SOLDIERS’ AND SAILORS’ MONUMENT

Photos and Documentation

by John Beukemann

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Artwork of
The Soldier’s and Sailor’s Monument

By
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Meaning

“What does this Monument mean? It means the immortal principle of patriotism. It means sacrifices for the country we love. It means not only love of country but love of liberty! This alone could have inspired over 2,800,000 Union soldiers to leave home and family and to offer to die if need be for our imperiled institutions. Love of country alone could have inspired 300,000 men to die for the Union. Nothing less sacred than this love of country could have sustained 175,000 brave men, who suffered and starved and died in rebel prisons. Nor could anything else have given comfort to the 500,000 maimed and diseased, who escaped immediate death in siege and battle to end in torment the remainder of their patriot lives. It is a noble patriotism and it impels you, my fellow countrymen, to erect this magnificent Monument to their honor and memory. And similar love of country will inspire your remotest descendants to do homage to their valor and bravery forever.”

Governor William McKinley
July 4th, 1894
Introduction

Since its dedication on July 4th, 1894, The Soldiers’ and Sailors’ Monument has stood as a sentinel, keeping watch over the ever-changing city of Cleveland. Towering 125ft. over the south-east quadrant of downtown Cleveland’s Public Square, the impressive structure is the most resplendent Civil War monument in Ohio, if not the country. Its unique art and architecture create a window into the past of Victorian Cleveland and yet remains a modern reminder of the values, virtues and patriotism Americans still hold dear today. Though the Monument’s dominant theme is the remembrance of some 9,000 soldiers and sailors from Cuyahoga County who fought in the Civil War, it was brilliantly designed as a commentary facility for future generations and is as relevant today as when first created almost a hundred and twenty years ago. Incorporating over a hundred tons of cast bronze, it is a treasure trove of superbly crafted examples of 19th century figurative and decorative art.

The cherished edifice presents an awe-inspiring sight when first observed. The Monument consists of a 125 ft. polished Quincy Granite shaft rising from the middle of a memorial hall or “Tablet Room”. The column is 7 ft. in diameter and composed of 10 blocks, each weighing 14 tons. At the joints of the shaft are six foliated bands, 17 in. wide, inscribed with the names of thirty of the most prominent battles of the war. Topping the shaft is a 41 ft. bronze casting weighing 15 tons. Around the bell of the capital are the emblems of the eight principal branches of the service - Infantry, Calvary, Artillery, Navy, Engineers, Ordnance, Signal, and Quartermaster. The volutes of the capital are adorned with pieces of artillery as is the abacus. The pedestal is in the form of a monitor turret on which stands the 15 ft. Tall figure of “Lady Liberty” holding a sword and shield, the latter emblazoned with the word ‘Liberty’.

The shaft’s Berea Sandstone foundation is twelve ft. square, around which the tablet room is built. The room is 40 ft. Square and 20 ft. High. The outer walls are three feet thick and composed of roughly dressed dark-grey Quincy Granite blocks. The trim on the building is composed of a light-colored Amherst Sandstone and is encrusted with military emblems and insignia. The roof of the building is made of blocks of stone 12 in. Thick fitted together to be water-tight. Above the roof is a sloping connecting pedestal in the form of a bastioned fort with guns in barbette. Surrounding the building is an esplanade, of Red Medina Stone, 100 ft. Square, and 5 ft. above the grade-line, with semi-circular steps at the four corners.

The grass plots surrounding the Monument were and are laid out in colorful flowers representing badges such as the Grand Army of the Republic, Women’s Relief Corps, The Loyal Legion, the Sons of Veterans, the Ladies of the Grand Army, the Daughters of Veterans, Corps badges, and the American Flag.
The Bronze Battle Groupings

The most striking features of the exterior of the monument are the four bronze battle groupings that sit upon enormous pedestals on each side of the Memorial Room. They are heroic in size and evocative and inspiring in subject matter.

Authentically detailed and realistic in every respect, they have none of the idealistic forms that dominated past centuries of memorial sculpture; but instead, are gritty poignant reminders of the horrors of war and the bravery of soldiers and sailors fighting courageously in the face of death. To insure this authenticity, Scofield spent years studying uniforms, weapons and accoutrements of the soldiers and sailors of the Civil War.

