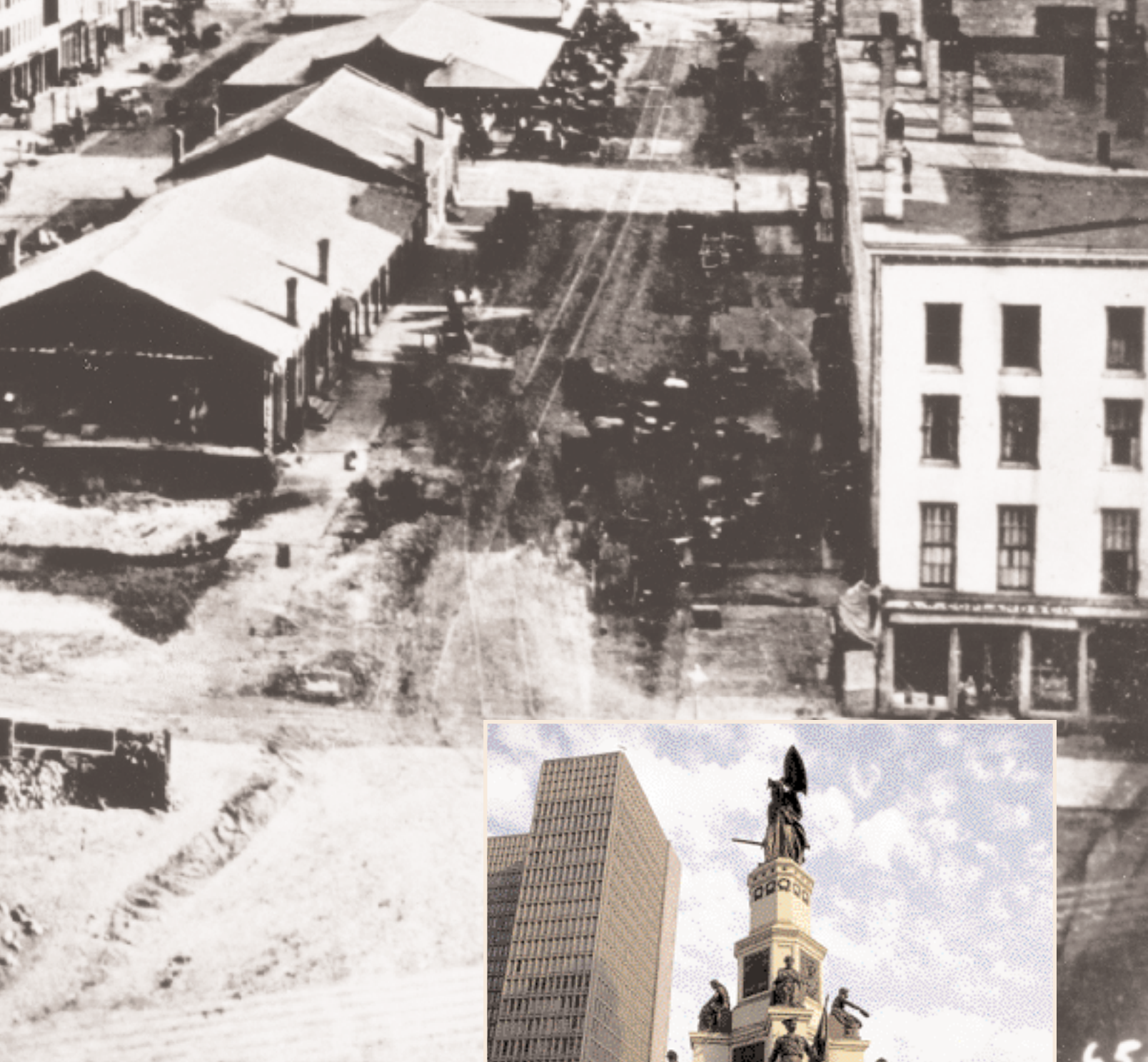




THE Soldiers' AND Sailors' Monument



by James A. Lees

Randolph Rogers's Michigan Soldiers' and Sailors' Monument (right) was once the focal point of Detroit's Campus Martius (above).



