

Jill M. Walton, "Northampton Local Monuments: Testament to an Enduring Historical Legacy" *Historical Journal of Massachusetts* Volume 33, No. 1 (Winter 2005).

Published by: Institute for Massachusetts Studies and Westfield State University

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Editor, *Historical Journal of Massachusetts*
c/o Westfield State University
577 Western Ave. Westfield MA 01086



Northampton Local Monuments: Testament to an Enduring Historical Legacy

By

Jill M. Walton

Monuments, memorials, and statues were not traditional on the American scene until after the Civil War. In fact, prior to 1865, most monuments or memorial architecture could be found only in cemeteries. Following the conflict, however, Americans erected many Civil War statues, memorials, and monuments during the Reconstruction Period and between 1890 and 1920.

According to James W. Loewen, in his book, *Lies Across America*, “human beings live by stories. Individuals can feel part of something important—in this case, our nation’s progress—by identifying with others who performed heroic deeds.” He also states that the erection of “markers and monuments and preserving historic sites allows affluent Americans to feel good about their wealth, fame, knowledge, and civic-mindedness.”¹ But, regardless of who built the monuments, the community of Northampton, Massachusetts has accepted their existence as an important link to its past and source of meaning to its present.

Monuments tell a story, a history, of what happened in specific places and times, and that certain people are worth honor and remembrance. Some monuments evoke national pride while others speak to a local historical legacy. Northampton is no exception to these general monumental purposes. Community residents constructed many between 1890 and 1920, which historians, such as Loewen, consider the great monument building era. The first sculptures the town allowed outside the

¹ James W. Loewen, *Lies Across America*. (New York: Simon & Schuster, 1999), p. 25.

Bridge Street Cemetery were the Civil War statues at Memorial Hall. The only other monument to warrant this consideration was the newer Sojourner Truth Statue, dedicated in 2002, almost 120 years later.

Northampton celebrated its 350th anniversary in 2004. Through its history, many people and events; military, religious, or political, have shaped the evolutionary course of this community. Northampton is proud of its past and honors it with its monuments and statues. Within the city limits, which include the communities of Florence and Leeds, there are approximately twenty monuments and examples of statuary architecture of various sizes, shapes, and historical designation.

Northampton is one of the oldest cities in Western Massachusetts and its present sense of urban identity is closely bound to its past. Its historical legacy includes the likes of Jonathan Edwards, a resident at the beginning of “The Awakening” period in the 1700s, Sojourner Truth, a former slave who lived in Florence and was part of the Abolitionist movement in the 1800s, and Calvin Coolidge, the 30th President of the United States. From its Puritan founding to its tolerance and acceptance of its gay community, Northampton has retained its unique historical character. In fact, the famous entertainer Jenny Lind declared in 1851, when she visited the city, that it was the “Paradise of America.”²

This paper seeks to answer several important questions as to who erected the Northampton monuments. It also analyzes what inspired these artists and builders and why these edifices remain important to Northampton residents today.

Memorial Hall

Memorial Hall is one the most universally admired memorials in Northampton. The dedication and years that went into its creation and the funds provided by the town and its citizens are a tribute to the residents of the community who sought to record their past in an artistic and inspiring manner. The town’s original plan was to build a free public library to replace the overcrowded area used in the Town Hall. Thus from its inception, Northampton residents agreed that the Memorial Hall project would be part of a joint venture involving the construction of a public library.

² Frances Cavanah, *Jenny Lind’s America* (No City Given: Chilton Book Company, 1969).

In November 1867, the Young Men's Institute took the first steps toward completing the project when it procured a site for both the library and Memorial Hall by purchasing three quarters of an acre of the Lyman estate in the center of town adjacent to the Unitarian church. The Young Men's Institute paid six thousand dollars for the lot, with the transaction completed in 1868.³

In March 1869, residents at a town meeting voted to approve a twenty-five thousand dollar appropriation for the project if the town could match the funds through public subscriptions.⁴ Northampton residents rallied in support of the project and fulfilled the required subscriptions by the summer of 1871. In 1869 John Clarke, a prominent citizen of Northampton, died suddenly and left the town money for the library fund. In his will Clarke stated:

I give to the town of Northampton, the sum of forty thousand dollars in trust, for the benefit of the Public Library in said town, for the erection of a suitable building, and the increase and maintenance of such Library, and for no other purpose.⁵

Mr. Clarke was aware of the joint venture of the Library and Memorial Hall but only specified the Library in his will. This would cause problems in the future.