Scofield began work on the groupings in 1888 in a studio just off the north-east quadrant of Public Square. There, he and his assistants, some of whom were accomplished sculptors, created the full-size versions of each bronze group. Work was also done in a converted barn on property Scofield's family owned on the corner of Ninth and Euclid, now the sight of the Scofield Building.

The heroic figures are a third larger-than life and are between 7’10” and 8’2” tall.
The Artillery Group, “At Short Range” - East

The Artillery Group, “At Short Range” is situated on the exterior of the east wall of the Tablet Room, centered on the esplanade. The case bronze grouping sits on a Berea Sandstone pedestal which measures 10 ft. High, 21 ft. Wide and 9 ft. in Depth. The figures are scaled one-third larger than life and average 8 ft. in Height. The base is engraved with words “Levi T. Scofield, Architect and Sculptor” and “The American Bronze Co. Chicago”.

“At Short Range” represents an artillery piece in action, filled manned, with a commanding officer who has been observing the enemy with field glasses and pointing the direction of fire. After ramming home the charge a man is shot through and falls against the gun. A man has fallen in his position and another takes the Corporal’s place, attaching the lanyard hook to the friction primer he looks down at his fallen comrade. The gunner has his hand on the elevating screw while motioning to the men to be steady.

Bronze Sculptor, Levi Scofield
Circa 1892
The Infantry Group, “The Color Guard” - North

The Infantry Group, “The Color Guard” is situated on the exterior of the Tablet Room in front of the North entrance, centered on the esplanade. The cast bronze grouping sits on a Berea Sandstone pedestal which measures 10 ft. High, 21 ft. Wide and 9 ft. in Depth. The figures are scaled one-third larger than life and average 8 ft. in height. The base is engraved with the words “Levi T. Scofield, Architect and Sculptor” and “The American Bronze Co. Chicago”.

“The Color Guard”, represents an actual incident from the battle of Resaca, fought in Georgia during the Atlanta Campaign in May of 1864. In defense of the flag of the 103rd Ohio Infantry the courageous sergeant Martin Striebler and his guard of eight corporals stood their ground before enemy fire until all were killed or wounded.

Bronze Sculptor, Levi Scofield
Circa 1892
The Calvary Group “The Advance Guard” - West

The Calvary Group “The Advance Guard” is situated on the exterior of the west side of the Tablet Room, centered on the esplanade. The cast bronze grouping sits on a Berea Sandstone pedestal which measures 10 ft. High, 21 ft. Wide and 9 ft. in Depth. The figures are scaled one-third larger than life and average 8 ft. in Height. The base is engraved with the words “Levi T. Scofield, Architect and Sculptor” and “The American Bronze Co. Chicago”.

“The Advance Guard” represents a detachment that has met the enemy at its line. A trooper is falling with his wounded horse but still manages to get a fatal shot off at a charging rebel soldier. A Confederate officer has taken up the rebel flag and is encouraging his men forward. A dismounted trooper takes aim with his carbine as a bugler calls for assistance.

Bronze Sculptor, Levi Scofield
Circa 1892
The Navy Group, “Mortar Practice” - South

The Navy Group, “Mortar Practice”, is situated on the exterior of the Tablet Room in front of the South entrance, centered on the esplanade. The cast bronze grouping sits on a Berea Sandstone pedestal which measures 10 ft. High 21 ft. Wide and 9 ft. in Depth. The figures are scaled one-third larger than life and average 8 ft. in Height. The base is engraved with the words “Levi T. Scofield, Architect and Sculptor” and “The American Bronze Co. Chicago”.

“Mortar Practice” represents a scene near Island No. 10 on the Mississippi River. An officer and five men are loading a mortar in preparation to shell rebel defenses.

Bronze Sculptor, Levi Scofield
Circa 1892
**Bronze Plaques**

There are four bronze bas-relief plaques set into the centers of the pedestals of the four exterior groupings. The name of each grouping is inscribed within a wreath in the center of the plaque. They are 36 in. High and 72 in. Wide.

Sculptor, Levi Scofield, circa 1892

“The Advanced Guard” is the name given by the sculptor to the Calvary grouping found on the west side of the Memorial Hall. The objects portrayed are those of the horse soldier; carbine, canteen, revolver, saddle, saddlebags and sabers—draped in battle flags.

“At Short Range” is the name of the Artillery grouping on the east side. Objects portrayed include canister, rammers, cannon, cannonballs, munition sacks, and crossed sabers. As in the other plaques, the objects are draped with flags.

