

# friends OF SAINT-GAUDENS

CORNISH | NEW HAMPSHIRE | SPRING / SUMMER 2013

## IN THIS ISSUE

The Shaw Memorial | 1

Exhibitions & Sculpture Workshops | 6

Summer Concerts & Performances | 7

100 Years, *Sanctuary: A Bird Masque* | 8

## DEAR FRIENDS,

2013 is a year of celebrations! First is the 150th anniversary of the Battle of Fort Wagner in which Colonel Shaw and many of his Massachusetts 54th Regiment lost their lives, and which was memorialized by Saint-Gaudens in his great *Shaw Memorial*.

The story is told in this issue and will be the subject of an exhibition in the Picture Gallery (July 18 – September 9) and other commemorative events. This year also marks the 100th anniversary of *Sanctuary: A Bird Masque*, a significant Cornish Colony pageant credited with spawning 100 bird sanctuaries around the country and helping to establish the modern conservation movement. Additional information about the *Masque*, to be presented on Sunday August 25th, is included here as well. Finally, the Town of Cornish is celebrating the 250th anniversary of its Charter with a year of festivities. The Memorial and the park are participating with an early concert of distinctly American music on Saturday, June 22.

We hope that you will join us for these and other events, which include additional exhibitions, concerts and sculpture workshops and more.

Byron Bell  
PRESIDENT OF THE  
BOARD OF TRUSTEES

*Saint-Gaudens Memorial*

Rick Kendall  
SUPERINTENDENT  
*Saint-Gaudens*

*National Historic Site*

## CONSECRATION AND MONUMENT: ROBERT GOULD SHAW THE 54TH MASSACHUSETTS REGIMENT AND THE SHAW MEMORIAL



Colonel Shaw, 1863. The 54th Massachusetts Regiments at the dedication of the *Shaw Memorial*, Boston, Massachusetts, 1897.

As part of America's remembrance of the Civil War, the park will hold a commemorative exhibition, "Consecration and Monument: Robert Gould Shaw and the 54th Massachusetts Regiment" between July 18 – September 9, 2013 in the Picture Gallery.

By Dr. Henry J. Duffy,  
Museum Curator, Saint-Gaudens National Historic Site

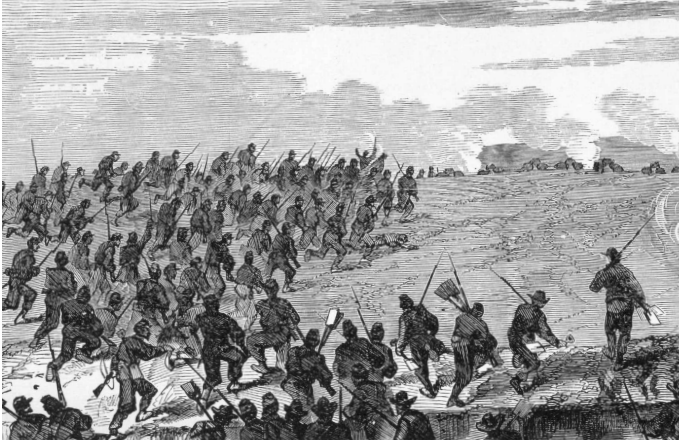
**The story of the formation of the first African-American regiment in the U.S. Army, and its Colonel, is as stirring today as it was one hundred and fifty years ago. The monument to the Regiment and its leader, created over fourteen years of hard work by Augustus Saint-Gaudens, is itself inspiring.**

The *Shaw Memorial*, dedicated on Memorial Day in 1897 on the Common in Boston, MA was the culmination of a long story of dedicated idealism mixed with the practical necessities of war and politics. Commissioned in 1883, Saint-Gaudens first thought of an equestrian

monument to Colonel Shaw himself. The Shaw family intervened however, stating that their fallen son would have preferred the inclusion of his men as well. That charge set Saint-Gaudens on a course of self-discovery that mirrored that of the formation of the Regiment itself in the heart of the Civil War.