Wasting no time, Northampton residents, in September 1871, chose an architect from the competitive drawings they had solicited for the project. James H. McLaughlin Esq. from Cincinnati, Ohio provided the winning designs and plans.⁶ McLaughlin came highly recommended and possessed a good deal of professional experience. He was in the process

³ "Site for a Public Library and Memorial Bought," *Hampshire Gazette and Northampton Courier* 12 November 1867.

⁴ "Town Meeting," *Hampshire Gazette and Northampton Courier*, 16 March 1869.

⁵ "John Clarke's Legacy to the Library," *Hampshire Gazette and Northampton Courier*, 9 December 1873.

⁶ "Memorial Hall and Public Library," *Hampshire Gazette and Northampton Courier*, 26 September 1871.

of building a library for the city of Cincinnati at the same time. The town hired William Fenno Pratt, a popular local architect who built almost all the major buildings on Main Street including City Hall, as the consulting architect to supervise the construction. On September 26, 1871, *The Daily Hampshire Gazette* reported that:

The building has a plain, solid and substantial look, suggestive of the purpose for which it is to be used and there is nothing of an ecclesiastical or domestic character about it.⁷

Once Northampton residents decided on the plans, they discovered they did not have enough money to fund the entire project. Either the building could be downsized or the town would have to secure additional revenues. A private donor provided an additional subscription for four thousand dollars -- on the condition that the original plans be used. In response, the town voted to approve another sixteen thousand dollars for the project.

Construction on Memorial Hall began in 1872 and was completed in the fall of 1873 with the John Clarke Library established on the second floor in March 1874. The total cost of the buildings and grounds was \$77,249.79. The ultimate design reflected a French manor style similar to the General Grant (an architectural style of the times) post offices and city halls of that period. (*see figure 1*)

Osmyn Baker, a member of the building committee, visited the building site daily to supervise the construction. A retired lawyer, Baker made the first selection of books for the new Library and also became the first president of Smith Charities, a local organization.

The question of heating and lighting the building became an issue in December 1873.⁸ A question arose as to whether the town should appropriate funds for these purposes or should the money be obtained from Mr. Clarke's Library Fund. The Building Committee argued that the Fund be used only for the building of the Library and Hall. Town

⁷ "The Master Builder," *Daily Hampshire Gazette-Hampshire Life*, 2 August 1996.

⁸ "Town Meeting: Memorial Hall Building to be Heated and Lighted Forthwith," *Hampshire Gazette and Northampton Courier*, 9 December 1873.



Figure 1. Memorial Hall (Jill Walton 2004)

residents disagreed. This incited a heated debate about Mr. Clarke's will. The debate occurred between a *Gazette* reporter and Mr. Charles Delano, Chairman of the Building Committee and Trustee of Mr. Clarke's funds. The topic centered on appropriations for heating and lighting, among other issues of the building fund. For several weeks, between December 9, 1873 and January 13, 1874⁹, Delano and a reporter publicly corresponded in the *Gazette*. The two disputed whether Mr. Clarke's money could be used for the building project at all since he had stipulated that the money be used only for a library. The debates involved the question of various uses for the building. These uses included, of course, a Library, Memorial Hall for the fallen Civil War soldiers, but also a museum and an art gallery. The reporter declared that Mr. Clarke had still been alive when town residents first circulated the ideas for these additional uses and that he was fully aware that the project would result in more than just a library. The reporter also pointed out that Mr. Clarke had not only left money in his will for the project but had also made subscriptions prior to his death. Finally, the reporter alleged misappropriation of the building funds by Mr. Delano, who avoided giving any explanation of the discrepancies. The story faded away after this point, but by the end of 1873, the town had appropriated four thousand dollars for the steam boilers and pipes for the building. According to the book *Northampton-The Meadow City-1894*, "The income from (Mr. Clarke's) fund maintains in a great measure, the Library and Reading Room."¹⁰

The Northampton Directory and Historical Register, published by the Gazette Printing Company in 1875-1876, records an account of the finished building:

⁹ "John Clarke's Legacy to the Library," *Hampshire Gazette and Northampton Courier* 9 December 1873. "Hon. Chas. Delano, the John Clarke Legacy, and the Memorial Hall," *Hampshire Gazette and Northampton Courier* 23 December 1873. "Mr. Delano and His Response." *Hampshire Gazette and Northampton Courier* 6 January 1874. "Mr. Delano Again." *Hampshire Gazette and Northampton Courier* 13 January 1874.