“Mortar Practise” is located on the south side pedestal. It portrays Navy accoutrements in keeping with the theme of the grouping. A bollard is seem to the far left; a ship’s wheel to the far right and sails, lines, an anchor and other objects between.

“The Color Guard” is the name of the Infantry grouping on the north side pedestal. The objects portrayed are those of the foot soldier; rifles with fixed bayonets, a drum, bugle and munitions bag, draped in flags.
Symbolic Elements of the Memorial Hall

Eschewing traditional Victorian architectural styles, the Memorial Hall was built using a style made up entirely of military and naval emblems. The windows represent semi-circular casement openings with vertical cannon supporting the caps in place of columns. The cornice is filled with splendidly carved army corps badges. The cresting of the cornice is in the form of embattlements pierced by the muzzles of guns.

Over the doors of the entrances are panels with the dates 1861 – 1865. Over the north entrances is the Ohio State Seal. The gable over the east side has the badge of The Grand Army of the Republic and over the west is the badge of the Loyal Legion.
Eagles

Perched proudly on the gables over the north and south entrances are cast-bronze eagles with wings spread in symbolic gesture.

Bronze
Wingspan 10 ft.

Sculptor, Levi Scofield -circa 1892
“Lady Liberty”

The massive cast bronze top of the granite shaft is forty feet in height and weighs over fifteen tons.

The first member above the neck of the column is in the form of a gabion. The bell of the capital is divided by eight bent fasces, between which are the emblems of the eight principal branches of the services: Infantry, Calvary, Artillery, Navy, Engineers, Ordnance, Signal and Quartermaster.

The volutes of the capital resemble artillery pieces. The abacus is nearly twelve feet across. The different pieces are separated by ropes, and chains instead of moldings. Above the abacus the pedestal is in the form of a monitor turret with projecting guns. Above that, the pedestal takes the form of the stars and stripes. Finally, standing proudly is the figure of “Lady Liberty” or the “Goddess of Freedom”. She stands in a posture of defense, holding a sword in her right hand and a shield in her left. The shield is emblazoned with the word “Liberty”. She wears a French officer’s overcoat and stands fifteen feet tall. She is said to have been modeled by Mrs. Scofield, the sculptor’s wife.

Cast bronze
Sculptor, Levi Scofield –circa 1892
The Bronze Gates

At the north and south entrances are fixed pairs of elegantly wrought bronze gates. The gates are set interior to the doors. They have a foliated design incorporating scroll-work and symbolic battle-axes in symmetrical patterns.

The gates are 41 in. Wide and 9 ft. High

Located at the north and south entrances

Bronze

Designed by Levi Scofield – circa 1892
The Bronze Doors

At the north and south entrances are mounted a pair of magnificent bronze doors, each face of which has three bronze panels. A decorative handle-bar is fixed between the lower two panels. The panels have emblematic designs, in bas-relief, of the four branches of service are some of the staff departments. The doors have no hinges but are set with pivots in bronze sockets that are fit into the stonework. The locks are constructed in the same manner as bank safes.

Each door is 41 in. Wide and 9 ft. High
Located at the north and south entrances

Bronze

Sculptor Levi Scofield –circa 1892
Tablet Room Floor

The floor of the Memorial Hall consists of a 24 in. etched and colored marble mosaic band around the shaft and walls with a marquetry walkway between made of Red and White Medina sandstone. The stone is four inches thick and polished on its surface. The inlaid marble band has emblematic corner pieces with Regimental insignia with militaristic belt-like motif connecting. Centrally set in the marble band along the east and west walls are mosaic plates containing the years the war started and ended.
Running along the base of the tablets are handsome brass vent covers. These screens are perforated into a pattern of corps and army badges, along with symbolic designs such as cannon, stars, cannon-balls, sabers, etc. The screens are 18 in. High and run completely around the room.

Brass

Designed by Levi Scofield –circa 1892
There are thirty colored marble tablets lining the interior walls of the Memorial Hall, (also known as the Tablet Room). These list the names of over 9,000 Cuyahoga County residents who served in the war. The tablets measure 47 in. Wide by 7½ ft. High. They are acid-etched and have symbolic and emblematic border decorations. Scofield’s name appears on Tablet 14.
The Medallions

Twelve bronze bas-relief medallions are set into the clerestory of the central shaft of the memorial Room. There are three to a side. They are life-sized portraits of prominent Ohio commanders. Their names were inscribed into the bronze by the sculptor.
Bronze Medallions on the East Column

Bronze Medallion
24 in. in diameter

McCook participated in the battles of Vienna and Bull Run. He organized and commanded the 3rd Division of the Army of Ohio and is one of the “Fighting McCooks” from Carolton, Ohio.

