

SB

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TOWER GROVE PARK,

SAINT LOUIS.





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LENGTH  
WIDTH

100 feet	20 feet
24,200 "	"
408 "	"
3,245 "	"
102,170 "	"
6,230 "	"
27,070 "	"
103 "	"
250 70-100 acres.	"

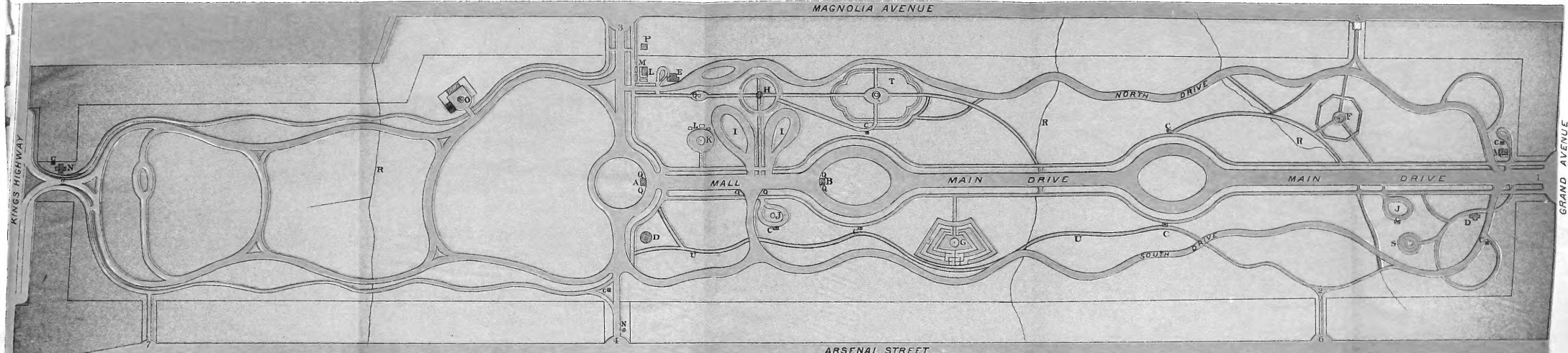
Area of Park, including surrounding strip.  
 Number of Sill Piers.  
 Pipe Drain.  
 Stone Culvert Drain.  
 Gutters on Drives and Walks.  
 Grass Walks.  
 Gravel Walks—Not Guttered.  
 Gravel Walks—Gutted.  
 East Cross Drive.

Area of Park, including surrounding strip.  
 Number of Sill Piers.  
 Pipe Drain.  
 Stone Culvert Drain.  
 Gutters on Drives and Walks.  
 Grass Walks.  
 Gravel Walks—Not Guttered.  
 Gravel Walks—Gutted.  
 East Cross Drive.



# PLAN OF TOWER GROVE PARK

MAGNOLIA AVENUE



ARSENAL STREET

## DRIVES, WALKS, ETC.

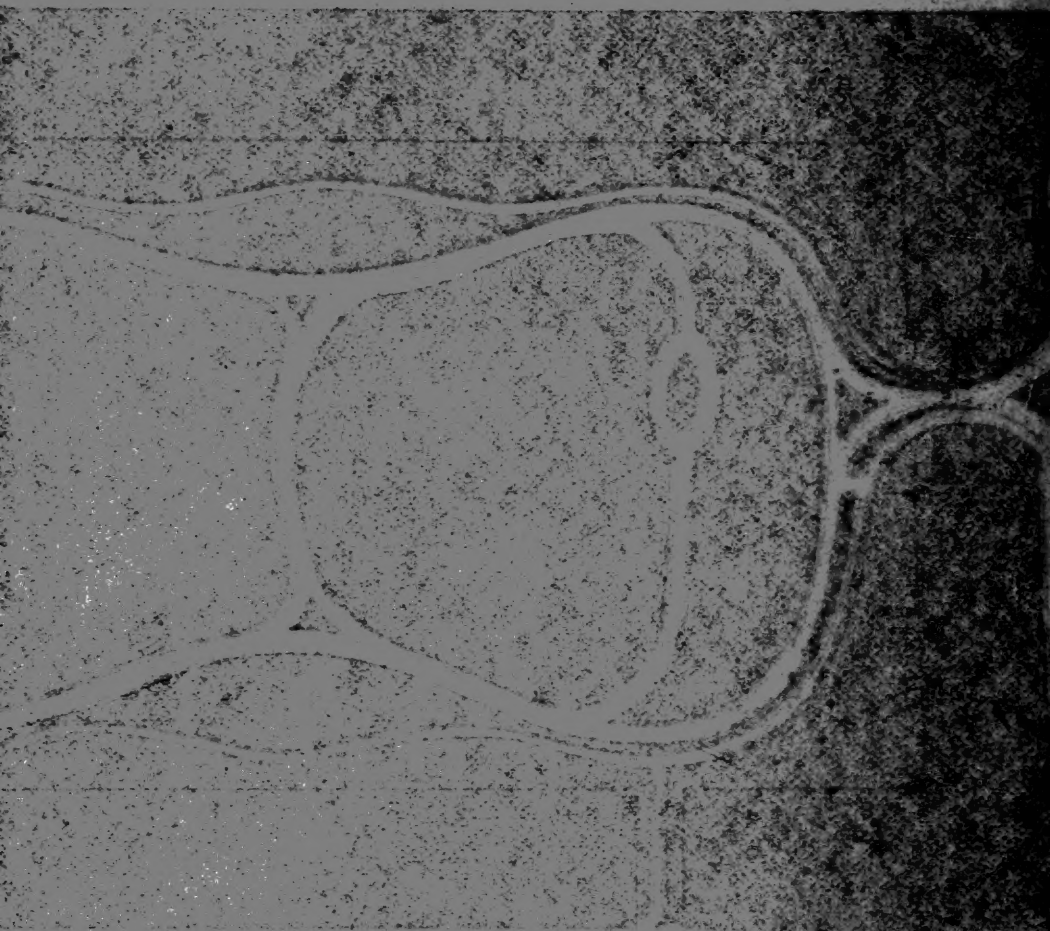
	LENGTH.	WIDTH
Main Drive, - - - - -	6,443 feet.	45 feet.
South Drive, - - - - -	8,036 "	30 "
North Drive, - - - - -	8,326 "	30 "
Mall, between Statues, - - - - -	852 "	65 "
Music Concourse—East, - - - - -	517 "	60 "
Music Concourse—West, - - - - -	621 "	45 "
West Cross Drive, - - - - -	981 "	39 "

	LENGTH.	WIDTH
East Cross Drive, - - - - -	610 feet.	30 feet.
Gravel Walks—Guttered, - - - - -	24,902 "	15 "
Gravel Walks—Not Guttered, - - - - -	468 "	15 "
Grass Walks, - - - - -	3,541 "	
Guttering on Drives and Walks, - - - - -	105,310 "	
Stone Culvert Drain, - - - - -	6,539 "	
Pipe Drain, - - - - -	21,020 "	
Number of Silt Pits, - - - - -	193	
Area of Park, including surrounding strip, - - - - -	276 76-100 acs.	

## REFERENCES.

1. East Gate
2. West Gate
3. North Gate
4. South Gate
5. North-East Pedestrian Gate, with Summer House.
6. South-East Pedestrian Gate.
7. South-West Pedestrian Gate.
- A. Shakespeare—Monument of.
- B. Humboldt—Monument of.
- C. Well Houses.
- D. Summer Houses.
- E. Plant House.
- F. Playground and Summer House.

- G. Labyrinth and Observatory.
- H. Music Stand.
- I. Carriage Concourse
- J. Horse Concourse
- K. Pond and Fountain.
- L. Ruins from old Lindell Hotel.
- M. Gate Houses and Police Offices.
- N. Gate House
- O. Stable Yard
- P. Superintendent's House,
- Q. Vases.
- R. Water Courses.
- S. Evergreen Circle
- T. Evergreen Wall.
- U. Gate Walks.



DRIVES, WAKES, ETC.

WID.	LENGTH.								
25	6,413 feet	-	-	-	-	-	-	-	South Drive
20	8,630 "	-	-	-	-	-	-	-	South Drive
20	8,330 "	-	-	-	-	-	-	-	South Drive
20	852 "	-	-	-	-	-	-	-	Between Stations
20	521 "	-	-	-	-	-	-	-	Between Stations - East
20	651 "	-	-	-	-	-	-	-	Between Stations - West
20	041 "	-	-	-	-	-	-	-	Between Stations

# TOWER GROVE PARK

— OF THE —

CITY OF ST. LOUIS.

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REVIEW OF ITS ORIGIN AND HISTORY, PLAN OF IMPROVE-  
MENT, ORNAMENTAL FEATURES, ETC.

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WITH ILLUSTRATIONS.

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PREPARED BY ORDER OF THE BOARD OF COMMISSIONERS.

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BY DAVID H. MACADAM.

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1883:

R. P. STUDLEY & CO., PRINTERS.

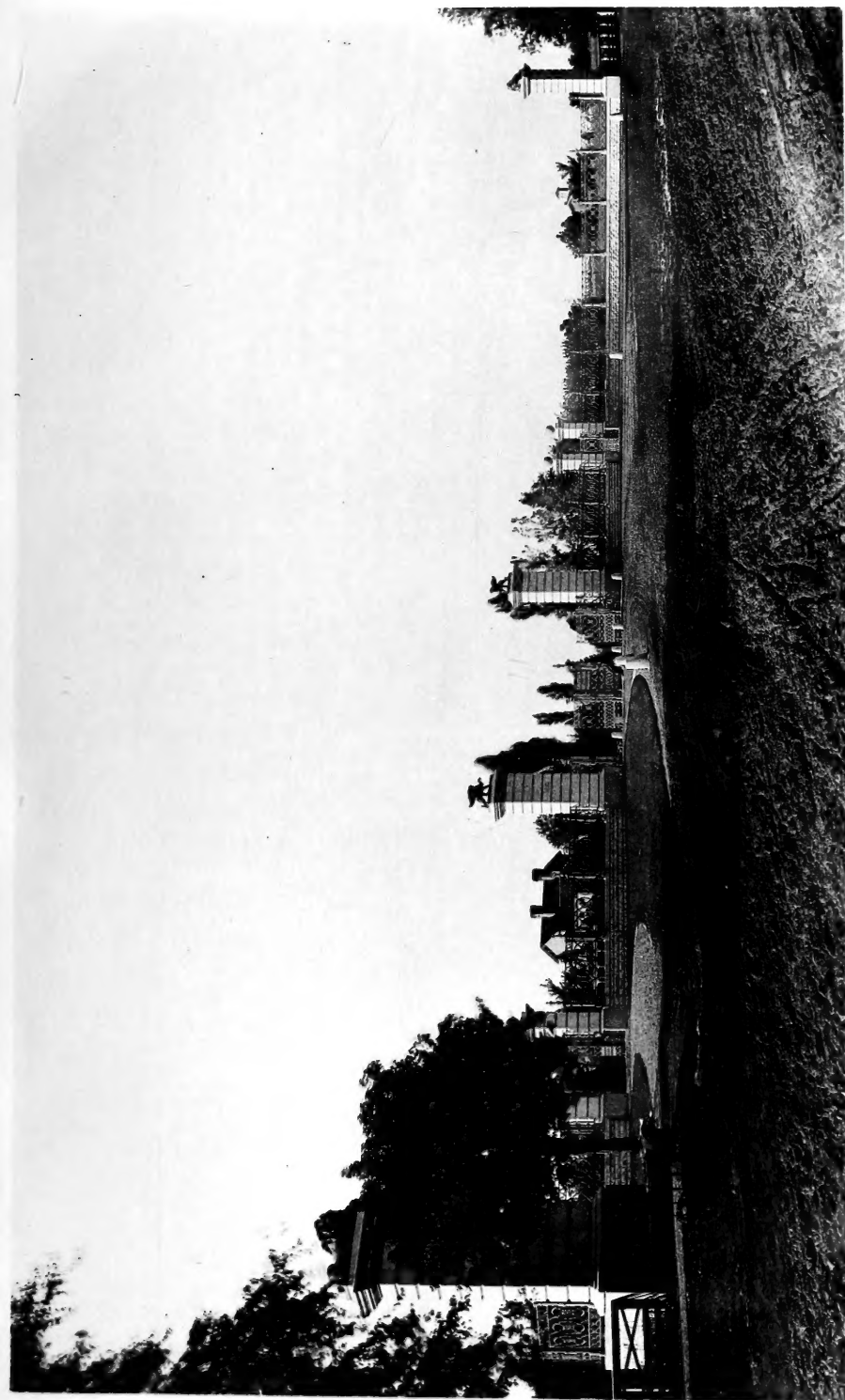
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EAST OR MAIN ENTRANCE.—GRAND AVENUE.



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## PREFACE.

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In some important particulars connected with its origin and history, Tower Grove Park is different from the other pleasure grounds of the City of St. Louis. It originated from a donation of private property for park uses, was placed from its inception under special control by an act of the State Legislature, and its improvement was conducted under the personal supervision of the donor of the lands embraced within its limits. It may also be stated, that it was the first driving park opened to the use of the public, and that the plan and character of the improvements are dissimilar, in some respects, from those adopted in connection with the other large parks.

In view of these facts, and that the cost of the improvement was defrayed by public funds, it seemed desirable that a review of the history and improvement of the park should be presented to the citizens of St. Louis in a compact and convenient form, not only for the purpose of conveying information, but in the hope of deepening public interest in this and the other pleasure grounds which contribute so largely to the ornamentation of the city, the recreation of its citizens and the advancement of taste.

This volume owes its publication to these considerations. It is not in the form of an official report, because it contains some matter not properly embraced in a formal document of that kind, but the aim has been to supply complete information respecting the park, in a more attractive form than that of a mere statement of details, embracing also suggestions intended to illustrate the purpose and spirit of the enterprise.

The Commissioners trust the publication will meet the approval of the public, regretting that the edition could not be extended so as to admit of general gratuitous distribution.

THE HISTORY OF THE

REIGN OF

CHARLES THE FIRST

BY

JOHN BURNET

OF THE UNIVERSITY OF OXFORD

IN TWO VOLUMES

THE SECOND VOLUME

AND

A HISTORY OF THE

REIGN OF

CHARLES THE SECOND

BY

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A HISTORY OF THE

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CHARLES THE SECOND

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OF THE UNIVERSITY OF OXFORD

# Tower Grove Park.

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Fifteen years ago the city of St. Louis did not possess a single park in any way commensurate with its progress and character as the representative metropolis of the Mississippi Valley. The ornamental pleasure grounds then in existence were small in extent, surrounded by residence or business districts, and restricted to the use of pedestrians. Small spaces in the heart of population, like Missouri and Washington squares, had been improved, but their benefits were confined to particular neighborhoods, and the larger places, then in course of improvement, such as Lafayette and Hyde Parks, although of much greater importance and indicating a decided advancement, could not be regarded as adequate to the requirements of a great and growing community. Improved squares and small parks are highly ornamental and of incalculable advantage to a city, by introducing natural beauties and refreshing the atmosphere in crowded localities, but their limited area renders it impossible for them to meet the wants of all classes. Lafayette Park was nearly completed, and proved a most tasteful and successful piece of landscape gardening on a small scale, adding a new and attractive feature to the city, highly creditable to the taste and skill of Mr. M. G. Kern, landscape gardener, who devised the plan of improvement, and to the gentlemen who composed the board in control of the park. It exhibited a great advance as compared with anything then existing in the nature of public pleasure grounds, but, contemporaneously with its completion, the ideas and tastes of

the citizens of St. Louis had expanded and deepened on the subject of parks. The city was progressing rapidly in all paths of commercial and industrial enterprise, and as wealth and culture increased, the necessity for ornamental pleasure grounds in some measure adequate to the needs of society and illustrative of municipal character and prosperity was generally admitted. In accordance with this growing interest, an effort was made to have Lafayette Park extended westward to California avenue, between Park and Lafayette avenues, and the project was submitted to a popular vote, but owing to some unfortunate causes it was defeated. It then became a settled conclusion, that the first large park available for all purposes and for the enjoyment of all classes, whether visiting it on foot or on wheels—in a word, the first driving park—must be located west of Grand avenue.

What has now been stated is sufficient to indicate the condition of public improvement in St. Louis, so far as parks are concerned, prior to the year in which Tower Grove Park was commenced, and as this is not a review of the history of the parks of the city in general, but of one park in particular, a more precise statement of details is unnecessary.

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#### ORIGIN AND HISTORY OF TOWER GROVE PARK.

The first steps toward the creation and establishment of Tower Grove Park were taken in the year 1866, although the enterprise did not assume a definite shape until the succeeding year. The Missouri Botanical Garden, at Tower Grove, about four miles southwest from the business centre of the city, had been established by Mr. Henry Shaw more than twenty years before, and to this fact must be attributed the first idea of a park in that part of the suburban territory of St. Louis. The improvement of the gardens, which surrounded the country home of Mr. Shaw, had been carried on steadily from the commencement, and at the date mentioned, although they had not attained the exquisite finish of their present condition, they formed the

chief attraction in the vicinity of the city, and had acquired a national reputation for the taste and beauty they exhibited and the variety and value of their botanical features. As the gardens approached completion, the conception of a large public park in the vicinity assumed a definite shape in the mind of their owner. The city possessed no ornamental pleasure grounds available for general park purposes at the time, and the need of such improvements was keenly felt, not only to supply the demands of an increasing population, but as a necessary adjunct to civic growth and reputation. The commerce and industries of the city were just reviving from the severe back-set incident to the civil war, and although the desirability of park improvement was appreciated by the more thoughtful and progressive citizens, no specific enterprise had been suggested for carrying it on. Indeed, the financial condition of the city, at the time, rendered it impossible for any extensive work of the kind to be paid for out of the annual revenues, nor were the tax-payers prepared for a special levy to meet the cost of purchasing suburban land, then ruling at rather high rates, and the additional outlay of improving it. It was under such circumstances that Mr. Shaw matured his idea of creating a park in the immediate vicinity of Tower Grove. Between the King's Highway, which is about half a mile west of Tower Grove, and Grand Avenue, which is one mile east of the same, and adjoining the gardens on the south; he owned a tract of land undulating in surface and admirably adapted for ornamental improvement, and he determined to submit a proposition to donate this land, comprising nearly three hundred acres, for park purposes, provided public funds were furnished for its improvement. A donation equal in value to about \$300,000. The charter of the city, as revised by the Legislature in 1867, established a line six hundred and sixty feet west of Grand Avenue, as the western limits of the city, so that the proposed park would extend from the municipal boundary to a point about a mile and a half west of same. The Hon. James S. Thomas was then Mayor of the city, having been elected in 1864, and holding office continuously until the close of 1868, and to him Mr. Shaw submitted, during the autumn of

1866, a statement of his intention. The Mayor approved warmly of the enterprise, the details of which were also explained to other members of the city government. The territory offered for a park was, however, beyond the city limits, and this fact, together with lack of authority in the then existing charter for the expenditure proposed, made it necessary that the acceptance of the land and the creation and improvement of the park should be authorized by the Legislature of the State. In accordance, therefore, with the wish of the representative officers of the city government, the subject was submitted to that body during the winter session of 1867, and a special act was passed, entitled "An Act to create, establish and provide for the government of Tower Grove Park, of the City of St. Louis." This act was approved March 9th, 1867, and from that date Tower Grove Park may be said to have a legal existence. At the same session of the Legislature, and a few days subsequent to the approval of the act just mentioned, another act was passed, approved March 13th, 1867, extending Tower Grove Park northwardly as far as the line of the Pacific Railroad, so that the park would embrace the whole territory north of Arsenal Street, between the King's Highway and Tower Grove Avenues, up to the railroad. This scheme, however, was framed so as not to interfere, in any way, with the proposed donation by Mr. Shaw, but had in view an enlargement of the park on the north, and its operation was made dependent upon a popular election, and it was never carried into effect. The passage of this supplemental act caused some delay in the actual commencement of the improvement of the park, but during the ensuing year, 1868, all the necessary preliminary measures were adopted and substantial progress was made. The full text of the organic law of the park is given in the appendix, and it is sufficient to state here, that it provided fully for the creation and maintenance of the park on the land to be donated by Mr. Shaw, viz: Bounded by Grand Avenue on the east, Arsenal Street on the south, Magnolia Avenue on the north and King's Highway on the west. The exclusive control and management were vested in a Board of Commissioners to consist of not more than seven persons, to be selected by Mr.



Shaw, and of this board he was made a member during his natural life, and after his death, his successor in the direction of the Missouri Botanical Gardens as he might authorize by devise or otherwise. Under the act the city was required to issue bonds to an amount sufficient to realize three hundred and sixty thousand dollars, and to pay the proceeds to the commissioners for the improvement of the park, and after the expiration of three years from the passage of the act, a maintenance fund, equal to \$25,000 per annum was provided for by a general tax, two-thirds to be levied on taxable value within the city proper, and one-third on property in St. Louis County, outside of the municipal limits. Provision was also made for the opening, widening and improvement of Tower Grove, Magnolia, Floral and Shaw Avenues, for protecting the locality from nuisances, and for giving force and efficacy to the rules and regulations that might be adopted by the commissioners, for the proper management of the park.

The first Board of Commissioners, appointed in accordance with Section 3 of the act referred to, consisted of the following gentlemen :

James S. Thomas,	William F. Ferguson,
Adolphus Meier,	Henry Shaw,
Charles P. Chouteau.	

In the year 1874 Mayor Thomas died, and the vacancy was filled by the appointment of Robert A. Barnes, which is the only change that has taken place in the constitution of the board up to the present year. Mr. Shaw was elected comptroller of the affairs of the board, and has continued from the first organization to be its principal executive officer, and has directed and supervised all work done in connection with the improvement of the park from its inception to completion.

The ordinance of the city authorizing the issue of bonds, as provided for in the act of the Legislature, was approved July 3, 1868, and during the following autumn the bonds were sold and the proceeds paid over to the board, and the work of improvement was commenced without delay.

A strip of ground two hundred feet wide around the park

was reserved, according to the terms of the original donation, to be leased for villa purposes, the income from which was to be applied to the support of the Missouri Botanical Gardens. During the administration of Mayor Joseph Brown, a question was suggested as to the authority of the city to act as trustee in the manner contemplated in connection with the two hundred feet strip, and Mr. Shaw offered to release the ground from all restrictions and conditions, if the city would construct an iron fence around the park similar to that enclosing Lafayette Park. This proposition was not accepted, and finally, Mr. Shaw made a supplemental deed to the city, by which the title to the land embraced in the park proper was confirmed in the city irrespective of any conditions connected with the two hundred feet strip surrounding it. The strip, consequently, has not been embraced in the work of improvement, but is kept free from weeds and reserved for meadow and other purposes; its extent is about seventy-six acres.

The first report of the Commissioners, embracing a period of about a year, from the commencement of operations to February 1, 1870, showed an expenditure of \$118,944.82; and the second report, for the year ending February 1, 1871, the sum of \$129,568.10. The park was ready for public use in about three years from the commencement of the work of improvement—a remarkably short period, when it is remembered that at the beginning the land was almost in its natural state, bare and treeless, without sward, cultivation of soil or proper drainage. In the other large cities of the country the improvement of extensive driving parks has generally required a much longer time.

In the foregoing brief review of the history of Tower Grove Park, many details have been omitted as not necessarily connected with an account of the origin and basis of the enterprise. Information respecting the various ornamental features, and the methods adopted in carrying out the more expensive improvements, will be found under appropriate headings.

#### SUPERVISION OF THE WORK OF IMPROVEMENT.

Tower Grove Park originated from the act of an individual, and the motive for that act was a belief in the importance of public

parks, not only as ornaments to a great city, but as conducive to the health and happiness of its inhabitants and to the advancement of refinement and culture. The donor of the land for the park, owing to fortunate circumstances, became also the author of the plan for its improvement, and no expense was incurred for professional assistance. The Board of Commissioners, of course, consulted together respecting the inception and progress of the work, but the experience acquired by Mr. Henry Shaw in the creation of the Missouri Botanical Gardens, in many years devoted to the study of botany and arboriculture, and to the best methods and designs for landscape gardening, as suggested in the works of such eminent authors as Sir Uvedale Price, Repton, Gilpin, Loudon, Downing, and Alford's "Parks and Promenades of Paris," etc., naturally placed him in a position to decide the plan to be adopted. In addition to his opportunities for study and experiment Mr. Shaw, after his retirement from active business, had spent eight years in Europe, where he observed closely the various features and systems of public pleasure grounds in England, France, Germany and other countries; and subsequent to his return to St. Louis he also derived much information from examining the reports of the park authorities in the cities of New York, Brooklyn, Philadelphia, Boston and other large cities of the United States. It is thus seen that the plan ultimately adopted in the improvement of Tower Grove Park was based upon reasonably complete information, and under the guidance of a practical acquaintance with the rules and principles properly governing such operations. It is only necessary to add a brief statement of the general conception of the subject that controlled the execution of the work.

#### THE GENERAL OBJECTS HELD IN VIEW.

In all ornamental improvements of land the landscape gardener should keep steadily in view the purposes which the improvements are intended to subserve, and auxilliary to this, the most picturesque and economical use of the natural advantages of surface and situation. In the improvement of a public

pleasure ground, the plan should be specially framed to afford recreation to the greatest number, within, of course, the proper limitations of such an enterprise. A park is not created for the benefit of any particular class, but for the enjoyment of *all* classes—for the use of the city population in the aggregate. The spirit and motive of the improvement are unselfish and impartial, and represent the principles of practical philanthropy, because they merge all social distinctions in the paramount consideration of the public welfare. The rich, the poor, the educated and the illiterate have an equal title to the fair domain of shade and sward, of pleasant walks and landscapes, all that is required of any of them being a due regard to the character of the place and the rights of each visitor. It exists for the enjoyment of all—shedding its sweet influences indifferently, like the rain and sunshine, from which it gathers its foliage, fragrance and colors, and the tax payer has no pre-emptive right in any of its features over the man who never owned anything to pay taxes upon. Its broad and level drives are made for the costly chariot flashing with silver and polish, and also for the humble wagon with its painted sign indicating its daily use. There also are quiet, shady walks, specially intended for those who can command no vehicle but the street car, and who seek the park on a Sunday afternoon for a taste of that life-giving freshness and sweetness of nature without which we all languish and fade as flowers deprived of water, or as plants in a darksome room. There are seats too in pleasant places, if not for all, at least for many; the first comer having the preference, and nature's green velvet is spread illimitably for those who choose to recline. The worrying command, "keep off the grass," when the feet are aching to tread the carpet of youth's memories, does not harass the visitor by springing out on his eye as he turns each curve. Music, too, is thrown in free in summer time, and thus all elements of pleasure and beauty are woven together in lightness and brightness for the general good. It is on the fact of this freedom in the use of a public park, the hopefulness it indicates in human nature, and the equal consideration it shows for all classes, is based the faith of those who

believe in its refining and elevating influence. Such a place does not sermonize dogmatically, nor does nature. She exhibits a truth instead of voicing a doctrine. It unfolds fair spectacles, without restraint or an air of patronage, for all who care to see, and it thus tends to refute the selfish theories of either extremes of society, to reconcile divergent elements, to encourage the gentler ideas and tastes, and to promote innocent recreations and purer manners. The poor are forced to see that wealth beyond their control, and without their asking, has created a resort, free for the enjoyment of all, and the rich, by the equality in its use, are reminded of the artificial origin of class and the everlasting kinship of man.

The beneficial influence alluded to, in connection with such improvements, is a real and living force, and in creating a public park attention should be given to those features which may be essential in deepening and strengthening it. The plan should be devised in a liberal spirit, annoying rules and restrictions should be avoided, and all classes made to feel that they are welcome to pleasure grounds made for all, but that good order must always be preserved. In the plan and regulations of Tower Grove Park these objects have always been held in view. Originating as it does from the donation of private property for public use, the effort has constantly been made to improve it in accordance with the spirit of its origin; to add to it all the attractions necessary to gratify a visiting public, so that year by year the citizens of St. Louis may learn to appreciate it more fully, and as it becomes annually more intimately associated with the out-door recreations of all classes, their feelings of affection and appreciation will form the best security for its perpetuation and maintenance. Public buildings and monuments of all kinds change with changing generations and wither under the breath of time, but as long as the city endures the park will retain its loveliness. All it requires is a reasonable care to preserve its original harmony, for the elements, the seasons guarantee a perennial freshness. Each spring and summer will add new charms to the living landscapes, tremulous with fresh breezes and bright hues, and a

deeper quiet to sequestered glades. Nature expresses her approval of parks by annually renewing their beauties; always silently working to perpetuate their existence, to supplement the conceptions of Art; repainting them with pigments drawn from sunlight, soil and air, and giving them a riper beauty with revolving years.

