

## President's Update

*Submitted in mid-May by Carla J. Funk CD'16*

More changes are coming. In May, Club Manager Don Santelli announced his plans to retire in the coming months after over 20 years of service to The Cliff Dwellers. A tribute to Don is featured in this issue of *On and Off the Cliff*. He has helped The Club successfully get through the pandemic, and we will celebrate him at a party at The Cliff Dwellers on June 30. In the meantime, if you would like to give a donation to a going away gift for Don, please contact Elizabeth Zaverdas at [elizabeth@ezaccountingllc.com](mailto:elizabeth@ezaccountingllc.com). The Board of Directors Executive Committee interviewed candidates for Club Manager and have hired Kristin Aleshire, formerly of the Chicago Yacht Club.



Finally, if you have a friend, family member, or colleague who you think would appreciate all that The Club has to offer and would be interested in membership, please invite them to come for lunch or dinner (when available) so they can get to know us and all we have to offer. When I was lunching at The Club recently with a potential new member, I was very happy to see how many people were there, some for the very first time since we reopened.

Welcome back!  
Hope to see you soon.  
Zivio!

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## Grant Park Advisory Council Committee Report on Art, Monuments, & Markers

*Contributed by Leslie Recht CD'03 in late April 2021*

On March 24, 2021, the fourth step of the identified review process was completed in regards to the review of the Equestrian Indians (the Bowman and the Spearman), the Abraham Lincoln: Head of State, and the General John Logan Monument. These three projects were included in the 41 exhibits throughout the city by the Chicago Monuments Committee as requiring further discussion. Additionally, the Columbus Statue was also included in their group of 41 exhibits; however, the CAMM Committee had already issued a recommendation for that monument so that is not included in this review. The Committee had 5 potential recommendations to make:

1. **No action is deemed necessary**—existing monument remains in place without any additional action.
2. **Re-contextualization**—provide new or additional context by any means including: install site-specific plaques or signage, update historical information, disclaim endorsement of the acts of historic figures, or provide information electronically.
3. **Relocation**—relocate to another Park District site. Alternatives include relocation or long-term loan to cultural organizations, museums, or relevant historical, cultural, or educational settings.

4. **New temporary or permanent works**—commission new artworks in any medium including sculpture, performance, and socially engaged art in order to foster public dialogue on polarizing historical moments and to amplify additional or excluded voices and underrepresented histories.
5. **Removal**—remove offending, controversial, or outdated works from outdoor display on public property.

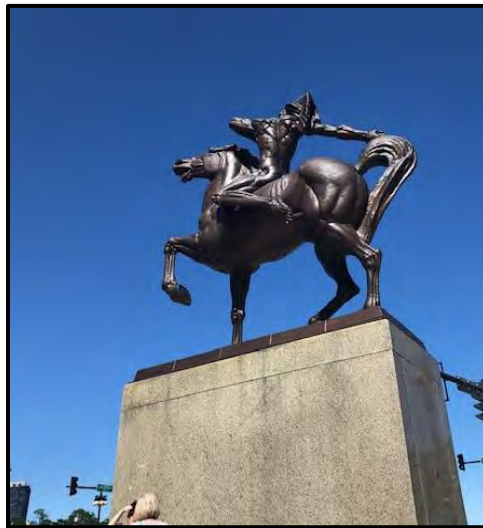
The following advisory recommendation was approved by the Committee on Art, Monuments & Markers at that meeting.

**Approved Motions:**

The Committee votes unanimously to recommend that the *Equestrian Indians* remain as permanent artworks in Grant Park because of their extremely high degree of historical, cultural, artistic, and social value.

The Committee votes unanimously to recommend that the *Abraham Lincoln: Head of State* remain as a permanent artwork in Grant Park because of its extremely high degree of historical, cultural, artistic, and social value.

The Committee votes unanimously that despite Logan's controversies, his contributions are so important, and the artwork possesses such a high degree of artistic and historical value, that the landmark-designated General John Logan Monument should remain as a permanent sculpture in Grant Park.



*Equestrian Indians: The Bowman and The Spearman, 1928*

**Statement of the Majority:**

The Committee votes unanimously to recommend that the *Equestrian Indians* remain as permanent artworks in Grant Park because of their extremely high degree of historical, cultural, artistic, and social value.

Commissioned by the B.F. Ferguson Fund, the artworks were produced by Ivan Mestrovic (1883–1962), an internationally-renowned Croatian sculptor. After studying at the Academy of Arts in Vienna during the famous

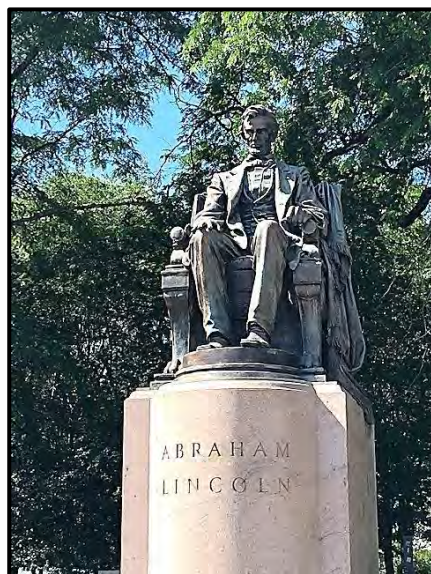
Secession Movement, he moved to Paris and began to show his work in major European exhibitions. He befriended the famed French sculptor Auguste Rodin (1840-1917), who described the Croatian artist as “the greatest phenomenon among sculptors in the world.” (*New Outlook*, 1924, p. 405.)

Mestrovic received the commission for these artworks in 1926, when he came to Chicago to exhibit his work at the Art Institute. The monuments were specifically conceived to flank Congress Plaza, a grand entryway to Grant Park designed by architects Bennett, Parsons, Frost and Thomas. Along with other elements that contributed to the park’s development during this period, the sculptures expressed the Art Deco style. The male bronze figures are colossal in scale and “details such as musculature, headdresses, and horses’ manes have been boldly simplified.” These monuments “have been regarded as the finest monumental work of Ivan Mestrovic.” (Bach and Gray, *A Guide to Chicago’s Public Sculpture*, pp. 18-19). As noted in *Art Deco Chicago*, as Congress Plaza was reaching completion in 1928, the *Chicago Tribune* described it as “the world’s most beautiful plaza.” (Bachrach, p. 192).