The Massachusetts 54th Regiment was, from the start, something outside the usual. Inspired by the strong New England Abolitionism of Governor Andrews, and taken up as a kind of sacred cause by Frederick Douglass and other leaders of the African-American community, the Regiment was seen at the start as a means

("Consecration and Monument:..." cont. on page 2)



Contemporary drawing of the desperate charge of the 54th Mass, in the assault on Fort Wagner, July 18, 1863.

to bring political and emotional freedom to a race still facing opposition to progress, as much by social convention as law.

By 1863 the war was not going well for the North. Casualties had been extreme, and advancement was slow and in some places stagnant. A fresh influx of men, and men who would be fired by a passionate zeal, proved irresistible to the beleaguered President and Cabinet. While there was at first serious doubt about this untested body of men, those involved experienced epiphany after epiphany as they watched the newly minted soldiers in action.

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**The Regiment was seen as  
a means to bring political and  
emotional freedom to a race still  
facing opposition to progress**

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Robert Gould Shaw was one of those doubters. He came from privilege, and was on a course of gentle ease until the war. His parents Francis and Sara were Abolitionists. His father was scion of one of the great fortunes of America, his mother was zealous in her cause of social justice for all. Robert followed

a desultory career in college (he did not graduate from Harvard) and business. He ultimately joined the 2nd Massachusetts Regiment, where he found a purpose for his life. He was nearly killed at Antietam, saved by his gold pocket watch that

deflected the bullet that would have taken his life. Then in 1863 came the chance to lead the new 54th Regiment. The Regiment was the idea of Massachusetts Governor Andrews. He asked for Shaw—who initially turned him down. When his mother urged that he was compelled by God to take this commission, he relented, but still feared that it would be a bad turn for his career.

It was in Readville, Massachusetts where the Regiment was encamped, that Shaw began the process of turning raw recruits into a fighting army. The men were largely drawn from Freedmen, African-Americans who were not slaves. Spurred on by Frederick Douglass, they came from as far away as Ohio to fill the ranks. There was a wide variety of men, young and old, educated and not, some left families and thriving businesses, others came for the promise of steady pay. A few were from the Caribbean islands, some even African by birth. What they all had in common was the ideal of ending slavery. One man later said that he did not come to fight for his country—he didn't feel that he had one—but rather to find his country.

Shaw went against his parents' wish in only one thing. He wanted to marry the

girl he loved before he left for war. Annie Haggerty was from a socially comfortable family in the Berkshires of Western Massachusetts. Robert had to convince his mother that she was the right person for him, and finally they relented and allowed the marriage, which occurred May 2, 1863. The couple spent less than a month together before the Regiment left Boston on May 28, 1863. They never saw each other again.

The day of the embarkation curious crowds lined Beacon Street. The Regiment passed in review in front of the State House facing the Common. At one point, Shaw halted briefly at the sight of his wife and parents on a balcony, and raised his sword to his lips. Later they boarded a ship for the Carolinas. The Regiment saw small skirmishes that proved their fighting ability, but it was not until July of 1863 that their moment came.

The Regiment was moved to James Island, then Morris Island at the mouth of Charleston Harbor. They were part of



Sgt. William Carney with flag, c.1863.

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**The ranks, filled from as far away as Ohio, were men largely drawn from Freedmen, African-Americans who were not slaves.**

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a massive Union buildup that sought to destroy the powerful fortifications at Fort Sumter and the island batteries on Morris, James and other coastal islands. Union Admiral Dahlgren had staked his career on a massive flotilla of ships off the coast. The fleet included old battleships, newly built vessels, commercial and private ships retrofitted, and new technology. A group of Ironsides were assembled despite concerns about their seaworthiness and ability to withstand enemy artillery. Generals Gilmore and Strong commanded the land forces for the North. The focus of engagement became the fortification called Wagner—Fort Wagner to the North, Battery Wagner to the South, on the tip of Morris Island. Wagner was an earthen walled fortification, cleverly designed to take advantage of its location. Water surrounded it, swamps to the west, sand and beach to the east. Wagner was protected by a trench of seawater like a moat, and abatis—sharpened stakes set in and out of the water to further hold back advancing troops. The lay of the land meant there could be no direct assault; instead one had to come at an angle. Inside a massive pile of sandbags formed a “bombproof” that held most of the defenders.

The North tried first a marine bombardment. The ships off the coast maintained a steady barrage of artillery, hoping to soften up the reserves of the powerful



Dewitt Ward, photos of Saint-Gaudens' clay sketches of horses for the *Shaw Memorial*, 1882.

