the ancient works of Europe and the Mediterranean, so it is now possible to consolidate crumbling and broken masonry on America's far more youthful memorials.

There is another group of people who damage our memorials. They are the indifferent. Our memorials are a heritage and a trust. Human gratification being what it is, people find it more exciting to give for a new memorial than to be part of cleaning up an older one. (Yet, when the public is sufficiently aroused, miracles can

happen. Witness the international outpouring of cold hard cash for Lady Liberty.)

If vandalism, past preservation, and indifference are a plague, the weather is a monster. The action of water alone is awesome. It can creep in around foundations, seep up or down stonework in almost invisible cracks. It can erode details. Small cracks become big cracks in the freezing and thawing of a New England winter. Carried with the water are pollutants—acids from car exhaust and factory emissions.

Day by day, damage slowly makes itself evident. Water stains appear from the ground up. The winter freeze loosens mortar in joints. New openings drag more water into the foundation from above. Soot, dirt, and pigeon droppings accumulate in the fine details and cling tenaciously. When washed away in a brisk storm they carry bits of stone with them. Or, they form a pool in a corner and corrode the bronze itself. The bronze turns dull, streaky, and greener than the artist ever intended.

Artists expect bronze artworks to turn

green, but that doesn't mean it's good for them. When statues are new they have a lustrous finish of soft brown, black-brown, or pale gold, which the artist enhances with chemical patination to bring out the highlights and shade the surface. The original finish of 1898 by Andrew O'Connor was described in the newspaper on dedication day, 1917: . . . a coloring of rich green-mottled ground which must have required unusual skill and patience on the part of the artist . . . It seems rather a pity that this color must fall prey to the elements, but such is the case. In the course of several months the effects of

sulphur from the smokestacks of factories in the vicinity of the Armory Square will cause this color to darken. As time goes on the statue will become much darker and the green shading will disappear altogether.

The flat streaky green coating that covers most vintage statues is nothing less than corrosion—eventually it can pit the surface and eat up the bronze itself.

There can also be problems that were part of the original artwork or construction. These can show up quickly or years later.

The **Soldiers' Memorial** on the Com-

mon had an improper fill (coal ash) placed around the foundation. Discovered during sidewalk construction just one year after dedication day, it had to be refilled. Rust stains also appeared in the bronze sailor's rope, the result of casting core material not being properly removed at the foundry. Being different material, these areas rust and corrode more quickly.

The Rogers-Kennedy Memorial has suffered all these problems.



Courtesy Worcester Telegram and Gazette



Courtesy Ron White



Above: In just four years, the internal water damage to the Trani stone carvings on the Rogers-Kennedy Memorial went from bad to worse. A ceramic compound will be made using crushed stone from the top of the memorial and the missing pieces will be recreated. At left is the woodcutter in 1982; at right 1986.

Left: Reconstruction of walkways about 1875 revealed flawed foundation, Soldiers' Memorial, Common.

Maurice Sterne, artist for the memorial declared that the unusual Trani limestone he selected . . . is much harder than marble, so it will stand the rigors of a New England winter better. . . . But wait a few years; that stone takes on a pinkish tint with age and you will see how lifelike the statues and their surroundings will appear."

But, during construction at Elm Park, Alexander Bullock, chairman of the memorial committee and overseer of the construction, reported to Sterne: *I regret to say that the right hand front corner stone was not cut with the same slant as the other three corner stones of the first tier. It will have to be chiselled down on the surface and the next two stones, which had already been layed [sic], will have to be taken up and relaid.*

And then, a short time later: *I judge from Mr. Cross' man that the bronze's platform is three inches longer on one side than on the other. He says that it will require some stone cutting, but that the difficulty can be overcome. . . . Cross' man says it would be easier to do the stone cutting before the top stones are set.*

It became evident that the stone was not the durable material Sterne had predicted, but it did turn pink. Two years after dedication, the memorial was weather-proofed with a state-of-the-art resin coating. The treatment was repeated two years later, and resulted in a thin film on the surface which would not allow the stone to "breathe." In 1964 a coating of cement-like material was applied to the monument, giving it a uniform appearance. This looked all right for a few years, but it cracked and peeled allowing the old problems of water passage to worsen. In addition, all manner of patching, filling, and caulking have been applied to the top and to the joints.

In the 1980s, the deterioration reached a crisis. Even as the Parks Department prepared a plan for treatment, the stonework

got worse, much worse. In 1982, photographer Ron White recorded each panel; "The Woodcutter" did not look appreciably worse than any other. In 1984, consultants John Dennis and Clifford Craine photographed the same panel; The Woodcutter's face had crumbled away. In 1986, the Trani stone collapsed along a weak plane and the upper quarter of the panel fell completely away, all face detail lost.

#### Vandals Move In

As the monument became less lovely and the plantings around it became an effective screen, vandals did their work. A little shy about the public acceptance, they preferred to work in the shadows at the backside. The stone tableaus were chosen for a black-marker defacement and many other disfigurements.

#### Preservation Program

The tasks outlined for a top-quality preservation effort are as monumental as the artwork. They can only be accomplished by a skillful team: a preservation consultant, professional conservators, engineers, and landscape architects will be working together and they need your support and encouragement. By the time this publication is available, the memorial will be removed to a conservator's studio for major preservation treatments.

First, problem areas had to be identified and an approximate cost of the work determined. Funding sources were approached with the plan. Three major grants will allow the work to move forward: from Olmsted Landscape Preservation Fund (Mass. Department of Environmental Management), from Community Development Block Grant Program (Mass. Department of Housing and Urban Development) and from Preservation Projects Fund (Mass. Historical Commission). Samples of the stone were tested to determine appropriate methods and materials for consolidation; a qualified contractor was hired to proceed with the work.

The bronze statues will be lifted off. The interior foundation will be examined so problems can be discovered. The stones, crumbling and cracked, will be removed to a studio for cleaning. The stones will be "glued" back together with a mineral-like binder. The badly broken cap stones will be replaced with closely matched new stone. Salvaged pieces will be used to sculpt and join missing elements. The foundation, especially the drainage system, will be repaired and rebuilt if necessary. Then the elements will come back together. The bronze will be softly glowing. The stones, now pink with age, will look clean, whole, and strong. New landscaping will enhance the entire corner of its Elm Park location.



Sculptor Maurice Sterne examines the "surprising perfection" of the Rogers-Kennedy Memorial on dedication day, 1929.

Courtesy Worcester Telegram and Gazette

### City-Wide Preservation Prospects

Most of Worcester's artworks are not in such poor shape. Some can be preserved for many generations by a combination of much simpler treatments. Others, however, such as the **General Devens Memorial** (owned by Worcester County) require immediate care; bronze disease is clearly present. The **Soldiers' Memorial** and the **Bigelow Memorial** require monitoring and funding for preservation in the near future. The project conservator has made recommendations for each memorial artwork to guide the planning of the Parks Department.

In the years to come, the artworks of Worcester will need the support of the entire community. They will require a physical investment of time and money and a spiritual investment of proud caring.



Rogers-Kennedy Memorial, Elm Park.

*The monument was unveiled about a month ago and is a really fine work.*

*I was very nervous about it  
for I had only visualized it during the process of doing it . . .  
I was prepared for all sorts of disagreeable surprises—  
There was only one surprise—the perfection of the thing.*

—Maurice Sterne to Leo Stein, 1930

Elm Park  
1929, Maurice Sterne  
gift of Ellen Rogers Kennedy and  
Walter Scott Guyllan Kennedy  
(color plate page 9)

The **Rogers-Kennedy Memorial** was not the first to be commissioned for the city, but two attributes made it unique. In her will, Ellen Rogers Kennedy stipulated that the monument was to be *emblematical of some phase of history*—not a wise, graceful image of a revered ancestor, not an honorable reminder of our war veterans, but an icon of historical perspective. The \$75,000 bequest was extremely generous for its time and made the monument the most expensive ever proposed for the city.

Maurice Sterne, an artist and sculptor with an international reputation, was selected for the project in 1926 from among ten entries. Working in Rome with hired help, Sterne completed the colossus in three years.

A plaster model presented to the selection committee became the focus of a series of newspaper articles. "Can a True Artist Produce an Untrue Work?" asked one feature headline in 1927. In 1928, the monument became emblematic of the chang-

ing art world: "Fundamentalists and Modernists of Art Disagree on Value of Worcester's Proposed Most Costly Monument." In an article with a Rome date-line ("How the Artist Created the Rogers-Kennedy Memorial") Sterne spoke to the people of Worcester about his vision and photographs of a new full-size clay model were published. The criticism quieted down.

Sterne called the monument **Memorial to the Pioneer Spirit**. For old-stock New Englanders, *pioneer* most often meant pilgrim, puritan, or patriot. But, in the late 1920s, the pioneer experience was increasingly lived by Italians, Greeks, Lithuanians, or Swedes. For the artist, and for thousands of immigrants making long journeys to America just before and after World War I, that spirit was revealed in work. Not work as manual labor only, or commercial enterprise, but work in a context of family, as the force providing the daily bread, the diverse skills needed for survival in an unfamiliar America.

The sculpture features a larger-than-life man and woman walking alongside their plow, the universal symbol of an agricultural life. They are sturdy, thoughtful, purposeful, rich with possibility. Though they have no names, their legacy is beyond value.

The deep stone reliefs of the base are ever changing dramas in light and shadow, joy and toil. Men, women, and children take their places as hewers of wood, sowers of grain, harvesters of crops, gatherers of fish, builders of boats, nurturers of children, readers of books, and givers of thanks. Their values are intimately related to work and family. Their activities are more important than any material possession.

On December 6, 1929, politicians, art critics, and just folks gathered to see the statue unveiled in Elm Park. Later they read art critic R. R. Tatlock's prediction: . . . *your finest public monument will be universally regarded as one of the loveliest works of arts in the country . . .*, and Stark Young's unreserved praise: *It is genuinely and challengingly modern and at the same time wholly within the most austere and magnificent tradition*. The outraged criticism of two years earlier was a tiny echo dwarfed by the surprising perfection of the total effect.

**Problems:** Deteriorating and crumbling stone, water damage, graffiti, bronze surface corrosion.

Common  
1874, Randolph Rogers  
gift by public subscription  
(color plate page 12)

Worcester gave dearly in the Civil War. More than 4,000 men from the city (whose male population was only 20,400) answered the Union call. The Civil War had two emotionally charged great themes at its core—brother against brother and (in Northern eyes) the human rights of enslaved blacks. These were rationales enough for monument building, but the close of the Civil War coincided with two other American trends—the beautification of public lands and the Victorian love of ornamentation. The memorial by Randolph Rogers on Worcester's Common is an example of the symbolism, art, and sentiment of the time.

Four statues representing the infantry, artillery, cavalry and navy surmount the corners on rounded pedestals. Their poses are vigilant, but relaxed. The cavalryman sheaths his sword, the sailor coils his rope, the artilleryman lowers his ramrod, the infantryman stands alert, but not combative. George Crompton, a Worcester

industrialist of power-loom fame, served as chairman for the memorial committee and Rogers recruited him as a model for the sailor statue.