¹⁰ No Author Given, *Northampton, The Meadow City*, (No City Given: F.N. Kneeland and L.P. Bryant, 1894), p. 53.

The Memorial Hall and Library Building stands deservedly in the front rank of similar buildings in this country. The memorial hall, the most imposing portion of the building, constitutes the main entrance and is 64 by 40 feet. The hall is 25 feet square, with bays on each side, five feet deep. The floor is of marble, and the ceiling 20 feet high. It is cased in black walnut and ash, elaborately carved and highly finished. On each side, in the recesses, will be placed the tablets containing the memorial records of our fallen soldiers. In the rear of the memorial hall is a building, 80 by 54 feet, and two stories high, containing the library and reading room. At the rear end of memorial hall is a broad flight of steps, ascending six feet to the library room. At either side of this ascending entrance is a stairway descending to the reading room. From the landing place at the library doors, ascend steps on each side to the museum and art room immediately above the memorial hall, and occupying the entire front of the building. The Library room is 79 by 51 feet, with a nave in the center 26 feet wide by 27 feet high. On the same floor with the library are four smaller rooms, two on each side of the memorial hall...These rooms have been handsomely and luxuriantly furnished by L. B. Williams, Esq. of Northampton. Directly below the library is the reading room, which is 38 by 51 feet. There are two entrances to the reading room, one on each side of the building, just in the rear of the memorial hall.¹¹

Memorial Tablets

The first mention of the Memorial Hall Tablets appeared on the "Roll of Honor" list that the *Gazette* printed on January 20, 1874.¹² In

¹¹ "Recall History of Memorial Hall," *Hampshire Gazette*, 15 October, 1926.

¹² "The Roll of Honor for the Memorial Hall Tablets," *Hampshire Gazette and Northampton Courier*, 20 January 1874.

this list, the paper requested corrections or additions of names, dates, and places before being permanently inscribed on the marble tablets. There is no mention of this work being completed. However, on June 20, 1882, eight years later, there was a renewed interest to commemorate the soldiers on bronze or marble tablets that would hang in Memorial Hall. The Library Committee solicited public subscriptions to not only remember the Civil War soldiers but also to enroll, on parchment paper, all the Northampton war dead from the Revolution, War of 1812, and the Mexican and Indian wars.¹³

By May 15, 1883 Northampton residents had formed an actual committee of Tablets and Figures for Memorial Hall.¹⁴ They had produced a plan calling for funding in the neighborhood of six thousand dollars. The committee decided to place a figure on each side of the front door steps for an approximate cost of \$2,500 -- and the rest of the costs for the tablets. On May 29, 1883 the committee reported:

Your committee, looking at the matter not as of today but for the future, are of the opinion, and respectfully recommend, that the town procure lifesize bronze figures representing the Army and Navy to be place upon the stone pedestals already in position on both sides of the entrance of Memorial Hall; also two bronze mural tablets for the names of those who were killed or died in the war of the rebellion and also bronze frames to hold parchment testimonial of those who served to the credit or on the town's quota in the War of the Revolution, War of 1812, Mexican War, and the Indian wars; also have the walls of Memorial Hall suitably frescoed; and would recommend that the town raise and appropriate the sum of \$6,000.

¹³ "To the Inhabitants of Northampton," *Hampshire Gazette and Northampton Courier*, 20 June 1882.

¹⁴ "Town Meeting," *Hampshire Gazette and Northampton Courier*, 15 May 1883.

signed by committee members Wm. M. Gaylord, Luke Lyman, J. B. Parsons, and M. H. Spaulding.¹⁵

On June 20, 1883, the *Gazette* once again printed the “Roll of Honor” list of the names to be placed on the bronze tablets and requested that community residents check for any errors or omissions. Nine years had passed since the original list appeared in the paper. Notable differences in the two lists included that the one from 1874 records the regiment, the name, the company assignment as well as where and when the soldiers had died. The list from 1883 only recorded the regiment, the name, and the assigned company. Some men’s ranks were included in this 1883 list, but not all. The town and committee placed the statues and tablets at the Memorial Hall in the fall of 1888.¹⁶

In 1916 the Clarke Library was moved out of Memorial Hall and merged with the Forbes Library. Other uses have taken over its place. Memorial Hall remains a beautiful building today. The tablets and statues marked the completion steps of the project envisioned 20 years before.