Left, east wall of shaft

Sculptor – Levi Scofield, circa 1892

(Inscribed) Maj. Gen. J.B. Steedman
Bronze Medallion
24 in. in diameter

Steedman lived in Toledo at the outbreak of war and quickly formed a regiment that saw many important engagements. He was appointed Brigadier-General in July 1862 and brevetted Major General.

Center, east wall of shaft

Sculptor – Levi Scofield, circa 1892

Bronze Medallion
24 in. in diameter

Force was a Harvard graduate, appointed Major of the 20th Ohio Calvary in July of 1861. He participated in many major battles and was appointed Major-General after gallant service in the siege of Vicksburg.

Right, east wall of shaft

Sculptor – Levi Scofield, circa 1892
Bronze Medallions on the North Column

Bronze Medallion
24 in. in diameter

McPherson served as Chief of Engineers under Grant. He was the highest ranking officer from Ohio. He fell while readying his troops before the battle of Atlanta.

Left, north wall of shaft

Sculptor – Levi Scofield, circa 1892

(Inscribed) Sec. Edwin M. Stanton
Bronze Medallion
24 in. in diameter

Stanton was appointed Secretary of War by Lincoln in 1862. Previous to the war he was Attorney-General under President Buchanan.

Center, north wall of shaft

Sculptor – Levi Scofield, circa 1892

(Inscribed) Maj. Gen. William B. Hazen
Bronze Medallion
24 in. in diameter

Hazen commanded the 15th Army Corps. He was a West Point graduate and distinguished officer known for his bravery and efficiency.

Right, north wall of shaft

Sculptor – Levi Scofield, circa 1892
Bronze Medallions on the West Column

(Inscribed) Maj. Gen. Emerson Opdycke
Bronze Medallion
24 in. in diameter

Opdycke, from Trumball County, rose from private to Major-General. A fierce fighter, he commanded five regiments in the battle of Mission Ridge. He retired to become the Manager of the Soldiers’ Home in Sandusky.

Sculptor – Levi Scofield, circa 1892

(Inscribed) Brig. Gen. George W. Morgan
Bronze Medallion
24 in. in diameter

Morgan served as Colonel of the 14th Reg. Infantry in the Mexican-American War. When the Civil War broke out he was appointed Brigadier-General of Volunteers.

Sculptor – Levi Scofield, circa 1892

(Inscribed) Surj. Charles A. Hartman
Bronze Medallion
24 in. in diameter

Dr. Hartman was a practicing physician at the outbreak of war. He was killed in the battle of Chancellorsville while demonstrating uncommon bravery in the face of surprise enemy attack.

Sculptor – Levi Scofield, circa 1892
Bronze Medallions on the South Column

(I Inscribed) Maj. Gen. A.C. Voris
Bronze Medallion
24 in. in diameter

Voris, from Akron, was a member of the Ohio Legislature at the outbreak of war. He enlisted in the 29th Ohio Infantry and rose in rank to Brigadier-General and then Major-General.

Left, south wall of shaft
Sculptor – Levi Scofield, circa 1892

(I Inscribed) Brig. Gen. John J. Elwell
Bronze Medallion
24 in. in diameter

Elwell was a physician and attorney who saw action in many engagements. He was brevetted four times for gallantry, eventually brevetted brigadier-General on March 13th, 1865. He was a distinguished member of the Monument Commission.

Center, south wall of shaft
Sculptor – Levi Scofield, circa 1892

(I Inscribed) Brig. General John S. Casement
Bronze Medallion
24 in. in diameter

In August of 1892 Casement was appointed Colonel of 103rd Infantry and awarded the rank of Brigadier-General in January 1865.