The Chicago Park District’s web-based guide to sculpture and monuments states that the *Bowman* and the *Spearman* were symbolically meant “to commemorate the tribes that once roamed the Illinois prairies.” Although the figures are poised to shoot an arrow and throw a spear, the weapons have been left to “the viewer’s imagination.”

The Chicago Monuments Project website suggests that, although “Impressive for their heroic scale and bristling energy, the sculptures have been criticized for their romanticized and reductive images of American Indians.”

The sculptures are listed as contributing resources to Grant Park’s designation in the National Register of Historic Places. The Committee acknowledges that the artist did not intend to create a literal representation of Native Americans of our region. The choice of subject matter by the artist notwithstanding, the Committee feels that the criticism of the statue does not warrant removal of these landmark-designated artworks.



*Abraham Lincoln: Head of State “Seated Lincoln,”*1908  
(Installed 1926)

The Committee votes unanimously to recommend that the *Abraham Lincoln: Head of State* remain as a permanent artwork in Grant Park because of its extremely high degree of historical, cultural, artistic, and social value.

Chicago businessman and philanthropist John Crerar (1827-1889) left a bequest in his will for a south-facing Lincoln monument and for a technical and scientific library. The trustees of his estate wanted to erect both elements in Lake Park, the unfinished lakefront greenspace which would later become known as Grant Park. In 1896, the trustees gave the commission for the artwork to the Irish-born sculptor, Augustus Saint-Gaudens (1848–1907), who has been described as “the American Michelangelo.” (Dryfhout, *The Work of Augustus Saint-Gaudens*, p. 25). Saint-Gaudens had completed *Lincoln: The Man* for Chicago’s Lincoln Park several years earlier. While some critics believe that sculpture is superior to this one, others, including Saint-Gaudens himself, favored “this figure, which attempted to combine personal and official images.” (Bach and Gray, *A Guide to Chicago’s Public Sculpture*, pp. 28-29).

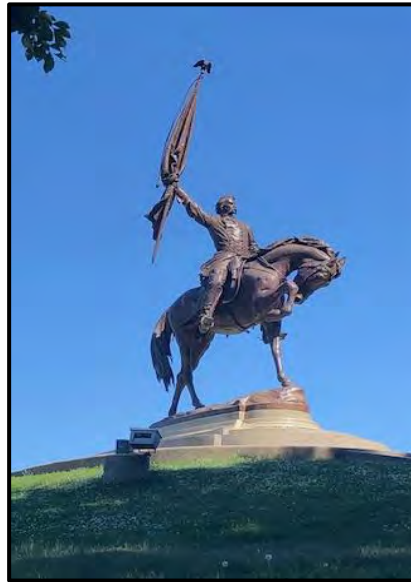
While Saint-Gaudens was working on the monument in the late 1890s, Chicagoan Daniel H. Burnham was busy creating plans to transform Lake Park into an impressive downtown greenspace. Burnham’s plans included the Lincoln monument and a George Washington monument, along with a Crerar Library, a new Field Museum, and other structures. As explained by the Chicago Park District’s web-based guide to sculpture and monuments “the scheme was problematic because early restrictions prohibited the construction of buildings in the park” and “mail-order magnate Aaron Montgomery Ward launched a series of lawsuits to protect the lakefront’s open space.”

While Montgomery Ward’s lawsuits dragged on, Saint-Gaudens completed a first model of the sculpture, which was destroyed in a 1904 studio fire, and then a second model, which, according to author John Dryfhout, “was cast in bronze in 1906, by the Roman Bronze Foundry, New York City” (p. 278). While the legal battles continued in Illinois, the monument was displayed at the Metropolitan Museum of Art in New York in 1908 and at the 1915 San Francisco Exposition.

After Montgomery Ward won his final lawsuit preventing the South Park Commissioners from building structures in Grant Park, new plans were needed to complete the unfinished greenspace. The commissioners hired the firm of Burnham’s associate Edward Bennett to prepare the revised plans. Remaining true to Burnham’s vision, Bennett, Parsons, Frost, and Thomas designed a formal Court of Presidents as a monumental space within the park. In 1926, Saint-Gaudens’ bronze figure was finally erected on a 150-foot-wide marble setting designed by architect Stanford White. Although the commissioners had hoped to mirror the Lincoln with a George Washington sculpture, this was never realized, and the Seated Lincoln remains as the only permanent monument on the Court of Presidents.

The Chicago Monuments Project explains that with this “monument Saint-Gaudens sought to portray Lincoln at the end of his life – in a state of isolation and reflection at the end of the Civil War – and unknowingly approaching the end of his life.” The Monuments Project goes on to say that the sculpture’s large exedra and seating area provide visitors a space to contemplate the “complex circumstances and ironies of his life.”

The monument is listed as a contributing resource to the Grant Park’s designation in the National Register of Historic Places. The Committee concludes that despite ironies and complexity, Lincoln’s contributions are so important, and the artwork possesses such a high degree of artistic and historical value, that the landmark-designated monument should remain as a permanent sculpture in Grant Park’s Court of Presidents.



### ***General John Logan Monument, 1897***

Erected in 1897, the General John Logan Monument was the first public artwork installed in the lakefront greenspace that would become Grant Park. (At the time, the site was called Lake Park.) Born in Illinois, John Alexander Logan (1826–1886) served in the Mexican-American War before becoming an attorney. He served several terms as a Democratic Illinois State Representative and then as a United States Congressman. Entering the Civil War as a colonel, he quickly worked his way up to the rank of general. After the war, Logan switched parties and served one term as a Republican US Congressman and two as Senator. He also headed the Grand Army of the Republic, an organization of Union Army veterans. On behalf of the G.A.R., he recommended the creation of Memorial Day, known originally as Decoration Day, and first observed on May 30, 1868.

Soon after Logan died, the State of Illinois appropriated funds to create a memorial to him in Chicago. State legislators commissioned acclaimed sculptors Augustus Saint-Gaudens (1848–1907) and Alexander Phimister Proctor (1862–1950) to produce the heroic bronze monument. The highly respected Saint-Gaudens had recently completed *Lincoln: The Man* (also called Standing Lincoln) in Lincoln Park. Born in Canada, Proctor, had grown up in Colorado, and spent time immersed in the American wilderness. He studied art in Paris and became an animalier. Thus, Saint-Gaudens would produce the figure of Logan while Proctor sculpted his horse.