Memorial Hall Statues

Memorial Hall is a monument in itself, but the Civil War Soldier and Sailor statues who stand guard outside its front door have a story of their own. (*see figure 2*) The statues are perhaps the oldest monuments outside of the Bridge Street Cemetery, except for Memorial Hall. From where they stand, they can watch over the entire Northampton downtown. The more innocent face of the Sailor and the more experienced visage of the Soldier illustrate two sides of war; the young naïve recruit and the older veteran. Yet, could they be the same age, one before he’s seen war and one after seeing the horrors on the battlefield. Gazing at these statues elicits a feeling of pride and patriotism; emotions that speak to the glories of a united nation and a proud people.

¹⁵ “Report of the Committee on Memorials for the Soldiers,” *Hampshire Gazette and Northampton Courier*, 29 May 1883.

¹⁶ “Names for the Bronze Tablets,” *Hampshire Gazette and Northampton Courier*, 12 June 1883.



Figure 2. Memorial Hall Statues (Jill Walton 2004)

Americans, divided over so many issues today, would do well to view such monuments and remember that they share a common national pride.

In May 1883, the Committee on Tablets and Figures for Memorial Hall decided to erect the statues to honor the memory of the city residents that lost their lives in the Civil War. They were not placed at their posts, however, until the fall of 1888. The statues were the final step in the completion of the Memorial Hall building. Silas Mosman cast the statues at the Ames Foundry in Chicopee, Massachusetts. The Ames Manufacturing Company, established in 1829, made swords, knives, tools, cannons, and cannon balls. In 1853, the company added bronze statues to its product line. According to the *History of Chicopee*, the Ames foundry was the first factory in America to cast bronze statues. It also cast the bronze doors to the East and West Wings of the Capital Building in Washington, D.C. The casting artist, Silas Mosman, cast the doors for the East Wing between 1865 and 1867 and delivered them to Washington in 1868. Melzar Mosman, Silas' son, cast the second set of doors for West Wing, beginning this task in 1903 and completing it in 1905.¹⁷

Each statue weighs approximately 1,400 lbs. and stands six feet five inches tall. According to *Daily Hampshire Gazette* articles, the statues have been vandalized on many occasions. On September 5, 1974 the *Gazette* reported that vandals knocked both statues off their pedestals. The previous weekend the Sailor had been knocked off and had only been replaced three days prior to the September 4th incident.¹⁸

In 1973, the Northampton Historical Society had the statues cemented to their pedestals to help prevent them from being toppled. Apparently, the cement helped but was not foolproof. The Historical Society also repaired the Soldier statue when vandals broke off his rifle in 1976. In 1988, the Soldier was toppled again even after being bolted to the steps.¹⁹

¹⁷ Thaddeus, M. Szetela, *History of Chicopee*. (Massachusetts: Szetela & Rich, 1948), page not given.

¹⁸ "Vandals Topple Statues in City," *Daily Hampshire Gazette*, 5 Sept. 1974.

¹⁹ Nancy Klingener, "Memorial Hall Statue Toppled," *Daily Hampshire Gazette*, 30 Aug. 1988.

