FURNISHING PLAN
SAINT-GAUDENS
NATIONAL
HISTORIC SITE

ASPET  THE LITTLE STUDIO  THE STABLES
U. S. Department of the Interior
National Park Service
Harpers Ferry Center

Historic Furnishing Plan

Aspet, The Little Studio, The Stables
Saint-Gaudens National Historic Site
New Hampshire

Recommended:
Deputy Manager, Harpers Ferry Center

8-5-82
Date

Recommended:
Superintendent, Saint-Gaudens National Historic Site

8-24-82
Date

Recommended:
Regional Director, North Atlantic Region

8/27/82
Date
HISTORIC FURNISHING PLAN

ASPET, THE LITTLE STUDIO, THE STABLES

SAINT-GAUDENS NATIONAL HISTORIC SITE
NEW HAMPSHIRE

by
Sarah M. Olson

June 1982
Harpers Ferry Center
National Park Service
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CONTENTS

DEFINITION OF INTERPRETIVE OBJECTIVES / 1

OPERATING PLAN / 3

ANALYSIS OF HISTORIC OCCUPANCY / 6

EVIDENCE OF ORIGINAL FURNISHINGS / 10

IMPRESSIONS OF ASPET / 10

FURNISHINGS ACCUMULATED IN PARIS, 1877-1880 / 16

NEW YORK, 1880-1900 / 34

ASPET / 38

Interior Photographs / 38

Purchases, 1892-1899 / 40

The Estate of Mrs. Thomas J. Homer, 1899 / 42

Evidence of Furnishings, 1902-1907 / 46

Kitchen and Laundry Furnishings / 51

Flatware and Hollowware / 53

Evidence of Books / 55

Porch Furnishings and Lawn Ornaments / 59

Saint-Gaudens Heirs and Property Settlements / 62

Portraits by John Singer Sargent and Thomas Dewing and

Other Paintings Inherited by Homer Saint-Gaudens / 77

More Evidence of Pictures / 80

THE LITTLE STUDIO / 82

Evidence of Furnishings / 87

Evidence of Saint-Gaudens' Work Exhibited in the

Little Studio / 92

THE STABLES / 97

Carriages and Carts / 98

Sleighs and Sleds / 101

Horses and Horse Furniture / 103

Evidence of Other Stable Furnishings / 105

RECOMMENDED FURNISHINGS / 107

ASPET / 107

PARLORS / 107

Wallcoverings / 107

Floorcoverings / 107

Window Coverings / 108

Wall Benches / 108

North Parlor--Furniture / 108

North Parlor--Hanging on Walls / 111

North Parlor--Lamps and Accessories / 114

South Parlor--Furniture / 117

South Parlor--Hanging on Walls / 119

South Parlor--Lamps and Accessories / 122
E. AGENTS OF DETERIORATION / 204
F. LIGHTING PRODUCTS: SUPPLY SOURCES / 207

BIBLIOGRAPHY / 209
APPENDICES / 215
FLOOR PLANS/ ELEVATIONS
ILLUSTRATIONS
DEFINITION OF INTERPRETIVE OBJECTIVES

Regarding Aspet's furnishings Augusta Saint-Gaudens wrote in her will, "... it is my belief that such will be of far greater interest if always left in the place where they were when my husband was living, than they would possess if moved elsewhere."

Refurbished to a degree remarkable within the National Park system with objects which are not only original to the house, but which are also in their original dispositions, Aspet's room elucidate Saint-Gaudens' material life. It is a material life richly faceted with reflections of the Saint-Gaudens' taste and the taste of their times. Refurnished, these spaces are also an index to Saint-Gaudens' economic status, albeit an index modified by a choice in lifestyle. Finally, the vital art world of which Saint-Gaudens was part is populated with the several works in these rooms by his friends and associates.

Probably the aspect of Saint-Gaudens' material life most readily grasped by visitors is economic status. Because this status was achieved as an artist, one begins to perceive that this was a place designed for life, work, and play in a harmonious, and comfortable, style. Certainly one objective of interpretation is to show how these remnants are visible cues to the occupants' feelings about the relationship of art and life.

Designing the Little Studio in 1903-04 as an ideal environment in which to work and to take long looks at his work, Saint-Gaudens was probably more involved with the appearance of this space than any other on the property. It offers, therefore, a direct expression of the mature artist. Following the artist's death the Saint-Gaudens
Memorial capitalized on the gallery function of this space to interpret Saint-Gaudens the artist, while maintaining such things as his books and desk as evidence of the man. So too this Plan retains refurnished pockets of the Little Studio, while devoting the large part of the space to the exhibition of his work.

The refurnished Stables add dimension to the Saint-Gaudens story. Not only do these spaces explain such mechanics of the Cornish lifestyle as transportation but, more importantly, they expand Saint-Gaudens into other realms of activity, such as sport, for which he was so well remembered.
OPERATING PLAN

Visits to Aspet are conducted by means of a personally guided tour. For the present, visitor access is limited to the first floor. (The Aspet tour will incorporate the second floor should original bedroom furnishings become available.) Entering at the front door, the tour proceeds through the following furnished areas: the dining room; conservatory; butler's pantry; kitchen; hall; and parlors. The refurnished stair landing is visible, but not accessible from the hall below. Not refurnished is the north pantry off the kitchen. Visitors exit onto the west porch where seating is provided by reproduction chairs.

Straw matting, reproduced from the matting installed by the Saint-Gaudens on their parlor and dining room walls, provides a visitor path through the house. Barriers, fashioned after the barriers installed by the Saint-Gaudens Memorial, are recommended in the dining room, kitchen, and parlors.

Access to the Little Studio is self-guiding. Visitors are invited to explore the main studio and adjacent plaster room, where a staffed sales desk is maintained. Entrance and exit are both through the southeast door. Reproduction porch chairs provide visitor seating on the Little Studio pergola.

As in the Little Studio, visitor access to the Stables is self-guiding. Visitors enter the carriage room while other areas are viewed through doors opening onto the carriage cleaning area. Visitor access to the stable room is through the south window, the door remaining closed.
ANALYSIS OF HISTORIC OCCUPANCY

The Saint-Gaudens' life in Cornish, the sculptor's energy, his love of visitors and the support he lent to social activity and sport, as well as records of daily existence, are all dealt with in John Bond's "Augustus Saint-Gaudens, The Man and His Art," and in Louisa Hall Tharp's biography, Saint-Gaudens and the Gilded Era. ¹

Additional information contained in this chapter is limited to bedroom occupancy at Aspet and records of the Saint-Gaudens' hired help.

The most complete picture of bedroom use appears in the reminiscences of Barry Faulkner, recorded by John Bond in 1966. Faulkner was studio assistant to Saint-Gaudens from 1900 to 1902 and again in 1904. For the first year and a half he lived at Aspet with the Saint-Gaudens and occupied the northwest bedroom. Mrs. Saint-Gaudens was in the northeast bedroom with her husband occupying the southeast room across the hall. It was here, Faulkner said, where Saint-Gaudens died. ² Sometime following her husband's death, Mrs. Saint-Gaudens took over the southeast room. ³


3. Mrs. Robert Erwin, companion to Mrs. Saint-Gaudens in 1921 and 1922, cited this room use, Mrs. Robert Erwin (Mildred Chapman), interview with park staff, October 13, 1975, transcript at SGNHS (hereafter cited as Erwin, interview, 1975, SGNHS).
When Faulkner arrived in 1900 James Earl Fraser and Elsie Ward, both studio assistants, were also living in the house, although in which rooms is unrecorded. Augustus Saint-Gaudens' December, 1904 reference to "Miss Ward staying at the house" indicated that the practice of lodging some of the assistants at the house was ongoing.

The Saint-Gaudens' hired girls lived on the third floor of the house. There is no evidence that the hired men ever boarded at the house.

The makeup of the Saint-Gaudens' hired help was fairly consistent. It included a cook, a waitress or table maid, and one to two handymen whose chores ranged from stable work and gardening to chauffeuring the Saint-Gaudens' carriage. Mr. Charles Richardson who worked for the Saint-Gaudens in 1905 and 1906 remembered carting clay for one of the studio assistants. Which member of the staff cleaned house is unknown. Augustus Saint-Gaudens' 1903 reference to Charlie Bryant as the "man about the house" suggests that it may have been one of the hired men.

4. Faulkner, interview, 1966, SGNHS.
6. Faulkner, interview, 1966, SGNHS; Smith, interview, 1966, SGNHS.
8. Augustus SG to Louis SG, March 16, 1901, SGNHS.
Usually, the hired men were local. Some boarded on the property. Some, like Charlie Bryant, did not.\textsuperscript{9} The hired girls, on the other hand, Mrs. Saint-Gaudens secured through Boston employment agencies. They were usually young and often not native to the United States. The population listed in the 1900 Census was probably typical. In addition to Augustus and Augusta Saint-Gaudens and son Homer, there were three servants: Lynden Smith, born in 1872 in New Hampshire; Nillie McGinnis, born in 1878 in Ireland; and Agnes Larson, born in 1877 in Sweden.\textsuperscript{10}

An Irish girl named Mary Cunningham waitressed at Aspet between 1905 and 1907. Rumored to be the model for the profile head on Saint-Gaudens' one-cent and ten dollar U.S. coins, she departed Aspet suddenly in 1907, probably as a result of the attention in the press.\textsuperscript{11}

Turnover was high among the help, the girls frequently complaining to Mrs. Saint-Gaudens of loneliness. As a result, Mrs. Saint-Gaudens spent considerable time in Boston lining up new help, and there were periods when she was without either a cook or waitress.\textsuperscript{12}

Apparently one of the more short-lived cooks was Rose who appears in the family correspondence for only a few months in the fall,

\begin{footnotes}
\item[9] Smith, interview, 1966, SGNHS.
\item[10] Population Schedule of the Twelfth (1900) Census of the United States, New Hampshire, Record Group 29, National Archives.
\item[12] The high turnover of the hired help is mentioned in the following letters from Augusta SG to Homer SG: July 7, 1899; July 8, nd [1903]; September 27, 1904; nd [late October], 1904; March 2, 1905; nd [1905]; nd [1905-06]; June 9, nd [1906], Saint-Gaudens Papers.
\end{footnotes}
1903. Rose's methods were a source of amusement to Augustus Saint-Gaudens who, following Thanksgiving dinner, wrote his wife, "Rose the cook distinguished herself managing the whole thing. She is excellent if thrown entirely on her own resources dirtier every day but like an artist she has "Le coeur au metier," as Matthew Arnold advised."\(^{13}\) A month later he wrote, "Rose is cleaner since Miss Grimes [Frances Grimes, a long-time studio assistant] made some very diplomatic remarks, and her cooking is excellent."\(^{14}\)

The hired men generally stayed longer. Charles Richardson worked for the Saint-Gaudens for two summers, 1905 and 1906.\(^{15}\) Likewise, Lyndon Smith, who appears in the 1900 Census, stayed at least two years. In March, 1901 Saint-Gaudens wrote expectantly to his brother about the prospect of Smith soon returning to Cornish from Baltimore with a "full fledged" veterinarian's degree in hand.\(^{16}\)

Probably the longest term employee was Charlie Bryant who appears in correspondence by March 1901. The Saint-Gaudens replaced him with a Frenchman five years later. Mrs. Saint-Gaudens, while she valued Bryant highly as a gardener, complained of his drinking and his "refusing to bring up the mail."\(^{17}\)

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15. Richardson, interview, 1968, SGNHS.
16. Augustus SG to Louis SG, March 16, 1901, SGNHS.
EVIDENCE OF ORIGINAL FURNISHINGS

IMPRESSIONS OF ASPET

Augustus Saint-Gaudens' death in 1907 prompted numerous tributes to the man and his work. Some writers looked to the environment in which the sculptor lived and created and they described the interior of his house, as if recording evidence of Saint-Gaudens not revealed in his sculpture.

In December 1907 the New York Times gained access to the house and published an impression of: "... refinement, artisticness, and repose." The paper described spaces filled with "handsome antique mahogany furniture, paintings and sculpture of great merit, old silver, costly rugs, and other evidences of artistic taste."  

Likewise, Adeline Adams stressed the "artisticness" of Saint-Gaudens' personal environment. Mrs. Adams, wife of sculptor Herbert Adams and a fellow resident of Cornish, saw everywhere in Aspet self expressions of Augustus Saint-Gaudens and his wife, expressions influenced by the, "bright spirits of the day in arts closely akin to the art of sculpture." To Mrs. Adams, the artists and architects White, McKim, Wells, Dewing, Brush, Thayer and Sargent all formed "part and parcel" of Aspet. She placed great emphasis on the particular qualities of color and taste seen in the house:

Now the Saint-Gaudens family, root and branch, have been true worshippers of color as well as form, a fact easily seen in the rich and varied harmonies of their rooms and gardens, and indeed in all of Aspet's spaces,

both within and without. The Lady of the house is past mistress in the art of house and garden decoration; her work has a singular charm in that it combines a certain passionate originality with entire correctness of design. Whatever she does with furniture and stuffs, with trees and flower-beds and great vases is always as an artist once said, "so beautifully right."

Mrs. Adams wrote the above in 1915. Nine years later she revived the subject by way of assuring her readers that Saint-Gaudens' house retained the look characteristic of his residence there. Again, she emphasized color:

The drawing room walls are still dim golden in tone. The furniture and tapestries, the Turin bronze and the Japanese prints are in their old places. The familiar silken window curtains of "evening-sky peach bloom" and the rose-red lamp-shades still tell of Saint-Gaudens' passion for color. Had he not been an artist born and trained he might have been one of those men who delight in any color, as long as it's red.

"Artisticness" and "correctness of design" were catch phrases for the period, particularly for the final three decades of the nineteenth century. Equally representative of the times was furnishing with antiques, especially those from America's past, oriental rugs, Flemish tapestries, India or grass matting (the "dim golden" walls Mrs. Adams spoke of) and Japanese prints. All this evokes John Hay's impression of Saint-Gaudens' house as "exotic."

Interior decoration of the period indeed witnessed a movement toward eclecticism, bringing together objects from diverse periods and places, the only rule being that each element within the whole represent the best in design. A friend of Augustus Saint-Gaudens was art critic Mariana Griswold Van Rensselaer who expressed just these sorts of thoughts. Mrs. Van Rensselaer, of whom Saint-Gaudens modelled a portrait relief in 1888 (SGNHS no. 51, plaster), urged artists to cut across the barriers traditionally dividing representational and decorative art and to find inspiration for their work in good painting, sculpture and decorative art of all periods.\(^5\)

But in addition to "fine antiques" and "beautiful taste" others saw in Aspet a simplicity evoked of necessity by the artistic lifestyle, and this was a quality seen in other Cornish houses.\(^6\) When the Architectural Record wrote up the community in 1907, it pointed out that any failure of its inhabitants to bestow on their homes the "final grace of complete propriety" was due to lack of means, not any ability or will.\(^7\) Saint-Gaudens' studio assistant Frances Grimes, writing about Cornish, pressed the point, explaining the unique combination found there of a highly conscious simplicity and artistic formality:


\(^{7}\) "A Cornish House and Garden," Architectural Record 22 (October, 1907).
It was not only as interruptions that outsiders were feared but as possibly bringing with them standards of luxury which might mar the simplicity of life necessary for their work and inevitable to their lack of money. . . . there were no fly screens, they injured the appearance of the landscape seen through the windows; . . . each household was more of a unit as presented to outsiders than households are now; Victorian standards were, even here, the rule when it came to what was considered presentable although no one then knew they were Victorian. Unconventional they were but also in a way formal with a chosen formality like that of their pictures.

It is unnecessary to document Saint-Gaudens' familiarity with the current thoughts on interior decoration. His world of associates and close friends was the same world that inspired and fueled the movement, and Saint-Gaudens himself participated in several of the major decorative commissions of the period, civil and domestic alike. 9


But evidence that Saint-Gaudens consulted his colleagues about the decoration of his own domestic environment is meager. It has been suggested that Stanford White's influence was felt at Aspet. White visited the Saint-Gaudens early in their Cornish days. Doubtless he voiced ideas for remodeling the house, the primary responsibility for which belonged to New York architect George Fletcher Babb. In later years White responded to Saint-Gaudens' concerns by letter, offering advice on constructing a swimming pool, building fireplaces to draw properly, and visually tying the garden more closely to the house. 10

As for any effect White had on interior furnishings, Frances Grimes wrote: "When Stanford White & Babb visited him, Saint-Gaudens took some interest in the arrangement of the house." 11 The implication is that the architects incited that interest. Barry Faulkner suggested that Stanford White's fondness for using straw matting as a wallcover was the incentive for its use at Aspet. 12 However, it should be noted that architect E.W. Godwin, one of the luminaries in the Aesthetic Movement in England, installed the material on the walls of his house in 1874, and this much publicized innovation may not have escaped the Saint-Gaudens' notice. 13

10. Letters between Augustus SG and Stanford White, November 15, 1900; October 18, 1903; May 7, October 16, 1905; May 1, 1906, Saint-Gaudens Papers.

11. Grimes cites a more definite connection between White and the interior of Thomas Dewing's house, for which White was enlisted to design the living room, Grimes, Manuscripts, Saint-Gaudens Papers.

12. Faulkner interview, 1966, SGNHS.

If any real force for interior decoration existed in Cornish, it was Thomas Dewing, the "dominating person in the community" Frances Grimes wrote. It is possible, although entirely undocumented, that the Saint-Gaudens' more than casual association with Dewing reflected upon Aspet. Allyn Cox, son of the painter Kenyon Cox who summered in Cornish, recalled Dewing's influence as follows:

One influence who was very strong in those days, . . . is the rather forgotten painter T.W. Dewing. His influence on taste and ideas was tremendous, all the pale grey walls and eighteenth century furniture came from him.

In 1882 Dewing's wife, Maria Oakey Dewing published a book titled Beauty in the Household, a copy of which she presented to Mrs. Saint-Gaudens. Addressed to a sophisticated audience, Beauty in the Household promotes many of the tenets held by the fashionable decorators of the day. While elements of Aspet are recognizable in Mrs. Dewing's approval of tapestries and wall coverings that lend a warm glow to interior spaces, such ideas abounded in Saint-Gaudens' world. Their presence at Aspet can hardly be traced to a single source.

The evidence examined, Aspet emerges for the most part as a product of the Saint-Gaudens themselves. While the house reflected much of its times, it more particularly reflected the artist living in those times.

14. Grimes, Manuscripts, Saint-Gaudens Papers; I have had several conversations about Dewing with Susan Hobbs, Visiting Scholar at the National Collection of Fine Arts, who is working extensively on Dewing.

15. Allyn Cox to Mr. Farley, April 8, 1957, Saint-Gaudens Papers. A 1903 article about Cornish confirmed Dewing as the primary force there behind both house and garden decoration, Helen W. Henderson, "An Impression of Cornish," The Lamp, A Review and Record of Current Literature 27 (October, 1903), 189.

FURNISHINGS ACCUMULATED IN PARIS, 1877-1880

Following their marriage in June, 1877 the Saint-Gaudens lived for three years in Paris, with a brief sojourn in Rome. During this period they purchased many furnishings they would use throughout their married life. They bought heavily, but carefully, always mindful of "good investments," and conscious that their money would go further and be spent "more satisfactorily" in Paris than in the United States. 17

For their first apartment, located in Paris near the Parc Monceaux, the Saint-Gaudens bought mainly necessities. In the summer of 1877 they paid 100 francs for an iron bedstead with springs, complete with mattress and bolster; 24 francs for four "common" cane-seated chairs; and they bought a student's lamp of which Augusta wrote, "altho splendid for reading does not illuminate the room very well." Augusta also wrote of plans to buy a large arm chair. 18

January through March, 1878 were spent in a furnished apartment in Rome. 19 Here they bought two prints, paying 400 francs for a "beautiful copy of Guido's Aurora" (Guido Reni, Aurora, 1613), and 250 francs for a scene of the Baths of Li Benies at Capri. 20 They also retrieved possessions from their courting days, among them a

17. Augusta SG to Mrs. T.J. Homer, October 25, nd [1878], Saint-Gaudens Papers; June 11, 1880, SGNHS.
18. Augusta SG to Mrs. T.H. Homer, June 29, July 5, August 8, 1877, SGNHS.
20. Augusta SG to Mrs. T.J. Homer, March 17, nd [1878], Saint-Gaudens Papers.
copper tea kettle and Augusta's painting of a woman in peasant costume. 21

Returning to Paris the couple rented an apartment at No. 3 Rue Herschel. 22 Figures 1 and 2 show the views Augusta Saint-Gaudens painted of the Rue Herschel parlor and dining room. The Saint-Gaudens spent considerable acquisitive energy on this apartment, which Augusta described so methodically in letters to her mother:

We have bought another lovely small rug which for the present will be hanging on the wall. My sofa is covered and we have ordered an extension table for the dining room. I thought I would not scandalize my relatives by dining them off boxes. When it is closed it will be oval, when the leaves are in it will accommodate 10 people. It is to be perfectly plain and stained black. We are going to order some chairs after a design that Augustus likes very much... We bought a queer old-fashioned bureau this morning for $4. It is pretty worm eaten and one of the brass handles is gone, still, Augustus likes it. 23

The table arrived by September 28 and was, "a very good shape, not quite circular." 24

Fitting out the Rue Herschel apartment proceeded rapidly:

22. Ibid., p. 123.
23. Augusta SG to Mrs. T.J. Homer, May 10, nd [1878], SGNHS.
... a beautiful Japanese matting almost covers one side [of the parlor] ... the color [of the parlor] is olive and straw ... across the top are several Japanese pictures and in the center a lovely little plaster cast. My lounge which is covered with one of those cashmere shawls Augustus had is against the matting. The back of the lounge is made of three pillows. On the floor is our rug we bought last year. Opposite the sofa is the mantelpiece with a big mirror. Each side of the mirror are large red rugs which cover almost the entire wall. In fact the whole of that side--underneath the one nearest the window is our little bureau or cabinet which came home on Friday and turns out to be a lovely piece of furniture. It has a piece of embroidery for a cover and various ornaments stand on it. Augustus is painting the upper part of the glass on the window and its very pretty.

In the same letter Augusta reported on a "curious old persian stuff" they had bought for a parlor table cover. She also mentioned how well Evelyn Purdus' panel, a wedding gift, looked in the dining room.  

Figure 1 shows the new "little bureau or cabinet" and one of the large red wall rugs. Seen on the floor in the dining room (figure 2) is the rug "bought last year." It was the same rug Augusta wrote about on July 27, 1877, "a veritable old Persian rug with some outlandish name and pretty dusty," bought at the Bon Marche for 115 francs.27 By October, 1878 they had moved this rug into the dining room, having bought another rug for the parlor.28

25. Augusta SG to Mrs. T.J. Homer, May 17, 1878, Ibid.

26. Augusta SG to Mrs. T.J. Homer, July 27, nd [1878], Ibid. Tharp stated that the Persian table cover came from the 1878 Paris Exposition. I have been unable to confirm this, Tharp, p. 124.

27. Augusta SG to Mrs. T.J. Homer, July 27, nd [1877], SGNHS.

28. Augusta SG to Mrs. T.J. Homer, October 25, nd [1878], Saint-Gaudens Papers.
Augusta talked about chair purchases in subsequent letters, a leather-seated chair, and an "old carved armchair" that she was covering herself. The carved armchair may be the French Empire style armchair shown in the parlor painting. Augusta was also covering a "steamer chair" that she had apparently owned for some time. The term steamer chair probably referred to an upholstered wicker armchair.

The next month the Saint-Gaudens bought still more chairs:

We have bought two handsome quaint old chairs of the time of Louis 16th and consequently over 100 years old. They are covered with stamped Brown leather which at one time was gold embossed but excepting on the back, that is worn off. They are thickly studded with brass nails and altogether we are delighted with them...

A chest purchase followed, a "fine old carved chest" that was:

... high as an ordinary new fashioned bureau or rather a high table and about the length of a bureau. The front is all handsomely carved and the wood almost black with age. It is said to be of the time of Charles the Ninth and if so must be nearly three hundred years old.

29. Augusta SG to Mrs. T.J. Homer, May 24, 1878, SGNHS.
30. Ibid.
31. Conversations with Katherine Menz, Curator, National Park Service. Menz has published extensively on nineteenth-century wicker furniture.
32. Augusta SG to Mrs. T.J. Homer, June 7, 1878, SGNHS.
33. Augusta SG to Mrs. T.H. Homer, July 25, 1878, Ibid.
In the fall the Saint-Gaudens purchased their first tapestry, and they continued to build upon their rug collection:

We bought an old tapestry that covers all the side of the room where the door is & makes half a curtain for the door the other half is a different stuff but goes very well with it. It was pretty much dilapidated and I spent several days in putting it somewhat in order but there is still much to do to it. Then we have bought another large rug, we think [a] handsomer rug for the parlor of the same style & have put the other in the dining room. We have also put a pedestal with a lovely plaster bust in the corner and a stand of plants between the windows and we think the room very pretty and much improved by the change. I felt pretty extravagant paying 25 $s for a brass coal hod but it will last a lifetime . . .

This bust is visible in Augusta's painting of the dining room. It may be the copy of a Donatello bust that appears on a packing list made out before the Saint-Gaudens departed Paris. Interestingly enough, the same bust forms the background for Kenyon Cox's later portrait of Saint-Gaudens (see Footnote 154).

The following March the Saint-Gaudens bought what they considered, to date, their prize acquisition:

It is about three feet high three feet long and a foot deep. The front is all carved with two little doors in the middle one over the other. All the panels are carved differently . . . It is so quaint and odd with two little doors in the middle. It is very old and came from Brittany and they say it was made to keep wine in . . . It is in perfect condition in spite of its age. I find it very useful to put music, photos, books and such like that . . .

34. Augusta SG to Mrs. T.J. Homer, October 25, nd [1878], Saint-Gaudens Papers.

35. Inventory [Paris, 1880], Ibid.

36. Augusta SG to Mrs. T.J. Homer, March 6, 1879, SGNHS.
Other acquisitions of the same time were a Japanese tea kettle and a Roman lamp. It is probably the Roman lamp and the Brittany wine chest that appear in the painting of the Rue Herschel dining room.