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Fort Sumter, and the island batteries. It was hoped as well that the mere presence of such a strong flotilla would discourage supplies from getting through. If the city of Charleston began to suffer from hunger and lack of trade the thought was that the forts might be abandoned as well. By June General Strong was ready to attempt an infantry assault on Fort Wagner.

The first Battle of Fort Wagner was not successful for the Union, but it tested the waters and gave an idea of what kind of resistance could be expected. The second Battle of Fort Wagner came on July 18, 1863. The decision was made to offer the lead to the 54th Regiment. Shaw was asked and accepted the challenge. Shaw himself seems to have changed in that moment and, expecting death, he prepared himself for the final destiny. He dressed carefully, remembering his signet ring and the gold watch that had saved him at Antietam. When the men were gathered together General Strong asked who would carry the flag if it was dropped in battle. Shaw volunteered, thus signaling to the men that he intended to lead the charge. As the commanding officer of the Regiment he was

not compelled to do this, but he made that decision. When he spoke to the troops he did another thing they had never seen. He was relaxed and came among them on foot, speaking freely with them. He shared flasks, looked at pictures of loved ones, chatted amicably with them. The men had not been fed well for a while and General Strong apologized to them for that.

The formation came in late afternoon. As they moved up the ranks of supporting regiments, men cheered and urged them on. Several of the 54th remembered that as an affirmation of faith by their white fellow soldiers. The call came as the sun was setting. They trudged up the beach, their ears ringing with the deafening sound of an unprecedented bombardment of the fortifications from the ships at sea. This had begun early and was carried on for hours with the hope of knocking out defenses before the land assault began. The troops had to constrict as they reached the marshes, and it was a small group that turned and faced the battlements. The speed picked up here and they rushed for the walls, clamoring through the icy water of the moat and trying to avoid the sharpened

*("Consecration and Monument:..." cont. from page 3)*

stakes. By now the defenders had opened with artillery and small arms. As the sky darkened the flash of exploding artillery and arms was blinding. The relentless pounding of the artillery and the crash of waves along the sand combined, and as the evening began nature joined the dramatic scene with thunder and lightning as well. It was hard going on the sand and earth walls. Hands and feet sank into the surface and made the climb even more difficult. At the crest men began to fall. Colonel Shaw raised his sword, turned and urged the men onward. Almost simultaneously he fell, pitching over the wall into the fort. Close by Sergeant William Carney of New Bedford saw the flag fall and grabbed it. He would later fall back, dragging the flag with him until he reached safety. For this he would later become the first African-American to receive the Medal of Honor.

On the Southern side the assault had been expected. The upturn in the naval bombardment signaled that something was about to happen. The fort proved sturdy. The walls of sand meant that most of the artillery fell with a thud, harmlessly absorbed into the soft walls. The bombproof proved effective. The men here stood their ground with steadiness. All except the 31st North Carolina Regiment that had been decimated earlier in fighting. They refused to leave the bombproof. They should have been on the seaward side of the wall. New York Regiment troops on the Union side were surprised to find little resistance as they climbed the outside, and actually were able to swarm into the fort. The battle slogged on for several hours. By eleven o'clock the men were

exhausted. The carnage had been extreme. Bodies littered the walls, most from the North. The retreat came more from necessity than general orders. Lieutenant Luis Emilio found himself in command of the 54th Regiment as officers dropped around him. The same was happening in support regiments as well. Colonel Haldimand Putnam of Cornish NH, leading the New Hampshire 7th Regiment was cut down. The men fell back and pushed their way through support regiments, some of whom were still advancing. Some fell to friendly fire in the confusion. The Battle had been a solid victory for the South. Their casualties were 181. The North suffered 1,515.

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**Inspired by a Meissonier painting  
of Napoleon, Saint-Gaudens  
developed the composition  
of the equestrian officer carried  
forward by the steady motion  
of the marching men around him.**

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The 54th had been beaten, but their defeat was also a victory. They had proved themselves worthy soldiers. At the time, there was controversy about the handling of prisoners and the remains of fallen soldiers. Colonel Shaw was roughly handled, and his body dumped in a common pit with those of his men. The 54th Regiment continued their tour of duty and when the island fortifications finally succumbed in September, they were one of the first regiments to enter Charleston.