Author John Dryfhout notes that renowned New York architects McKim, Mead and White worked with Chicago's Daniel H. Burnham to site the monument (p. 230). The South Park Commission provided the site and the granite base. According to the Chicago Park District's web-based guide to sculpture and monuments, the monument had been intended as the burial place for Logan and his wife. Although his widow planned to have his remains moved to the tomb from Washington D.C. along with her body, this never occurred. As a result, the tomb has always been empty. Art historian James Riedy explains that the Logan monument was dedicated on July 22, 1897, a date designated as Logan Day, in commemoration of "the Battle of Atlanta, one of the bloodiest of the war," which took place on July 22, 1864 (Chicago's Sculpture, p. 235). He also notes that the city held one of its largest parades of that period as part of the dedication ceremony.

Standing on a mound just east of S. Michigan Avenue, the General John Alexander Logan Monument is among the city's most recognizable sculptures. It is iconic not only for its dramatic setting, but also its connection to Chicago's Democratic Convention of 1968 when peace demonstrators climbed on the monument and were violently pulled from it by police.

The Chicago Monuments Project explains that Logan was “deservedly respected for his Civil War leadership,” however, “General Logan’s background is not without its controversies. His military career began as a soldier volunteer in the Mexican War. In his early politicized career, he allied with Democrat Stephen A. Douglas, and participated in legislation directed towards halting black migration and settlement in Illinois.’

The monument is listed as a contributing resource to the Grant Park’s designation in the National Register of Historic Places. The Committee concludes that despite Logan’s controversies, his contributions are so important, and the artwork possesses such a high degree of artistic and historical value, that the landmark-designated monument should remain as a permanent sculpture in Grant Park.

**Concurring members: Julia Bachrach, Charles Bethea, Ed Gordon, Walker Johnson, Ron Mott, Julia Packard, Elaine Soble, Nora Taylor, Edward Torrez, and Jim Wales.**

**Sources:**

“Artworks and Monuments,” Chicago Park District Website: <https://www.chicagoparkdistrict.com/parks-facilities/artwork-monuments>

Bach, Ira and Mary Gray. *A Guide to Chicago’s Public Sculpture* (Chicago: University of Chicago Press) 1983.

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Dryfhout, John H. *The Work of Augustus Saint-Gaudens* (Hanover, MA: University Press of New England) 1982.

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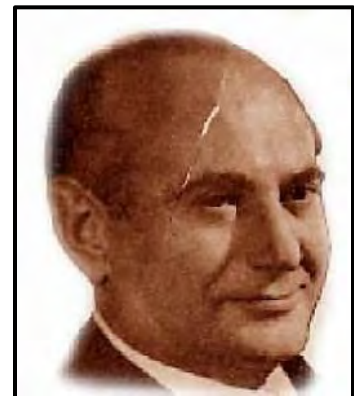
## MORRIS B. SACHS: A CHICAGO ORIGINAL

*By Richard Reeder CD’13 submitted in May 2021*

This piece was originally published in *Chicago Jewish History* (Winter, 2014), the journal of the Chicago Jewish Historical Society.

In Willard Motley’s great novel of Depression-Era Chicago, *Knock on Any Door*, one of the characters mentions “I won a prize on the Morris B. Sachs amateur hour a year ago. Five dollars for five minutes.” Later on in the book there is a mention of clothes that “Emma had bought at Sachs out on the South Side to get married in.” These references in Motley’s novel reflect the pervasiveness of Morris B. Sachs and his enterprises on the commercial and cultural fabric of Chicago life for nearly four decades.

Like countless other Eastern and Southern European immigrants arriving in Chicago in 1908, Morris B. Sachs only possessed the clothes on his back and a single suitcase holding all his other worldly possessions. Not much is known about his origins as a Jewish boy in czarist controlled Lithuania. He was twelve upon his arrival in Chicago, apparently an orphan with some distant relatives in Chicago.



Chicago entrepreneur Morris B. Sachs

Immediately he borrowed some money from his family connections and bought a pushcart and a small stock of neckties from a jobber and started peddling his merchandise at the Maxwell Street market. From about 1890 to 1920, tens of thousands of

poor Eastern European Jews called the Maxwell Street area their first home in America. Sachs, at first, could get by there speaking Yiddish and basic street merchant English. Sachs showed a natural flair for selling his merchandise and he soon became more comfortable speaking English. He paid off his loan, and with his profits bought a horse and cart to move his wares beyond Maxwell Street and to potential customers living in Chicago's other ethnic enclaves south of the 16<sup>th</sup> and Halsted viaduct.

Traveling south on Halsted with a cartful of ready-made clothes and various fabrics, Sachs discovered many new customers from the Bohemians, Irish, Italians, Lithuanians and Croatians living in the Pilsen, Bridgeport, Canaryville, Back of the Yards and Englewood communities. Later on Sachs would claim that he sold Richard J. Daley's mother the future mayor's first pair of long pants from the inventory in his cart. The Irish women in these neighborhoods were especially appreciative of the bountiful supply of lace that the traveling merchant carried, which they bought from him to make doilies and curtains.

His itinerant merchant success allowed him to open up a two-story clothing store in Englewood at 6638 S. Halsted in 1919. His ads in neighborhood papers and Catholic parish bulletins heralded that his store provided "credit with a smile." Sachs firmly established himself as someone that could be trusted in the community. His generosity to local charities, especially Catholic organizations, solidified his outstanding reputation among his white ethnic customers.



Sachs in the meantime married Anna Shirley Baker in 1916 and settled in the Hyde Park neighborhood at 4950 Chicago Beach Drive. The Sachs' had two daughters, Zenia and Rhoda, and a son also named Morris B. Now with a wife and three children and a successful business, the Lithuanian immigrant saw himself as a very lucky man indeed, someone who made something from nothing; someone who had achieved the "American Dream."

Sachs was one of the first in Chicago to introduce "lay away plan" merchandising. This helped his customers secure their items with small down payments during the hard times of the Depression. He sold in volume, thus selling his clothing at lower prices than his competition. His business boomed, and in 1940 he added three stories and 12,500 square feet to his Englewood store. Sachs also received much positive press when he took it upon himself to cancel the payments owed to his store by men and women who were serving in the armed services during the war years.

He always exhibited great showmanship in promoting his business, so it was natural for Sachs to venture out into the entertainment business. In 1934 he launched the Morris B. Sachs Amateur Hour first airing on radio station WENR, and later on WENR television as well on Sunday afternoons from 12:30 to 1:30. The venue for the show was the beautiful and ornate Civic Opera House in downtown Chicago.