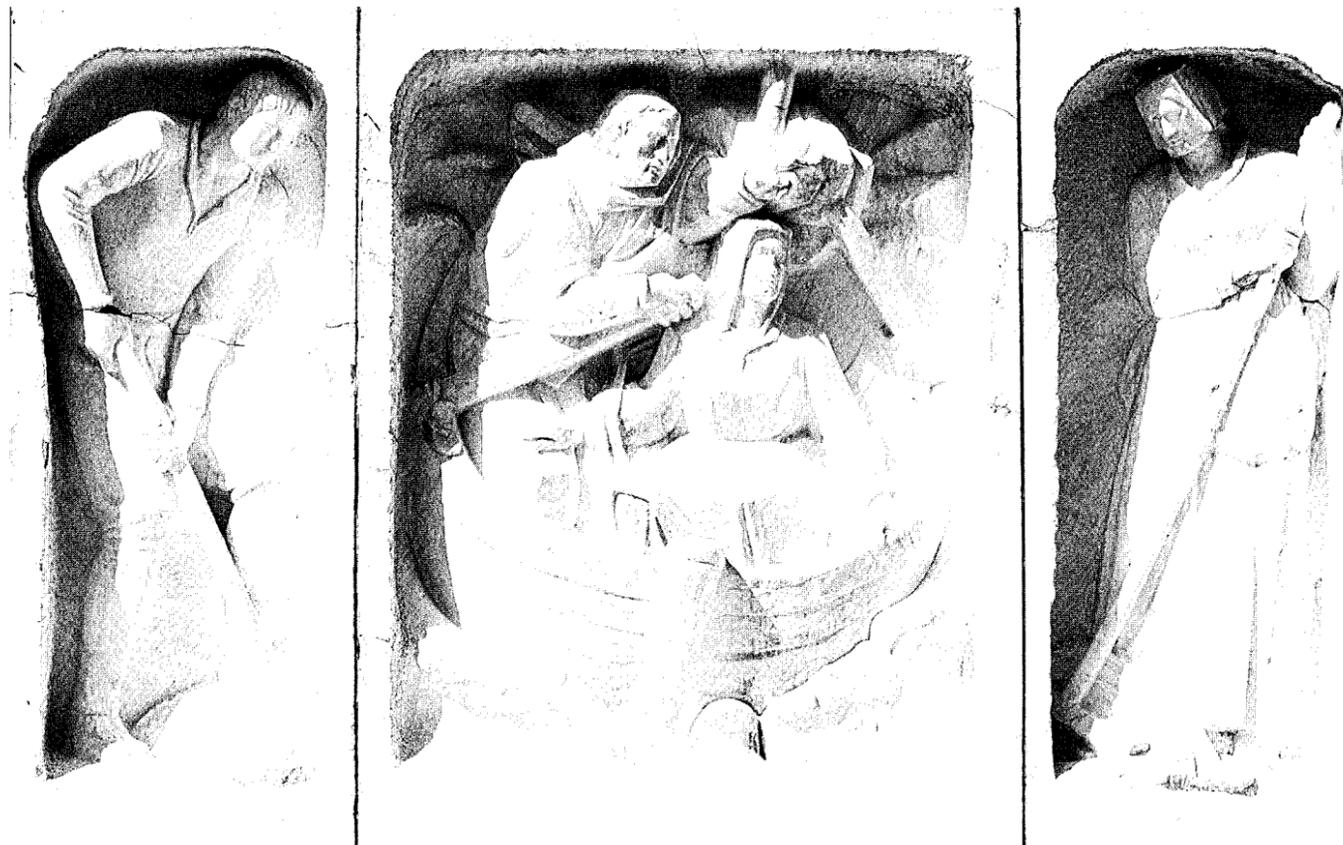
The bottom course of stonework contains four tablets engraved with 398 names of war dead, arranged alphabetically below their service unit. The mid-level is adorned with four round medallions: President Lincoln, Governor John A. Andrew (who recruited Massachusetts companies of free blacks for the war effort), a touching scene of a dying soldier in his comrade's arms, and an inscription at the front. The uppermost tablets, which draw the eye upward to the tapering Corinthian shaft, depict the City seal, the United States seal, the Commonwealth seal, and a shield of crossed sabers in laurel wreath. A colossal Athena Nike (Greek goddess of victory) tops the column, sword upraised in right hand and palm frond of forgiveness in the left. The four cannons, muzzles down to indicate the silenced enemy, complete a complex composition.

Randolph Rogers did not design the column especially for the Common,

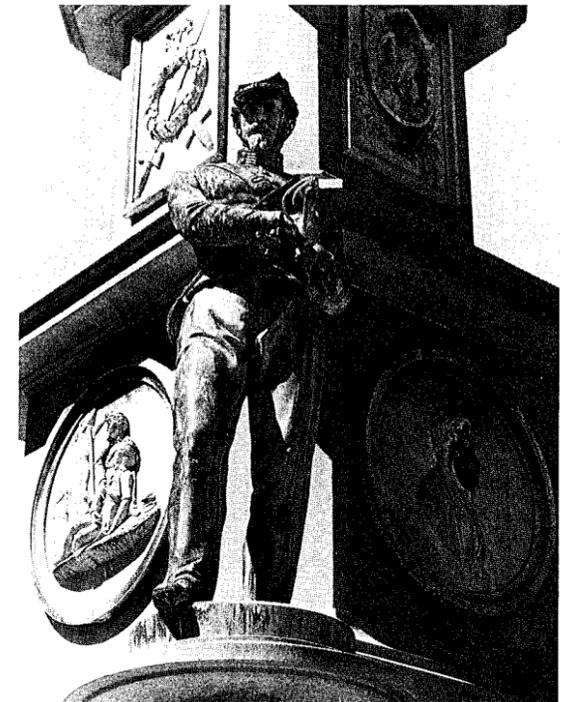
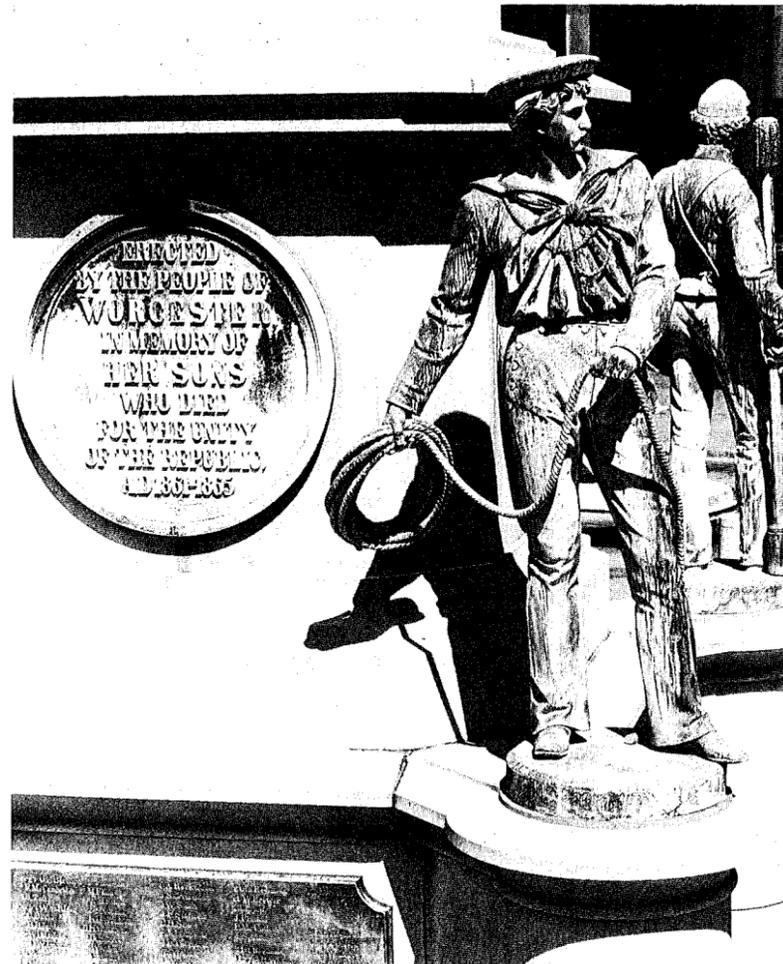
although he did give the City a bargain price of only \$45,000. At the time, the only public lands cared for by the city were Elm Park and the Common, which was criss-crossed by railroad tracks. Public land commissioner, Edward W. Lincoln, did not favor the Common for the memorial and made fun of the City Council's decision—based as it was on the cheapest site. Lincoln suggested other sites such as Washington or Lincoln Squares, Summer Street, or Wellington Street at Chandler. He did not prevail. When it was erected, the 66' column towered above the two- and three-story buildings along Franklin, Front, and Salem Streets.

During renovation of the Common in 1969, the granite-block base and first step of the pedestal were buried to conform to the new grade level of the Common. The cannons, removed at that time, were replaced a few years later, muzzles down as they had originally been.

**Problems:** Loose mortar joints, bronze surface corrosion, organic accumulations, graffiti, sand blasting scars, cracked and chipped stone.



Three of the front panels of Rogers-Kennedy Memorial show sea voyage and agricultural tasks of pioneers as interpreted by Maurice Sterne.



Above: Cavalryman sheaths his sword, **Soldiers' Memorial, Common**.

Left: Local businessman George Crompton was model for sailor, **Soldiers' Memorial, Common**.



*Soldiers' Memorial and WWII Memorial Pool with Rotary Fountains, Common.*

*Lay deep and firm the foundations of your Town Hall!  
open fair and wide its approaches by esplanade and terrace;  
resting content thereafter with the monuments that you possess  
and the Jets d'Eaux, of Fountains, to which you may attain . . .*

—Edward Winslow Lincoln, *Annual Report of the Commissioner,  
of Public Land and Shade Trees, 1877*



*Bancroft Tower, Salisbury Park.*

*I had an adventurous crony named Allie Price who was ingenious  
in devising ruses for getting out of sleeping at home.  
He had the startling idea, one summer day, that he and I should sleep  
that night in Bancroft Tower. We did it . . . Allie and I found that  
whatever you might do in Bancroft Tower, you couldn't sleep in it.  
We did our best; we got through the night somehow.*

—S. N. Behrman, ca. 1946

Salisbury Park  
1900, Stephen E. Earle & Clellan  
W. Fisher  
gift of the Worcester Art Museum  
(color plate page 13)

The **Bancroft Tower** was built by public benefactor Stephen Salisbury III, who bequeathed it to the Worcester Art Museum, which deeded it to the Parks Department in 1912.

Salisbury intended the feudal-like castle to be a recreational oasis. Its spiral staircases, fireplaced chambers, stone benches, and parapets were frequently the scene of picnics and social outings. The summit has a 360-degree view of the city, greatly enhanced by a climb to the lookout tower. A locator map in the stone walkway helps to identify the distant hills.

George Bancroft was a politician, statesman, and writer. His list of achievements is exceedingly long, ranging from cultivator of the American Beauty Rose and eulogist at Abraham Lincoln's funeral, to Secretary of the Navy (founder of the U.S. Naval Academy at Annapolis) and author of a scholarly ten-volume history of America. But, Stephen Salisbury III built the memorial to Bancroft because Bancroft and Salisbury's father had been childhood friends. A plaque marks Bancroft's birthplace just below the park on Salisbury Street.

**Problems:** Graffiti, vandalism, surface dirt, loose mortar.

Common  
1861, George Snell  
gift of Timothy Bigelow Lawrence

The moving force behind the **Bigelow Memorial** was Timothy Bigelow Lawrence whose great-grandfather is buried at the site. In the foundation is a time capsule of mementos from the life and Revolutionary times of patriot Colonel Timothy Bigelow.

The project must have been a bittersweet undertaking for Timothy Lawrence. Colonel Bigelow's exploits were well known to Worcester's colonial residents, but as the United States was putting together a government of the people, by the people and for the people, the blacksmith-soldier was thrown into prison for debts. The penniless patriot died without the freedom he fought for, leaving a widow and five children.

As poignant as the story sounds, there is more to the mystery of the neglected patriot. His wife supposedly was the heiress to a great fortune. The so-called Bigelow Mansion was built by his wife's father. In 1780 he received a grant of 23,000 acres in Vermont for his service in

the Revolution. His children were aged 16 to 25 when he died. His namesake, son Timothy, who had marched with him on the Rhode Island campaign, studied law with Levi Lincoln. Before Bigelow died, his wife moved to Groton and the son opened law practice there. Why should such a man die in debtor's prison? Couldn't such a family seek and find relief?

The highly stylized Gothic spire is carved of Tuscan marble. On its sides are engraved the names of battles in which the Colonel served. The memorial has been repaired twice, first in 1886 when a sleet storm damaged some marble elements and again in 1938 after the famous hurricane blew it down (although it was in pretty bad shape *before* the hurricane). The dark gray parts are replacements.

Bigelow's memorial and the tombstones around it are all that remain visible of the burial ground that once occupied part of the Common.

Dedicated on the 86th anniversary of Bigelow's departure for Concord with the Worcester volunteers, the day proved memorable in another respect: April 19, 1861, a Worcester Company just answering the call to service, was attacked on the streets of Baltimore in one of the first skirmishes of the Civil War.

**Problems:** Deteriorating and eroding stone and stone surfaces, graffiti.

Highland Street/Court House  
1906, Edward C. Potter and Daniel Chester French; pedestal by Andrews, Jacques and Rantoul, architects  
gift of citizens of Worcester County  
(color plate page 16)

Common  
1908, Daniel Chester French;  
pedestal by Henry Bacon  
gift of citizens of Worcester  
(color plate page 17)

Charles Devens and George Hoar were law partners (briefly) and friends (for a long time). They distinguished themselves by their deeds and demeanor. Public sentiment was so aroused by their deaths that two memorials by Daniel Chester French resulted.

When Devens died in 1891, Hoar acted quickly to begin fundraising for a memorial statue.