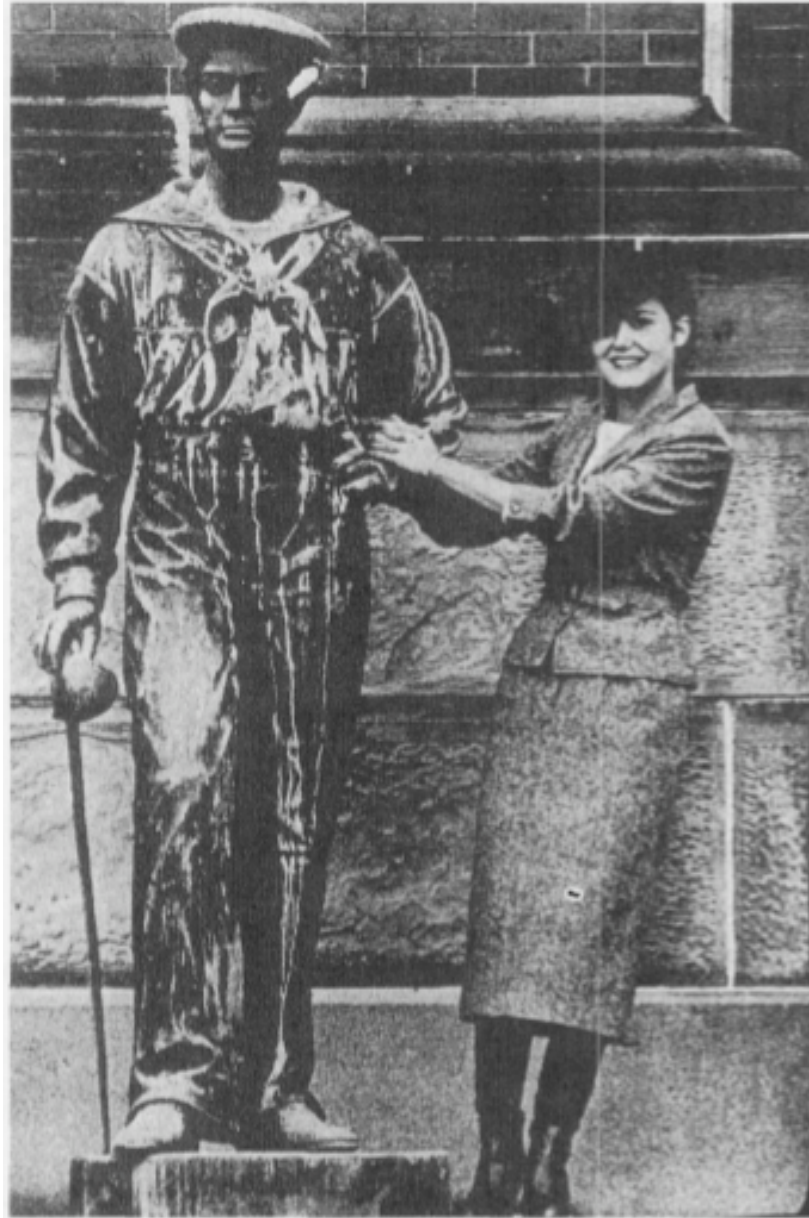


Figure 3. Memorial Hall Sailor Statue. (Richard Carpenter, *Daily Hampshire Gazette*, October 1 1979)



Figure 4. Memorial Hall Soldier Statue. (*Daily Hampshire Gazette*, December 13, 1968)

Over time, the statues became green, pitted, and tarnished and remained that way for decades. (*see figures 3 & 4*) This resulted, not only from many years outside in the harsh New England weather, but also from the building being sandblasted in 1926. The sandblasting also removed the patina of the statues, which protected them from the elements.²⁰ Regardless of their appearance, the statues always stood guard over the community. In 1992, however, the Northampton Remembers Committee planned the dedication of a new monument in front of Memorial Hall. In early September of that year the city took down the statues and sent them to Smith Vocational School. Using the school as a staging area, Richard Scorpio of Arlington, Virginia and his partner, Duro Nuri of Providence, Rhode Island, completed the restoration of the statues.²¹

A crane from Harold's Garage and a flathead tow truck from Cahillane's Auto Body placed the statues back on the steps of Memorial Hall on October 17th, the day before the Northampton Remembers monument was dedicated. (The Northampton Remembers Monument honors the war dead from The Spanish-American War, WWI, WWII, Korean War, and Vietnam War.) Beautiful once again, the statues had never seemed so inspiring. While not the subject of the dedication ceremony, they added to its glory. (*See figures 5 & 6*).

Since the \$12,000 1992 restoration, there have been no major incidents of reported vandalism. The Northampton Remembers Committee provided the restoration funds. It exceeded its fund-raising goal for the monument and thus Mayor Mary L. Ford asked the committee to include the restoration of the statues in their plans. The mayor asked the committee to use the additional monies to restore the statues since it had exceeded the funds needed for the Northampton Remembers Monument.²²

²⁰ Richard Garvey, "Civil War Statues Gird for Another Century of Service," *Union-News* 15 September 1992.

²¹ Fred Contrada, "Statues Await Rehabilitation," *Union-News*, 10 September 1992 and "Touch-up work," *Daily Hampshire Gazette*, 12 Sept. 1992.

²² Contrada, "Statues Await Rehabilitation."



Figure 5. Civil War Memorial Soldier Statue (Jill Walton, 1992).



Figure 6. Civil War Memorial Sailor Statue (Jill Walton, 1992).

Hampshire County Courthouse Fountain

The Hampshire County Courthouse is located on the corner of Main and King Streets in Northampton. The city laid the existing cornerstone in 1886 and dedicated the building on December 20th, 1887.²³ This constituted the fourth courthouse Northampton built in its 350-year history. The courthouse is an impressive example of Romanesque architecture. One of its most unique features is not in or on the building at all. Outside and to the right of the front entrance on the lawn, is the courthouse fountain. Enclosed inside the black wrought iron fence that surrounds the property, this beautiful fountain is a monument in itself.