#### THE PLAN OF THE PARK.

The shape of Tower Grove Park is that of an oblong figure, with the length many times greater than the width. From the main entrance, or east gate, on Grand avenue, to the west gate on King's highway, the distance is nearly a mile and a half. The main entrance is about three miles two hundred yards from the Court House, and the situation of the park is nearly central between the north and south limits of the city. The form of the land composing the park naturally suggested a central drive, or roadway, which was accordingly laid out with a width of nearly fifty feet, constructed carefully on a modification of the Telford plan, and each end of this drive being elevated affords a commanding view of the park. To avoid the monotony of a straight line over a mile long, there are two turn-outs, or circular spaces, which interrupt the course of the central drive, around which it branches right and left in curving roadways which unite beyond, and the stretch of grass, ornamented with evergreens and other trees, enclosed, adds a pleasing variety to the view extending westward from the east entrance. On the western edge of the second turn-out stands the statue of Humboldt, and thence the central boulevard leads up to the base of the statue of Shakespeare, where it separates again and sweeps around the noble work of art in a wide circle. Between the sites of the statues and north of the carriage-way are the music stand and curving drives forming the concourse, a little west are the pond and ruins, and nearly opposite, some distance to the south, the circular space surrounded by an ornamental railing reserved for horses and carriages, with hitching-posts and facilities for watering, with a shelter house in the centre. The statue of Shakespeare, which

stands on an eminence, may be said to mark the centre of the park, if not in distance certainly in interest, as it is surrounded by features of variety and beauty. The music stand, the pond and the plant house are in near view—also the statue of Humboldt; to the north is the northern entrance, connecting with Tower Grove and Magnolia avenues, and to the south, the gateway opening on Arsenal street, and in the far western perspective, beyond a beautiful intervening stretch of sward fringed by woodland, can be seen the towers of the western gate on the King's highway. There are also in view to the east and south the ornamental roofs of summer houses rising above the trees, and the dark green circle forming the maze which lies south of the Humboldt statue. On either side of the main carriage-way is a somewhat narrower drive, by which the park can be traversed from east to west, and from which any entrance or object of interest can be reached. These are called the north and south drives, and have frequent curves and pass through wooded places, and afford an agreeable variety to all who visit the park frequently, by enabling them, upon entering from Grand avenue, to reach the centre by different routes, or to return without traversing the central drive. The north and south drives converge towards the circle surrounding the Shakespeare statue, and thence, deflecting, they wind along the northern and southern sides of the park until they finally unite near the western gate. The walks for pedestrians traverse the park in all directions, but the main system is carried on between the north and south drives and the central carriage-way. These walks frequently lead up to tasteful summer houses furnished with seats, and useful for shade or shelter from sudden showers; cross runs on ornamental bridges, or deflect to some object of interest—the children's play-ground, with its summer house and vine-covered trellises; the maze with its mystery; evergreen circle, or pleasant spots where, under a light, graceful structure, stands a pump ready to supply the weary with cool and refreshing water. Some of these walks are fifteen feet wide, carefully macadamized and gravelled; others thirteen feet wide, and altogether represent many miles in length.

There are also grass walks, always trimmed, and soft and rich in "grateful shade," and terminating at some pleasant spot "lonesome, cool and green," or a circular plot where upon a pedestal stands a vase or urn, or some other pleasing feature. These walks commence at the gates for pedestrians on either side of the main entrance on Grand avenue, connecting also with the side entrances, and are continued from one end of the park to the other, without the necessity—except at one place—of crossing the carriage roads. A visitor to the park on foot, from whatever side he may approach it, will find walks leading him to all points of interest, without interruption or danger from the horses and carriages on the main roadways.

The drainage of the park is mainly from south to north, owing to natural undulations, and the two most important runs are crossed by all east and west drives and walks, which are carried over on stone culverts with ornamental walls and copings; the stonework is substantial and tasteful, and the trim gray walls show agreeably through the green foliage. The more important drives and walks are bordered by stone gutters, carefully constructed and kept free from grass and weeds, the sward being cut evenly along the edges. The attention bestowed upon these gutters in their construction and maintenance, and protection from overgrowth, is one of the factors that contributes to the appearance of order and elegant neatness which, it will be admitted, is a strongly marked characteristic of Tower Grove Park. The particulars of the system of drainage will be found elsewhere.

From these general statements the plan of the park may be inferred, and for more detailed information reference must be made to the diagram elsewhere given. The plan of the drives, as above indicated, which largely influenced the system of improvement, was adopted after full consideration of the characteristics of the natural surface, of the shape of the park and the convenience and enjoyment of the public. The advantages of the central drive may be thus stated: 1st. Affording visitors a better view of the park and of each other. 2d. Its decided adaptability to the form and nature of the ground. Under some circumstances





SHELTER PAVILION.—EAST END.



curved drives are pleasing and desirable, as in situations where large sheets of water exist, or prominent eminences; to drive round such objects becomes then an agreeable necessity, but the land of Tower Grove Park originally was a rolling prairie of rich loamy soil, without springs or ponds of water or other distinctive features of a picturesque character. In creating a central drive, however, monotony was avoided by turn-outs and by terminating it at a central eminence, and thence to the western end the drives are widely separated and pursue curving lines.

The location of the music stand was determined by a naturally existing central eminence between the east and north gates, commanding a varied and extensive landscape and convenient of access from all directions. The situations of the summer houses, the children's play and croquet grounds, and other features of interest, were controlled by a desire to unite utility and variety. The entrances were located with a view to the most direct connection with the leading avenues surrounding the park. The effort throughout has been to impart diversity and interest without sacrificing convenience, so that all classes, in visiting it, may realize that provision has been made for their wants and enjoyments, and that the author of the plan did not strive after labored artistic effects, but rather to unite the beautiful and useful for the practical benefit of all.

#### THE STYLE OF ORNAMENTATION AND REASONS FOR ITS ADOPTION.

In considering the style of ornamentation adopted in the improvement of Tower Grove Park, it should be remembered that it was selected because deemed best suited to the extent and character of the ground. The picturesque, or strictly natural style, could not have been followed successfully, as it requires great distances, ancient woods, water, and other features, that were not available. Indeed, this style is not often illustrated by creations of art, except among the landscape paintings of a few great masters; and here it is largely ideal, imaginative genius devising a type of wild nature decorated by art that it would be

difficult to find among really existing scenes. Perhaps the nearest approach to it in improved grounds may be seen in some of the royal parks in the vicinity of London—Windsor, Hampton Court and Burley, Epping Forest, or the Bois de Boulogne in the suburbs of Paris. But in these historical and famous pleasure-grounds the work of art has been supplemented by the influence of time—the seasons, working through ages, creating vistas and forest shapes beyond the power of taste and skill to imitate. Evidently such effects should not control the ideas of a landscape gardener, charged with the improvement of an ordinary city park; for he cannot possibly avail himself of the features necessary to produce them. He is required to adopt a plan which can be developed within a few years, and the limitations existing as to time, money and space forbid him attempting to follow the more ancient and massive models. The task before him is to create, in a brief period, an ornamental pleasure ground, combining variety and beauty; and as he cannot command the presence of mountain, river and forest, and other striking natural features, he is necessarily compelled to modify the picturesque style by artistic conceptions and arrangements. This modification constitutes what is known as the gardenesque or cultivated style; and, after careful consideration, it was selected to control the improvement of Tower Grove Park, as best adapted to the treatment of an oblong-shaped piece of ground, embracing less than three hundred acres of fertile prairie, possessing no remarkable characteristics.

The cultivated style of park ornamentation necessarily implies order, systematic arrangement, but is not limited to formal or purely artistic conceptions, and the freedom and grace of nature are not sacrificed in the landscapes it creates. It offers this great advantage, that in combinations of form and color it is quite unlimited, and by contrasts in foliage and perspectives shown through sylvan openings, can group many pleasing and varied effects within really short distances. The landscape gardener, working after this style, has every opportunity of producing the beautiful, which according to Burke, is reducible to

two elements, form and color, and is best expressed by scenes "comparatively small" and possessing "smoothness" — the grandly irregular and the vast falling within the province of the sublime. He may create park landscapes of the most pleasing variety, at the same time avoiding the stiff formality of what has been called the geometric style, once so popular in Europe, and illustrated in the Versailles Garden of Louis XIV. Curious designs and angular forms in ground-work, in clipped hedges and trees, may be interesting, but their outlines can never be free and natural.

The artist of the graceful and cultivated style pursues, then, a middle course between the picturesque and the formality of the purely artificial, aiming always to preserve the harmony of natural forms and scenes. His work is one of arrangement and selection, and without resort to unique or curious conceptions, his opportunities for combination and the creation of free and beautiful scenes are as infinite as Nature herself. Ground-work may be diversified almost endlessly by knoll and hollow, level stretches, curving lines, also by walks, drives and the introduction of water. In planting, the deciduous and evergreen trees afford a boundless variety in form and color, and to all this may be added the features arising from the use of purely artificial objects, summer houses, rustic bowers, music stands, etc., to say nothing of works of art, statues, busts, vases, etc. The varying hues of trees at different seasons may also be considered in creating landscape effects, and from numerous shades of green and livelier tints, silver, yellow, scarlet and crimson dyes, he may weave many sylvan embroideries, rare and brilliant. The variety in the shades and shapes of trees is in itself quite limitless. In his excellent work on "Suburban Home Grounds," Mr. Scott remarks in this connection, that if the illimitable varieties of expression in human faces are produced from the changes and combinations of only half a dozen features, it is difficult to conceive the endless variety of character that may be exhibited among trees with their multitude of features and forms. This style of park improvement embraces, therefore, unbounded

liberality of materials and opportunities for ornamental designs. It does not aim "to reproduce the rudeness of nature, but to adapt her to our civilized necessities, to idealize and improve, to condense and appropriate her beauties, to eliminate the dross from her vegetable jewels, and give them worthy setting."\*

A park exists for public recreation, but the entertainment it provides is mainly for that precious sense so taxed and wearied by metropolitan life—that sense of which it has been exquisitely said: "The sight is the most delightful of all our senses. It fills the mind with the largest variety of ideas, converses with its object at the greatest distance, and continues the longest in action without being tired or satiated with its proper enjoyments. \* \* A beautiful prospect delights the soul as much as a demonstration, and a description in Homer has charmed more readers than a chapter in Aristotle. We are struck, we know not how, with the symmetry of anything we see, and immediately assent to the beauty of an object without inquiring into the particular causes and occasions of it."†

It is the business of the park artist to delight the eyes of the people generally, without consulting the tastes of any particular class. "A certain artist-like feeling is necessary to enable one to relish the picturesque, for this reason the *many* see and feel the power of beauty in her graceful flowing lines; but it is only the imaginative few who appreciate her more free and spirited forms. There are, perhaps, a thousand who admire the smoothness, softness and flowing outlines that predominate in the lawn and pleasure ground as we usually see them, where there is one who would prefer a cottage in a highly irregular and picturesque valley, or a castle on a rocky crag, though the latter may, to certain minds, be incomparably more enchanting."‡ The park landscape should captivate the eye instantly by the voiceless appealing of grace and quietude—the vision should not be re-

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\* Frank A. Scott—"Suburban Home Grounds."

† Addison—Spectator, No. 411.

‡ Downing—"Landscape Gardening."

quired to hold argument with the scene as to its features, for they should blend in a unity of beauty, the gentleness of which disarms criticism. The eye should receive it as the ear accepts:

“The viewless spirit of a lovely sound”—

a delight-giving sensation, needing no introduction nor explanation; unlike the grander musical effects, which demand close attention and cultivation to understand—a beauty half elusive, mysterious; and voices or instruments

“Untwisting all the chains that tie  
The hidden soul of harmony,”

leave us conscious of a certain obscurity in the meaning, of the attempted translation of cloud-like thoughts and tempestuous emotions. Hence, it is an error of taste to introduce abrupt and startling features or violent contrasts in a park improved according to the gardenesque style. The controlling principle is harmony, and its requirements should be visibly obeyed in every direction, in the shape of a parterre, the opening of a vista, or the outlines and color of ornamental structures.

Lastly, it may be said, that as a park is intended to exist indefinitely, its scenes should represent a type of beauty about which there can be no controversy, but which will be always pleasing to the eye. The gardenesque style offers the best hope of accomplishing this successfully. It pleases now the greatest number, and this fact is a guarantee for the future, for tastes do not change rapidly. Burke observes that there is less difference respecting matters of taste among mankind than upon most of those which depend upon the naked reason; and Hume, in the same connection, referring to objects of beauty, says: “The same Pheidias, whose works pleased at Athens and Rome two thousand years ago, is still admired in London and Paris.”

The ornamentation of Tower Grove Park was controlled by the style and principles we have attempted to illustrate and explain, and since its completion many competent persons from various parts of the world have expressed admiration and approval of the design. The appreciation of the citizens of St.

Louis has been exhibited on many occasions connected with the history of the park, and the number of visitors during the favorable season is very large, representing all classes. It is now one of the most popular pleasure resorts in the suburbs, and each year adds something to its attractions.

#### SUGGESTIONS FOR A SUMMER RAMBLE.

A visitor who desires not merely a general view of the park, but to really examine its beauties and comprehend its plan of improvement, will accomplish his object best by entering it from Grand avenue and proceeding westward. Let us hope that he selects a fine day for his excursion, in May or June, when the heat is not so severe as to interfere with a leisurely inspection; or in the early autumn, when summer airs still linger with us, and the landscapes are touched with crimson and gold. By entering through the Grand avenue gates he will secure immediately a comprehensive view of the park as a preface to his visit; and in going westward, the ornamental improvements will unfold before him in their most appropriate order. Of course, to drive straight through, from the east to the west end, will hardly be sufficient to enable one to see properly all the features of interest, as many of them lie off the line of the main drives. The best way is to walk—to ramble through the pleasant scenes, making detours to the right and left as occasion may require. Assuming that a visitor enters from Grand avenue, and has paused to examine the fine proportions of the gateways, and their ornamental pillars and bronzes, his attention is immediately demanded by objects in the vicinity. A little south of the main drive is a large ornamental summer house for shade, and shelter from sudden showers, and to the north the children's play-ground, with summer house and vine-clad trellises. Near the pavilion is a magnificent grove of evergreens, principally pines, well worthy inspection. Continuing westward the walks cross runs on neat, tasteful bridges, and the first ornamental well houses, with seats, will be found; and north of the central drive are evergreen walks,



always fresh and beautiful. In the same vicinity is the statue of Humboldt; south of this the labyrinth; to the west the music stand, the pond and ruins, the Shakespeare statue, the north and south gate-ways, the plant house, and other structures, ornamental and useful. Thence the walks are separated widely by the stretch of meadow land, extending to the west gate, but they will be found to wind through many attractive places, bordered by beautiful sward and diversified foliage.

A visitor who takes a summer ramble in the park, starting from the east entrance, and noting the objects of interest we have mentioned, must certainly admit it is a most interesting and agreeable place. Every few steps will open a different view, ornamental structures or some work of art. Many persons fail to see, or to appreciate if they do see, the manifold points of interest in a finished park, like Tower Grove, because they only visit it when out driving: they regard its scenes in a negligent and indolent fashion, entirely forgetting the studies of taste, the careful work they represent, and the remarkable variety in trees, shrubs and hedges. It is a driving park, but it has been as carefully improved as a garden, and citizens of St. Louis or visitors from abroad not familiar with its beauties, should seek occasion to view them without hurry, and when the weather is favorable. To do this thoroughly they can hardly avoid walking a part of the distance, and the attractions of the place should induce them to do this contentedly, recollecting that one of the objects for which it exists is to invite persons of sedentary habits to healthful exercise.

#### THE ENTRANCES.

The boundary of Tower Grove Park on each of its four sides being a public street or avenue, it became necessary to establish at least four carriage entrances with other gate-ways at appropriate places for pedestrians. There are accordingly four entrances for carriages, each of which has its appropriate gate-keeper, viz: the east or main entrance, on Grand avenue; the north gate, on Magnolia avenue, at the intersection of Tower Grove avenue,

leading directly to the Missouri Botanical Gardens; the west gate, opening on the King's Highway, which runs north to Forest Park; and the south gate, on Arsenal street. There are two gates for pedestrians on Arsenal street, about a mile apart, and a covered one on Magnolia avenue, near the east end of the park. At the carriage entrances there are also gates for visitors on foot, making the facilities, of access to the enclosure on every side quite adequate to the requirements of the public. Some descriptive particulars of the carriage entrances are subjoined; the east, north and west gate ways are mentioned in the order of their importance and ornamental character, and have been selected as subjects for illustrations.

#### THE EAST OR MAIN ENTRANCE—GRAND AVENUE.

The principal entrance is situated at the east end, and fronts on Grand avenue, a short distance north of Arsenal street, about three-quarters of a mile south of Lafayette avenue. It embraces two gate-ways for carriages, exit and entrance, about eight feet apart, and forty feet distant on each side is a gate for pedestrians. These four gate-ways are constructed on a straight line at right angles to the central drive and walks of the park, but from the pedestrian gates on either side a stone wall of quarry-faced range work, with a coping of dressed limestone supporting an iron railing of graceful design, curves outward to the line of the street, and terminates against a column of cut limestone blocks resting upon a base of red granite blocks, and rising to a height of nearly thirty feet, with moldings and cornice of stone, surmounting which is a lion couchant, of metal. The terminal columns are two hundred and fifty feet apart in a straight line, and the wide curve to the gate-ways imparts amplitude to the space between them, occupied by the carriage roads and walks, which are separated by curving plots of close cut grass. The pedestrian entrances have double gate-ways, on each side stands a stone pier, with cornice, and above it a ball of red granite, and the double carriage gate-ways lie between two massive piers

composed of oblong blocks of dressed limestone resting upon a base of granite, with handsome moldings and cornices, surmounted by griffins facing each other. The iron railing on stone coping, is carried the whole distance between the terminal columns, except where interrupted by the gate-ways; its height is nearly twelve feet, and is constructed in sections, separated by light iron columns, terminating in gilt ornaments. It is painted a light color, in harmony with the hue of the almost white limestone of the piers and coping. A pleasing contrast is afforded by the red granite of the bases and the dark grey of the wall below the coping. The pedestrian gates are eight feet in width, the carriage gates about twelve feet each, and the latter are designated respectively, to the right and left, by the words, "Entrance," "Exit," which are cut in the stone piers on each side. The road-ways between the four gate-ways are substantially paved with stone blocks. Within the park, at a distance of two hundred feet from the outward line of the entrance, on each side of the main drive, stands a stone column of cut limestone, bearing a vase, marking the inside line of the two hundred feet strip which, as elsewhere explained, runs around the park. An evergreen hedge and a neat wooden fence connect these boundary columns with the terminal columns of the entrance.

The construction of the entrance we have briefly described was a difficult and expensive piece of work, as a considerable amount of filling-in had to be done in order to effect a satisfactory grade. The stonework of the piers and walls was executed in the most careful and artistic manner, with a view to permanence and beauty. The design was controlled by a desire to combine grace and freedom in the outlines; to render the structure impressive and appropriate to the park scenes beyond it, without employing any other architectural features than graceful columns set at intervals, adorned by artistic bronzes, connected by an airy lace work in iron, flowing in curving lines. The distance of two hundred and fifty feet between the projecting curves affords ample freedom to the approaches, and the light color of the stone in the piers and columns and of the

painted iron work assists the effect, showing to advantage against the dark green of the foliage beyond. Large trees are not allowed to obscure the general outlines of the entrance, but a short distance within there is a variety of tree forms; among them some lofty poplars, which add a most appropriate feature. The Comptroller of the park designed this entrance; the iron work was executed by Messrs. Shickle & Harrison of St. Louis.

The gate-keeper's house is situated about two hundred feet from the entrance, and a short distance to the right of the central drive. It is not a pretentious structure, but is of pleasing design, and with its porches and painted roof, adds to the interest and animation of the locality. It is not large, but contains sufficient accommodation for a gate-keeper, with rooms also for the convenience of visitors.

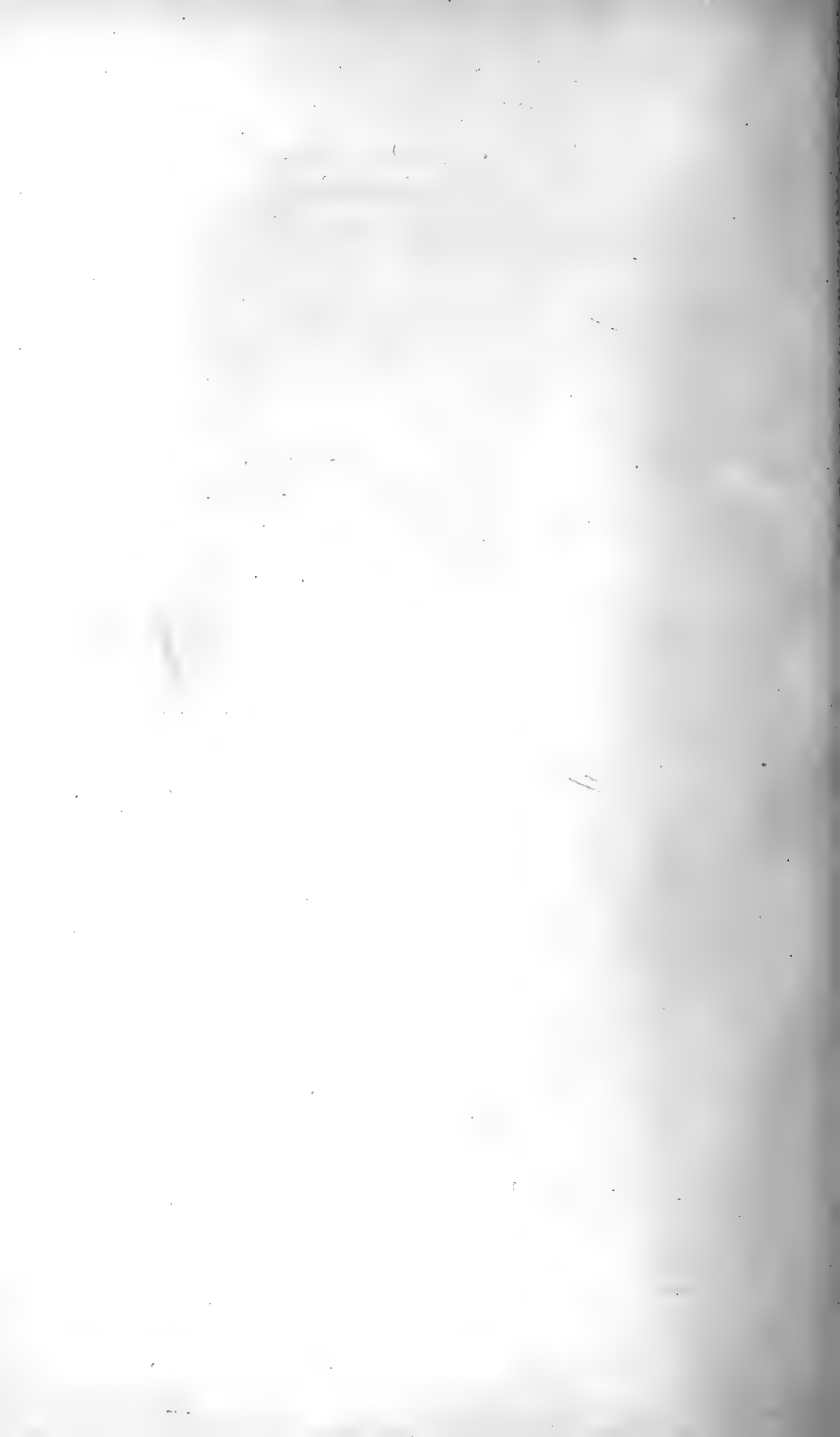
The metallic figures ornamenting this entrance were executed at Berlin, the lions being copied from Canova's at Rome, and are more particularly referred to elsewhere.

#### THE NORTH GATE—MAGNOLIA AVENUE.

The north entrance is not as elaborate in character as that on Grand avenue, but is second in importance, and owing to the contiguity of the music stand and concourse, the plant house, the Shakespeare statue, the gate house and a villa, intended as the residence of the Superintendent, built within the two hundred feet strip, forms a prominent feature in a most interesting park scene. It embraces two gate-ways for carriages, entrance and exit, each having double gates; and two gates for pedestrians, one on each side of the main drive and about forty feet distant from the carriage gates. Connecting the larger and smaller gate-ways is a curving wall with coping, carrying an iron railing ornamented with spear heads and other designs; from the latter, a similar structure, varied by a serpentine curve, extends to the line of Magnolia avenue. The carriage gates are ornamented by iron columns terminating in gilt globes, and on either side, rising from a cut limestone pedestal, is a round shaft, colored like



NORTH GATE.—MAGNOLIA AVENUE.



red marble or granite, supporting a square stone cap of two steps, on which is a ball of limestone, light grey in color, elevated nearly thirty feet. Similar columns stand at the termination of the curving wall and railing on the street line, and between them, the pedestrian gates, are marked by square stone piers of a lesser height, bearing vases. The distance between the terminal columns is the same as at the east entrance, viz: 250 feet; and the space embraced, where not occupied by drives or walks, is covered with close-trimmed sward. From the line of the entrance to the inside limit of the 200 feet strip there is, on either side, an evergreen hedge and a white railing of wood, and on the corner a column composed of oblong blocks of dressed limestone, about twelve feet in height, with molding and cornice, and above this, in metal, the form of a stag recumbent, with branching antlers.

In its general design the north entrance is somewhat similar to the main entrance on Grand avenue, but the columns, etc., are not so massive in character, and there is less metallic ornamentation. The wide intervals between the columns, the free, curving lines of the wall and ornamental railing, and light coloring, were combined with a view of conveying the impression to visitors of grace and freedom without studied architectural effects.

The smooth, round shafts adorning the carriage gates, and the terminal points of the railing, formerly assisted in supporting the galleries in the dome of the Court-house. During the course of alterations ordered by the old County Court before the separation of city and county, with a view of improving the light and appearance of the dome, some of the interior columns were removed, and, in accordance with the request of Mr. Shaw, were transferred to the park and utilized in the ornamentation of this gate-way. The design for this entrance was by the Comptroller, and the iron work by Messrs. Pauly & Bro., of this city.

Some beautiful Lombardy poplars stand in the park a short distance from this gate-way, and their lofty, waving plumes, which can be seen from long distances, indicate the locality with all the distinctness of architectural spires, and with a grace infi-

nately greater. The various objects of interest in the vicinity of this entrance are mentioned under separate headings.

#### THE WEST GATE — KING'S HIGHWAY.

This entrance consists of two double gates for carriages, with side gates for pedestrians, and from the latter curving walls extend to the line of the avenue. The distinguishing feature is formed of two octagonal towers, one on each side of the carriage gates, about forty feet in height, with battlements built of rough-faced stone, laid with square joints. These towers can be seen from distant points, their grey summits rising with pleasing effect above the tree-tops and swelling uplands. All the masonry work of this entrance, the towers, the curving walls, and the gate-keeper's house on north side of drive, is of rough-faced ashlar, the material being dark grey limestone; and this, with the pointed gables and sharp angles of the house and copings, imparts a gothic character to the whole design. The central gates are ornamented by lamps in the line of the iron work; the outside walls terminate at the street line in low stone columns, which embrace between them a distance of two hundred and fifty feet, through which pass the road-ways and walks right and left, having a triangular grass plot in the middle, and also a curving piece of sward along the walls. The walls of the gate-house are already partially covered with climbing vines, which assists the rustic effect of the design; and here, as at the other gate-ways, the leafy spires of the Lombardy poplar add their unique grace to the vicinity. The plan is copied from the works of Loudon, the great English author on gardening and rural architecture.