Devens had served ably as an officer in the Civil War, promoted after each command. Answering the call in April, 1861, he was elected major of the Third Battalion Massachusetts Rifles. At the close of the war he was a Brigadier-General and served as

military governor at Richmond after the surrender. For a year he was colonel of the Fifteenth Massachusetts Regiment of Volunteers, and to its survivors' association Hoar put the plan for the memorial in 1901. He also petitioned the legislature to allow the towns and cities of Worcester County to donate to the memorial. With \$40,000 collected, the committee contracted with Daniel Chester French and Edward C. Potter for an equestrian statue in 1902. Hoar also negotiated for some unused bronze cannons to be melted down for the statue. Hoar saw a life-size clay model of the statue in 1903, but before the memorial was dedicated he died.

Unlike Devens, whose deeds were wrought in the military theatre and the objectivity of the courtroom, Hoar's deeds were noted and appreciated on a more intimate level. He planted trees along both sides of Hanover Street (north from Belmont). He was a benefactor of WPI, Clark, and Leicester Academy, and a prime mover behind the free public library. He purchased and preserved the home of patriot-pioneer Rufus Putnam in Rutland.

As congressman (both houses) for 35 years he helped many individuals and businesses. He was also a Republican during the founding years of the national party. A bronze tablet mounted on the plaza bench honors the first state convention of Republican delegates in 1854.

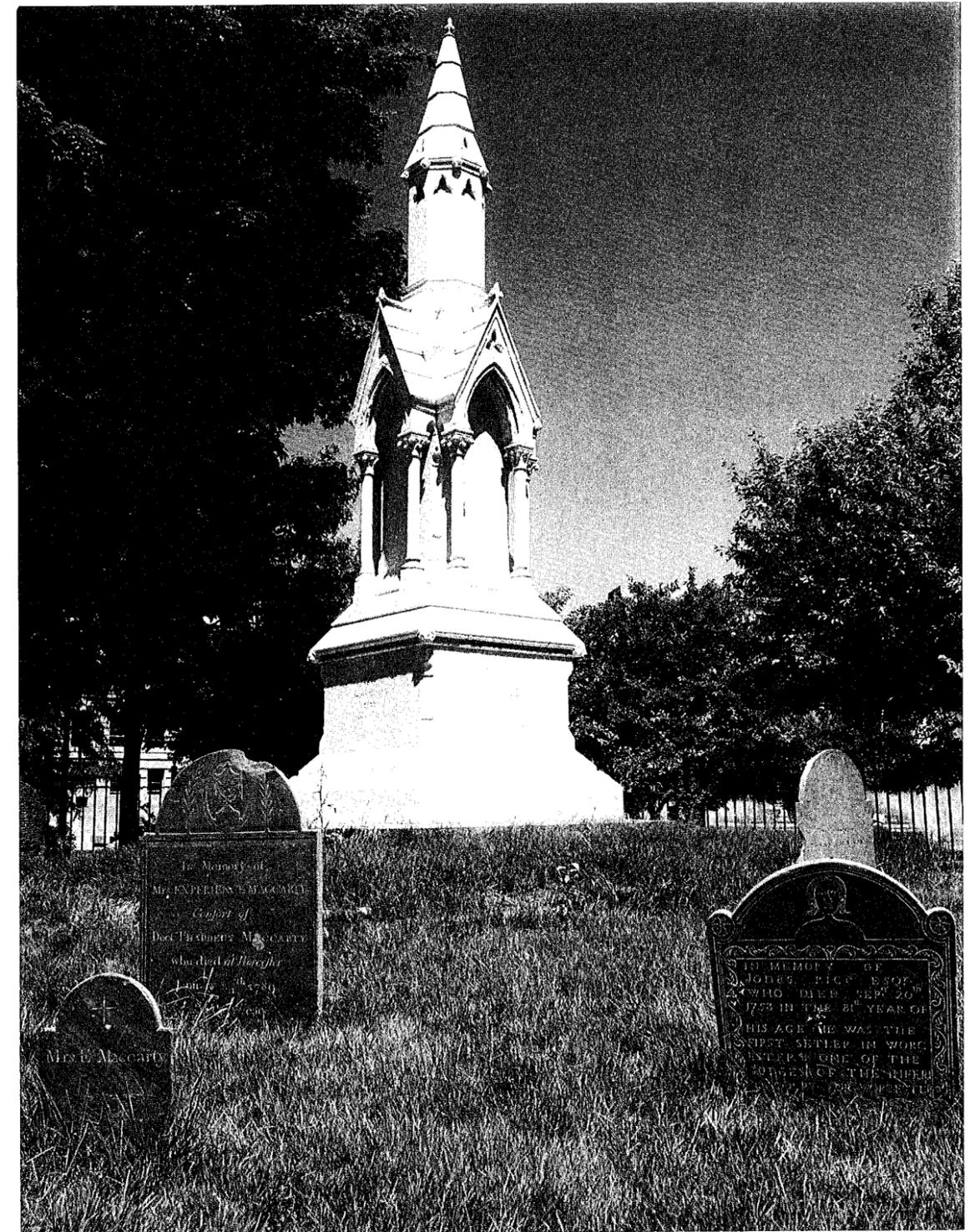
When Hoar died there must surely have been a few of his colleagues who thought of the irony: If it were not for George's sense of Worcester pride, fostering love of past and fondness of place, the Devens memorial would never have been realized. He had shown how to honor a great soldier-jurist, how to organize, how to contract a sculptor. It took 14 years to accomplish the Devens memorial. With all the mechanisms in place, the Hoar memorial was conceived, money raised by subscription, and a contract with D. C. French signed within six months of Hoar's death.

French's work is characterized by elegant modelling and attention to detail. The Devens statue is one of several equestrians done collaboratively by Potter (the horse) and French (the rider). Many art critics consider it to be Potter's finest horse.

Senator Hoar is seated in his senatorial chair—his jacket flung aside, books and papers collected about him. He should be wearing spectacles, but after replacing numerous pairs the city decided, in 1945, not to replace them.

**Devens' problems:** Severe bronze corrosion, applied paint, loose mortar joints.

**Hoar's problems:** Graffiti, broken plaza tiles, missing spectacles and tablets, bronze surface corrosion.



Bigelow Memorial, Common.

—Timothy Bigelow to Anna Andrews Bigelow,  
from Kennybeck, October 25, 1775



*General Devens Memorial, Court Hill.*

*I am expecting the horse for the Devens equestrian statue to arrive from Potter's studio tomorrow and this will be my chief concern after that. I have been making the figure here independent of the horse and it is now cast in plaster ready to be set on the horse. I never did this before and am somewhat impatient to see how it will fit.*

—Daniel Chester French to his brother, August 27, 1905



*Senator Hoar Memorial, Common.*

*I believe whatever clouds may darken the horizon,  
the world is growing better,  
that today is better than yesterday,  
and tomorrow will be better than today.*

—George Frisbie Hoar

West Boylston Street  
1948, Carl Milles  
gift of Greendale American Legion,  
citizens, and corporate sponsors

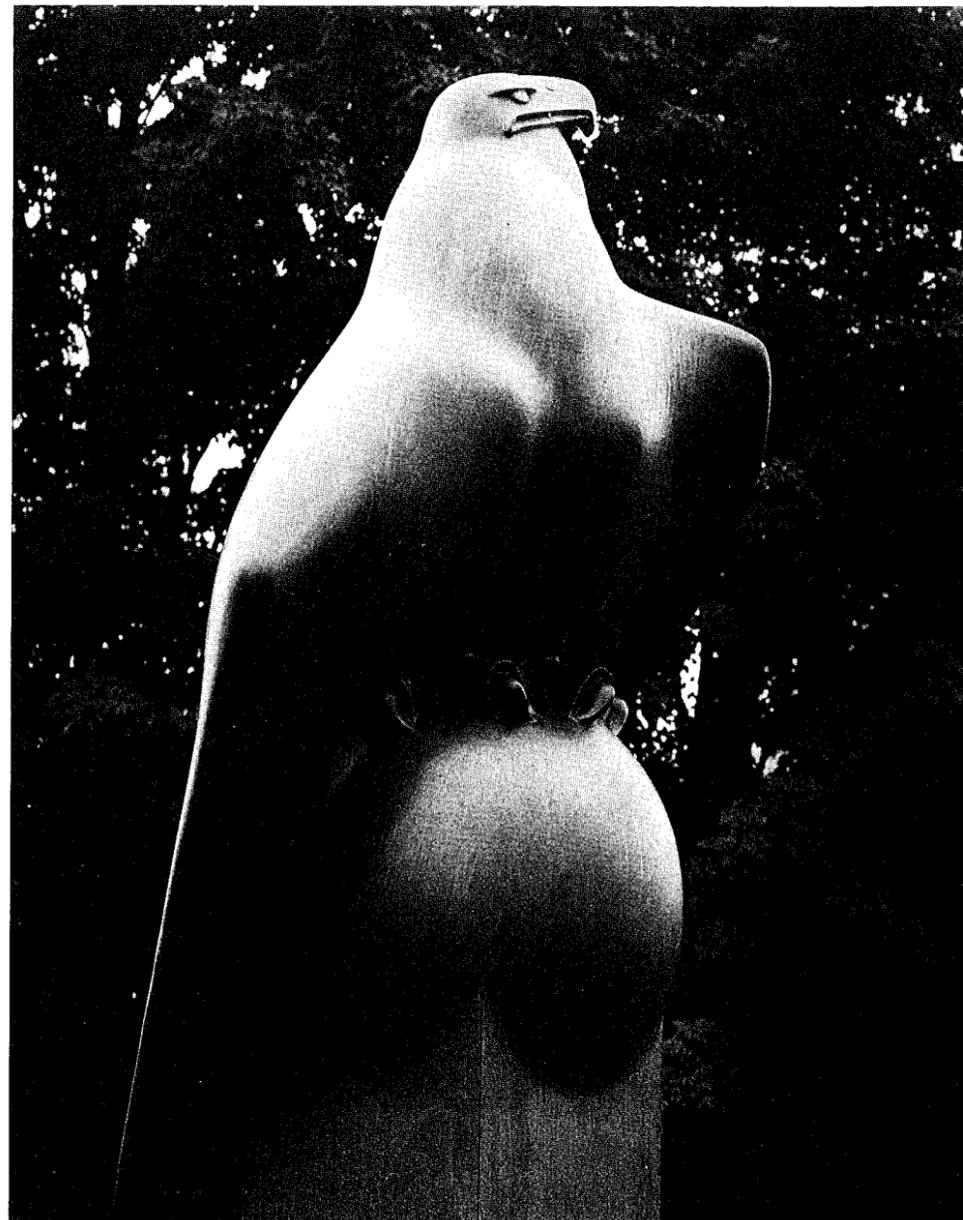
The plan for a memorial in the Greendale neighborhood attracted the attention of George N. Jeppson, a Norton Company official. He helped to organize a committee of local businesses to donate toward a memorial for all veterans. Community subscriptions were also successful and

Jeppson contacted Carl Milles, an American citizen of Swedish birth to create the memorial at his studio at Cranbrook School near Detroit.

The silken black granite eagle is powerful and dramatic. In the words of the sculptor, *I used for this Worcester monument an eagle, and I composed it the way I have because I believe that the eagle is a wonderful symbol of the United States. I placed him sitting on a round globe, representing the world. He is on guard with a keen eye, a*

*protector of the liberties of the people. Personally, I have always liked the eagle representing this country, to which the people of Europe moved to create a new world of free thinking. It is enough to say just this! But many people who do not know about eagles have asked me why one wing is lowered. This is the position of rest, before take-off. To me, as an artist, I love the lines this resting creates.*

**Problems:** Graffiti, lighting, litter.



(aka Boy with a Turtle)  
Common  
1912, Charles Harvey & Sherry Fry;  
pedestal Henry Bacon  
gift of Harriet P. F. Burnside  
(color plate page 20)

(aka Fisher Boy)  
Elm Park  
1915, Andrew O'Connor, Sr.;  
pedestal Francis J. Kittredge  
gift of Louise Chamberlain

These two granite fountains, so similar in shape and size, are often viewed with curiosity. Each has deep holes on the top surface. Unless "horses" pop into your mind, you might think of a dozen far-fetched uses for the holes.

The two have much in common. The materials—bronze statuary on granite bases; the uses—both were watering troughs for horses and dogs; the donors—both were gifts of women from prominent Worcester families (and who were neighbors and friends); both have been moved from their original sites; both have been vandalized and repaired by vocational trade students. Even the sculptors had a common link.

