

History of the Monument

From Local Press Sources

And Additional Data

By Mark A. Smith, County Historian.

Although it appears to be a twin to the larger work in the State's capitol, our monument's lineage involves different parenting. According to the local press (Carroll County Citizen) the unveiling was scheduled for August twenty-seventh of 1893 with several notables both statewide and local present involving Governor Claude Matthews who arrived on the 9:47 Monon, the Dyson Boothroyd Post, Monticello and Delphi bands, the G.A.R. (Grand Army of the Republic), posts from Delphi, Logansport, and Lafayette and an assembly call from Prof. John Lathrope. The invocation was offered by Chaplain John Maxwell and a choir offered a rendition of "America". General Mahlon Manson from Crawfordsville was also in attendance, with an oration given by General Gibson from Tiffin, Ohio. A procession formed up on Front Street consisting of the Monticello Band, Logan Cadets, Governor Matthews and other speakers in

Carriages, County Commissioners, Delphi Band, Boothroyd Post, G.A.R. Members from Lafayette, Monticello, Logansport, and other places, Drum Corps, Artillery, and citizens. The home of Charles Robert Pollard was used a base of operations for Governor Matthews.

Due to the warmth of the season, there were six barrels of ice water present on the courthouse lawn to sate the thirst of the nearly eight thousand attendees.

Numerically inclined folk should be apprised that the design called for twenty-five feet square at the ground base with a monument of twelve feet. The specifications called for a monument of solid granite with a height of fifty-one feet including the soldier attached.

Prior to this grand dedication in April of 1892 the bid of McKain was accepted with a bond of \$12,000 with McKain as the principal, William Haugh, and C.E. McCain as sureties. In July of 1892 John G. Troxell was listed as the supervisor of the work and in the final credits in the July *Delphi Times* John C. O'Connor was listed as performing the earthwork.

The monument's "parent" was A.A. McKain, monument worker and industrialist with ties to both Indianapolis and Monticello. Funding came from a special levy from the taxpayers which amounted to \$11, 900.

Planning for the edifice commenced during the Commissioner's meeting of 1887 involving A. J. Metzker, J.G. Carnall, and George W. Shanklin. The petition submitted to the Commissioners was further routed to a committee composed of George W. Baum, W.F. Lytle, Robert Young, Milton Maxson, and M. J. McGreevy.

At a special session held April nineteenth, 1888, the committee responded favorably to the design of McKain and requested that it be completed by November first of 1889. Commissioners Shanklin, Charles M. Paddock, and Jesse Brewer set aside a sum of \$12,000 for the work and McKain's estimate was accepted at \$11,900. Work began at once and was fully completed and accepted yesterday (Thursday, July twenty-seventh, 1893) by the board now composed of Charles M. Paddock, Jesse Brewer, and Richard Lane.

The north and south plates represent scenes of the husbands and fathers leaving their homes for battle and those on the east and west depict battle scenes.

More specifically, the bronze relief panels represent four tableaux on the battlefield itself. One represents six infantrymen fighting eight artillerymen, representing the Battle of Shiloh and Battle of Stones River; another, soldiers going off into battle and saying goodbye to their families to fight at the Battle of the Wilderness and Battle of Cedar Creek; the third depicts soldiers returning from battle from the Siege of Vicksburg and Battle of Champion Hill, titled *The Return Home*; and the fourth: Cavalrymen fighting infantrymen at the Battle of Antietam and Battle of Gettysburg.

One of the panels is titled “The Dying Soldier,” but is in unclear what one. A plaque made of bronze relates:

“Erected by Carroll County Indiana in Memory of Her Soldiers and Sailors.”

We are thankful for the “Soldiers and Sailors Monument, (sculpture) *Save Outdoor Sculpture!*,

Smithsonian Institution for the interpretation in the final two paragraphs.