The monument to Colonel Shaw and his regiment was commissioned in 1883, with the contract signed the following

year. Time had softened the tragedy of the loss, but it was not forgotten. From the start there was interest from African-American citizens and organizations. Sara Shaw corrected Augustus Saint-Gaudens when he first proposed an equestrian monument to her son. She wrote back to him that Shaw's fate was joined to that of his men, he was buried with them, and he would want to be memorialized with them.

That opened a new world to the artist, who had not experienced much of African-American culture and had limited understanding of their situation. His "Reminiscences" show that he began with the usual stereotypes and prejudices of his time. In this he was no different from Colonel Shaw. But like the fallen soldier, Saint-Gaudens also quickly came to understand that the story was of a scale and emotional sweep that could not be told without a solid depiction of the men involved. He set about to find a wide variety of interesting portraits—at one time paying an African-American man he met on the street 25 cents for each interesting looking person he brought to the studio. As one might expect the system was not foolproof—the enterprising man brought a crowd of men to the door. The bemused artist sifted through, selecting those he liked. In all about 40 portrait heads were made—young men and old, handsome and gnarled. With his characteristic perfectionism, the artist also collected samples of uniforms, weapons, etc. to be sure the details were correct. The composition came after a walk through the Louvre in Paris. Saint-Gaudens was struck by a group of walking men in the back of a Meissonier painting of

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**The Monument to Colonel Shaw and his regiment was commissioned in 1883, and dedicated 14 years later on Memorial Day 1897.**

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Napoleon. From that start, he developed through time and effort the composition of the equestrian officer carried forward by the steady motion of the marching men around him. It is like a cinema still, with partial figures at front and back indicating movement. Above he placed a flying figure carrying poppies for sleep and an olive branch for peace. He added the Latin motto of the Society of Cincinnati, of which Shaw was a member. The translation—roughly “He gave his all for his country”—applied to officer and soldiers alike.

The dedication of the monument in Boston came after much prodding from the commission who had asked for it fourteen years before. The long-patient committee was chaired by Colonel Henry Lee, and other speakers that day would include William James and Booker T. Washington. The day of the installation was, as always, hard on the artist. He disliked being in the public eye at these events—preferring, like most artists, to have the work speak for him. He stayed in Boston at the house of his in-laws the Nichols. On Memorial Day, 1897 he stepped outside of the house that still remains on Beacon Hill, and entered a carriage with William James. Saint-Gaudens knew both James brothers well. William the philosopher and Henry the author had both been associated with him for years. The younger James brother Wilkie had



Augustus Saint-Gaudens, *Shaw Memorial*, 1897, Boston, Massachusetts.

served with Robert Shaw. What Saint-Gaudens remembered afterward were the eyes—all the eyes staring at him from the crowd along the streets. But as they went along he relaxed enough to marvel that so many people showed an interest in Shaw, the Regiment and his work. When they arrived, he was ushered toward the front of the stand to sit with the dignitaries. His wife Augusta stood behind and a little above on the steps of the State House. She had brought her Kodak camera and eagerly snapped pictures of the event.

A cast of the monument was exhibited in Paris, made of plaster toned green like bronze. It is said that when shown at the top of the stairs in the Grand Palais in the Exposition Universelle in 1900, the great French sculptor Auguste Rodin, head of the art committee, stopped and tipped his hat to it.

The cast shown in Paris was exhibited in 1901 in Buffalo at the Pan-American Exposition, and then slowly forgotten. Covered later with a wall, the cast was not rediscovered until the 1940s when it was returned to Homer Saint-Gaudens. It is this cast that graced the grounds of the Saint-Gaudens National Historic Site for years until being restored and placed on loan at the National Gallery in Washington, DC. In 1996 the bronze sculpture seen today was cast from the plaster, the fourth version.

The legacy of both the battle and the monument will be explored in the exhibition this summer. Objects relating to both the battle and the monument will be on display, including some objects never before seen. The exhibition will include not just the 54th Massachusetts Regiment but also the New Hampshire 3rd and 7th Regiments, bringing the story of Fort Wagner home to Cornish where Colonel Haldimand Putnam was born and raised.