Right, south wall of shaft
Sculptor – Levi Scofield, circa 1892
The Bas-Relief Historical Panels

The most immediate and striking features of the interior are the massive bas-relief bronze panels set into the central column, or shaft foundation, in the middle of the Tablet Room. Framed by colored marble bases and huge fasces at the four corners, these panels are not only superb works of the sculptor’s art but also historical and educational treasures. The huge panels take claim to forty of the shaft’s forty eight foot circumference.
“The End of the War; or, The Peacemakers at City Point” - East

This striking cast bronze relief panel is embedded into the east wall of the Shaft's foundation in the interior of the Tablet Room. It measures 7 ft. High and 10 ft. Wide.

In this scene, Lincoln has left his steamer “River Queen” and went shore to Grant’s headquarters. General Sherman had been invited by Grant to consult with him about important troop movements; he was accompanied by Gen. Leggett. Other figured in the group are Robert T. Lincoln, Generals Rawlins, Crook, Sheridan, Custer, Meade, Ord, Warren, Humphrey and Commodore Porter.

This conference led to the battle of Five Forks and the surrender of Lee’s army at Appomattox.

Sculptor – Levi Scofield, circa 1892
“The Emancipation of the Slave” - North

This magnificent cast bronze relief panel is embedded in the north side of the shaft’s foundation in the interior of the Tablet Room. It measures 7 ft. High and 10 ft. Wide. The central figure is Abraham Lincoln, rendered in full relief, his right hand holding up a set of shackles that have been taken off of the former slave kneeling at his feet, symbolizing the Emancipation Proclamation. His left is handing him a gun and cartridge case, symbolizing the government’s requirement to employ the ex-slave as a soldier.

On the right Lincoln, in half-relief, stand Salmon P. Chase and John Sherman, the financial men of the wartime, and on his left stand Ben Wade and Joshua R. Giddings, Lincoln’s staunch supporters in the anti-slavery movements. In the background, in low-relief, the Army and Navy are represented.

Over the figured is inscribed the closing paragraph of the Proclamation, written by Chase, and adopted by Lincoln: “And upon this act, sincerely believed to be an act of justice, warranted by the Constitution, upon military necessity, I invoke the considerate judgement of mankind and the gracious favor of Almighty God.”

Sculptor – Levi Scofield, circa 1892
“The Beginning of the War in Ohio” - West

This cast bronze panel is embedded into the west side of the shaft foundation in the interior of the Tablet Room. The three central figures are the war governors Dennison, Tod and Brough, flanked on the right by Generals McClellan, Cox, and Garfield, and on the left by General Rosecrans, Hayes and Gilmore. In the background to the right is a portrayal of the recruiting office and to the left are the troops marching off to war.

Sculptor – Levi Scofield, circa 1892
“The Women’s Soldiers and Sailors Aid Society” - South

This cast bronze panel is embedded into the south side of the shaft’s foundation in the interior of the Tablet Room. It measures 7 ft. High and 10 ft. Wide. It portrays the Sanitary Commission, the Soldier’s Aid Society and the Hospital Service. First organized in April of 1861, only five days after Lincoln’s first call for troops, the Soldier’s Aid Society’s first efforts were centered around bringing aid and comfort to the enlisted men and families of Camp Cleveland. By the end of the war there were over five hundred branches in Ohio. They continued until 1868.

The figures depicted are Mrs. Benj. Rouse, President; Miss Mary Clarke Brayton, Secretary; miss Ellen F. Terry, Treasurer; Miss Sarah Mahan, Clerk, and Vice-Presidents Mrs. John Shelly, Mrs. William Melhinch and Mrs. J.A. Harris. The hospital work is represented by Mrs. R.B. Hayes, Mrs. Peter Thatcher and a Sister of Charity dressing the arm of a wounded soldier lying on a cot.

Under the panel are the official names of those who were active in assisting the officers of the Commission during the war.

Sculptor – Levi Scofield, circa 1892
The Busts of the Tablet Room

There are eight handsome busts displayed in the Tablet Room. Six of these busts rest in niches that are positioned between the arches of the windows, along the east and west walls. Two busts occupy lunettes over the north and south entrances. The busts on the east and west walls portray officers who were either killed in action or died of resulting wounds.

The busts are cast bronze. They are realistic portraits and are some of the finest examples of Victorian bronze portraiture in existence today.
East Wall Busts

The bronze bust of Captain W. W. Hutchinson occupies an alcove on the left side of the east wall. The bust is set 12 in. above the wall tablets. It is life-sized and set upon a decorated plinth. The bust is supported by a pedestal/bracket with symbolic adornment. A brass plaque is attached to the face of the plinth. It reads:

Capt. W. W. Hutchinson
103rd OVI
Killed at the
Battle of Resaca, Ga.
May 14th, 1864

The Battle of Resaca was part of the Atlanta Campaign, waged in Gordon and Whitfield counties, Georgia, on May 13-15. A scene from the battle is portrayed in the exterior bronze grouping “The Color Guard”. While cheering on his troops, Capt. Hutchinson was shot in the head and died instantly.