Looking closely at the fountain, one notices that it is not like any other. It is constructed of a variety of rocks with names and dates on the majority of them. The first newspaper article to appear about the courthouse fountain ran in *The Daily Hampshire Gazette* on June 10, 1902. It reads:

The county commissioners at their meeting today decided to erect a fountain upon the courthouse lawn. The matter has been under consideration for some time. The fountain will be similar to the one at Florence in size. It will be of a rustic design. It will stand on a line with the Main entrance to the district court room and the Main Street and King Street corner of the lawn. It will be about three feet high above the basin of the fountain.²⁴

The article refers to “the fountain at Florence” (*see figure 7*). That fountain is still in operation today and is located at the intersection of South Main Street, Trinity Row, and Main Street in the Florence section of Northampton. It is not as elaborate as the one on the courthouse lawn but it served as the model behind its creation.

²³ “Historic Northampton Calendar, 1996,” p. 1. (No publication information given.)

²⁴ “Fountain on Court House Lawn,” *Daily Hampshire Gazette*, 10 June 1902, Third Edition.



Figure 7. Fountain at Florence (Jill Walton, 2003).

The names represent all the towns in the surrounding area of Northampton, better known as Hampshire County. The date, 1902, is on so many of the rocks that it seems impossible that all these towns could be the same age. The following article from *The Daily Hampshire Gazette*, dated August 1, 1902, explains the significance of the names and dates on the fountain rocks. It also reveals whose idea was behind the names and dates to be engraved:

Custodian Hervey of the court house is anxiously waiting for the completion of the basin for the fountain on the lawn. The wooden frame, around which the cement rim of the basin was laid, was removed Thursday, the cement having become sufficiently hardened to permit this to be done. The cement bottom of the basin was laid today by Contractor Kiely, who had the contract for doing this part of the job. The basin is twenty feet in diameter and two feet and a half deep and will make quite a pond of water when filled.

A pipe will connect with a neat bronze design, from which jets of water will fall. The spray nozzle will be enclosed within the design, which is similar in shape to an urn, but will not be visible. A rockery in the center of the basin will conceal the pipe. The rockery, which will consist of field rocks about the size of a man's head, will be 23 in number, representing the 22 towns and one city in the county.

Custodian Hervey has already received about half of the rocks from the parties to whom he wrote suggesting the novel idea.

Each of the 23 rocks will have engraved upon it the name of the donor and the town which it represents. The work of lettering the rocks is being done by the Hampshire Marble works. County Commissioner Davis is to furnish the Northampton rock.²⁵

²⁵ "The Court House Fountain," *Daily Hampshire Gazette*, 1 Aug. 1902, Third Edition.

The idea demonstrated ingenuity and creativity considering where the city planned to place the fountain. The rocks on the fountain are engraved with the town it came from and the year it was received, which explains why many of them have the same date of 1902. Some of the rocks have no year but do have a letter, which may indicate who the donor was. For example, the Northampton rock has a “D” and was supposed to be supplied by Commissioner Davis.

Another interesting note is that Hampshire County only has 19 towns and not 22 as stated in the *Gazette* article. Hampshire County lost the three towns of Enfield, Greenwich and Prescott when the Quabbin Reservoir project began implementation in 1938 for Boston’s water supply.²⁶ When the water flooded the Swift River Valley in 1946, the towns were lost forever. Their names are still enshrined in the fountain.

In later years the fountain ceased working for about 15 years in the 1970s and 1980s. A young man, Kevin Link, who was a maintenance technician at the courthouse, decided he could fix the fountain’s water pipe problems. He restored the fountain back to its original working order in the summer of 1993. (*see figure 8*)

The Maine Fountain

In Florence, at the intersection of Main Street and North Main Street, stands a brown stone fountain with a lamp fixture inscribed “FLORENCE, MASS.” (*see figure 9*) It is a unique symbol which announces that a visitor has arrived in Florence. Although Florence is technically a part of Northampton, it has always had its own identity and community pride. In the 1840s, Florence residents established a Utopian community that lasted only four years.²⁷ But since that time, Florence has always been its own small village within the boundaries of Northampton. Mr. Julius P. Maine, one of the community’s most generous citizens of the early 1900s, donated the fountain. Maine purchased the fountain to replace an old watering tank in the Main Street Park (now Kolodinski

²⁶ Thomas Conuel, *QUABBIN, The Accidental Wilderness* (Revised Edition) (Massachusetts: University of Massachusetts Press, 1990), p. 4.