The **Burnside Fountain** is often attributed to Daniel Chester French, but he served only as an intermediary for the commission, assigning it to other artists. Henry Bacon (who designed the Lincoln Memorial in Washington, DC) was architect for the fountain. The statue was begun by Charles Harvey, a graduate of the American Academy at Rome, who died before it was finished. Sherry Fry, another Academy graduate, completed it.

The **Chamberlain Fountain** was done by Andrew O'Connor, Sr., a native-son sculptor whose studio was in Holden. His son was a pupil of, and assistant to, Daniel Chester French.

The "Boy with a Turtle" was moved to its present location in 1969 from across the street where it was a central feature of Salem Square. The "Fisher Boy" was moved to Elm Park in 1956 from Washington Square, where it was considered an impediment to traffic for more than 10 years.

Water motifs, of course, are what fountains are all about. The boy holding the turtle, his hair flying, a sly smile on his face, is charming and disarming. The fisher boy, in bathing trunks, is determined and aloof by comparison. His fishing pole was stolen not long after he was placed at Washington Square.

**Burnside problems:** Chipped stone, water system, bronze surface corrosion, rust staining, litter.

**Chamberlain problems:** Missing fishing pole, loose anchor, unsightly repairs, litter, water system, bronze surface corrosion.

22 Pearl Street/Northeast Savings Bank  
1978, David Wynne  
(color plate page 21)

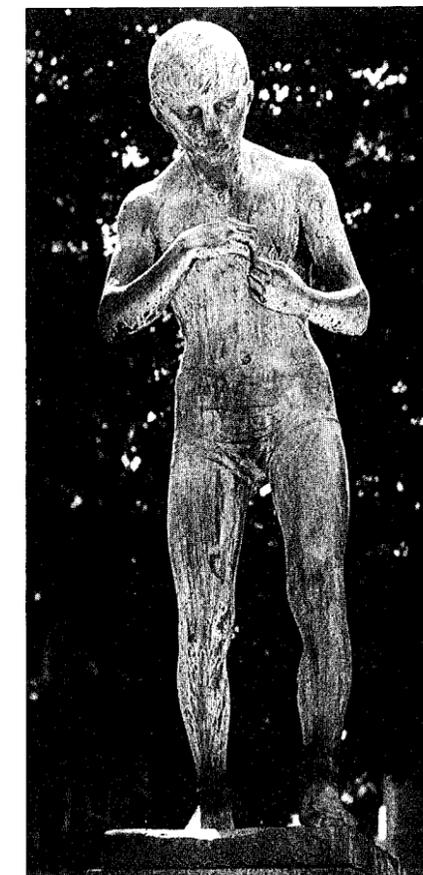
So light and lithe, the boy riding on the back of the dolphin seems to be defying gravity, even though he is made of a ton of bronze. British sculptor David Wynne has given much energy to his fountain piece; we wish we too could climb up and be taken for a breathtaking ride through the spray.

Wynne studied dolphins for three months before creating this sculpture and for several weeks he swam with them daily. Man's relationship with this wild, intelligent creature is part of the lore of antiquity. Wynne has suggested the speed and strength of the dolphin, capturing a moment of intense playfulness.

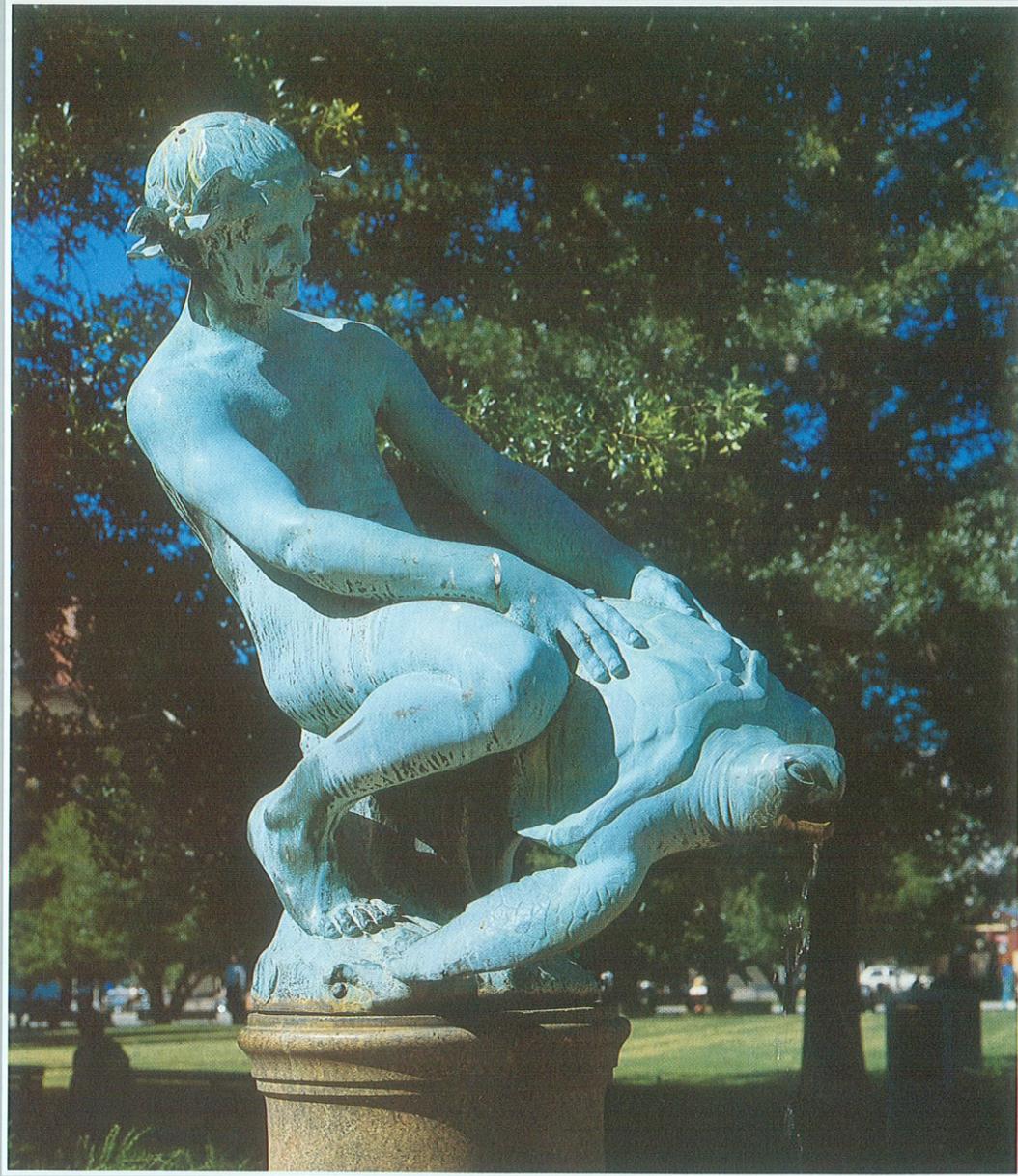
**Problems:** Bronze staining.



Above: Watering fountains for horses date from same vintage, were donated by two women who were long-time friends and neighbors. At right is Chamberlain Fountain, Elm Park, and above is Burnside Fountain, Common.



Left: Greendale Eagle, Barber's Crossing

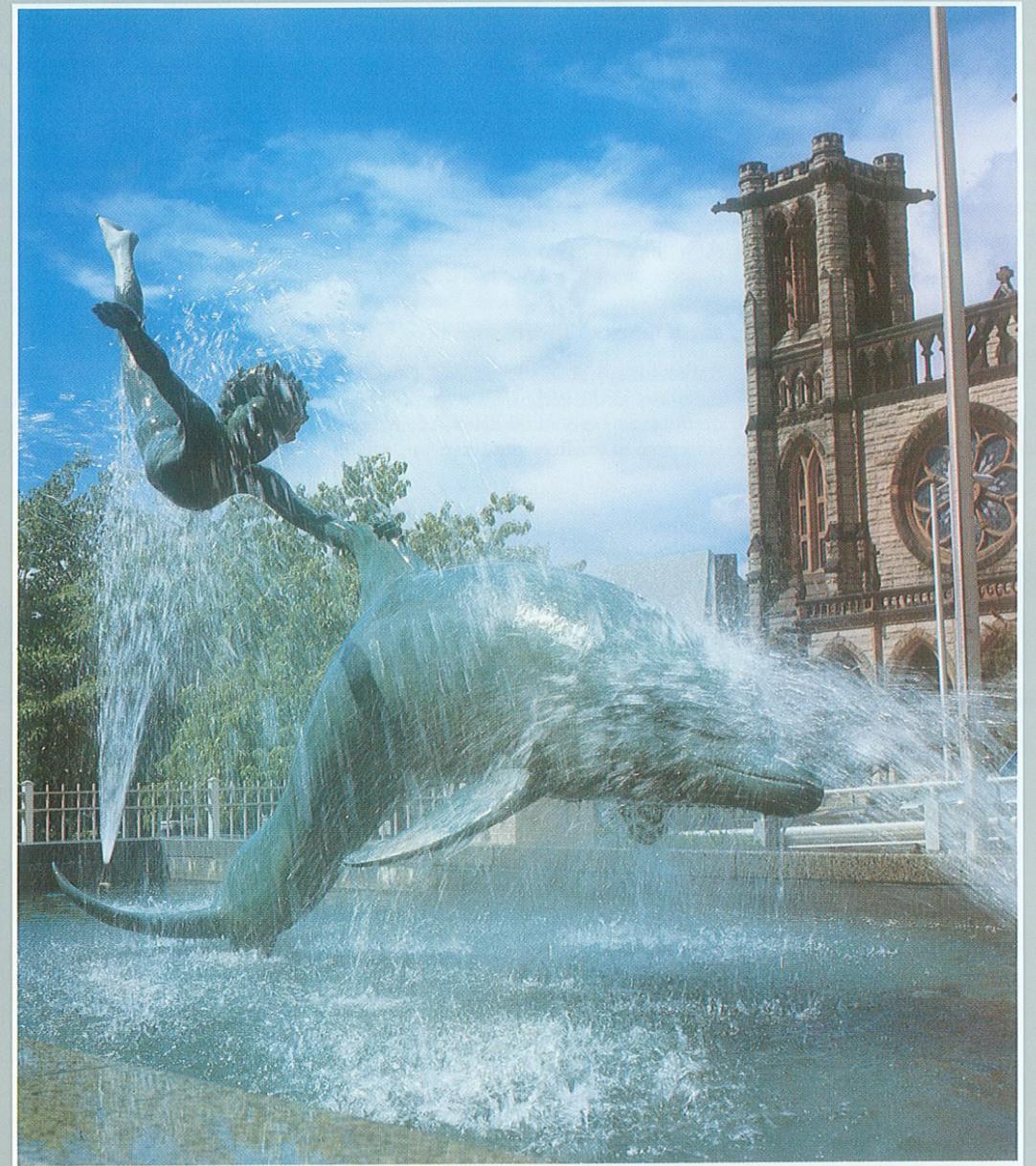


*Burnside Fountain, Common.*

*“And were you ever a real boy?” asked Dorothy Ann.*

*“No, not what you would call real,” he answered, with oh such a wonderful silvery laugh, which seemed to be made up of the singing of birds, the rustling of the wind through the trees of a forest, the rippling of a brook, and the thousand and one murmurings of the woods, all blended together.*

—Margaret C. Getchell, “The Adventurer in Armor,”  
in *The Cloud Bird*, 1916



*Boy With A Dolphin, Pearl Street.*

*Often I thought what fun it would be in the open sea, particularly for a boy such as my younger son Roland who would be light enough to be towed long distances. Thus the idea was born.*

—David Wynne, 1974

Washington Square  
1979, Dino Felici  
gift of Nunziato Fusaro, his family  
and the city's Italian community

Carved of Carrara marble by Italian  
sculptor Dino Felici, the statue is a like-  
ness of Christopher Columbus attired in a  
short robe and cloak. In this right hand he  
holds a navigation tool; in his left a map.  
Nautical motifs—waves and anchors—  
adorn the pedestal along with incised  
carvings of his three famous ships.

The memorial subject of the statue is  
Esther Fusaro, whose relief profile is

carved on the base, but it also commemo-  
rates the entire Italian-American commu-  
nity of the city. Around the plaza,  
eighteen benches are a tribute to a rich  
heritage, donated by Sons of Italy, the  
Unico Club, the Eastside Improvement  
Club, and families with proud old-country  
surnames.