Tom Sherry

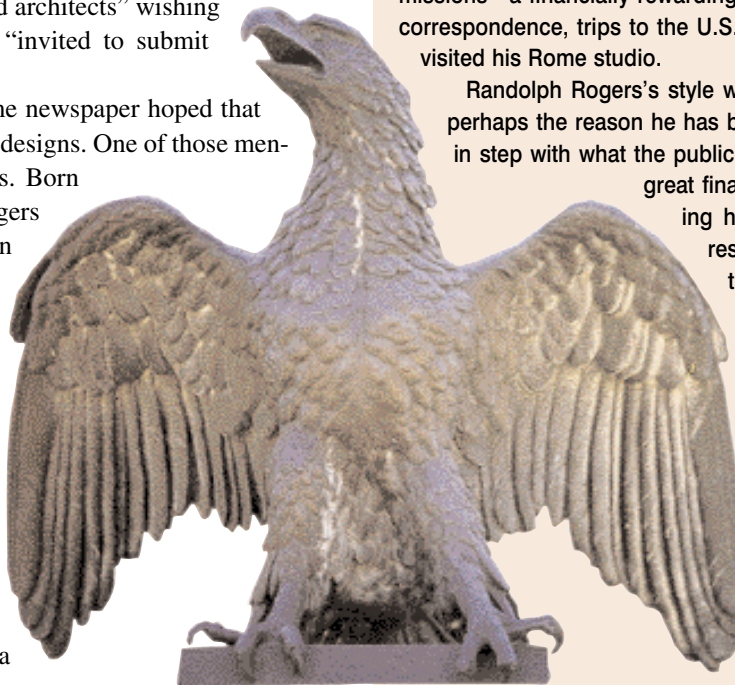
Driving through downtown Detroit, many motorists pass the massive Michigan Soldiers' and Sailors' Monument unaware of its historic and artistic significance. Once the talk of the city, the monument seems almost out of place among its surroundings—a relic of a bygone era. This wonderful work, still beautifully communicates Michigan's sacrifices and achievements during the Civil War.

Michigan was an important center for the antislavery movement prior to the war and subsequently fielded more than ninety thousand troops against the Confederacy. When the battles ended, thousands of discharged soldiers and patriotic citizens throughout the state organized to raise funds for victory monuments.

On August 31, 1865, members of the Michigan Soldiers' and Sailors' Monument Association, an organization consisting of prominent Detroiters, gathered in the Young Men's Hall and "eagerly adopted" a plan to erect a monument to the state's Civil War veterans. For the next two years, the association raised funds for the project. In early 1867 the association reported thirty thousand dollars in cash and another thirty thousand dollars in "valid subscriptions."

On February 28, 1867, a small advertisement in the *Detroit Free Press* announced that the association was accepting designs for the monument. The call for submissions proposed "a monument to the memory of the officers and men of the army and navy of the U.S., from the State of Michigan, who periled their lives in the late rebellion." The monument was to be "bronze, marble or granite, or a combination of these materials [and] of moderate height, accompanied by appropriate statues" and was to cost no more than sixty thousand dollars. "Artists and architects" wishing to present their ideas were "invited to submit designs."

Another article in the same newspaper hoped that "home artists" would submit designs. One of those mentioned was Randolph Rogers. Born in New York in 1825, Rogers had spent his childhood in Ann Arbor. In 1848 Rogers moved to Italy where he studied sculpture with a recognized master. Although living abroad, Rogers occasionally returned to the U.S. on business. On June 28, 1867, the competition was closed; eighteen sculptors, including Rogers, had offered designs. The unanimous winner was Rogers. In a



The artist who created Detroit's Soldiers' and Sailors' Monument gets little mention in art history textbooks. However, his numerous public sculptures are evidence of his popularity in nineteenth-century America.

Randolph Rogers was born on July 6, 1825, in Waterloo, New York. In the early 1830s, the Rogers family moved to

BY CAROLYN DAMSTRA

Ann Arbor where Randolph spent the rest of his childhood. According to biographer Millard Rogers Jr., Randolph Rogers might have been inspired to become a sculptor while apprenticed to a baker. "As any baker may at some time mold figures from dough or butter, it is a temptation to think that Rogers experimented with three-dimensional modeling and took that primitive step as an introduction to sculpture." Rogers did some woodcut illustrations in the mid-1840s that appeared in advertisements in the *Michigan Argus*. An emblem of a log cabin and flags created for William Henry Harrison's 1840 presidential campaign is also attributed to the young artist.

Rogers moved to New York City in 1847 with hopes of landing a job as an engraver. Meanwhile, he took a position clerking in a store. During slow periods at work, he practiced carving using borrowed tools and blocks of plaster. Rogers's employers discovered his artistic pursuits and, impressed by one of his works, they generously put up the money to send him to Italy to study. Rogers sailed for Europe in October 1848.

After completing his study in Florence under Lorenzo Bartolini, a successful sculptor in the neoclassic style, Rogers moved to Rome where he lived for the next forty-two years. During visits to the United States, he met and married Rosa Gibson of Virginia. The couple returned to Italy where their household grew large with the addition of ten children and Italian servants. Besides producing small retail sculptures, Rogers actively sought civil commissions—a financially rewarding venue. This was done through correspondence, trips to the U.S. and from wealthy visitors who visited his Rome studio.