Soon after Augustus Saint-Gaudens wrote his wife's family, "...we shall be glad of everything we have bought here." He added "a gray fur rug" to the list and mentioned another tapestry that they had under consideration.

Augusta assessed her dinnerware and kitchen furniture in Paris as follows:

I have 1/2 doz white French China dinner plates very much like yours 1/2 doz plain white very pretty china tea cups and saucers--4 soup plates, a small platter large bowl which we use for soup as well as "salad" as they call it here...

a modern fork and spoon...half a dozen very pretty small sized goblets of plain thin glass--a glass caraf for water, 2 common kitchen plates, kitchen knife, 1/2 doz nice knives, carving knives and fork...

made sugar bowl of Mrs. Redington's case the chasing on it corresponds so nicely with my preserve dish and silver. A coffee pot with two stories, the top one we can take off and leaves a charming little coffee or tea pot...

In kitchen: "to go with my kitchen furniture" large tin pail, tin basin, andirons, large sauce pan--medium sauce pan--large pot for boiling veg. soup and the like. You never saw one like it so you can't imagine what it is like--it is made of some kind of earthenware, shovel, tongs, broom, brush and bottles innumerable...three white table cloths and nine napkins...plenty forks...

37. Ibid.
38. Augustus SG to Mrs. T.J. Homer, March 21, 1879, SGNHS.
39. Augusta SG to Mrs. T.J. Homer, nd [c. 1877], Ibid.
Indications are from the above that the Saint-Gaudens already had a set of silver flatware.

The Saint-Gaudens' lease on the Rue Herschel apartment expired in March, 1879 and, reluctantly, they took another apartment on Rue Notre-Dame-des-Champs. Before moving the ever-methodical Augusta inventoried and assigned values to their possessions at Rue Herschel. The list, as follows, summarizes many of the items described in the above letters:

<table>
<thead>
<tr>
<th>Item</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parlor Chest</td>
<td>$25.</td>
</tr>
<tr>
<td>2 Leather Chairs</td>
<td>12.</td>
</tr>
<tr>
<td>Arm Chair</td>
<td>6.</td>
</tr>
<tr>
<td>Steamer Chair</td>
<td>4.</td>
</tr>
<tr>
<td>Lounge Chair</td>
<td>14.</td>
</tr>
<tr>
<td>Mahogany Chair</td>
<td>3.</td>
</tr>
<tr>
<td>Coal Hod</td>
<td>5.</td>
</tr>
<tr>
<td>Japanese Stool</td>
<td>1.</td>
</tr>
<tr>
<td>Japanese Pot</td>
<td>5.</td>
</tr>
<tr>
<td>Japanese Basket</td>
<td>.50</td>
</tr>
<tr>
<td>Bureau</td>
<td>8.</td>
</tr>
<tr>
<td>Brass Candlesticks</td>
<td>10.</td>
</tr>
<tr>
<td>Matting</td>
<td>4.</td>
</tr>
<tr>
<td>Matting</td>
<td>1.</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>98.50</strong></td>
</tr>
<tr>
<td>Bust &amp; Pedestal</td>
<td>6.</td>
</tr>
<tr>
<td>Books Shakespeare</td>
<td>10.</td>
</tr>
<tr>
<td>?[Canova] &amp; others</td>
<td>15.</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>31.</strong></td>
</tr>
<tr>
<td>Curtains</td>
<td>8.</td>
</tr>
<tr>
<td>Large Rug</td>
<td>30.</td>
</tr>
<tr>
<td>2 Rugs for wall</td>
<td>20.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Room</th>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Parlor</td>
<td>Tapestry</td>
<td>30.</td>
</tr>
<tr>
<td></td>
<td>2 Brass Plates</td>
<td>15.</td>
</tr>
<tr>
<td></td>
<td>4 China Plates</td>
<td>15.</td>
</tr>
<tr>
<td></td>
<td>4 Vases</td>
<td>8.</td>
</tr>
<tr>
<td></td>
<td>2 Roman Lamps</td>
<td>2.</td>
</tr>
<tr>
<td></td>
<td>1 Venetian Lamp</td>
<td>8.</td>
</tr>
<tr>
<td></td>
<td>Jap. plaque &amp; box</td>
<td>2.</td>
</tr>
<tr>
<td></td>
<td>Plaster relief</td>
<td>1.</td>
</tr>
<tr>
<td></td>
<td>Photos</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Opera Glass</td>
<td>10.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>154.</strong></td>
</tr>
<tr>
<td>Hall</td>
<td>Rug</td>
<td><strong>8.50</strong></td>
</tr>
<tr>
<td></td>
<td>Table &amp; Cover</td>
<td>5.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>13.00</strong></td>
</tr>
<tr>
<td>Dining Room</td>
<td>Rug</td>
<td>25.</td>
</tr>
<tr>
<td></td>
<td>Sewing Machine</td>
<td>30.</td>
</tr>
<tr>
<td></td>
<td>4 Chairs</td>
<td>4.</td>
</tr>
<tr>
<td></td>
<td>Steamer Chair</td>
<td>2.</td>
</tr>
<tr>
<td></td>
<td>Table</td>
<td>7.</td>
</tr>
<tr>
<td></td>
<td>Table cover</td>
<td>5.</td>
</tr>
<tr>
<td></td>
<td>Blue Vase</td>
<td>4.</td>
</tr>
<tr>
<td></td>
<td>Lamp</td>
<td>2.</td>
</tr>
<tr>
<td></td>
<td>Old picture</td>
<td>20.</td>
</tr>
<tr>
<td></td>
<td>E. Purdus panel</td>
<td>5.</td>
</tr>
<tr>
<td></td>
<td>Crockery 75 to 100</td>
<td>20.</td>
</tr>
<tr>
<td></td>
<td>[pieces]</td>
<td><strong>124.</strong></td>
</tr>
<tr>
<td>Table Linen</td>
<td>Blankets</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bed Linen</td>
<td></td>
</tr>
</tbody>
</table>
Bed rooms
1 large bed $ 20.
1 small bed 10.
1 small servants bed 4.
1 spring mattress 2.
1 bureau 6.
1 wash stand 3.
2 little tables 1.50
3 chairs 3.
2 bowls 1.
2 pitchers 1.
1 zinc pitcher .50
Little Jap. basket 5.
1 Jap. mirror 7.
1 Easel 1.50

66.50

Kitchen
Table 2.
Chair 1.
Lamp 1.
2 brass kettles 2.50
4 brass sauce pans 4.

10.50

Other things 10.

Augusta followed up the list with an account of money owed for breakage by her maid Josephine, together with an account of expenditures out of the money given her by her father at her marriage:

Charge Josephine for breakage
2 glasses .60
1 cup .75
3 chimneys
1 shade 1.25
1 plate .50
1 soup plate .50
1 plate .50

Augustus Saint-Gaudens spent part of the summer of 1879 traveling with Stanford White in Italy. He returned bearing several items for their most recent Paris apartment:

Aug. got for me a lovely Venetian lamp to hang in the centre of the room on a very curious wrought-iron chain such as the lamps they hang in front of alters are suspended by--then a brass sconce to put against the wall. Instead of oil I put a candle. The part that goes on the wall is in the form of a star. A very large, handsome decorated white [plaque] to put on the wall. An old carved black wood frame, a little brass plate and Quaint little vase and pair of andirons . . . I hope[d] he would get some handsome tapestries but he said they were more expensive in Italy than in Paris.

42. Ibid.

43. Augusta SG to Mrs. T.H. Homer, August 14, 1879, SGNHS.
The presence of a venetian lamp on the earlier Rue Herschel inventory is a mystery. In the same letter, Augusta wrote of a "superb" vase given her by some friends in Paris, the Farlows. 44

Before leaving Paris for New York City in June, 1880 the Saint-Gaudens made a few last minute purchases:

... day before yesterday we bought a large, handsome Japanese rug. It is 2 meters 70 long and 80 wide thick and soft you see it will cover the greater part of a bedroom. We also bought a Japanese table about a metre long and half a metre wide. It is very curiously lacquered and has bamboo legs which come out so it can be easily packed. It was at the great Exposition but we got it at quite a bargain because of a few insignificant scratches.

Augustus Saint-Gaudens himself was one of the judges of the American Exhibit at the 1878 Paris Exposition. 46 There is little doubt that the couple saw the full Japanese display there, and it is not inconceivable that the many Japanese pieces mentioned previously were inspired by the Exposition.

From the standpoint of furnishings, the Paris days are extremely well documented. Evidence is strong of the Saint-Gaudens' interest.

44. Ibid.
45. Augusta SG to Mrs. T.J. Homer, June 11, 1880, SGNHS.
in things old and exotic. The letters also contain repeated reference to Mrs. Saint-Gaudens' do-it-yourself ethic, mainly in the textile department. Writing home prior to her marriage, she even portrayed herself refinishing a piece of furniture.\footnote{47}

In addition, the couple was clearly attracted to wall coverings, whether matting, rugs or tapestries. Not only does virtually no bare wall space show in Augusta's paintings of the Rue Herschel interiors, but paintings, as well as brass and china wall plates, are superimposed on rugs and tapestries.

Forming a complete summation of the Paris period is what appears to be a packing list prepared prior to departing for New York. It includes not only household effects but many pieces, in various stages, of Saint-Gaudens' sculpture. The list is included here in full:

<table>
<thead>
<tr>
<th>Case No. 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 chairs</td>
</tr>
<tr>
<td>2 plaster head farragut</td>
</tr>
<tr>
<td>2 copper tea kettles</td>
</tr>
<tr>
<td>3 sauce pans</td>
</tr>
<tr>
<td>1 small broom</td>
</tr>
<tr>
<td>1 basket</td>
</tr>
<tr>
<td>3 plate hangers</td>
</tr>
<tr>
<td>1 smoothing iron</td>
</tr>
<tr>
<td>1 pr. wooden shoes</td>
</tr>
<tr>
<td>1 brass coal scuttle</td>
</tr>
<tr>
<td>4 plaster feet</td>
</tr>
<tr>
<td>7 &quot; hands</td>
</tr>
<tr>
<td>1 &quot; mackerel fish</td>
</tr>
<tr>
<td>5 &quot; hands</td>
</tr>
<tr>
<td>1 little bust</td>
</tr>
<tr>
<td>1 &quot; bust</td>
</tr>
<tr>
<td>1 &quot; bust mould</td>
</tr>
</tbody>
</table>

\footnote{47. Augusta SG to Mrs. T.J. Homer, nd [1871], Saint-Gaudens Papers.}
Case No. 2

2 farragut sketch monument 1. 
1 farragut William Dexter 2. 
1 wax head Charles Summer 2. 
1 plaster sketch relief of fish 1. 

$30. 750. fcs

Case No. 1

1 old chest with household goods 
1 old bureau with studio effects 
1 old Roccoco 
1 chest Roccoco 
little carved pedestal 
legs of table 
(straw matting) 
little Japanese stool 
little modelling stand 
elbow mats 
curtains 
Japanese paper 
rug 
curtain poles 
photos Angels 
Japanese table 
[ ? ] table

Case No. 3

3 chairs 45. 
1 bust girl Donatello 5. 
3 rugs 75. 
2 trimmings curtain 1. 
2 small turning tables 5. 
2 packages books 1. 
1 book case 2. 
3 compasses 5. 
1 small saw 1. 
1 package red wax 5. 
1 Indian bow and arrow 3. 
2 moulding [runners ?] 5. 
40 small plaster medallions 4. 
4 packages iron tools 1.25 
5 coat hangers
**Case No. 3**

1 plaster hand 2.
1 package letters 1.
4 table legs 2.
1 package wax 2.
16 plaster medallions of friends 3.
1 drawing board 4.
2 big pieces straw matting 1.
1 rug 40.
1 sewing machine table 2.
sponges filters wax etc., etc. 2.
arrows and quiver 2.

210. fcs.

**Case No. 4**

plaster sketch mother and child 3.
2 plaster masks Dijon 3.
10 plaster medallions ) friends 1.
6 plaster medallions ) friends 100.

**Case No. 5**

1 Minerva for Gilder 4.
8 bronze medallions 4 for Balch ) 30.
1 for Gilder )
3 for Millet )
1 case porcelain Vanderhoff 5.
Japanese paper for Bunce 1.
[Richard Watson Gilder, Frank Millet, and William Gedney Bunce, all friends]

**Case No. 6**

Crockery, etc., etc. for the house $23.
Big chest 70.
Japanese paper 90.
Mrs. Farlow's Vase 100.
little Japanese table 5.
blue pot by Mrs. Brown 10.
silver thing from Uncle George 10.
2 Jap. vases 24.
Case No. 6

Japanese wooden flower pot 28.
books-music, etc., etc. 12.
all furniture and nic nacs of parlor 31.3.4.
brass plate 5.
hanging lamp; side lamps; roman lamp 10.
Father's carved panel 30.
tea kettles 7.00
vases 420. fcs.
Jap. plaques

The packing case with plates

1 pepper box 20.
6 sheets 6.
1 table cloth
5 dish towels
2 aprons
1 lamp 10.
1 coffee pot 2.50
1 Japanese plate 6.
1 painted plate
3 tea caddies 1.
2 [boutelles?] 2.
1 bell 3.50
1 Jap. stool 3.
1 finger bowl 1.
1 glass dish .70
1 glass oval dish 1.50
1 tureen 20.
5 sheets 13.
6 saucers 14.
1 carafe 7.50
23 small plates 13.
13 soup plates 20 large plates 113.20
<table>
<thead>
<tr>
<th>Item Description</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carved chest with 2 doors</td>
<td>70.</td>
</tr>
<tr>
<td>Admiral Farragut's coat, hat and shoes</td>
<td></td>
</tr>
<tr>
<td>Plush curtains; plush quilt</td>
<td>85. fcs.</td>
</tr>
<tr>
<td>Dining room curtains</td>
<td>15.</td>
</tr>
<tr>
<td>Table and bed linen</td>
<td></td>
</tr>
<tr>
<td>Old shoes</td>
<td>5.</td>
</tr>
<tr>
<td>Sofa cover</td>
<td></td>
</tr>
<tr>
<td>Table cover</td>
<td>20.</td>
</tr>
<tr>
<td>Old shawl</td>
<td>2.</td>
</tr>
<tr>
<td>Blue dress</td>
<td></td>
</tr>
<tr>
<td>2 paint boxes</td>
<td></td>
</tr>
<tr>
<td>Gus's music</td>
<td></td>
</tr>
<tr>
<td>3 London guides, etc.</td>
<td></td>
</tr>
<tr>
<td>Table and bed linen</td>
<td>15.</td>
</tr>
<tr>
<td>Old shoes</td>
<td>5.</td>
</tr>
<tr>
<td>Table cover</td>
<td>20.</td>
</tr>
<tr>
<td>Old shawl</td>
<td>2.</td>
</tr>
<tr>
<td>Blue dress</td>
<td></td>
</tr>
<tr>
<td>2 paint boxes</td>
<td></td>
</tr>
<tr>
<td>Gus's music</td>
<td></td>
</tr>
<tr>
<td>3 London guides, etc.</td>
<td></td>
</tr>
<tr>
<td>Table and bed linen</td>
<td>15.</td>
</tr>
</tbody>
</table>

**Little bureau**
- Small drawer
  - Table and bed linen                                 10.
  - 4 finger bowls & odds & ends                       10.
- Middle drawer
  - Table and bed linen                                 40.
  - And books                                           30.
- Lower drawer
  - Table and bed linen                                 50.
  - Two Jap. plates                                      15.

**Case No. 7**
- Bust plaster Woolsey                                 25.
- 1 plaster mask dijon                                  2.50
- 1 plaster sketch                                     2.50
- Sewing machine                                       40.
- 1 box grey wax                                       4.

**Case No. 9**
- 6 plaster bas reliefs                                15.
- Mermaid                                              5.
- Virgin and child                                     5.
- Plaster ornament                                     5.
  - Angels renaissance
Case No. 9

plaster angels
   " hand for cross
rennaissance bust long hair
heads for Westminster wax
1 bronze medallion of Shiff
1 plaster medallion
1 package plans for Farragut Monument
4 package photos palettes squares
1 package studio effects

Case No. 10

Board with 5 bronze medallions
4 oil paintings
1 oil painting and Frame
1 Japanese table
1 black board for medallion
2 fire irons
2 cartons with papers
1 box with small photos
1 box with 4 small statuettes from the Louvre
2 porcelain platters
wooden platters
studio effects miscellaneous
red packing cloth
plaster cross
2 medallions plaster
1 plaster sketch
1 bow
1 cartoon Raphael
1 Bas relief small
20 pieces scaffolding

No. 12

Trunk of Mrs. [Mr.?] St. Gaudens

No. 13  )
No. 14  ) Lots of scaffolding
No. 15  )
Case No. 8

Sea large bas relief plaster
parthenon " " 25.
Wells Angels " " 25.
Renaissance virgin " 10.
Plaster Dolphins models for monument
model of base ornament 10.
India rubber figure cover
1 piece straw matting
4 big photos Angles [ ? ], etc. 30.
1 mask plaster Dijon
1 looking glass 10.
1 pasteboard with Holbein photo
1 frame Dubois 20.
8 peacock & rooster skins 40.

Case No. 11

minerva plaster 15.
Renaissance monks statuettes 18.
2 small bas reliefs plaster 10.
    pieces of minerva

48. Inventory [Paris, 1880], Ibid.
NEW YORK, 1880-1900

By contrast to Paris, far less is known about the material accumulations of the New York experience. Augusta Saint-Gaudens was pregnant upon returning to the United States and awaited the birth at her parents' home in Roxbury, Massachusetts while Augustus Saint-Gaudens settled into a studio in New York.49 Three weeks before the birth of Homer Saint-Gaudens, Augusta advised her husband to expect the arrival in New York of four chairs, a desk, and a bureau that she had purchased in Lynn, Massachusetts. She also discussed at length the issue of beds.

Yesterday mother and I went to Lynn and I ordered 4 chairs the desk and bureau the whole thing to be delivered at your studio in New York for $23.50. While talking about old things I mentioned old fashioned high post bedsteads and mother said why I have two either of which you can have. One belonged to grandmother, the other to grandfather. She said "they are enormous beds and I would not want them but if you do you can have one of them." You know what they are. Four solid mahogany tall posts, the two at the foot are carved. Those at the head are plain. There is a head board, but no foot board as the bed cover goes right over the foot. There is nothing but the bedstead, and we would have to get a large mattress spring & c. They are very wide which is what you want. Now my idea is this I think you better get as cheap an iron bedstead and mattress & c as you can to be comfortable, and that will do afterwards for a servants room. Then when we go to housekeeping we will fit up this big antique bed. If you buy the bed you speak of now, we will have to get another just like it when I go to New York so that the two will cost $66.00. I have only plush enough for one bed quilt so altogether as I say the wisest thing seems to me to buy a cheap iron bed & fixings now and later, to decide what we will do for a nice bed. This old fashioned bedsteads posts would reach nearly to the ceiling and we would have to put some sort of fixing around

49. Tharp, p. 144.
the top but I think it might be made very comfortable and [ ] mental. The 3 ft. 6 bed you speak of would be too small for two people . . . . I haven't seen the old bedsteads as they are put away but I think they must be good. You must be sure and have a comfortable bed now so as to sleep well.

Interestingly enough, discussing household furnishings years later with Homer Saint-Gaudens, Augusta Saint-Gaudens advised against tester beds: "they take up a lot of room and are a lot of trouble," she wrote. 51

Saint-Gaudens, anxiously awaiting the furniture shipment, and particularly the desk, replied with couplets of:

breasts ) poetry

desks )

When the desk had not arrived by October 11 he wrote, "I guess that desk is dead-somebody has either killed Mr. Otis or the desk-If I don't hear from it soon myself I will kill myself." Apparently, Mr. Otis was the retailer in Lynn. On October 13 Augustus wrote exuberantly "it (the desk) is to be here tonight, it has not been killed Hoooorraa--three cheers and a tiger," and again he waxed poetically, "1 Desk, 1 Bureau, 1 Haby, 4 Bairs--Hoooorraa-1 wife." Mr. Otis' bill for the lot was $28.52

50. Augusta SG to Augustus SG, September 2, nd [1880], Saint-Gaudens Papers.
51. Augusta SG to Homer SG, nd [1904], Ibid.
52. Augustus SG to Augusta SG, October 11, nd [1880]; October 13, nd [1880], Ibid.
For her health, Mrs. Saint-Gaudens retreated to Halifax during the summer of 1883. In the nearby town of Dartmouth, Nova Scotia she located an antique tall clock and put it on hold. Writing her husband about the prospect, she described the clock: "No quips and quirks a plain round white face with numbers, a brass band all around the face a little inlaid wood and not everlastingly tall." The following week she had made the purchase:

I have bought the old clock I told you of. It will cost about $35.00 delivered in N.Y. That is, $25.00 for the clock & packing $2.00 freight, and perhaps $6.00 or $7.00 duty perhaps there will be no duty on it--I think you will like it. I am sure you can't dislike it. It is an English clock, very old and a perfect timepiece. The man I bought it of is a clock maker who bought it to sell [?] and he regulates all his watches by it. He will keep it until I go home. I paid $10.00 on it as I wanted to secure it if any one else should want it & the rest when he delivers it to me. It is very simple, with a little inlaid work, and carving with fine lines that you like. The top is shaped precisely as you propose making the top of the Shaw bas relief. I think it is of a period before most of the tall clocks we see and it is not so tall being only a little more than six feet. It's no great loss anyway if it doesn't please you. It is of solid mahogany.

While in Halifax, Augusta occasionally wrote her husband about housekeeping matters. Among other things she wanted him to see that the maid Anna removed the red cushions from the "big bamboo arm chair." Possibly, this was Augusta's steamer chair that she covered in Paris in 1878.

53. Augusta SG to Augustus SG, August 31, nd [1883], Ibid.
54. Augusta SG to Augustus SG, September 2, 1883, Ibid.
55. Augusta SG to Augustus SG, nd [c. 1883], Ibid.
Finally, an intriguing bill dated 1882, survives from D. Van Orden to Stanford White for "making one Oak Seat/ Per drawings furnished by Mr. White," and for "Expressing it to 22 Washington Place," where the Saint-Gaudens maintained a residence until 1892. The total cost was $18.00\textsuperscript{56} The implication is that White designed a chair or bench for the Saint-Gaudens.

Prior to 1900 the Saint-Gaudens were rarely at Aspet year-round. While they began to summer in Cornish in 1885 and gained title to the property in 1891, they maintained a New York address until 1900, and presumably also a furnished residence there. Most furnishings used in New York, scantily documented as they are, probably never saw the inside of Aspet. Indications are that the Saint-Gaudens moved very little from New York until after 1900 and, in his Reminiscences, Augustus Saint-Gaudens deeply regretted the loss in the 1904 studio fire at Cornish of furnishings from the New York house still in storage. On the other hand, many of the Paris furnishings are recognizable in records of Aspet.

Interior Photographs

There are three pre-1907 photographs of Aspet's interior. Figure 3 shows an 1886 view of the Saint-Gaudens with unidentified friends in the "hallway room." In his Historic Structure Report on Aspet, John Bond cited evidence that there was once a full central hallway running through the house. The photograph may depict this hallway. More likely, the "hallway room" was on the second story, directly above the hallway, nineteenth-century usage commonly de-


scribing second story rooms relative to rooms on the first story. And tradition holds that Aspet's second story originally contained a single room fitted on all four sides with a wall bench. 60 This second story wall bench, probably the one pictured in figure 3, may well have been the inspiration for the wall benches that later formed the north and south ends of the parlors.

Figure 4 shows what is probably Mrs. Saint-Gaudens seated in the southwest corner of the south parlor. The same pot of flowers appears in figures 3 and 4, suggesting that the photographs were taken on the same day.

The third photograph (figure 5) of Aspet's north parlor post-dates the previous two by several years. Shown here is one of the wall benches that today characterize the room. None appears in figure 4. Bond supports 1893-94 as the date of major remodeling to Aspet's interior. 61 Assuming the parlor benches were also installed at this time, figure 5 dates to at least 1894. And, judging from the American Empire style sofa visible at the right of figure 5, the photograph may be later. The only documented such sofa owned by the Saint-Gaudens was one received from Augusta's mother's estate in 1899. 62

60. Ibid.

61. Ibid., pp. 16-17.

62. Inventory of Personal Effects Belonging to M.E. Homer, August 16, 1899, Saint-Gaudens Papers.
Purchases, 1892-1899

Prior to 1894, purchases recorded for Aspet were limited to three rolls of matting and two half pairs of curtains bought in 1892. Beginning late in 1894 the Saint-Gaudens made several furniture purchases and these efforts tend to corroborate 1893-1894 as the date of major changes to Aspet's interior.

During this period the Saint-Gaudens bought all their furniture locally from F.W. Reed. In September 1894 they paid Reed $5. for a mahogany table, $15. for a bedstead, and $4. for a chair. The following January they made their most major purchase to date, spending $102. on a sideboard. This was followed up in February with a $20. table and in December with $40. worth of furniture, not itemized. Twenty dollars was quite an expenditure for a table and, because this followed closely on the heels of the sideboard purchase, it may well have been a dining table.

Beginning in the spring of 1894 and continuing through mid-May, 1895, the Saint-Gaudens rented a piano. And in November 1895 they


64. Saint-Gaudens cancelled checks, September 19, 1894; January 6, 1895; February 20, 1895; December 24, 1895, SGNHS. Check #240, dated December 15, 1894, was to P.J. Hickey for carpentry work on a sideboard. It is possible that Hickey worked on the newly acquired sideboard before it was paid for.

65. Saint-Gaudens cancelled check, January 6, 1895, $23.25 to F&C Fisher from last spring to February 14 & cartege; March 1, 1895, $15. to F&C Fisher from February 14 to May 14, Ibid.
paid the Hondman, Deck & Co., $20. for a piano. Apparently they had now bought their own instrument. A much later reference exists to tuning a piano in Aspet.

The Saint-Gaudens hired Charles H. Ingalls in May, 1896 to repaint two sets of chairs, one a set of eight and one of five. Ingalls, who they had hired the previous year to paint a wagon, was a decorative painter with some local reputation, numerous examples of his work surviving on furniture, carriages and pottery from the area.