Approx. 44 in. High

Sculptor – Levi Scofield, circa 1892
The bronze bust of Lt. Col. Mervine Clark occupies an alcove in the middle of the east wall. The bust is set 12 in. above the wall tablets. It is life-sized and set upon a decorated plinth. The bust is supported by a pedestal/bracket with symbolic adornment. A brass plaque is attached to the face of the plinth. It reads:

Lt. Col. Mervine Clark  
183rd OVI  
Killed in the  
Battle of Franklin Tenn.  
Nov. 27 AD 1864

Lt. Col. Mervine Clark fell on Nov. 27th, 1864, at the age of 21. While spurring on his men, he held the banner of his regiment atop a parapet and was shot in the back and died on the field.

Approx. 44 in High

Sculptor, Levi Scofield –circa 1892
The bronze bust of Major J. B. Hampson occupies an alcove on the right side of the east wall. The bust is set 12 in. above the wall tablets. It is life-sized and set upon a decorated plinth. The bust is supported by a pedestal/bracket with symbolic adornment. A brass plaque is attached to the face of the plinth. It reads:

Maj. J. B. Hampson
194 OVI
Killed at
Pickett's Mill Ga.
May 27th A.D. 1864

Major Hampson was a printer at the Plain Dealer when the war broke out. At the time of his death he was Inspecting Officer on General Wood's staff.

Approx. 44 in High

Sculptor, Levi Scofield –circa 1892
General James Barnett’s life sized bust is set in a lunette above the north entrance to the monument. General Barnett was the highest ranking officer in the county and a notable Clevelander. He was commissioned a colonel in 1859 and at the outbreak of the war Gov. Dennison commissioned him to raise a regiment of light artillery in the Army of the Cumberland and saw action at Stones River, Murfreesboro and the Chattanooga Campaign; the latter earning him a special commendation for gallantry and efficiency.

He served as police commissioner, president of the Cleveland Associated Charities and the Cleveland humane Society, and was active in The Grand Army of the Republic and the loyal Legion. Often referred to as the “first citizen of Cleveland”, he was a prominent businessman. At the time of his death he was a director of the First National Bank and president of the George Worthington Company as well as being identified with many other important financial and business corporations.

Bronze

Approx. 30 in High

Sculptor, Levi Scofield –circa 1892
West Wall Busts

The bronze bust of Captain William Smith occupies an alcove on the left side of west wall. The bust is set 12 in. above the wall tablets. It is life-sized and set upon a decorated plinth. The bust is supported by a pedestal/bracket with symbolic adornment. A brass plaque is attached to the face of the plinth. It reads:

Capt. Wm Smith
Co. 1 2nd O.V.V.C.
Died October 11th 1886

Capt. Smith, of the 2nd Ohio Calvary, died many years after the war of wounds received.

Approx. 44 in High

Sculptor, Levi Scofield — circa 1892
The bronze bust of Col. W.R. Creighton occupies an alcove in the middle of the west wall. The bust is set 12 in. above the wall tablets. It is life-sized and set upon a decorated plinth. The bust is supported by a pedestal/bracket with symbolic adornment. A brass plaque is attached to the face of the plinth. It reads:

Col. W.R. Creighton
7th OVI
Killed at the
Battle of Ringold Ga.
Nov. 21st AD 1867

Colonel William Creighton participated in the battles of Chancellorsville, Gettysburg, Lookout Mountain, and Mission Ridge among others. He fell in pursuit of Bragg at the battle of Ringold Ga. He is buried in Woodland Cemetery.

Approx. 44 in High

Sculptor, Levi Scofield –circa 1892
The bronze bust of Captain W. J. Woodward occupies an alcove on the right side of west wall. The bust is set 12 in. above the wall tablets. It is life-sized and set upon a decorated plinth. The bust is supported by a pedestal/bracket with symbolic adornment. A brass plaque is attached to the face of the plinth. It reads:

Capt. W.J. Woodward
23rd O.V.V.I.
Died Nov. 6 1861
At
Camp Ewing W. Va.