Randolph Rogers's style was not particularly progressive, perhaps the reason he has been forgotten. But he was right in step with what the public wanted. This attitude gave him great financial success and acclaim during his lifetime. The public instantly responded to his neoclassic style, the skill and polish in his handling of idealized figures and the conservative solidity of his symmetrical monuments. However, daring and innovative artists, like French sculptor Auguste Rodin, are more likely to be remembered as genius. Rogers was a businessman as well as an artist. He, like many of his contemporary sculptors, made a substantial living by creating the

MICHIGAN'S OVERSEAS SCULPTOR

Randolph Rogers

original piece out of clay and then sending the mold to metal casting workshops or having skilled artisans make marble copies from the original. By making many copies, the artist made a healthy profit from each design and his reputation spread quickly.

Rogers' first major commission was a full-figure sculpture of John Adams for the Bigelow Chapel in Mount Auburn Cemetery in Cambridge, Massachusetts. He returned to New York in 1855 to close the deal. While there, visited and repaid his former employers. According to one of the store's employees, Rogers made a theatrical entrance into the dry-goods store. Disguised as an Italian organ-grinder complete with monkey he was about to be thrown out when he "threw off a heavy coat and a long, false wig and said: 'Good God, don't you know Randolph Rogers?'"

Rogers stayed for less than a year and never again visited America for such a length of time. After returning to Italy, Rogers began designing bronze doors for a new addition to the U.S. Capitol. The doors exhibit eight main squares with relief sculptures commemorating Christopher Columbus' exploration of the Americas and his return to Spain. Rogers's reputation as an artist and patriot was solidified by these two major projects.

Rogers's first Civil War commission came from Cincinnati, Ohio, in March 1863. Called *The Sentinel*, the single Union soldier stands with a brave countenance, musket ready. According to Rogers's biographer, the sculptor is credited with making this prototype soldier that would be copied by many artists for monuments that now stand in town squares all across the country.

Rogers also was involved with the Soldiers' National Monument that stands in the National Cemetery at Gettysburg, Pennsylvania. All five sculptures for the monument were executed in Italy, not by Rogers directly, but under his supervision. The monument was unveiled on July 1, 1869. The four-cornered, central



Randolph Rogers
in 1861.

The Valentine Museum, Richmond, Virginia

pillar format used at Gettysburg would be the basis for the Michigan Soldiers' and Sailors' Monument and two other monuments he created for Worcester, Massachusetts, and Providence, Rhode Island.

As Rogers worked on the Michigan Soldiers' and Sailors' monument, he also completed the Abraham Lincoln Monument, unveiled in Philadelphia on September 22, 1871. A visitor to Rogers' studio commented on the artist's success. "Rogers . . . has his studio so crowded with the various national monuments he is completing that he has been forced to take another studio for the statue of Abraham Lincoln." Besides public monuments, Rogers sculpted numerous portrait busts, biblical and classical figures throughout his career. Many replicas of these smaller works occupied parlors and gardens across the United States.

Rogers's success in America and Italy led Italian art academies to confer membership on him. These included Rome's prestigious Accademia di San Luca, where he was the first American to receive this honor. In 1882, fifty-seven year-old Rogers suffered a disabling stroke. For ten years following Rogers's illness his family took over studio operations, producing replicas of his sculptures. In 1884 Rogers was knighted by Italian King Umberto I.

Randolph Rogers died on January 15, 1892. He is buried in Rome. The words of Henry Wadsworth Longfellow are inscribed on his tomb: "Dead he is not, but departed for the artist never dies." ■

Michigan History Magazine editorial assistant Carolyn Damstra recently received her master's degree in Art History from Michigan State University.



In August 1865, with the Civil War barely over, Detroit's Michigan Soldiers' and Sailors' Monument Association began raising money for a monument by setting up donation booths like this one. By 1867 the association had raised enough money to contract a sculpture.

letter written the day after the contract had been awarded, monument association member C. C. Trowbridge noted, "Rogers excelled all others." The sculptor visited Detroit later that year and met with association members. He agreed to execute the monument for seventy-four thousand dollars.

Over the next several months, Detroit newspapers reported on Rogers's progress in completing sections of the monument in Europe. The *Detroit Post* noted Rogers was having the bronze figures cast in Munich, Germany, by Ferdinand Von Muller of the Royal Bavarian Foundry. Over the next five years, Von Muller cast nine bronze figures and seven low-relief tablets from Rogers's sculptures. Back in Detroit, a cornerstone for the monument was laid in East Circus Park after the monument's original location, Campus Martius, was

rejected by the Detroit Common Council. In late 1871 the council reconsidered and a granite foundation for the monument was placed in the Campus.

In early April 1872 anticipation grew as Detroit prepared to unveil Rogers's monument. On April 8, two thousand guests and former Civil War generals Ambrose E. Burnside, Philip Sheridan and George Armstrong Custer packed the Russell House for a reception to honor the monument. As veterans and other citizens lined up to shake the hands of the wartime heroes, the reunited First Michigan Infantry band "played a number of fine airs, and added to the general enjoyment of the occasion."