#### THE SOUTH AND OTHER GATE-WAYS.

The south entrance, on Arsenal street, is situated almost directly opposite the north gate, on Magnolia avenue, and is near the middle of the park. It is a neat and tasteful structure, but is smaller and less ornamented than the three other gate-ways mentioned. It consists of one entrance for carriages and pedes-





WEST GATE.—KING'S HIGHWAY.



trians, with double gates, eleven feet in width, on each side of which is a stone pier, and from these piers a curving stone wall, with ornamental railing, is carried to the line of the street, and terminates against a column of similar design. These four columns and the connecting walls are built with square joints, and exhibit solid and excellent workmanship, the inner piers being of dressed limestone, and the others of quarry-faced stone. The semi-circular space between the curving walls is adorned by close-clipped sward, and the road-way between the columns is paved with stone blocks. The boundary of the two hundred feet strip on each side within the park is marked by a neat wooden railing and a trim evergreen hedge, and on the inside corners are stone columns bearing vases. There are some fine poplar trees to be seen near this entrance; the drive from it leads directly to the Shakespeare statue and music stand, and connects with Tower Grove and Magnolia avenues.

The other gate-ways of the park are for pedestrians, viz: a covered one on Magnolia avenue, north side, near the children's play-ground, and two on Arsenal street, south side; they are somewhat similar in character, with stone piers, and iron gates opening on gravel walks connecting with the walks leading east and west, and in the vicinity are summer houses and other objects of interest. The pedestrian entrance on Arsenal street, near the east end, is constructed of rough-faced stone with a pointed arch, above which the masonry is carried eight or ten feet, terminating in horizontal lines. The sides of the arch are ornamented with buttresses with dressed stone caps, and from each side of the arch a curving wall, with coping and iron railing extends to the street line, terminating against a stone column. From the inside of the entrance a light iron railing is carried to the corners of the two hundred feet strip, where there are stone columns; the walk leading to the entrance runs between rows of poplars, among which are flowering and evergreen shrubs. At the point where the approach connects with the walks of the park, is a triangular piece of sward, in the middle of which is a vase surrounded by flowering vines. Among the employes of the park this entrance

is called "cemetery gate," probably because of its pointed arch and buttresses—its appearance is gothic and picturesque. At present these gate-ways are not much used, but they were provided with regard rather to future than present demands, and as population increases in the vicinity of the park their convenience must be generally appreciated.

#### SUMMER HOUSES AND OTHER ORNAMENTAL STRUCTURES.

In arranging the park for the requirements and pleasure of visitors, careful attention has been paid to the convenient location of summer houses, well houses, and other structures affording shelter from showers and sunshine, or where a drink of refreshing water may be had for the asking, or by the light effort of turning a pump handle. The design has been to make all the structures in the park useful and ornamental without attempting elaborate architectural effects; to situate them in pleasant places, where the view and foliage are varied and interesting.

The most important summer house is situated near the east gate, on Grand avenue, south of the main drive; is of large size, of substantial construction, but graceful and picturesque in appearance, with seats for a numerous company. In the centre the roof is oval shaped, with projecting cornice and gables, and on each side there is a lower section of roof, sloping and forming angular projections. Each division of the roof has a fringe of ornamental iron-work along the apex. The roof is entirely supported by columns, between which are arches; in warm weather it forms a delightful retreat, as the air currents flow into and through the shadowed space of the interior quite unobstructed. The floor is neatly paved. The material of the whole structure is wood, except a tin covering on the roof; the finish of the cornice, columns and gables is varied and tasteful.

The children's play-ground and croquet lawn are in the same portion of the park, on the north side of the central drive; and here is a circular summer house of considerable size and ornamental design, furnished with seats; trellises radiate from it, planted

with honeysuckle and crimson-flowered trumpet vines, and between them are gravel walks. Evergreens of different kinds surround this pleasant arbor-like retreat; the shade is always cool and deep; the varying tints of green give a fresh beauty to the vistas; and although not far withdrawn from the principal drives and walks, the place has an air of seclusion and quiet. The birds appear to love this pleasant spot, building their nests in the green hedges, or amid the thick boughs, and on any morning in the early summer time their fittings and warblings may be observed and enjoyed by the musing visitor.

In the centre of the labyrinth there is a small ornamental structure in the nature of a summer house, having a little tower and circular balcony, from which a view may be had of the windings of the maze and the varied scene of greenery beyond.

In the central part of the park, near the south gate, a large summer house may be found, quite different in character from any already mentioned, and called the pigeon or dove-cot house. It has a cupola roof, ascending with diminishing curves, painted in parti-colors, the upper portion being arranged for pigeons and other birds. The roof is supported by eight double columns, with wide spaces between, and a few seats are arranged under its shadow. The elevated position of the structure and its graceful outlines render it a pleasing and ornamental object. Its roof is visible from distant points, rising above the billows of green surrounding it, blending harmoniously with the landscape. The Shakespeare statue is in the vicinity; the pond and ruins, the music stand, are also not far distant, and the surrounding scenery is bright and diversified. These attractions make this summer house a popular place of resort.

There are twelve wells in the park, with cut stone copings and pumps, located at various points with reference to the convenience of visitors, and the houses over same are made to contribute to the ornamentation of the park. Four of these of large size, with light circular roofs supported on columns, may be considered as summer houses, as they are paved, guttered and planted, furnished with seats, and the surroundings are shady

and agreeable. There are eight similar structures of smaller dimensions, so designed as to form pleasing objects in the views in which they appear.

#### THE MUSIC STAND, ETC.

The music pavilion is situated a short distance north of the main drive, nearly midway between the east and west entrances, on a natural eminence, "green, and of mild declivity." Around it are grouped some of the most attractive features of the park. The marble busts of famous musical composers adorn the surrounding lawn; the Shakespeare and Humboldt statues are within short distances; the plant house and north gate-way are in near view; the labyrinth is a little east and south of it; a gravel walk leads directly to "evergreen circle," only a hundred yards or so away. But, perhaps, the greatest advantage incident to the site is the wide and beautiful prospect commanded by the elevation, which has been preserved by openings in the woodland. To the east and north there is an extensive landscape, with the domes and spires of the city in far perspective; and westward there is a varied stretch of park woods and lawns, with the city institutions on the Arsenal Road in the farther distance.

The structure is octagonal in shape, with cupola roof rising with double curves, and supported by eight double columns, between which is a low railing, the bars of which are brightly gilded. The stand is constructed of wood; the floor the musicians occupy is raised about three feet above the ground; the size of the building and form of ceiling were adopted in accordance with suggestions made by Mr. Waldauer and other musical professors. The structure has steps on four sides, which are reached by gravel walks, and stands in the centre of a small circular lawn, around which is a wide gravel promenade, bounded by a hedge of Osage orange, near which seats are placed for the use of visitors. At intervals the branches of the hedge are allowed to attain considerable height, and are trimmed to resemble arches springing from a curving line of dark green, a



PALM GROUPINGS ON THE LAWN





device that adds a feature of beauty and increases the shade. Outside of this hedge, separated by narrow, curving lawns, are the carriage drives of the concourse, where visitors in vehicles gather to listen to the music. There is great variety in the foliage in the vicinity of the music stand, and abundance of shade; but the forest trees are placed without the encircling hedge, so that a full view of the pavilion can be had from the concourse. In close proximity to the hedge, but outside of same, a perfect shade is afforded by the trees, and here visitors may seat themselves or recline on the soft grass and watch the play of the fountains or the ever-changing beauties of the landscape, while the spirit of music and the glories of summer diffuse their commingled spells. Between the music stand and the pond and fountains are some most charming places, where there is a broken and tremulous shade, through which the sun-light falls in golden spots on the grass. Here, when the warm days have come, rare exotics from the plant house are arranged in groups, their unique and graceful forms and foliage adding an unfamiliar beauty to the scene, and a sweet suggestion of lands of eternal summer.

Within the circular lawn and on each side of the walk leading up to the east side of the pavilion are the white marble busts of Mozart and Rossini, on pedestals of polished granite. The busts of Beethoven and Wagner, now being prepared, will soon be placed on the south side, and it is probable that other monuments in honor of distinguished types of musical genius will be added to complete the ornamentation of this most attractive spot.

#### MUSIC DAYS.

There is music at Tower Grove Park every Sunday afternoon, during summer, when the weather is favorable, from four to six o'clock. Sunday is selected because it is the only day when all classes of society are free to visit the park, and the effort is made to supply first-class music, without making the programme so severely classical as to interfere with its general appreciation and enjoyment. When a composition by one of the

masters whose bust adorns the lawn is rendered, a banner is displayed bearing his name.

Postlewaite's Band furnished the music during the summer of 1883, and also for some years past; on special occasions the St. Louis Grand Orchestra and other musical organizations have participated in the programme. The attendance of visitors is generally very large on music days, and notwithstanding the number of carriages often seen on the concourse, no serious accident has occurred to disturb the enjoyment. It is believed that the arrangement of the drives, the complete separation of the pedestrian walks from the carriage-ways, and the care taken in directing the use of the drives connecting with the concourse, have contributed largely to this result.

#### THE CARRIAGE STAND.

The Concourse ground or carriage stand is situated a short distance south of the main drive, and in the vicinity of the music stand and concourse drives. It is provided with hitching posts and well, with a shelter house in the centre, and the whole is surrounded by a light wooden fence of ornamental design. It is intended to obviate the inconvenience of the drives being encumbered with standing vehicles. Visitors coming to the park on horseback or in carriages, buggies, etc., and desiring to stroll about in the shade while listening to the music, can leave their horses or vehicles at this spot, where they will be safe and out of the way. The place is surrounded by trees affording shade, and care has been taken to make it neat in appearance and in keeping with the surroundings.

#### BUILDINGS FOR PARK USES.

The brick and stone buildings in the park were intended for permanent purposes, are substantially constructed, and of ornamental character.

At the east gate there is a two-story brick house containing six or seven rooms, arranged for offices and gate-keeper's use, in

style resembling a small villa with ornamental porches, of a neat and bright appearance, and adding animation and interest to the locality. The offices were intended for the use of park police, but are not occupied at present except by the gate-keeper.

At the north gate there is a similar edifice for gate-keeper and park police, facing to the south and west, light and graceful in outline, with rooms in the rear for the convenience of visitors. To the north of this is a handsome villa of nine rooms, built within the two hundred feet strip, intended as the residence of the Superintendent of the park, with appropriate offices on the first floor. The house is ornamented with bay windows, wide porches and balconies, and has a turret and observatory in the centre. It is not used at present by any officer or employe, but is rented as a residence, and being outside the enclosure no inconvenience is caused to the public, as its occupants enjoy only the same privileges extended to other citizens.

It was thought necessary in establishing the park to provide suitable buildings for the residence and use of the Superintendent, and for the accommodation of park police, but from the opening of the park up to the present year, no appointments of this kind have been made. The constant supervision exercised by Mr. Henry Shaw rendered the appointment of a regular Superintendent unnecessary, and the appointment of park police has been deferred from year to year on account of the expense incident thereto. The gate-keepers and other employes are required to aid in enforcing the rules and regulations of the park, and the former are also required to keep the grass trimmed in the vicinity of the entrances, and to perform other services.

At the west gate a stone cottage has been erected for the gate-keeper, with rustic porch, square bay windows, steep slate roof, and gables with irregular edges; the material is grey limestone, the same as that used in the towers and walls of the gateway.

On the north side of the park near the west end, there is a stone house, which is the residence of the foreman, and near it a stable with ten stalls and sheds for vehicles and tools. This is

the work yard of the park, and affords ample accommodation for horses, sprinkling wagons, machinery, etc., and is located with a view to the convenience of employes, and not to interfere with the use of drives or walks. The sheds are in a semi-circle, with the stone building on the south side, and the place is kept as neat and clean as practicable; it is by no means an unsightly object in the landscape stretching westward from the central eminence near the north gate.

#### THE POND AND RUINS.

Water, in motion or at rest, must always be an important element of beauty in park scenes as in views of uncultivated nature, and in creating extensive pleasure grounds, it is often the most difficult feature to supply. The contiguity of the lake to the Chicago parks, and the windings of the Schuylkill through Fairmount Park at Philadelphia, are opportunities for picturesque effects but rarely available, and when stream and lake are absent, the best that can be done is to introduce artificial ponds and fountains at appropriate places. The western suburbs of St. Louis are beautiful, owing to their natural undulations and woodland, but they are without water advantages, and in the improvement of Tower Grove Park the introduction of this element of beauty involved considerable trouble and expense. The runs that traverse the park from south to north, could only be made available for drainage purposes, and the water supply had to be derived from wells and the City Water Works. In 1872, when pipe was laid to the Asylum for Insane by the County Court, a connection was made with it for park uses, the size of the pipe being increased from six inches diameter to twelve inches, the additional cost being paid by the park management. By this arrangement water was obtained for sprinkling the road-ways, a most necessary measure in summer, and also for decorative purposes.

The pond is situated west of the music stand, on the upland near the Shakspeare statue, a short distance north of the mall or



THE FOUNTAINS AND RUINS.



widened central drive. It is oblong in shape; on three sides, east, west and south, is bounded by grassy banks; on the north side, there is a rockery, and an artistic arrangement of stone blocks selected from the remains of the first Lindell Hotel, destroyed by fire in 1867. These large stones are laid together to resemble a ruined facade, including some broken columns, the whole having an irregular but graceful outline, and the green vines that now cover them heighten the picturesque effect, adding, also, a suggestion of antiquity. There is an open view to the water on the south side between stone copings, and near by are some weeping-wil-lows, the banks have not been thickly planted with trees, and the sheen of the water can be seen from distant places.

There is a fountain in the centre of the pond, and a lower water jet on each side, some little distance away, and the silvery sprays are thrown to a considerable height. The water is turned on during music hours, and on all other occasions when visitors are numerous; the pond is not large, but its gleaming surface and the play of its fountains add a wonderful charm to many vistas opening through foliage—catching the eye suddenly like the glitter of diamond in a setting of emerald—the sound of falling water blends musically also with the sylvan whisperings of the surrounding scene. Boating is not allowed as the pond is hardly of sufficient size for that amusement.

#### THE LABYRINTH.

The labyrinth, or maze, is situated a little south and east of the Humboldt statue, and removed but a short distance from the central drive. It was created for the purpose of adding to the park a feature of curious interest, a sylvan mystery appropriate to the place, permanent in character and not expensive to maintain. It is semi-circular in shape with the entrance facing north, and is formed of evergreen hedges, between which the gravel walks run in intricate windings, making it a difficult task for the explorer to gain the ornamental little structure in the centre, which has a balcony and tower. The hedges are formed of hem-

lock and Norway spruce, and American arbor vitæ, with an outside circle of Osage orange. It requires considerable time for such hedges to acquire density and completeness, and this interesting spot shows improvement each succeeding year; last summer it attracted many delighted visitors, and the difficulty of unravelling its mystery was simplified by a plan of the labyrinth printed in colors on card, which was obtainable from an attendant. The plan is the same as that of the maze at the ancient palace of Hampton Court, but of larger dimensions. A short colonade of evergreens leads to the entrance, and the enclosure is protected by a neat wooden fence; the gate is kept locked except on occasions when many visitors are expected, and an attendant is present.

#### EVERGREEN CIRCLE AND WALK.

The liberal and tasteful use of evergreen trees and shrubs in Tower Grove has aided materially in producing the rich contrasts and variety in the foliage that form its most attractive feature. But there are some beauty-spots formed solely of conifers and evergreens which are well worthy a special inspection by visitors. One of these is "Evergreen Circle," southwest of the large summer house, near east gate, which is planted with spruce and cedars and pines, many of which have now attained considerable height, affording impenetrable shade and creating masses of dark green among the lighter and more tremulous foliage of deciduous trees in the vicinity.

"Evergreen Walk," a little east of the music stand, is also a delightful retreat which gathers new beauties with each season. It is elliptical in shape, formed of several curving lines of hemlock and Norway spruce and other evergreens arranged in concentric fashion. A gravel walk traverses the ellipse, in the centre is a grass plot, and here stands a vase upon a vine-wreathed pedestal. There is a charm in this fairy circle, a mingling of green shades, a play of the sunbeams, and a spirit-like whisper from the swaying boughs that seizes the fancy of the observant



or romantic visitor, and leads him back to the place whenever he finds himself near it again.

Apart from the mere beauty of these places, they are interesting, because of the opportunity they present of viewing the various shades of evergreens in juxtaposition, and in exhibiting robust specimens of the different kinds adapted to the climate.

#### THE PLANT-HOUSE, ETC.

The plant-house was established for the purpose of supplying the park with ornamental tropical plants, which are used in summer for decorative groupings on the lawns, and in the winter are tastefully arranged within the structure, forming a very interesting feature for the inspection of visitors. It is built of brick, with ornamental pilasters and stone caps; is situated near the north gate, and is oblong in shape, with the long sides to the north and south. The principal door-way faces to the south, and is ornamented with brick columns, a stone coping and metal flower vases, and at the east and west ends there are smaller doors and a similar ornamentation. The roof is supported on iron girders and covered with slate and glass, and the whole structure is substantial in character, carefully finished, and is an ornament to the park. It was completed in 1880, and the collection of plants is valuable and interesting. During last summer the display of exotics near the pond and fountains, and in the vicinity of the music stand, created some striking and beautiful effects.

The cultivation of flowers not being properly embraced in park ornamentation, the use of the plant-house is confined to palms and other exotic foliage plants, and the walls and glass windows being double, its maintenance is not expensive.

On the north side of the park and east of the plant-house, enclosed by a hedge and railing, there is a small nursery devoted to the care of young trees and shrubs. Such a place is highly useful in the management of a large park, as it enables trees and

shrubs to be replaced when injured or destroyed—a matter of constant occurrence—and supplies material for perfecting the planting as experience may suggest.

#### WORKS OF ART IN THE PARK.

There is no more appropriate place for the works of the sculptor, commemorative of historical characters and exalted types of genius, than the public pleasure grounds of a great city. Such places are disassociated from all political, religious or social antagonisms; people generally visit them in their happiest, most reflective moods, and on days when the cares and anxieties of business and labor are laid aside. To introduce among such scenes the statues of distinguished men, who, in art, literature or science, have conferred enduring benefits on the human race, is not only a deserved honor to the memory of such characters, but strengthens and widens the influence of their example and of the works they have left behind. Here the sculptor's work is seen by all classes; it exercises the influence inseparable from a production of art, and promotes the knowledge and discussion of the illustrious character represented. It stands surrounded by the perennial beauties of nature, expressing the noble idea that humanity is grateful for the efforts and sacrifices of genius, and honors its memory by monuments composed of the most enduring materials.

It adds greatly to the interest of Tower Grove Park that it is adorned by works of art of a high order, all of them being commemorative of popular types of genius. On the upland, near the centre, stands the colossal figure in bronze, of Shakspeare, and some distance to the eastward, on the curving edge of the second turn-out, around which the main drive branches, is the statue of Humboldt. The statues face each other at a distance of several hundred yards, and the boulevard or mall between them being quite straight and of great width, affords visitors every facility for observing them.

On the lawn surrounding the music pavilion, which is situated a little north of these statues, and about midway between them, are the white marble busts of the famous musical composers, Mozart and Rossini, facing eastward, and on the south side there will soon be placed in position the busts of Beethoven and Wagner, representing different, but equally famous schools of music. A statue of Columbus, in bronze, is also in contemplation, and should it be procured will probably occupy a site near the west gate.

The metallic figures adorning the Grand avenue entrance of lions and griffins, and the recumbent stags near the north gate, are also works of art of decided merit. They were designed and executed in Berlin, and were imported for the ornamentation of the gate-ways by the Board of Commissioners, and are made of zinc, which is much less expensive than bronze, but when kept carefully painted is almost as indestructible. It is hoped that in course of time other works of art will be added to the park, as public appreciation of such monuments extends. The lions couchant on each side of Grand avenue entrance are particularly worthy of notice. One of them is a fac-simile of the celebrated weeping lion of Canova, and the expression and pose are striking and natural.

The statues and busts are gifts of Mr. Henry Shaw to the people of St. Louis for the permanent adornment of the park, and this fact and their high artistic character, render it appropriate to present some details respecting those already in position and of their formal unveiling and dedication. Illustrations are given of the Shakespeare and Humboldt statues.

#### BRONZE MONUMENTS.

Bronze monuments of large size and artistic value are not numerous in the United States, and the Shakespeare and Humboldt statues are among the most note-worthy. There have been some important castings of this kind made in Cincinnati and some Eastern cities, but the work of our sculptors has been developed

principally in marble. The monuments in the park were cast in Germany, long famous for bronzes.

It is interesting, in connection with this subject, to remember that the idea of erecting monuments to illustrious characters had its origin in dim antiquity. Indeed, the rudimentary conceptions of art seem to have been inspired by a desire to perpetuate the memory of distinguished personages; a desire that has borne splendid fruit in the development of culture. In the dimness of pre-historic days we catch glimpses of monuments, and the art of Babylon and of Egypt was mainly directed to memorials. The memories of heroes were idealized into Divinities, and a desire to make these gods present to their worshippers has been held to be the origin of art. The history of monuments might be said to embrace the history of art, and from the ruder carvings, with their stiff, almost grotesque outlines, or the single pillar of stone set up for a memorial, to the luminous perfection of the Greek statues in marble, bronze, or ivory and gold, the same impulse controls, accompanied by wonderful improvement in methods and materials. The use of bronze was, of course, subsequent to that of stone, but it is by no means of modern date. The art of casting metals and giving them the forms of sculptured models was known to the ancient Greeks, and they brought the art to a considerable degree of perfection, but the remains of their works in bronze that have come down to us are of small size and few in number. There is historical evidence, however, that they succeeded in producing some beautiful castings. The Romans cast bronzes on a larger scale, and the equestrian and colossal statue of the Emperor Marcus Aurelius, now in the Court of the Capitol at Rome, may be cited, particularly, as a *chef d'œuvre* of the art, and to this day it is a question whether it was made in a single casting, or in parts, as practiced in modern times. The earliest employment of bronze for artistic purposes was to hammer it out in thin plates and fasten them together with rivets. There are remains of Assyrian bronze older than the time of Theodorus, and in the British Museum there is an Etruscan statuette from Sessa with a core of iron which is split down the side, owing to

the expansion of the iron, showing how unserviceable that metal is for such purposes. The use of bronze in sculpture is of high antiquity. Sir Gardner Wilkinson mentions an Egyptian figure of that material, containing a date more than 2,000 years before Christ. The date of the introduction of bronze casting into Greece is not known, but the Roman consul in the year 130, B. C., found at Athens, several thousand bronze statues, and many others at Rhodes and Olympia. The Colossus of Rhodes, a figure of the sun-god Helios, about seventy cubits high, was of bronze. It was overthrown by an earthquake after standing fifty-six years. The bronze head of Venus in the British Museum, of colossal size, is a beautiful specimen of fine and thin casting. Some excellent bronze has been found at Herculaneum and Pompeii, and during the time of the Byzantine empire, the art was much developed and improved, but sunk with the decline of the empire, and was not revived until the middle ages. It was, however, the Florentine artists in the fifteenth century, who mastered it most completely. Subsequently it was developed with remarkable skill in Germany, at Nuremburg, Munich and Coburg. The brothers Keller, of Zurich, were employed by Louis XIV, to embellish his palace and garden at Versailles; and in 1699, Balthasar Keller was the maker of the celebrated equestrian bronze statue erected by the city of Paris, in the Place Louis le Grand, now Place Vendome. The statue was twenty feet in height, and thirty-five tons of metal, in one piece, employed in its execution. An enumeration of mediæval bronzes would be much too lengthy to give here. In England there are some beautiful specimens, viz. : that of Queen Eleanor, who died 1291, by William Torell, Goldsmith and Jeweler, of London; the effigy of Henry the Third, in gilded bronze, and at Canterbury the figure of the Black Prince, also of gilded bronze. At Warwick is the magnificent monument of Earl Richard Beauchamp, who died 1455.

At the present day bronze is considered the best material for the higher order of sculpture, particularly for statues exposed in the open air. All marbles and stone are liable to unsightly dis-

coloration, and are easily broken. Bronze is practically indestructible, and although it darkens in hue with age and exposure, the change is uniform, and does not produce inartistic effects. Bronze statues can be cleansed, however, by a dilute solution of caustic alkalies; an occasional rubbing with oil has been found to preserve a fine bronze surface, but all excess of oil must be carefully removed.

#### THE STATUE OF SHAKESPEARE.

On Tuesday, April 23d, 1878, this statue was formerly unveiled and presented to the public. It is the work of the eminent sculptor, Baron Von Mueller, of Munich; is supported by a base and pedestal of red granite from Missouri quarries, and occupies one of the most prominent and beautiful sites that could have been selected, viz.: on an eminence near the middle of the park, overlooking a charming landscape, and at the point where the central drive divides to the right and left, leaving an unbroken stretch of lawn and woodland thence to the western gate. The statue faces the east; its elevation is sufficient to enable it to be seen from almost any point on the principal drives, and from some places, owing to the undulations of the ground, its graceful outlines are cast in bold relief against the sky. The base and pedestal are most carefully constructed, being formed of large granite blocks finely dressed with close joints impervious to moisture, and the die stone into which four bas-reliefs are fitted, is octagonal in shape and highly polished. The first step of the base is 18 feet square and 12 inches in height; the second step 14 feet 6 inches square and of equal height, and thence the base narrows as it ascends, and is ornamented with handsome mouldings until the die stone is reached; this is a magnificent piece of granite nearly 5 feet square, and 5 feet 2 inches in height, and is surmounted by an elaborate cornice, also of granite, making the elevation to the cap of the pedestal nearly 15 feet.

The figure of Shakespeare is of colossal size, and represents the great dramatist in a standing posture, one foot slightly ad-



THE SHAKESPEARE MONUMENT.





vanced and the right hand holding a quill pen. Some folio volumns near the feet assist the impression of a study scene in which the poet has just risen from a desk, but no accessories are introduced except the loosely bound folios. The costume is careless but courtly, its main features being the short cloak, which is partly thrown back, and knee breeches of the Elizabethian era. The head is uncovered, and the lineaments are modelled after the well-known Stratford bust; the lofty and symmetrical brow—

“The dome of thought, the palace of the soul—”

so inseparable from all delineations of Shakespeare, is wrought out with grace and clearness. The whole attitude is free, natural and reposeful. The statue creates a satisfactory impression and its charm grows stronger with repeated inspections, and leaves an enduring memory. Competent art critics have pronounced it and its companion piece, the statue of Humboldt, among the best bronzes in the country. There is no inscription on the bronze or pedestal, except the single line cut immediately below the feet of the statue: “He was not of an age but for all time,” being Ben Jonson’s tribute to his great contemporary, and which, for terse eloquence, has never been surpassed.

The bronze bas-reliefs below the statue are also of much interest, as they illustrate scenes from Shakesperian dramas. On the east side is a representation of “Falstaff,” as given by the well-known St. Louis actor, the lamented Ben DeBar. On the north side is an illustration of Hamlet and the Grave Digger. On the west, “Lady Macbeth,” horror-haunted by her crime, and on the south, “Queen Katharine,” as she goes forth in quiet dignity to meet her accusers.

Mr. George I. Barnett, a prominent St. Louis architect, designed and superintended the erection of the base and pedestal in accordance with views of Mr. Shaw, and the work is exceedingly massive, yet graceful, and in harmony with the noble figure that surmounts it.