Common  
1978, Joseph Calgagni  
gift of the city's Irish community

Rich with symbolism, the Celtic Cross is a  
memorial to the early Irish settlers, their  
descendents, and all the Irish-Americans  
who gave so much to the City.

Incised blasted panels on the cross depict  
scenes of Ireland: an Irish wolfhound near  
the round tower in County Waterford,  
and a thatched roof cottage represent rural  
roots. Two scenes show the Irish in  
Worcester: laborers digging the Black-  
stone Canal and a likeness of Christ's  
Church on Temple Street. A sailing ship  
suggests the earliest immigrants' passage  
and a tableau of tools represents the work  
which the Irish found in their new home-  
land. On the base is a simplified 1829 map  
of Worcester, showing landmarks impor-  
tant to the Irish community.

Connecting these features are just about  
every Irish symbol you could imagine: a  
Celtic knot, the shamrock, St. Bridget's

cross, a claddagh ring, the Tara Brooch,  
fraternal shields, the crests of the four  
Irish provinces, and crossed Irish and  
U.S.A. flags.

The Barre granite cross was erected to  
commemorate the 150th anniversary of  
the first permanent settlement of Irish in  
Worcester.

41 Providence Street/St. Casimir Church  
1978, unknown maker  
gift of the city's Lithuanian community

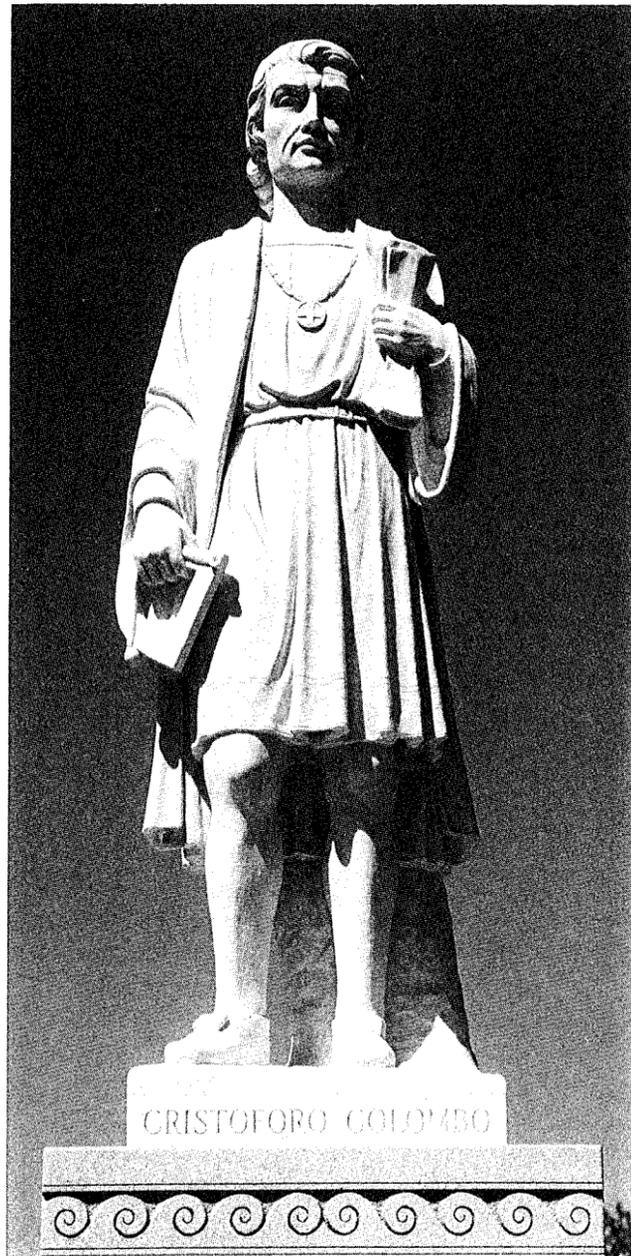
An inscription in English and Lithuanian  
on this granite block memorial tells that it  
is dedicated to those who died for a free  
Lithuania. The Lithuanian patron saint,

Casimir, rides on horseback at the top, his  
sword upraised, a double (patriarchal)  
cross on his shield.

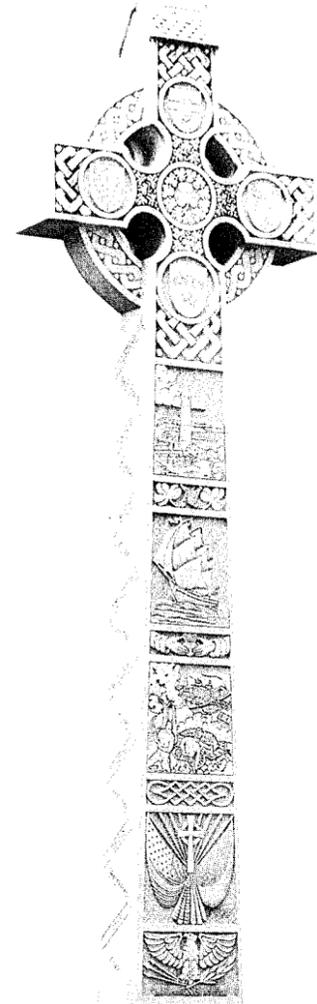
Lithuanians came to Worcester as early as  
1869, when a famine gripped their largely  
agricultural country. In 1795 the country  
was occupied by imperial Russia, which  
continued until 1918. When Lithuanians  
gained their independence, Poland ille-  
gally occupied one third of the country,  
and then the Russians came again. The  
occupation and suppression of Lithuanian  
nationalism hasn't stopped since. Most of  
the 10,000 Lithuanians in Worcester today  
came between 1918 and 1940, the period  
between the World Wars and a time of  
relative prosperity under Russian masters.

Hope Cemetery, Section 34  
1896, Arthur B. Hewett  
sponsored by the city Fire Department

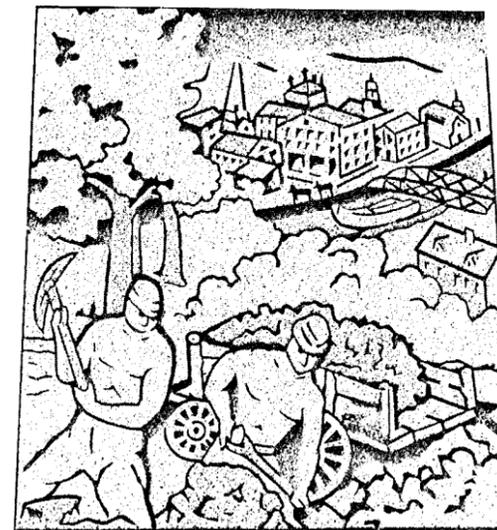
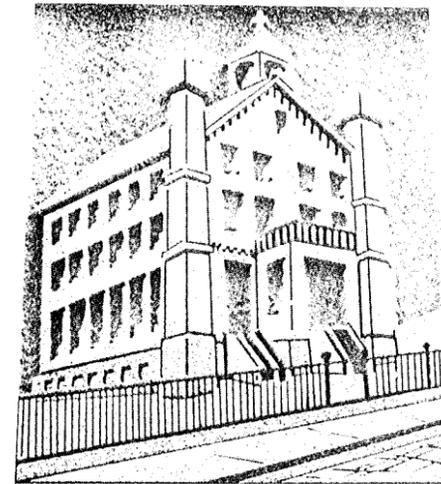
The heroic likeness of former firefighter  
and Chief Engineer Simon E. Coombs,  
leaning against a turn-of-the-century fire  
hydrant, dominates a hillside plot in Hope  
Cemetery that is designated for city  
firefighters (only four rest here, buried  
between 1860 and 1895). He is a study in  
granite—double-breasted, full-skirted  
coat, leather helmet, signal trumpet with  
tassels in his hand. His face is intelligent,  
his mustache and lamb-chop whiskers the  
ideal of Victorian grooming.



Christoforo Columbo, Washington Square.



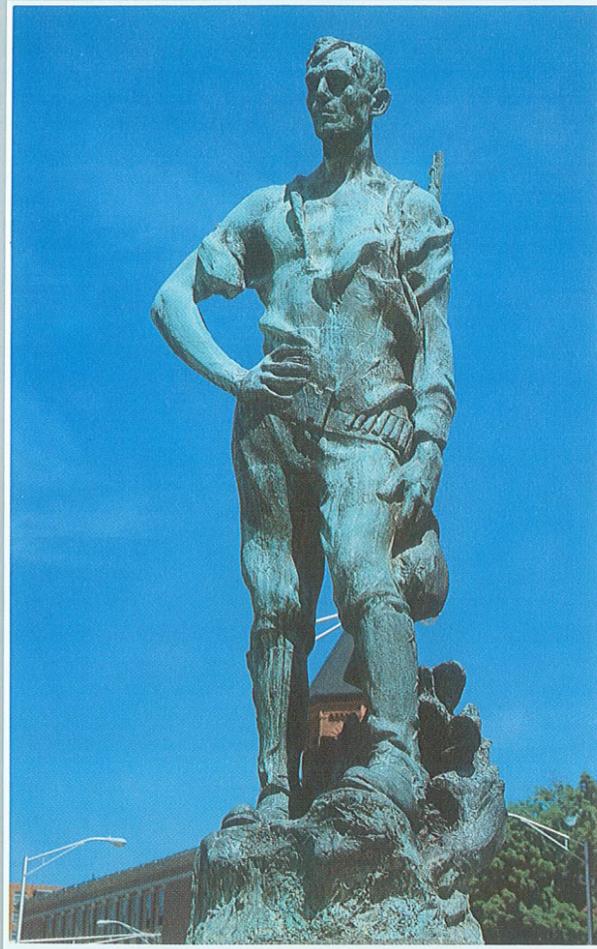
COMMEMORATING THE 150th  
ANNIVERSARY OF THE FIRST  
PERMANENT SETTLEMENT OF  
THE IRISH COMMUNITY  
IN WORCESTER  
1828 — 1978  
Cun orla a dabanse curmeaon  
a dabanse agas leibneac a taball  
do na ceab Charrm a tris agas  
a cum rita i scatae Worcester  
1978



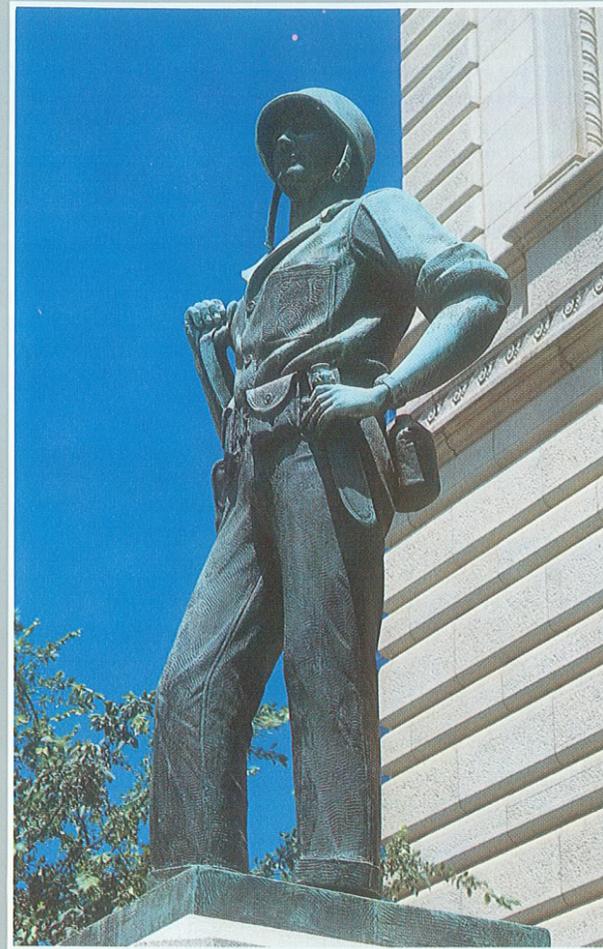
Celtic Cross (left), Common, is rich with symbolism. Detailed  
panels (above) depict Christ Church on Temple Street, a social  
center for city's Irish, and laborers digging on the Blackstone  
Canal.



Coombs Memorial, Hope Cemetery.



1898, Wheaton Square.



Lt. Power Memorial, Common.