The show proved to be an instantaneous success. Everyone seemed to delight in the wide variety of amateur acts showcased. It was an opportunity for Chicagoans and other Midwesterners to "strut their stuff" for the first time in front of a large radio and television audience, while winning both major and minor prizes. Most of the acts were enthusiastic, though unpolished, musicians, singers, acrobats and comedians, but every now and then a star was born on the show, including singers Mel Torme and Frankie Laine.

The show continued on until 1958. Tens of thousands of listeners and viewers grew familiar with Sachs himself, as he introduced each show in his slightly accented English. His TV viewers would see a small, balding man with a slight limp addressing them in a kind avuncular manner.

The origin of his limp can be attributed to incredibly emotional wrenching experience in 1938, which he related to *Chicago Daily News* City Hall reporter, Jay McMullen, a week after taking office as City Treasurer in 1955. In December, 1938, Sachs opened a letter that was delivered to his store at 6638 S Halsted. The letter, printed by hand on a sales slip from his store read as follows:

“We want \$10,000 or your daughter and grandchild will meet horrible deaths. Do not call the police or mark the bills or you will be sorry. Get half in \$5 bills and half in \$10 bills. Put this letter and envelope in the package.”

The writer of the letter continued by instructing Sachs to drive around Ogden Park, at Marquette and Loomis, while he was to look for an individual waving a white handkerchief behind a bush. The meeting time to drop the package of cash was to be 11:30 in the evening.

Upon receipt of this letter, Sachs immediately contacted the FBI who told the merchant to bring a dummy package to the park at the assigned time. After the drop was made, the extortionist somehow eluded the twenty FBI agents surrounding the park for a few minutes, but soon was captured. Sachs wanted to confront the 24-year perpetrator immediately, but the agents held him back. Sachs related that “in the excitement, my neck started to swelling---until it was three times its normal size. I started choking. They had to tear my shirt off. I guess I just cracked up temporarily from the strain. But I wasn’t in bed a day. I snapped right out of it.”

Unfortunately, a few months later his leg began dragging as he walked. Doctors speculated that he must have experienced a mild stroke during the time of the extortion plot. He was saddled with a limp the rest of his life. Sachs, always sensitive to others--especially the young with crippling conditions--would feature a special “March of Dimes” program on the amateur hour once a year.

Sachs rode the tide of the post-War economic boom, and opened a new store on the North Side, at 3400 W. Diversey, in 1948. His two stores combined grossed about \$8,000,000 in revenue, while employing 700 workers. Sachs’ growing economic success was catching the eye of Chicago’s political power structure.

Mayor Martin Kennelly, who had the support of the Chicago political machine for his previous two successful election bids, lost the support of the ward bosses as he announced that he was running for a third term in 1955. By an overwhelming vote of 49-1, the fifty Chicago Democratic ward committeemen slated 11<sup>th</sup> ward committeeman and Cook County Clerk Richard J. Daley as the Party’s candidate for mayor over the incumbent.

Kennelly, the founder of Allied Van Lines, a warehouse and trucking business, asked Sachs to run with him as his city clerk, joining Marion Isbell, a restaurant owner, who later founded Ramada, Inc., who had already agreed to be part of his team by running as city treasurer. Kennelly would present the citizens of Chicago with a “businessman’s ticket” that would present them with a clear choice to the professional politicians on the Daley slate. Sachs pledged that he would donate his entire \$12,000 city clerk salary to charities if elected.

Benjamin Adamowski, a lawyer and a former state representative, was the third candidate in the Democratic mayoral primary held on February 22. Adamowski hoped that Chicago’s large Polish ethnic bloc would rally around his candidacy and catapult him to a victory in the race. In the three-way race, Daley, with the forces of the powerful Democratic organization working for him, won an easy victory with 376,847 votes to 264,775 for Kennelly and 112,072 for Adamowski. A memorable photo was taken election night of Kennelly comforting a distraught Sachs, clinging to the mayor’s lapels with his tearful face on the defeated incumbent’s shoulder.



Daley was to face Alderman Robert Merriam of the liberal 5<sup>th</sup> Ward in the general election on April 5. Merriam, an ex-Democrat turned Republican, campaigned on a reformist agenda for the city. Daley knew that the Democratic ticket had to appear “squeaky clean” to the electorate, and that any hint of scandal could be detrimental to the Party’s success. This is why Daley decided to dump 40<sup>th</sup> Ward Alderman Bernard Becker, the nominated candidate for city clerk, because of alleged zoning improprieties in Becker’s ward.

Daley then asked Sachs to join his ticket as the candidate for treasurer, as the nominee for treasurer, John Marcin, moved to the city clerk slot. Sachs was Jewish like the ousted Becker, and the slate would be nicely balanced with the Irish Daley and the Polish Marcin. Besides, Sachs had an unsullied reputation which would enhance the ticket in the campaign against the Republican reformers

Kennelly’s campaign manager, Cook County Assessor Frank Keenan, felt betrayed by Sachs. In his book, *Clout*, the great Chicago political commentator Len O’Conner quotes Keenan as calling Sachs “that traitorous sonofabitch” and Sachs is quoted as saying that “I had to run; they insisted on it.”

When the votes were counted, Daley defeated Merriam, with a total of 708,660 to the Republican’s 581,255. The victorious Marcin had 708,228. But the winner with the largest plurality that evening was Sachs, who garnered 735,747 votes.

However, it didn’t take long before newly elected Mayor Richard J. Daley realized that his new city treasurer, Morris B. Sachs, was going to be his own man as a politician, just as he had been as a merchant and philanthropist. Less than two months in office, Sachs fired three politically connected administrative staff in the treasurer’s office and told the remaining twenty-eight that he expected them to work hard and perform well, and if not, they should “see their better angels and get other jobs.” Sachs truly believed that the work culture in the treasurer’s office should be no different than his business.



Morris B. Sachs and Mayor Richard J. Daley

The editorial boards of all the Chicago newspapers endorsed Sachs’ business approach to running the treasurer’s office. The *Sun-Times* lauded him for “serving the city in the interest of the taxpayers and not in the interest of the greedy politicians.” The *Daily News* opined that “the voters would return an emphatic approval of Mr. Sachs in any referendum on the issue.”