The unveiling of the statue and its formal presentation to the citizens of St. Louis, April 23d, 1878, was a very interesting and

memorable occasion, although not invested with any elaborate ceremonies. The following extracts from the report in the *Missouri Republican*, of April 24th, 1878, furnish a satisfactory account of the proceedings :

“It was not the desire of Mr. Shaw that the occasion should be invested with any particular formality or display, and except the announcements in the press that the event would take place on Tuesday, April 23d, no other means were adopted to attract a large company. But the announcements were enough, and the attendance in numbers and representative character were all that could be desired. The heavy rains of Monday night and the gloomy outlook of yesterday morning created some apprehensions of rain, which, however, were happily not realized. The atmosphere was cool and balmy, and as the sun glanced out among white and golden clouds, the park fairly shone in verdurous beauty. The sward and foliage glowed with the indescribable tints of early spring, which never looks more exquisite than in “the tender shining after rain.” As the carriages and buggies rolled up the broad drive to the vicinity of the statue most of the ladies and gentlemen gathered in groups on the grass or walks, and an admirable band, under charge of Prof. Vogel, added the charms of music to the interest of the occasion. The scene was full of animation and beauty, and in its overruling sentiment of affectionate homage to the glorious memory which stood incarnate in the majestic bronze figure on its pedestal of granite, and the wondrous spring bloom and weather flinging their spells afar over the broad, still country, created a picture that few who looked upon it can ever forget. There were quite a number of ladies present, and among the gentlemen were noted the following :

“Acting Mayor Lightner, Capt. Silas Bent, John G. Priest, Dr. Spiegelhalter, D. H. MacAdam, Dr. P. S. O’Reilly, Geo. I. Barnett, Phil. N. Schneider, Col. George E. Leighton, Captain M. Doyle, De Costa Taylor, Dr. I. N. Love, Robert A. Barnes, Charles Parsons, John R. Shepley, Dr. Thomas O’Reilly, Capt. James McDonough, David Dickey, and many others. \* \* \* \* \*

#### THE PRESENTATION.

“About 5 o’clock Mr. Shaw drove up to the spot, accompanied in carriages by the following gentlemen, who had dined with him at his Locust street residence: Acting Mayor Lightner, John G. Priest, Capt. Silas Bent, John R. Shepley, Capt. James McDonough, D. H. MacAdam and Mr. Morrissette. Immediately after the

arrival the company gathered around the base of the statue. Mr. Shaw, standing on the first step of the foundation with Acting Mayor Lightner to his right, spoke as follows :

““In presence of the Mayor of the city and others now present in Tower Grove Park, I, Henry Shaw, have the honor to donate and present to the citizens of St. Louis this statue of Shakespeare, with foundation, granite pedestal, bronze bas-reliefs, around which we are now standing, for the ornamentation of this park forever, this 23d day of April, 1878, being the 314th anniversary of the birth of the immortal bard.’

“Acting Mayor Lightner, in the absence of Mayor Overstolz, accepted the statue in a dignified and fitting response, and in the name of the city of St. Louis he thanked Mr. Shaw for the magnificent gift of the statue, as well as the noble park, the beauties of which surrounded them on every side.

“At the close of the presentation, Mr. Shaw explained the bas-reliefs to the company in an interesting manner.

#### REMARKS BY CHIEF M'DONOUGH.

“In response to a call from Mr. Barnett and others, Chief McDonough then took a position at the lower step of the pedestal and entertained the company with a sketch of Mr. Shaw's history since his arrival in Missouri. By his liberality the citizens of St. Louis enjoyed this magnificent park, and the beautiful botanical gardens yonder. This dedication of the statue of Shakespeare was owing also to his generosity, and the citizens of St. Louis will ever be grateful to him for the gift. The Chief alluded to the futile attempts of two authors to prove that Shakespeare was not Shakespeare, and concluded by giving a brief sketch of the immortal dramatist's acting before Queen Elizabeth.

#### INTERESTING INCIDENTS, SPEECHES, ETC.

“At the close of Chief McDonough's remarks, Mr. Shaw, with the same party that accompanied him from the city, took a drive through the park for the purpose of enabling Mr. Barnes, a member of the Board of Commissioners, and other gentlemen, to see the recent improvements effected by the widening of the drives in several places. The party then proceeded to the residence of Mr. Shaw at Tower Grove, and were greeted by band music on the lawn. In the handsome rooms of the beautiful mansion, quite a large party of ladies and gentlemen assembled, and the host was congratulated on all sides upon the brilliant success of the statue as

a work of art and the delightful scenes of the day. After an agreeable hour spent in conversation, Mr. Shaw proposed a toast to the memory of Shakespeare, and said that, in accordance with the wishes of many present, he would call on Mr. D. H. MacAdam to respond:

“Mr. MacAdam said that an impromptu panegyric on the name suggested could not be attempted. It was too august in literature, too revered in the heart of humanity for hasty utterances or frivolous ascriptions of praise. A period of 314 years had passed since the marvelous mind was born to whom homage was this day offered. Born in a rough and vigorous age, not distinguished for conventional proprieties, but splendidly representative of English manhood, Shakespeare, while he embodied the spirit and characteristics of his times, all unconsciously became the universal type of genius. There was something indescribable in his fame and influence. The scenes of the day furnish this illustration—that here, in this English-speaking metropolis of a far Western country, the erection of his statue awakens the applause of all the people, and is regarded as the invocation of an influence that advances culture and exalts the national character. True immortality belongs to him who, with the glorious modesty of genius, cast its fruits upon the stream of ages without a thought of the future. The speaker alluded to the social influences of art, and said that in promoting their diffusion and in connecting the memory of Shakespeare therewith, Mr. Shaw had added greatly to the many benefits he had conferred upon the people of St. Louis.

“Chief McDonough then gave the company a delightful recitation from Hamlet, and after some remarks by Mr. Barnett, Mr. Priest, and others, the company returned to the city at a late hour, having spent a most delightful day.

“During the dinner party at Mr. Shaw’s city residence, in the earlier part of the afternoon, an interesting incident occurred in connection with the name of Ben DeBar.

“Mr. Priest, in proposing the health of Mr. Shaw, alluded with much feeling to the appropriate honor paid to Mr. DeBar’s memory in adopting as one of the bas-reliefs of the statue, the form and likeness of our lamented actor in his celebrated role as “Falstaff.” He said it was a worthy tribute to a superb actor who was universally loved and respected. Several other gentlemen warmly concurred in these remarks, and Mr. Shaw thanked them briefly. Many anecdotes were told of Ben DeBar and earlier times in St. Louis. The party started on their drive to the park about four o’clock, just as the clouds dispersed and the sun shone out gloriously.”

From an article on the unveiling of the statue, in the *Missouri Republican*, of April 28th, 1878, the following is taken. It is from the graceful pen of Mr. Thomas Dimmock :

It was a happy idea of Mr. Shaw to put no other inscription on the magnificent bronze in Tower Grove Park than the simple line—“He was not of an age, but for all time.” To our mind, the sum total of the critical praise which has been lavished upon Shakespeare does not equal in depth and felicity of meaning these ten little words from Ben Jonson. They are at once the tribute of a loving friend and the deliberate verdict of an impartial and perfectly competent critic. That they were written by a contemporary and survivor of him whose glory they help to perpetuate is a proof of Jonson’s wonderful accuracy of judgment; a judgment which has been so thoroughly verified that it seems almost miraculous. And, as if to convince posterity that it was not a mere chance shot, but carefully matured opinion which the future must and would verify, he says elsewhere in the same poem :

“Soul of the age!  
The applause! delight! the wonder of our stage!  
My Shakespeare, rise! I will not lodge thee by  
Chaucer or Spenser, or bid Beaumont lie  
A little further to make thee a room.”

Not less fortunate than its legend is the location of our statue. It stands just where Shakespeare would have wished; away from the throng and noise and dust of a great city, in the midst of a quiet scene of rural loveliness where the simplicity of nature has been tempered by the refinements of art; and where art and nature, locked as it were in a fond embrace, look abroad over the growing empire of a mighty metropolis. At the “New place,” Shakespeare’s home in Stratford, rescued from degradation and destruction by the liberality of Mr. Halliwell, they show—in the rear of the site formerly occupied by the house—a small bit of ground, perhaps fifty feet long by twenty wide. This, they tell us, is just as the poet left it. He called it “Fairy Lawn,” and tradition says that when the poetic mood was on him he would step from his library window—the foundations of which can still be traced—upon the grassy carpet and pace backwards and forwards for hours together, with no company but his trooping fancies. He loved to feel the yielding turf beneath his feet, to see the blue sky above him, to hear the soft sighing of the summer winds, “stealing and giving odor.” A “fairy lawn” such as he never dreamed of owning surrounds his statue. Grass and trees and flowers and fountains, all that would have gladdened that nature-loving eye and stirred that nature-loving

soul, encircles the cunning artist's counterfeit presentment. The birds sing and the breezes play about it. The golden sunlight, the silver radiance of the moon, and the tender lustre of the stars fall upon it, and the gentle rain gives to the uncovered head the baptism of the skies. A bronze picture worthy of Shakespeare is framed by a landscape worthy to have been immortalized by Shakespeare's genius.

#### THE STATUE OF HUMBOLDT.

In the statue of Shakespeare, the genius of poetry and the drama is honored, and in that of Humboldt, the intellect, courage and industry of the Philosopher and Scientific Explorer. The one advances culture, develops and refines taste, and provides rational and instructive amusement—the other roams the globe in search of those truths of nature by which the boundaries of civilization and science are extended.

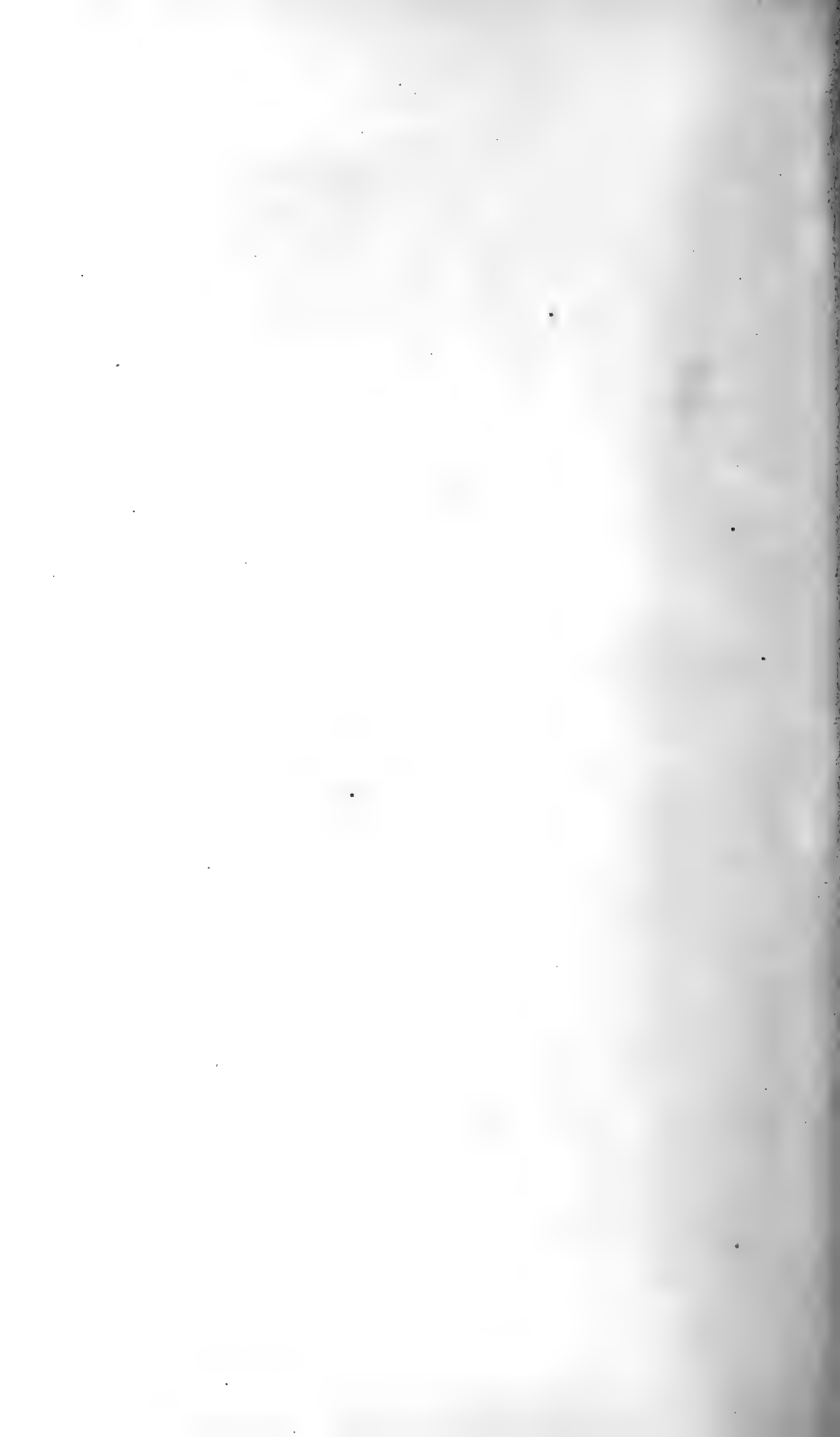
In Tower Grove Park the statue of Humboldt stands on the western edge of the second turn out which divides the central drive. It faces west; is situated one or two hundred yards east of the Shakespeare monument, with an unobstructed view from one statue to the other, the drive or mall between them being perfectly straight and of great width.

The statue is also the work of Mr. F. Miller, of Munich, and has a prominent site, somewhat less elevated than that of Shakespeare, but on the main drive, and quite near the concourse and music stand. It stands upon a pedestal and base of Missouri red granite, designed by Mr. George I. Barnett, architect, of the same general character as the support of the other statue, but, not quite as large or massive. The base rises in three steps: the first 15 feet 6 inches square; the second somewhat over 11 feet, and the third 8 feet 4 inches square, with a total height of about 3 feet. The pedestal, which is ornamented by mouldings, is 8 feet in height, of polished granite, with cornice, and in each of its four sides a bronze bas-relief is set.

The relief on the west side, fronting the drive, bears in large letters the words "Alexander Von Humboldt." That on the south side, a landscape view of Mount Chimborazo, inseparably asso-



THE HUMBOLDT MONUMENT.





ciated with the life and works of Humboldt, because he described it and was the first to gain its towering summit. On the east side there is an excellent likeness of Mr. Shaw, and underneath it the inscription: "In honor of the most accomplished traveller of this or any other age. Erected by Henry Shaw, 1878." On the north side the bas-relief depicts a view in the Valley of the Amazon which is an eloquent suggestion of travel in tropical lands.

The statue is eleven feet in height and represents Humboldt as he appeared in the prime of early manhood; in this it differs totally from all existing busts and statues, which depict him in his maturer years. The form is tall and symmetrical; the features clear cut, handsome; the brow high and intellectual. The head is uncovered and slightly bowed, as if half in reverie, or in meditative contemplation of a scene viewed from a mountain height; the hands are crossed and the left holds a partly rolled map, and the figure leans against the stump of a tree on which a cloak has been loosely cast. The costume is one adapted for travel, according to the fashion of the time, and its details are wrought out with exquisite fidelity and care. The whole attitude is suggestive of thoughtfulness and rest, and the outlines are free and natural. The statue has been highly admired on account of the graceful ease and naturalness, which form its most remarkable characteristic, and has advanced the sculptor's fame in America and Germany.

#### THE UNVEILING AND PRESENTATION.

The unveiling and presentation of this second work of art, donated for the permanent ornamentation of the park, took place on Sunday, November 24th, 1878, and, as Humboldt was an illustrious German, the ceremonies were appropriately placed in charge of representatives of the German-American societies of St. Louis. This fact imparted to the occasion more publicity and display than accompanied the unveiling of the statue of Shakespeare, and the event was celebrated by an impressive pageant

and an immense attendance. The following extract from a published report fully describes the character of the proceedings :

Yesterday's was a great event among the Germans of St. Louis. The various German societies, of whatever character, had arranged to take part in the ceremony, and each society had, of course, a large number of friends whose presence was assured. So it was, that, about noon, all the streets leading to the park presented much the same appearance as those which lead to the Fair grounds do on the big Thursday of the Fair. The cars of the Gravois line and the Chouteau and Lafayette avenue lines carried immense burdens, and hundreds of public and private vehicles swelled the throng and contributed to the clouds of dust. At one o'clock, the hour fixed upon by the committee of arrangements for the forming of a procession at the main entrance to the park, Grand avenue was densely packed through its entire width, and for a hundred yards north and south, with a buzzing mass of people. Society standards and uniforms gave a pleasant air to the scene, and everybody seemed to be enjoying the occasion.

Under the direction of Grand Marshal Rapp and his aids, the procession formed in three divisions, the first being composed of Turner societies, the second of singing societies, and the third of miscellaneous societies. Two bands of music were in attendance, one being placed at the head of the procession, and the other about midway. At 2 o'clock everything was ready, and the order to march was given. The following was the marching order :

#### FIRST DIVISION.

##### Band.

A large company of little girls belonging to the Turnvereins.  
 Committee on arrangements.  
 St. Louis Turnverein.  
 South St. Louis Turnverein.  
 Concordia Turnverein.  
 Socialer Turnverein.  
 North St. Louis Turnverein.  
 Invited guests.

#### SECOND DIVISION.

Arion des Westens.  
 Chouteau Valley Mænnerchor.  
 Freie Mænnerchor.  
 Germania Sængerbund.  
 Liederkranz.

Sons of Hermann Mænnerchor.  
 Orpheus Sængerbund.  
 Rheinischer Frohsinn.  
 Rock Spring Sængerbund.  
 Socialer Sængerchor.  
 St. Louis Turner Singers.  
 West St. Louis Liederkranz.  
 Washington Sængerchor.

## THIRD DIVISION.

Band.  
 American Protestant Association.  
 Order of Harugari.  
 Sons of Hermann.  
 Typographical Society.  
 Concordia Lodge Ancient Order of Workmen.

The little girls in the First division carried pretty banners, on which were German inscriptions reading as follows: "To the Greatest Naturalist of All Times." "Light! More Light!"—Goethe. "Excelsior;" "Live So That When You Have Departed Hence Your Life-Work Remains;" "Nature is the Kingdom of Liberty"—Humboldt. "The Moral Feeling in Us; The Starry Heavens Above Us"—Kant. "Per Aspera ad Astra;" "Kosmos—Das All."

The procession was nearly a mile in length, and as it followed the splendid drives of the park, and wound in and out among the trees, it presented a beautiful picture to the thousands who stood near the statue on the eminence, nearly a mile from the entrance. It was flanked by a large crowd of admirers, and made but slow progress.

When at last it reached the objective point, it formed in lines around the statue, and the expanse of humanity was far greater than it was possible for the human voice to cover.

The ceremonies then began. A composition of slow, sweet music was rendered by the bands after which the singing societies, under direction of Prof. Hans Balatka, sang "The Prayer Before the Battle," with grand effect. The statue, shrouded in an American flag, and to all appearances a great shapeless thing was the central object of curiosity.

When the singing was ended, Mr. Preetorius, who had been called upon to conduct the exercises, arose from his seat on a small stage near the statue, and with a few words of congratulation introduced to the audience as the first speaker, Mr. Carl Luedeking,

who delivered an address in German, to which the closest attention was paid and from which the following extracts are made :

ADDRESS OF CARL LUEDEKING.

“The discoveries of genius remain. We owe them all we have ; they are for all time and forever. Never young and never old, they bear within themselves the seeds of their own life. They flow onward in an eternal, immortal stream, and in after centuries often operate with greater power than they could at the moment they became known.” These words of Thomas Henry Buckle, with which we celebrated, nine years ago, the centennial memory of Alexander von Humboldt, we recall to-day, because we stand at the foot of the monument which the generosity of a highly honored citizen of this city has erected in this park to him we then honored. Honor to the noble founder, to the able donor and patron, who has thereby again obligated this city to lasting gratitude, and in that he has honored the hero of the spirit, has honored himself as a philanthropist and world’s citizen—mindful of the words “Set not thy heart on riches that only adorn life temporarily,” for “of all life’s aims fame is still the highest—although the body returns to dust a great name forever lives.”

So also we, fellow-celebrators, honor ourselves only when we honor him, the great genius, and by our participation in this celebration acquire the right to make the boast, “He was of us ;” or else what could we add to his world-wide reputation which fills the circle of the earth? \* \* \* \* \*

The monumental significance of Humboldt is comprized in three words—world traveler, the world philosopher and the world citizen.

Of the world-traveler? Now he, 300 years after the discovery of America by Columbus and Cabot, made the first great scientific discovery voyage to this the New World. Up to that time the endeavors of the navigators had been limited to the exploration of the coast borders of the new continent. The train of explorers into the interior had only penetrated along the great lakes and rivers ; the results were only beneficial to geography and cartography, to the knowledge of lands and peoples, and Humboldt was the first person to leave Europe with such plenipotentiary powers from the Spanish government as :

“To make his observations everywhere, to use his instruments to measure mountains ; to collect the products of the land, and to undertake everything that he considered necessary for the progress of science.”

During five long years the then unexplored regions of the Orinoco, of the Magdalen river, of the Upper Amazon, the mountain

chain of the Andes, Peru and Mexico were traversed and thoroughly explored; 700 new observations of places by astronomical means, 500 barometrical measurements of heights were made; 3,500 new plants defined and the Chimborazo ascended to the height of 18,000 feet, the highest which the foot of man had trodden up to that time. It was the greatest and largest scientific world-voyage, which up to that time had been undertaken by a private scholar, with his private means, at the expense of half his wealth.

Thus was Humboldt the second, the scientific discoverer of the New World, and an enthusiastic admirer justly celebrates him, with and by the side of Columbus, in the words:

“But thou hast discovered new worlds in a new world!”

The verdict of this world and that hereafter is:

“He—Columbus gave the body, thou the spirit.”

The fruit of his world-voyages ripens during the last 30 years of his ninety-years' life, into his model work, the “Cosmos,” i. e., the universe.

The Cosmos bestows upon Humboldt the monumental distinction of the world-philosopher—to place the appearance of physical objects in general connection, to conceive nature as a whole animated by interior powers, is a grand effort. He endeavors to compress the results of the empirical natural sciences, which have increased so gigantically since the eighteenth century, and to make them common property. He intends no encyclopedia of the natural sciences, but a conception of the individual in its relation to the whole. He does not attempt to deduce nature from reason, since without a knowledge of the individual every great and general world-contemplation is only an air picture. Although in case of insufficient material of known facts the philosophic speculative explanation of nature may prevail, yet, with the increase of the material of inductive knowledge, the inspiration for the nature-philosophy grows cold: the smoke of the brighter Saturnalia is gone.

So the cosmos, in place of the nature philosophy, has broken a path for the philosophy of nature.

This is the New World wisdom, which nature, in her own appearances and laws, seeks to understand, in contradiction to the Old-World wisdom, which constructs nature out of “ideas,” as to theology, that leads her back on an unnatural plan. And the starting-point—the corner-stone of this New-World wisdom—is the Cosmos of Humboldt.

The character of world-citizenship, which we claim for Humboldt, necessarily follows from what has been already said. As the world in its nearness and distance, everywhere, and so far as he

could lay hold of it, was his home, so was mankind his nation. The highest good, the highest aims and objects of mankind he did not find in the sole possession of any one nation, but of the whole civilized world. No where do we meet in him national prejudice, national animosity, and the petty jealousy—"national learned men's self-conceit." He knew no "chosen people" and "the land of promise" lay for him neither this side nor that side of the Rhine. He was a friend of free institutions, he hated princely as well as priestly arbitrariness. \* \* \* \* \*

All this statue teaches and informs us. Ought it to have no monumental signification for us? Before us lies a continent, an ever yet "new world;" its discovery not completed, its exploration not concluded. Under our eyes light and darkness, enlightenment and superstition, knowledge and ignorance, are struggling for the mastery in this state. Shall we stand inactive by and not much rather group ourselves under the banner of the free, enlightened school of the free, enlightening speech and press. Superficiality casts away everything as useless that goes beyond its narrow horizon. May, however all teachers remember that a capable race of men can only spring from youth that has learned to strive earnestly.

And finally, we are in a free state, which is laid out upon the basis of world-citizenship and common rights of man, yet moves in a very primitive, rude and unfinished condition, and awaits completion by our hands. With such a beginning ought not the confidence of the old man of 85 who never doubted and erred in the principles "that would certainly outlive him," encourage us.

So indeed since on the floor of the purely human there can never be inapproachable heights nor unconquerable depths, may we also approach nearer to this great spirit and by our action, dare to boast "He was of us."

At the close of Mr. Luedeking's speech, the chairman introduced Mayor Overstolz, to whom, in his official capacity, the statue was ostensibly presented. His honor spoke but briefly, prefacing his remarks with the statement that it was impossible for his voice to reach even a large portion of the great crowd. He stated that with the deepest gratitude, he, as chief executive, and on behalf of the people of St. Louis, accepted from the noble donor this magnificent work of art. As a German, he congratulated the great philanthropist from whom this gift came, for selecting as a subject of the sculptor one of the representative men of German science and thought and genius. Henry Shaw needed no monument to preserve his memory in the hearts of St. Louisians, for every foot of the vast lands owned by him was his monument, and so long as St. Louis remains a great city the people can never forget the man to whose beneficence so much of that greatness is due. Mr. Shaw has

devoted his life and his vast fortune to the interests of the people of his adopted city, and the coming years will only add lustre to his name.

The mayor's remarks were loudly applauded, and when he ceased and caught the rope by which the revelation was to be made, there was a perfect silence over all. There was a little difficulty in the movement, but after a couple of strong pulls, the flag fell away and the crowd beheld the statue with one universal burst of admiration.

The little children of the Turner societies now strewed the base with flowers, while three cheers for Henry Shaw rung out and woke the echoes far away.

Prof. W. T. Harris was then introduced and addressed the vast audience as follows :

ADDRESS OF W. T. HARRIS.

*Fellow Citizens of St. Louis:*—The statue has been unveiled and the tasteful decoration with flowers has been made—the fair hands of children, in whom we see the blossom of the future's hope, dispensing the blossoms which a late springtime has given to the vegetable world—and the venerable form of him we honor rises to view. The benignant face which knew no object in nature so abject and humble, or seemingly so remote from the spheres of usefulness, that he did not deem it worthy of devoted, patient study—that he did not deem it of scientific value. The kind lineaments of his noble face now look out over this fair landscape and reflect back into the heart of the beholder the sentiments of generous hope and lofty aspiration.

To the tired laborer who comes here from the dusty mills of your smoky city; to the brain-wearied merchant or professional man, who escapes here from the worries and perplexities of business; to the care-worn woman and to the forlorn child whom untoward fate has cast upon the world to encounter its trials and eat the bitter crust of poverty and struggle; to the just and the unjust, to the good and the bad, this beautiful grove appeals as with a mother's soft voice alluring to rest and recreation. But with a potent and penetrating spell upon the spirit. This statue shall draw within its influence and heal those toil oppressed who wander here. The kingly form towering in the strength of what is noble in man—the Olympian brow, the penetrating eye that is not to be deceived by appearances, the indomitable will which knows no fear and has banished all despair—more than all this the expression of confidence in the ration-

ality of the principles underlying the world, a perfect assurance that nature rightly interpreted is man's friend, a faith in the ability of the human mind to grasp the secret of nature—a faith in his own ability to labor successfully to comprehend the rationality of the world. These are all made visible by the magic hand of the gifted artist who moulded the form which commands our attention as the central and chief object of this landscape, and its influence shall cause the weary and drooping man to gain new courage and fresh strength to take up his burden of life. The weak and sinful in its presence shall become suddenly conscious of the existence within him of the divine ideal of humanity, deep buried though it be under crime and animal indulgence. He shall here feel how preferable is the life of wisdom, "whose ways are ways of pleasantness and whose paths are paths of peace." The leaders of men, fatigued by the cares of state or the worries incident to the exercise of directive power shall be refreshed and encouraged by the look of recognition which greets them from this serene face, confident in its purpose, confident in its assured strength, confident in the unity of its scientific ideas with the objective principles and laws of nature itself.

Need I utter the feeling of all present by saying that this generous gift from the man whom the people of St. Louis honor in their hearts as the model and pattern for all rich men, that this gift is one of the happiest conceptions in the long series of deeds that have their origin in the humane thoughtfulness which he has exercised by night and by day for the comfort and happiness of his fellowmen. To the lovely glimpses of nature served up in this park and in the adjacent botanic garden, the various language spoken by the visible forms—"A voice of gladness for man's gayer hours, and a smile and eloquence of beauty that glides into his darker musings with a mild and healing sympathy that steals away the sharpness" of his melancholy, we have a higher source of consolation added in this form of one of nature's noblest men set up in the midst of scenes so beautiful. The human form, the likeness of man in his noblest moments, the look of conscious recognition on the face of our lofty brother—these add what is lacking in the restoratives of mere nature, however beautiful it may be. By this spectacle each one comes home to himself, but not back to his weak and weary self—he returns strengthened and refreshed, for he has felt his unity with the strength of humanity and has taken by the hand his mighty brother.

The kindly regard and scientific interest in the world, which look out from this colossal bronze suggest to you, I doubt not, another face beaming alike with friendly interest for his fellowmen and with warm love for science—a face which when it looks on these grounds from a lofty pedestal erected by the gratitude of the



citizens of St. Louis, will always suggest in a striking manner the spiritual kinship of the two men who filled different spheres, it is true, but who were in sympathy in their love of nature and their love of man, and whose serene spirits impressed upon their features common types.