*We can never forget that Saturday afternoon . . .  
when the boys returned from Montauk Point,  
those who were able to travel.  
Once more it seemed as if the entire  
population of the city had assembled  
to welcome them home . . .  
those pitiful, feeble, yellow living skeletons,  
whose brave attempts at gaiety brought tears  
to the eyes of the throng.*

—Frankie West Robert, 1936

*He was like a one-man army. It seemed he wanted  
to win the whole war all by himself,  
right then and there.*

—2nd Lt. Herbert B. Mangum,  
Namur Island, 1944

*You take charge, Maggie, I'm done for.*

—Lt. John V. Power,  
Namur Island, 1944

## Two Soldiers, Two Wars

1898

Wheaton Square  
1917, Andrew O'Connor  
gift of Camp 28, U.S. War Veterans  
(color plate page 24)

### Lt. Power Memorial

Common  
1947, A. B. Cianfarini  
sponsored by the City of Worcester  
(color plate page 24)

Although waged less than fifty years apart, the Spanish-American War and World War II were far different. These statues—soldiers dressed in field fatigues, rifles and cartridge clips at the ready—tell the story of very different kinds of art and very different kinds of soldiering.

1898 represents the men of Worcester who served in the Spanish-American War, once called the “splendid little war” by a friend of Theodore Roosevelt. Before war was declared in April, 1898, the president had already received signals from Spain that it wanted to negotiate out of Cuba. America took the war to Guam, Puerto Rico and the Philippines. Five months later Spain entered into an armistice.

Officially 460 American soldiers lost their lives in battles during the war, but 5200 died from disease: malaria, dysentery, typhoid and other ills. More lost their lives after the armistice, especially in the Philippines, trying to bring American-style stability to occupied nations.

The Spanish-American War was deeply influenced by wide press coverage (and much inflammatory writing). The people and politicians of the time thought it was a good and idealistic war. It was short, the battles brief, the cause noble, the loss limited, the heroes colorful. It was fought without horses, without tanks, without aircraft. The weakness it revealed in American military readiness and global strategy prompted sweeping changes in military planning. The evaluation was providential.

Sculptor O'Connor, working in his Paxton studio, captured the essence of the experience in the soldier's gaunt features—his loose, ripped shirt, the elderly but serviceable Springfield rifle. The statue wasn't unveiled until 1917, 20 years after the brief war, but about 50,000 (the entire population of the city) turned out for the dedication. The spectators came to honor the spirit of 1898, but an event of even greater consequence was on their minds: just 11 days before the U.S. had declared war in the European front, the war that would be called World War I.

Lt. John Power was a hero in another war, World War II. The statue started out to

be a “generic” statue, representative of all soldiers, the way O'Connor's was of 1898. In fact, the Gorham Company of Providence, RI had several such casts ready to fill the demand for memorials to World War II. The first one proposed for Worcester was a kneeling soldier. Gorham sculptor A. B. Cianfarini worked closely with the Power family to create a portrait of John V. Power, whom it commemorates. He is one of only a few Worcester soldiers to be awarded the Medal of Honor.

Power's valorous story is told in the inscription at the front of the memorial. Though tragic and bloody, it is one man's story among many. Unlike the bedraggled survivor of the Spanish-American war, Lt. Power is shown in an immaculate uniform, his features strong, his ability unquestioned. He reflects the strength of the nation.

O'Connor's soldier is Beaux Arts in every way—attention to detail, graceful lines. He was working in the fading days of a great romantic tradition, modernism clambering at the studio door. Power's likeness is heroic and hard-edged, like so

much statuary of the mid-twentieth century. The statues, like the soldiers and wars they represent, reflect their times.

**1898 problems:** Rust on base, bronze surface corrosion.

**Lt. Power problems:** Bronze staining and surface corrosion, graffiti.

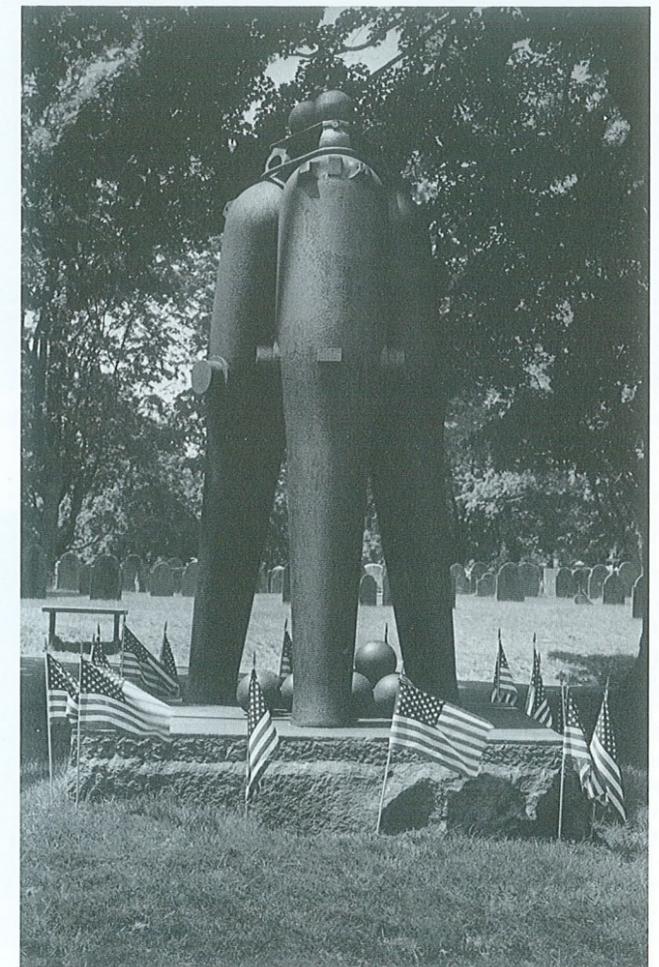
### GAR Memorial

Hope Cemetery, Section 34  
1892, unknown maker  
gift of Civil War veterans

When the **Grand Army of the Republic (GAR) Memorial** is decorated on Memorial Day it is restful and powerful. Six rows of small flags flutter on 161 individual graves. The massive tripod of black cannons looms beyond them, an unshakable tower of eternity. The cannons are mounted muzzles to the ground to symbolize the quieted enemy.

The cannons are dated 1866; inscriptions identifying the founders are too faint to read. They were acquired from the Charlestown Navy Yard.

**Problems:** Loose joining, rust.



Grand Army of the Republic Memorial, Hope Cemetery.

Lincoln Square  
1933, Carl Paul Jennewein; Lucius W. Briggs and Frederic C. Hiron, architects  
gift of citizens of Worcester

Common  
1971, Sasaki, Dawson, DeMay, architects  
fountains gift of Rotary International  
(color plate page 12)

The memorials to the veterans of World War I and World War II must be viewed as part of a larger landscape.

The **World War Memorial** at Lincoln Square is, in every respect, an extension of the Memorial Auditorium nearby and was designed by the same architect. Veterans groups felt the need for a memorial that was *not just a building labeled "War Memorial," but a true memorial because it will be planned and designed for no other purpose.* A fundraising blitz in the spring of 1929 netted \$125,000 for the memorial. School children, businesses, veterans, all sorts of people, donated to the fund. The central feature of the memorial plaza is the lighted flagpole. When a night-lighted flag was proposed it was one of only three others allowed in the United States.

Facing each other across the plaza are bas relief figures symbolizing war and peace. War, a male figure, charges through flames with sword upraised, to meet Peace, a female figure, bearing an olive branch against a starry sky.

The semi-circular wall that forms a bench and backdrop to the flagpole is inscribed with the names of battles in which Worcester companies played an important role. If you visit the memorial with a friend you can try out the "whispering gallery" effect: Sit on opposite ends of the bench. Relax and lean back against the wall and then whisper to each other. Even the faintest voice will carry around the

wall and be heard plainly on the other side.

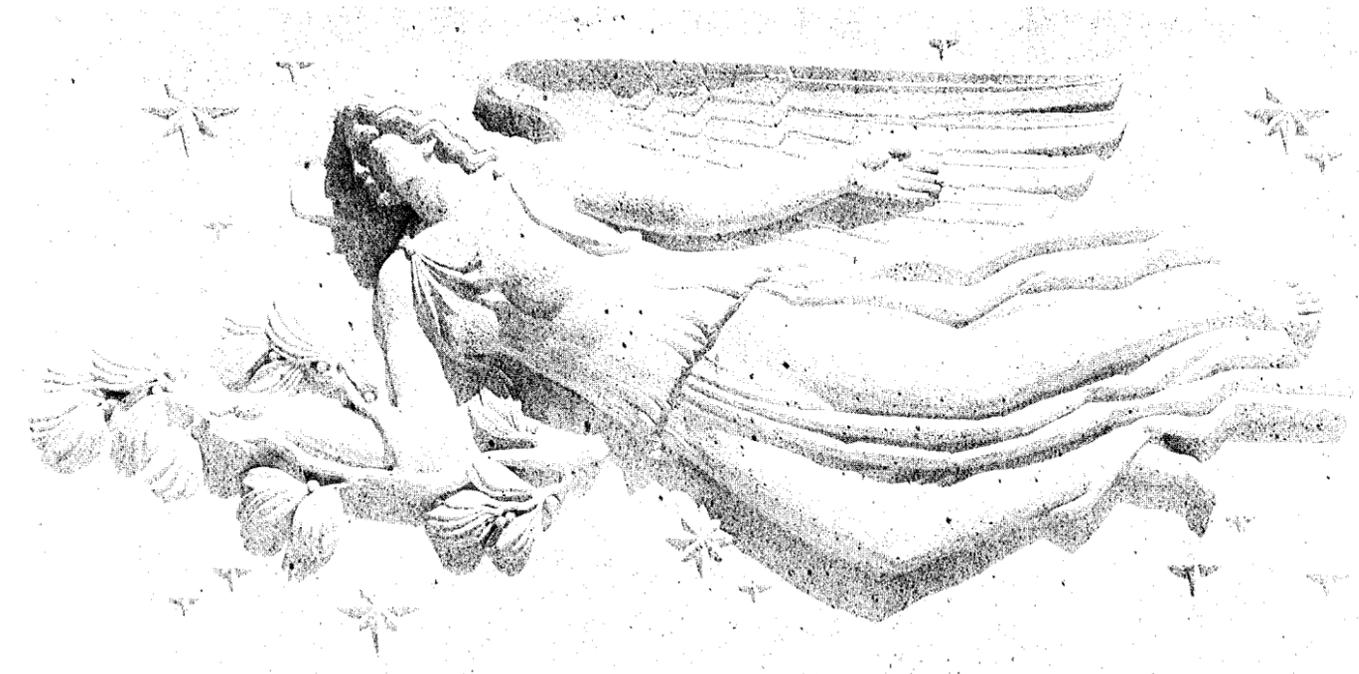
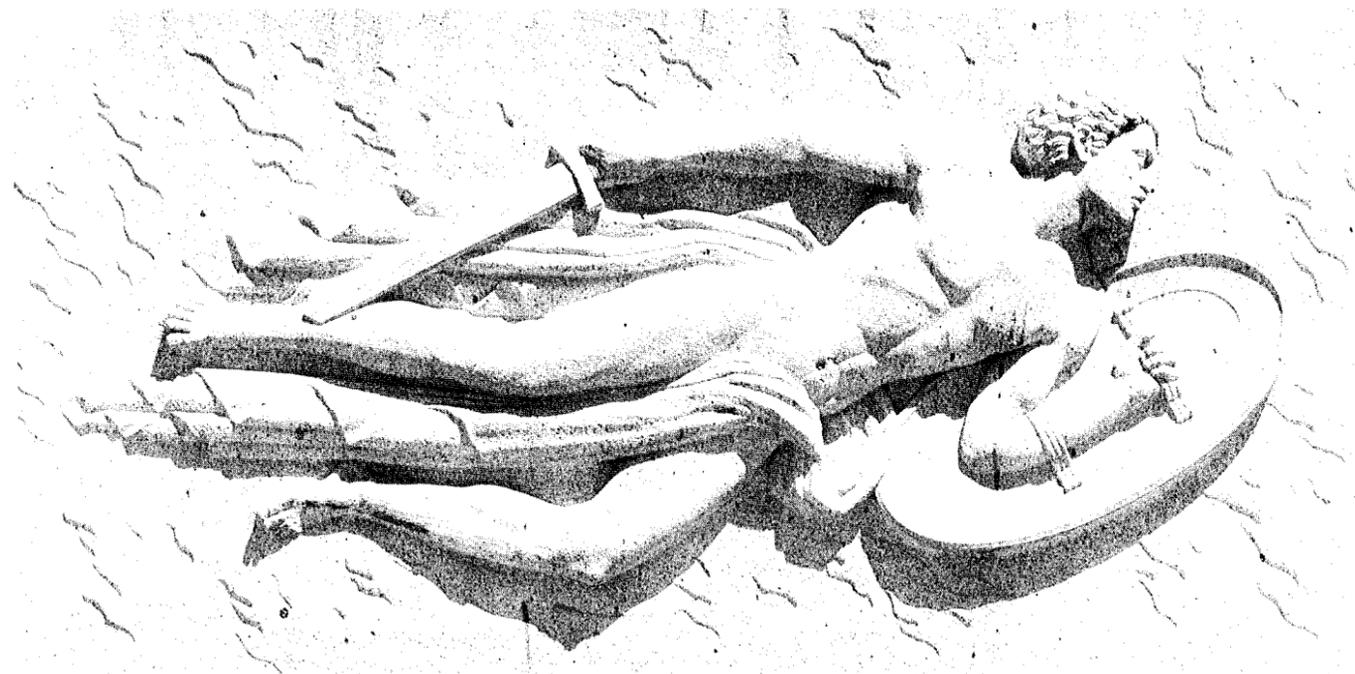
The plaza has had a bumpy 50-year history. A very special flagpole—a decommissioned mizzenmast from the frigate Constitution—was given to the City for the memorial, but during its placement a crane arm collapsed, smashing the mast beyond use. A 90-foot Oregon pine was the replacement and this cracked in pieces in 1974 when struck by lightning. The entire plaza has been moved twice—in 1959 and again in 1981, both times in the name of traffic improvement. Its current site is only a few feet east of its 1933 location.