²⁷ Florence Civic and Business Association. *Florence, Massachusetts History 1895-1985* (Hatfield, Massachusetts: Hatfield Printing & Publishing, 1986), p. xiii.



Figure 8. Hampshire County Courthouse Fountain (Jill Walton, 1998).



Figure 9. The Maine Fountain. (Jill Walton, 2004).

Park). In August 1910, Maine ordered the fountain from the Bodwell Granite Company of Vinalhaven, Maine. On August 26, 1910, the “Florence News” section of the *Daily Hampshire Gazette* reported the description of the fountain as follows:

The fountain will be of brown granite, which very much resembles Tennessee marble in color, of octagon shape, the total height will be eight feet four inches from the base to the top, the basin will be five feet three inches. The water flows to the basin from two lions’ heads. The waste water will be carried off by a pipe through the center. Water for dogs will be provided in a basin at the base fed by a separate pipe. A bronze standard above the lions’ heads will hold a crystal ball, which will contain an electric light, the wires for which will pass through the waste pipe. The structure will have a bronze tablet which will be suitably inscribed.²⁸

The fountain arrived in the Northampton Train Station on November 30, 1910 and required three days to be completely assembled.²⁹ The city laid the foundation and the pipes for water while the electric company wired it for the light on top. The city also provided the water. Other than the purchase price of the fountain, Maine was not held responsible for its water, electricity, or its upkeep. The city of Northampton furnished all of these.

Although it appears to be just for decoration, the fountain’s original practical purpose was that of a horse and dog-watering trough. The original fountain came with the crystal ball light and the lions’ head faucets that do not exist today. The light that sits on top of the fountain is a lantern style of four sides with glass panes. On September 16, 1931, the

²⁸ “A Gift of a Fountain,” *Daily Hampshire Gazette, Florence News Section*, 26 August 1910.

²⁹ *Daily Hampshire Gazette, Florence News Section*, 30 November 1910, *Daily Hampshire Gazette-Florence News Section*, 1 December 1910, *Daily Hampshire Gazette, Florence News Section*, 2 December 1910, *Daily Hampshire Gazette, Florence News Section*, 5 December 1910.

Gleason Brothers cleaned and repaired the fountain pipes.³⁰ The water does not flow anymore but one can still see where the faucets were attached to the upper portion of the fountain.

The inscription on the bronze tablet was originally meant to read: “Presented by Julius P. Maine in Honor of his Brother George W. Maine. Company 1, 16th Connecticut Volunteer Infantry.” The actual tablet reads “in memory of his brother” and the Civil War assignment is abbreviated to fit the tablet. (*see figure 10*)

In Alice Manning’s Meadow City Milestones article of June 18, 1968 she describes Maine as “having been decidedly standoffish for a great many years, suddenly the milk of human kindness began to course through his veins and he became a great benefactor of children.”³¹ It may be relevant to say that it wasn’t until Maine lost his wife and only daughter, Florence, in the spring of 1910, that his acts of generosity became more public in nature. He had always been generous at Thanksgiving and Christmas, but never wanted his identity revealed. At the age of 71, however, and having no family to leave his inheritance, Maine seems to have decided to share it with the community in which he had lived for 50 years. To bring joy to others and to beautify his surroundings, he left his legacy to Florence. The Maine Fountain is the earliest record of his donations to the city. Others include the Spring Grove cemetery sidewalks and fountain, and a tract of land now known as Maine’s Field, where baseball and softball games have been played for years. He also gave generously to the Cooley Dickinson Hospital, The Blessed Sacrament Church, and The Lathrop Home for Aged Women.³²

Maine also organized a children’s event called the “Marble Scramble.” At this event, Maine would move through the crowd of children and throw marbles and later pennies. Then the children would

³⁰ “Maine Memorial Fountain Repaired,” *Daily Hampshire Gazette*, 16 September 1931.

³¹ Alice, H. Manning, “Florence ‘Benefactor’ Attracted Thousands At His Annual Give Away,” *Daily Hampshire Gazette, Meadow City Milestones*, 18 June 1968.

³² Vito, L. Bell, “The Julius P. Maine Story,” *Daily Hampshire Gazette*, 26 June 1963.