It is not the time upon this November day and in this place for me to detain you for a rehearsal of the deeds which made Humboldt the leader in the modern scientific movement. I must not pause to mention the vast ideas which now inspire the method of the great process of scientific investigation; the principle announced as the basis of Humboldt's great work, the "Cosmos;" "a desire to comprehend the phenomena of physical objects in their general connection, and to represent nature as one great whole, moved and animated by internal forces." A principle which moved him to undertake his vast experiments in botany, physiology, chemistry, geology, astronomy, meteorology and to master entirely the vast literature of those sciences and to plan out the series of local observations which are necessary to enable us to know the law of phenomena—especially of meteorological phenomena and the limits of plant-life and animal life as conditioned by latitude and altitude above the sea and various atmospheric conditions.

I may in closing my remarks only allude to his immense scientific expeditions occupying thirty years of his life and rivaling the famed scientific expeditions of Alexander the Great, which gave the world for two thousand years the matter of all the science it possessed. His journeys through Mexico and South America, and the Siberian wilds have, I may say, the most immediate interest to the social world of our time as well as a purely scientific interest for all time.

It is the science of nature that has made the human mind teem with useful inventions; it is the application of useful inventions to industry that increases in a myriad fold the productivity of the human race. It is the action of natural science that causes a perpetual progress to go on in the individual branches of industry. This it is which creates new industries and destroys old ones—continues to drive the laborer from his vocation into a new one. The suffering incident to this vast movement in the trades and occupations of man is to be cured by the results of the same study of science that causes it.

It is, more than all, Humboldt who explored new unsettled countries and took an inventory of their wonderful treasures in the mineral, animal and vegetable world, and who has revealed to us their vast possibilities for the support of the teeming millions of the human race which must emigrate from their old homes and build anew their shattered fortunes on the frontiers and border lands of

civilization. This it is which has suggested the immense movement of peoples from old civilizations into the new worlds—the Australias, the Mississippi valleys, the Pacific slopes, the South American plains of the world. This it is which affords the antidote for any evils which too rapid change of human industrial vocations produces. This it is which is the banner of the march in the movement of civilization.

In a neighboring park there stands an erect figure with stern, Roman features fixed upon a scroll on which you read the legend: "There is the East, there is India." The legend which should be inscribed under the finger of Humboldt, pointing to the South, is: "There is Mexico, there is Central America, South America and the isles of the sea. There are El Dorado and the fountain of youth, where those who have fallen out of their places, in the line of civilization, may build anew their shattered fortunes."

The celebration closed with a splendid rendition of Kruetzer's Hymn to Fatherland by the chorus, followed by band music.

#### THE BUSTS OF MOZART AND ROSSINI.

On Sunday afternoon, July 16th, 1882, an additional artistic feature was formally presented to the public, and dedicated for the ornamentation of Tower Grove Park—the marble busts of Mozart and Rossini were then unveiled in the presence of a large assemblage of ladies and gentlemen, the occasion being appropriately garnished by music and eloquence.

The busts are the work of Howard Kretchmar, sculptor, of St. Louis, and are forcible and animated in contour and expression, and form an excellent illustration of the genius and technical skill of the artist. The bases of the pedestals are of limestone, beautifully dressed, from which rise circular shafts of Missouri granite, highly polished; the caps are of limestone, rectangular in shape, and the busts of pure white marble, and are elevated about ten feet from the ground. The site is on the east side of the music stand, Mozart to the right and Rossini to the left of the gravel walk leading up to the steps, and the busts are sufficiently elevated to be in clear view from the concourse drives. The name of each composer is cut in large letters—brought out

with great distinctness by gilding—on the cap of the respective pedestals.

The unveiling took place between four and five o'clock in the afternoon, and, notwithstanding somewhat threatening weather, the music stand was surrounded when the ceremonies opened, with thousands of people, and the drives of the concourse crowded with carriages.

The St. Louis Grand Orchestra occupied the music stand; Postlewaite's Band was stationed at another point a short distance east, and forty members of the Liederkranz were assembled around the busts to add the charm of vocal music to the occasion. The orchestra opened the programme with selections from Mozart's "Don Giovanni," and when the exquisite strains ceased Mr. Shaw escorted Miss Lena Anton, of St. Louis, the eminent pianist, to the busts and she dropped the veil, first, from Mozart, and then from Rossini. The unveiling was accompanied by loud applause from the company, and the Liederkranz sang Mozart's "Bundeslied" in a most effective manner.

A low platform had been erected between the busts for speakers, and Mr. Henry Shaw now ascended it and addressed the audience briefly as follows:

*"Citizens, Ladies and Gentlemen:—*I have the honor of presenting to the public these marble busts of Mozart and Rossini, as ornaments of Tower Grove Park. The musical works of these eminent composers have long been known and admired in this, and all civilized countries.

Some forty years ago I had the pleasure of meeting the great Italian maestro at Bologna, in Italy, and also in Paris. Known and respected by all around him, Rossini had a smile for everyone, and was the picture of good nature, politeness and affability.

I hope the memories of these gifted men whose music has been frequently heard on the verdant lawns and among the shady groves of this open air temple of the muses, may be pleasing to all, and that the charms of melodious harmony may continue to shed their benign influence around us and ever be a delight to the inhabitants of our 'Future Great' city."

Loud applause followed these brief statements.

Mr. Shaw then introduced Judge J. Gabriel Woerner, who delivered the following interesting address :

ADDRESS OF JUDGE WOERNER.

*Ladies and Gentlemen*—It is a pleasant occasion on which the art-loving people of St. Louis this day meet in one of the most favored of their pleasure grounds, where art and nature vie to give joy to the heart and delight to the senses. To this lovely retreat we have often repaired from the din and turmoil of our busy city, leaving her burning walks and dusty streets, to revel in the delights of its grateful breezes and refreshing shades, to rest our eyes upon the cool green of its grass and foliage. Hence we have often gone forth refreshed in mind and body, with energy renewed and temper sweetened, better fitted, morally and physically, to fight the battle of life. Here we have listened to the entrancing sounds which steeped our senses in delight and purified our souls, elevating us into ideal realms of a higher and brighter life. Here, too, the rigid, unbending bronze, the lifeless marble, wrought by the sculptor's cunning hand, is made eloquent of spiritual life, revealing to us the exalted and divine, confronting us with the intellectual giants who made science and art subservient to our wants and pleasures.

We are here to-day to witness a new triumph of art ; to do reverence to genius made visible in marble ; to bow before the greatness which these stones so eloquently proclaim, " O Mozart ! Immortal Mozart ! How beautiful the countless images of a brighter and better world which thou hast stamped on our soul ! " Do you not feel the truth of these impassioned words of Schubert, himself a high-priest in the Temple of Song ? Do they not find echo in your hearts, you that have been soothed in sorrow and distress, comforted and reassured when doubt and despair tortured your soul, exalted and strengthened in your faith by his heavenly music ? And yonder Rossini ; who fails to recognize the stamp of genius impressed by genius on the frigid stone ? Greatest of all of sunny Italy's composers, peer of all the world's musicians in moulding the musical taste and elevating the musical standard of his nation, of the world, well may he take his place by Mozart's side.

The choice of these two figures, as guardian geniuses of music's temple, was a happy inspiration. They connect more aptly perhaps than any other two masters, the music of the two most musical nations of the European continent. It was Mozart who infused new life and vigor into German opera music, which until his own time was entirely modeled after and dominated by the Italian taste. It was Rossini who, following up the innovations of the German

master, introduced the new style in Italy. Together they may be looked upon as the great musical reformers who created the modern opera, of which "Don Giovanni" and "Die Zauberflöte" by the German, and "Il Barbiere de Seviglia" and "Gillaume Tell" by the Italian master, are sparkling gems.

In another respect do these figures belong together: They represent the links which join together the music of the eighteenth with that of the nineteenth century. So completely and successfully did Rossini perform the work for Italy which Mozart had accomplished in Germany, and so near together are the dates of the death of one and the birth of the other, that a believer in metempsychosis might plausibly assert the flight of Mozart's soul into Rossini's body, when, its mission but half performed, Mozart was laid to rest ere yet his years exceeded the half of the allotted three-score-and-ten. He died on the fifth day of December, 1791; Rossini was born on the twenty-ninth of February, 1792.

The greatness of both these tone-poets became manifest, at an early period of their life, in "that precocity which sometimes distinguishes great genius." Rossini appeared on the public stage as a singer at the early age of seven years, to the great delight and astonishment of the Bolognese, who promptly predicted that he would some day be one of the greatest musicians living—a prophecy to the truth of which we bear testimony to-day. Mozart received his first lessons on the piano at the age of four, and not only made wonderful progress as a performer, but soon composed small pieces himself. At the age of six his father surprised him one day intently busy with paper, pen and ink, and learned to his amusement, that young Wolfgang was writing a concerto for the clavier. His amusement gave way however, to profounder emotions on looking over the score and discovering in its ideas a depth and beauty far exceeding the capacity of a child.

Both Rossini and Mozart were fortunate in descending from professional musicians who superintended their early musical education. In the case of both there was no hesitation on the part of the fathers to utilize the phenomenal precocity of their offspring for the purpose of gain; like Rossini, so Mozart appeared in public before he was seven years of age. The young piano player, violinist and composer, together with his sister Maria, his senior by only four years, and likewise a musical prodigy, started out with their father on a concert tour, appearing before princes and highest dignitaries of state, who vied with each other in bestowing favors upon the youthful prodigies. They were most graciously received at the imperial court at Vienna; her majesty Empress Maria Theresa, seems to have taken quite a fancy to the young musician, for she permitted him to seat himself upon her lap, put his arms round her

neck and kiss her repeatedly. An anecdote is related in connection with this visit to the court of Vienna which I repeat from memory and which, although I do not wish to be held responsible for its historical accuracy, is significant of the artist's character, even at the early age of seven years. It is said that young Mozart, unused to the exquisitely polished parquetry of the imperial palace, slipped and fell as he was leaving the imperial chamber. His sensitive nature was deeply mortified and the tears were ready to start; but fierce indignation repressed them as he beheld in the face of Princess Christine an ill-concealed smile of derision. At the same instant Princess Marie Antoinette, the subsequent queen of Louis XVI., but a year older than himself, ran up to him, assisted him in rising and soothed his wounded vanity by a sympathetic word. "Ah, princess," said he with his stateliest bow on recovering himself, "you are a true lady, too noble to laugh at my awkwardness. When I grow up, I shall do myself the honor to marry you." Alas! a more tragic fate awaited the lovely Marie Antoinette.

But I must not detain you with such trifles, nor even indulge in giving you a biographical sketch of the lives, of the struggles and triumphs of these monarchs in the realms of tone-posesy, full of romance and replete with incidents of the highest interest though they be. More eloquent lips have spoken their praise, the pens of able biographers have recorded their merits; the genius of the artist, the poet, the painter, the sculptor, stirred to enthusiasm by kindred genius, has given us a revelation of their greatness. Let them arouse your enthusiasm, stir your intellect to admiration, and fill your hearts with reverence, adoration and gratitude!

But in paying homage to the great masters of the past, let us not forget the present. In rendering to God the things that are God's, let us not omit to render to Cæsar the things that are Cæsar's. America lays but modest claim to recognition for what it has done in art. We are engaged in a sterner task than singing, or painting our deeds; we are still doing, conquering this continent, subduing nature, realizing democracy, solving the problem of free government.

Yes, ladies and gentlemen, these are the creations of art—let me say with a pride in our people which I cannot quite repress—of American art, emanating, let me add with a touch of local patriotism which you will pardon, from the studio of your fellow-townsmen. American in origin, conception and execution; the generous gift of a whole-souled philanthropist, whose name will go down to posterity along with that of our city as its benefactor; a name which is uppermost in your hearts and forever inseparable from these beautiful grounds, which are of his creation. Yes, there is nothing un-American about them, save the marble from which



MUSIC STAND.—MOZART AND ROSSINI BUSTS.





they are cut, which came to us from classic land, and the tone-poets whose immortality they bear witness to. Yet hold—let us not say so, lest we imply the identification of Mozart and of Rossini with Germany, with Italy, with Europe even—too narrow, all of them, to claim either of the masters for their own. As their creations were not for a day, so they enriched not the land of their birth alone—Where music is heard, there is the land of Rossini; where song is cherished, there is Mozart enshrined in the hearts of the people—Universal as the light of day is the light of genius; it belongs not to Italy, but to the human race; its confines are not Germany, but the civilized world.

Rejoice we, then, that America, too, has part in the precious inheritance which Mozart and Rossini have left to the world. Let us carry with us, when we go hence, the assuring conviction that art has found a dwelling place in the temple reared in this new world to human freedom, and we'll go hand-in-hand with the Goddess of Liberty in beautifying and ennobling our existence.

The address was well received, and at times the heartiest applause was given. At its conclusion Judge Woerner, with Mr. Shaw, who had stood by his side during the delivery, was greeted by a number of old friends and congratulated on his efforts. Mr. Shaw's old acquaintances shook hands with him also, and tendered their thanks to him in behalf of all our citizens for his latest gifts. The orchestra then played the "La Gazza Ladra" overture, by Rossini, after which the following programme was rendered:

Chorus—"Ossian," Beschnitt, by the Liederkrantz.

Overture—"Semiramide," Rossini.

Overture—"La Nozze di Figaro," Mozart.

Introduction and Bridal Chorus—"Lohengrin," Wagner.

Polonaise de Concert—Solo for violin, flute, clarinet, cornet, horn and trombone, Beissig.

Cornet Solo—By Mr. James Stevens.

Chant—Sans Paroles, Tchaikowsky.

The crowd slowly diminished after conclusion of the speeches, the light rain serving to drive some away. A number remained until the close, however, their endurance being fully rewarded by the beauty of the music they were fortunate enough to hear. In addition to the St. Louis orchestra, Postlewaite's band gave its

regular Sunday afternoon concert, so that there was no cessation of music until night.

#### THE TREES AND SHRUBS.

The remarkable variety in foliage at Tower Grove Park, and which forms its chief beauty, arises from the fact that the planting included nearly every kind of evergreen and deciduous tree and shrub which experience has shown to be adapted to our soil and climate. The surface originally embraced no woodland, and although at first this was to be regretted, as it involved a delay in obtaining sufficiency of shade, it ultimately contributed to the success and beauty of the park, by enabling skill and taste to arrange the grouping and to form combinations and contrasts which brighten the charm of vistas in summer and autumn, giving even to winter a tinge of freshness and green. In the work of planting the utmost care was taken; each tree was set in a dug space of five feet wide by three feet deep, staked and tied, and every possible measure adopted to insure health and quick growth. Mr. Shaw, long prior to this work, had made arboriculture a special study, and the park had the full advantage of his information and experience; the success achieved is plainly the reward of unremitting care and scientific methods. Within a short period sylvan beauties of great variety have been developed, affording ample and luxuriant shade and tree forms of sufficient height and size for picturesque effects. It is difficult to realize that the trees and shrubs have only been planted a period of scarce fifteen years—the majority of visitors would probably give them a much greater age—so full and deep is the woodland, so lofty are some of the trees; poplars rising to a height of eighty feet, and maples, elms, etc., twenty and thirty feet, with wide spreading branches, and a shade as deep as could be found in the “forest primeval.” Apart from its beauty and ordinary public uses, the sylvia of the park is valuable as illustrating the growth, size and qualities of the various kinds of trees adapted to this climate, and visitors interested in sylviculture or that part of

forestry, relating to the cultivation of groves or collective bodies of trees, or generally in tree culture, may gather much useful information by examining the specimens and results here presented. The Arboretum at the Missouri Botanical Gardens contains the most complete and extensive collection of forest trees in the United States, and the results obtained there were utilized in the planting of the park, and assisted in making it not only ornamental but otherwise valuable. It should also be stated that the first trees planted in the park were donated by Mr. Shaw. Many of them were planted before the work of improvement had been authorized and others were subsequently added; in all, the donation amounted to nearly ten thousand trees.

The trees were planted in lines, groups and single, with reference to shade and the blending of verdant tints in spring and summer, and the display of autumn colors. The coniferous or evergreens generally in groups, apart from deciduous species. The westward view from the central circle illustrates the effects sought to be produced. The groups are so arranged that the light and dark tints afford vivid contrasts; the dark foliaged ash and elm with the lighter sycamores and maples, the lofty tulip and broad-leaved cucumber trees are relieved by the spiral Norways and lofty poplars, interspersed with groups of sweet gums, lindens and scarlet oaks.

In a communication to the Board of Commissioners, made some years ago by Mr. Shaw, the following remarks were submitted respecting the planting of the park: "With respect to the planting of trees and shrubbery, I have used such judgment as a long experience in arboriculture has enabled me to form. The finest and best trees adapted to the soil and climate of Missouri have been planted; those available for use here have been tried and are now well-known, with little probability of much further additions to the sylvia of our country. Next to our native trees, Northern Europe has furnished us with the greatest number of hardy, healthy species; also a few from Siberia, China and Japan, but of the vast number of trees and plants introduced to science in the last fifty years from Australia, Southern Africa,

Northern India and South America, none have proved available here. The cedars, cryptomerias, araucarias and the eucalyptus have all failed, except as greenhouse plants; the cedars of Lebanon and India (so much prized in Europe) have died after repeated trials at Tower Grove, and the coniferæ of California, from which such great expectations were formed twenty years ago, are, with few exceptions, laid aside as failures; the beautiful *Pinus insignis* of California, dies right out, and *Abies Douglasii* of Oregon, ekes out a puny existence, while it is lately announced as having grown at Castle Kennedy, Scotland, one hundred feet in altitude and nine feet in circumference of stem in forty years."

There are many thick groves in the park where an umbrageous solitude may be enjoyed with the delight of a soft, clean sward to walk or recline upon, not to be found in wild woods, but these groves are situated so as not to interrupt landscape views. The trees and shrubs are very numerous from the east entrance up to the central elevation, just west of the music stand, on both sides of the main drive, but the stretches of free lawn are also frequent, and there is no impression conveyed of crowding. West of Shakespeare's statue there is an almost unbroken meadow space stretching away nearly half a mile in distance, in which there are but few trees, and traversed in the centre by the dark green line of evergreen hedges, the woodland fringes this open lawn in curving lines, and varied in shapes and hues. In order to fully examine the various trees, shrubs and evergreen hedges that combine in making the park beautiful, it is necessary to make the complete circuit of the north and south drives, also the main boulevard. Some new sylvan beauty will meet the eye at every point; here it is a Lombardy poplar of towering height, a lustrous, tremulous column of green, perfect, without a trace of that decay in the higher branches so often seen in this fast-growing, short-lived tree; or a clump of pines of different kinds and shades of green, with massive pyramidal forms, and showing a luxuriant, robust growth; or the graceful outlines and delicate green of the deciduous cypress, a weeping-willow drooping low; a stately and dressy tulip tree, the irregu-

lar but picturesque catalpa, laden with white blossoms; or its magnificent relative, the *Paulownia imperialis* of Japan; or a Magnolia, the "larger flowered," "the glory of the forest," as it has been called; or a white-leaved Linden, changing its hue as the breeze turns its creamy leaves; a Norway maple, compact, firm and many-leaved; or its American brethren of infinite variety, maples, hard and soft, scarlet and black, a horse chestnut or its allied Buckeye crowned with rich flowers, a white birch with its silver-hued trunk, a purple-leaved birch, a black birch, liquid amber or sweet-gum elms, ashes, oaks, cottonwoods, all the representatives of American woods, and many unfamiliar and foreign looking trees from lands afar. A pause may be made also to examine the various shrubs, and evergreen hedges and borders, all serving a definite purpose in the way of ornament or boundary fence. A visitor uninformed or not interested in trees will only see a richly wooded park, shady and cool, but the educated eye will observe not only the beauty, but the endless variety representing the sylvia of distant lands, and also, as in perspective, the care, labor and expense necessary to gather them here, and fit them together in a mosaic of living colors for the enjoyment and instruction of the people. Of such a work, of its spirit and effect, the charming reflections of Addison are singularly interesting and true, and applicable to the planting of Tower Grove, which was certainly "a labor of love." "There is, indeed, something truly magnificent in this kind of amusement. It gives a nobler air to several parts of nature; it fills the earth with a variety of beautiful scenes, and has something in it like creation. For this reason, the pleasure of one who plants is something like that of a poet, who, as Aristotle observes, is more delighted with his productions than any other writer or artist whatever. Plantations (parks) have one advantage in them which is not to be found in most other works, as they give a pleasure of a more lasting date, and continually improve in the eye of the planter. When you have finished a building, or any other undertaking of the like nature, it immediately begins to decay on your hands; you see it brought to its utmost

point of perfection, and from that time hastening to its ruin. On the contrary when you have finished your plantations (park), they are still arriving at greater degrees of perfection, as long as you live, and appear more delightful in each succeeding year than they did in the foregoing.”

In view of the care taken in the planting of the park, the variety of the foliage, and the success achieved within a brief period, it may be useful to give some definite information respecting the trees, etc., used in the work of decoration.

LIST OF DECIDUOUS TREES USED IN THE DECORATION OF THE PARK.

*Acer saccharinum*—Sugar maple, native tree, a perfect park tree in all respects; fall tints of foliage very beautiful, but of slow growth.

*Acer platanoides*—Norway maple, handsome, compact shaped, with varied fall tints; adapted for park or garden.

*Acer campestre*—Europe, compact, slow growth, of round habit, corky bark; suitable for park or garden.

*Acer rubrum*—Red or scarlet maple, native species, medium size, not quite so compact as the preeceeding, blossoms red and seeds red; a good park tree.

*Acer dasycarpum*—Native species, silver-leaved maple, rapid growth; excellent for immediate shade; liable to wind breaks.

*Acer dasycarpum*, var. *Wierii laciniatum*—Beautifully cut foliage, drooping habit; a perfect park tree.

*Acer nigrum*—Black sugar maple; all the good qualities of the sugar maple.

*Acer spicatum*—Mountain maple, makes only a tall shrub.

*Acer pseudo platanus*—Sycamore; European.

*Asimina tribola*—Papaw, highly ornamental foliage.

*Æsculus hippocastanum*—English horse chestnut; has handsome flowers.

*Æsculus rubicunda*—Red flowering horse-chestnut; small tree.

*Ailanthus glandulosa*—Rapid growing tree, exempt from all insects.

*Alnus glutinosa*—European alder, erect, rapid growing tree.

*Betula alba*—European white birch, very graceful tree, moderate size, silvery bark.



A LAWN VIEW.





*Betula alba, foliis purpureis*—Purple-leaved birch.

*Betula laciniata*—Cut-leaved birch, highly ornamental, 20 to 30 feet high.

*Betula lenta*—Black birch, fine tree.

*Betula lutea*—Yellow or gray birch, fine tree.

*Betula alba, var. populifolia*—Fine habit and robust growth.

*Carpinus betulus*—European hornbeam, 15 to 20 feet high, bears pruning well.

*Carpinus Americana*—American Hornbeam, 10 to 20 feet.

*Celtis occidentalis*—American nettle tree.

*Carya alba*—Shell-bark hickory.

*Carya amara*—Bitter nut.

*Carya olivæformis*—Pecan nut.

*Carya Porcina*—Pig nut.

*Carya tomentosa*—Mocker nut.

*Cerasus serotina*—Wild cherry, highly ornamental and somewhat pendent.

*Cercis Canadensis*—American redbud—the Judas tree; very beautiful while blooming in April and May.

*Cladastris tinctoria*—Native tree, known among nurserymen as ‘Virgilia,’ bearing white, sweet-scented flowers; very ornamental.

*Catalpa bignonioides* and *Catalpa Speciosa*—Very pretty while in bloom; native trees.

*Catalpa Bungei*—Very dwarf, round-headed tree.

*Cornus alba*—White-berried dogwood, native species, low growing tree, in fact only a shrub except when pruned up to a stem.

*Diospyros Virginiana*—Persimmon; native tree.

*Fagus ferruginea*—American beech.

*Fraxinus Americana*—American ash; a tree of very fine shape and foliage.

*Fraxinus excelsior*—English ash, very subject to borers.

*Gleditschia triacanthos*—Honey locust, native tree.

*Gymnocladus Canadensis*—Kentucky coffee tree; native tree, fine ornamental foliage, rough bark, of slow growth.

*Juglans cinerea*—Butternut or white walnut; native tree.

*Juglans nigra*—Black walnut, very fine, round-headed tree.

*Kœlreuteria paniculata*—A very pretty small tree, China.

*Larix Europea*—European larch.

*Larix Americana*—American larch.

*Laurus sassafras*—Very pretty native tree; the fall tints of leaves reddish-brown.

*Liquidamber styraciflua*—Sweet gum, native tree, a very handsome, erect-growing, pyramidal tree, particularly free from attacks of insects; a perfect park tree at St. Louis, fall tints of leaves varied and beautiful.

*Liriodendron tulipifera*—Tulip tree; a highly ornamental tree for park.

*Maclura aurantiaca*—Osage orange, native, medium size, spreading habit, leaves shining.

*Magnolia acuminata*—Cucumber tree, native, a pyramidal tree, with fine large dark-green leaves.

*Magnolia cordata*—Native, similar in appearance to preceding, yellow flowers.

*Magnolia glauca*—Swamp magnolia, small native tree, with beautiful dark-green, glossy leaves; flowers white and very fragrant.

*Magnolia Soulangeana*—Forms one of the finest bushy and ornamental trees for park or garden; blooms very abundantly before the leaves come. Also *M. abovata*, *M. tripetula*.

*Morus alba*—Mulberry, China; a round-headed tree, with glossy leaves.

*Morus rubra*—Native, bears purple fruit.

*Negundo fraxinifolia*—Box elder; a tree of spreading habit and rapid growth.

*Nyssa multiflora*—Sour gum, native, leaves very brilliant red in fall.

*Paulownia imperialis*—Japan, is often killed down to the ground by severe winters, but sends up very large ornamental leaves in summer.

*Pavia flava*—Buckeye, native tree, roundish, compact head.

*Pavia rubra*—Native, red flowers, and more slender growth than flava.

*Persica foliis purpureis*—Blood-leaved peach, very valuable on account of the color of foliage; said to be found on the battle field of Fort Donelson, Kentucky.

*Platanus occidentalis*—Native, buttonwood, large tree.

*Platanus orientalis*—European, buttonwood.

*Populus balsamifera*—Native species.

*Populus fastigiata*—Lombardy poplar, Italy; indispensable as a park tree.

*Populus græca*—Greek poplar, large, handsome tree, dense shade.

*Populus grandidentata*—American aspen, very fine tree.

*Populus nigra*—Erect growing—*Populus laurifolia*. Also *P. Canadensis*.

*Populus parasol de St. Julien*—France; beautiful drooping tree.

*Pyrus coronaria*—American crab apple, low growing, round-headed tree; blossoms very fragrant.

*Pyrus spectabilis*—Double flowering apple, China. *P. Sibericas*.

*Quercus alba.* *Q. tinctoria.* *Q. macrocarpa.* *Q. bicolor.* *Q. rubra.*  
*Q. imbricaria.* *Q. palustris.* *Q. coccinea.* *Q. robur.* *Q. prinus.*  
*Q. castanea.* All species of oak.

*Robinia pseud, acacia*—Black locust, subject to borers.

*Salisburia adiantifolia*—Maiden-hair tree, Japan, very hardy, erect-growing and useful tree, free from insects.

*Salix Babylonica*—Weeping willow.

*Salix*—Wisconsin weeping willow.

*Salix salamona.* *S. alba.* *S. nigra.* *S. lucida.* *S. Russilliana.*

*Salix vitellina*—Yellow willow.

*Taxodium distichum*—Deciduous cypress; a Southern tree.

*Tilia Americana*—Native linden.

*Tilia Europæa*—European Linden, a most beautiful pyramidal tree.

*Tilia Europæa* var. *alba*—Silver-leaved linden; a particularly handsome tree as regards its vigorous growth, handsome form and silvery leaves.

*Tilia Europæa*, var. *laciniata*—Cut-leaved.

*Tilia* var. *platyphylla*—Yellow twig linden.

*Ulmus Americana*—American white elm.

*Ulmus campestris*—English elm.

*Ulmus campestris* var. *Berardi*—Slender growth, columnar.

*Ulmus monumentalis*.

*Ulmus Montana*—Scotch elm.