If Mayor Daley was privately irked by Sachs’ not playing the “political game,” he purposely did not show his irritation in public. In Springfield, a Democratic Machine state representative introduced an unsuccessful bill to abolish the city treasurer’s office as a retaliatory move because his friend had been fired by Sachs. But for the most part, Daley and his cohorts learned to coexist with the new city treasurer who they viewed as someone who marched to the beat of a different political drummer

Sachs though had bigger plans both commercially and politically. A decision was made to open a third Sachs store in the heart of the Loop at the southwest corner of State and Monroe. Also, Sachs strongly believed that his “business sense” was just what the State of Illinois needed in leadership, and he announced his candidacy for governor in the spring 1956 Democratic primary.

Daley made it perfectly clear that Sachs would not get the support of the Democratic organization in the primary. The endorsement was given to Cook County clerk Herbert C. Paschen, who won the election with 58% of the vote to Sachs’ 42%. Daley’s political machine crushed Sachs in the city and county, though the city treasurer managed to carry the Downstate Democratic vote, as well as some of the collar counties.

When Paschen, the Democratic nominee, was forced to remove himself from the ticket due to a budding campaign scandal, Sachs asked the political powers in the Party to name him as the candidate. Instead, Judge Richard Austin was nominated. He lost a close election to Republican incumbent governor, William Stratton, by a margin of 37,000 votes.

On March 15, 1957, the doors to the Sachs State Street store were finally opened. Thousands of people lined up see the store and merchandise. Mayor Daley cut the ribbon, and the chief of the city's central traffic police said that it was the largest grand opening that he had ever seen. Sadly, Sachs had little time to enjoy this wondrous downtown success. He passed away four months later on September 23.

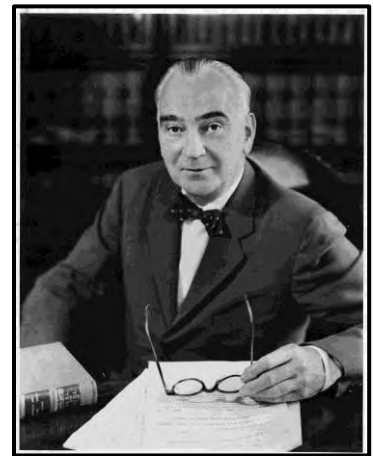
In the opening of the State Street store, the name Sachs could now be placed alongside Field, Goldblatt and Wieboldt in the panoply of great State Street merchant princes. Truly the achievement of the American Dream for the immigrant orphan!

## Judging History

*Submitted by Bill Bowe 5/17/21*

Cook County Presiding Judge Augustine J. Bowe's life revolved around three spheres: the law, civic engagement, and poetry. Bowe (1892-1966) was elected to the bench in 1960 as the Democratic Party's "blue ribbon" candidate to lead Municipal Court after a traffic ticket scandal. He held the position until his sudden death at age 73.

Days after Bowe died, columnist Mike Royko wrote the unimaginable, at least for him. Under the headline, "Augustine Bowe: A Judge Who Spoke His Mind," Royko had nice words to say about a local judge: "Even when things got hot--and for the judge in charge of Municipal Court heat waves never end--he didn't hide behind public relations doubletalk or duck a controversy," asserted Royko, adding that Bowe had done the same as Chicago Bar Association president (1955-56). Apropos of Royko's appraisal, Judge Bowe, when asked why the law advances at a languid pace, replied, "We so often complain that the functions of courts are being taken over by commissions and bureaus. This is inevitable if the law insists upon keeping a half century behind the rest of human activities."



**The Honorable Judge  
Augustine J. Bowe**

No wonder retired Chicago lawyer William J. Bowe, a nephew, recently described Judge Bowe as "decent, competent, and [with] a highly refined common sense." Gene Niezgoda, who served as Judge Bowe's court administrator and for every successor until retiring in 2017, once told me about Bowe's absolute integrity, manifest kindness, and fastidiousness in dress and manners. (Niezgoda introduced me to Bowe's poems. He died in 2018 at age 92.)

Judge Bowe energetically involved himself in professional groups, especially the CBA. He engaged in numerous civic endeavors, many focused on improving relations between Blacks and whites and Catholics and Jews, such as the Chicago Commission on Human Relations (chair, 1948-1960), the Catholic Interracial Council, and the National Conference of Christians and Jews. And, he took key roles in local community efforts including the Commission on Chicago's Architectural Landmarks and the Cook County Prisoners Welfare Association.

But, poetry was his enduring muse. In 1912, while in law school at Loyola, Harriet Monroe established *Poetry* magazine, which went on to publish more than 30 of his poems. Among the dozens of famed poets whose works frequented its pages were Carl Sandburg, Ezra Pound, Marianne Moore, Robert Frost, Edgar Lee Masters, and Edna St. Vincent Millay. In 1941, Bowe and his wife, Julia, rescued *Poetry* from potential oblivion by forming a not-for-profit, Modern Poetry Association (known today as the Poetry Foundation). The association took financial responsibility for the magazine, and Bowe became its president. Through his leadership, the association weathered occasional editorial and organization controversies that, in anyone else's hands, would have wrecked the enterprise.

Bowe journaled daily and over decades compiled poems and observations on hundreds of legal pads and typed pages. *No Gods are False*, an 80-page collection of Judge Bowe's poems was published by Macmillan Publishers in 1968. In the introduction, John Frederick Nims, a friend and poet, recalled Bowe as "skeptical, rugged, independent" and "among the most distinguished of the city's million faces." Nims wrote that Bowe "needed a voice of his own because what he had to say was his own." And that Bowe had "a deeply serious mind, deeply committed ... not only to issues of the day but also, but especially, to the mystery of our existence."

Judge Augustine J. Bowe has slipped into history's annals, as have his poems. Both merit our remembering.

### **There Must Be Honesty in Kindness**

There must be honesty in kindness,  
It must look beyond a bowl of soup, a night of rest,  
It must not be a momentary blindness,  
An obstinate refusal to see the sunset in the west.

A fortnight in the country is a good thing for a child  
But there are more than a score of fortnights in a year.  
And some of them come when the winter is wild.  
The youngest infant will grow old and full of fear.

We must hold many a hand that is dying,  
We must feed many a face many winters through;  
And many an angel on white wings flying  
Has less to do than we have to do.