In Worcester, veterans' groups made many efforts to secure a large-scale monument to the heroes of World War II (other memorials were built: the **Greendale Eagle** and **Lt. Power Memorial**, as well as many neighborhood honor rolls and veteran markers). Proposals for an eternal light, for a sculpture at Washington Square, etc., were unsuccessful until 1969 when a decision was made to dedicate the artificial pool on the Common to their service and honor. So, a grateful city honored WW II veterans, both living and dead, with an architectural memorial of prominence and beauty. A granite marker at the west end of the pool declares this commemoration.

The memorial pool was recently enhanced with the installation of four jet fountains, and these also were a long time coming. A fountain for the Common was first proposed about 125 years ago. The idea was championed at various times by city planners, veterans, and politicians, but never realized until the local Rotary International took it on as a special project in 1981.

**WW Memorial problems:** Stress, graffiti, dull gold leaf, missing bronze stars.

**Memorial Pool problems:** Litter.



"War," flies through flames to meet "Peace," who bears an olive branch of forgiveness against a starry sky. The bas reliefs adorn abutments at the World War Memorial, Lincoln Square.

Elm Park  
1905, unknown maker  
gift of citizens of the city

The simple fieldstone gate at the Russell Street entrance of Elm Park does not seem entirely appropriate to commemorate Edward Winslow Lincoln, a man with big ideas and a wit to match.

Lincoln, progeny of one of the city's premier families, had the leisure and the wherewithal to disdain business and devote himself to public service. Under his prudent management, Worcester's holdings of public land grew from less



Edward Winslow Lincoln Memorial Gate, Elm Park.

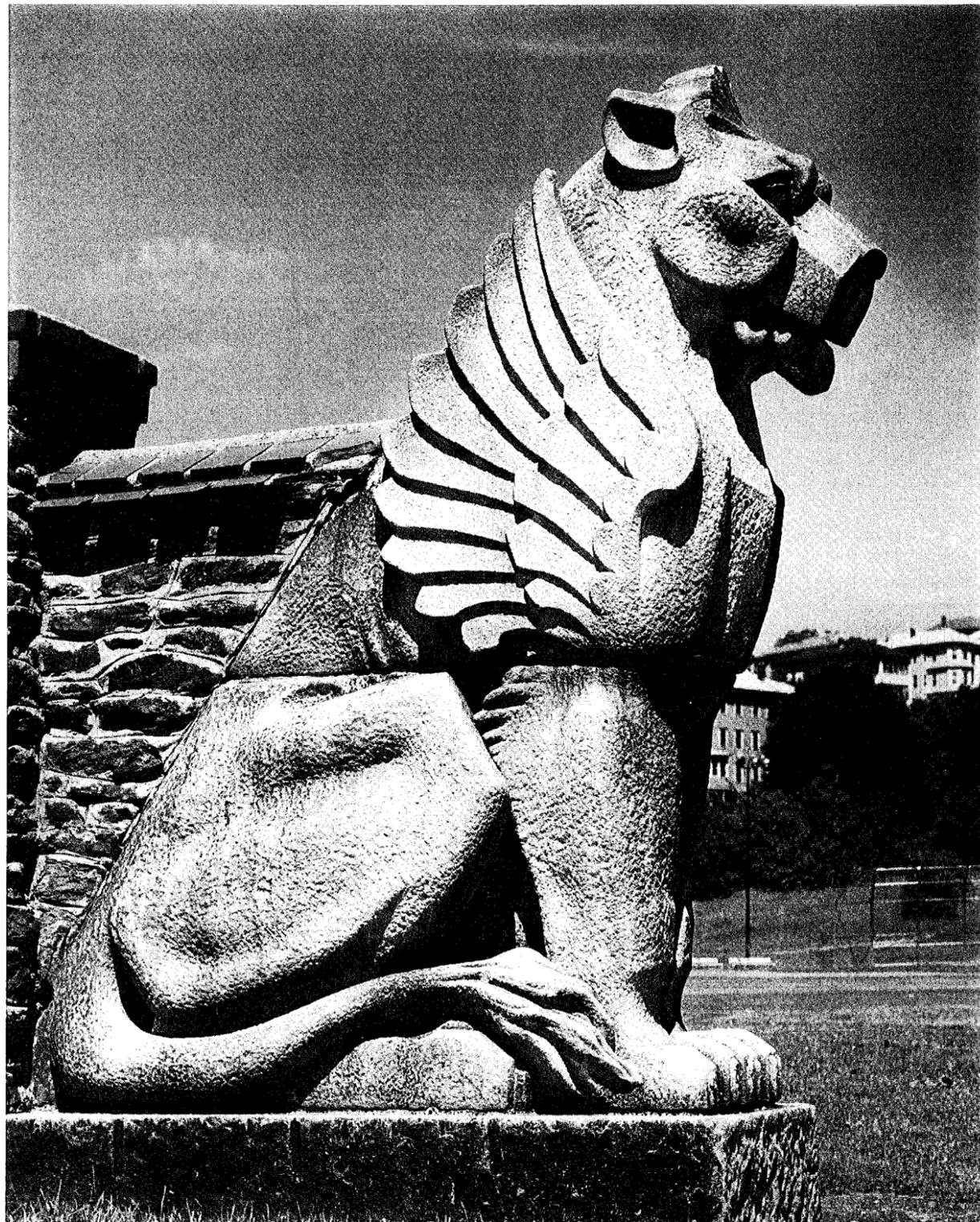
that 40 acres in the 1850s to more than 350 acres when he died in 1896. During much of his service to the city, the Common and Elm Park were the only public lands. Lincoln slowly but surely developed them into urban "breathing spaces." Newton Hill, Lake, Dodge, University, East, Institute, Fairmont, North, Crompton, and Burncoat parks were added to the city's portfolio by purchase and gift.

Levi Lincoln sold the land for Elm Park to the city in 1854. The claim that it is the first public park in the country is disputed by Hartford, Connecticut, where plans for Bushnell Park were put forward the same year. In 1862 the city formed the first commission charged with caring for public lands and by 1870, Levi's son Edward was

made commissioner.

He proposed a European-style grand boulevard (Shrewsbury Street) linking the center of the city to its still rural outskirts. He devoutly desired that a fountain be erected on the Common, a plan put forward even earlier by Mayor D. Waldo Lincoln. He negotiated for the removal of railroad beds from the common in 1878. And, he became known as the "lake builder of Elm Park." Under his direction Elm Park became a horticultural show-place, ice skaters' paradise, and genteel picnic spot, complete with lazy boat rides on the meres.

**Problems:** Loose mortar, dull bronze surface, graffiti, litter.



*Lion Gate and ornamental wall, Christoforo Columbus Park.*

—Margaret C. Getchell, "Growler and Prowler,"  
in *The Cloud Bird*, 1916

**Institute Park**  
1823/1895, unknown maker  
gift of Stephen Salisbury III

Stark and simple, the bookend columns at Institute Park are as enigmatic as the man who gave them to the city. Stephen Salisbury III was one of the affluent "urban aristocracy" that dominated the city's business, civic, and cultural scene in the late 19th century.

The story is told that Salisbury was in Boston for business when he saw the wrecker's ball razing the venerable Tremont House, a hostelry of wide repute, built in 1823. Enamored of the classical Doric columns on the portico he arranged to buy two of them and had them shipped to Worcester. He had already given the land for Institute Park to the city with the proviso that he be allowed to carry out his own designs for the new park. The gray granite columns were placed at opposite boundaries of the park where they have remained since 1895.

The rose-granite sphere at the top of one is a mystery. The public record is silent on the matter. No spheres are visible in period engravings of the Tremont House. There is no evidence to conclude that there were ever two of them.

**Problems:** Graffiti, loose mortar joints, discoloration.

**Shrewsbury Street/Columbus Park**  
1874, Charles H. McCann  
1916, Alexander Elliot, masonry  
gift of Providence & Worcester Railroad

The Shrewsbury Street neighbors are in love with the lions that stand sentry to Columbus Park (aka Chandler Hill, East Park and sometimes Bell Pond). The "lions" are actually griffins, mythic creatures half eagle and half lion. They formerly lent an air of strength and dignity to the main train arch of the old Union Station. They have charming expressions, playful and fierce, at the same time. The city adopted the lions in 1916 when the station was torn down.

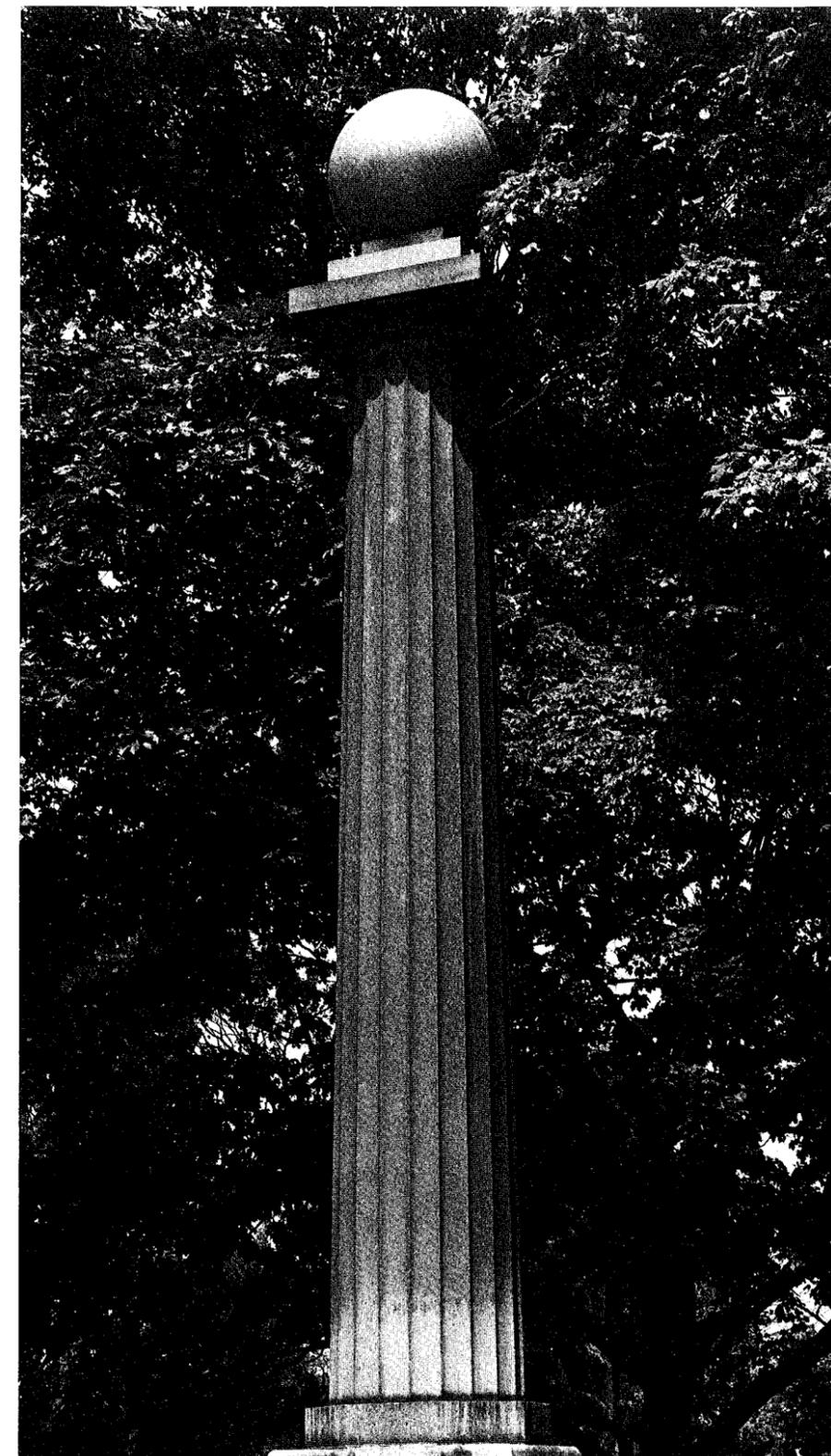
The lions would have been listed as "unknown maker," except that a daughter of the sculptor read about the lions moving to the park and wrote to claim credit to her father. McCann was a marble carver of some repute and specialized in architectural elements. The lions are a colossal work, carved in two courses of granite, mounted on slabs and set into a stone wall.