Additional expenditures from the mid-1890s included $7.74 for "China & Trays;" $4.25 for covering a sofa; $2. for a picture frame; and $12. for a clock. Finally, in December, 1895 the Saint-Gaudens spent $41.63 on silk curtains.

The Saint-Gaudens left for Paris in 1897, Augusta returning to Cornish in 1899 and Augustus in 1900. They rented Aspet to the William W. Ellsworths who wrote the Saint-Gaudens how much they were en-

66. Saint-Gaudens cancelled checks, November 22, 1895, Ibid.
68. Saint-Gaudens cancelled checks, May 23, 1896, SGNHS. Augusta SG Account Book, October 18, nd [1895], Saint-Gaudens Papers; research notes on Ingalls by John Dryfhout, SGNHS.
69. Saint-Gaudens cancelled checks, February 5, 1895 for $7.74 to A.A. Vantine & Co., SGNHS; July 1895, $4.25; October 15, 1895, $2. to F.L. Whitcomb, October, nd [1895], Augusta SG Account Book, 1893-95, Saint-Gaudens Papers.
70. Saint-Gaudens cancelled checks, December 24, 1895, SGNHS.
joying it, particularly the tapestries which, "form the brightest spot and keep you ever in our minds." 71

From abroad Mrs. Saint-Gaudens wrote her son that they had added to their furnished apartment in Paris a tapestry "or two," bamboo curtains, Japanese pictures, a Braun photo, "lots" of books, "tea things," and some Japanese bronzes that Augustus picked out. 72

The Estate of Mrs. Thomas J. Homer, 1899

Augusta's mother died in August, 1899. The items received from her estate increased the Saint-Gaudens' material holdings substantially. Mrs. Homer's inventory was sizeable. She had belongings at several locations in and around Boston. On the "Inventory of Personal Effects Belonging to M.E. Homer" the following were earmarked for the Saint-Gaudens. Later lists indicate that most, if not all, of these went to Aspet.

In Union Safe Deposit Vaults, 40 State St.
Piece of lace
Mother's silver card-case
Father's amethyst ? [chain]
1 pair table spoons marked "S.R."
Pearl breast pin

71. Wm. W. Ellsworth to Augustus SG, January 26, 1900, SGNHS. I am unable to explain the January, 1900 date on this letter. Other correspondence indicates that Augusta was back in Cornish by July 1899, Augustus SG to Augusta SG, July 26, 1899, Saint-Gaudens Papers.

72. Augusta SG to Homer SG, nd [1897-1899], Ibid.
In House of Mrs. J.W. Homer, 14 Irving St., Brookline
Library:
   1 set Irving (15 [dollars])
   Arabian Nights (14 [dollars])
   Waverly Novels (28 [dollars])
   Grandfather Homer's hall clock
   Grandfather Homer's chair
   Card table
   Mirror with black walnut frame
   1 rug 3 x 10, front hall
   1 rug 3'5" x 7, on landing
   5 rugs of various sizes
   Grandmother Fisher's white feather fan
   Oil paintings:
      Sibyl by A.H. St. G.

At 5 Chestnut St., and 4 Linwood Sq.
Bric-A-Brac:
   1 pr. silver candle sticks
   Bronze Roman Lamp
Dining-Room:
   2 cut glass preserve dishes
   Silver plated cake basket
   Pictures:
      Augusta-Joe-Genie (portrait group)
      Framed photograph of Shaw Monument, A.St.G.
   Wash-stands:
      Small mahogany wash-stand, slender legs
   Looking-glasses:
      Wide mahogany framed looking-glass
      Standing mirror, mahogany frame
      (4 Linwood Sq.)
Parlor:
   Grandfather Fisher's desk
   High Boy
Bed-rooms:
   Bureaus:
      Fisher bureau, brass trimmings,
      with looking-glass
      Fisher commode, brass handles
Parlor:
   Tables:
      1 Mahogany folding table with
      standard
      Mahogany, with slender legs
      Old folding card table
Rugs:
  2 long oriental rugs
  4 medium sized rugs
  3 smaller rugs
  1 very small square rug
Side entry wall clock
Small hanging book-case (4 Linwood Sq.)
Chairs:
  Large carved mahogany arm-chair,
  crimson rep cover
  Old Homer chair, tapestry seat
  (Great Grandfather William's)
  (4 Linwood Sq.)
  Larger basket trunk
At 55 Mt. Vernon St.
  Arm-chair, mahogany, leather seat
  Old-fashioned looking-glass
At 64 Whiting St. (formerly 59 Winthrop St.)
  Large Mahogany Wardrobe in nursery
  Grandfather Homer's mirror, formerly
  over dining room mantel at "59"
  Parlor mirror

Curiously, two items listed on this inventory, but not earmarked for Aspet, were Augusta Saint-Gaudens' painting of a Roman peasant girl and a framed photograph of Augustus Saint-Gaudens' Angels in the Church of St. Thomas. 74

The Homer goods were dispersed in stages and the Saint-Gaudens bought five pieces at auction on September 28, 1899. All but one are also listed above. The five were:

73. Inventory of Personal Effects Belonging to M.E. Homer, August 16, 1899, Ibid.
74. Ibid.
Wm H [Williams/Homer] Chair
High back Chair
Mahog Bureau [&] Glass
Plush seat Chair
Sofa

75. Sale of Mother's Things, September 28, 1899, Saint-Gaudens Papers. These same items plus some, were initialed "ASHtG" on a September 19 appraisal, as follows:

Front Chamber:
1 Plush Seat Chair @ 1.

Parlor:
Mahog Frame Armchair @ 10.
Mahog Frame Plush Seat Chair @ 6.
Mahog Pier Table @ 3.
Mahog Frame Sofa @ 7.50

Back Chamber:
Mahog Dress Bureau @ 20.

Dining Room:
Mahog Sexagonal Table @ 10.

"Appraisal of Furniture, etc. at No. 5 Chestnut St. for Mr. J. W. Homer, Boston, September 19, 1899," Ibid. There is no further evidence that the Saint-Gaudens acquired either the pier table or sexagonal table. One further list duplicates the lists cited in the text above in every case but one. It also includes values for most of the objects. It is unclear whether the assigned values indicate that the Saint-Gaudens bought these items at auction too:

High boy @ 40.
Grandfather Homer's chair @ 18.
Fisher bureau, brass trimmings, looking glass @ 15.
Mahogany folding table with standard @ 25.
Card table @ 10.
Din. table with std [stand] for leaves with 2 extn [extension] table leaves @ 15.
Old Homer chair, tapestry seat (Gdfather William's) @ 18.
Gdfather Homer's clock @ 100.
Mahog table with slender legs @ 20.
Sm mahog wsh-std, slender legs @ 15.
Side entry wall clock @ 8.
Sm mahog wsh stand @ 4.
Marble topped bureau @ 10.
Hanging bk-case @1.
Lg arm-chair, upholstered green corduroy @ 8.
Carved mahog arm-chr, plush cov'd seat @ 10.
Spare room bureau with looking glass
Lg. mahog. sofa, plush cov'd.
Short old sofa plush cov'd.

"Inventory of Personal Effects Belonging to M. F. Homer," Ibid.
Judging from the above the Saint-Gaudens maintained their interest in antiques much as in the Paris days. And their already sizeable rug collection gained no less than 17 rugs from the Homer estate. The Saint-Gaudens also received two clocks from the estate, Grandfather Homer's hall clock valued at $100, and a wall clock valued at $8. Assuming Grandfather Homer's clock was a tall clock, this was the Saint-Gaudens' second such timepiece. Following Augustus Saint-Gaudens' death, Mrs. Saint-Gaudens spent $5. repairing three clocks: Grandfather's clock; a banjo clock; and a French clock. 76

Evidence of Furnishings, 1902-1907

In 1902 the Saint-Gaudens ordered chairs for the dining room. Augustus Saint-Gaudens liked some he had seen at Columbia University and he sought the advice of architect Charles F. McKim who responded:

The Trustees' chairs (Columbia) were made by Davenport, from the design of Dr. Benjamin Franklin's own chair, which belongs to the University of Columbia, and in which the President of the University presides at the meetings of the Trustees, which was adapted, in somewhat smaller dimensions, as a type for the Trustees' chairs. The design is the property of the Trustees but if ordered for you personally it will be all right. I have one in my room at the office.

The chairs were memorable to those associated with the house. Both Barry Faulkner and Francis Grimes stressed the fact that they were

76. Entry dated September 4, 1908, Expense Account Book, Saint-Gaudens Papers. Augusta was also having clocks fixed in 1904, Augusta SG to Homer SG, July 8, nd [1904], Ibid.

77. Charles F. McKim to Augustus SG, August 20, 1902, Ibid. As of at least 1926 the Columbia Trustees have used upholstered chairs. There are no records of the chairs used in 1902, telephone conversations with Marion Jemmette, Columbia University Secretary, 1981.
ordered expressly to suit Augustus Saint-Gaudens' taste. 78

Aspet's dining room contained two other pieces remarked upon by many. One was John Singer Sargent's Portrait of a Boy (figure 9), a portrait of Homer Saint-Gaudens being read to by his mother, that Sargent painted in 1890 in exchange for Saint-Gaudens' relief of Sargent's sister, Violet Sargent. 79 Whether the Saint-Gaudens hung the painting at Cornish from the start or kept it in New York is unclear. It was clearly at Aspet by 1900 when James Earl Fraser arrived:

At the dinner table I faced a portrait that Sargent had painted, a painting of the young Homer Saint-Gaudens at the age of ten—it was a magnificent picture, I think I like it better than any Sargent I know, and I had a year and a half while I lived there in which to enjoy its beauty. 80

Beside the Sargent was a plaster cast of Victory tying her sandal that, according to an entry in Augustus Saint-Gaudens' journal, was hung in the dining room in September, 1904. 81 The cast was from the classical relief of Nike on the balustrade of the Temple of Athena Nike (410-407 BC). Barry Faulkner remembered that it was gilded, and hung directly over the dining room mantel, with the Sargent to the left of it. 82

78. Grimes, Manuscripts, Saint-Gaudens Papers; Faulkner, interview, 1966, SGNHS.
81. Entry dated September 21, 1902, Augustus Saint-Gaudens note­books, SGNHS.
82. Faulkner, interview, 1966, SGNHS. Frances Grimes confirmed this location for the Sargent, Grimes, Manuscripts, Saint-Gaudens Papers.
Located off the dining room's east side is a glass enclosed porch added in 1893-94. In November, 1900 or 1901 Augustus Saint-Gaudens wrote his wife, then away on vacation, "your conservatory is blooming." If, in fact, Mrs. Saint-Gaudens maintained a true conservatory, which is reasonable considering her keen interest in gardening, it must have been on this porch. Evidence of what the conservatory contained is limited to an oleander that the Saint-Gaudens bought in 1904.

Late in 1903, Augustus Saint-Gaudens, at George Fletcher Babb's suggestion, painted Aspet's exterior. In keeping with what Saint-Gaudens' niece, Margaret Homer Schurcliff, remembered as the sculptor's "passion" for white, the following year he painted white all the furniture in one of the bedrooms. Mrs. Schurcliff's description of the event implies that it was done entirely without Mrs. Saint-Gaudens' knowledge:

For instance, there was the time when he had a passion for white. And that was not satisfied by just applying paint to fences and porches and outdoor benches. When Aunt Gussie returned from a visit one summer she found the entire brick house a glistening white. During her next absence from home all the mahogany furniture in the bedroom was painted white, including the fourposter canopy top bedstead.

83. USDI, NPS, Bond, "HSR," p. 16.
84. Augustus SG to Augusta SG, November 11, nd [1900-01], Saint-Gaudens Papers.
86. USDI, NPS, Bond, "HRS," p. 22.
Presumably, it was the furniture in his own bedroom, the southeast bedroom, that Saint-Gaudens painted (see p. 6).

Some information about Augusta Saint-Gaudens' bedroom, the northeast room, is contained in a 1903 letter from her husband. He was writing from her room, writing with pencil because he had dumped the ink stand on the floor and declared himself too lazy to hunt for the ink, "which I think is behind [the] books over your dresser." The letter suggests a hanging wall shelf. Augustus described himself seated by the bureau, a light by his side.

Regarding his own bedroom, Augustus Saint-Gaudens made two notations in a 1904 daybook about a Japanese print on his bureau.

Mrs. Robert Erwin who was a companion to Mrs. Saint-Gaudens in 1921 and 1922 described her employer's bedroom, then the southeast room. The walls were papered and there were Oriental scatter rugs on the floor. The room contained a four-post bed and a step to climb into bed. On the porch opening off the room were a rocking chair and table.

Augustus Saint-Gaudens died on August 3, 1907. Remembering moments spent with him, Frances Grimes left a memorable picture of Aspet, and of Saint-Gaudens in Aspet:

88. Augustus SG to SG, December 20, 1903, Saint-Gaudens Papers.
89. Ibid.
90. Entries dated August 18, 20, 1904, Saint-Gaudens Daybook, SGNHS.
91. Erwin, interview, 1975, SGNHS.
The House was cheerful in the evening the lovely red silk curtains were drawn—S.G. always insisted on having wood burning in the fireplace & on having a lot of light—Sometimes he would play on the flute (not very well) & Barry Faulkner would accompany him—On other evenings most of the last years & months he would lie on the little Victorian sofa in the north room and we would gather around him and talk nonsense ... There was more furniture then—Homer took some of the best. I do not remember what.

Mrs. S.G. arranged the house—Some of the furniture came from the Homer family and was solid Victorian—I think when Stanford White & Babb visited him S.G. took some interest in the arrangement of the house—from 1900 I think she did it—Sometimes he would put up something he wanted his eyes to rest on when he was in it—I remember a photograph of some pre-Raphaelite [?] in a painting he liked to look at.

Barry Faulkner, too, felt special qualities of color and light at Aspet, a function, he said, of Saint-Gaudens' love for, "bright colors, blazing fires, heat and all those things." But it was Mrs. Saint-Gaudens, Frances Arnold remembered, who loved red. By all accounts, the red silk curtains in the parlors cast a memorable glow indeed on the house. They still hung in 1946 when a woman offered the Saint-Gaudens Memorial ten yards of "pimento pre-war silk," having noticed during her visit to Aspet that the living room curtains needed replaced.


93. Faulkner, interview, 1966, SGNHS.


95. Mrs. William F. Clapp to Saint-Gaudens Memorial, November 5, 1946, Saint-Gaudens Papers. Mrs. Erwin remembered the curtains as red-orange, or peach-colored, silk, somewhat lighter in color than the lampshades, Erwin, interview, 1975, SGNHS.
In Paris Augusta Saint-Gaudens referred repeatedly to her kitchen furniture (see pp. 21, 24, 27 ff.), and records of kitchen implements exist in the inventory and inheritance lists that followed Augusta's death (see pp. 67, 70, 72). From these, it is clear that Augusta Saint-Gaudens was drawn to copper cooking vessels.

Writing Homer Saint-Gaudens in 1903 Augusta referred to "that scrap of a stove in the laundry." The kitchen range was broken, the broken part sent to Boston, and the laundry stove was the only serviceable cooking element in the house. 96

When interviewed in 1966, Martha Nelson, who was cook to the Saint-Gaudens in 1903, remembered a wood stove in the kitchen. She also cited a wood furnace. 97 Sometime in 1904 or 1905 the Saint-Gaudens started heating the house with coal. 98 It is not known whether they also started using coal in the kitchen range.

The Saint-Gaudens' food ways are quite well represented in their surviving accounts with the Windsor grocer, Dwight Tuxbury & Sons. Appendix A is the family's account with Tuxbury for two months in 1902.

96. Augusta SG to Homer SG, July 8, nd [1903], Saint-Gaudens Papers.
97. Smith, interview, 1966, SGNHS.
98. Mrs. Saint-Gaudens mentioned the new coal furnace in an undated letter to Homer. At the time, Homer was courting Carlotta Dolley and they were married in June, 1905, Augusta SG to Homer SG, nd, Saint-Gaudens Papers.
By 1906 the Saint-Gaudens had their own hens and a tremendous surplus of eggs. Nearly weekly they sent Homer eggs, and more than just a few judging from Augustus Saint-Gaudens' comment to his son: "About two thousand eggs were sent you day before yesterday . . ." 99

Finally, a member of the Cornish colony recalled that during the winter good meat was hard to get locally while vegetables were virtually nonexistent. Most of the Cornish population sent to Boston for meat. In warmer months, they bought meat from a butcher who took his cart from house to house, or in Windsor. 100


100. Fannie Littell, interview with John Bond, Cornish, N.H., August 9, 1966, transcript. at SGNHS.
Following her husband's death, Mrs. Saint-Gaudens inventoried her silver many times in the course of moving in and out of Aspet to Florida. The following list of 1918 is representative.

<table>
<thead>
<tr>
<th>Item Description</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>12 strawberry dishes</td>
<td></td>
</tr>
<tr>
<td>9 old-fashioned table spoons, Arts and Crafts</td>
<td></td>
</tr>
<tr>
<td>3 dessert spoons</td>
<td></td>
</tr>
<tr>
<td>12 coffee spoons</td>
<td></td>
</tr>
<tr>
<td>4 salt spoons</td>
<td></td>
</tr>
<tr>
<td>19 teaspoons</td>
<td></td>
</tr>
<tr>
<td>2 napkin rings</td>
<td></td>
</tr>
<tr>
<td>12 large silver knives</td>
<td></td>
</tr>
<tr>
<td>11 bread and butter knives</td>
<td></td>
</tr>
<tr>
<td>1 soup ladle</td>
<td></td>
</tr>
<tr>
<td>2 gravy ladles</td>
<td></td>
</tr>
<tr>
<td>1 fish fork and spoon</td>
<td></td>
</tr>
<tr>
<td>2 large berry spoons</td>
<td></td>
</tr>
<tr>
<td>1 sugar cutter</td>
<td></td>
</tr>
<tr>
<td>10 oyster forks</td>
<td></td>
</tr>
<tr>
<td>8 large silver forks</td>
<td></td>
</tr>
<tr>
<td>6 small forks</td>
<td></td>
</tr>
<tr>
<td>5 worn and broken forks</td>
<td></td>
</tr>
<tr>
<td>1 olive fork</td>
<td></td>
</tr>
<tr>
<td>1 ice-cream knife</td>
<td></td>
</tr>
<tr>
<td>1 Norway spoon</td>
<td></td>
</tr>
<tr>
<td>2 butter knives</td>
<td></td>
</tr>
<tr>
<td>2 pickle forks</td>
<td></td>
</tr>
<tr>
<td>2 bon bon dishes (pewter or Brittania ware)</td>
<td></td>
</tr>
<tr>
<td>2 bon bon spoons (pewter or Brittania ware)</td>
<td></td>
</tr>
<tr>
<td>2 sugar spoons</td>
<td></td>
</tr>
<tr>
<td>1 sugar sifter</td>
<td></td>
</tr>
<tr>
<td>1 sugar tongs</td>
<td></td>
</tr>
<tr>
<td>1 tea ball and cup</td>
<td></td>
</tr>
<tr>
<td>1 cream pitcher</td>
<td></td>
</tr>
<tr>
<td>2 salt cellars</td>
<td></td>
</tr>
<tr>
<td>2 peppers</td>
<td></td>
</tr>
<tr>
<td>1 small spoon</td>
<td></td>
</tr>
<tr>
<td>2 cake baskets</td>
<td></td>
</tr>
<tr>
<td>1 Dutch bowl</td>
<td></td>
</tr>
<tr>
<td>1 butter dish</td>
<td></td>
</tr>
<tr>
<td>1 spoon holder</td>
<td></td>
</tr>
<tr>
<td>1 little bowl</td>
<td></td>
</tr>
</tbody>
</table>
1 teapot
1 mug
1 silver platter (plated)
1 sugar bowl

The following, somewhat different, list of "Cornish Silver" was prepared in 1928 following Mrs. Saint-Gaudens' death:

2 cake baskets
2 mugs
1 teapot
1 tea-ball
1 small oval tray
1 spoon tray
2 salt dishes
2 salt spoons
2 peppers
1 nursery figures bowl
1 sugar bowl (monogrammed "A.H.St.G.")
1 cream pitcher
1 sugar bowl ("C.St.G.")
1 cream pitcher
1 old fashioned spoon holder
1 butter dish plated
6 cocktail glasses
1 sugar tongs
3 round silver dishes
1 tea strainer
12 flat silver knives
1 pie knife
2 berry spoons
21 forks
11 butter spreaders
12 coffee spoons
24 teaspoons
6 dessert spoons
14 table spoons
1 sugar sifter
1 sugar spoon
1 cream spoon
1 fork rest

101. Augusta SG, silver list, 1918, Saint-Gaudens Papers.

Evidence of Books

Augustus Saint-Gaudens' letters show him continually ordering books. After 1900 he bought books mostly in New York, frequently from Scribners or Brentanos. Letters between father and son indicate that in 1904 and 1905 Homer Saint-Gaudens was working for Putnams and, by virtue of his job, was able to facilitate many of his father's book requirements. Homer was interested in magazine work and his parents suggested Colliers, The Critic, Frank Leslie's, Harpers, and the North American Review. They had friends on the staffs of all these magazines and probably read all of them, if only sporadically.

Records of the Little Studio show books kept there as well as in Aspet, where books appear on the hall landing in Augusta Saint-Gaudens' 1926 estate inventory.

Book references in the Saint-Gaudens Papers are listed below chronologically, followed by newspaper and periodical references:

1880  Augusta Saint-Gaudens read Henry James', Confidence, and declared it a "stupid and trashy novel" [Augusta Saint-Gaudens to Augustus Saint-Gaudens Oct. 26, nd 1880], Saint-Gaudens Papers]

1901  Augustus Saint-Gaudens ordered: Maurice Maeterlinck, Life of a Bee, English translation by Alfred Sutro [Augustus Saint-Gaudens to Homer Saint-Gaudens, nd [c. 1901], Ibid.]

103. Augustus SG to Homer SG, April 12, May 1, and October 24, 1905. Ibid.

104. Augustus SG to Homer SG, nd [1905], and June 7, 1906; Augusta SG to Homer SG, nd [1907], Ibid.
Mrs. Farlow gave the Saint-Gaudens two books for Christmas  
[Augusta Saint-Gaudens to Homer, nd [c. 1903], Ibid.]

Augustus Saint-Gaudens ordered: John Hay, *Castilian Days*; and *En Amerique*  
[Augustus Saint-Gaudens to Homer Saint-Gaudens, July 28, 1904, Ibid.]

Saint-Gaudens ordered: a standard dictionary: Maurice Jewlett: *The Queen's Quair*; and all the Kensington Museum catalogues  
[Augustus Saint-Gaudens to Homer Saint-Gaudens, August 3, 1904, Ibid.]

Saint-Gaudens sent for binding: an old sketch book, *Dictionaire des Antiquites, Greque et Roman*, and *Costume Historique*  
[Augustus Saint-Gaudens to Homer Saint-Gaudens, August 4, 1904, Ibid.]

Saint-Gaudens ordered: W.H. Hudson, *Green Mansions* (NY: George Putnam's Sons); he also wondered if Homer had any of his autographed Robert Louis Stevenson books, such as *Child's Garden of Verses*; Stevenson gave Saint-Gaudens his complete works when Saint-Gaudens was modeling his portrait  

Saint Gaudens ordered: Dr. G.S. Williamson, [ ? ] *Miniature*; he received: *En Amerique*; and *Green Mansions*  
[Augustus Saint-Gaudens to Homer Saint-Gaudens, August 14, 1904, Ibid.]

[Augustus Saint-Gaudens to Homer Saint-Gaudens, August 20, 1904, Ibid.]
Saint-Gaudens ordered: two copies of *Etching* [ ? ]
graph Ornament Book
[Augustus Saint-Gaudens to Homer Saint-Gaudens,
September 3, 1904, Ibid.]

Saint-Gaudens ordered: *Hapgood's Life of Lincoln*
[Augustus Saint-Gaudens to Homer Saint-Gaudens,
September 10, 1904, Ibid.]

Saint-Gaudens had sent to Mrs. Charles A. Platt of
Cornish: *The Londoners*
[Augustus Saint-Gaudens to Homer Saint-Gaudens,
September 15, 1904, Ibid.]

1905

Saint-Gaudens ordered: *Politics of Aristotle*, 2 vols;
*Dialogues of Plato*, 5 vols; and inquired whether there
existed any publication on Chevreuil, a French centenarian who died around 1890
[Augustus Saint-Gaudens to Homer Saint-Gaudens,
April 3, 1905, Ibid.]

Saint-Gaudens ordered: *Collection de 120 Dessins, croquis. et peintures de M. Ingres*,
Paris, Armand Guerinot, Editeur des Musees Nationaux, 140 Rue du Faubourg, Saint Martin
[Augustus Saint-Gaudens to Homer Saint-Gaudens,
April 12, 1905, Ibid.]

Saint-Gaudens ordered: *Robert Hichens, The Garden of Allah*
[Augustus Saint-Gaudens to Homer Saint-Gaudens,
April 25, 1905, Ibid.]

Saint-Gaudens ordered: *The Historian's History of the World*
[Augustus Saint-Gaudens to Homer Saint-Gaudens, nd. Ibid.]

Saint-Gaudens ordered: *Mrs. Russell Barrington, Reminiscences of G. H. Watts*
[Augustus Saint-Gaudens to Homer Saint-Gaudens, Ibid.]
Saint-Gaudens ordered: Tissot's Christ; Rencin's Life of Christ (he asked Homer whether there was an illustrated, English translation of this); and Jameson's History of Our Lord in Art, 2 vols.
[Augustus Saint-Gaudens to Homer Saint-Gaudens, October 24, 1905, Ibid.]

Frances Grimes wrote that Saint-Gaudens gave many of his assistants copies of the Catalogue of Greek Coins in the British Museum.
[Grimes, Manuscripts, Ibid.]

References to newspapers and periodicals:

1892  bills for delivering the New York Sun [Ibid.]