*Ulmus Montana*, var. *Huntingdoni*.

*Ulmus Montana*, var. *pendula*.

The foregoing list might be extended by a more detailed mention of species, but sufficient is stated to indicate the leading varieties of deciduous trees to be found in the park.

#### THE EVERGREENS.

*Abies alba*—White spruce, Northern U. S. and Canada, soft glaucous green, conical outline and very beautiful. The spruce-beer tree of Canada.

*Abies Canadensis*—Hemlock spruce, native, one of the finest and most graceful evergreens in cultivation.

*Abies excelsa*—Norway spruce, North of Europe and Asia, perfectly hardy and symmetrical in outline.

*Abies orientalis*—Oriental spruce, coast of Black Sea, compact habit, conical outline; a very desirable tree.

*Biota orientalis*—Chinese arborvitæ, foliage lively green throughout the winter, bears pruning well.

*Biota orientalis*, var. *elegantissima*—Rollinson's golden; highly ornamental, compact and erect.

*Chamæcyparis sphæroidea*—White cedar.

*Cupressus nutkensis* or *Thuyiopsis borealis*—Very compact and beautiful; from the Northwest coast.

*Juniperus Canadensis*—Low spreading shrub, very handsome, bright green foliage.

*Juniperus Hibernica*—Irish Juniper; distinct from all other; forms a dense column of green.

*Juniperus langoldiana*—Mediterranean, very fine, but requires a select place.

*Juniperus prostrata*—Vigorous grower, fine dark-green foliage, one of the handsomest for dwarf hedges.

*Juniperus rigida*—China and Japan; very distinct and beautiful, leaves rigid, ends of branches weeping.

*Juniperus sabina*—Mountains of Europe and North America, fine for dwarf hedges, leaves dark-green.

*Juniperus Virginiana*—Red cedar, native, a hardy and highly decorative tree.

*Juniperus Virginiana pendula*—Weeping red cedar, very graceful.

*Juniperus Virginiana glauca*—Glaucous leaved red cedar.

*Picea balsamea*—Balsam fir, U. S. and Canada; very fine, but short lived.

*Picea Nordmanniana*—Mountains east of Black Sea, perfect in form, of dark-green foliage, and very dense.

*Picea pectinata*—European silver fir; not as handsome or desirable as preceding.

*Pinus Austriaca*—Austrian pine, quite hardy and very handsome.

*Pinus Cembra*—Swiss stone pine, slow and erect growth, very dense.

*Pinus inops*—Jersey shrub pine, of loose habit, but desirable in some places.

*Pinus laricio*—Corsican pine, very desirable, lofty and erect.

*Pinus Mugho*—Central Europe, dwarf Alpine, round tree or shrub, dark-green foliage, and compact.

*Pinus rigida*—Pitch pine, native of Eastern States, useful and desirable.

*Pinus rubra*—U. S. and Canada, called Norway pine; very graceful and interesting.

*Pinus sylvestris*—Scotch pine, rapid growing, very hardy, but short-lived at St. Louis.

*Retinospora pisifera aurea*—Japan, yellow tipped, dwarf and compact, excellent for hedges in favorable locations; several varieties.

*Thuja occidentalis*—American arborvitæ, a fine native tree, useful for hedges, a very fine dwarf tree.

*Thuja occidentalis*, var. *globosa*—Dwarf, globe shaped shrub.

“ “ var. *Hovey's*—A very fine dwarf variety. [fine.

“ “ var. *pyramidata*—Of compact columnar habit,

“ “ var. *Reed's*—Dwarf and very hardy.

*Thuja occidentalis*, var. *Siberica*—Siberian arborvitæ, very hardy, excellent as a lawn tree or for hedges.

*Thuja occidentalis*, var. *vercaneana*—Very distinct, a yellow-foliaged variety.

*Thuja occidentalis variegata*—Most hardy, excellent in all respects.

The forgoing lists were prepared by Mr. James Gurney, of Tower Grove.

#### THE HEDGES IN THE PARK.

Hedges are used in the park, not only for marking boundaries, but also for general ornamental purposes. In many places they

contribute to the interest and beauty of landscapes; much care has been taken with their planting and pruning, and to introduce variety in foliage. The following list of the trees and shrubs employed, and the notes respecting the management of same, will be of service to persons interested in this feature of landscape gardening:

*Pyrus Japonica*—Makes a fine compact hedge, bears pruning, leaves glossy, and has fine spring blooms.

*Spiraea prunifolia*—Neat hedge, producing abundance of pure white blooms in May, needs pruning as quickly as blooms begin to fade; if pruned in winter will be deprived of bloom.

*Spiraea Revesii*—Forms a fine hedge, bears pruning.

*Berberries, vulgaris purpurea*—Makes a good hedge, purple leaves and fruit, bears pruning well.

*Berberries, vulgaris*—Same as preceding, only green leaves.

*Lonicera tartarica*—Forms good hedge, blooms in May and June, can only be pruned when the flowers begin to fade; if pruned in winter, bloom is lost.

*Magnolia glauca*—Beautiful in all respects, requires winter knife pruning, fragrant bloom, pure white leaves, beautiful and glossy.

*Cornus sanguinea*—Beautiful in winter on account of its red twigs, does not bear much pruning.

*Spiraea aurea*—Makes a perfect hedge, bright yellow leaves, bears pruning.

*Crataegus pyracantha*—Makes a very fine hedge, bears heavy pruning, leaves resemble those of the box tree, very glossy, almost an evergreen.

*Maclura aurantiaca*—Osage orange, makes a perfect hedge, requires and bears constant summer pruning.

*Rosa rubiginosa*—Sweet brier, bears pruning well, forms a nice hedge, and affords a pleasant perfume.

*Abies excelsa*—Norway spruce makes a handsome hedge, bears pruning slightly.

*Abies Canadensis*—Hemlock spruce, handsome hedge, bears pruning.

*Thuja occidentalis*—American arborvitæ, a compact hedge, but turns very brown in the winter, bears pruning well.

*Thuja orientalis*—Chinese arborvitæ, a compact hedge, bears heavy pruning, retains its color, bright green.

*Juniperus Virginiana*—Red cedar, forms a good hedge and compact by pruning principally on the top and very slightly on the side.

*Juniperus prostrata*—Prostrate juniper, forms an admirable dwarf hedge.

*Juniperus sabina*—Savin; a good dwarf hedge, bears pruning.

Among the most beautiful hedges are those to be found along the boundary fence, in the labyrinth, or in the vicinity of the music stand and gate-ways.

#### THE DARBY TREES.

In 1868, John F. Darby, a well-known citizen and lawyer of St. Louis, and Mayor of the city during the years 1835, '36 and '37, and also during the year 1840, presented to the park a small collection of trees from North Carolina. They are planted near the north drive in the eastern end of the park, and a plain marble slab stands at the spot bearing the inscription: "Trees from North Carolina, presented by John F. Darby, 1868." The trees are also mentioned by name:

*Liriodendron*—Tulip tree.

*Liquid Amber*—Gum tree.

*Pinus Tæda*.

*Taxodium*—Deciduous cypress.

*Carpinus*—American hornbeam.

*Tilia*—American linden.

*Ilex*—American holly.

These trees are not especially representative of North Carolina, but were brought from that State and planted together in memory of the donor, a distinguished citizen much interested in the success of the park.

#### THE NEILSON MULBERRY.

One windy afternoon in March, 1880, Adelaide Neilson went with friends to Tower Grove Park to see the Shakespeare bronze, descriptions of which had awakened her interest. To one of the friends she had written from a distant city:

"A little strolling player will soon visit dear St. Louis, alas!

for the last time!! Thinking of it I weep tears of sorrow!"

As she had resolved to retire from her profession and live at home, in England, she felt it her duty to see the Tower Grove statues. Neilson was in her happiest mood, and yet she seemed to chat and laugh under a shadow. She had frequent warnings. The doctors had told her to quit work or expect a sudden summons hence. She would quit work, she said, but the sudden summons would come. She was sure of that, and the certainty gave her life a keener zest.

The drive in the park was exhilarating, and she was brilliant as nature's budding green. The Humboldt was soon passed; for Shakespeare, in sight, attracted her with a magnet's charm. She stood before the figure for a time in reverence. She viewed it from all sides, in the changing lights and shadows of a mottled sky, and talked while she walked. The Shakespeare lived to her, and she was familiar, yet solemn in the presence.

"Old fellow, you have done a great deal for me; *a great deal for me*," she repeated, slowly weighing her words and nodding her head. She finally came to a stand and said:

"Here, it has the greatest power of expression and pose." The point of view was quartering, to the north, about forty feet from the base. The inspection over, she was asked what she thought of it, and she replied:

"I think that among all the Shakespeare memorials, public and private, this is the best I have seen."

One of the friends suggested that she might furnish a memento of her visit to the statue by sending a Shakespeare Mulberry to be planted near. Her face lighted up as she replied:

"I shall be too happy! It will be a pleasure, and I feel honored in the privilege."

She then stepped off several paces from the base at the back of the statue, until the distance seemed right, and turning her dainty boot-heel in the sod, she said:

"Soon as I return to England, I shall go to Stratford first, before London, and I promise to send a Shakespeare Mulberry slip, to be planted here."



And when the carriage moved away, her face was turned to the Shakespeare, long as it was in sight.

She never saw Stratford again, and only her dust ever reached England.

The promised Mulberry "slip" never came, but Mr. Henry Shaw furnished a Mulberry tree from his gardens, and he and Mr. N. M. Ludlow, the oldest actor and dramatic manager living, Mr. Thomas Dimmock, one of the "friends," and Thomas E. Garrett, planted the tree at the spot designated, in memory of the great Juliet, Rosalind, Viola, and Imogene—Adelaide Neilson, whose art and person created and embodied the most perfect verisimilitudes of these lovely women of Shakespeare, probably, that the world ever saw.

Mr. Shaw supplemented this act with a marble tablet bearing the inscription, "Mulberry tree planted on the spot marked by Adelaide Neilson, March 25th, 1880."

And the Neilson Mulberry in the place of the "Shakespeare slip," buds, blossoms and bears, and will keep the "little strolling player's" memory green in the years to come.

#### IN MEMORIAM.

The spirit of Nature robed in leafy green  
 Finds here her favorite pleasure-ground retreat;  
 Where toilsome Art has set the sylvan scene,  
 And strewn rich tributes at her mistress' feet.

Humboldt and Shakespeare in one vista rise—  
 Explorers of untrodden ways—untaught!  
 The one, by conquest, made the earth man's prize,  
 The other crystallized the world of thought.

In Shakespeare's presence Neilson bowed the knee—  
 Here later pilgrims come to honor her;  
 And here, the Poet's own memorial tree  
 Recalls sweet Juliet's best interpreter.

O! Mother Nature, these lived near to thee—  
 Thy chosen children—born to tell thy Truth;  
 And here they keep thy loving company,  
 And share the bloom of thine eternal youth.

THOMAS E. GARRETT.

#### THE FENCE AND HEDGE.

The park is entirely enclosed and separated from the strip surrounding it by a fence and an evergreen hedge inside of same.

The fence is formed of cedar posts and base boards, and pine palings put together with white lead, and is constructed in a substantial manner, and likely to last for many years; it is nearly 20,000 feet in length. The hedge is of American arbor vitæ and Norway spruce, and was trenched for planting four feet wide and two feet deep; is kept in good order by replanting any bare spots that may appear, and careful trimming and protecting it from over-growth. Its dark-green line relieves the bareness of a white wooden fence, and forms an ornamental feature in the park in many places, where the vista runs to the boundary. Each year improves it in color and density.

The desirability or necessity of fencing a large public park involves a question on which there is some difference of opinion, but in the case of a highly finished pleasure ground like Tower Grove, improved according to the gardenesque or cultivated style, the necessity is different; it must have an ornamental line of commencement on every side, and protection afforded to the lawns and trees, shrubs, etc. The improvement of this park has been characterized by the rapid growth of trees and the perfection attained in the sward, and these results would have been difficult, if not impossible, to accomplish without the protection afforded by a fence. Nor would the park, to-day, present the appearance it does of finish and completeness, without a definite line separating it from the country surrounding it.

#### THE DRAINAGE OF THE PARK.

The ground forming the park was naturally drained by three runs crossing it at nearly equal distances in a northwardly direction, uniting beyond the north boundary, forming a branch of Mill Creek, which passes eastward to the river. The drains of the park were connected with these runs, and by this means the surface water is disposed of. In constructing the system of drains, every effort was made to secure substantial and permanent work, so that there would be no trouble in the future with this most important branch of improvement. In a report sub-



SOUTH PEDESTRIAN ENTRANCE.—“CEMETERY GATE.”



mitted to the Comptroller subsequent to the opening of the park, the following particulars were given:

Main Drains, built of stone, 2½ ft. wide by 4 ft. high, arched, length,	2,670 ft.
“ “ 2½ ft. “ 4 ft. “ covered, “	2,540 ft.
“ “ 2 ft. “ 2½ ft. “ “ “	393 ft.
Stone Pipe Drains, laid 8 to 15 inches, - - - - -	10,551 ft.
	<hr/> 16,154 ft.

The cost of the drains and work in connection therewith was about \$65,000. The silt-pits for drives and walks were built five to eight feet in depth and three to four feet in diameter, circular and semi-circular, with iron frames and gratings, etc.; they number now 193. Since the report alluded to, the drainage system has been considerably extended; length of guttering twelve to eighteen inches wide, on walks and drives at present, is 105,310 feet, of culvert drain nearly 7,000 feet, and of pipe drain 21,020 feet.

The park is admirably drained, partly owing to the natural advantages of the surface, but, mainly to the careful execution of a complete drainage system. In the oval surface of all walks and drives and the incline given to drains, the object held in view was, not only to avoid standing water in the most severe seasons, but to prevent soft and spongy places in the road-ways. Not unfrequently the importance of thorough drainage is overlooked in the improvement of public pleasure grounds, and as a consequence, continued wet weather or sudden thaws make some walks and drives almost impassable. Since the completion of the park, there have been several unusual rain-falls that taxed to the utmost the system of drainage, and had it been less complete, would have caused serious loss and inconvenience.

The park drains also carry the surface water from Grand avenue at the east entrance; had they not been constructed with capacity sufficient for this outside surface, the improvement of the park approaches or the road-ways on the west side of the avenue, now in progress, would have been impracticable.

#### THE COURSE OF THE DRIVES OR CARRIAGE ROADS.

In the work of improvement it was essential that the plan of the drives and style of ornamentation should be specially adapted

to the shape of the land appropriated to the park. It was desirable, of course, that the principal entrance should be on Grand avenue, and this fact, and the oblong form of the park, compelled the creation of a main central drive, but the author of the plan was well aware that too much formality might impair the general effect, and for this reason the drive was made to divide around "turn-outs," and at the central eminence, to separate into winding road-ways, enclosing a wide space of open lawn bordered by woodland. Had this drive been continued straight on to the west gate, much of the variety and many of the most pleasing landscapes in the park would have been sacrificed. The subject was carefully studied before the plan was adopted, and the results now evident; the frequent changes in woodland vistas and perspectives unfolding from different points of view, adding interest and novelty to a circuit of the drives, certainly indicate a fortunate selection. Within a space less than three hundred acres in extent, as much beauty and variety have been introduced as taste and experience could suggest, without outstepping the natural limits of the enterprise. The plan of the drives, it may be added, is adapted also to visitors of different ideas and inclinations; those who like to see and be seen, and who admire a wide, straight boulevard can enjoy themselves in the middle drive, and those who prefer more retired curving, woodland ways, can find them on the north and south drives. A further feature of interest is the difference in the scenery between the eastern and western portions of the park, which is largely produced by the change in the course of the road-ways commencing near the north and south gates.

#### THE PARK AND ITS ROAD CONNECTIONS.

The situation of Tower Grove Park is favorable for the use and enjoyment of all classes of citizens. It lies nearly midway between the northern and southern limits of the city, and its eastern boundary is Grand avenue, which intersects all important streets running westward from the river, and affords connection with the most populous residence districts. It is at present

accessible by three lines of street railway's, and when Grand avenue and the King's Highway are properly improved, the facilities for reaching it will be greatly extended, and it will then be surrounded by completed road-ways. The north gate, near the middle of the park, opens on Tower Grove avenue, which connects directly with the Manchester Road and the street system of the city, and the south gate, nearly opposite, opens on Arsenal street, and thus, in entering or leaving the park, visitors are not compelled to traverse its length. On the west the King's Highway running north and south affords access to all important road-ways, and to Forest Park, the Race Track, the Fair Grounds, and other points of interest, and visitors have a choice of a variety of routes in any direction.

This convenience of access for visitors on foot or in vehicles was one of the reasons in favor of the establishment of the park, and with the growth of population and the extension of paved road-ways, the advantages of its situation will be generally appreciated. Large parks distant from the centre of population can never meet the wants of all classes; access thereto is troublesome or expensive, and the majority of people become indifferent, or only visit such places on rare occasions. Tower Grove is as near the centre of the city as it was possible to establish a driving park; it is much nearer the centre than any other city park of similar character, and this fact, together with its facilities of access and abundant road connections, must always make it a most popular public pleasure ground of great and increasing benefit to the people of St. Louis.

The building of the Belt Railroad, as authorized by the Municipal Assembly last winter, will, it is expected, furnish steam railroad connection with the park near its western boundary, and if properly carried out so as not to endanger the use of contiguous roads and avenues, may prove an additional convenience.

#### THE BIRDS OF TOWER GROVE.

As parks are most visited when "the time of the singing birds is come," it is quite a misfortune, if from any cause, such

places lose the natural inhabitants of the woods and groves. There are but few birds of solitary habits, but the musical kind are not overfond of the presence of man, and a small park surrounded by residences gradually ceases to be the resort of the most gifted variety. In Tower Grove Park, owing to its suburban situation, and the fact that it is still surrounded by what may be called "the country," there may be found a fair representation of the feathered tribes of the West. Every practical measure is adopted to protect them and to invite their presence. In the large summer-house near the south gate the roof is arranged for pigeons and smaller birds, and interference with nests or the killing of birds in the park or vicinity is strictly prohibited. Without attempting a scientifically correct enumeration of the birds to be seen in the park, it may be interesting to give some particulars of its feathered visitants derived from recorded observations by Mr. Shaw.

The first aerial harbinger of spring is the Bluebird, which sometimes makes its appearance before the reign of winter is broken. We see it first on some bright morning when there are breathings of the vernal season yet to come, but the snow still lingers in the woods and valleys. Cold, rough weather and frosty nights often follow its arrival, and sometimes it is seen shivering on some bare bough shaken by a wintry wind, and looking so disconsolate as to make us half believe it had been deceived by our fluctuating climate and arrived before its time. It manages to subsist, however, although when long, cold spells occur in early spring it disappears, but whether it returns southward some distance in search of warmer airs, or hides itself in sheltered nooks, it is not quite certain. On warm, soft days, ere the woods or grasses have received their new tints, it flits merrily about and sometimes it flashes before us, a bright blue spot on the sward or among branches, like an animated blossom. It is not much of a songster, but it is the first flower of animated nature, and we all look for it and love it as the dew-drops and violets.

Early in April come other feathered visitants from the warmer south-lands, where instinct tells them of changing seasons far



away. From the swaying tree top, we hear the clear notes of the Cardinal Redbird—and the Robin, so celebrated in song and story, is seen in the open seeking its food in the softened earth. Our Western Robin is much larger than his English relative, but he has the same characteristics, and is regarded with equal favor. The Swallow revisits us about the 20th April, coming from the swamps of Lower Louisiana, where the winter was spent, and its rapid curving flights through the sunny air is one of the many happy sights of spring. The songbirds come to us with the opening of May, and add a new charm to the whispering of the fresh foliage. The Thrush, the Catbird and the American Nightingale or Mocking-bird, each

“Like an embodied joy  
Whose race is just begun,”

make the park musical, particularly in the early morning, with their sweet ringing notes. The Mocking-bird, the pride of our Western woods, the sweetest singer of them all, is not seen as frequently as in former years. He is evidently disposed to retire from the suburbs of a metropolis—the rush and stir of a vast population, and the rumble and scream of railway trains are not congenial. But he has not deserted Tower Grove entirely, and in the park and the Missouri Botanical Gardens his song is still heard, with all the sweetness of times of yore, when solitude and silence reigned over the territory now occupied by a mighty city.

Among other birds that spend the summer at Tower Grove may be mentioned the following, giving only their ordinary names :

The Swift, of the Swallow family, which appears between 15th and 20th of April.

The Purple Martin comes in May, but few in numbers and is seldom seen.

Yellow Warblers, yellow birds of several species, and are the *Vireos* of Audubon.

The Red-headed and Golden-winged Woodpeckers are plentiful, and are useful and ornamental.

The Baltimore and Orchard Orioles never fail to put in their appearance, and their hanging nests can be found in the Botanical Gardens every season.

The Field Sparrows are abundant, and the Song Sparrows, *Trinquilla Melodia* (Wilson), come even before spring is well established.

The House Wren is well represented every season, and is a favorite. Also the Meadow Lark.

The Turtle Dove appears when spring is yet young, and remains the most of the year. Its soft cooings may be heard nearly every summer day, and blend charmingly with the rhythm of sylvan sounds.

The Blue Jay is, of course, abundant, and asserts its presence with the energy for which it is remarkable everywhere.

The Ruby-throated Humming-bird, always a curiosity of beauty, is seen every year, but it chiefly frequents the flowery scenes at the adjacent gardens.

The Blackbird, the Red-winged and the Crow variety, put in an early appearance as winter withdraws.

The English Sparrows are becoming very numerous. This bird was introduced to our climate some years ago by some gentlemen who regarded it with high favor. It has adapted itself to its new conditions with great facility, and has propagated its species with customary rapidity. It is believed by some that it drives away the smaller native birds from their former resorts, and certainly in the smaller parks the number of singing birds seems to be reduced since its advent. The Sparrows are not as numerous at Tower Grove as they are at points east of Grand avenue.

Of course, there are many other birds we have not named; birds musical and unmusical, peaceful and predatory. We have only sought to indicate the more important representatives of the feathered tribes which make a summer headquarters at Tower Grove, omitting a complete list and a scientific nomenclature of species. The value of birds, not only in the beauty and interest they add to rural or park scenes, but on account of the number of insects they destroy, is very great, a fact not properly appre-



SUMMER HOUSE AND CHILDREN'S PLAY GROUND.



ciated by most people. Some years ago Mr. S. A. Forbes, State Naturalist of Illinois, estimated the number of summer birds in Illinois at three to the acre, and that two-thirds of their food consists of insects and insect's eggs, giving a total of seven thousand two hundred insects per acre for each bird, or two hundred and fifty billions for the whole State. The average food of the Thrush family, including the Robin, Catbird and Mocking-bird, shot at Galena, Bloomington and Normal, from spring to autumn, was spiders 1 per cent., Micropods 2 per cent., various other insects 61 per cent., blackberries 10 per cent., cherries 8 per cent., grapes 5 per cent., currants 1 per cent., grain 4 per cent., ants 8 per cent.

Of the birds named above nearly all of them are destroyers of insects and insect's eggs, and the service they render to humanity in this way, preserving fruits, flowers and grain, is substantial enough to warrant the best efforts to prevent unnecessary bird killing.

#### PARK SCENES AT DIFFERENT SEASONS.

A park appears at its best in early summer, when sward and foliage assume a delicate, luminous green, but it is not a place intended only for summer use. It is open "throughout the rolling year," and its scenes should be attractive in almost any kind of weather, for there are many who visit it during all seasons, in search of fresh air, exercise, or to watch the changing aspect of nature, each one of which has a beauty quite its own. To render visits agreeable under all circumstances is one of the studies in its creation, and this is accomplished, first, by making hard, well drained walks and road-ways; second, by good order and neatness, the evidences of which always gratify the eye; and lastly, by a tasteful use of evergreen trees and shrubs, which furnish warm and living hues when the deciduous trees are bare of foliage.

In autumn days the glory of variegated color in a tastefully planted park becomes so striking, that regret for the fading sum-

mer dissolves in admiration of her final scene. In such landscapes there is a greater variety in autumnal coloring, within a given space, than it is possible to find under purely natural conditions. Nature does not intermingle deciduous and evergreen trees in the harmonious combinations seen in such a place as Tower Grove Park, and this grouping of beauties usually widely scattered, illustrates the power of the landscape gardener to improve some of the aspects of her uncultivated scenes. He can intermingle maples, oaks, elms, sycamores, birches, poplars, tulip, lindens, etc., with pines, spruces, firs, cedars, larches and many other varieties of conifers and evergreens, introducing various shades of green amid the crimson, yellow, scarlet and brown of autumn leaves ripening to their fall, creating contrasts and effects as brilliant as various. The undulations of the park assist the display of autumnal glories by diffusing them over a billowy surface, upon which they combine and glow undershot with emerald. In Indian summer time when these ardors of color flame brightest on the face of decaying nature, no more animated and charming picture can be found than that which unfolds before a visitor upon entering the park from Grand avenue; embracing not only a wide expanse of variegated woods, interspersed with lawns, summer-houses and works of art, but rural scenes fading westward in a golden haze.

During winter the sylvan attractions are reduced greatly, but the improved and ornamental character of the grounds is carefully preserved. The debris of the fall is quickly removed from the sward, walks and drives, the evergreens remain to enliven and warm the scene; the grass also, although russet-hued in spots from summer heat, retains generally its pleasant tint. Even when the mantle of the snow has fallen over all, the scene is not desolate, because it is relieved by the evidences of watchful care, of art, and of a benevolent and protecting purpose in the scene. The plant-house with its collection of tropical plants and shrubs may then be visited with much pleasure and profit.

As parks may be said to occupy somewhat the same relation to a city that private grounds do to the home of their owners,

slovenliness and neglect in the care of either indicate lack of prosperity or of energy and taste. In Tower Grove, as in all pleasure grounds, the changes of the seasons bring their appropriate labors; there is no period during the year when working operations can be said to be wholly suspended, although, of course, they are reduced to the minimum in mid-winter.

The best uses and most beautiful aspects of public pleasure grounds are confined to spring and summer; then nature makes her finest display and man has best opportunity of enjoying the pageant. As the harshness of winter dissolves in the "ethereal mildness" of the season of hope and flowers, the park landscapes brighten as if pervaded by a joyous spirit. As the desolation that usually accompanies winter, in scenes of wild nature, is almost wholly avoided in improved grounds, so also, when the reign of the cold is over, such places re-assert and establish their beauty most rapidly. As the influences of refined habits, operating by insensible degrees, seem to make human faces fairer—to give a more delicate carmine, a softer texture to the skin; so, it may be said, nature's countenance becomes more sensitive, and blushes in livelier tints, when subjected to kindly culture by human hands. Tower Grove Park illustrates this in its quick response to the first hints of vernal warmth; it is alert, as it were, to meet the season of growth and exhibit the reward of its patient care, and when—

\* \* "Through the lucid chambers of the South  
Look'd out the joyous Spring, look'd out and smiled,"

the cultivated landscape is ready to welcome it.

"In various hues, but chiefly thee gay Green,  
Thou smiling nature's universal robe!  
United light and shade; where the sight dwells  
With growing strength and ever new delight."

Soil culture obliterates the unsightly aspects of irregular vegetation, and shows its best effects in park lawns, where the cutting of the grass at proper times, reseeding and top-dressing such places as have suffered from heat and drought, assist in

producing a fresh and uniform sward, which requires only a few moist, soft April days to regain its brightest tints. The trees and shrubs in a well-kept park are also of a vigorous type, weak or sickly ones not being allowed to cumber the ground, and planted in a fertile soil not too close together, they exist under favorable conditions, and their buds swell rapidly with the first breathings of spring; if the season comes in with mild weather, a luxuriant foliage is developed before a steady change of temperature is established. In that delightful period, when spring and summer meet and commingle their charms, when natural forms and colors have their highest grace, the skies brightest, and the air "a balmy freshness holds," a period usually occurring towards the end of May, Tower Grove fully "dressed in living green," appears to its best advantage. Of course, it is the time when all nature looks beautiful, whether cultivated or not, but it affords the special opportunity of the landscape gardener; then the designs he so laboriously worked out appear in their finest setting, and glow in rarest hues. These are the halcyon days for park rambles, when the resident of the city can enjoy the spectacle of nature's resurrection under the most favorable circumstances, and learn to truly appreciate the time, labor and money expended in creating the park that delights him. It is then, too, that the influence of the place co-operates most actively with that of poetry and religion, by impressing the lesson of the seasons upon minds most likely to forget it. Byron has said of the sun, the parent of the seasons:

"Our inborn spirits have a tint of thee,  
Even as our outward aspects."