Capt. Woodward fought in the battle of Carnifax Ferry. During the retreat of Floyd to Sewell Mountain he was exposed to three days of hard rain, contracted typhoid fever, and died at Camp Ewing.

Approx. 44 in High

Sculptor, Levi Scofield –circa 1892
The bronze bust of Levi T. Scofield is set in a lunette above the south entrance to the Tablet Room. It is life-sized and includes a decorated plinth. Scofield was the architect of the monument and created all of the bronze artwork, being formally trained as a sculptor as well as an engineer and architect. His work is considered unparalleled in detail and authenticity among monument designers. One of the master sculptors that Scofield employed as assistants is probably the producer of this piece.

Capt. Scofield’s bust was included by vote of the commissioners in recognition of his brilliant and untiring services as architect and sculptor to the people of Cuyahoga County and the Monument Commission.

Capt. Scofield served in the 103rd OVI. He saw action in a number of battles, including Resaca and the siege of Atlanta. He was frequently assigned to duty as an army engineer, and was appointed aide-de-camp and engineer on the staff of General J. D. Cox.

After the war he returned to Cleveland and a successful career as an architect of schools, asylums and prisons as well as private homes and businesses.
The Windows

The Tablet Room contains fourteen superbly crafted and brilliantly colored stained glass windows that flood the interior with a gloriously sublime light. They are composed of a wide variety of opalescent glasses and even semi-precious translucent stones. The windows have bronze frames and sashes that are hinged on the bottom and open from the top, with a chain and gearing.

The windows are patterned to reflect the themes of the bronze battle groupings found on the exterior of their respective walls.

The sashes are made double to hold a protective plate of Florentine glass on the outside.

The windows were designed by Levi Scofield and. Like the bronze sculptures, were completed before the Memorial Room was built, thus dated circa 1892. Further research is needed to determine where and by whom they were manufactured.
This window is located on the far left end of the East Wall and is in keeping with the east wall theme of the Artillery. It is leaded stained glass and depicts a cannon wheel flanked by swords in their scabbards, hanging by their belts from the border, and stacked cannonballs. The border consists of a series of arcs with a modified fleur-de-lis joining.

The color scheme is shades of amber and golds, pale blues and pinks with green and blue accents.

It is 66 inches Wide at the base.

Designed by Levi Scofield, circa 1892
This leaded stained-glass window is positioned the 2nd from the left on the east wall of the Tablet Room. It is in keeping with the east wall theme of Artillery. It shows a field piece from the rear with crossed ramrods centered, crossed swords in their scabbards on either side and the accoutrements; canister, haversack and stacked cannonballs.

The color scheme is warm ambers and golds in the border, sky blues in the background and browns and greys in the subjects with orange highlights.

It is 66 in. Wide at the base.

Designed by Levi Scofield, circa 1892
This leaded stained-glass window is situated on the east wall, second from the right. The design is in keeping with the theme of “Artillery”, reflecting the battle group on the exterior of the wall. The border is a series of arcs with modified fleur-de-lis joinings. The subject is crossed flags, draped over crossed cannon. Behind the flags are stacked cannonballs. The color scheme is red, white and blue for the flags, sky blues and pale greens in the background and gold and ambers incorporated into the border.

It is 66 in. Wide at the base.

Designed by Levi Scofield, circa 1892
This leaded stained-glass window is situated on the far right end of the east wall in the interior of the Tablet Room. Its theme is a fortified artillery entrenchment made of sharpened logs. Such constructions were often used during prolonged engagements and thrown up quickly with materials at hand, often under fire, and used as semi-permanent defenses of towns, depots, transportation routes and river crossings. A draped battle flag, an officer’s sword and a canteen complete the composition.

The color scheme is rich in browns and ambers with a light blue background, the flag in red, white and blue with gold fringe.

The border, (consistent in all the windows except the lunettes over the entrances), is a series of arcs with modified fleur-de-lis joinings and is colored in rich ambers, with gold and orange highlights.

The window is 66 in. Wide at its base.