Saint-Gaudens was moved at the dedication by the sight of the surviving veterans of the 54th passing in front of the new monument. He called it a consecration. In this anniversary year we remember again the sacrifice and idealism, the hard necessity and hard work that recalled a seminal event and opened a door to future progress.

## EXHIBITIONS AND SCULPTURE WORKSHOPS

### EXHIBITIONS IN THE PICTURE GALLERY

MAY 25 - JULY 14

*Re Constructions:  
Sculpture and Works on Paper*

**Elana Herzog**

2012 Saint-Gaudens Fellow

Reception Saturday, July 13

4:30 – 6:00pm

Artist's Talk at 5pm

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JULY 18 - SEPTEMBER 9

*Consecration and Monument:  
Robert Gould Shaw and the  
54th Massachusetts Regiment*

Curated by

**Dr. Henry J. Duffy**

Opening Saturday, July 20

4:30 – 6:00pm

Curator's talk at 5:00pm

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SEPTEMBER 14 - OCTOBER 27

*Inuverse*

**David Shaw**

Opening Saturday, September 14

4:30 – 6:00pm

Artist's Talk at 5pm

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ON THE GROUNDS

JULY 13 - OCTOBER 27

*Sculpture*

**Grace F. Knowlton**

Opening Saturday, July 13

4:30 – 6:00pm

Artist's Talk at 5:30pm

**JUNE 8**

An Introduction  
to Figurative  
Sculpture

**JUNE 15**

Flora & Fauna:  
Sculpting the  
Natural World

**JUNE 22**

Eyes, Ears, Noses  
and Mouths:  
Modeling the  
Features

**JUNE 29**

Ironing Out  
the Folds:  
Understanding  
Drapery in Clay

**JULY 6**

An Introduction  
to Figurative  
Sculpture

**JULY 13**

The Bas-relief  
Portrait  
(Part I)  
Two-part class

**JULY 20**

The Bas-relief  
Portrait  
(Part II)  
Two-part class

**JULY 27**

Plaster  
Moldmaking

**AUG 3**

What Lies  
Beneath: A Study  
of the Human  
Skull

**AUG 10**

The Portrait Bust  
(Part I – Full day)  
Three-part class

**AUG 17**

The Portrait Bust  
(Part II – Full day)  
Three-part class

**AUG 24**

The Portrait Bust  
(Part III – Full Day)  
Three-part class

**SEPT 7**

From Head to Toe:  
The Full Figure  
(Part I – Full day)  
Three-part class

**SEPT 14**

From Head to Toe:  
The Full Figure  
(Part II – Full Day)  
Three-part class

**SEPT 21**

From Head to Toe:  
The Full Figure  
(Part III – Full Day)  
Three-part class

**SEPT 28**

Sculptural Visions  
Event



**OCT 5/6**

Rubber Moldmaking  
(Two Full Days)

**OCT 12**

Plaster Casting  
and Finishing

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< *Steel Twist*  
Grace F. Knowlton

## SUMMER CONCERTS AND EVENTS IN THE LITTLE STUDIO

Events are on Sundays unless otherwise noted.