And preachers, as well as poets, have always been disposed to connect the changes of nature with human moods and feelings—to make one illustrate the other; if the bleak winds and dying vegetation of the closing autumn are "the melancholy days, the saddest of the year," surely the keen, sweet joyance of May is the time of gladness and hope, when the sombre spirit of the winter departs and sunny ideas come to us with the birds return-



ing from far off summer climes. Ideas that inspire not only hope, but reverence and faith towards the Almighty power that so orders the several forces of nature that winter deadness and gloom are followed by the exuberant life and brightness of spring, and suggest a like termination of human ills, when the winter of discontent will yield to happier conditions and "one universal spring encircles all."

#### MAINTENANCE AND MANAGEMENT OF THE PARK.

The maintenance fund of the park consists of an appropriation of \$25,000 per annum, made by the Municipal Assembly, in accordance with the terms of the original dedication and its acceptance by the city.

There is no regular Superintendent, as the supervision exercised by Mr. Henry Shaw, who resides in the immediate vicinity rendered the appointment of such an officer unnecessary. The Board of Commissioners make an annual report of expenditures to the city government.

The Gardener of the park in charge of the trees and ornamental features, is Mr. James Gurney, an experienced Florist and arboriculturist who received his early training at Kew Gardens, London.

The foreman in charge of the workmen and daily operations, and having under his care the machinery, horses and other property of the park, is Mr. Edward Mugford, a thoroughly competent and experienced man, who has been connected with the park since its establishment. Mr. Mugford resides in the park in the stone house near the stables.

#### POLICE REGULATIONS.

The rules and regulations for the control and government of the park will be found in the special act of the Legislature establishing the park, and in the ordinances adopted by the Board of

Commissioners in accordance therewith, both of which are given in full in the appendix. The ample power lodged in the Board to legislate respecting the use of the park, has never been severely exercised, only such regulations being adopted as seemed necessary for the maintenance of order and the protection of the public. The number of arrests in the park, have been extraordinarily few in view of the large numbers of visitors on Sundays and holidays; the arrests made were chiefly for fast or reckless driving or other trivial violations of law. But little loss has been incurred since the opening of the park by the acts of mischievous or evil-disposed persons. During the labor troubles in 1877, a party of riotous men and boys visited the park and compelled the workmen to cease operations, but this was only temporary, and no other harm was done. The park, however, does not receive a proper share of attention from the police of the city, probably owing to its location west of Grand Avenue, and the inadequate strength of the force. The value of the park property and the works of art recently added thereto, and the increasing number of visitors each season certainly suggest that the city authorities should provide a regular patrol as soon as it may be possible to do so.

#### THE ILLUSTRATIONS.

The illustrations in this volume are the work of the St. Louis Artotype Company, Mr. R. Benecke, Manager, and are artotypes or photographs printed in printer's ink, and consequently as permanent as any ordinary printed matter. This new and interesting process introduced here by Mr. Benecke, obviates the only objection to the photograph, viz: its liability to fade, and furnishes pictures that are practically indestructible. Its perfect fidelity and permanence were the reasons for its adoption in connection with the present work.

The plan of the park at the commencement of the volume was prepared by Mr. James Gurney, and will be found useful for reference, and as affording a comprehensive view of the system of drives and walks and the ornamental features. The plan was

lithographed by August Gast & Co., of St. Louis, Lithographers and Printers.

GRAND AVENUE.

Tower Grove Park is now an attractive and complete pleasure ground adorned by nature and art, and convenient of access for all classes; it is an ornament of which any city in the world might feel proud, and a duty rests upon the government and people of St. Louis to see that it is preserved, protected, and that the more important streets and avenues connecting with it are properly improved. The most pressing need, at present, is the improvement of Grand avenue between Laclede and Chouteau avenues, and from Lafayette avenue to the east entrance of the park, which will enable the residents of Stoddard's Addition and the northern portion of the city to reach the park by a direct route over an improved roadway; this involves, of course, the construction of a bridge over the steam railroad tracks in the Mill Creek valley, the necessity of which has long been recognized and becomes more pressingly urgent each year. In carrying out this improvement the bridge should be made as wide as possible, similar in character to that at Jefferson avenue, and the roadway of Grand avenue should be paved in a durable manner specially adapted for driving purposes, and sidewalks laid at the same time, gas lamps put in and shade trees planted. Grand avenue would then form a most agreeable drive, commanding fine views, and the park and Botanical Gardens could be reached in all seasons without inconvenience. Sprinkling would remove the dust nuisance and in wet or thawing weather, the trouble incident to nearly a mile of earth road from Lafayette avenue to the park entrance would be at an end. It hardly requires argument to enforce the desirability of this improvement, it is evident that it will develop residence districts, add to the taxable values, and give the city the advantage of a public drive, running from the Fair Grounds to Tower Grove Park, and thence by several routes to Forest Park and other western suburbs. Already this is known as the "park drive," and is extensively patronized, the only drawbacks being the un-

improved portions of Grand avenue and that part of the King's Highway from Tower Grove to Forest Park; with the proper improvements of these roadways, the city would possess a really beautiful drive of diversified interest, fully exhibiting our more important pleasure grounds, and also the remarkable residence advantages of the western suburbs.

In reference to shade trees, it may be stated that Mr. Shaw has expressed his willingness to furnish and plant trees on Grand avenue from Lafayette avenue to the park as soon as the street is graded, and no time should be lost in having this planting attended to under a supervision that will insure success, as it will add greatly to the ornamentation of the approach to the park. The construction of the inside roadways in front of the park on Grand avenue was commenced last fall and the shade trees have been planted, but this work is executed and paid for by the park management.

It is probable that within a comparatively brief period the number of residents in the vicinity of Tower Grove will greatly increase. The attractions of a large improved park within easy distance of the business centre, and always in order and properly protected, can hardly fail to draw towards it the homes of those who love freshness, fragrance and cleanliness; and as such people love tasteful houses, and an attractive residence locality once established rapidly develops, it may not be very long before Tower Grove Park will be encircled by villas, and wealth and taste will combine to heighten the charms of its surroundings. To facilitate this result, as well as to assist the development and reputation of the city, the improvement of Grand avenue and the King's Highway, and the bridging of the railroad tracks as suggested above, should be considered by the city government as a most necessary and urgent measure which should be carried out without delay.

#### THE HISTORY AND USES OF PUBLIC PARKS.

The advantages resulting from parks to a great city are not confined to ornamental features and the pleasure afforded to

the citizens. These are important, but the influences exerted by such resorts in advancing taste and refinement, coöperating insensibly with the spirit and principles of Christian civilization and in promoting public health, are even more valuable and remarkable. In the year 1869, when the attention of the people of Chicago was directed specially to the subject of parks, Dr. John H. Rauch, in accordance with the request of the Chicago Academy of Science, prepared and published an exceedingly interesting pamphlet on public parks, and their effect upon the moral, physical and sanitary condition of the inhabitants of large cities. In that work may be found a mass of scientific and general information showing "the benefits derived from the location of parks are not of a local but general character, and such as should enlist in their establishment the efforts of every citizen who has the welfare of the city at heart." The origin of parks (from the French word *parc*, or an inclosed space) is shown by Dr. Rauch to belong to remote antiquity; indeed it seems probable, that, as soon as centres of population, viz., cities, grew into existence, the necessity of open places within their limits, for the refreshment of the atmosphere and as pleasure resorts for the people, asserted its importance and suggested efforts to meet it. Christian civilization, which may now be said to dominate the world, refers the primal scene of human history to a garden—a Paradise of delights, watered by many a rill and rivers flowing in brightness, with trees of infinite variety, lawns and grottoes o'erarched with fragrant vines, and

"Flowers of all hue, and without thorn the rose."

"Murmuring waters falling down the hill-slope, with banks myrtle-crowned, birds making musical the woods, and vernal air breathing the smell of field and grove."

But this story of a heavenly garden is not without its similitude in pagan conceptions; the Elysium fields gleam through the golden haze of the old mythologies, and among the religious ideas of many nations scenes of perfected natural beauty are more or less connected with the origin or futurity of man. The "lotus-eater"

dreams of a land where it seemed always afternoon—a land of streams and wavering lights and shadows :

“The charmed sunset lingered low adown  
 In the red West: thro’ mountain clefts the dale  
 Was seen far inland, and the yellow down  
 Bordered with palm, and many a winding vale  
 And meadow set with slender galingale.”

And modern as well as ancient poets draw their images of rest from sleep-soothing groves and quiet lawns where the weary may recline and dreamily behold the beauties

“For ever flushing round a summer sky.”

Mahomet inspired his followers by bright pictures of a paradise where beauty, animate and inanimate, rewards the world-wearied soul. The basis of these strange and splendid traditions is the ineradicable love of man for nature and her landscapes. He finds himself inseparably bound to her; her fertility is his existence—her freshness is his health—parks, gardens, represent his desire to preserve her beauties amid the exigencies of metropolitan life.

In the work of Dr. Rauch many interesting facts are grouped to illustrate the early origin and history of gardens and park-making. The Jews and Egyptians had gardens, and a king of Babylon created the famous hanging-gardens to gratify a home-sick wife. Layard found traces of gardens amid the ruins of Ninevah, and in the most remote times the Chinese exhibited artistic taste in this direction. The Hindoos and Persians devoted much care to the ornamentation of their public grounds and gardens, although the latter constructed such places generally with a view to luxurious repose. The descriptions of nature in Homer, Pindar, Sophocles and Euripides, and other Greek poets, illustrate the love of the Greeks for natural beauties. With them, “Imagination animated vegetable forms with life, and placed the vegetable world in a manifold and mystical relation to heroes and to the gods, who were supposed to avenge every injury inflicted on the trees and plants sacred to them.”\* Athens had its public

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\* “*Cosmos*,” Humboldt.



INTERIOR OF PLANT HOUSE





park, called Academia, laid out by Cimon with walks through pleasant groves. At the entrance there was an altar to Love, and interspersed through the trees were statues to eminent citizens, and one portion was reserved for athletic games. The Roman poets abound with exquisite descriptions of Nature, and Rome in her glory was beautified by pleasure-grounds "laid out in walks and drives for chariot and horseback exercise, with inclosures for wild beasts, apiaries, flower-gardens, and marble fountains." A charming garden surrounded the villa of the younger Pliny, and other distinguished Romans cultivated the beautiful in a similar manner. The Arabs introduced landscape gardening into Spain, and one of their rulers laid out an extensive botanical garden at Cordova. In Mexico, prior to the Spanish conquest, this art was at high perfection. Prescott says: "There is no doubt from the accordant testimonies of Hernan Cortes in his reports to the Emperor Charles V., of Bernal Diaz, Gomara Ovieda, and Hernandez, that at the time of the conquest of Montezuma's empire there were no menageries and botanic gardens in any part of Europe which could be compared with those of Huaztepec, Chepultepec, Iztapalapan, and Tezuco."

In modern times, the necessity of parks in connection with cities is admitted on all sides. No large city is complete or desirable as a place of residence without them. Within the limits of this work it is impossible to review the development of the art of landscape gardening and of the establishment of parks in Europe. Every great city in Great Britain or on the continent has its pleasure grounds, on some of which immense amounts of money have been expended; and even in country districts, particularly in England, the residences of the wealthy are surrounded by large improved grounds. The various parks in the city of London aggregate about 3,000 acres; and the royal parks in the vicinity, including Windsor, Hampton Court and Burley, Richmond, Kew Gardens, Epping Forest, and others easily accessible, 11,000 acres. Manchester, Birmingham, and other large cities, have also laid out parks. The leading cities of Scotland and Ireland have also paid attention to this subject. Phœnix Park in Dublin con-

tains nearly 1800 acres and has fine natural advantages, but is not kept in the best order.

In Paris, the city of gardens and boulevards, there are numerous and magnificent pleasure-grounds; and in Leipsic, Vienna, Berlin, St. Petersburg and other European capitals, may be found squares, parks, and similar resorts, for the ornamentation of the city and the recreation of citizens.

It is only within the last twenty years that the subject of parks has received proper attention in the United States. New York now possesses in Central Park one of the most elaborate and magnificent pleasure-grounds in the world, and Brooklyn, Boston, Philadelphia, Baltimore, Cincinnati, Chicago, have all expended much effort and means in securing park advantages.

At the time Dr. Rauch's pamphlet was published, the beautiful parks and boulevards which now adorn Chicago were not in existence, and the subsequent movement in aid of park enterprises which resulted so successfully was doubtless materially aided by his judicious and comprehensive suggestions. Among various considerations submitted, the practical benefits of parks in a sanitary point of view were especially mentioned. These benefits arise from the inducements parks offer to out-door exercise, the improvement of the atmosphere, and the salubrious effects of trees in the vicinity of residences. By vegetation nature imparts to the air the free oxygen which is essential to animal life. Animals consume oxygen and give back to the air carbonic acid, which is dangerous to life; and yet this carbonic acid is the principal element in the food of or support of vegetables, is consumed or decomposed by them, and oxygen returned for the use of animals. It is an ascertained fact, that air rendered pernicious by respiration, if confined in a bottle containing a living plant and exposed to the action of the sun, will be restored to purity. This mysterious chemical relation of the animal and vegetable kingdoms, each yielding to the atmosphere what is essential to the continued existence of the other, suggests the dependence of man upon vegetation, not only for the principal part of his food, but for the purification and re-

newal of the atmosphere which he breathes. By vegetation the purity of water is preserved. "The parlor aquarium has taught even those to whom it is but an amusing toy, that the balance of animal and vegetable life must be preserved, and that excess of either is fatal to the other in the artificial tank as well as in natural water."\* In reference to trees, it is clearly established that they arrest the diffusion of malaria and noxious emanations, partly by absorbing them, partly by creating a barrier interrupting air currents, and acting as fountains of refreshment by giving out oxygen. The injurious effects of the effluvia of the Pontine marshes was not extensively felt until after the removal of a thick forest that existed on the south side of Rome. It is believed that even in ancient times the salubrious influence of woods and groves was well understood, and among the Romans trees were planted in rows and masses to prevent the diffusion of malaria. At Vellettri and Campo Salino the destruction of belts of woods was followed by prevalence of fever, and the planting of pine and other trees between Rome and the Pontine marshes has been recently suggested by the highest authority as a measure to improve the healthfulness of the city. In this country numerous facts have been recorded showing the injurious effects following the removal of trees. Army physicians recommend having a wood, if possible, between marshy grounds and an encampment. During our civil war, it is stated that much of the sickness of the Army of the Potomac in 1861 and 1862 was the result of the destruction of trees for military purposes, and the same thing was observed in Louisiana and other places.

In summer and winter trees modify temperature. In summer plants and trees, in addition to their conducting powers, render the air cooler by the large quantity of water that is exhaled from the leaves. It has been estimated that an acre of meadow transpires in twenty-four hours not less than 6,400 quarts of water. The perspiring surface of a large tree in full leaf must be very great. The large elm at Cambridge was estimated to produce several million leaves, and to expose a surface of nearly five acres of

\* "Man and Nature," Marsh.

foliage. In winter, when the atmosphere is cooler than the earth, trees act as conductors of heat, and it is found that they possess a specific temperature of their own independent of their conducting power, and a scientific authority observes, "that the wood of a living tree maintains a temperature of from 54° to 56° Fah. when the temperature stands from 37° to 47° Fah. above zero, and the internal warmth does not rise and fall in proportion to that of the atmosphere. So long as the latter is below 67° Fah. that of the tree is always highest; but if the temperature of the air rises to 67° Fah., that of the vegetable growth is the lowest; and since, then, trees maintain at all seasons a constant mean temperature of 54° Fah., it is easy to see why the air in contact with the forest must be warmer in winter and cooler in summer than in situations where it is deprived of that influence." (Meguscher.)

From the facts given, and many more scientific data easily available by those interested in the subject, it is quite evident that the creation of large parks has a direct and most favorable influence on sanitary conditions. Large spaces devoted to vegetation are created in the vicinity of dense populations, and science demonstrates and enforces the practical benefits thus secured. It may consequently be fairly concluded, that in St. Louis the numerous small parks we have scattered through the city, and the large driving parks situated west, north and south of the city proper, must exercise a valuable influence in promoting health, as well as materially aiding the comfort and enjoyment of our citizens in other localities. As to what may be called the moral influence of parks upon all classes of society, Dr. Rauch presents many interesting suggestions, which, as the subject has already been alluded to elsewhere, it is unnecessary here to review.

## THE PARK SYSTEM OF ST. LOUIS.

In view of the large expenditures of the City of St. Louis in the establishment and maintenance of public parks since the year Tower Grove Park was commenced, it may be presumed that our citizens generally appreciate the importance of such pleasure grounds. Forest Park containing  $1,371\frac{94}{100}$  acres, Carondelet Park 180 acres, and O'Fallon Park  $158\frac{32}{100}$  acres, have been established and improved since the date referred to; Benton Park  $14\frac{30}{100}$  acres, and the grounds surrounding Compton Hill Reservoir and the Waterworks at Bissell's Point may be included, or in all about 1,800 acres;—making the total park acreage of the city about 2,200 acres. Total cost of purchase, \$1,405,444 $\frac{06}{100}$ ; improvements and maintenance, \$2,281,546 $\frac{31}{100}$ . Total cost to the city, according to the annual report of the Park Commissioner for 1883, \$3,686,980 $\frac{37}{100}$ . Of these parks, four — Forest, O'Fallon, Tower Grove, and Carondelet — are situated west of Grand avenue, and may be called driving parks in contradistinction to the smaller parks and squares, which are intended for pedestrians and surrounded by residences; Forest Park lies directly west of the central and more populous part of the city, Tower Grove somewhat to the south of same, and O'Fallon and Carondelet in the north-west and south-west suburbs. By these locations large improved pleasure-grounds are rendered easy of access from different portions of the city, and the advantages of woodland and cultivated sward, which exercise an important influence in improving sanitary conditions, are secured in the vicinity of a dense population. The larger parks, under the control of the Municipal Park Department, have been greatly improved within the last five or six years notwithstanding the small amount of funds placed at the disposal of the department. The ground forming these parks is undulating; each year adds something to their attractiveness and shows more clearly the wisdom of their establishment.

The following table prepared by the Park Commissioner, Mr. Eugene F. Weigel, presents a compact view of the park system of St. Louis:

**TOTAL COST OF ALL THE PARKS IN ST. LOUIS.**

**PARKS IN CHARGE OF PARK COMMISSIONER.**

<i>Name.</i>	<i>Area in Acres.</i>	<i>How and when acquired.</i>	<i>Cost of Purchase.</i>	<i>Improvements and Maintenance.</i>	<i>Total Cost.</i>
Benton Park .....	14.30	From city comm'ns, 1866 .....		57,728 36	57,728 36
Carondelet Park, o. l.	3.17	From city comm'ns, 1812 .....		3,011 86	3,011 86
Carondelet Park, n. l.	180.00	By purchase, 1875 .....	140,570 10	110,727 83	251,297 93
Carr Square.....	2.36	By donation, 1842 .....		39,489 42	39,489 42
Exchange Square.....	12.86	By donation, 1816 .....		16,595 00	16,595 00
Forest Park .....	1,371.94	By purchase, 1874 .....	849,058 61	621,917 67	1,470,976 28
Gamble Place.....	1.15	Donated by city, 1874.....		7,533 04	7,533 04
Gravois Park .....	8.26	From city comm'ns, 1812 .....		21,322 28	21,322 28
Hyde Park .....	11.84	By purchase, 1854.....	36,250 00	77,847 28	114,097 28
Jackson Place.....	1.62	By donation, 1829.....		22,117 63	22,117 63
Laclede Park .....	3.17	From city comm'ns, 1812 .....		13,646 32	13,646 32
Lyon Park .....	10.92	U. S. donation, 1872.....		18,074 94	18,074 94
Missouri Park .....	3.92	By purchase & don., 1854 .....	95,500 00	46,196 65	141,696 65
O'Fallon Park.....	158.32	By purchase, 1875.....	259,065 35	117,285 78	376,351 13
St. Louis Place .....	10.80	By donation, 1859.....		79,483 35	79,483 35
South St. Louis Square..	1.66	Donated by city, 1882.....		949 06	949 06
Washington Square..	6.00	By purchase, 1859.....	25,000 00	65,865 76	90,865 76
<b>Total .....</b>	<b>1,802.29</b>		<b>1,405,444 06</b>	<b>1,319,792 23</b>	<b>2,725,236 29</b>

**PARKS IN CHARGE OF SPECIAL COMMISSIONERS.**

Lafayette Park .....	29.94	From city comm'ns, 1844 .....		346,364 02	346,364 02
Tower Grove Park...	266.76	F'm cond'l donat'n, 1868 .....		615,390 06	615,390 06
<b>Grand Totals ..</b>	<b>2,098.99</b>		<b>1,405,444 06</b>	<b>2,281,546 31</b>	<b>3,686,990 37</b>

The only conditions annexed to the donation of the ground embraced in Tower Grove Park is, as elsewhere stated, that it shall be used for park purposes forever, and an annual appropriation made for its maintenance.

**CONCLUDING REMARKS.**

It may be stated that this volume would have appeared during the summer of 1883 but for unavoidable delays in connection with the illustrations and other matters.

The limited number of the edition and the necessity of acknowledging the courtesies of home and foreign Park Boards, and similar bodies, will render it impossible for the Commissioners to

distribute copies gratuitously among our citizens, as they would otherwise greatly desire to do.

During the past summer the Board sustained a serious loss by the death of Judge William F. Ferguson, one of its members, who was always deeply interested in the success of the park. As noted in the historical review, the Hon. James S. Thomas, ex-Mayor, also a member of the Board, died in 1874—as a testimonial of respect to these distinguished citizens brief biographical notices are appended.

In concluding this little volume the author desires to state, that, in attempting to carry out the two-fold purpose indicated in the preface, he is well aware that the task, light and pleasant in itself, may not have been executed in a manner to satisfy the critical and scientific reader. It was not written, however, with that ambitious object. If it presents all necessary information respecting the history, management, and diversified beauties of Tower Grove Park in a form somewhat accordant with the subject; if it serves in any way to strengthen public interest in this lovely pleasure ground so that its care and protection will be assured when the supervision of its benevolent founder is withdrawn, the result he most desires will have been accomplished. Not unfrequently when propositions have been submitted to the municipal government vitally affecting our parks and the connecting roadways, it has seemed surprising that so little interest was exhibited by our citizens. Parks are as essential to a metropolis as institutions of industry; but the latter, inspired by private interests, are necessarily perhaps more assertive in their demands. It is for this reason that the sympathy and support of the reflective and philanthropic should always be extended in aid of those improvements, which, resting only on the basis of the public welfare, have no selfish inspiration to vaunt their usefulness. In the union of Commerce and Culture lies the secret of metropolitan greatness, and from the provinces of art and learning, as from the quiet beauty of parks—which is but art using the eternal elements of Nature for human benefit—there arise the sweet influences which alone make that union possible.

IN MEMORIAM.

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HON. JAMES S. THOMAS.—The Board of Commissioners of Tower Grove Park was organized in 1867, and of that Board James S. Thomas, then Mayor of the City, was a member, and remained connected with it to the time of his death, which occurred in the year 1874. To him, as the chief officer of the City government, Mr. Shaw first submitted his proposition to donate to the public the land now embraced in the park. Mayor Thomas cordially approved the plan, and to his active interest and co-operation must largely be attributed the legislative and other measures which formed the foundation of the enterprise. His interest in the park and its improvement was maintained to the day of his death, and his name should always be remembered in connection with its history.

James S. Thomas was born in Talbot county, Maryland, May 26, 1802. He came to St. Louis in 1824, five years subsequent to the arrival of Mr. Henry Shaw, and quickly made himself felt in the community as an energetic and progressive citizen. He engaged in the banking business with Mr. Benoist, and acquired a considerable fortune and an honorable prominence for rectitude of life and purity of character. He retired from business about the year 1854. At the outbreak of the civil war he gave his adhesion to the cause of the Union with the outspoken directness which characterized all his actions, and contributed his means and best energies in aid of the government. He was at the head of the Veteran Reception Committee during the war, and although in this epoch of embittered feeling and social excitement he necessarily made some enemies, the sincerity of his convictions and his personal probity were unquestioned. He was elected Mayor of St. Louis to fill the unexpired term of Chauncey I. Filley in 1863, and was again elected in 1864 and also in the year 1866, thus filling the highest municipal office for more than two full official terms. He died September 27th, 1874, aged 72 years and



some months. He was a man of a energetic, decided character, who gathered around him many friends, and gained by his own efforts a prominent position in our local history.

Judge WILLIAM F. FERGUSON.—This well-known and respected citizen was also a member of Tower Grove Park Board from its first organization to the time of his death last summer. He was born June 25th, 1810, in the city of Norfolk, State of Virginia,\*being the only child of Peter Ferguson, and nearly his entire life was spent in this city. The family moved from Virginia to St. Louis in 1817, coming all the way by land, and Peter Ferguson became quite a prominent citizen and lawyer and in September, 1849, was elected Judge of the Probate Court, which office he held continuously for nine years. William F. Ferguson received his education at the St. Louis University, and was Clerk of the Probate Court during the time his father was Judge. In 1858 he was elected Judge of said Probate Court, as successor to his father, for the term of six years; and at the November election, 1864, he was re-elected Judge of said Court. He ran as an independent candidate against John Grether. He served until May, 1865, when Gov. Thomas C. Fletcher appointed Nathaniel McDonald Judge of said Court in pursuance of ordinance of the State Convention passed April 8, 1865. This ordinance vacated said office on May 1, 1865. The Governor first tendered the office to John Grether, who declined it on the ground that Judge W. F. Ferguson was fairly elected in November, 1864, and was entitled to the office. W. F. Ferguson was President of the Bellefontaine Cemetery for several years, succeeding Wm. M. McPherson. He married Virginia C. Noe, of Norfolk, Va., a daughter of Croel and Mary E. Noe, on the 8th of October, 1863, in St. Louis, at the residence of her brother-in-law, John H. Garnhart. He was an active member of St. John's Episcopal Church for many years, and was a man of a noble and charitable nature, with a pleasing, gentle courtesy of manner, of liberal opinions, and decided convictions. His wife died September 6th, 1883, and two days afterwards, Sept. 8th, he breathed his last, leaving a wide circle of friends and a pure and honorable memory.



## APPENDIX.

## SPECIAL ACT OF THE LEGISLATURE CREATING TOWER GROVE PARK.

AN ACT to create, establish and provide for the government of the Tower Grove Park of the City of St. Louis.

*Be it enacted by the General Assembly of the State of Missouri, as follows :*

SECTION 1. As much and such portions of the following described tracts and parcels of land, partly within and mostly without the present corporate limits of the city of St. Louis, to-wit, bounded by Grand avenue on the east, Arsenal street, or road, on the south, Magnolia avenue, as now existing, on the north, and the King's highway, so-called, on the west, in the city and county of St. Louis, as Henry Shaw may see fit to give, grant and convey to the City of St. Louis for the purpose of a public park, shall be known and designated as the Tower Grove Park of St. Louis.

SEC. 2. The said park shall be under the exclusive control and management of a board of commissioners, to consist of not less than five nor more than seven persons, who shall be named and styled the Commissioners of Tower Grove Park, and who shall be appointed as hereinafter provided; but of which commissioners Henry Shaw—the donor to the City of St. Louis of the land for the said park hereby established—during his natural life, and, after his death, his successor in the direction of the Missouri Botanical Garden as he may create the same in any devise or conveyance which he may be authorized by law to make, shall be and constitute one member.

SEC. 3. The following named person, Henry Shaw, and such persons as he may select, shall constitute the Board of Commissioners of said park. They shall hold their offices as such commissioners for five years from the time of the passage of this act and until their successors are appointed and qualified. No member of said board shall receive any compensation for his services, but each commissioner shall, nevertheless, be entitled to receive for his personal expenses, in visiting and superintending the said park, a sum not exceeding one hundred dollars per annum.

SEC. 4. A majority of the said commissioners in office for the time being shall constitute a quorum of the board for the transaction of business; but no action of the board shall be deemed final or binding unless it shall have received the approval of a majority of the board, whose names shall be recorded in the minutes.