The next day, the seventh anniversary of Robert E. Lee's surrender at Appomattox Court House ending the Civil War, Detroit prepared for the unveiling of the Michigan Soldiers' and Sailors' Monument. Throughout the city, houses were decorated for the event. Across the street from the monument the city's opera house was decorated with red, white and blue streamers from the sidewalk to the roof. The best-decorated house, the Campau Mansion at Jefferson Avenue and Griswold Street, was covered with patriotic red, white and blue bunting and a "big French tricolor." Over the mansion's door "a transparency in the shape of a huge laurel wreath" bore the words, "Ever for Washington and Our Union."

At noon, the women of the First Baptist Church began serving chicken dinners to visiting veterans. A short time later, as patriotic music filled the air, representatives from the key Michigan cities that had raised funds for the monument marched down Woodward Avenue with formations of veterans. When the procession neared Campus Martius they joined a crowd of twenty-five thousand residents and visitors who had gathered for the ceremonies.

The unveiling was preceded by comments from the war's dignitaries. Sheridan, the North's leading cavalry officer, received cheers from the audience when—remembering his brief tenure as colonel of the Second Michigan Cavalry—he claimed that "no troops had won [his] heart more." Sheridan was followed by local college educator Professor A. Griffiths, who recited the Civil War poems, *The Picket Guard* and *Phil Sheridan's Ride*, the latter referring to the general's dramatic ride at the Battle of Cedar Creek in October 1864. When Custer interposed, "Comrades, you ought to know it was a Michigan horse that carried Sheridan on that ride," the audience cheered wildly. Burnside followed Sheridan and spoke of the heroism of Michigan troops at the Battle of Gettysburg. Then, "cavalrymen's whoops threatened to raise the roof" as they called out in "three rousing cheers" for Custer to speak. The former commander of the Michigan Cavalry Brigade, the war's most famous cavalry unit, Custer told the veterans, "Had there been no Michigan cavalry, there would have been no Custer." He added, "I came here to make no speeches, but simply to join with my old comrades in their reunion."

The ceremony's final speaker, wartime governor Austin Blair, put the event into a proper setting by saying, "We can never forget the uprising of the people of the North in response to the call for volunteers to maintain the honor, the integrity and the existence of our national union, and the perpetuity of our popular government." He concluded, "To that country for which so much blood has been shed, we renew our promise of fidelity around this monument we have built to her fallen defenders."

Just after the clock on City Hall struck four, amid patriotic music and veterans waving tattered regimental colors, all eyes turned to Rogers' monument. Throughout the dedication ceremony the monument had been covered with American flags hanging from wires stretched from a telegraph pole and the belfry of the old City Hall. Following a trumpet call, the flags were released. It had started to rain and instead of falling away, one flag clung to the monument. Suddenly, a sailor from the audience "daringly scaled" the monument and released the flag. According to the *Detroit Free Press*, the impromptu act received the day's "loudest applause."

The Michigan Soldiers' and Sailors' Monument was erected in Detroit's spacious center of civic life. An iron fence kept the public at a respectful distance to protect the monument. For decades, members of the Women's Relief Corps were allowed into the fenced area to tend to their flower displays representing various Union corps badges. Rogers designed the monument as an impressive outdoor structure that would serve as the city's central landmark for years to come.

The monument's bronze military sentinels at the buttresses of the work are its main symbolic offerings. These slightly larger than life-size pieces with smooth, noble facial expressions represent Infantry, Artillery, Cavalry and Navy. Immediately above the sentinels, Rogers placed four female allegoric figures representing Victory, Union, History and Emancipation. These seated life-size figures have smooth, calm facial features and each holds a circular wreath symbolizing the 1865 victory over the Confederacy. Victory seated above Cavalry, clutches a wreath in her right hand and a tablet in her left. Union, with the fasces (a bundle of rods tied around an axe) by her right side representing a united Union, sits above the Sailor. History, holding a quill pen and a record book, sits above Infantry. Emancipation is seated above Artillery. She has two wreaths of victory and gazes northward toward freedom.

Despite a light rain, thousands of Michigianians packed Campus Martius on April 9, 1872, to watch the unveiling of Randolph Rogers's monument.

On the lowest level of the monument, Rogers placed four oversized American bald eagles, each perched on a granite pedestal. Symbolically, the eagles mourn the soldiers and sailors who did not survive the conflict. According to one late-nineteenth century observer, the eagles are "spreading their pinions over the graves of the dead at their feet, whose living semblance is seen above them." These imposing bronze creatures caused a controversy five years after their public unveiling. A group of citizens became concerned that the eagles, which also allegorically represent the nation, had been placed by Rogers at the lowest level of the monument. The group requested that the eagles be moved to a higher point, either displacing other figures to a lower level or moving the eagles to higher pedestals and filling their places with other ornaments. This controversy intensified until the city council requested Colonel Theodore Rumeyn, a Civil War veteran and the custodian of the monument, "to ask the Artist's opinion." Although there is no record of Rogers's response, he must have argued effectively that the soldiers and sailors—the main focus of the work—deserved their elevated position on the structure.