1901  Saint-Gaudens was reading the March Atlantic
[Augustus Saint-Gaudens to Homer Saint-Gaudens, nd [c. 1901], Ibid.]

1904  Saint-Gaudens ordered the July Atlantic
[Augustus Saint-Gaudens to Homer Saint-Gaudens, August 3, 1904, Ibid.]

1906  Augusta Saint-Gaudens was reading the February Metropolitan Magazine
[Augusta Saint-Gaudens to Homer Saint-Gaudens, nd [March or April, 1906], Ibid.]
Porch Furnishings and Lawn Ornaments

James Earl Fraser, at Aspet in 1901 and 1902, wrote of magic moments spent with "The Saint" on the porch:

The days at Aspet passed swiftly in work and play and companionship. Yet more memorable are the summer evenings when we sat on the wide verandah and talked while the Saint looked across at the shadows on Ascutney and when dark had come up into the starry sky. He pondered the mystery of the universe. Himself questing, and essentially a mystic, he tried to give me help in my youthful searchings after a meaning. Always he held fast to his faith that any earnest effort toward sincerity and beauty in work is a drop added to the ocean of evolution to something higher. And once he said, "love and courage are the great things. I've tried to express that." 105

This west porch, or piazza as the Saint-Gaudens called it, was added to the house in late 1893 and 1894. 106 Adeline Adams called it the "outdoor living room." 107 During Augustus Saint-Gaudens' lifetime, visitors like Mrs. Daniel Chester French cited meals taken here:

This porch, where they ate their meals much of the time, looked toward Ascutney, as do most of the houses in Cornish, just as in Sicily, they look toward Aetna, and in Japan

106. USDI, NPS, Bond, "HSR," pp. 15-16. Bond cites the porch design as George Fletcher Babb's while Frances Grimes thought it was Stanford White's work, Grimes, Manuscripts, Saint-Gaudens Papers.
towards Fuji-yama. It is a cult. When you go to visit their terraces, to eat upon their porches, you find yourself facing the sacred mountain.

In her letters to Homer, Mrs. Saint-Gaudens occasionally mentioned sleeping on the piazza, and as Augustus Saint-Gaudens' health deteriorated, he would spend both nights and days here. 109

Several photographs survive of the west porch but none show the porch furniture that is implied by the meals taken here, and that is included in Augusta Saint-Gaudens' 1926 estate inventory (see p. 67). However, photographs document outdoor chairs used elsewhere on the property. Saint-Gaudens is seated in a wicker armchair in a photograph of he and his dog, while a rustic bent wood and splint seat armchair appears in a view of Saint-Gaudens on the Little Studio pergola (fig. 15). 110 And figure 10 pictures the sculptor seated in probably the most common American porch chair of the period.

A photograph of Mrs. Saint-Gaudens probably postdating 1907 shows sun blinds on the west side of the porch, and what is probably a straw area rug on the floor (fig. 14). The blinds appear in other views, including one captioned "The Poplars at Augustus Saint-Gaudens' House" published in the Century Magazine in May 1906. 111


The Century Magazine view also shows a pair of large earthenware planters at the north entrance to the porch. The same planters, although relocated, appear in figure 13. Their old place is occupied by painted box planters. Augusta Saint-Gaudens' talent with "great vases" that Adeline Adams wrote of comes to mind.\textsuperscript{112}

As to fencing, a comparison of figure 11 with later views of the porch's north side indicates that a portion of the fence was removed and steps installed, probably around the same time the house exterior was painted, in late 1903. The pre-1903 fence in figure 11 shows busts serving as fence posts on the west side. Mrs. French, at Cornish in 1893 and 1894, noted these "Greek heads."\textsuperscript{113} Just when they were removed is unclear. They do not appear in later views, with the exceptions of figure 12, and the 1903 Century Magazine view where they are relocated on high pedestals.\textsuperscript{114}

The Saint-Gaudens Memorial refurbished the porch in 1948 when they instituted a tea room there for visitors. They bought a full tea service, an undetermined number of tables and chairs, and paid $114.01 to have the porch and benches painted.\textsuperscript{115} It is not known how long the tea room was in operation.

\textsuperscript{112} Adams, "Aspet."

\textsuperscript{113} French, p. 183.

\textsuperscript{114} Duncan, 10.

\textsuperscript{115} Minutes of the Annual Meeting of the Board of Trustees of the Saint-Gaudens Memorial, 1948; invoice from James T. McSwain to the Saint-Gaudens Memorial, December 1, 1947; Saint-Gaudens Memorial to Homer SG, October 15, 1946, Saint-Gaudens Papers.
Saint-Gaudens Heirs and Property Settlements

Following her husband's death Augusta Saint-Gaudens turned most of her energy toward commemorating his work. One of her efforts resulted in the incorporation, on February 26, 1919 of the Saint-Gaudens Memorial, established to, "maintain a permanent memorial to the late Augustus Saint-Gaudens on the site of his homestead estate in Cornish, New Hampshire."116

While no inventory was drawn up of items specifically turned over to the Saint-Gaudens Memorial, an inventory of Augusta Saint-Gaudens' estate was prepared upon her death in 1926. Also surviving are wills for Augustus, Augusta and Homer Saint-Gaudens, in addition to several lists detailing objects claimed by Saint-Gaudens' heirs. These several documents are discussed, in more or less chronological order, in the following pages.

Augustus Saint-Gaudens' will, drawn up in 1897, appointed his wife executrix and bequeathed to her all, "personal effects, including jewelry, furniture, books, pictures, casts, and studio fittings and effects," plus, "all lands and buildings now or hereafter owned by me at Cornish New Hampshire."117

Augusta Saint-Gaudens' last will, of October 15, 1923, was somewhat more specific about furnishings. She left her son Homer her automobile, "usually kept at Cornish," the tapestry "now at Tree Tops" (Tree Tops was Homer Saint-Gaudens' house at Cornish), the

117. Augustus Saint-Gaudens' will, 1877, Saint-Gaudens Papers.
dresses Augusta had worn to the White House, and "the Sargent portrait and the Dewing portrait." To Homer also went everything in the house at Coconut Grove, Florida that Augusta Saint-Gaudens had built soon after her husband's death. To her daughter-in-law, Carlotta Saint-Gaudens, Augusta left a drawn work tablecloth she had made herself, together with all other table and bed linen excepting items specifically set aside for the grandchildren, and a dress and shawl. Grandson Augustus received his paternal grandfather's watch and chain, and a tablecloth embroidered by Augusta; and Granddaughter Carlotta, Augusta's watch, an embroidered tablecloth and eight doilies made by Augusta, and a "fine tablecloth" that belonged to Augusta's grandmother. The silver was to be divided equally between the grandchildren. 118

To the Trustees of the Saint-Gaudens Memorial, Augusta left in her will all furnishings in the Memorial buildings, "excepting such as my son Homer may wish to possess." Augusta felt it important to the efficacy of the Memorial that it retain furnishings used by her husband:

Without binding my son I may add that I hope he will leave as much of the furniture and furnishings of a permanent character in the house as the property of said corporation as he feels he can do in fairness to himself and his children; for it is my belief that such will be of far greater interest if always left in the place where they were when my husband was living, than they would possess if moved elsewhere. 119

118. Augusta H. Saint-Gaudens' will, October 15, 1923, Ibid.
119. Ibid.
Despite the above clause, there were several items that Augusta felt Homer should have which she discussed in a letter to him of October 25, 1921:

Dear Homer:

I want you surely to keep for yourself and family 1st. The Tapestry on the staircase here which is used in the house at Coconut Grove in the winter 2nd. The bedstead in the southwest bedroom with carved pine apple posts which belonged in the Bradford family your ancestors on your great grandmother's side, also the big wing chair in same room 3rd. The big chair in the parlor called by us the "throne chair" which belonged to your grandmother Homer, also a mahogany arm chair and a very old chippendale chair which belonged in the family of your great grandmother Sallie Rea who married your great grand father Joseph Warren Homer, there are also two small chairs (one broken) which belonged to your grandfather Thomas Johnston Homer 4th. The large rug I bought in Biskra and which was not in this house in your father's lifetime 5th. The Twachtman picture in my room. The George de Forest Brush landscape over the parlor door in the south end of the parlor. Also anything else that you may wish. The writing desk in the Loggia out of my room I bought since your father died and you should have it . . .

A similar list survives titled "Personal property in Mrs. Saint-Gaudens' house that should go to Homer Saint-Gaudens or his family."

In addition to some of the same objects mentioned above, this list includes: "The embroidered bed-cover in the N.W. bedroom; and All china, bed and table linen."

120. Augusta SG to Homer SG, October 25, 1921, Saint-Gaudens Papers.
121. nd [pre-1926], Ibid.
The most comprehensive record of Aspet exists in the inventory of Augusta Saint-Gaudens' personal estate prepared upon her death in 1926. With the exception of the stocks and bonds, valued at $49,896.11, this inventory is cited here in full.

HOUSEHOLD FURNITURE

Contents of Aspet

<table>
<thead>
<tr>
<th>PARLORS</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tapestry</td>
<td>$500.00</td>
<td></td>
</tr>
<tr>
<td>Sofa</td>
<td>40.00</td>
<td></td>
</tr>
<tr>
<td>Round Table</td>
<td>15.00</td>
<td></td>
</tr>
<tr>
<td>Small Table</td>
<td>10.00</td>
<td></td>
</tr>
<tr>
<td>Folding Table</td>
<td>15.00</td>
<td></td>
</tr>
<tr>
<td>2 small square tables</td>
<td>8.00</td>
<td></td>
</tr>
<tr>
<td>4 Arm chairs</td>
<td>40.00</td>
<td></td>
</tr>
<tr>
<td>5 other chairs</td>
<td>15.00</td>
<td></td>
</tr>
<tr>
<td>1 large rug</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 smaller rug</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 rugs on window benches</td>
<td>40.00</td>
<td></td>
</tr>
<tr>
<td>10 pillows</td>
<td>5.00</td>
<td></td>
</tr>
<tr>
<td>3 mirrors</td>
<td>25.00</td>
<td></td>
</tr>
<tr>
<td>Prints</td>
<td>14.00</td>
<td></td>
</tr>
<tr>
<td>White sketch</td>
<td>5.00</td>
<td></td>
</tr>
<tr>
<td>Abbey sketch</td>
<td>10.00</td>
<td></td>
</tr>
<tr>
<td>Banjo clock</td>
<td>10.00</td>
<td></td>
</tr>
<tr>
<td>Piano (no value)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Embroideries (Church)</td>
<td>10.00</td>
<td></td>
</tr>
<tr>
<td>Bronzes, candelabra, vases and pottery</td>
<td>20.00</td>
<td></td>
</tr>
<tr>
<td>Books</td>
<td>10.00</td>
<td></td>
</tr>
<tr>
<td>2 fireplace sets</td>
<td>10.00</td>
<td></td>
</tr>
<tr>
<td>Lamps - no value</td>
<td></td>
<td>$802.00</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>DINING ROOM</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tapestry</td>
<td>500.00</td>
<td></td>
</tr>
<tr>
<td>Sideboard</td>
<td>50.00</td>
<td></td>
</tr>
<tr>
<td>Highboy</td>
<td>50.00</td>
<td></td>
</tr>
<tr>
<td>Lowboy</td>
<td>25.00</td>
<td></td>
</tr>
<tr>
<td>Serving table</td>
<td>10.00</td>
<td></td>
</tr>
<tr>
<td>Clock</td>
<td>50.00</td>
<td></td>
</tr>
<tr>
<td>Dining table and 6 chairs</td>
<td>30.00</td>
<td></td>
</tr>
<tr>
<td>Mirror</td>
<td>20.00</td>
<td></td>
</tr>
<tr>
<td>Small square table</td>
<td>5.00</td>
<td></td>
</tr>
</tbody>
</table>
### DINING ROOM - Continued

- 4 table lamps and brasses: $5.00
- Rug: $25.00
- Bronze jug, plaster urns, wall plates, etc.: $5.00
- 2 Zorn etchings: $3.00
- 3 copies old paintings: $3.00

Total: $778.00

### HALL LOWER, LANDING AND UPPER

- Folding table, umbrella stand, rug & chair: $20.00
- Desk, two chairs and rug: $30.00
- 2 bronzes: $5.00
- Tapestry: $300.00
- Clock: $25.00
- Pictures (no value): 
- Books: $5.00
- Highboy: $15.00

Total: $400.00

### SOUTHWEST BEDROOM

- Bed: $50.00
- Bureau: $50.00
- Table, small and corner one: $15.00
- Arm chair: $10.00
- Three chairs: $5.00
- Mirror: $10.00
- Painting of garden: $20.00
- Washstand: $2.50
- Andirons and warming-pan: $3.00

Total: $165.50

### NORTHWEST BEDROOM

- Bureau: $20.00
- Bed: $20.00
- 3 chairs and table: $6.00
- Mirror: $5.00
- Washstand: $0.50
- Andirons and warming pan: $3.00

Total: $54.50

### SMALL BEDROOM

- Bed, bureau, 3 chairs and mirror: $25.00

Total: $25.00

### NORTHEAST BEDROOM

- Bed: $20.00
- Bureau: $15.00
- 2 chairs: $2.00
- Small drop-leaf table: $10.00
- Small mirror: $2.00
- Washstand: $0.50
- Andirons and warming pan: $3.00

Total: $52.50
SOUTHEAST BEDROOM

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bed</td>
<td>$30.00</td>
</tr>
<tr>
<td>Bureau</td>
<td>25.00</td>
</tr>
<tr>
<td>4 chairs</td>
<td>5.00</td>
</tr>
<tr>
<td>Small table</td>
<td>10.00</td>
</tr>
<tr>
<td>Mirror</td>
<td>10.00</td>
</tr>
<tr>
<td>Andirons, etc.</td>
<td>3.00</td>
</tr>
</tbody>
</table>

**TOTAL** $83.00

UPPER LOGGIA

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tables and chairs</td>
<td>5.00</td>
</tr>
<tr>
<td>Lower porch furniture</td>
<td>10.00</td>
</tr>
<tr>
<td>Table linen</td>
<td>25.00</td>
</tr>
<tr>
<td>Blankets and bed linen</td>
<td>25.00</td>
</tr>
<tr>
<td>Servants quarters third floor</td>
<td>10.00</td>
</tr>
<tr>
<td>Contents of kitchen</td>
<td>50.00</td>
</tr>
<tr>
<td>Contents butler's pantry</td>
<td>40.00</td>
</tr>
</tbody>
</table>

**Tapestry in "Tree tops"**

<table>
<thead>
<tr>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>500.00</td>
</tr>
<tr>
<td>500.00</td>
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</tbody>
</table>

**TOTAL Household Furniture** $3,025.50

FARMING UTENSILS AND MECHANIC'S TOOLS

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Combination 2 horse wagon</td>
<td>50.00</td>
</tr>
<tr>
<td>1 Set low trucks</td>
<td>30.00</td>
</tr>
<tr>
<td>1 Express wagon</td>
<td>15.00</td>
</tr>
<tr>
<td>1/3 int. in grain binder</td>
<td>40.00</td>
</tr>
<tr>
<td>1 gas engine and saw rig</td>
<td>75.00</td>
</tr>
<tr>
<td>1 Mowing machine</td>
<td>50.00</td>
</tr>
<tr>
<td>1 Hay rake</td>
<td>15.00</td>
</tr>
<tr>
<td>1 Sulky plow</td>
<td>25.00</td>
</tr>
<tr>
<td>1 Two horse corn planter</td>
<td>30.00</td>
</tr>
<tr>
<td>1 Hay tedder</td>
<td>20.00</td>
</tr>
<tr>
<td>1 Walking plow</td>
<td>5.00</td>
</tr>
<tr>
<td>1 Fertilizer sower</td>
<td>25.00</td>
</tr>
<tr>
<td>2 Cultivators</td>
<td>10.00</td>
</tr>
<tr>
<td>1 Disk harrow</td>
<td>10.00</td>
</tr>
<tr>
<td>Sleds</td>
<td>50.00</td>
</tr>
<tr>
<td>Manure spreader</td>
<td>25.00</td>
</tr>
<tr>
<td>1 Spring tooth harrow</td>
<td>5.00</td>
</tr>
<tr>
<td>1 Double sleigh</td>
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</tr>
<tr>
<td>1 Single sleigh</td>
<td>5.00</td>
</tr>
<tr>
<td>Automobile tools, etc.</td>
<td>25.00</td>
</tr>
</tbody>
</table>

**$535.00**
PROVISIONS AND PRODUCE

LIVE STOCK
1 pr. draft horses $ 300.00
1 heavy driving horse 50.00
18 cows 900.00
3 yearling heifers 45.00
6 pigs 60.00 $ 1,355.00

WEARING APPAREL

$ 200.00
1 necklace 40.00
1 pin with one diamond and one pearl 50.00
1 watch 15.00
1 pin, pearls and small diamond 20.00
1 solitaire diamond ring 50.00
1 opal ring 20.00
1 Italian filagree necklace 30.00
1 shell cameo 15.00
1 necklace chain and tiny pearls 25.00
1 chain with seed pearls 10.00
1 amethyst and pearl necklace 50.00
1 filagree pendant colors 25.00
1 gold filagree clasp and chain necklace 25.00

Saint-Gaudens Cameo, "Marie Stuart" 110.00 $ 685.00

MISCELLANEOUS ARTICLES

FERAGIL GALLERY, NEW YORK
Diana on half-sphere $ 175.00
Amor Caritas 162.00
Victory Head 60.00
Lincoln Head 143.50 $ 540.50

TIFFANY & COMPANY, NEW YORK
Lincoln Reduction $ 650.00
Victory reduction 750.00
Puritan reduction 375.00
Lincoln Head 143.00
Small oblong Stevenson 17.00
18" Stevenson 27.50
12" Stevenson 19.00
Amor Caritas reduction 162.00
Tiffany & Company, New York - Continued

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Small Diana Head</td>
<td>$24.00</td>
</tr>
<tr>
<td>Diana on Tripod</td>
<td>150.00</td>
</tr>
<tr>
<td>Diana on half-sphere</td>
<td>175.00</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$2,493.00</strong></td>
</tr>
</tbody>
</table>

DOLL & RICHARDS, BOSTON, MASS.

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lincoln Head</td>
<td>143.50</td>
</tr>
<tr>
<td>18&quot; Stevenson</td>
<td>27.50</td>
</tr>
<tr>
<td>12&quot; Stevenson</td>
<td>19.00</td>
</tr>
<tr>
<td>Bastien Lepage</td>
<td>28.00</td>
</tr>
<tr>
<td>Diana on tripod</td>
<td>150.00</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$368.00</strong></td>
</tr>
<tr>
<td>1 Reduction of Victory in Storage</td>
<td>$750.00</td>
</tr>
<tr>
<td>Household silver</td>
<td>$150.00</td>
</tr>
</tbody>
</table>

**TOTAL Miscellaneous Articles** $4,301.50

Following his mother's death and according to instructions in her will, Homer Saint-Gaudens submitted to the Memorial Trustees the following list of items that he intended to remove from Aspet:

**Northwest Bedroom**

- Bed
- Bureau
- Spanish bedspread
- Warming pan

**Southwest Bedroom**

- Bed
- Bureau
- Corner table
- Wing chair
- Warming pan

Northeast Bedroom

Bed

Southeast Bedroom

Bed
Bureau
Paintings by Augusta H. Saint-Gaudens
Personal photographs of family

Hall

Highboy in upper hall
Tapestry
Desk
Bronze stork

Two Parlors

Tapestry
Sofa
Folding console table
Banjo clock
Homer family chairs

Dining Room

Tapestry
Long red rug
Sideboard
Highboy
Clock
Golden bowl and Chinese bronze base
All table china
All copper pots in kitchen

Judging from a December, 1934 appraisal of Homer Saint-Gaudens' property at Aspet, as of this date, he had removed very few of the above items. Because the 1934 list elaborates on many of the objects listed in 1926, it is also included here:

123. List dated December 31, 1926, SGNHS.
### Aspet

#### Dining Room
- Tapestry: $2,000.
- Long red rug: 100.
- Sheraton sideboard: 600.
- Grandfather's clock--antique: 275.
- Golden Bowl--the Masque: 750.

Total: $4,075.

#### Living-room
- Tapestry: $1,500.
- Empire sofa, mahogany: 450.
- 1 Sheraton table--folding: 300.
- Banjo Clock: 175.
- 1 carved chair: 150.
- 1 arm chair: 90.

Total: $2,665.

#### Hall
- 1 desk--on landing: $200.
- 1 bronze stork: 200.
- 1 chest of drawers--upper hall: 350.

Total: $750.

#### Northwest Bedroom
- Field bedstead--fine condition: $325.
- 1 swell-front bureau: 175.
- 1 warming-pan: 15.
- Old linen embroidered bedspread: 125.

Total: $640.

#### Southwest Bedroom
- Pineapple four-posted bedstead: $125.
- 1 bureau: 85.
- 1 corner table: 35.
- 1 wing chair: 175.
- 1 warming-pan: 15.

Total: $435.
Northeast Bedroom

1 Field Bedstead $ 325.
1 bureau 25.
Pictures 50.

$ 400.

Butler's Pantry and Kitchen

China of all descriptions and European best works $ 125.
Kitchen utensils and old copper 75.

$ 325.

Hall

1 coonskin coat $ 125.
1 buffalo coat, two old fur coats 300.
1 fur-lined coat, Persian collar 100.
3 buffalo robes--in box in stable 75.00

$ 600.\textsuperscript{124}
$9,890.

Many items earmarked by Homer Saint-Gaudens appear in Figures 6, 7 and 8 which show the parlors and dining room at the Memorial after 1938.

Homer had removed all the items in the southeast bedroom. The bed appears on the 1934 property list at Homer's Cornish house Tree-tops. It is listed as "1 Antique bed with canopy, complete--Aspet."\textsuperscript{125} And three paintings by Augusta Saint-Gaudens are found on a 1935 inventory of Homer Saint-Gaudens' apartment in Pittsburgh.\textsuperscript{126}

\textsuperscript{124} "Appraisal of Homer Saint-Gaudens' Property," December 20, 1934, Saint-Gaudens Papers.

\textsuperscript{125} Ibid.

\textsuperscript{126} "Inventory, 701 St. James St., Pittsburgh," January 15, 1935, Saint-Gaudens Papers.
Missing from Aspet's hall in 1934 was the tapestry, and this too was at Tree-tops. The tapestry returned to Aspet in 1974, when the National Park Service purchased it from an antique dealer who had acquired it from the estate of Homer Saint-Gaudens' second wife, Mary Saint-Gaudens.

Finally, Homer's 1934 list indicates that he had built upon his want list of 1926, adding furnishings from the northeast bedroom and the entry hall.

The Memorial Trustees took steps to refurbish Aspet in 1958. They contacted Carlotta Dodge, Homer Saint-Gaudens' daughter, about removing items they considered excess to the effective operation of the Memorial. The Memorial had never shown the second floor, nor the kitchen, and while the resident Curator and family lived at Aspet and required furnished living spaces, he considered the use of Saint-Gaudens' pieces in these areas unnecessary. Carlotta Dodge responded that, provided her father no longer wanted the things he had set aside, she was definitely interested in having some of them.

Homer Saint-Gaudens died in 1958 at the age of 78. During late 1958 and 1960 Mrs. Dodge made three trips to Aspet, removing the items listed below. Some appear on Homer Saint-Gaudens' lists. Many do not.

128. Correspondence regarding tapestry purchase, SGNHS.
129. Carlotta Dodge to Saint-Gaudens Memorial, August 8, 1958, SGNHS.
Bronze crane
Bronze peacock
2 Warming pans, brass with long handles
2 Embroideries
4 Wall sconces
Three-legged table
2 Bureaus

Blue and white rug
Tall chest
Cambiosa drawing
Tall clock
Pewter tankard
Tall blue lamp
2 Matching Italian faience candle lamps
Green rocker
White rocker
Tester bed
Pine, four-post bed
Crystal ink well

Green earthenware jar
2 Fireplace sets
Andirons
4 Matching blue lamps

Miscellaneous books and pictures

Dinnerware:

12 Wedgwood plates
12 Japanese fluted plates
   9-inch (5)
   8 1/2-inch (2)
   6-inch (2)
   7 1/2-inch (1)
Mrs. Dodge agreed to replace in kind two double beds, two bureaus, three mirrors and two lamps. To service the Curator's family and official Memorial functions, like the annual Trustees' lunch, she was to provide: 24 dinner plates; 24 dessert plates; 2 platters; and

130. The list is compiled from one Carlotta Dodge submitted to the Memorial on November 30, 1960, together with Superintendent Dryfhout's notes of September 19, 1980, SGNHS.
2 large bowls. In addition the Memorial requested that she return two white straight bedroom chairs (these do not appear on Mrs. Dodge's list), four blue and white dining room lamps, two fireplace sets from the northwest and southwest bedrooms, and andirons from the southeast bedroom. 131

Discussing Mrs. Dodge's responsibilities for replacing beds, the resident manager of the Memorial wrote that if all the beds removed were replaced, Aspet would have sleeping space for seven. 132 Compare an 1887 comment by Augusta Saint-Gaudens that Aspet had nine beds, "all but one with woven wire springs." 133 The pineapple carved high post bed disappeared sometime between the 1934 list and 1960. A notation following the pine, four-post bed that Mrs. Dodge removed from the southwest bedroom read, "the original pineapple bed is gone, not me." 134

Mrs. Dodge was particularly pleased with a bronze crane. 135 No doubt this was the same bronze stork earmarked by Homer Saint-Gaudens in 1926. Around 1899 Augusta Saint-Gaudens wrote Homer that she had been advised the, "legs of the bronze stork" were too thin. 136 The bird may have been new at this time.