The technique used for the ornamental wall is most unusual; if a name for it exists, it has been lost. Slabs of stone—granite, sandstone, slate and other

specimens—none thicker than two inches—are laid flat, the narrow edges forming the wall surface. Mortar is laid thickly and is marked all over with random flourishes of the trowel. The tops of

the walls and pillars are capped with terra cotta tiles, shingle style.

**Problems:** Flaking stone surface, graffiti, broken and missing tiles, litter.



*Tremont Column, Salisbury Street, Institute Park.*

In addition to the major artworks recorded above, other public memorials and many privately owned artworks were surveyed for the inventory.

Downing Street/Clark University  
1978, David von Schlegell  
sponsored by National Aeronautics and Space Administration

Lancaster Street/Worcester Art Museum  
1971, Beverly Pepper  
sponsored by National Endowment for the Arts and an anonymous donor

Linden Lane/Holy Cross College  
1965, Enzo Plazzotta  
loan of B. G. Cantor Art Foundation

Linden Lane/Holy Cross College  
1937, R. Wlerick  
loan of B. G. Cantor Art Foundation

Linden Lane/Holy Cross College  
1930, Georg Kolbe  
loan of B. G. Cantor Art Foundation

Dinand Library/Holy Cross College  
1966, Enzo Plazzotta  
gift of B. G. Cantor Art Foundation

Dinand Library/Holy Cross College  
1977, Chaim Gross  
gift of anonymous donor

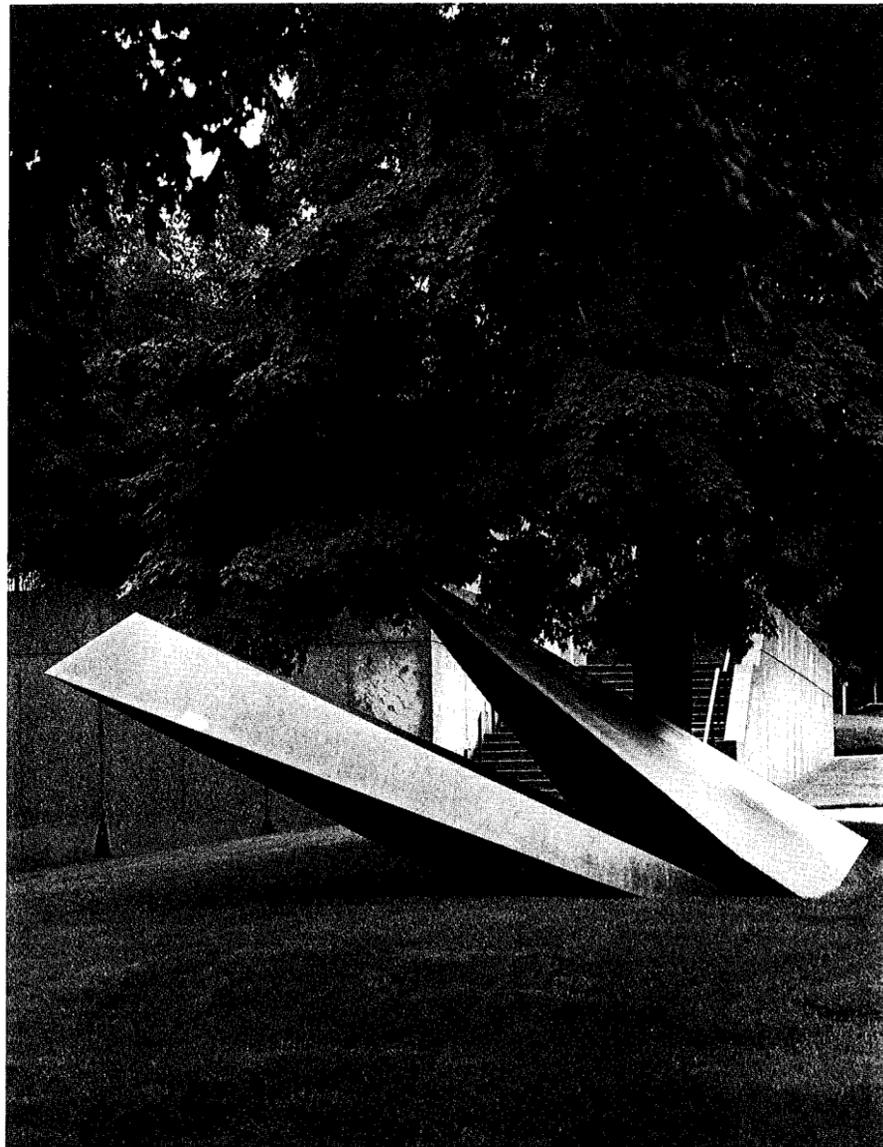
Gordon Library/WPI  
1971, Herbert Harrington  
gift of Joseph Sage and Herbert Harrington

Gordon Library/WPI  
ca. 1976, Robert Cronin  
gift of faculty members

Gordon Library/WPI  
ca. 1978, maker unknown  
sponsor unknown

Elm Park  
ca. 1885, unknown maker  
sponsor unknown

141 Grove Street/Fire Department  
1964, Robert Peduzzi  
sponsored by the city Fire Department



*Double Pyramid, Worcester Art Museum.*

9-11 Lincoln Square/Police Department  
1978, A. J. and Robert Peduzzi  
sponsored by the city Police Department

Freeman Plaza/WPI  
1883, Victor E. Edwards  
sponsor unknown

East Central Street/R & R Plumbing  
1981, Lorna Ritz  
sponsored by R & R Plumbing

Linden Lane/Holy Cross College  
1854, Henry N. Hooper & Co.  
sponsored by Holy Cross College

141 Grove Street/Fire Department  
1882, Vanduzen & Tift  
sponsored by the city Fire Department

West Boylston Street/Norton Company  
1985, Russell Hendrickson  
sponsored by Norton Company

Many of the artworks inventoried on the previous pages are tributes to veterans who served our country: uniformed troops who faced the British troops at Boston, who marched to Atlanta, who died of malaria in Cuba, who fought in Italy and Africa, who flew missions over Japan. There are other memorials dedicated to service veterans, and, although they might not be classed as "major artworks," they were placed for all the best reasons.

Perhaps the most impressive among these are the smallest: the 236 individual veteran markers that are an endearing part of our neighborhoods.

It doesn't take long for visitors to Worcester to notice the granite markers, plaques, and black signs with gold letters that seem to be on every street corner. Some don't even need a corner to crop up. Many of the veteran square markers are placed near a street, park, or house that had meaning to the man or woman being honored.

No one knows with certainty when the first square was named for a veteran. (Washington Square was named for the first president. Lincoln Square was named for the prominent family which owned land in that area.) The earliest veteran square with a marker is probably Lt. Edmund N. Benchley Square (Foster and Commercial Streets). Benchley served in the Spanish-American War. Stearns Square (later College Square and now Fitzgerald Square), was named for a veteran of the Spanish-American war also, but was apparently never marked. There may have been other squares named for the Spanish-American heroes.

The movement blossomed during World War I and was renewed during World War II. Veterans of Korea and Vietnam have also been remembered in this manner. The Grenada mission claimed a Worcester soldier, and a marker was placed for him recently. New markers can still be placed if the family of a veteran petitions the City Council. If approved, the plan goes to the Veterans Service Department, which orders the Barre granite bollard, pole sign, and bronze plaque. The plaque generally gives the rank, service branch, birth and death dates.

On Memorial Day each square is decorated with a flag and wreath by the Department of Public Works. Another round of flags goes up on Veterans' Day. Upkeep is shared with other city agencies, such as the Parks Department (when located on park land) or the Traffic Bureau (which takes care of the pole signs).

Neighborhoods figure prominently in the city's tribute to veterans. During World

War I and World War II, community groups erected honor rolls to "the boys and girls" serving in the war effort. Most of these were temporary; some were little more than wooden bulletin boards. At least three were designed and erected by the Van Slett sign company of the city and looked like the billboards that were its specialty. Some of the honor rolls were placed on decorative walls made of local quarrrystone using a wet-laid masonry technique called "crazy ashlar."

Not all community sponsors kept up with

their good intentions and temporary honor rolls fell to disrepair. Even some that seemed permanent were victims of theft or vandalism. By the 1970s many had disappeared or were in such bad shape they had to be taken down.

A few community groups, sometimes no more than one or two individuals with a sense of commitment, have managed to keep up some of the honor rolls, and other groups have sponsored the placement of long-lasting granite memorials.



*Mayor, family members, and veterans at dedication of Abdelnour Square on Hamilton Street, 1984.*



*A chilly April day in 1944 did not stop several hundred people from attending dedication of a billboard-type honor roll at Maywood Street and Park Avenue.*

Lincoln Street School  
sponsored by the community

41 Providence Street/St. Casimir Church  
sponsored by parishioners

Millbury and Greenwood Streets  
sponsored by Post 318, American Legion

Holden and Grove Streets  
sponsored by North Worcester Aid  
Society

Harding, Washington & Lafayette Streets  
sponsored by the city's Polish community

Chandler & Pleasant Streets  
sponsored by the community

Hamilton & Grafton Streets  
sponsored by Grafton Hill Post 323,  
American Legion

Green Hill Park  
sponsored by Worcester Post 5,  
American Legion

Gold Star Boulevard/Imm. Con. Church  
sponsored by veterans of the 9th Infantry

East Central Street/Post Office  
sponsored by the Postal Employees  
Veterans' Association

Main Street  
sponsored by Home Federal Savings Bank

Grove and North Streets  
sponsored by private family

City Hall  
sponsored by City of Worcester

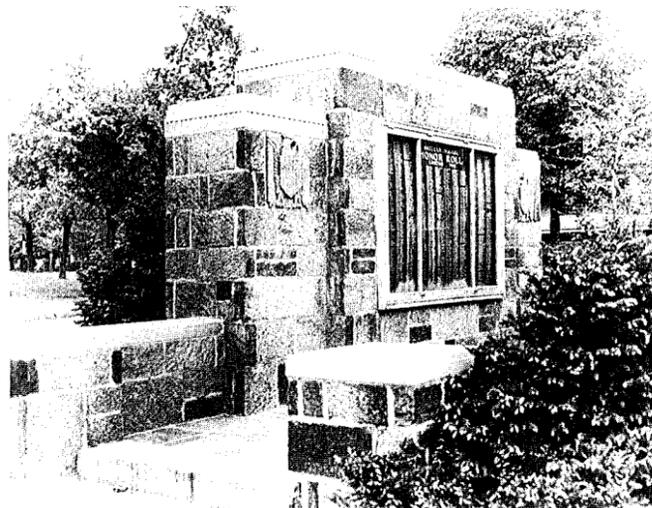
Southbrige Street  
sponsored by College Hill Civic  
Association

Lincoln and Burncoat Streets  
sponsored by the community

Webster and Boyce Streets  
sponsored by the community

Lake Avenue and Hamilton Street  
sponsored by Lakewood Club

Pleasant Street/Elm Park  
sponsored by the community



Above: *Brittan Square Honor Roll, Lincoln Street, lists 300 service veterans from the neighborhood.*



Right: *Permanent and durable granite Grafton Hill Memorial graces Billings Square, dedicated July 1946 with help of ladies auxiliary.*





City of Worcester  
Parks and Recreation Department