The four bronze eagles, wings outstretched in defiance, elegantly guard the monument. At first glance it looks as

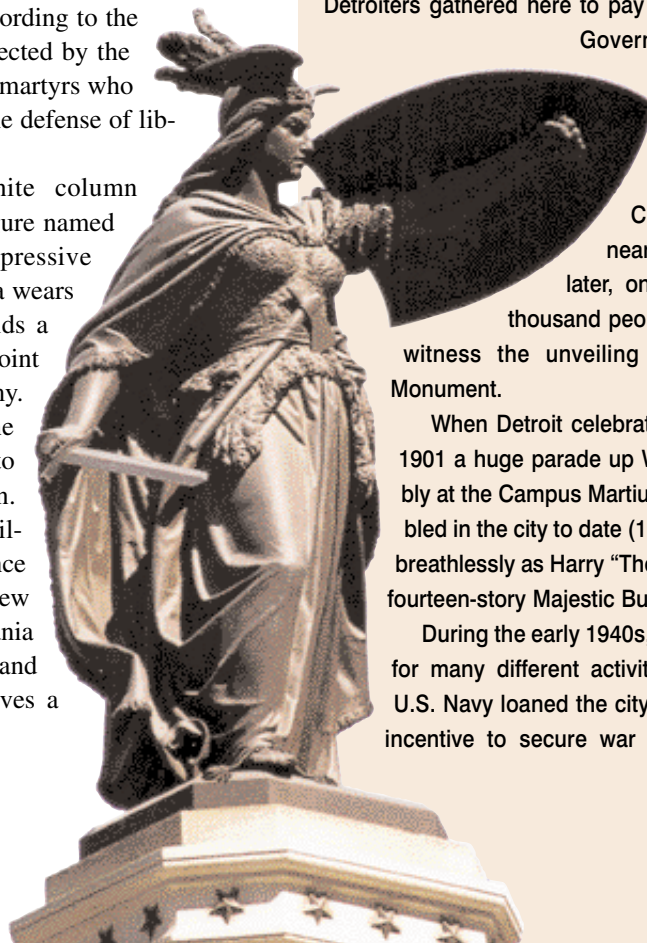


though the four birds are identical. But upon closer examination, two of the eagles look to their right and two look to their left. Together, their gazes cover the entire circumference of the work. The eagles are positioned forward of the other sculptures. Rogers must have instructed Von Muller to execute these creatures with textured, elegant features that would entice the public to walk around them and inspect every angle. The birds' curved, outstretched wings suggest movement. Each creature's tilted head and pointing beak seem to draw the viewer around the monument and the spectator finds himself in front of other bronze figures located on a higher plane.

Four bronze low-relief tablets around the monument recognize key Civil War figures. Facing Woodward Avenue, Rogers positioned a large rectangular bronze plaque honoring General Sheridan. Moving clockwise, another plaque commemorates Admiral David G. Farragut, the North's most-famous naval commander. Plaques also honor General Ulysses S. Grant and President Abraham Lincoln. Each plaque bears a profile of the individual in an oval frame. The individual's name appears above his image and decorative oak leaves appear below.

Additional bronze plaques bear versions of the national and state seals; another notes the structure's commemoration. Directly above the portrait of Grant is a smaller plaque bearing an eagle with stars representing the states in the Union. On the other side of the structure, above the portrait of Sheridan, a plaque bears Michigan's state seal. Directly above Lincoln's portrait another plaque was placed noting the purpose of the entire work. According to the inscription, the monument was "Erected by the people of Michigan in honor of the martyrs who fell and the heroes who fought in the defense of liberty and Union."

Atop the fifty-foot-high granite column Rogers placed a fifteen-foot-tall figure named Michigania portrayed as an impressive female Amazon warrior. Michigania wears a feathered war headpiece and holds a shield in her left hand, raised to point the way toward the southern enemy. Rogers's work communicates the message that Michigan is ready to strike at the heart of rebellion. Reporting on the monument's unveiling for *Appleton's Journal*, Constance Fenimore Woolson noted in the New York-based periodical, that Michigania "rushes to the defense of the Union, and for spirited grace this statue deserves a place with the best in the country."