131. William Platt to Carlotta Dodge, March 14, 1961, SGNHS.
132. Ibid.
134. Carlotta Dodge to William Platt, November 30, 1960, SGNHS.
135. Carlotta Dodge to Saint-Gaudens Memorial, November 11, nd [1958], Ibid.
Portraits by John Singer Sargent and Thomas Dewing and Other Paintings Inherited by Homer Saint-Gaudens

Homer must have removed the paintings by Sargent and Dewing bequeathed him in his mother's will prior to 1916. Neither work was mentioned in an insurance policy of that year including individual coverage on four paintings and three tapestries at Aspet. \(^{137}\)

Legally, the two paintings became Homer's property on February 26, 1921 when Augusta Saint-Gaudens signed a witnessed statement transferring to him: "One portrait of myself painted by Thomas W. Dewing," and "One portrait of Homer Saint-Gaudens with myself in the background painted by John S. Sargent."\(^ {138}\)

Homer's 1929 will provided for the eventual return to the Saint-Gaudens Memorial of the Sargent portrait, then hanging in the gallery of the Department of Fine Arts at the Carnegie Institute where Homer was Director. Also slated in this will for return to Aspet were the Dewing and a bronze crucifix by John Singer Sargent.\(^ {139}\) But, in Homer's revised will of 1931, the Sargent portrait was omitted, and in 1932, the painting was accessioned into the Carnegie Museum's permanent collection.\(^ {140}\)

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\(^{137}\) "List of Insurance on Possessions of Augusta H. Saint-Gaudens, Executrix under the will of Augustus Saint-Gaudens and Homer and Carlotta Saint-Gaudens, December 17, 1916," Ibid.

\(^{138}\) Witnessed statement by Augusta H. Saint-Gaudens, February 26, 1921, Ibid.

\(^{139}\) Homer Saint-Gaudens' will, February 27, 1929, Ibid.; Tharp, p. 398.

\(^{140}\) Homer Saint-Gaudens' will, February, 1931, Saint-Gaudens Papers; Accession Records, Carnegie Institute, Pittsburgh.
The Sargent crucifix appears on the 1935 inventory of Homer's Pittsburgh furnishings. It was returned to Aspet in 1969. And, hanging in the living room of the Pittsburgh apartment in 1935 was the Dewing portrait. It was given to the Memorial in 1973 by Homer's son, Augustus Saint-Gaudens, II. The portrait is signed, "Thomas W. Dewing/Cornish New Hampshire, 1886."141 Frances Grimes called the Dewing one of two "good paintings" at Aspet, the other, of course, being the Sargent. Miss Grimes remembered the Dewing hanging over the mantel in the north parlor.142

Homer removed at least five additional paintings from Aspet.

Augusta Saint-Gaudens' 1916 insurance policy covered the following paintings:

400. On pictures, Paintings and Engravings and their frames, . . .
100. Landscape by Brush,
100. Sketch of the Parthenon by White,
100. Drawing by Abbey,
100. Landscape by Twachtman.143

Judging from the 1926 estate inventory, the White and the Abbey were still at Aspet but the Twachtman and the George de Forest Brush were not. These last two paintings were among the pieces that Augusta felt Homer should have, and advising him of this in 1921, she


142. Grimes, Manuscripts, Saint-Gaudens Papers.

143. "List of Insurance on Possessions of Augusta H. Saint-Gaudens, . . . .," Ibid. The policy covered the following tapestries: "$300. Small Verdure; $500. Verdure with storks; $600. With several figures.
wrote: "I want you surely to keep for yourself and family . . . The Twachtman picture in my room The George de Forest Brush landscape over the parlor door in the south end of the parlor."

The "Twachtman oil painting" was in Homer's Pittsburgh apartment in 1935, as was a "Stanford White water colour" and a "pen & ink by E.A. Abbey." The White, Homer returned to the Memorial in 1947 with this note:

... am sending sketch by Stanford White of one of the temples on the Acropolis. I have had it with me for a long time now, but it belongs in the Memorial on the small piece of wall beside the sliding doors as you go out onto the west porch.

Homer also shipped to the Memorial at this time a seven-branched brass candlestick that he had removed for repair.

In 1973, when Homer's son presented to the site Dewing's portrait of Augusta Saint-Gaudens, he also donated two landscape paintings, one by William Gedney Bunce, the other by John LaFarge. The Bunce bears a note on the back written by Homer Saint-Gaudens that Bunce gave the painting to Augustus Saint-Gaudens around 1878 or 1879. Homer Saint-Gaudens displayed both the Bunce and LaFarge in the dining room of his Pittsburgh apartment. Presumably, both paintings once hung in Aspet.

144. Augusta SG to Homer SG, October 25, 1921, Ibid.
146. Homer SG to Mrs. Will Hollingsworth, May 9, 1947, Ibid.
147. Ibid.
148. Accession Records, SGNHS.
More Evidence of Pictures

Something about Augustus Saint-Gaudens' taste in art is contained in letters published in 1908 by his niece, Rose Standish Nichols. She cited his great admiration for the French sculptor Paul Dubois, and wrote that, in his New York house, Saint-Gaudens hung a photo of Dubois' first Joan of Arc on his living room wall. A photo of Dubois' second Joan of Arc hung in Saint-Gaudens' New York studio. 150 And a framed Dubois appears on the 1880 packing list of items shipped from Paris to New York. 151

The article also cited Saint-Gaudens' fascination with the English artist Sir Edward Burne-Jones, photographs of whose works he treasured. Visiting Edinburgh in 1899, Saint-Gaudens wrote: "The one thing that made a great impression on me was an exhibition of almost the entire life work of Burne-Jones. He certainly was a very big man, but his work contributed to the intense melancholy that seemed to seize me." 152

Barry Faulkner remembered a picture at Aspet of the Saint-Gaudens' flower garden painted by the Cornish resident, Edith Prellwitz. 153 No doubt, this was the same "Painting of Garden" listed on the 1926 estate inventory in the southwest bedroom.

151. Inventory [Paris, 1880], Saint-Gaudens Papers.
152. Nichols (November, 1908), 8; (October, 1908), 614.
Much to the family's disappointment, Ellen Emmet's 1906 portrait of Augustus Saint-Gaudens never hung at Aspet. Because this was the only oil portrait from life of her husband, Augusta Saint-Gaudens' felt strongly about keeping it in the family. (Kenyon Cox's portrait of Saint-Gaudens burned in the 1904 studio fire. Cox did not produce his facsimile of this portrait until after Saint-Gaudens' death.) The Emmet portrait was first exhibited at the Metropolitan Museum in New York. Miss Emmet wanted it to stay there and had a facsimile made for the Saint-Gaudens. But the family was not interested in a copy, maintaining, as Homer Saint-Gaudens wrote, "a sentimental attachment to the original." 154 The upshot of the disagreement was that, in 1908, Ellen Emmet sold the painting to the Metropolitan, whereupon Mrs. Saint-Gaudens brought suit against the Museum the following year for possession of the work. The suit was dropped in 1910. 155

Finally, the Saint-Gaudens habit of casually setting up photographs at various spots throughout the house has been mentioned previously. Augusta Saint-Gaudens kept a current favorite close by in 1904, writing her sister: "I have the photograph of the Hawaiian wharf urchin and have it placed on the mantel here by my side. He is a beauty like a Greek." 156

154. Ellen Emmet to Augustus SG, May 27, 1907; Homer SG to Ellen Emmet, June 6, 1907, Saint-Gaudens Papers. Kenyon Cox repainted his 1904 portrait from memory in 1908. It is part of the Metropolitan Museum collections (08.130).


156. Augusta SG to Genie Homer, January 5, 1904, SGNHS.
THE LITTLE STUDIO

The Little Studio evolved for the most part during 1903 and 1904 under architect George Fletcher Babb's direction. As Frances Grimes explains, Saint-Gaudens was much involved in its creation and spent considerable time here during his last years:

S.G. took a great interest in the studio Babb built for him. That was really his home and he was jealous of his privacy... S.G. had the upholstered seats around the wall stocked with cushions. He often lay on the long seat under the skylight and looked at his work in the studio in the full light. He had a little desk made in the S.E. corner of the room at the end of the bookshelves. Up a little flight of steps and back of the fireplace was a small room with a west light where he sometimes worked on small studies. He could retire there when plaster casting or other work was being done in the main studio. He designed the iron wood basket & Wilmer Spaulding made it. Hering [Henry Hering, an assistant] persuaded him to have a billiard table placed in the east end of this studio. I do not think he played much.

In 1904 Augusta Saint-Gaudens wrote Homer that his father was playing billiards nightly, indicating that Miss Grimes may have underestimated the role of the billiard table.

In the Reminiscences, Homer Saint-Gaudens cited his father's investment in this studio as representative of the sculptor's urge to continually redesign his environment:


158. Grimes, Manuscripts, Saint-Gaudens Papers.

159. Augusta SG to Homer SG, nd [1906], Ibid.
The completion of this studio became the jest of the family as its ramifications and complications were endless, though indeed we might have become used to such a state of affairs, as there was hardly a week in all the time my father spent on this place during twenty-two years that he did not have something rebuilt or regraded, to his intense enjoyment. Among the developments of the studio, however, it became especially interesting to watch the manner in which he applied his sense of color. For during at least four years he made endless experiments on combinations of paint upon the interior wall of the pergola and on the columns and the trellis which supports the vines, while the portion of the Parthenon frieze along the upper edge of the wall was three times laboriously and delicately tinted before he obtained the result he desired.

There is some question regarding the various hands that worked on the Parthenon frieze cast. According to Frances Grimes, it was first painted by a woman miniature painter who was experimenting with methods of coloring plaster casts. Later, Barry Faulkner took over and Augusta Saint-Gaudens wrote of her husband's satisfaction, during periods of great physical pain, at watching Faulkner work. Faulkner himself said a Miss Beckington painted the frieze some time after he did.

A 1904 letter from Saint-Gaudens to his wife contains instructions for painting the frieze:

160. The Remiscences of Augustus Saint-Gaudens, p. 239.
162. Tharp, p. 397 note.
... don't allow him to shellac it first or to use any varnish preparation. Four or five good coats of oil paint (white) will sink into the plaster & make the best preparation for the tinting which in my opinion should be done much more suavely & delicately than the old ones.

1st & 2nd coats--raw linseed oil and very little white lead.
3rd coat--Wh. French zinc mixed with turpentine, very little oil (dryer in all 3).
4--over all Wh. coat [ ? ] wax and turpentine.
5--Tint with oil color & a great deal of Turpentine. 163

By all accounts the Little Studio was never a working studio to the extent the east studio and its successor were. This was partly due to the gradually deteriorating state of Saint-Gaudens' health after 1904. Allyn Cox recalled the Little Studio as more of a gallery than a workshop, while family correspondence reflects Saint-Gaudens' use of the space primarily for desk work and rest. 164 During his illness he would retreat here to lie inside by the fire or on a lounge on the pergola, "seeing noone." 165 In 1905 Augusta wrote, "we spend most of our time now in the new studio pergola where your father lies down all day." 166

During at least one summer the New York-based Kneisel Quartet performed in the Little Studio. 167 Such concerts had precedent in

164. Allyn Cox to Mr. Farley, April 18, 1957, Ibid; Augustus SG to Augusta SG, nd [1904], Ibid.
165. Augusta SG to Homer SG, 2 letters, nd [1904], Ibid.
166. Augusta SG to Homer SG, nd [1905], Ibid.
167. Faulkner, interview, 1966, SGNHS.
the Saturday afternoon concerts held in Saint-Gaudens' New York studio. 168

In June, 1905 the Little Studio pergola was the stage for a banquet, "spread under twinkling Japanese lamps," that culminated the Masque of the Golden Bowl mounted by members of the Cornish colony in honor of Saint-Gaudens. 169 And finally, it was in the Little Studio that memorial services were held for Augustus Saint-Gaudens on August 7, 1907. 170

By 1919 and the inception of the Saint-Gaudens Memorial, the gallery function of the Little Studio predominated while the billiard table, along with Saint-Gaudens' books and desk, were retained to suggest the artist's presence in the space. This redefinition of the space for exhibition purposes stemmed from two turns of events. First, a series of retrospectives on Saint-Gaudens held in New York and Pittsburgh between 1908 and 1915 renewed public interest in the


169. USDI, NPS, Bond, "Augustus Saint-Gaudens," p. 188.

170. Ibid., p. 214.
artist and also resulted in new editions of his sculpture, many of which Mrs. Saint-Gaudens procured for the Memorial at Cornish. Secondly, Woodrow Wilson's well publicized use of Cornish as a summer spot beginning in 1913 directly effected tourism in the area. Taken together, these events emphasized the need at the Memorial for large-scale exhibitry of Saint-Gaudens' work, a need answered admirably in the Little Studio. 171

171. Superintendent Dryfhout enumerated these events for me and discusses the 1908-1915 exhibitions in his forthcoming Catalogue Raisonné on Saint-Gaudens. In time, the Memorial also revived summer concerts in the Little Studio, renting a piano for this purpose in 1952, Minutes of the Annual Meeting of the Board of Trustees of the Saint-Gaudens Memorial, July 12, 1952, Saint-Gaudens Papers.
Evidence of Furnishings

The Little Studio is well documented photographically. Two views survive of Saint-Gaudens seated in his studio (fig. 16). One of these, published in Margaret Homer Schurcliff's Memoirs, shows Japanese prints on the south wall.\(^1\)

Figure 17 of Saint-Gaudens' recently completed Phillips Brooks Monument, dates very close to the sculptor's death. It is possible that the arts and crafts style bench shown here is the one that Stanford White designed for Saint-Gaudens in 1882 (see p. 37).

Photographs from the 1920s reveal the more formal gallery arrangement established here by the Saint-Gaudens Memorial (figs. 18-24). Gone are any Japanese prints, the space largely turned over to Saint-Gaudens' own work. But the Memorial retained several pieces by other hands, "things" as Adeline Adams wrote, "that an artist loves or likes or uses, for reasons of his own." Mrs. Adams described the Little Studio of 1924:

Here we shall still see his desk and books and papers, much as he left them. The ancient paneled French cabinet still keeps its secrets. The billiard-table is at present doing its bit by supporting a number of reliefs and studies. At the opposite end of the room, and just above the fireplace, is a copy of the stele of Hegeso, a work dear to Saint-Gaudens as to all who give their hearts to pure form. Higher yet hangs a large print of Raphael's Jurisprudence, so called, the composition which to Kenyon Cox seemed perhaps

\(^1\) Schurcliff, figure 15.
the most perfect piece of design in the world. Here and there are prints from Holbein, a little cast of a cat or a bird by Barye or Fremiet, a great circular cast of a Michelangelo Madonna, a bit of Gothic carving, a crucifix, a bell, a banderole, a wreath, a pair of eagle's wings; ... 173

Figure 20 indicates that the crucifix referred to above was the bronze crucifix by John Singer Sargent. Homer Saint-Gaudens must have claimed the piece in 1927. It appears in one photograph of that year but not in another of the same date (figs. 20, 21). In Homer's Pittsburgh apartment in 1935 was a "Barye bronze bear" valued at $50, no doubt the Barye cited above. 174

Adeline Adams had described much the same Little Studio in 1915, remarking in addition on a "curious foreign piece of goldsmith's art" located above the French cabinet. 175 Photographs reveal the piece as a vase of copper flowers which Barry Faulkner identified as Oriental in origin. 176

Still another article published in Scribners in 1918 described Saint-Gaudens' desk in more detail:

The calendar is torn off at September 20, 1906--perhaps the last time that he sat at it, as Mrs. Saint-Gaudens told me. His letter-paper and notebooks are in the pigeon-holes, and

175. Adams, "Aspet, the Home of Saint-Gaudens."
176. Faulkner, interview, 1966, SGNHS.
hanging from a string is the ivory knife that he used for cleaning the plastiline from his finger-nails. 177

As to calendars, in 1906 Saint-Gaudens asked Homer to get him the "usual" from Tiffanys; "you have seen them on my desk," he wrote. 178 In this letter Saint-Gaudens also inquired about the cost of a Graphophone, "an ordinary, but good outfit." Friends had advised him to get a Victor. 179

It is clear the Saint-Gaudens had both a typewriter and tape recorder by 1906, if not earlier. In failing health, the sculptor took to dictating correspondence for someone else to type. 180 Soon after her husband's death Mrs. Saint-Gaudens had a typewriter overhauled and repaired by the Remington Typewriter Company. 181

The desk supplies that Mrs. Saint-Gaudens bought in 1908 from the Windsor News Company were no doubt representative of those used earlier. They were: ink, paper clips, blotting paper, rubber bands, erasers, envelopes, penholders, thumb tacks, pencils, a blotter, a ledger, paste, a marking crayon, pens, and typewriter ribbons. 182

179. Ibid.
180. Augusta SG to Homer SG, April 10, nd [1906], Ibid.
181. Entry dated December 31, 1907, Expense Account Book, 1907-1911, Ibid.
182. Entries dated August 18-October 5, October 31, 1908, Ibid.
Additional expense accounts recorded just after Saint-Gaudens' death indicate that the Little Studio contained a telephone and heating stove. Both the house and studio telephone bills were paid in July, 1907. In 1907 the stove was installed in early November. The following October a stove was put up in what was referred to as "Mr. Homer's office" in the Little Studio, and this one had a coal grate and blower. 183

On the exterior, outside the pergola entrance, Adeline Adams described, "two giant terra-cotta vases, made in this country from Italian originals." 184 They are visible in 1927 views of the Little Studio (see fig. 26). Figures 15 and 25 indicate a variety of furniture on the pergola, both before and after Saint-Gaudens death. One pre-1907 view shows a hammock here. 185 Like the Aspet porch furniture, these pieces were probably rearranged and relocated as needed.

Mrs. Saint-Gaudens insured the Little Studio contents in 1916. The policy on the "Studio Northwest of Dwelling" read as follows:

$10000. On Frame Studio and additions thereto, including foundations, plate glass, fresco work, gas, water and steam pipes, lighting and heating apparatus, and all landlord's fixtures and appurtenances, therein or thereon;

$1050. On Household Furniture of every description, useful and ornamental, printed books and music, musical instruments, wearing apparel, stores and provisions, sporting and recrea-

183. Entries dated July 31, November 1-3, 1907, October 7, 1908, Ibid.
185. Saint-Gaudens Papers.
tion articles, casts, medallions, tools, Norman cupboard, portable mirror, and other personal property not more hazardous, (excluding any personal property which is specifically insured);

$ 300. On Billiard Table and appurtenances thereto;

$ 425. On two small marble heads.

Little Studio items earmarked by Homer Saint-Gaudens following his parents' deaths were:

<table>
<thead>
<tr>
<th>Item</th>
<th>Value (in $)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Mexican Oaxacan vase</td>
<td>50</td>
</tr>
<tr>
<td>1 desk</td>
<td>20</td>
</tr>
<tr>
<td>Sketches and photographs</td>
<td>150</td>
</tr>
<tr>
<td>Books</td>
<td>50</td>
</tr>
<tr>
<td>Painter's chest and contents</td>
<td>20</td>
</tr>
<tr>
<td>Stork-Parrish [not the bronze stork at Aspet]</td>
<td>15</td>
</tr>
<tr>
<td>French Pewter</td>
<td>20</td>
</tr>
<tr>
<td>Mexican china</td>
<td>75</td>
</tr>
<tr>
<td>9 trunks and hat-case</td>
<td>75</td>
</tr>
<tr>
<td>2 easels</td>
<td>25</td>
</tr>
<tr>
<td>1 large drawing table</td>
<td>25</td>
</tr>
<tr>
<td>2 large mirrors</td>
<td>50</td>
</tr>
</tbody>
</table>

$575.187

Like the property Homer set aside in Aspet, there is no evidence that he actually removed any of the above.


Evidence of Saint-Gaudens' Work Exhibited in the Little Studio

The exhibition of Saint-Gaudens' work in the Little Studio following his death did not remain static. As figures 18-24 illustrate, pieces were moved and removed with some frequency, no doubt accommodating exhibit needs both elsewhere on the site and outside of Cornish.

Written accounts also reflect this fluidity. What follows is a chronological record of accounts of pieces observed in the Little Studio.188

The Springfield [Mass.] Sunday Republican, June 21, 1908:

... mentions, in the Little Studio main room, bas-reliefs of Stevenson, Homer Saint-Gaudens, and Gray Lady [Lady Gray]; also reliefs of coins, the Sherman Victory, the Phillips Brooks "still in clay," and in the adjoining room the eight Albright caryatids.

Adeline Adams, "Aspet, the Home of Saint-Gaudens" Art and Progress (April, 1915):

... the fireplace, now flanked by the Morgan figures ... and various portraits in relief or in the round, among the latter the bust of the sculptor's father ... above it [the south door] is a full-sized cast of the Edinboro Stevenson, and upon it hangs the bronze original of the "Golden Bowl" plaque, ... Other large bronze reliefs are here, notably the Violet Sargent, and the portrait of the sculptor's wife. The available floor space is devoted to works in the round; a scale model of the Chicago Lincoln, a bronze reduction of the Sherman Victory, and various busts in various materials.

188. The earliest is, "Works of A. St. Gaudens existing in Cornish, N.H. 28 November 1907." The list, reproduced in Appendix B, does not locate the pieces on the property.
Adjoining the main room is a hall of smaller size, its walls being given chiefly to relief portraits; the Vanderbilt children, the Butler children, Judge Gray in his justice's gown, Mrs. Stanford White as an exquisite bride, and many of the sculptor's artist-friends. Here also are a small bronze figure of the Madison Square Diana, and two impressionistic marble heads [probably the two heads insured in 1916].


A circle on the floor ... marks the position of the revolving model-stand upon which his sitters and models took their places--sitters whose busts look down upon you from shelves and pedestals; John Hay, Senator Evarts, Admiral Farragut, Colonel Shaw, and the incomparable head of General Sherman .... Occupying a large wall space opposite the broad skylight is the famous Stevenson Tablet ....

Adjoining this studio is a room devoted entirely to his bas-reliefs--the Vanderbilt children, Richard Watson Gilder with wife and child, Mrs. Harry Payne Whitney as a girl in a bonnet, the elegant silhouette of Miss Sarah Lee, the charming children of Prescott Hall Butler ....


Casts of Saint-Gaudens's hands are in this room .... Above the hands is a study of Doctor McCosh's scholarly head; facing this, .... is the bronze bust of Sherman, .... A bronze reduction of Chicago's Standing Lincoln is near; and the plaster reduction of the Sherman Victory .... has lately been replaced by a gilded bronze copy, gift of the late Charles D. Norton. Above these bronzes is a full-size plaster cast of the Edinburgh Stevenson. It is hoped that before long this, too, may be replaced by a bronze.

Well shown against the pleasant wood-color of the high wainscot are many bronze reliefs; the Amor-Caritas, the great plaque of the Golden Bowl, the portrait of the artist's wife. Here, too, is Miss Violet Sargent as a lovely guitar-playing debutante .... Flanking the fireplace are the Morgan figures. .... Near the door by which we leave this room is the relief, portrait of Mrs. Stanford White, .....
Minutes of the Meeting of the Executive Committee of the Saint-Gaudens Memorial, July 6, 1946, Saint-Gaudens Papers:

The following recommendations were made regarding mounting a series of art exhibitions at the Memorial: "The studio, in any case, should be rearranged and duplicates weeded out. This would make room there for the bas-reliefs now hung in the old plaster room. That room would provide space for small exhibits of paintings, prints and, when expense permitted, sculpture."

Mrs. Will Hollingsworth to Edward A. Jewell, Art Editor, New York Times, August 19, 1946, Saint-Gaudens Papers:

Advising Jewell that the Little Studio contained reductions of the Lincoln and the Puritan and two Stevenson bas-reliefs.

Homer Saint-Gaudens to Will Hollingsworth, October 9, 1946, Saint-Gaudens Papers:

... recommending that the large Stevenson in the dark round frame opposite the billiard table be sent to the Centennial exhibit at the Century Club.

Will Hollingsworth to Jewell, June 22, 1947, Saint-Gaudens Papers:

Little Studio contains two large Stevensons, Sherman bust, and reductions of the Lincoln and the Sherman Victory. (Pieces slated for the new studio opening in six weeks, were plaster sketches of six Negro heads from the Shaw, and the Boston Public Library groups.)

Mrs. Hollingsworth to Miriam Everts, September 15, 1947, Saint-Gaudens Papers:

In the Little Studio are bronze reductions of the Lincoln, the Puritan, and the Sherman Victory; also a Stevenson, Baby Homer, and the Vanderbilt children.
Mrs. Hollingsworth to John Amore, July 19, 1948, Saint-Gaudens Papers:

A Diana moved from the New Studio to the Little Studio.

Minutes of the Annual Meeting of the Board of Trustees, July 14, 1951, Saint-Gaudens Papers:

Two masks created by Maxfield Parrish for the 1905 pageant were presented to the Memorial by Mrs. Montgomery B. Angell; now hanging in the "loggia" of the Little Studio.