--Augustine J. Bowe, from *No Gods Are False*

Justice Michael B. Hyman sits on the Illinois Appellate Court, 1st District. He is a former president of both The Chicago Bar Association and the Illinois Judges Association. [mhyman@illinoiscourts.gov](mailto:mhyman@illinoiscourts.gov) CHICAGO LAWYER APRIL-MAY 2021 • 39

Here's a live link to the article on my uncle:

<https://wbowe.com/wp-content/uploads/2021/05/2021-05-15-Michael-B.-Hyman-Article-on-Augustine-J.-Bowe-MBH-Color-Picture-Original.pdf>

HONESTY IN KINDNESS The poet, presiding judge Augustine Bowe By MICHAEL B. HYMAN

## Twenty-First Century Fund News

*By Co-Chairs Leslie Recht CD'03 and Ed Gordon CD'00*

In 2019 the 21st-Century Fund was begun to provide an additional revenue source for The Cliff Dwellers. It solicits annual donations from our club members to meet unanticipated immediate needs, and it also is building an endowment fund for the Club's long-term future. During 2019-2020 the 21st-Century Fund received a total of \$240,000 in donations and endowment pledges.

By the end of May thanks to the continued generosity of Cliff Dweller members, the 2020-2021 campaign has already raised \$81,000 in contributions. Also, members have made bequests in their wills of over \$108,000 to support the 21st-Century Endowment Fund. The Cliff Dwellers Board of Directors and the 21st-Century Fund co-chairs Leslie Recht and Ed Gordon are most grateful for this outstanding response for meeting the extraordinary challenges of reopening the club and for the Cliff's continuing long-term support of the Chicago arts community.

Please consider joining your fellow members in making your own contributions, whether large or small, to underwrite the Cliff's current and future needs. Thank-you. Zivio!

## A Case for a New Bookcase

*By William J. Bowe CD'97*



The Sullivan Room has wonderful memorabilia celebrating our Club's engagement with the arts since our 1907 founding. Among the Room's treasures are important books by notable authors who have also been Club Members. Think: Hamlin Garland, Lorado Taft, Henry Fuller, Louis Sullivan, Frank Lloyd Wright, Daniel Burnham, John T. McCutcheon, Carl Sandburg, Vachel Lindsay, Ralph Fletcher Seymour, Henry Regnery, Lloyd Wendt and Fanny Butcher. And think also of our more recent author Members: Roger Ebert, Wilbert Hasbrouck, Larry Okrent, Deidre McCloskey, Jack Zimmerman, and Ed Gordon.

As it happens, the current shelving offered by our present bookcases has turned out to be only temporary. That's because in recent years easy access by visitors to the Sullivan Room has resulted in the occasional filching of important volumes from our collection. The solution is getting new bookcases with the volumes behind lockable screens. The cost of doing this is estimated to be between \$5,000 and \$10,000.

Early recruits in the ongoing battle to save our books have already contributed \$3,000 of the needed amount. Please join them by making your own earmarked contribution to the Club's 21<sup>st</sup> Century Fund. All donors will be recognized. Just ask Club accountant Elizabeth Zaverdas to charge your account for your earmarked Fund contribution in any amount you choose. Call her at (630) 810-5169 or email her at <[ez13@comcast.net](mailto:ez13@comcast.net)>. You can also use the Fund pledge form on The Cliff Dwellers website and send it in or drop it off on your next Club visit.

<https://cliff-chicago.org/wp-content/uploads/2020/06/CD-pledge-card.12.11.18.pdf>

**Help save our books.**

## A Tribute to Don Santelli— Club Manager of The Cliff Dwellers for the Past 23 Years

### A Good Man Is Hard to Find

*As told to Mike Deines CD '03*



**Club Manager Don Santelli**

On the Monday after Thanksgiving, fifteen years ago today (1998), I got off the elevator ready for an interview with Mark, the club manager. Turning down the hallway, I saw a cloud of smoke obscuring my view of the lake. I walked through the smoke, and there was Bob (Thiebout), filling the entryway to the Kiva with a gray billowing greeting.

He smiled, sent me to wait by the fireplace, and ten minutes later came over and said, “You know me right? We’ve met.”

“Yah,” I answered. But, at least 7-8 years had passed since I last was at the old Cliff Dwellers. Bob had an amazing memory for people and their stories. That day, we began a long friendship and I became assistant manager at the Club.

After working at the Sheraton Resort in French Lick, Indiana, I came back to Chicago and through a lead got a job at the Union League Club. I became one of the youngest catering managers in the city. I had 25 banquet rooms and 4 bars to take care of. I really didn’t think I would be in this business very long, but, you know how it goes—all of a sudden eighteen years had gone by like the blink of an eye.

So in 1998, I came here. The following summer Mark left and another guy was hired. Shortly after Thanksgiving, we discovered the embezzlement; by Christmas we thought we were going to go broke. The Club was on the ropes. The manager, who had been with us for a few months wanted to get off the sinking ship, went to Club President Fallon and quit. Everything was in turmoil: no money, no manager.

Leonard Foster came into the office the next day and asked one question, “Can you run this place?” Since I had already been doing that job for 3-4 months, I said, “Yes.” The Board called me into the Sullivan Room, asked the question again, and I got the job.

We survived the embezzlement because some old-timers stepped up. They made some loans and did some big-time fund raising to keep us open and moving forward.

But then, a year later in 2001, we were back in trouble. We had a fire in the kitchen. Spontaneous combustion caused

some oily rags in laundry bags to heat up, smolder, and catch fire. It’s why we have to keep used laundry outside. Fortunately, we had enough insurance money for salaries and improvements, and after about six months we re-opened.

The Cliff Dwellers is a great place. It has always been about the people—the membership and the staff together. It was right up my alley to come here. Experience, background, career—it all fit. People don’t always understand why all the stuff in their life happens. But then, it does.

Going all the way back to the Sheraton in French Lick in the early 70’s, things were happening. We had a pipeline to the Pullman Porters for staff. The hotel quartered them. They called me “Donnie,” and taught me the little things about the business. We had a great relationship.

Orange County was pretty rough, the poorest friends were hanging out rather than to the roughneck bars where the locals were. I played basketball with the guys after work. This skinny local kid named Byrd (with a y), a high school freshman at the time, came out and played in our games. He liked the competition. I guarded him a couple of times. The kid had a future.