On June 11, 1805, the small village of Detroit was totally destroyed by a fire that started in the barn of John Harvey, the village baker. Nearly two years later, Judge Augustus Brevoort Woodward, who shared governing duties with Governor William Hull and Judge Frederick Bates, submitted a plan for the rebuilding of Detroit that included a central street (named Woodward), **BY DAVID LEE POREMBA** laid at right angles

to the river and other streets laid at right angles to it. The plan also provided for two common areas: a circular area farther up Woodward (named Grand Circus Park) and an oblong rectangle at the intersection of Woodward, Michigan and Monroe Avenues that was envisioned to be the central focus point of the city's activities. This area was named the Campus Martius. Translated from Latin as "field of Mars" or "military ground," it is believed to be named after the 180-square-foot blockhouse at Marietta, Ohio, the first capitol of the Northwest Territory.

By the mid-1830s, Campus Martius had been graded level and developed. The Detroit & Pontiac Railroad built a terminating depot on the north side and the Railroad Hotel was erected next door. An Odd Fellows Hall and a furniture dealer made up the rest of the block. Across the street from the hotel, the first city hall was erected, a two-story structure with a bell tower on top. On the south side of the Campus stood the National Hotel, later known as the Russell House.

Campus Martius was where the First Michigan Volunteer Infantry received its colors on May 11, 1861, before leaving by steamboat and train for Washington, DC and war. Four years later, Detroiters gathered here to pay homage to their slain president.

Government buildings around the Campus remained draped in mourning for more than a year.

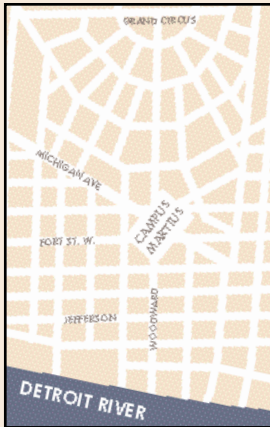
On July 4, 1871, the new City Hall was dedicated and the Campus Martius cityscape was nearly complete. Less than one year later, on April 9, 1872, over twenty-five thousand people crowded onto the Campus to witness the unveiling of the Soldiers' and Sailors' Monument.

When Detroit celebrated its two hundredth birthday in 1901 a huge parade up Woodward ended with an assembly at the Campus Martius. The largest crowd ever assembled in the city to date (150,000 people) gathered to watch breathlessly as Harry "The Human Fly" Gardiner scaled the fourteen-story Majestic Building in 1916.

During the early 1940s, Detroiters used Campus Martius for many different activities, including bond drives. The U.S. Navy loaned the city a small patrol boat to use as an incentive to secure war bonds throughout the years of

DETROIT'S FIELD OF MARS

Campus Martius



Campus Martius has played host to visiting presidents, including Lyndon B. Johnson (above), who spoke to United Auto Workers in 1964. Today, the Michigan Soldiers' and Sailors' Monument (below in the 1950s) is dwarfed by Detroit's tall buildings.

World War II. Campus Martius was the scene of air raid practices. Office workers and shoppers gathered in the square and at the signal, moved quickly to shelter. The Campus was cleared in eleven minutes. In August 1945 Detroiters mobbed the Campus to celebrate at the end of the war.

Presidents and presidential candidates have addressed huge crowds from a podium at the Campus Martius. President Harry Truman probably holds the record for Detroit visits, appearing at least four times while in office and several times after leaving the White House. In July 1951 over thirty thousand people heard him address the city upon its 250th birthday. The opening of the City-County Building in 1956 moved the city center toward the river and away from the Campus. But this did not stop both John and Robert Kennedy from delivering speeches to crowds of Detroiters at Campus Martius.

The development of the riverfront at the foot of Woodward Avenue has shifted the focus of city activities to Hart Plaza and Cobo Hall. But with the resurgence of the city, Campus Martius is about to undergo a redevelopment to make it once again a vibrant city focal point. ■



David Lee Poremba is the assistant manager at the Burton Historical Collection at the Detroit Public Library. His book, *Detroit, 1930-1969*, the fourth in a four-volume series, was recently released by Arcadia Publishing Company.

Rogers's genius is evident from a study of this neoclassical monument in its entirety. No matter from which direction spectators scrutinize this work, they are confronted by a solid, stable triangular composition. Each of the thirteen bronze statues (possibly alluding to the original American colonies) has been placed symmetrically around the work on individual granite pedestals of varying heights. This balanced look communicates a feeling of security and triumph in war and appreciation for citizens who answered their nation's call.

Many in the nineteenth century complained that the high fence and poor illumination by gaslights limited their view of the monument at night. Today, illumination is not a problem. However, anyone wishing to inspect the monument has to fight the motor-vehicle traffic that zooms all around it during the day. As the surrounding roads were widened during the past century, the iron fence was removed, the Women's Relief Corps flower arrangement vanished and the space around the monument was reduced to roughly twelve feet, making it difficult to study the monument's upper levels. Standing a little farther back puts the viewer in the street—not a recommended vantage point for obvious reasons. The view from across the street is too far away to appreciate some of its nuances. In 1992 writer Michael Farrell commented, "You can't park your car or slow down to see it, nor is it advisable to attempt to walk by it." The irony of the situation, Farrell pointed out, is that the monument's "difficult position may have protected it from metal thieves."