Finally, the following is a complete record of Saint-Gaudens' work present in the Little Studio in 1962 (SGNHS):

**In the Little Studio**

1. Saint-Gaudens, Mrs. Augustus - bronze
2. Gray, Mrs. John Chipman - bronze
3. Amor Caritas reduction - bronze
4. Adams Memorial head - bronze
5. Saint-Gaudens, Homer - plaster
6. Cox, Kenyon - plaster
7. Evarts, Senator Wm. M. - bronze
8. Sherman, Gen. William T. - bronze bust
9. Hay, John - plaster, bust
10. Christ, study for head of - marble
11. Beaman, William Evarts - bronze
13. Howells, Wm. Dean; Van Renssalaar, Mrs. S.; Vanderbilt, Gertrude; MacVeagh, Wayne; Lepage, Bastien - bronze medals mounted on panel
14. Fish, fountain - dated 1881, bronze
15. Victory - bronze - 2nd study for #10 gold piece
17. Coin design - $20. bronze
18. Coin design - Washington commemorative plaster - 2 sides
19. Head, study for - marble (Calhoun ?)
20. Beaman, Charles C.
21. Stevenson, Robert Louis - bronze reduction
22. Medal design - Columbian Exhibition - white plaster
23. Millet, Francis Davis - bronze
24. Shiff, Dr. Henry - bronze
<table>
<thead>
<tr>
<th></th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td>Victory head - NIKH EIPRNA - bronze</td>
</tr>
<tr>
<td>26</td>
<td>Saint-Gaudens, Homer - bronze</td>
</tr>
<tr>
<td>27</td>
<td>Stevenson, Robert Louis - bronze</td>
</tr>
<tr>
<td>28</td>
<td>Stevenson, Robert Louis - bronze (large)</td>
</tr>
<tr>
<td>29</td>
<td>Hand - plaster cast</td>
</tr>
<tr>
<td>30</td>
<td>Hand - bronze (clasping stick, 1876)</td>
</tr>
<tr>
<td>31</td>
<td>Hand - plaster (on drapery)</td>
</tr>
<tr>
<td>32</td>
<td>Diana - plaster</td>
</tr>
<tr>
<td>33</td>
<td>Farragut, Admiral David G. - plaster</td>
</tr>
<tr>
<td>34</td>
<td>Golden Bowl Masque plaque - bronze</td>
</tr>
<tr>
<td>35</td>
<td>Negro head, study for Shaw - bronze</td>
</tr>
<tr>
<td>36</td>
<td>Boston Public Library sketches - plaster</td>
</tr>
<tr>
<td>37</td>
<td>Lincoln, Abraham, standing, reduction - bronze</td>
</tr>
<tr>
<td>38</td>
<td>Saint-Gaudens, Paul Bernard Earnest - bronze</td>
</tr>
<tr>
<td>39</td>
<td>Armstrong, Helen Maitland - plaster</td>
</tr>
<tr>
<td>40</td>
<td>Armstrong, David Maitland - plaster</td>
</tr>
<tr>
<td>41</td>
<td>Ward, Samuel Gray - plaster</td>
</tr>
<tr>
<td>42</td>
<td>Brutus, head - marble</td>
</tr>
<tr>
<td>43</td>
<td>Head, female with leaves - plaster</td>
</tr>
<tr>
<td>44</td>
<td>Head, female - plaster</td>
</tr>
<tr>
<td>45</td>
<td>Hand, grasping stick (same as bronze #30) - plaster</td>
</tr>
<tr>
<td>46</td>
<td>Coin designs for $20 gold piece - white metal</td>
</tr>
<tr>
<td>47</td>
<td>Lee, Mrs. Charles Carroll and Sarah Redwood Lee - plaster</td>
</tr>
<tr>
<td>48</td>
<td>Chapin, Amelia Ward - plaster</td>
</tr>
<tr>
<td>49</td>
<td>Lee, Sarah Redwood - white plaster</td>
</tr>
<tr>
<td>50</td>
<td>Gilder, Rodman deKay - plaster</td>
</tr>
<tr>
<td>51</td>
<td>Van Rensselaer, Mrs. Schuyler - plaster</td>
</tr>
<tr>
<td>52</td>
<td>Cary, Dr. Walter (without hat) - plaster</td>
</tr>
<tr>
<td>53</td>
<td>Vanderbilt, Cornelius, Jr. - plaster</td>
</tr>
<tr>
<td>54</td>
<td>Gilder, Richard Watson, wife &amp; son - plaster</td>
</tr>
<tr>
<td>55</td>
<td>Maynard, George - plaster</td>
</tr>
<tr>
<td>56</td>
<td>Bunce, William Gedney - plaster</td>
</tr>
<tr>
<td>57</td>
<td>Cary, Dr. Walter (with hat) - plaster</td>
</tr>
<tr>
<td>58</td>
<td>Mead, Mary Gertrude - plaster</td>
</tr>
<tr>
<td>59</td>
<td>Love, Maria M. - plaster</td>
</tr>
</tbody>
</table>
THE STABLES

The structure known as the Stables contains a three-stall stable and carriage room with a second story over both. In the ell extending east from the main structure are an ice house, cold food storage room, supply room, and two more stalls. The ell and main portion are joined by a cement-floored cleaning area.

A construction history for the Stables is lacking. Pre-1885 photographs indicate that the west face of the structure existed more or less in its present form when the Saint-Gaudens acquired the Cornish property. Mrs. Saint-Gaudens' 1916 insurance policy on this structure cites a "frame building and additions." The additions may refer to part or all of the ell.

Records of the October, 1904 studio fire reveal that, at that time, some stable and carriage equipment was housed near the studio. The fire, observers recalled, started in and fully consumed a stable adjoining the studio. This stable apparently doubled as an all-purpose storage area, its destruction taking with it such items as the furniture from the New York residence, documents belonging to Saint-Gaudens, and paintings, among them Kenyon Cox's portrait of Saint-Gaudens.

189. USDI, NPS, Bond, "Augustus Saint-Gaudens," figures III, V.
192. Ibid., p. 147.
In the process of replacing stable and carriage equipment destroyed in 1904, Mrs. Saint-Gaudens wrote: "I have to see about buying so many things--horse harnesses carts sleighs the list seems endless." Insurance paid $40. on Augusta's and Homer's bicycles and $31. on a buffalo carriage robe, a robe on which the Saint-Gaudens had spent $75. and felt they could not now replace.\(^{193}\) Concerning carriage robes, it should be noted that among those items earmarked by Homer Saint-Gaudens in 1934 were, "3 Buffalo robes--in box in stable."\(^{194}\) In a subsequent letter Augusta wrote they received only $463. insurance for the things in the stable. Their coverage was for $900., "and even more than that was burned; they rated what was burned low and what was in other stable very high."\(^{195}\) This "other stable" must refer to some part of the present structure.

Carriages and Carts

The Saint-Gaudens Papers contain several references to "wagons" and buggies." In most cases, the terms are used nonspecifically, distinguishing perhaps only size and weight. It is clear the Saint-Gaudens took great pleasure in acquiring new vehicles and did so with some frequency.

Bond's study includes a pre-1885 view of a buggy on the property, probably one owned by the Saint-Gaudens, and Figure 27 is a post-1900 view of Homer Saint-Gaudens and family in a larger, two-seater.\(^{196}\)

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195. Augusta SG to Homer SG, nd, [October, 1904], Ibid.

196. Bond, "Augustus Saint-Gaudens," Fig. V.
Records housed in the Saint-Gaudens Papers indicate a maximum here of a work cart, a single horse-drawn passenger carriage, and a larger version of the same, drawn by two horses. These are confirmed by records of taxes paid by Augustus Saint-Gaudens indicating two carriages on the property consistently from 1903 through 1907 (see Appendix C).

The earliest reference is a $6. account in 1895, "for painting wagon." The work was performed by Charles Ingalls, who the Saint-Gaudens also hired to paint chairs. 197

In 1903 a carriage accident cost the Saint-Gaudens a wagon and injured their horse Captain Dreyfus. To replace the wagon, they bought a "pneumatic buggy." Anticipating a visit from her prospective daughter-in-law, Mrs. Saint-Gaudens planned to get acquainted by taking her for "long drives" in the new vehicle. 198 This was probably a single seat, single horse-drawn vehicle.

Following the 1904 fire, Augusta wrote her son that she had ordered a two-seated wagon in Bellows Falls, "to replace the old fellow wagon," and a work cart in Hartland to replace one that burned. 199

The following August the Saint-Gaudens made plans to get both a new "wagon" and "buggy." Regarding the wagon, Augusta wrote Homer that he had his father's permission to select a Concord Wagon "pref- 

197. Entry dated October 18 [1895], Augusta SG Account Book, 1893-1895, Ibid.
198. Augustus SG to Homer SG, August 15, 1903; Augusta SG to Homer SG, nd [1904], Ibid.
199. Augusta SG to Homer SG, nd [October, 1904], Ibid.
erably with red gear." 200 A Concord wagon apparently referred simply
to heavy-duty wagon springs. 201 Subsequent letters describe the new
wagon as a two-seater, comfortably seating three in the back. "I do
enjoy that wagon and pair of horses more than anything here," Augusta
wrote. In time, the wagon's brake proved faulty and the Saint­
Gaudens got a replacement at the French Carriage Company in Boston. 202

Augusta Saint-Gaudens' accounts following her husband's death
include references to wagon and buggy repair. They are as follows:

December, 1907, to R. Fecto for:
repairing buggy
repairing express wagon

January, 1908, replacing 7 spokes and 1/2 rim on farm buggy

May, 1908, oiling buggy. 203

200. Augusta SG to Homer SG, August 15, nd [1905], Ibid.
202. Two letters, Augusta SG to Homer SG, nd [1905], Saint-Gaudens
Papers.
203. Expense Account Book, 1907-1911, Ibid.
The 1926 estate inventory lists "sleds," "one double sleigh," and "one single sleigh" (see p. 67). References made during Saint-Gaudens' lifetime point to a minimum here of one sleigh, or cutter, and two toboggans.

James Earl Fraser described Saint-Gaudens' vermillion sleigh, its bells, and horse in his essay, "The Saint:"

His cutter, painted vermillion, spun along the roads. Sometimes it overturned and spilled him and Mrs. Saint-Gaudens into a snow-drift--this when the horse, Captain Dreyfus, took a notion to run away. But Saint-Gaudens admired the horse's spirit and refused to part with him. Joy in the vermillion sleigh was complete when he heard just the bells he wanted, a set that chimed into an organ note. I was with him when he dickered with a farmer for the coveted bells, the two sleighs standin-alongsde each other. Dickered and was financially worsted. For the farmer put a lavish interpretation on Saint-Gaudens' suggestion that he order something at the harness shop in addition to making the swap. A bill arrived for a double set of harness.

Many have cited Saint-Gaudens enthusiasm for sport. Certainly his most notable project in this vein was the construction at Cornish of a huge toboggan slide that descended from the roof of the large studio, and later from the Little Studio roof (Figs. 28, 29). The slide appears to have been instituted in 1901 and renewed for several winters thereafter.

204. James Earl Fraser, "The Saint," Ibid.


206. In a January, 1902 letter Saint-Gaudens talks about making this year's slide "higher than the other," seeming to imply a 1901 slide, Augustus SG to Homer SG, January 6, 1902, Saint-Gaudens Papers.
In 1902, Saint-Gaudens entrusted the toboggan buying to his son:

The toboggan slide will soon be forthcoming. I hope the slide is erected about ten feet higher than the other and has an alarming look. I think it would be well to buy a couple of small toboggans also and send them along. 

Repair work on sleds and sleighs included:

December, 1907, to R. Fecto for:

- staple, etc. for sled
- repairing sleigh
- 2 new rods for sled. 

207. Ibid. A check was enclosed for the toboggans in the following letter, Augustus SG to Homer SG, January 9, 1902, Ibid.

208. Expense Account Book, 1907-1911, Ibid.
Horses and Horse Furniture

The horse mentioned most frequently and with great affection was one named Captain Dreyfus. He appears first in correspondence of 1903 together with another horse named Billy. Captain Dreyfus, Mrs. Saint-Gaudens described as a particularly sociable animal who neighed at her when she passed the stable.209

In early summer, 1905 Augusta wrote about her new mare, "fifteen years old and kind enough for a child." Captain Dreyfus remained in the picture, and by August 1905 a horse named Zola appears in family correspondence.210 A 1905 letter to Homer clearly indicates three horses on the property. Augusta explained that because Augustus required the use of one horse, on his upcoming visit Homer would have available to him only a pair for the large wagon.211

Cornish town tax records, however, reveal more horses on the property, showing three by 1902, four in 1903, five in 1904 and 1905, and six in 1906 and 1907 (see appendix C).

Zola remained on the property long after Saint-Gaudens' death. He was one of two horses insured in the stable in 1916:

$50. On gray driving horse, "Zola,"

$75. On bay horse "Bobby," all while contained in the above described stable,212

209. Augusta SG to Homer SG, October 10, 29, nd [1903], Ibid.

210. Augusta SG to Homer SG, nd [1905], and August 15, nd [1905], Ibid.

211. Augusta SG to Homer SG, nd [1905], Ibid.

212. "List of Insurance on Possessions of Augusta H. Saint-Gaudens, . . .," Ibid. At the time, there was an additional "pair of bay work horses" housed in another stable referred to as the "Johnson Barn," Ibid. This may have been the "pair work horses" that Mrs. Saint-Gaudens bought for $550. from Wheeler, McElreen & Co. in 1910, Expense Account Book, 1907-1911, Ibid.
Finally, Saint-Gaudens' niece remembered that, for his work on the Sherman Monument completed in 1903, the sculptor kept a spirited stallion at Cornish.213

Pre-1907 references to horse furniture are limited to those items lost in the 1904 fire, and to a 1905 reference to two halters and a horse blanket left in Windsor by Homer.214

Mrs. Saint-Gaudens recorded her preference in saddlery companies, advising Homer in 1905 to use the London Harness Company in New York rather than Cross Saddles in Boston.215

Later expenditures on saddlery were recorded as follows:

September, 1907, to J.H. Kinney for 1 saddle blanket @ $2.

          to H.L. Vondell for repairing harness @ $10.
          stirrup straps @ $1.75
          repairing saddle @ $10.

October, 1907, to H.L. Vondell for whip @ $.50

November, 1908, to H.L. Vondell for rugs
            curry comb
            curry card

215. Augusta SG to Homer SG, nd [1905], Ibid.
December, 1911, to Stone, Payson & Co. for fetlock shears.

Finally, basic saddlery is visible in equestrian photographs of Saint-Gaudens and Homer. 217

Evidence of Other Stable Furnishings

The stable, like the one burned in 1904, probably housed any number of miscellaneous items in addition to horse and carriage associated equipment. Barn and garden tools were kept here in 1916 as evidenced by that year's insurance policy, covering:

$700. On Vehicles (except Automobiles) robes, horse and vehicle equipment, hay, grain, and feed, barn and garden tools, all while contained in said stable. In case of loss no one vehicle to be valued at over $250.

Likewise, the organization of Augusta Saint-Gaudens' 1926 estate inventory allows for the possibility that farm machinery was stored together with wagons and sleighs (see p. 67).

216. Expense Account Book, 1907-1911, Ibid.


References to hockey, skating, and golf at Cornish imply the presence somewhere on the property of the requisite equipment. 219

The stable seems a logical place, although the 1916 policy covered "sporting and recreation equipment" in the Little Studio, not in the stable. 220

Finally, in 1962 the following sculptures were stored in the stable:

Wolcott, Roger--bronze
Picknell, William--plaster (cracked)
Thompson, Frederick Ferris--plaster
Lincoln, Abraham, head--bronze (in crate)
Stevenson, Robert Louis, Edinburgh Memorial--plaster (in crate)
Puritan, reduction--bronze
Horse head, Sherman--plaster
Boston Public Library sketches (?) 2--plaster
Dog's head--Dunrobin--plaster
Cary, Walter--plaster
Bunner, Andrew Fisher--plaster
Maynard, George--plaster 221

219. Grimes, manuscripts; Augustus SG to Homer SG, January 6, 1902, Ibid.

220. "List of Insurance on Possessions of Augusta H. Saint-Gaudens, . . .," Ibid.

RECOMMENDED FURNISHINGS

ASPET

The following recommendations are based on the foregoing Evidence of Original Furnishings and on the park's extensive collection of Saint Gaudens' pieces, in large part turned over to the National Park Service by the Saint-Gaudens Memorial. In numerous instances, the written and pictorial documentation dovetails closely with the park collections. Where this sort of corroboration is lacking, park collections are used wherever possible, rather than recommendations made for new acquisitions. This last approach is kept at an absolute minimum.

PARLORS

Treatment of the parlors relies heavily on the pre-1907 views reproduced in figures 4 and 5, where generous uses of fresh cut flowers are observed together with heavily laden mantels and table surfaces. Every attempt is made here to recreate such practices.

Wallcoverings

Grass matting, reproduction of late 19th century matting

Used in Paris in the Rue Herschel apartment, the Saint-Gaudens brought "straw matting" with them from Paris to New York. Judging from records purchased and from photographs, matting was probably installed in the walls at Aspet around 1894.

Floorcoverings

5 sheepskins, modern

While ample evidence exists of both Oriental rugs and matting in the Saint-Gaudens' various abodes, figure 5, which may be a summer view of Aspet, shows sheepskins on the bare floors. In Paris, the Saint-Gaudens had at least one "fur rug." Assuming
they replaced their parlor rugs with sheepskins in the summer, it is appropriate to reflect this practice during the spring to fall park visitation season. In this way, maintenance problems inherent with traffic on Oriental rugs can be avoided.

Window Coverings

8 pairs red silk curtains, reproductions of c. 1899 reproduce curtains, lined with a light resistant synthetic

The parlor curtains seen in figure 5 may be the "silk curtains" purchased in 1895. Many commented on this distinctive aspect of the parlors.

Wall Benches (see figures 3, 5)

6 rectangular cushions (3 on each bench), 54" x 27", reproduce button tufted with cored edges

rugs
north bench--Hamadan rug, Persia, 7'11" x 3'4"
Tekke Prayer rug, 4'9" x 3'6"
south bench--Gendja rug, Kazak area, western Caucasus 6'5" x 3'5" Bukhara rug, in three pieces

8 square pillows (4 on each bench), reproductions of c. 1899 pillows

North Parlor--Furniture

103/1 Object: armchair with leather seats, American, 18th century
SGNHS 929

Location: east wall

Most certainly the Homer family mahogany armchair in the parlor that Mrs. Saint-Gaudens in 1921 advised her son to take. Listed on Mrs. T. J. Homer's 1899 estate inventory as "Armchair, mahogany, leather seat," it may be an arm of this same chair that appears in the foreground of figure 5.
Object: single-drawer stand with string inlay, American, early 19th century  
Location: east wall  
Probably a Homer family piece. Two "small square tables" are listed on the 1926 parlor inventory.

Object: sofa, American empire style  
Location: east wall  
Clearly this is the sofa that appears on the east wall in figure 5. It is probably the one bought at auction from Mrs. Homer's estate in 1899. Augusta Saint-Gaudens' 1926 inventory includes a sofa in the parlors.

Object: pedestal base round stand, acquire American, last quarter, 18th century  
Location: east wall  
See figure 5.

Object: carved Japanese table or stool, Last quarter, 19th century  
Location: north wall  
Probably the "Japanese stool" acquired in Paris and listed on Augusta's 1879 Rue Herschel inventory and on her 1880 packing list for New York.

Object: side chair, American, 18th century  
Location: west wall  
While the Saint-Gaudens earmarked no side chairs on Mrs. T. J. Homer's estate inventory, among five Homer family chairs that Augusta Saint-Gaudens urged her son to take from the parlor were two "small chairs." This chair was probably one of them. In figure 5 it appears next to the fireplace.
Object: Egyptian style stool, SGNHS 915
Last quarter, 19th century
Location: west wall
In figure 5 this stool sits next to the fireplace.

Object: single-drawer stand with turned SGNHS 914
legs, American, second quarter,
19th century
Location: west wall
Probably a Homer family piece, and possibly one of "2 small square tables" on the 1926 inventory. It is used in place of the stand with spiral turned legs shown in figure 5.

Object: armchair with winged figures SGNHS 963
on arms, French Empire,
1790-1810
Location: west wall
The "old carved armchair" bought in Paris in 1878, and seen in Augusta's painting of the Rue Herschel parlor (figure 1). Upholstery requires treatment.

Object: tilt-top table on pedestal base, SGNHS 962
American, 18th century
Location: center
This is the center table on figure 5. On Mrs. T. J. Homer's estate inventory it may be the "mahogany folding table with standard," and possibly the round table on Augusta Saint-Gaudens' 1926 inventory.
2 bow-back Windsor armchairs, American, 18th century

Location: center

The same chairs seen in figure 5. They may be Homer family chairs although they cannot be precisely identified in the family records.

Object: side chair, English or Continental, 19th century

Location: center

Possibly a Homer family piece; used here in place of the Windsor side chair of figure 5.

North Parlor—Hanging on Walls

Object: tapestry, Flemish, 17th century

Location: east wall

One of the tapestries purchased in Paris in 1879-80, or in 1897-1900. A tapestry appears in the parlor on Augusta Saint-Gaudens’ 1926 inventory.

Object: mirror with carved and gilded frame, late 19th century

Location: east wall

Probably one of three mirrors on the 1926 parlor inventory, this may be the piece hanging on the east wall in figure 5. I am unable to confirm the tradition that this is a Stanford White creation.
The Saint-Gaudens' fondness of things Japanese is alluded to throughout the preceding chapter. It is unknown just how many Japanese prints they owned. Probably, most were bought in Paris when "several Japanese pictures" hung in the Rue Herschel parlor. At Cornish, it is known that one hung in Saint-Gaudens' bedroom and one in his studio, and Adeline Adams noted Japanese prints "in their old places" at Aspet in 1924. Unspecified "prints" appear on the 1926 parlor inventory.

Possibly a Homer family piece, it appears in figure 5, and is no doubt one of three mirrors on the 1926 parlor inventory.

Rose Standish Nichols cited Saint-Gaudens' great interest in Burne-Jones. In the 1940s and 50s this print and SGNHS 861 hung in a bedroom at Aspet. (Interview with Mr. and Mrs. Will Holingsworth, 1967, SGNHS.)
Object: aquarelle woodcut, in triptych, "Tokaido" Series, by Shigenobu, Japanese, 1830-1850
Location: west wall, above mantel
(see 103/16)

Object: oil painting, Thomas W. Dewing, Portrait of Augusta Saint-Gaudens, 1886
Location: west wall
The Cornish portrait of Augusta transferred to Homer Saint-Gaudens in 1921 and returned to the site in 1973. Frances Grimes located it over the north parlor mantel. For better viewing and to accommodate the Japanese triptychs, it is moved to one side of the mantel.

Object: Stanford White, watercolor of the Temple of Nike, c. 1878
Location: south wall
One of the works insured by Mrs. Saint-Gaudens in 1916. It was inventoried in the parlor in 1926, and sometime thereafter removed by Homer Saint-Gaudens who returned it to the Memorial in 1947 with this note: "am sending sketch by Stanford Wh.ite of one of the Temples on the Acropolis ... it belongs in the Memorial on the small piece of wall beside the sliding doors as you go out onto the west porch."

Object: embroidered felt hanging, more or less triangular
Location: south wall, above Stanford White watercolor
The 1926 inventory attests to the presence of embroidered textiles. Their use on walls is documented in the Paris apartments.
North Parlor--Lamps and Accessories

103/24 Object: table lamp, American, late 19th century, electrified
Location: east wall, on stand SGNHS 970

A bronze-based table lamp is seen here in figure 5. The view also shows a shirred shade, no doubt one of the red silk parlor shades that matched the parlor curtains (see footnote 95). Because Aspet had no electricity in Saint-Gaudens' lifetime (Bond, HSR, pp. 31-32), cords should be hidden.

Reproduce shirred shade.

103/25 Object: earthenware wine pitcher, late 19th century
Location: east wall, on stand SGNHS 970

103/26 Object: round table cover or tea cloth, Japanese
Location: east wall, on round table

103/27 Object: earthenware vase with flowers in glass liner
Location: east wall, on round stand

Seen in figure 5, as is an abundance of objects (albeit unidentifiable) on this stand.

103/28 Object: stoneware teapot, Japanese probably 19th century
Location: east wall, on round stand

Possibly the "Japanese tea kettle" bought in Paris in 1879.
103/29  Object: small brass receptacle with copper lid and raised feet  SGNHS 1036
         Location: east wall, on round stand

103/30  Object: floor lamp, American, late 19th century, electrified  SGNHS 926
         Location: east wall

         Reproduce shirred shade and hide cords (see 103/24).

103/31  Object: flask, Japanese, 19th century  SGNHS 42
         Location: mantel

103/32  Object: unframed photograph, reprinted reproduce from pre-1907 photograph
         Location: mantel

         The Saint-Gaudens' practice of setting up photographs here and there is well documented, as seen on the mantel in figure 5.

103/33  Object: bronze figurine, Chinese  SGNHS 44
         Location: mantel

103/34  Object: arts and crafts style earthenware vase, with flowers in glass liner, American, late 19th century  SGNHS
         Location: mantel

         Seen in figure 5.
103/35 Object: flask, Japanese, 19th century  SGNHS 43
Location: mantel

103/36-42 Object: fireplace tools: andirons, SGNHS 968; tongs, SGNHS 1040; shovel, SGNHS 1039; poker, SGNHS 1038; brush, SGNHS 1034; bellows, SGNHS 917
Location: fireplace; bellows hanging on south side
Seen in figure 5.

103/43 Object: gilded and polychromed bronze reproduction of Minerva [Minerva of Turin], late 19th century  SGNHS 15
Location: west wall, on stand SGNHS 914
Located in figure 5, this was possibly among the furnishings from Paris, where in 1880 Augusta packed for moving a "Minerva for Gilder" [Richard Watson Gilder] and "pieces of Minerva." Adeline Adams noted the familiar "Turin bronze" at Aspet in 1924.

103/44 Object: copper bowl, with flowers in glass liner, late 19th century  acquire
Location: west wall, on stand SGNHS 914
Seen in figure 5.

103/45 Object: oil lamp, c. 1895  acquire
Location: center, on table SGNHS 962
See figure 5.
103/46  Object:  hinged box with brass studs, containing Homer Saint-Gaudens' hair, American, early 19th century
             Location:  center, on table SGNHS 962
             Requires treatment.

103/47  Object:  fan, Japanese, c. 1900
             Location:  center, on table SGNHS 962

103/48  Object:  small footed vase, with flowers in glass liner
             Location:  center, on table SGNHS 962
             Seen in figure 5.

South Parlor--Furniture

102/1  Object:  side chair, American, 18th century
             Location:  north wall

Probably one of two "small chairs" among the five Homer family chairs that Augusta Saint-Gaudens urged her son to remove from the parlor. SGNHS 973 is the other.

102/2-3  Object:  upright piano, F&C Fisher, New York, and piano stool, late 19th century
             Location:  east wall

Probably the piano the Saint Gaudens bought in 1895. A piano appears on the 1926 parlor inventory. Stool requires treatment.
Object: inlaid card table, American, early 19th century  
Location: east wall

No doubt, this is either the "card table" or the "old folding card table" on Mrs. T. J. Homer's 1899 estate inventory. While either the tilt-top tea table (SGNHS 962) or Japanese table with removable legs (SGNHS 71) can be construed as "folding," this card table best fits descriptions of a "folding table" on the 1926 parlor inventory; and a "folding console table" and "Sheraton table--folding" on Homer Saint-Gaudens' 1926 and 1934 want lists.

Object: side chair, American, 18th century  
Location: south wall

Most likely, the "very old chippendale chair" among the five Homer family chairs that Augusta urged her son to remove from Aspet's parlor.

Chair frame and upholstery require treatment.