<p><b>JUNE 22 @ 6:30pm</b>  <b>Virginia Eskin Trio, piano, voice and percussion</b>  <i>250th Anniversary Celebration, Cornish, NH</i>  <i>Pickles and Peppers, Ragtime Dixieland and Song</i></p> <p><b>SATURDAY</b></p>	<p><b>JUNE 30 @ 2pm</b>  <b>Colin Brookes Duo</b>  <b>viola and piano</b>  <i>Tarantelle and Bordel</i>  <i>Bach, Hummel and Liszt</i></p>		<p><b>JULY 7 @ 2pm</b>  <b>North Country Chamber Players</b>  <i>Continental Classics</i>  <i>Bach, Haydn and Mendelssohn</i></p>
<p><b>JULY 14 @ 2pm</b>  <b>Peter Furlong, tenor, Julie Wyma, soprano and Lloyd Arriola, piano</b>  <b>Robert Meyers Memorial Concert</b>  <i>The Battle Cry of Freedom</i>  <i>Saint-Gaudens and the 54th Regiment</i></p>	<p><b>JULY 21 @ 2pm</b>  <b>Inca Son</b>  <i>Music of the Andes</i></p>	<p><b>JULY 28 @ 2pm</b>  <b>Heliand Consort</b>  <b>woodwinds and piano</b>  <i>Old World Mélange</i>  <i>Classical, Romantic and Modern Favorites</i></p> <p>Elana Herzog, <i>Into the Fray</i>, 2011, partial view &gt;</p>	
<p><b>AUGUST 4 @ 2pm</b>  <b>Julia MacLaine, 'cello and Ilya Kasantsev, piano</b>  <b>Eighth Annual Rosamond Edmondson Concert</b>  <i>Grand Tango, French, Latin and Russian Music</i></p>	<p><b>AUGUST 11 @ 2pm</b>  <b>The Fischers and Jennings</b>  <b>European Masters for Eight Hands</b>  <i>Double Duos: Beethoven, Britten and Dvorak</i></p>	<p><b>AUGUST 18 @ 2pm</b>  <b>Steve Hunt Jazz Quartet</b>  <i>Take Five</i></p>	<p><b>AUGUST 25 @ 2pm</b>  <i>Sanctuary: A Bird Masque, 100th Anniversary Celebration</i>  <i>A poetic drama with dance and music</i></p>
<p><b>SEPTEMBER 1 @ 2pm</b>  <b>Jeremiah McLane, Eden MacAdam Somer and Larry Ungar</b>          Accordion, fiddle, guitar and vocals  <i>Notorious</i>  <i>Traditional Celtic and French Canadian Music</i></p>		<p><b>SEPTEMBER 28 @ 11am - 4:30pm</b>  <b>Sculptural Visions</b>  <b>Artist, Sculpture and Bronze Casting Demonstrations</b>  <b>FREE ADMISSION ALL DAY</b></p> <p>For more information call 603-675-2175 or visit: <a href="http://www.nps.gov/saga">www.nps.gov/saga</a></p> <p>Saint-Gaudens NHS, Cornish, NH          Co-sponsored by the Friends of Saint-Gaudens</p> <p><b>SATURDAY</b></p>	



## Become a *friend* OF SAINT-GAUDENS

All members receive a twice-yearly newsletter and announcements of exhibits, lectures, concerts & other programs.

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- ☐ I do not wish to join at this time but would like to make a contribution.
- ☐ Please send me more information

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**Saint-Gaudens Memorial**  
**34 South Highland Avenue**  
**Ossining, NY 10562**

914-944-1608 [www.sgnhs.org](http://www.sgnhs.org)

## 100 YEARS! SANCTUARY: A BIRD MASQUE

2013 marks the 100th anniversary of *Sanctuary: A Bird Masque*. The production, written in 1913 by poet and Cornish Colony resident Percy MacKaye, will be re-staged at the historic site this season on August 25th.

The *Bird Masque* was part of the larger conservation movement, then in its infancy. It brought attention to the needless slaughter of birds for fashionable clothing and was written for the opening of the first designated Bird Sanctuary preserve, in Meriden, NH. Because President Woodrow Wilson was to be present, and his daughters actors in it, the *Masque* became a national event. After the initial performance, it was produced hundreds of times throughout the country and focused attention on the nation's wildlife and conditions for its protection. Other conservation-related developments, such as the founding of the National Park Service, were also part of the growing national interest in public service and education.

The anniversary will also be commemorated by an exhibit at the Aidron Duckworth Art Museum in Meriden, *Service to The Birds: Meriden's Bird Story*, which will run from August 24th to September 15th, 2013.



*Sanctuary: A Bird Masque*. Cast Photograph, from Ernest Harold Baynes: *In Illustrated Lectures of American Natural History*. Courtesy of the Special Collections Department, University of Iowa Libraries.



Entrance to 'Bird Sanctuary of The Meriden Bird Club'. Sign and stone pillars designed by Maxfield Parish. Courtesy of Cornish Historical Society.



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National Historic Site

The Saint-Gaudens Memorial is a private, non-profit corporation chartered to advise and support the National Historic Site and sponsor programs and activities that promote public awareness of Augustus Saint-Gaudens, his work and sculpture in general.

### Saint-Gaudens National Historic Site

The site is administered by the U.S. Department of the Interior, National Park Service

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