In 1986 the city of Detroit spent \$100,000 to refurbish the Michigan Soldiers' and Sailors' Monument. But the monument still needs protection. Metal thieves have vandalized other monument in Detroit's Grand Circus Park and on Belle Isle. Perhaps the revitalization of Campus Martius will spark new interest in the artwork that reminds us of human sacrifice and achievement. ■

James Lees is a sergeant at the Lincoln Park Fire Department. This is his first article in *Michigan History Magazine*. All color photographs James A. Lees unless otherwise noted.

On July 4, 1866, the Michigan veterans of the Civil War presented their old battle flags to the state at a ceremony in Detroit. On that occasion, General Orlando B. Willcox, who had commanded the first regiment to leave the state for battle, declared, "While we have souls to remember, let their memories be cherished. Let a monument be erected to them at once worthy of their deeds and worthy of the state."

BY WELDON PETZ

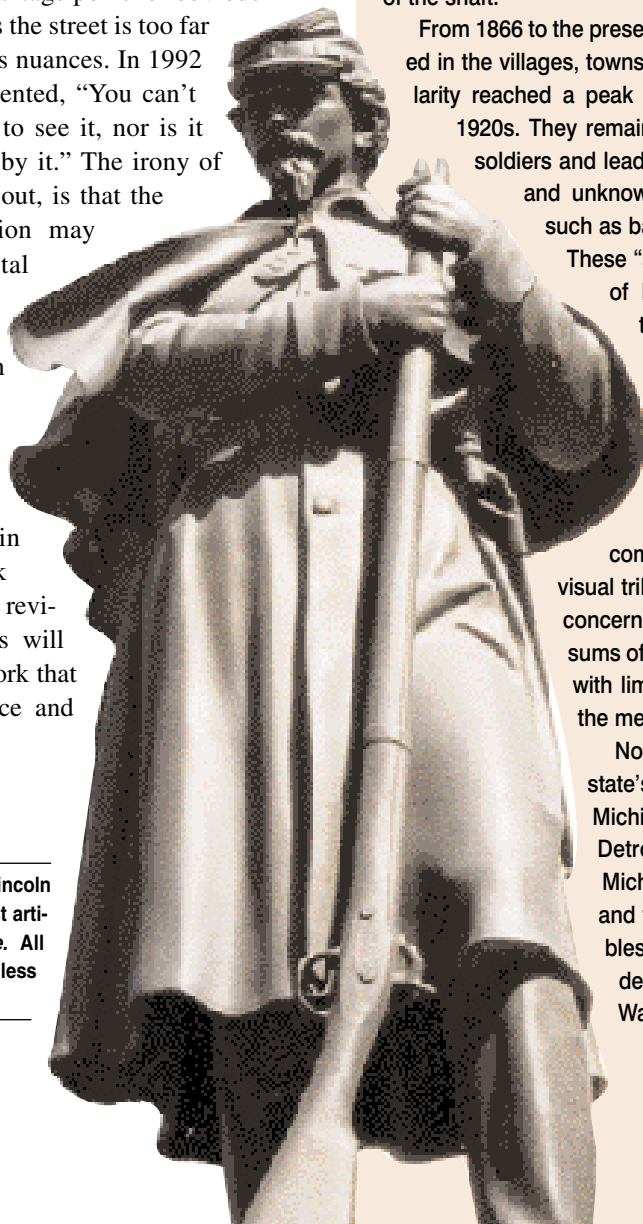
At the moment that Willcox was making this statement, Michigan was dedicating its first Civil War monument in the village of Tipton in Lenawee County. The thirty-three-foot sandstone spire was created to represent a flag wound around a staff, memorializing the men of Franklin Township who had served in defense of the Union. It also included the names of some who had survived battle, only to die on the Mississippi River in the disastrous explosion of the *Sultana*, which was bringing them home at war's end. Tipton has the distinction of being one of the first communities to erect a Civil War monument. Only Massachusetts and Wisconsin claim earlier dedication dates. On Palm Sunday, April 11, 1965, a storm toppled the Tipton monument. It was restored, but today it is missing the spike that was at the top of the shaft.

From 1866 to the present, 420 Civil War monuments were erected in the villages, townships and cities of Michigan. Their popularity reached a peak during a period from 1880 to the late 1920s. They remain, however, beautiful representations of soldiers and leaders of the war, created by artists—great and unknown—who used stone, metal and relics, such as battlefield cannon, to present their works.

These "silent soldiers" are located in all but two of Michigan's eighty-three counties. (The two exceptions are Luce and Baraga Counties.)