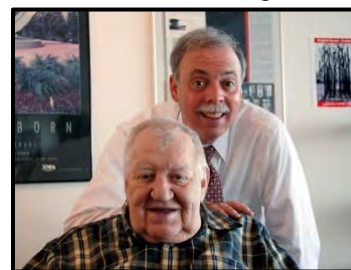
Then, twenty year later, I came here and looked around and saw that most of the wait-staff were Pullman Porters, and thought—“Here we go again. The same good people.” French Lick was a training ground for me.

The same goes for the constant craziness with 4,000 members at the Union League—a training ground. The embezzlement, and the fire, and working with Bob nearly every day for 15 years—all became training grounds for me.

The stars and karma were lined up, and it seemed this place-The Cliff Dwellers-was for me.

So, when the time came, I was ready for the lease ordeal.

Bob and I—talking between the two of us—said,



“We’re not going to move.” We stayed positive and felt something was going to happen. Something good. And, we’re still here.

There isn’t anyone else on the Staff that goes back as far as those years

I had with Bob. Cris was the last of our Pullman Porters. I called Amtrak, contacted a big church on the South Side, and ran an ad in *The Defender*, but there aren’t any left from those days who are looking for work. That culture is gone. **It’s the end of an era.**

But, there are good times ahead.

**And, like I said, “It’s always about the people.”**

*From the Archives:* This Interview originally appeared in OOC 2013-5



## Remarks of William J. Bowe at the Retirement Celebration for Donald Santelli, Manager, The Cliff Dwellers June 30, 2021

Due to a death in the family, our Club President Carla Funk could not be here to help send Don off. Don, Carla sends you her best wishes for a long, healthy, and happy retirement. When Carla first asked me to emcee Don's retirement gathering, I told Carla I would be delighted. That is because I have been a Cliff Dweller since 1997 and, quite simply, Don has been the finest Club Manager I have known. Of course, I have only known one other. And that guy turned out to be an embezzler. But Don, in my book you would still be the best, even you'd had stiffer competition for my accolade.

Don and I have a lot in common with this particular Adams Street location. Don worked here for 23 years. I once worked across the street in the 1911 Peoples Gas building for three months. But when it comes to Adams Street in general, Don has me beat three ways from Sunday. Seventy-one years ago, Don was born at 5029 West Adams Street. And Don, if they ever put up a plaque noting that building as your birthplace, I'll fight any cancel culture attempt to take it down. I don't think it is fair that you should have to pay for the sins of Christopher Columbus.

On his way to becoming Manager of The Cliff Dwellers, Don's first job in the hospitality industry was in French Lick, Indiana. I am not sure exactly what he did in French Lick, but the name makes it sound as if it involved something in the sex trade.

Be that as it may, it was there in French Lick that Don first encountered a wait staff with retired Pullman waiters. As some of you old timers may remember, when Don started here as an Assistant Club Manager in November 1998, retired Pullman waiters were a central feature of The Cliff Dwellers. That had been true from the Club's get-go. When the Pullman Company headquarters was built on this site in 1884, the building had a restaurant on its top floor. Then, when Orchestra Hall was built next door to the south, a hole was punched in the wall and after 1909 retired Pullman waiters and the restaurant's kitchen in the Pullman building provided the dining service for our Club members for the many decades that followed. Many of you may remember our ceremony in this room when the last of the Pullman wait staff, Belton Calmes, retired in 2006.



Don & Bill Bowe



Richard Eastline, Walker Johnson & Bill Drennan



Chef Victor & Don



Ruth Migdal, Eve Moran & Connie Hinkle



Dierdre McCloskey, Joan Pontsios & David Mann

After his apprenticeship in Indiana, Don went on to gain direct experience in private club operations and restaurant management here in Chicago. He worked for many years at both the Union League Club and Northmoor Country Club. I first got exposed to Don's club management capabilities and professionalism when I served on the Club's Board of Directors. This was when Jack Zimmerman was President. Like most incoming presidents, when I succeeded Jack as President in 2006-2007, I knew next to nothing about club or restaurant management. I immediately learned to rely on the good judgment and management expertise Don had built up over his career.

Many of you may be thinking that it was really Don's hard work that caused my tenure as President to be known as the Golden Era. Well, Don had nothing to do with the Golden Era. The truth is that I made up all that Golden Era stuff. The reality is that when I served as President, the Club's only positive development was reducing the time our vendors had to wait to get paid. In the aftermath of the embezzlement disaster in 1999, the Club's finances had been particularly stretched in the years that followed. In addition to relying on the good will of our vendors in this period, we also had to repay the Club stalwarts who loaned the Club enough money to tide it over in these rough times.

So, when you think about it, maybe it was a kind of Golden Era of sorts. Everybody got what they were owed in the end, and our loyal member lenders even got an interest kicker.

When I think back at the almost 23 years Don has been with the Club, the recurring theme of his management role has always been helping to guide the Club and its leadership through the periodic rough waters of the changing world around it. Don has regularly been the lynchpin in holding the Club steady on course. Whenever a crisis du jour reared its ugly head, Don has been there to help the Club ride it out.

Be it an embezzlement, a fire, a lease termination, a closure for remodeling or, God forbid, a 100-year pandemic, Don and the Club's loyal staff could be counted on when things would go off track.

Don also had good advice in the smaller matters. When I was President, a father of the bride went ballistic when he found out emergency repairs to the terrace would keep the wedding party off the deck. The man was demanding access despite the danger of an accident. When I told Don I planned to tell the man to stuff it, my recollection is Don, always the diplomat, steered me into safer waters. He is a good man.



Don & a Club Full of Friends!



Niki Whitcomb & Leslie Recht



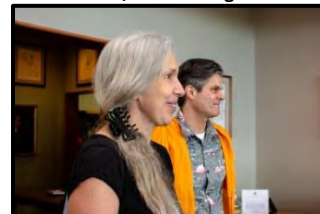
Elaine and Ed Gordon



Allen Kamp & Jim Smith



Andrew Fox, Allan Alongi & cousin



Trish Vanderbeke & Dominic Johnson



Richard Nystrom & Richard Reeder



The Deineses, Don & the Drennans

## Light of Truth: A Monument Honoring Ida B. Wells

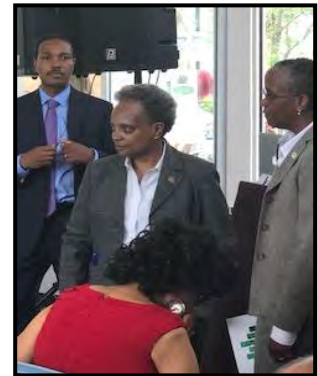
By Eve Moran CD'10

Member: Ida B. Wells Commemorative Art Committee

June 30, 2021 was a joyful and historic day in Chicago. The Ida B. Wells Commemorative Art Committee gathered with a host of public officials, other gifted speakers, spirited performers, neighborhood residents, and IBW family members, for the dedication ceremony and unveiling of an important public monument titled *Light of Truth*.