SEC. 5. The said board shall have the full and exclusive power to govern, manage, direct and control the said park; to lay out and regulate the same; to pass ordinances for the regulation and government thereof, not inconsistent with ordinances and regulations of the corporation of St. Louis; to appoint such engineers, surveyors, clerks and other officers as may be necessary; to prescribe and define their respective duties and authority, fix the amount of their compensation, and generally, in regard to said park, they shall possess

all the power and authority which now is, or which may hereafter be, by law conferred upon or possessed by the corporation of St. Louis in respect to the public squares and places in said city.

SEC. 6. All ordinances, rules and regulations which may be passed and adopted by the Board of Commissioners for the regulation, use and government of said park, shall, immediately upon their passage, be published for ten days in three daily newspapers published in said city, to be selected by said commissioners, one whereof shall be a newspaper published in the German language.

SEC. 7. All persons offending against such ordinances shall be deemed guilty of a misdemeanor, and be punished on conviction before the Police Justice of said city, or any Justice of the Peace in the county of St. Louis, by a fine not exceeding fifty dollars, and, in default of payment, by imprisonment not exceeding thirty days.

SEC. 8. It shall be a misdemeanor for any commissioner to be directly or indirectly in any way pecuniarily interested in any contract or work of any kind whatever connected with said park, and it shall be the duty of any commissioner, or other person who may have any knowledge of information of the violation of this provision, forthwith to report the same to any judge of the circuit court of St. Louis county. Such judge shall hear in a summary manner such charge and any evidence that may be offered in support thereof, and if, after such hearing, he shall be satisfied of the truth thereof, he shall immediately, by his order in writing in such matter, remove the commissioner thus offending. Every commissioner shall, before entering upon the duties of his office, take and subscribe the same oath prescribed by the Constitution of the State to civil officers, and which oath, when subscribed, shall be filed in the office of the clerk of the county court of the county.

SEC. 9. The City of St. Louis is hereby authorized and required immediately after the passage of this act to cause to be issued its bonds, in the sum of one thousand dollars each, payable at such time or times, not less than five nor more than thirty years from the date thereof, as the Mayor and Fund Commissioner of said city shall deem best, to an amount sufficient to realize, on a sale on the best possible terms, the sum of three hundred and sixty thousand dollars, which bonds shall bear interest at the rate of six per cent. per annum, payable semi-annually, and shall have attached to them semi-annual coupons for the payment of said interest. Said bonds shall be entitled and designated on their face, "Park Bonds of the City of St. Louis"; shall be payable where the Mayor and Fund Commissioner shall designate on their face; shall be signed by the Mayor and countersigned by the Comptroller of the city; shall have the seal of said city affixed thereon, and be binding and obligatory on said city as any indebtedness thereof generally.

SEC. 10. Said bonds shall be sold by the said Mayor, or by some person duly authorized by him to sell the same, and the proceeds thereof shall at once be paid over into the hands of the aforesaid commissioners of the Tower Grove Park.

SEC. 11. The money raised upon the fund and stock hereby authorized, as well as other moneys by them received, and as soon as received shall by the said commissioners be deposited to their credit in any bank or banks of St. Louis to be designated by the board. Such bank or banks shall allow in-

terest upon said deposits as may be agreed upon with said board, and shall open and keep an account with said board, and no moneys shall be drawn therefrom except upon a warrant signed by at least a majority of the commissioners in office, and all receipts and vouchers shall be filed in the office of said board.

SEC. 12. The said commissioners shall apply and use said moneys so coming into their hands, in the fencing, improving, ornamenting and beautifying of said park, in such manner as in their judgment will best serve to make said park a place of recreation in the resort of the people thereto; but the amount expended in any one year as aforesaid in said park shall not exceed one-third of the said amount so authorized to be paid over to them from the proceeds of the sale of the aforesaid bonds.

SEC. 13. The City of St. Louis and the County of St. Louis, after the expiration of three years from the passage of this act, shall order and cause to be raised by taxes on the estates, real and personal, subject to taxation according to existing laws within said city and county, and to be collected in addition to the ordinary taxes yearly and every year following, a sum of money sufficient and equal to the sum of twenty-five thousand dollars in specie funds, to be a perpetual fund for the keeping up, maintaining and improving the said public park, one-third of which annual sum shall be levied out of the taxable estates as aforesaid, within the county of St. Louis, outside of the limits of the city of St. Louis, and the remaining two-thirds of which annual sum shall, in like manner, be levied within the limits of said city.

SEC. 14. It is hereby made the duty of the county court of St. Louis county to cause Tower Grove avenue to be widened in its present extent to the width of sixty feet, and to be opened the same width on the same course till an intersecting with the Market street road: also to cause Magnolia avenue to be opened from Grand avenue, and also to cause the same to be widened to a width of seventy feet, the additional width of twenty feet to be taken from the south side of said avenue.

SEC. 15. The proceedings for opening and widening said avenues and roads shall be had and pursued in the same manner as is or may be provided by law for the opening, widening or establishing of roads, public or private, in said county.

SEC. 16. As soon as the roads mentioned in the last preceding section shall be widened, opened and established as herein provided, or as soon thereafter as practicable, the said county court shall cause Shaw avenue, Tower Grove avenue, and Floral avenue as now known and as the same shall be established, to be macadamized and improved in the same manner as other public roads in said county are macadamized and improved.

SEC. 17. None of said commissioners nor any person, whether in the employ of said commissioners or otherwise, shall have the power to create any debt, obligation, claim or liability for or on account of said board, or the moneys or property under its control, except with the express authority of said board, conferred at a meeting thereof duly convened and held.

SEC. 18. The said board is hereby authorized to take and hold any gifts, devises, or bequests, that may be made to said board upon such trusts and conditions as may be prescribed by the donors or grantors thereof, and agreed to by said board for the purpose of embellishing or ornamenting said park,

and shall annually make in its report a statement in detail of the condition and value of all such gifts, devises or bequests, and of the names of the persons by whom the same are so given, devised or bequeathed.

SEC. 19. Gunning, or the discharge of fire-arms in St. Louis city or township, within the limits of one mile of said park, in any direction, is hereby prohibited, and any person who shall violate this provision of law shall be deemed guilty of a misdemeanor, and on conviction before the Police Magistrate of the City of St. Louis, or any Justice of the Peace of St. Louis county, shall be subject to a fine of twenty dollars, and in default of payment of such fine to imprisonment in the county jail of the county not less than ten nor more than twenty days.

SEC. 20. All persons are in like manner, within the limits in the preceding section stated, prohibited from turning horses, cows, sheep, swine or other cattle on the public highways or other roads or uninclosed lands, or from willfully permitting the same to go at large thereon for the purpose of grazing or any other purpose, under the penalty prescribed in said section, and to be enforced in like manner as therein prescribed.

SEC. 21. The office of either of said commissioners who shall not attend the meetings of the board for three successive months, after having been duly notified of said meetings, without reasons satisfactory to said board, or without leave of absence from said board, may by said board be declared vacant.

SEC. 22. In case of any vacancy occurring in the membership of the Board of Commissioners from death, resignation or disqualification to act, the same shall be filled by the remaining members of the board for the residue of the term then vacant, and all vacancies caused by the expiration of the term of office shall be filled by the appointment of the judges of the Supreme Court of the State for the time being, or a majority of them.

SEC. 23. The said board shall annually, and in the month of January in each year, make to the City Council of said city a full report of their proceedings and a detailed statement of all their receipts and expenditures.

SEC. 24. As soon as the said Henry Shaw shall grant and convey to the City of St. Louis any land contained within the boundaries named in the first section of this act, the said land and every part thereof so conveyed shall be held in fee by the said City of St. Louis, and, in consideration of such grant and conveyance by him, shall be exempt from the payment of all State, county, municipal or other taxation imposed or to be imposed under or by virtue of any law of this State whatsoever.

SEC. 25. This act shall take effect from and after its passage.

SEC. 26. The City of St. Louis is authorized, in addition to the bonds authorized to be issued under the ninth section of this act, to issue other bonds, of the same character and in the same manner as in said section provided, to the amount of not exceeding fifty thousand dollars, for the purchase of land adjoining to the land mentioned in the first section of this act, for the purpose of a public park and to form part of the said Tower Grove Park, and which land, if and when acquired by purchase, shall be held, governed and regulated as is in all respects provided by this act with reference to the aforesaid public park.

Approved March 9th, 1867.

## DEED OF CONVEYANCE—HENRY SHAW TO THE CITY OF ST. LOUIS.

*Whereas* the General Assembly of the State of Missouri did pass an act, which was approved on the 9th day of March, 1867, entitled "An Act to create, establish and provide for the government of the Tower Grove Park of the City of St. Louis," the object of which was to enable the City of St. Louis to receive from Henry Shaw a donation of land, for the purpose of a public park, upon the conditions that the said Shaw might attach thereto, to provide means for laying out and embellishing the same, improving the roads adjacent thereto and leading to it, and provide for the government, care and keeping up of said park in the future; *and whereas* the said Shaw is entirely willing so to donate said land upon the condition that such sums of money shall be expended by the city in the laying out, embellishing and beautifying said land so given as shall be necessary in order to carry out the objects contemplated, and also the proper keeping up of said park after it shall have been laid out, and that a strip of land included in the land so given, two hundred feet wide on the external boundaries thereof, with openings or passage-ways through the same to the park as laid down on the plat accompanying this deed and forming part thereof, shall, for all time to come, be kept leased upon long leases for villa residences, to make not only a source of ornament to said park, but a source of revenue;—

*Now, therefore,* this deed, made this twentieth day of October, eighteen hundred and sixty-eight, by and between Henry Shaw, of the city of St. Louis, party of the first part, and the City of St. Louis, party of the second part,

**Witnesseth:** That the said party of the first part, in consideration of the covenants and agreements herein entered into on the part of said party of the second part, and upon the conditions herein mentioned, does hereby *grant, alien and convey* unto the said party of the second part a certain tract or parcel of land situated partly in and partly beyond the present limits of the City of St. Louis and containing  $276\frac{76}{100}$  acres more or less, being all that tract or parcel of land lying between Grand avenue on the east, Arsenal road on the south, King's road or highway on the west, and Magnolia avenue on the north as at present extended from Grand avenue to Tower Grove avenue, and thence from Tower Grove avenue westwardly in the line of said Magnolia avenue extended to a point intersecting the east line of land belonging to the late Thomas Jefferson Payne, thence south along the east side of said land to the south-east corner of said Payne's land, and from the last named point westwardly along a line separating said Payne's land from the land of the grantor to the King's road aforesaid.

TO HAVE AND TO HOLD the same unto the said City of St. Louis in absolute property in fee so long as the said city shall perform and comply with the following conditions annexed to said grant, to-wit:

*First*—That all of the said tract of land hereby conveyed, except the aforesaid strip, two hundred feet in width, shall be and remain and be used and managed as a public park for the health, well-being and enjoyment of the citizens of said city and the county of St. Louis forever. That no portion of said park shall ever be used for any other purposes than those appertaining

properly to such public park, nor shall any revenue ever be raised from the use of any portion of the said park except such as may be consistent with its said purpose and use, and which revenue shall go to the maintenance of said park through the Board of Commissioners.

*Second*—That the City of St. Louis shall within . . . months from the date hereof pay over the proceeds of the bonds of the City of St. Louis authorized to be issued by the ninth section of said act, and already sold, to the Board of "The Commissioners of the Tower Grove Park," as mentioned and authorized to be formed by the second and third sections of said act, which said board, as authorized by said act, shall be composed of the said Shaw and of the following persons by him now selected and named therefor, to-wit: Adolphus Meier, Wm. F. Ferguson, Charles P. Chouteau, and James S. Thomas.

*Third*—That after the money so raised by the sale of said bonds shall have been expended in the laying out and embellishing and constructing said park, there shall be expended each year the sum of twenty-five thousand dollars in specie funds in the keeping up, maintaining and improving the said park.

*Fourth*—That the provisions of said act as to construction, appointment, and the filling of vacancies in the board of commissioners of said park, shall forever remain inviolate.

*Fifth*—That the board of commissioners of Tower Grove Park shall from time to time cause to be leased the said strip of land of 200 feet in width surrounding said park, in convenient lots not to exceed 200 feet in front, nor less than 100 feet in front, to any one person for periods of thirty years before renewal, for the purpose of erecting villa residences thereon only; and all the gross rents received from said leases, without deduction, shall be forever paid over to said Henry Shaw and to his heirs, executors, administrators and assigns, so that he and they shall forever enjoy said rents; and said city shall execute the proper leases therefor, which shall contain a clause that there shall be only one residence on each tract so leased.

*And whereas* by said act of the General Assembly the City of St. Louis is authorized to purchase land adjoining the property hereby conveyed to form part of Tower Grove Park, it is hereby understood and expressly agreed that if said city shall hereafter purchase for the aforesaid purpose the parcel of land owned by the heirs of the late Thomas Jefferson Payne, bounded west by the King's highway and north by Magnolia avenue as intended to be extended in a right line to the King's high way, the said strip of land of two hundred feet in width hereinbefore mentioned, so far as the same may adjoin said land of said Payne, shall be used for said park, and a like strip of land to be taken from said land purchased as aforesaid from said Payne shall be substituted therefor for said leasing purposes, so that the said strip of two hundred feet in width, to be leased as aforesaid, shall surround said Tower Grove Park so extended in the north-western corner thereof.

*It is hereby expressly provided*, and this conveyance is made upon the express condition, that, if said conditions upon which said conveyance is made, or any of them, shall be violated in the lifetime of said Henry Shaw, the said property and all improvements thereon shall at once revert to said Shaw and absolutely vest in him in fee, as if the conveyance had not been made; and if said conditions, or any of them, shall be violated after the death of said Shaw, then the said estate hereby conveyed and all improvements thereon shall go



to and be vested in whomsoever said Shaw may appoint, for the use of the Missouri Botanical Garden, or directly in said garden whenever the same is incorporated or authorized by law to hold directly in its own name and for its own use.

The said party of the second part hereby covenants to and with the said party of the first part that they will perform and fulfill the conditions and agreements hereinbefore mentioned.

*In Testimony whereof*, the said party of the first part has hereunto set his hand and seal, and said party of the second part has caused the same to be signed by its Mayor and countersigned by its Register, and its corporate seal to be hereto attached, the day and year first aforesaid.

(Signed,) HENRY SHAW, [SEAL.]

Attest, (Signed,) JAMES S. THOMAS, *Mayor*.

J. W. HEATH, *City Register*.

[*The Common Seal of the City of St. Louis.*]

Twenty-five dollars United States internal revenue stamps. Cancelled,  
October 20th, 1868, by B. ABLE, *Collector*.

Stamp duty paid. (Signed,) BARTON ABLE, *Collector Internal Revenue*.

STATE OF MISSOURI, }  
County of St. Louis, } ss.

*Be it Remembered*, that on this twentieth day of October, A.D. 1868, before me Henry J. Stierlin, the undersigned, a notary public within and for the county and State aforesaid duly commissioned and qualified, came Henry Shaw, of the city of St. Louis, party of the first part, and James S. Thomas, Mayor of the City of St. Louis, party of the second part, who are personally known to me to be the same persons whose names are subscribed to the foregoing instrument of writing as parties thereto, and they acknowledged the same to be their act and deed for the purposes therein mentioned.

*In Testimony whereof*, I have hereunto set my hand and affixed my notarial seal of office in the city of St. Louis, the day and year above written.

(Signed,) HENRY J. STIERLIN,

*Notary Public St. Louis County, Missouri.*

[*Notarial Seal of Henry J. Stierlin.*]

STATE OF MISSOURI, }  
County of St. Louis, } ss.

I, the undersigned Recorder for said county, certify that the foregoing deed and the annexed map thereto was filed for record in my office December 2d, 1868, and is truly recorded in Book 370, page 421. Witness my hand and official seal, date aforesaid.

(Signed,) JULIUS CONRAD, *Recorder*.

[*Seal of the Recorder of St. Louis County.*]

STATE OF MISSOURI, }  
 County of St. Louis, } ss.

I hereby certify the foregoing to be a *verbatim* copy of the original deed deposited with the City of St. Louis and recorded in Book 370, page 421, in the Recorder's office of the County of St. Louis, State of Missouri.

*In Testimony whereof*, I have hereunto set my hand and affixed my notarial seal of office in the city of St. Louis this 25th day of February, A.D. 1869.

HENRY J. STIERLIN,  
*Notary Public St. Louis Co., Mo.*

[Notarial Seal of Henry J. Stierlin.]

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## SUPPLEMENTAL DEED.

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*Whereas* Henry Shaw, of the city of St. Louis, did convey by deed dated 20th October, 1868, and recorded in the Recorder's office of St. Louis County, in Book 370, page 421, to the City of St. Louis a certain tract of land containing two hundred and seventy-six and  $\frac{76}{100}$  acres, of which tract two hundred and two  $\frac{02}{100}$  acres were donated for a public park and the gates and approaches thereto, and seventy-four  $\frac{74}{100}$  acres were by said City of St. Louis to be leased by said City through the Board of Commissioners of said Tower Grove Park, and the revenues derived therefrom to be paid over to said Shaw, or assigns, as will more fully and at large appear by reference to the provisions of said deed; *and whereas* it was provided by the terms of said conveyance that such conveyance was made upon the express condition that said City of St. Louis should hold said property as long as said city should comply with the conditions annexed to the grant thereby made, and that upon the violation of said conditions or any of them the property should at once revert to said Shaw or to whomsoever he might appoint; *and whereas* the condition in respect to the leasing of said seventy-four  $\frac{74}{100}$  acres (being a strip of two hundred feet in width surrounding the park) and paying to said Shaw the revenue, is liable to different interpretations as to the performance thereof and the dependence of the grant, so far as the two hundred and two  $\frac{02}{100}$  acres granted for said Tower Grove Park and its approaches are concerned, is deemed onerous by said city:

*Now, therefore*, the said Henry Shaw does hereby covenant and agree to and with said City of St. Louis that the non-performance by the City of St. Louis of conditions, covenants and agreements on the part of the city in relation to said seventy-four  $\frac{74}{100}$  acres shall not work any forfeiture of the grant so made to the City of St. Louis of the two hundred and two  $\frac{02}{100}$  acres set apart and designated as Tower Grove Park in said deed and plat annexed thereto; the said Shaw expressly reserving to himself and assigns the full and perfect right at all times, upon any willful violation on the part of the city or said commissioners to lease the said seventy-four  $\frac{74}{100}$  acres from time to time as provided in said conveyance and pay the rents to him or to whomsoever he may appoint to enforce the performance of the agreement for and concerning the said leasing or payment of net rents and revenues therefrom to said Shaw, or assigns, by writ of mandamus or other appropriate remedy against

the City of St. Louis or said commissioners, the said Shaw hereby in no manner modifying, changing or impairing the conditions of said grant in this particular so far as the  $74\frac{74}{100}$  acres are concerned.

*And whereas, also*, it is desired by said city that the condition of said grant that the said City and County of St. Louis shall each year appropriate the sum of twenty-five thousand dollars in gold for the keeping up, maintaining and improving said park shall be made more definite and specific, being the third condition specified in said deed :

*Therefore* the said Shaw does hereby covenant and agree to and with the said City of St. Louis that no forfeiture of the said Tower Grove Park and its approaches of two hundred and two  $\frac{02}{100}$  acres nor right of re-entry upon said park shall accrue to or be enforceable by said Shaw, his heirs or assigns, unless upon the willful neglect or default of said city to make such yearly appropriation, and not unless the said Shaw, his heirs or assigns, shall have notified in writing said city that he or they claim said forfeiture and right of re-entry by virtue of such neglect and default on the part of said city and one year after said notification shall have expired without any such appropriation having been made. Nothing herein contained shall be considered in any way as qualifying, impairing or controlling the right of said commissioners of Tower Grove Park to demand and have from said city from and after the period stipulated in said deed the yearly sum of twenty-five thousand dollars as provided therein, or the right of said Shaw, his heirs or assigns, or said commissioners, to enforce the payment of the same by appropriate remedies if they so elect.

Said Shaw hereby admits the performance on the part of the said City of St. Louis of the second condition annexed to said grant, being the payment by said City of St. Louis to the said commissioners of the proceeds of bonds of the City of St. Louis as authorized to be issued by law for the laying out, constructing and embellishing said park.

*This Agreement* is not to be considered and taken as in any way modifying, controlling or affecting the provisions and conditions in said deed contained except as to the matters and to the extent and degree herein mentioned, but the same remain in full force entirely unaffected by anything herein contained.

The said Henry Shaw, for and in consideration of one dollar to him paid by the City of St. Louis, does hereby *remise, release, quit-claim and convey* unto the City of St. Louis for the purpose of Tower Grove Park, and as a part thereof, of a certain lot of ground containing two hundred feet from north to south by one hundred feet from east to west, and being the eastern one hundred feet of said strip of two hundred feet surrounding the park, commencing at the Tower Grove gate, as represented on the plat annexed to said deed, and running east one hundred feet, being the same lot of ground on which the superintendent's house and offices of said park are placed.

TO HAVE AND TO HOLD the same unto the said City, in absolute property and fee, upon the same terms and conditions as they now hold said Tower Grove Park and so long as the said City shall comply therewith.

*In Witness whereof*, the said Henry Shaw has set his hand and seal this ninth day of July, 1872.

(Signed,)

HENRY SHAW. [SEAL.]

STATE OF MISSOURI, }  
 County of St. Louis, } ss.

*Be it Remembered*, that on this thirteenth day of July, A.D. (1872) eighteen hundred and seventy-two, before me the undersigned, Recorder of deeds for said county, came Henry Shaw, who is personally known to me to be the same person whose name is subscribed to the foregoing instrument of writing a party thereto, and he acknowledged the same to be his act and deed for the purposes therein mentioned.

*Witness my hand and official seal the date last aforesaid.*

[SEAL.]

W. C. KENNETT, *Recorder.*

Recorded in the Recorder's office of St. Louis County, Book 449, page 508.

CITY ORDINANCE AUTHORIZING ISSUE OF BONDS, ETC.

[No. 6,606.]

An Ordinance authorizing the Mayor and Comptroller to issue and dispose of Bonds of the City of St. Louis for the purpose of improving "The Tower Grove Park" of the City of St. Louis.

*Be it ordained by the City Council of the City of St. Louis as follows:*

SECTION 1. That the Mayor and Comptroller be and are hereby authorized and required to issue and dispose of bonds of the city of the character and denomination authorized and in number sufficient to raise the amount of current funds authorized to be issued, and for the purposes mentioned and authorized in act of the General Assembly of the State of Missouri, entitled "An Act to create, establish and provide for the government of the Tower Grove Park of the city of St. Louis," approved March ninth, eighteen hundred and sixty-seven, and to do all and solely the things necessary to be done by said officers for the execution of the intent and purpose of the aforesaid act.

Approved July 3d, 1868.

## RULES AND REGULATIONS.

In accordance with the authority conferred by the Act creating Tower Grove Park, the Board of Commissioners have adopted the following rules and regulations:

All persons are forbidden —

1. To enter or leave the park except by the gateways.
2. To climb the fences.
3. To turn cattle, horses, goats or swine into the park or the avenues surrounding the park.
4. To carry firearms or to throw stones or other missiles within it.
5. To cut, break, or in any way injure or deface the trees, shrubs, plants, turf, or any of the buildings, fences, bridges, or other constructions upon the park;
6. Or to converse with, or in any way hinder, those engaged on the work of the park.

7. A pound is hereby established within the Tower Grove Park for the impounding of horses, cattle, sheep, goats, dogs and swine found trespassing upon said park or the adjacent avenues. All such animals found at large may be taken by any person or persons and driven or carried to the pound, and may be kept enclosed therein during five days, at the end of which time, if not previously claimed, they may be sold at public auction; provided, that, within two days after they shall have been impounded, notice of the sale shall have been conspicuously posted in the pound or vicinity.

Any person claiming property in such impounded animals before the day of sale, may recover the same, after suitable proof of his or her right thereto, upon payment for each animal of the sum of two dollars and the expenses of keeping; the expenses of keeping to be reckoned as follows:

For each horse, dog, or head of neat stock, sixty cents per day;

For each goat, swine, or sheep, twenty-five cents per day.

These charges shall be paid to the chief park keeper of Tower Grove Park, and the money thus collected shall by him be handed over within one week to the comptroller of the board.

If within one month after the sale of any impounded animals their former owner shall appear and claim the same, the treasurer shall, after deducting the full amount of the charges provided for above, pay over to him the proceeds of their sale; otherwise the amount shall be added to the funds of the board.

8. No animal shall travel on any part of the Tower Grove Park, except upon the drive or carriage road, at a rate exceeding six miles per hour. Persons on horseback shall not travel on the drive or equestrian road at a rate exceeding seven miles per hour.

9. No vehicle or riding shall be permitted on the walks, the same being devoted exclusively to pedestrians; nor shall any vehicle, horse, or burden, go

upon any part of the park except upon the "drive," and upon such places as are appropriated for carriages at rest.

10. No animal or vehicle shall be permitted to stand upon the "drive" or carriage roads of the park, or any part thereof, to the obstruction of the way or to the inconvenience of travel, nor shall any person upon the park solicit or invite passengers.

11. No hackney coach, carriage, or other vehicle for hire, shall stand upon any part of the park for the purpose of taking in any other passengers or persons than those carried to the park by said coach, carriage, or vehicle, unless invited by the persons having said vehicle.

12. No person shall expose any article or thing for sale upon the park except previously licensed by the Board of Commissioners of Tower Grove Park, nor shall any hawking or peddling be allowed on the park.

13. No omnibus or express wagon, with or without passengers, nor any cart, dray, wagon, truck, or other vehicle carrying goods, merchandise, manure, soil or other article, or solely used for the carriage of goods, merchandise, manure, or other articles, shall be allowed to enter any part of Tower Grove Park, or any vehicle carrying more than six persons.

14. No threatening, abusive, insulting or indecent language shall be allowed on the park whereby a breach of the peace may be occasioned.

15. No person shall be allowed to tell fortunes or play at any game of chance at or with any table or instrument of gaming, nor to do any obscene or indecent act whatever in Tower Grove Park.

16. Tower Grove Park shall be open daily to the public during the months of December, January and February from seven o'clock in the morning until half an hour after sunset in the evening; during the months of March, April, May, June, October, and November, from six in the morning until half an hour after sunset, and during the months of July, August, and September, from five in the morning until half an hour after sunset in the evening.

17. The comptroller or superintendent may direct that the park or any of the entrances to the park be closed at any time, and may, on special occasions, also direct that the park or any portion thereof remain open at other times than those specified.

18. No person other than employees of the Board of Commissioners of Tower Grove Park shall enter or remain in the park except when it is open as above provided.

19. No person, except in the employ of the Board of Commissioners of the Tower Grove Park, shall bring upon the Tower Grove Park any tree, shrub, plant, or flower, nor any newly plucked branch or portion of a tree, shrub, plant, or flower.

20. No person shall fire, discharge or set off in Tower Grove Park any rocket, cracker, torpedo, squib, balloon, snake, chaser, or double-header, nor any fireworks or thing under any other name composed of the same or similar material, or of the same or similar character, as the fireworks above specified, except with consent of Board of Commissioners or comptroller.

21. No person shall place or propel any invalid chairs, perambulators,

bicycles or velocipedes upon any portion of the Tower Grove Park except upon the walks.

22. No person shall post or otherwise affix any bill or notice, in paper or paint, upon any structure or thing within the park, nor upon any of the gates or surrounding avenues.

23. No person shall without the consent of the comptroller of the park play upon any musical instrument within Tower Grove Park, nor shall any person take into or carry or display in the park any flag, banner, target, or transparency.

24. No military or target company, or civic or other procession, shall be permitted to parade, drill or perform upon the park any military or other evolutions or movements without the written consent of the comptroller.

25. No fire-engine, hook or ladder, cart, hose, truck, or other machine on wheels commonly used for the extinguishing of fire, shall be allowed on any part of Tower Grove Park without the previous consent of the comptroller of the park.

26. No funeral procession or hearse, or other vehicle or person carrying the body of a deceased person, shall be allowed on any part of Tower Grove Park.

27. No person, except in the employ of the Board of Commissioners of Tower Grove Park, shall light, make or use any fire upon the Tower Grove Park.







**LIBRARY OF CONGRESS**



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