As the Grand Army of the Republic posts and the Women's Relief Corps groups (the veterans' organizations of the Civil War) formed in the communities, most wished to honor their comrades with a monument or memorial as visual tribute to their valor. Cost, however, was a concern. Some areas were able to raise fine sums of money to erect their monument. Others, with limited or no funds, created a tribute with the means that they had available.

No state funds were used to finance the state's first large Civil War monument—the Michigan Soldiers' and Sailors' Monument in Detroit. State funds were used to erect Michigan monuments on various battlefields and to erect monuments for two of the notables that attended the Detroit monument dedication: the statue of Michigan's Civil War governor Austin Blair, which stands in



MICHIGAN'S CIVIL WAR MONUMENTS

Still Remembered

front of the Capitol in Lansing and the equestrian statue of George Armstrong Custer in Monroe. Both of these works were created by Clark Potter.

Michigan has several heroic-sized monuments. They include the General Alpheus S. Williams statue on Belle Isle; the Soldiers' and Sailors' Monument in Jackson; the Marshall Fredericks pylon in Detroit depicting Lincoln, Grant and Lee; the ornate metal monument in Monument Square in Grand Rapids; and, the beautiful Battle Creek monument dedicated in 1901 and later moved to McCamley Park. Battle Creek's monument features a bronze plaque on its base that depicts a Gettysburg battlefield scene. The foot of a fallen soldier protrudes from the plaque in base relief. This has become a good-luck symbol to the people who walk past the monument each day and rub the foot. It shines today as brightly as the day it was cast. Battle Creek also is the site of the newest heroic-

size Civil War period-related monument—the magnificent Underground Railroad Tribute.

The size and diversity of Michigan's Civil War memorials also features the grandeur of areas like Muskegon's Hackley Park. Dedicated in 1892, the beautiful seventy-five-foot shaft in the center of the park was created by Joseph Carabelli. Statues of Lincoln, Grant, Sherman and Farragut on the corners of the park, added by 1900, are the crea-

tions of sculptors Charles Neihaus and J. M. Rhind. Entrepreneur Charles Hackley presented this magnificent park and its monuments to the city of Muskegon, and ultimately to generations of Michiganders.

The majority of the monuments communities erected for their sons who fought in the war are not of heroic proportion or necessarily of elegant design. Instead, they are tributes to a gallant group of citizens from a bygone era whose memory is still cherished. Most are still reverently tended, even though



Weldon Petz

Benzonia

the 1960s saw many of them vandalized as antiwar feelings raged. Today, many of those damaged by time and vandalism have been restored by local historical societies and patriotic organizations.

Civil War historian Bruce Catton described eloquently in his book, *Waiting for the Morning Train*, the feelings of awe he held for the aging Civil War veterans he knew as a boy in Benzonia, Michigan. His description of the Civil War memorial in that com-

munity speaks best of the great feeling of pride that runs, like a thread, through the creation of the monuments that dot the state's landscape today. Speaking of the veterans he noted, "The monument they built, sometime in the late 1880s or early 1890s, was completely homemade. It was a fat column of field stone and mortar, no more than four or five feet tall, capped by a round slab of rock that was just a little wider than the supporting column; it looks like an overgrown toadstool, and it would be funny if it were not so unmistakably the work of men who were determined to have a monument and built one with their own hands because they could not pay for a professional job. The spirit that built it redeems it; it stands today as the most eloquent, heart-warming Civil War monument I ever saw."

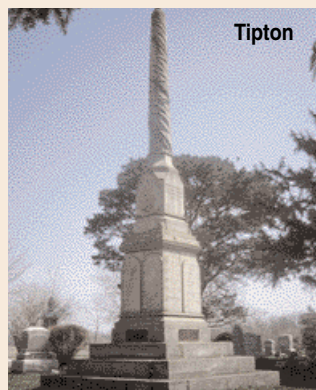
Memorial Day, originally created to remember the North's Civil War dead, is no longer observed as it was at the turn of the century. But it is still a thrilling sight to see scores of small American flags placed next to graves that surround a Civil War monument on that day in May. Together they seem to silently say, "They are still remembered." ■

Noted Lincoln scholar Dr. Weldon Petz, who was featured in the March/April 1995 issue of *Michigan History Magazine*, lives in Oakland County.



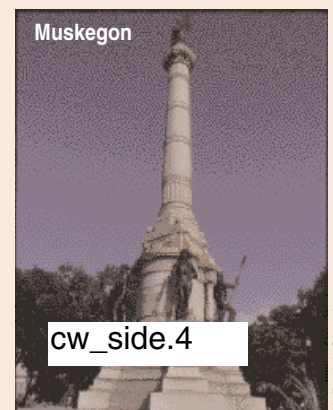
Roger L. Rosenreiter

Battle Creek



Weldon Petz

Tipton



W. Patrick Chambers

Muskegon

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