Object: table, Japanese, 1878  
Location: south wall

Fits the description of the table shown at the 1878 Paris Exposition that the Saint-Gaudens bought in 1880, just prior to returning to New York: "... a Japanese table about a metre long and half a metre wide. It is very curiously lacquered and has bamboo legs which come out so it can be easily packed." It cannot be identified on the 1926 inventory.
102/7 Object: carved armchair, English or Continental, 18th century
Location: south wall

The "big chair in the parlor called by us the 'throne chair' which belonged to your grandmother Homer" about which Augusta wrote her son in 1921. On the 1899 Homer estate inventory, it is probably the "large carved mahogany armchair;" on the 1926 inventory one of four armchairs; and on Homer Saint-Gaudens' 1934 list of property at Aspet, the "carved chair."

102/8 Object: wicker armchair, American, 3rd quarter, 19th century
Location: west wall

The wicker chair reflected in the mirror in figure 5 may be the same "steamer chair" that Augusta wrote about from Paris in 1878, and that she inventoried in the Rue Herschel parlor in 1879.

South Parlor—Hanging on Walls

102/9 Object: embroidered hanging, Italian, c. 1860
Location: east wall

A gift from Annetta (Mrs. Louis) Saint-Gaudens who collected it in Rome from "ragpickers" (notes on furnishings, SGNHS). "Church embroideries" appear on the 1926 parlor inventory, while figure 30 shows such pieces in Augusta Saint-Gaudens' Florida home.

102/10 Object: carved wood panel, France or England, Gothic
Location: east wall

Possibly "Father's carved panel" that appears on the 1880 list of things packed for the move from Paris to New York.
102/11 Object: oil painting, Landscape by George deForest Brush, 1872
SGNHS 1
Location: east wall, over door
One of the works insured at Aspet in 1916, and one that in 1921 Augusta advised her son to remove: "The George deForest Brush landscape over the parlor door in the south end of the parlor." Evidence that Homer did so lies in the fact that this work does not appear on the 1926 parlor inventory.

102/12 Object: chasuble, Italian, 1880
SGNHS 801
Location: east wall
(see 102/9)

102/13 Object: watercolor, Ille-St. Bilaine, France by A. Nozal
SGNHS 5
Location: south wall
Possibly collected during the stay in Paris.

102/14 Object: looking glass, one of a pair, probably English, c. 1800
SGNHS 923B
Location: south wall
(see 103/17)

102/15 Object: banjo clock, New England, c. 1800 (glass replaced 1967)
SGNHS 1030
Location: south wall
Possibly the "wall clock" inherited from the Homer estate. Augusta Saint-Gaudens repaired a banjo clock in 1908 and one appears on the 1926 parlor inventory, as well as on Homer's want lists.
102/16-18 Object: 3 hanging plates, brass, Japanese porcelain, or hand-painted continental porcelain
Location: one hanging above SGNHS 864; one above watercolor SGNHS 5; one above looking glass SGNHS 923B

A decorative practice maintained by the Saint-Gaudens Memorial (see figure 6) and well founded in the Saint-Gaudens' Paris days. The practice is illustrated in the Rue Herschel parlor (see figure 1), where in 1879 Augusta inventoried 2 brass plates and 4 china plates. Packing for the move to New York, she listed: plate hangers; 1 brass plate; 3 Japanese plates; and a painted plate.

102/19 Object: print of "The Annunciation," by Edward Burne-Jones, 1876-79
Location: west wall
(see 103/19)

102/20 Object: aquarelle woodcut, in triptych, from "Scenes of Yeddo" by Hiroshige, Japanese, c. 1850
Location: west wall above mantel
(see 103/16)

102/21 Object: oil painting, parlor at No. 3 Rue Herschel, Paris, by Augusta Saint-Gaudens, 1878
Location: west wall

Painting executed between July and October, 1878. The Saint-Gaudens lived on Rue Herschel from April, 1878 to March, 1879.
South Parlor--Lamps and Accessories

102/22 Object: floor lamp, late 19th century, electrified
Location: east wall
Reproduce shirred shade and hide cords (see 103/24.)

102/23-24 Object: pair brass candlesticks, Japanese, 19th century, with candles
Location: east wall, on piano
Possibly, the "candelabra" listed on the 1926 parlor inventory.

102/25 Object: flute and case, German, c. 1901
Location: east wall, on piano
Evidence of Saint-Gaudens' flute has yet to be cited. The sculptor mentioned his flute in an 1884 letter, probably the flute that Louise Hall Tharp wrote was purchased in Paris in 1879. In 1901 Saint-Gaudens' wife presented him with a new, ninety-dollar flute. SGNHS 913 is probably the 1901 instrument. Finally, Frances Grimes wrote that, in the evenings at Aspet, Saint-Gaudens would sometimes play the flute, but not very well. (Augustus Saint-Gaudens to Augusta Saint-Gaudens, August 7, 1884; entry dated July 9, 1901, Saint-Gaudens Account Book; Grimes, manuscripts, Saint-Gaudens papers; Tharp, p. 132.)

102/26 Object: plaster figure, painted by A. Bekington in 1905
Location: east wall, on piano
102/26 Object: sheet music for piano and flute, from SGNHS collections

Location: in two stacks on piano

All but the topmost pieces can be paper folded to simulate sheet music.

102/28 Object: brass oil, "Medici," lamp, Italian, c. 1800

Location: east wall, on table SGNHS 969

Purchased in Paris in 1879 and used in the Rue Herschel dining room (figure 2), this may be one of the "Roman" lamps on the Paris lists.

102/29 Object: cylindrical earthenware vessel, Japanese, 19th century

Location: east wall, on table SGNHS 969

102/30 Object: mahogany bookends, American, c. 1900

Location: east wall, on table SGNHS 969

102/31 Object: 5-6 books, from SGNHS collections

Location: east wall, on table SGNHS 969

102/32 Object: table mat, Japanese, c. 1890

Location: south wall, on table SGNHS 71
Object: oil lamp, "Student's lamp," French, c 1877, electrified (pair with SGNHS 859)  
Location: south wall, on table SGNHS 71  
Bought for the first Paris apartment in 1877. Although one of a pair, there is no purchase record for the second lamp, nor any record that either lamp was used in the Aspet parlors.

Object: 12 to 16 books, in three stacks, from SGNHS collections  
Location: south wall, on table SGNHS 71

Object: pair ceramic vases, Chinese SGNHS 47, 48  
Location: mantel  
Acquired in Paris, one of these vases appears in figure 2 on the Rue Herschel dining room mantel.

Object: pair cast-iron, winged serpent, candlesticks, late 19th century, with candles SGNHS 1046, 1047  
Location: mantel  
Present in the c. 1886 view of the south parlor (figure 4.)

Object: round earthenware pot, with flowers in glass liner  
Location: mantel  
The pot of flowers seen in both 1886 views (see figures 3 and 4.)
102/40-42 Object: 3 unframed photographs, reprinted from pre-1907 photographs
Location: mantel
Seen in figure 4.

102/43-47 Object: fireplace tools: fender, SGNHS 921; andirons, SGNHS 930; tongs, SGNHS 1043; brush, SGNHS 916
Location: fireplace
These implements, plus some, are seen in figure 4.

102/48 Object: earthenware pot, American, late 19th century with feathers
Location: west wall

102/49 Object: floor lamp, American, late 19th century, electrified
Location: west wall
Reproduce shirred shade and hide cord (see 103/24).

102/50 Object: vase, Japanese, late 19th century, with dried bamboo
Location: west wall
In the 1886 view (fig. 4), dried bamboo is visible in the southwest corner of this room, now occupied by a wall bench.
FRONT HALL/DINING ROOM

In the absence of pre-1907 pictorial documentation for the dining room, this arrangement follows 1930s photographs of the Saint-Gaudens Memorial reproduced in figures 7 and 8. In these views the sideboard is laden with silverplate and pewter hollowware. The same practice is seen in Thomas Dewing's Cornish dining room at the turn of the century (fig. 32).

Wallcoverings

See parlor wallcoverings.

Floorcovering

rug, North African, 6'5" x 15'9"

Homer Saint-Gaudens noted a "long red rug" in the dining room on his 1934 want list.

Window Coverings

red silk damask curtains, reproductions of c. 1900 curtains, lined with a light resistant synthetic, and hung with brass rings, 2 pairs and 1 panel for each sidelight, modern

The dining room curtains are based upon a red silk damask curtain panel in the park collection, SGNHS 799.

Furniture

Object: single-drawer stand, American, early to mid-19th century

Location: south wall

Possibly a Homer family piece, "a small square table" appears on the 1926 parlor inventory.
Object: card table, American, c. 1800
Location: south wall

Probably one of two card tables inherited in 1899 from Mrs. Homer's estate, this may be the "serving table" listed on the 1926 dining room inventory.

Object: 6 bow-back Windsor armchairs, probably made by the Davenport Co., 1902
Location: south wall, north wall, and center

The chairs were ordered by Saint-Gaudens in 1902 to match some he had seen in the Trustees' Room at Columbia University. Six chairs appear on the 1926 inventory.

Object: dressing table (possibly once the base of a high chest), Connecticut, 18th century
Location: east wall

Probably a Homer family piece, and the "lowboy" listed on the 1926 inventory.

Object: sideboard, possibly English, c. 1800
Location: north wall

Purchased locally in 1895 for $102 and listed on the 1926 inventory.

Object: dining table, American, 19th century
Location: center

Possibly the table bought in 1895 for $20. See also the 1926 inventory.
101/1 Object: high chest, New England, 18th century  
Location: west wall  
Judging from the 1926 inventory the Saint-Gaudens had two "high-boys," or high chests, one in the dining room and one in the upper hall. One of these came from the Homer estate.

Hanging on Walls

111/12 Object: carved wood panel, European  
Location: west wall  
Probably a piece used during the Paris days, and possibly "Father's carved panel" that appears on the 1880 list of items packed for the move to New York.

111/13-14 Object: 2 etchings, portraits of Augustus Saint-Gaudens by Anders Zorn, c. 1897  
Location: south wall  
See the 1926 dining room inventory. In 1935, the etchings hung in the back hall of Homer Saint-Gaudens' Pittsburgh apartment.

111/15 Object: looking glass, American, early 19th century  
Location: south wall  
The Saint-Gaudens received three looking glasses from Mrs. Homer's estate. This may be one of them. The 1926 dining room inventory contains a mirror.
Object: brass plate, last quarter, 19th century
Location: south wall, above looking glass

A generous use of hanging plates in the Rue Herschel dining room is seen in figure 2, and "wall plates" appear on the 1926 dining room inventory.

Object: brass oil sconce, probably Italian, c. 1879, with candle
Location: east wall

The "brass sconce . . . the part that goes on the wall is in the form of a star," that Saint-Gaudens brought his wife from Rome in 1879. Augusta wrote that she used a candle instead of oil in the sconce.

Requires treatment.

Object: plaster case of Nike from the balustrade of the Temple of Athena Nike (410-407 B.C.), gilded, late 19th century
Location: east wall, above mantel

Saint-Gaudens recorded hanging the Nike in the dining room in 1904. Barry Faulkner located it above the mantel.

Recast and gild.

Object: 6 brass plates, North African-Arabic, late 19th century
Location: east wall, above mantel

Wall plates appear in the Rue Herschel dining room (figure 2) and on the 1926 dining room inventory. Structural evidence and Memorial photographs indicate plates surrounded the Nike.
<table>
<thead>
<tr>
<th>Object</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>111/25</strong> oil painting, copy of Guido Reni-Cumean Sibyl, by Augusta Saint-Gaudens, c. 1873</td>
<td>east wall</td>
</tr>
<tr>
<td><strong>111/26</strong> earthenware platter, Staffordshire, mid-19th century</td>
<td>east wall, under painting 111/26</td>
</tr>
<tr>
<td><strong>111/27</strong> tapestry, Flemish, 17th century</td>
<td>north wall</td>
</tr>
<tr>
<td><strong>111/28</strong> machine-embroidered silk panel, probably Italian, mid-late 19th century</td>
<td>west wall</td>
</tr>
<tr>
<td><strong>101/2</strong> oil painting, &quot;Paradise Valley,&quot; by John LaFarge</td>
<td>west wall, above door</td>
</tr>
</tbody>
</table>

Probably one of the old masters Augusta copied in Rome prior to her marriage, and one of "3 copies old paintings" on the 1926 parlor inventory. Mrs. Homer's estate inventory indicates that, prior to 1899, this painting hung in the Homers' Brookline residence.

One of several tapestries bought in Paris in 1878-80 or in 1897-1900. See also the 1926 inventory.

Donated to the site in 1973, the painting hung in Homer Saint-Gaudens' Pittsburgh apartment in 1935.
101/3 Object: oil painting, dining room at No. 3 Rue Herschel, Paris, by Augusta Saint-Gaudens, 1878

Location: west wall

Painting executed between July and October, 1878. The Saint-Gaudens lived on Rue Herschel from April, 1878 to March, 1879.

Accessories

111/30 Object: brass Menorah, 3rd quarter, 19th century

Location: south wall, on stand SGNHS 784

Returned to the Memorial in 1947 by Homer Saint-Gaudens after repairs.

111/31 Object: earthenware arts and crafts style vase, American, c. 1900, with flowers in a glass liner

Location: south wall, on stand SGNHS 784

111/32-35 Object: 4 small table lamps, with blue and white glazed earthenware bases

Location: 2 south wall, on table SGNHS 740; 2 east wall, on dressing table SGNHS 741

Probably the "4 table lamps" on the 1926 dining room inventory, and the lamps that the Memorial requested Carlotta Dodge to return in 1961.

111/36 Object: silverplate card tray, English, c 1810

Location: south wall, on table SGNHS 740
111/37 Object: earthenware platter, Staffordshire, 19th century
Location: leaning on mantel

111/38 Object: walnut tray, c. 1890
Location: leaning on mantel
Requires treatment.

111/39 Object: earthenware platter, Staffordshire, 19th century
Location: leaning on mantel

111/40 Object: copper pitcher with hinged lid
Location: mantel

111/41 Object: copper pitcher with hinged lid
Location: mantel

111/42-44 Object: fireplace tools; andirons, SGNHS 746; shovel, SGNHS 745; tongs, SGNHS 747
Location: fireplace

111/45 Object: log cradle, made by Wilmer Spaulding, Plainfield, N.H., c. 1900
Location: east wall
111/46 Object: runner, 3rd quarter of the 19th century SGNHS 770
Location: east wall, on dressing table SGNHS 741

111/47 Object: copper teapot SGNHS 765
Location: east wall, on dressing table SGNHS 741

111/48 Object: arts and crafts style Britannia pitcher, c. 1890 SGNHS 758
Location: east wall, on dressing table SGNHS 741

111/49 Object: silverplate bud vase, English, 3rd quarter of 19th century SGNHS 761
Location: east wall, on dressing table SGNHS 741

111/50-51 Object: pair silverplated candelabras, Sheffield, c. 1800 SGNHS 38a-b
Location: north wall, on sideboard SGNHS 739
Possibly the "pr. silver candle sticks" received from Mrs. Homer's estate in 1899.

111/52 Object: pewter teapot, made by Roswell Gleason, Dorchester, Mass., 19th century SGNHS 39
Location: north wall; on sideboard SGNHS 739
   Location: north wall, on sideboard SGNHS 739

111/54 Object: pair silverplate dishes, c. 1900
   Location: north wall, on sideboard SGNHS 739

111/56 Object: silverplate footed vase
   Location: north wall, on sideboard SGNHS 739

111/57 Object: silver dinner bell, c. 1890
   Location: north wall, on sideboard SGNHS 739

111/58 Object: silverplate bowl, c. 1900
   Location: north wall, on sideboard SGNHS 739

111/59 Object: Britannia goblet
   Location: north wall, on sideboard SGNHS 739

111/60 Object: 3-4 pieces silver, silverplate, or pewter hollowware
   Location: north wall, on sideboard SGNHS 739
Object: earthenware bowl, Staffordshire, mid-19th century
Location: west wall, on tall chest SGNHS 738

Object: earthenware lidded tureen, Staffordshire, mid-19th century
Location: west wall, on tall chest SGNHS 738

Object: lidded tureen, Staffordshire, mid-19th century
Location: west wall, on tall chest SGNHS 738

Object: tea cloth, American, late 19th century
Location: center, on table SGNHS 742

Object: pair brass candlesticks, c. 1900
Location: center, on table SGNHS 742

Object: gilded bronze bowl, possibly cast by J. E. Caldwell, Philadelphia, 1905; and bronze tripod base, Chinese
Location: center, on table SGNHS 742

The central feature and gift to the Saint-Gaudens at the June 1905 Masque of the Golden Bowl. Homer Saint-Gaudens' property lists locate the bowl in the dining room.
LOWER STAIR HALL

Wallcovering

painted

Floorcovering

small Oriental rug

The 1926 inventory indicates a rug here.

Furniture

104/1 Object: slat back settee, American, late 19th century

Location: east wall

Hanging on Walls

104/2 Object: verdure tapestry, Flemish, 17th century

Location: west wall

Used in the Rue Herschel dining room (figure 2), this is also the tapestry seen in figure 3. In 1921 Augusta advised her son to take the "tapestry on the staircase here which is used in the house at Coconut Grove in the winter," and photographs of the Florida home show this piece (see figure 31). Homer followed his mother's wishes. The tapestry descended in his family and was purchased by the park in 1974.

104/3 Object: portrait of Augustus Saint-Gaudens, by Carlotta Saint-Gaudens

Location: west wall
104/4 Object: oil painting, harbor scene, by William Gedney Bunce

Location: south wall

A gift from the artist to Augustus Saint-Gaudens in 1878 or 1879, the painting was in Homer Saint-Gaudens' Pittsburgh apartment in 1935, and was donated to the Memorial in 1973 by Homer's son, Augustus Saint-Gaudens, II.

Accessories

104/5-10 Object: earthenware umbrella stand, Japanese; with 4 walking sticks

Location: east wall

See 1926 inventory.

104/6 Object: large earthenware jar

Location: north wall
LANDING

Wallcovering

painted

Floorcovering

small Oriental rug

See 1926 inventory.

Window Coverings

1 pair red silk damask curtains, reproduction of c. 1900 curtains, lined with light resistant synthetic and hung with rings

See window coverings for the front hall/dining room.

Furniture

202/1 Object: tall clock, probably English, 18th century

Location: east wall

Purchased in Dartmouth, Nova Scotia by Augusta Saint-Gaudens in 1883. She remarked that the top of the case resembled the upper profile of the Shaw Memorial. The Saint-Gaudens Memorial placed this clock in the dining room. The 1926 inventory indicates what are probably tall clocks both in the dining room and on the landing. The second tall clock was a Homer family piece.
202/2 Object: desk, American, 18th century Location: west wall

Probably "Grandfather Fisher's desk" on Mrs. Homer's 1899 estate inventory. See also the 1926 inventory.

202/3 Object: armchair, Boston, 1820-30 Location: west wall

A Homer family piece.

Accessories

202/4 Object: books, from the SGNHS collections Location: north wall, book shelves

202/5 Object: bronze pan group by Fremiet Location: west wall, on desk

Possibly the Fremiet observed in the Little Studio by Adeline Adams in 1924. The 1926 inventory cited "2 bronzes" in Aspet's hall and landing.

202/6 Object: oil lamp, "Student's lamp," French, c. 1877 (pair with SGNHS 860) Location: west wall, on desk
KITCHEN AND BUTLER'S PANTRY

These recommendations draw upon Augusta's 1877 letter to her mother describing her kitchen furnishings in Paris; the inventory she took in 1879 of the Rue Herschel apartment; and the 1880 list of items packed for the move to New York. Less revealing of kitchen goods, but of some application, are the 1926 inventory of Augusta Saint-Gaudens' estate, and the items set aside by Homer Saint-Gaudens following his mother's death. Certain food preparation tools are implied in Appendix A by accounts of foodstuffs coming into the house.

Documentation for the missing links exists in a selection of trade catalogues dating from 1885 to 1905.1 Also useful are two 1890s photographs of a kitchen and a butler's pantry in Boston, and one of a 1905 St. Louis kitchen.2


Treatment of the butler's pantry assumes the primary function of this space as storage for dinner and glassware used in the dining room. The area is also interpreted as a maintenance station for oil lamps, as indicated by the extensive lamp supplies cited in Bond's Historic Structure Report.\(^3\)

The many references contained in the Saint-Gaudens Papers to tea drinking and associated equipment warrant placing an emphasis on this activity. It is recommended that the tea tray seen in the c. 1886 view of Aspet (figure 3) be recreated on a kitchen counter.

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Wallcovering

painted

Floorcovering

none

Window Coverings

5 canvas roller blinds, reproductions of 1901 blinds

The park collections contain a "Hartshorn self-acting shade roller," patented 1901. The blind is canvas with a blue stripe at the selvedges.

Furniture

106/1 Object: square pine or hardwood table with turned or tapered legs, American, c. 1885

Location: northeast corner

106/2-7 Object: 3 arrow-back Windsor side chairs; 3 rod-back Windsor side chairs, all painted white

Location: 4 in northeast corner; 2 north wall
106/8 Object: range with overhead warming ovens, approximately 5 feet across, American, c. 1895; with zinc floor protector
Location: east wall

106/10 Object: ice chest, American, c. 1895 SGNHS ___
Location: west wall

106/11 Object: large pine work table, with tapered legs, American, c. 1885 SGNHS ___
Location: west wall

110/1 Object: tall stool with turned legs, American, c. 1885
Location: butler's pantry, north wall

Hanging on Walls
106/12 Object: wire fly trap, American, c. 1895
Location: northeast corner, near door

106/13 Object: match safe, earthenware or cast iron, American, c. 1885
Location: north wall, near range
106/14 Object: shelf or wall clock, American, 19th century
   Location: north wall

106/14A Object: kerosene lamp on wall mounted bracket, American, c. 1900
   Location: west wall

Accessories
106/15 Object: table cover, last quarter 19th century
   Location: northeast corner, on table

106/16 Object: oil lamp, French or American, last quarter 19th century
   Location: northeast corner, on table

106/17 Object: brass or earthenware bowl, American, late 19th century, with flowers in glass liner
   Location: northeast corner, on table

106/18 Object: ash bucket, American, late 19th century
   Location: east wall, near range

106/19 Object: poker, American, late 19th century
   Location: east wall, near range
106/20 Object: shovel, American, late 19th century
Location: east wall, near range
106/21-24 Object: 4 assorted sizes copper saucepans, with lids, French, c. 1880
Location: range/mantel
See the 1879 Rue Herschel inventory and the 1880 list of items packed for New York.
106/25 Object: large copper teakettle, French, c. 1880
Location: range/mantel
See the 1880 packing list.
106/26 Object: large earthenware kettle, French, c. 1880
Location: range/mantel
Augusta described such an item in an 1877 letter.
106/27-29 Object: 3 assorted sizes cast iron muffin pans, 19th century
Location: range/mantel
106/30 Object: cast iron griddle, American, 19th century
Location: range/mantel
106/31 Object: iron stove cover lifter, American, late 19th century acquire
Location: range

106/32 Object: wire broiler, American, late 19th century acquire
Location: range/mantel

106/33 Object: folding wooden dish drainer, American, c. 1900 acquire
Location: east wall, sink

See Augusta's 1877 letter about her kitchen furnishings.

106/34 Object: tin basin, American or French, c. 1900 acquire
Location: east wall, sink

See Augusta's 1877 letter about her kitchen furnishings.

106/35 Object: brass or enameled tin soap dish, American, c. 1900 acquire
Location: east wall, sink

106/36 Object: tin or enameled tin pail, American or French, c. 1900 acquire
Location: east wall, under sink

See Augusta's 1877 letter about her kitchen furnishings.
106/37 Object: 1-2 towels, cotton or linen crash or cotton huckabuck, American, c. 1900
Location: north wall, sink

106/38 Object: tin dipper, American, c. 1900
Location: north wall, sink

106/39 Object: wooden-handled cotton dish mop, American, c. 1900
Location: north wall, sink

106/40 Object: oil cloth table cover, American, c. 1900
Location: west wall, work table

106/41 Object: tea scales, American or French, last quarter, 19th century
Location: west wall, work table

106/42 Object: meat chopper and/or cherry stoner, American or French, last quarter 19th century
South Shelves, on Counter

106/43 Object: porcelain or copper coffee pot with separate filter, French, c. 1877
The two-story coffee pot that Augusta wrote about in 1877.
106/44 Object: coffee mill, American or French, last quarter 19th century

106/45 Object: 3-4 earthenware canisters, for corn meal, sugar, salt, etc., American or French, last quarter 19th century

106/46 Object: tin or papier-mache oval tray, last quarter 19th century

See figure 3.

106/47 Object: tin or paper-covered wooden tea caddy
Location: on tray

See figure 3.

106/48 Object: copper tea kettle, French or Italian, c. 1875
SGNHS
Location: on tray
The kettle seen in figure 3 is probably the 1875 gift that the Saint-Gaudens retrieved from Rome in 1878.

106/49 Object: 2-3 trays or waiters, papier-mache, brass, or japanned tin, American or French, last quarter 19th century

acquire
South Shelves, in Glazed Cabinets

106/50 Object: full or partial set Chinese export (Canton) porcelain, including serving pieces, 1850-1885

106/51 Object: 4-5 assorted earthenware pitchers, French or American, last quarter 19th century

106/52 Object: 5-6 assorted sizes yellow ware mixing bowls, American, 1850-1900

106/53 Object: 5-6 assorted serving bowls, Chinese export porcelain, Staffordshire or American earthenware, 1850-1900

106/54 Object: full or partial set pressed glass tumblers, American, c. 1900

106/55 Object: 3-6 tea caddies, Oriental woods, Chinese export porcelain, pewter, or Japanned tin, 1850-1900

3 tea caddies appear on the 1380 packing list.

106/56 Object: 15-20 cans of the following: tomatoes, peas, corn, soup, beans, salmon. American, c. 1907

See Appendix A.
Object: 10-12 of following boxed goods: 
reproduce wheatina, grape nuts, cocoa, 
saltines, vanilla creams, powder- 
dered sugar, American, c. 1907

See Appendix A.