Michelle Duster (Great-Granddaughter of IBW); Daniel Duster (Great-Grandson of IBW); Sandra Young (Co-Chair, IBW Commemorative Art Committee); Richard Hunt (sculptor, *Truth of Light*); Sophia King (4th Ward Alderman); Toni Preckwinkle (President, Cook County Board)



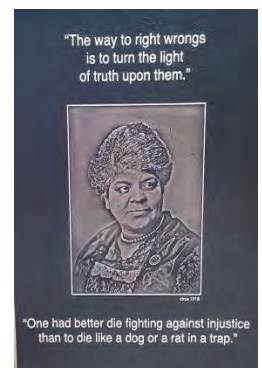
Mayor Lori Lightfoot arrives for the ceremony

Created by Richard Hunt to honor Ida B. Wells, the monument was the culmination of a 13-year effort. It began as a grass-roots initiative funded by donations from a wide group of contributors. Some could only give 75 cents. But even that small amount was to be celebrated, as it showed the extensive breadth of public support and devotion to the project. This was to be the very first monument in the city of Chicago to commemorate an African-American woman. And, a truly extraordinary woman.

The Cliff Dwellers played a part. We co-sponsored a reception at the Club on March 7, 2012 to raise funds for the monument. Further, on February 13, 2013, then-member Virginia Harding and Eve Moran produced a program, held at the John Marshall Law School, to raise awareness of Ida B. Wells and the importance of the monument project. So too, at many of our annual International Women's Day luncheons, we celebrated the multi-faceted story of Ida B. Wells. Her exceptional life was an inspiration to our members, friends and student guests.

### The Honoree: Ida B. Wells

Ida B. Wells was a remarkable woman. Her accomplishments are legendary and made even more extraordinary by the times and conditions of her life. Born into slavery and orphaned at an early age, she grew to be a caretaker, a teacher, a pioneering journalist, a suffragist, a civil rights activist, anti-lynching crusader and, a social worker. With unflinching courage, Ida B. Wells fought against injustice in all its many forms. Notably, in 2020, Ida B. Wells was awarded a posthumous Pulitzer Prize Special Citation "for her outstanding and courageous reporting on the horrific and vicious violence against African Americans during the era of lynching." She remains a hero and bright light for many of us.





Read more:

Author and committee member Michelle Duster recently released a biography of her great-grandmother, Ida B. Wells. The title is *Ida B. the Queen: The Extraordinary Life and Legacy of Ida B. Wells*. The book summarizes the life of Ida B. Wells and Duster ties the legacy of her great-grandmother to more recent and current activists and movements.

### The Artist: Richard Hunt

Richard Hunt is a remarkable artist. He is also an Honorary Member of The Cliff Dwellers (CDS'90; Honorary'12). Born in Chicago in 1935, Hunt is world-renowned and recognized as being one of the most important abstract sculptors of our century. His career stretches over 60 + years. Hunt's sculptures are found in many museums and in private collections, and his commissioned works grace schools, parks and public areas in our city and across the nation. Among his many awards, fellowships, honorary degrees, and celebratory exhibitions, Hunt was one of the first recipients of the Fifth Star Award honoring Chicago artists whose career most deeply impacted the cultural life of our city. He is a true Chicago treasure and beloved at the Club.

See more: [\*Richard Hunt: Scholar's Rock or Stone of Hope or Love of Bronze\*](#), an exhibition at the Art Institute of Chicago, runs through September 20, 2021.



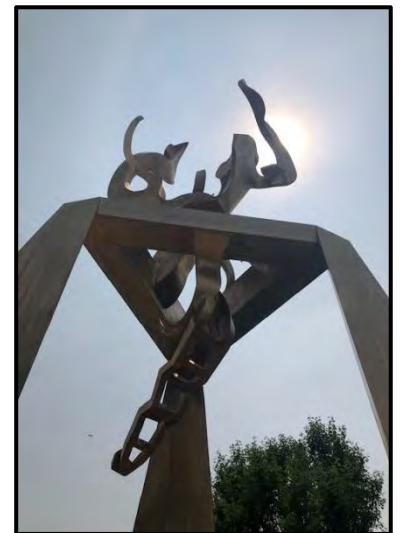
Richard Hunt at the  
IBW Monument Dedication

### The Monument: *Light of Truth*

Now part of the City of Chicago's Public Art collection, *Light of Truth* is located at 37th Street & Langley Blvd. in Chicago's Bronzeville neighborhood. It is a beautiful thing to experience. It sits in a green space on the former site of the Ida B. Wells Homes, a housing community that opened in 1941, was torn down through 2011, and now holds new housing (known as Oakwood Shores). Notably, too, Ida B.

Wells, her husband, attorney Ferdinand L. Barnett, and their four children lived close to the area for over 35 years. The last house they lived in, at 3624 S. King Drive, is a national landmark.

The monument, like Ida B. Wells, is both inspired and inspiring. For me, the three-column base of this elegant artwork speaks of the strength and courage that was at the very foundation of her life's work. It rises some 20 feet high in a slow and deliberate fashion to show the flames of justice and high ideals that Ida's great passion had sparked. Inside the columns and at eye-level are relief images of Ida B. Wells, her biographical facts, and one of her most famous quotes, to wit: "The way to right wrongs is to turn the light of truth upon them."



These powerful and timeless words are the source of the title for the monument, i.e., *Light of Truth*. Visit and admire this exquisite monument and the amazing woman it celebrates.

You might also consider a walking tour of Bronzeville (home to three generations of the Wells-Barnett family). Among many interesting things, including the monument, the tour will bring you to Ida B. Wells' home and the historical marker at 37th and King Drive (with the honorary street name of Ida B. Wells Way).

Contact: Bernard C. Turner [www.highlightsofchicago.com](http://www.highlightsofchicago.com)

For their Photography in this issue--to Michelle Duster, Connie Hinkle, Bill Bowe, Eve Moran, and Mike Deines many Thanks! Zivio!