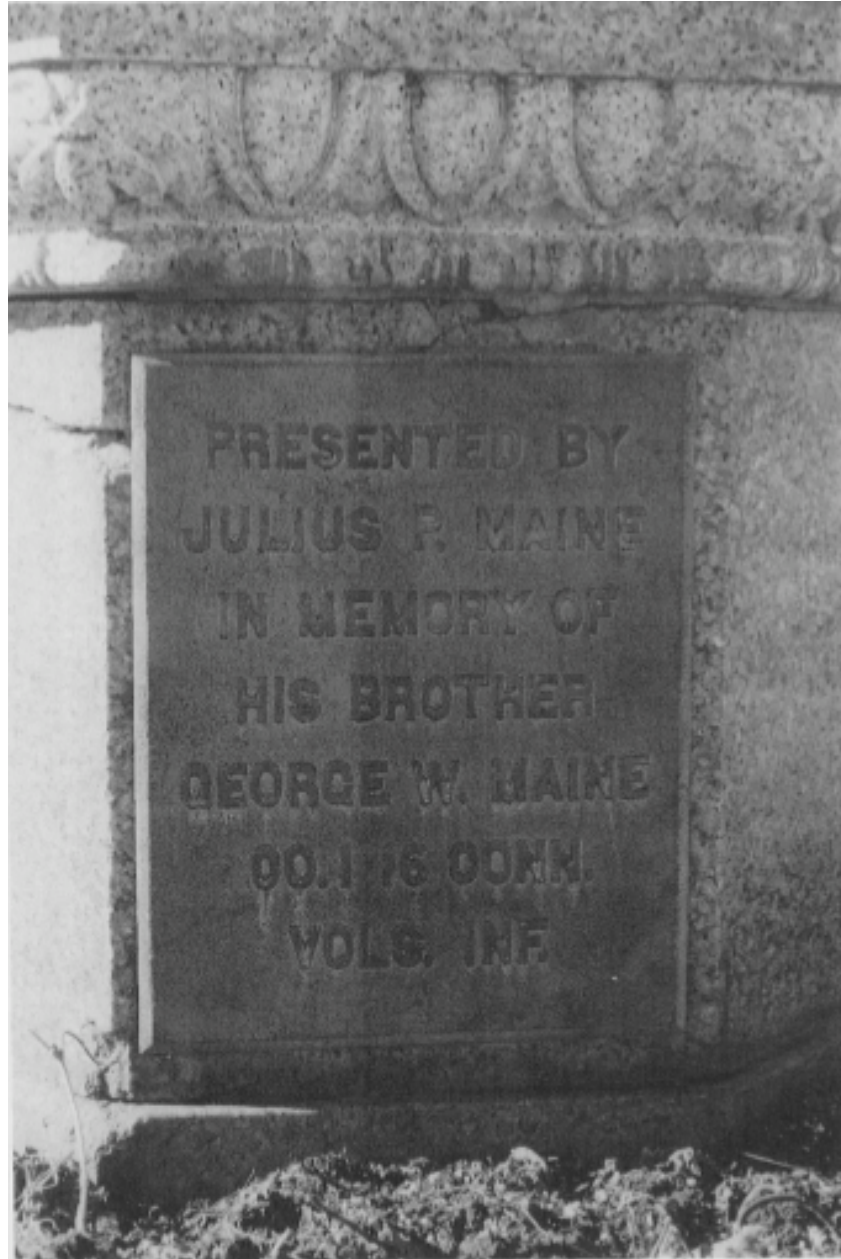


Figure 10. The Maine Fountain Inscription (Jill Walton, 2003).

play marble matches. Sometimes as many as 3,000 people attended this event held in the center of Florence. Adults would watch while the children actively participated.³³

Conclusion

To the people of Northampton, the monuments are an important reflection of the city's past. For the families that have lived in Northampton for generations, the monuments are a tribute to the work of their ancestors in building the city. When one considers the substantial amount of time, effort, and money required for building the monuments, the commitment of Northampton residents to enshrine and remember their past is impressive. Some residents made substantial contributions while others provided what they could. The monuments are all beautiful art and to each resident they possess a different meaning. The continued effort to repair and maintain them by the community demonstrates that the monuments have not lost their value or meaning to Northampton. At the same time, the monuments are not secluded in a cemetery. They stand in the mainstream of downtown activity. Yet, they still possess their own tranquility. The monuments speak to a past when life seemed simpler and slower paced. Although this article only discusses four monuments, others exist in and around the community. Visit the monuments of Northampton and enjoy the city's history.

³³ "Julius P. Maine of Florence, Famed for his Marble Scrambles, Dies, Aged 83," *Daily Hampshire Gazette*, 5 December 1922,