Designed by Levi Scofield, circa 1892
The leaded stained-glass windows on the north wall reflect the theme of the Infantry. This window is situated on the left side of the north wall and is in keeping with the theme. It portrays crossed muskets with fixed bayonets over a drum and a canteen hanging above them. To the right is a bugle and to the left is the ever-present cartridge case. Behind these objects are symmetrically crossed draped battle flags with gold trimming. The border is a series of arcs with modified fleur-de-lis joinings. The coloration of the background is suggestive of a sunny sky, rendered in light yellows and sky blues. The objects are rendered in realistic browns, golds, and greys. The flags are red, white, blue and gold.

The window is 66 in. Wide at the base.

Designed by Levi Scofield, circa 1892
The leaded stained-glass windows on the north wall reflect the theme of the Infantry. This window is situated on the right side of the north wall and is in keeping with the theme. It portrays muskets with fixed bayonets set in a tripod over a bed-roll, backpack, and other accoutrements. Behind these objects are symmetrically crossed draped battle flags with gold trimming. The border is a series of arcs with modified fleur-de-lis joinings. The coloration of the background is suggestive of a sunny sky, rendered in light yellows and sky blues. The objects are rendered in realistic browns, gold, and greys. The flags are red, white, blue and gold.

The window is 66 in. Wide at the base.

Designed by Levi Scofield, circa 1892
This leaded stained-glass window is situated on the far left end of the west wall of the Tablet Room. In keeping with the theme of Calvary, its subject is a panoply of Regimental banners, crossed sabers in their scabbards and a canteen hanging from its strap. To the left of the array is a bugle and to the right is a revolver.

The color scheme is red and white for the flags, a light blue and pale yellow background and realistic brassy browns and blues for the accoutrements. The border is a series of arcs with modified fleur-de-lis joinings rendered in ambers and golds with hints of green.

The window is 66 in. wide at the base.

Designed by Levi Scofield, circa 1892
This leaded stained-glass window is situated second from the left end of the west wall of the Tablet Room. Its subject is a panoply of Calvary banners, crossed sabers in their scabbards and a carbine, probably a Spenser repeating rifle. Along with pistols, these are the arms of cavalrmen.

To the left of the array is an anvil and to the right is a bugle. Horseshoes hand on either side of the swords, symbolizing the Calvary’s dependence on a skilled farrier. Identifying regimental banners were carried into battle.

The color scheme is red and white for the flags, a light blue and pale yellow background and realistic brassy browns and blues for the accoutrements. The border is a series of arcs with modified fleur-de-lis joinings rendered in ambers and golds.

Design by Levi Scofield, circa 1892
This leaded stained-glass window is situated second from the right on the west wall of the Tablet Room. Its subject is an arrangement of Federal flags, crossed sabers in their scabbards and a saddle in the foreground. Along with pistols, these are the arms of a cavalryman. A horseshoe is positioned in the center above the saber hilts; a clear indication of the Calvary theme. To the left of the array is an anvil and to the right is a bugle. Horseshoes hand on either side of the swords, symbolizing the Calvary’s dependence on a skilled farrier.

The color scheme is red and white for the flags, a light blue and pale yellow background and realistic leather browns and grey-blues for the accoutrements. The border is a series of arcs with modified fleur-de-lis joinings rendered in ambers and golds.

The window is 66 in. wide at the base.

Designed by Levi Scofield, circa 1892
This leaded stained-glass window is found on the far right of the west wall of the Tablet Room. All the windows on the west wall are in keeping with the theme of “the Calvary”. Here the horseshoe takes center stage and there is no question of its power as a symbol of the relationship between a Calvary troop and their horses. To the left of the main composition is a saddle-bag.

The color scheme is red, white and blue for the flags; a light blue and pale yellow background and realistic leather browns and grey-blues for the accoutrements. The border is a series of arcs with modified fleur-de-lis joinings rendered in ambers and golds.

The window is 66 in. wide at the base.

Designed by Levi Scofield, circa 1892
This leaded stained-glass window is one of a pair that is situated in lunettes over the north and south entrances. The sunburst pattern is a common Victorian motif that expresses faith, life and perpetuity. The bright yellow and gold rays of the sun radiate outward into a mosaic of light sky blue colors.

In an exuberant display of honor and respect, and by order of the Monument Commission, the busts of Levi Scofield and General James Barnett are both backed with these windows.

The windows are 66 in. wide at the base.
Circa 1892
Faux-painting of marble was popular in Victorian times. Recent restorations have replicated the original color schemes used in the Monument.
Sources

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SOLDIERS' AND SAILORS' MONUMENT

Art of the Monument

A-53
Art of the Monument