East Shelves in Butler's Pantry, on Counter

110/2 Object: 2-3 vases, American, last quarter 19th century

110/3 Object: tray, American or Continental, 
last quarter 19th century

110/4 Object: silverplate wick trimmer,  
1850-1900

110/5 Object: oil can, American, last quarter 19th century

Location: on tray

110/6 Object: box wicks, American, c. 1907

Location: on tray

110/7 Object: folding wooden dish drainer,  
American, c. 1900

110/8 Object: 1-2 towels, cotton or linen 
crash or cotton huckabuck,  
American, c. 1900

150
East Shelves in Butler's Pantry, in Glazed Cabinets

110/9  Object: 2-3 oil lamps, American or French, 19th century

110/10 Object: 1 or 2 glass carafes, American or French, last quarter 19th century
Part of Augusta's 1877 kitchen furniture in Paris.

110/11 Object: partial or complete set glass stemware, plain, French, last quarter 19th century
Augusta had six "very pretty small sized goblets of plain thin glass" in 1877.

110/12 Object: partial or complete set glass fingerbowls, French, c 1880
See 1880 list of objects packed for shipment to New York.

110/13 Object: 3-4 pieces cut glass, English or American, mid-late 19th century
The Saint-Gaudens inherited two cut glass preserve dishes from the Homer estate.
Object: set French porcelain dinnerware, white, c. 1880, including serving pieces

In 1877, Augusta wrote about her white French China dinner plates, while Homer's 1934 list cites $250 worth of "China of all descriptions and European best works."

Object: set porcelain tea cups and saucers, French or Chinese export, c. 1880

See the 1880 packing list.

Object: set porcelain tea cups with lids, Japanese, c. 1880

See the 1880 packing list.
WEST PORCH

Object: 6 slat-back porch armchairs, reproductions of c. 1900 chair

See figure 10.

Object: 4 black cotton roller blinds, reproductions of c. 1905 blinds

See figure 14.
THE LITTLE STUDIO

The works by Saint-Gaudens listed below are, with the exception of the Stevenson (SGNHS 936), those present in the Little Studio in 1981. The exhibition of Saint-Gaudens' sculpture should not be considered static, its flexibility remaining subject to the discretion of park management.

Window Coverings

3 canvas, venetian style blinds, reproductions of c. 1904 blinds, drawing from the bottom on pulleys, for north wall skylights

See figure 23.

Wall Benches

12 rectangular cushions, reproductions of c. 1904 cushions, upholstered in plain-woven cotton, tufted and buttoned

Frances Grimes wrote that Saint-Gaudens stocked these benches with cushions: he "often lay on the long seat under the skylight and looked at his work in the studio in the full light." They appear in a 1927 photograph (fig. 20).

Furniture

101/1 Object: painted side chair made in the style of the Greek Klysmos chair; probably designed especially for, if not by, Saint-Gaudens, and made locally, after 1887 (compare the chair of Saint-Gaudens' Standing Lincoln), and possibly after the 1903-04 construction of the Little Studio

Location: east wall, desk

The chair in which Saint-Gaudens is seated in figure 16 and, also, in another photograph reproduced in Schurcliff.
101/2 Object: 5 painted armchairs made in the style of the Greek Klysmos chair; probably designed especially for, if not by, Saint-Gaudens, and made locally, after 1887 (compare the chair of Saint-Gaudens' Standing Lincoln), and possibly after the 1903-04 construction of the Little Studio.

Location: north, south, west walls

Photographed in the Little Studio in 1927 and thereafter; see figures 19-24.

101/3 Object: carved armoire, French, probably 18th century

Location: east wall

The "Norman cupboard" covered in the 1916 insurance policy on the Little Studio; and the cabinet described by Mrs. Adams in 1915 and 1924. The cabinet appears in many photographs, including the c. 1907 view of the Little Studio (see figure 17).

Other Furnishings

101/4 Object: bust of Augustus Saint-Gaudens by Henry Herring, bronze, 1924

Location: east wall

101/5 Object: plaster figure, "Polyhymnia"

Location: east wall

Seen at right, figure 17.
101/6  Object:  plaster cast of the Taddei Madonna (Michelangelo, 1500-02), c. 1901
Location:  east wall
See the c. 1907 view (fig. 17).

101/7  Object:  photographic mural of Paul Baudry's "Pastoral Music," 1965 print of a c. 1900 photographic enlargement
Location:  east wall
Visible at the top of the c. 1907 view (fig. 17).

101/8  Object:  earthenware amphora containing copper lotus flowers, possibly Japanese, last quarter 19th century
Location:  east wall, armoire
The "curious foreign piece of goldsmith's art" that Mrs. Adams observed in the French cabinet in 1915; and that Barry Faulkner identified as Oriental. See also figure 17.

101/9  Object:  bronze statuette of a satyr, reduction of Pompeian statue, c. 1901
Location:  east wall

101/10 Object:  mask vessel
Location:  east wall shelves

156
Object: ram's head vessel  
Location: east wall shelves  

Object: 2 cast-iron spheres, marked "Aspet"  
Location: east wall shelves  

Object: pewter inkwell, American, last half 19th century  
Location: east wall, desk  

Object: wooden-handled pen, American, c. 1900  
Location: east wall, desk  

Object: desk calendar, American, c. 1906  
Location: east wall, desk  

See Saint-Gaudens' 1906 request to his son for more of "the usual" calendars from Tiffany's ". . . you have seen them on my desk," he wrote; and the 1918 Scribners article describing a calendar here torn off at September 20, 1906. It may be a calendar that hangs on the door in figure 23.

Object: books, from SGNHS collections  
Location: east wall shelves, and north wall shelves  

Many visitors to the Little Studio remarked upon Saint-Gaudens' books, and they appear in the c. 1907 photograph (fig. 17).
Object: oil lamp with painted shade, marked "Best Light Co.," last quarter 19th century

Location: south wall

The lamp appears in photographs of 1927 and later (figs. 18-23).

Object: bronze crucifix by John Singer Sargent

Location: south wall

The crucifix hung in the Little Studio until about 1927 and thereafter in Homer Saint-Gaudens' Pittsburgh apartment. Homer's will bequeathed it to the Memorial. The piece is visible in figure 20, among other views.

Object: fireplace tools: fireback, marked "Mastlands, MCNIV," by Augustus Saint-Gaudens, SGNHS 1558; andirons, SGNHS _____; fender, SGNHS _____; poker, SGNHS _____, all probably made especially for the Little Studio in 1903-04.

Location: fireplace

See figure 20.

Object: log cradle, designed by Saint-Gaudens and made by Wilmur Spaulding of Plainfield, N. H., probably 1903-1904

Location: fireplace

Frances Grimes located this piece in the Little Studio.
Works by Saint-Gaudens in the Little Studio

1. Model for the Head of the Adams Memorial, bronze, 1892  
   east wall  
   SGNHS 884

2. Cast of the Hand of Augustus Saint-Gaudens, bronze, 1876  
   east wall  
   SGNHS 1044

3. William M. Evarts, bronze, 1873-74  
   east wall  
   SGNHS 877

4. Bernard Paul E. Saint-Gaudens, bronze, 1867  
   east wall  
   SGNHS 883

5. Sketch/Model for the Boston Public Library Groups, plaster, 1892-1900  
   south wall  
   SGNHS 1887

6. Sketch/Model for the Boston Public Library Groups, plaster, 1892-1900  
   south wall  
   SGNHS 2384

7. John Hay, plaster, 1904  
   south wall  
   SGNHS 889

8. Sketch/Model for the Amor Caritas, plaster  
   south wall  
   SGNHS ___

9. Sketch/Model for the Amor Caritas, plaster  
   south wall  
   SGNHS ___
10. **Robert Louis Stevenson**, plaster, 1900-1903
   south wall

11. **Admiral David Glasgow Farragut**, bronze, 1877-1881
   south wall

12. **Model for the Cornish Celebration Plaque**, bronze, 1905
   south wall

13. **Diana**, bronze reduction, 1895
   south wall

14. **Amor Caritas**, bronze reduction
   south wall

15. **Andrew F. Bunner**, plaster, 1878
   south wall

16. **William Dean Howells and Mildred Howells**, bronze reduction, 1898
   south wall

17. **Charles F. McKim**, bronze, 1878
   south wall

   south wall
19. Homer Saint-Gaudens, bronze, 1882 SGNHS 871
south wall

20. Study of the Head of Christ, marble, 1907 SGNHS 78
west wall

21. Dr. Henry Shiff, bronze, 1880 SGNHS 875
west wall

22. Charles C. Beaman, bronze, 1894 SGNHS 870
west wall

23. William L. Picknell, bronze, 1878 SGNHS 895
west wall

24. Marcus Junius Brutus, marble, 1873 SGNHS 895
west wall

25. Model for an angel/Edwin D. Morgan Tomb, plaster, 1879-1880 SGNHS 391
west wall

26. Model for an angel/Edwin D. Morgan Tomb, plaster, 1879-1880 SGNHS 882
west wall

27. John C. Calhoun, marble, 1876 SGNHS 896
west wall
28. **Second Study of the Head of Victory**, bronze, 1905  
   SGNHS 880  
   west wall

29. **Bessie Smith White**, bronze, 1884  
   SGNHS 1880  
   west wall

30. **Francis D. Millet**, bronze, 1879  
   SGNHS 873  
   west wall

31. **First Study for the Head of Diana**, marble, 1886  
   SGNHS 96  
   west wall

32. **Fish Font, from the Villard House**, bronze, 1881-1885  
   SGNHS 81  
   north wall

33. **Josiah Gilbert Holland**, plaster, 1881  
   SGNHS 869  
   north wall

34. **Charles A. Platt caricature**, bronze, 1904  
   SGNHS 874  
   north wall

35. **General William T. Sherman**, bronze, 1907  
   SGNHS 876  
   north wall

36. **Homer Saint-Gaudens**, plaster, 1885  
   SGNHS 878  
   north wall

162
37. *Lincoln The Man*, bronze reduction, 1912
    
38. *Diana*, bronze, this cast, 1972
    
**Works by Saint-Gaudens in the Plaster Room**

1. *William G. Bunce*, plaster, 1877

2. *Gertrude Vanderbilt*, plaster, 1882

3. *George W. Maynard*, plaster, 1877

4. *Kenyon Cox*, plaster, 1889

5. *The Gilder Family*, plaster, 1879

6. *Helen Parrish Lee; Sarah Redwood Lee*, plaster, 1881

7. *Maria Love*, plaster, 1879


11. William Merritt Chase, plaster, 1888  SGNHS 857
12. Sarah Redwood Lee, plaster, 1881  SGNHS 858
13. Samuel Gray Ward, plaster, 1881  SGNHS 61
14. Dr. Walter Cary, plaster, 1879  SGNHS 58
15. Mary Gertrude Mead, plaster, 1889-1890  SGNHS 59
16. Dr. Walter Cary, plaster, 1878  SGNHS 52

The Pergola

Object:  6 slat-back porch armchairs, reproductions of c. 1900 chair
acquire

See figure 10.

Object:  pair terra-cotta amphorae, American copies of Italian amphorae, 1903-04

The vases elicited comment from Mrs. Adams, and were photographed in 1927 (fig. 26).
THE STABLES

Based on evidence contained in the preceding section, the carriage room is treated as a garage for two buggies and a sleigh, and also for toboggans and bicycles. Recommendations include an exhibit panel illustrating the toboggan slide Saint-Gaudens maintained on the property.

There is little question that the glass-fronted cabinets built into the south side of the carriage room were harness cases. James Garland's 1903 treatise on the establishment and management of private stables discusses "closets with glass doors" as an alternative to a separate harness and livery room. Likewise, the 1894 pamphlet distributed by the French Carriage Company, which the Saint-Gaudens patronized, addresses the need for protected harness storage:

Harness room and carriage house should be distinct from the stables, and the former should have a stove, hooks, brackets, pegs, and a glass case for bits, etc. The ammoniacal fumes from the stable, if allowed to penetrate, would ruin harness and varnish.

While the Saint-Gaudens' harness cases contained no heating provision to protect the leather from becoming brittle, it is unlikely they moved their harnesses to another area during the winter.

Garland also recommends storing carriage robes in the protected environment of harness cases. Considering the value the Saint-

Gaudens placed on their buffalo robes, this practice is appropriate here.

Many of these recommendations have their source in the following lists, from Garlands, The Private Stable:

<table>
<thead>
<tr>
<th>STABLE REQUISITES--ORIGINAL OUTLAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>horse clothing, etc.</td>
</tr>
<tr>
<td>1 Eng. Leather Head Collar, white, front, brass trimmed</td>
</tr>
<tr>
<td>1 Halter Shank with buckle</td>
</tr>
<tr>
<td>1 Night Blanket, fawn burlap, winter</td>
</tr>
<tr>
<td>1 Day Blanket, fawn kersey, winter</td>
</tr>
<tr>
<td>1 Night Blanket, fawn burlap, summer</td>
</tr>
<tr>
<td>1 Day Blanket, serge, summer</td>
</tr>
<tr>
<td>1 Hood, fawn kersey, medium weight</td>
</tr>
<tr>
<td>2 Linen sheets</td>
</tr>
<tr>
<td>1 Single-strapped Roller</td>
</tr>
<tr>
<td>1 Double-strapped Roller for kersey blanket</td>
</tr>
<tr>
<td>1 Pair Knee Caps to match kersey blanket</td>
</tr>
<tr>
<td>1 Set (4) Woolen Bandages</td>
</tr>
<tr>
<td>1 Set (4) Linen Bandages</td>
</tr>
<tr>
<td>1 Cooler</td>
</tr>
</tbody>
</table>

| grooming articles                  |
| 1 Cleaning Bridle                  |
| 1 Body Brush                       |
| 1 Currycomb                        |
| 1 Horn Mane Comb                   |
| 1 Dandy Brush                      |
| 1 Water Brush                      |
| 1 Set (4) Linen Rubbing Cloths     |
| 1 Sponge                           |
| 1 Wooden Scraper                   |
| 1 Hoof Pick                        |
| 1 Pair Trimming Scissors           |
| 1 Hand Clipper                     |
| 1 Singeing Lamp                    |
| 1 Bar Mottled Castile Soap         |

166
for the stall room

1 Two-quart Oat Measure
1 One-quart Oat Measure
1 Iron Oat Sieve
1 Pair Pillar Reins
1 Heavy Oak Pail
1 Rattan Push Broom
1 Wooden Bedding Fork
1 Manure Fork
1 Shovel
1 Stall Pick
1 Basket
1 Watering Pot for Disinfectant
1 Can Amer. Disinfecting Liquid
1 Sponge Rack
1 Harness Hook
1 Set (4) Broom and Fork Hooks
1 Blanket Pole, 6 ft. long
1 Hoof Pick

for the carriage house

1 Heavy Oak Pail
1 Wringer
1 Wooden Wheel Jack
1 Step Ladder
1 Length (50 ft.) of Hose
1 Hose Bracket
1 Squilgee
1 Mop
2 Sponges
1 Sponge Rack
1 Oil-tanned Chamois
1 Chamois
1 Feather Duster
1 Carriage Brush
1 Wisk Broom
1 Rubber Apron
1 Pair Rubber Boots

for the harness

1 Pair Compo. Brushes
2 Crest Brushes

167
1 Dry Chamois
1 Black Chamois
1 Package Lampblack
1 Can Jamison's Harness Compo.
1 Cake Beeswax
1 Can Propet's Black Dye
1 Bottle Brown's Meltonian Cream
1 Can Neat's--foot oil
1 Jar Propet's Saddle Paste
1 Can S.P.S. Brass Polish, White Label
1 Box Propet's Plate Powder
Silver Sand for Steels
1 Harness-cleaning Hook
2 Harness Brackets
1 Florence Oil Stove
1 Leather Punch
1 Steel Burnisher

For carriage harness, Garland lists the following specifications for a "pair-horse brougham:"

Collar, shaped patent leather, black lining
Hames, anchor drafted of same metal throughout as other furniture
Hame-terrets, jointed
Hame-tug, neither clip nor rivet heads exposed
Hame-chain and ring plated to match other furniture
Martingale, standing, loop held by pad-girth (and not by the tug-girth which is attached to tug-strap)
Saddle, straight flaps, gradually diminishing in width
Bearing-rein hook, not post
Housings, none
Tugs, French pattern
Tug-girth passes through loop on pad-girth and is buckled on both sides to tug-strap
Crupper-strap, strap and buckle on keeper near saddle
Crupper, no buckles
Breeching, bucket-seat or plain
Reins, brown leather, keepers on point-straps of billets, buckle of hand-piece on near rein.
Monogram, badge or crest on face-piece, rosettes, wickers, frog on martingale, both sides of saddle, nowhere else.8

7. Ibid., pp. 18-19
8. Ibid., p. 203
Similar specifications for "single buggy harness" exist in period trade catalogues:

Bridle
Lines
Saddle
Shaft Tugs
Belly Bands
Breeching
Turnback
Breeching STP's
Hames
Traces
Trimmings

CARRIAGE ROOM

111/1  Object: single seat, single horse-drawn carriage, made by the French Carriage Co., Boston, c. 1900
Location: center

The Saint-Gaudens acquired a "pneumatic buggy" in 1903 that was probably a single horse-drawn carriage with one seat. Matching this description, the carriage above was used locally and donated to the site by the Nichols family.

111/2  Object: double seat, double horse-drawn carriage, made by the French Carriage Company, Boston, c. 1905
Location: center

The Saint-Gaudens bought such a vehicle in 1905. See also figure 27.

111/3  Object: single horse-drawn sleigh, painted red with decorative painting attributed to Charles Ingalls, American, 1895-1905
Location: center

James Earl Fraser described Saint-Gaudens' sleigh as a "vermilion cutter." The above sleigh, with decoration attributed to a local workman whom the Saint-Gaudens hired to paint chairs and a wagon, was used by the Weld family of Cornish.
"Cushions of all carriages ought to be covered with holland wrappers when not in use, or a cotton or linen stable cover used to protect the entire carriage." (Chats About Driving)

The practice is illustrated in the catalogue, Hope Stable Fittings & Co., Philadelphia (1903).

Panel incorporating either/or both figures 28 and 29; and this 1902 letter from Saint-Gaudens to his son:

The toboggan slide will soon be forthcoming. I hope the slide is erected about ten feet higher than the other and has an alarming look. I think it would be well to buy a couple of small toboggans and send them along.

See above letter.
Object: sled, American, c. 1900  
Location: hanging on east wall

The Saint-Gaudens' 1907 expense accounts include, "2 new rods for sled."

Object: 2 bicycles, ladies' and men's,  
Location: east wall

Among items destroyed in the 1904 studio fire were Augusta's and Homer's bicycles.

HARNESS CASES

Object: complete set harness for single horse-drawn carriage, c. 1900  
Object: complete set harness for double horse-drawn carriage, c. 1900  
Object: complete set harness for single horse-drawn sleigh, c. 1900  
Object: set cast brass sleigh bells, c. 1900

See Fraser's description of the vermillion cutter. Saint-Gaudens bartered for bells that "chimed into an organ note."
Object: 2-3 felt-lined, buffalo carriage robes, hung on carriage poles, c. 1900

A seventy-five-dollar buffalo carriage robe was consumed in the 1904 fire; and in 1934 Homer Saint-Gaudens requested from the Memorial, "3 buffalo robes— In box in stable."

Object: steel carriage heater, covered with Brussels carpeting, c. 1900

See catalogue, Hutchisson & Co., 1905.

Object: 2-3 riding saddles, complete, c. 1900

1907 accounts for repairing stirrup straps and a saddle indicate the Saint-Gaudens rode their horses as well as using them to draw carriages.

Object: 2-3 bridles, c. 1900

See above.

Object: 1-2 carriage whips, c. 1900

Mrs. Saint-Gaudens bought a $.50 whip in 1907.

Object: 2-3 pairs nickel-plated ice skates with leather toe and heel straps, c. 1900

Frances Grimes wrote of skating here, as did Augustus Saint-Gaudens in a 1902 letter.
SPECIAL MAINTENANCE AND PROTECTION RECOMMENDATIONS
(Diana R. Pardue)

This section provides instructions on creating a safe environment for the historical objects in the furnished buildings, performing necessary collection maintenance, and maintaining adequate security. The buildings covered in this furnishing plan include Aspet, the Little Studio, and the Stable.

Users of this section are urged to thoroughly review Ralph Lewis' Manual for Museums (National Park Service, GPO, 1976), Chapter 4, "Caring for a Collection," pp. 61-112, Chapter 11, "Housekeeping" pp. 204-259, and Chapter 12, "Protection," pp. 260-298. Additionally, the Regional Curator, North Atlantic Regional Office, and the Branch of Curatorial Services, Harpers Ferry Center, can provide assistance and further information to use in managing the historic resources.

A. The Environment

Maintaining a stable environment within furnished buildings is crucial to achieve long-term preservation of the historic furnishings. A safe environment maintains the temperature and relative humidity at a steady, acceptable level, limits exposure to light, and eliminates exposure to dust, mold, air pollution, insects, rodents, fire and human impact. Subchapter E. contains a list of these destructive elements which can have a negative impact on historic furnishings. Recommended levels for museum use are included within this list.

The environmental problems in the furnished buildings at Saint-Gaudens NHS include fluctuating temperature, excessive humidity, light and dust, presence of insect and rodents, fire hazards, and the
potential of adverse human impact. Recommendations for correcting these problems are provided as well as the more specific conservation problems.

1. Temperature/Humidity

Some temperature and humidity controls exist in Aspet but not in other furnished buildings. The climate controls in Aspet consist of a heating system and dehumidifier. No temperature and humidity readings have been taken on a regular, long-term basis so it is uncertain if the system is adequate or what the seasonal fluctuations are in the buildings.

At the time of the evaluation, January 1981, the outside temperature was 25° to 30°F (day) and 15° to 0°F (night). The only heated building, Aspet, had an interior temperature of 67°F. The unheated buildings' interior temperatures were 25° to 18°F. Relative humidity in all buildings ranged from 23% to 21%. According to the park staff, the summer temperature ranges from 70°F to 90°F (day) with a relative humidity of 70% to 90%.

Maintaining steady levels of temperature and humidity in the furnished buildings at Saint-Gaudens is difficult, given the weather and absence of climate control systems. Rapid fluctuations in temperature and humidity cause the most damage to furnishings because of the rapid expansion and contraction of the objects.

Recommendations:

a. The park needs to monitor the seasonal variances in temperature and humidity in the furnished buildings. This is best done using recording hygrothermographs for at least one year; one should be
placed in Aspet, the Little Studio, and if possible, the Stables. The weekly charts should be filed and ultimately used to justify additional climate controls.

The Regional Curator can assist the park in obtaining hygrothermographs, charts, and ink. Hygrothermographs need to be calibrated monthly to sustain accuracy. Calibration is done using a sling psychrometer to compare readings and then making the necessary adjustments to the hygrothermograph.

b. Relative humidity can be controlled by installing portable humidifiers and dehumidifiers where necessary. Ideally the Little Studio, Aspet, and the Stable should maintain humidity levels between 40% and 60%, allowing for a gradual shift between winter and summer. The change in humidity from a wintertime low to a summertime high must be gradual; humidity should vary no more than 5% in a given month.

c. Efforts need to be made to insure that the temperature in the Little Studio and the Stable never falls below 40°F in the winter. Below 40°F, the possibility of rapid condensation of water vapor on interior surfaces and objects increases tremendously. Such condensation can be damaging to the objects and could easily freeze if temperatures were to drop below 32°F. Cooling the furnished buildings during the summertime is also necessary. Permanent heating and cooling systems need to be considered. The Park should consult with a mechanical engineer who can recommend appropriate systems. The Regional Historic Architect should also be consulted concerning the actual placement of any heating and cooling systems so that physical damage and visual impact on the historic structure is minimal.
As with the humidity controls, the heating and cooling systems should never be turned off at night but should be used as necessary to maintain steady temperature levels.

d. During the visit, it was observed that the temperature in the attic in Aspet was 90°F. As long as furniture (which may possibly be used to furnish the house in the future) is stored in this area, the temperature should be below 75°F. During the winter months, the thermostat in the attic should be set at 65°F to correspond to the temperature levels in the rest of the house.

2. **Light**

Light has three major components which are damaging to organic materials: ultraviolet light, which causes damage by destroying molecular bonds (such as fibers in textiles); visible light, which causes damage by fading colors; and infrared light, which produces heat and causes damage by overheating materials. The goal should be to remove every bit of light. Unnecessary light is light intensity above the amount required to see the object and any ultraviolet and infrared. In reducing light damage, the length of time an object is exposed to light is equally as important as the amount of light that illuminates it. Consequently it is important that the incandescent lights be used only when necessary.

Several of the windows on the first floor of Aspet are covered with a sheet of UF3 Plexiglas but none of the other furnished buildings have any protection from destructive ultraviolet rays. Footcandle readings (measuring visible light) ranged from acceptable to high in Aspet (depending whether an object received direct sunlight or not), high in the other furnished buildings.

Some sample readings are:
Dining Room - Tapestry on wall, 32 FC
- Textile on table, 10 FC
- UV - acceptable; less than 75 microwatts/lumen

Kitchen - Small table, 24 FC
- Stove, 45 FC
- UV - high; 250-375 microwatts/lumen

North Parlor - Window seat cushions, 130 FC
- UV - high; 130-300 microwatts/lumen

South Parlor - Books on table, 40 FC
- UV - acceptable; less than 75 microwatts/lumen

Landing - Books, 300 FC
- UV - high; 400-500 microwatts/lumen

Recommendations:

a. All furnished buildings should have some type of ultraviolet filter on the windows to protect furnishings. The park can continue to use sheets of UF3 Plexiglas or apply the filters directly to the windows. A list of lighting products is included in Subchapter F.; it provides names and addresses of companies which sell these filters. The Regional Curator can assist with ordering information.

b. Visible light also needs to be reduced. One method for reducing this light is to use UV filters that are slightly tinted to reduce sunlight. This has been done successfully at Sagamore Hill NHS. Another method is to use regular window shades, lowering them as necessary to keep out direct sunlight. The window curtains will also help to limit direct sunlight.
Incandescent lighting is used in Aspet; this type of lighting should provide sufficient illumination to see the furnished rooms and is much less destructive to furnishings. Incandescent lighting should be used in all of the furnished buildings, limiting, as much as possible, the use of destructive daylight and ultraviolet rich fluorescent lighting.

c. The length of time the objects are exposed to light can be reduced. Incandescent light fixtures should be used only when necessary, turning them off when visitors are not present. The window shades should be lowered when visitors are not present, especially during the off season.

d. The Little Studio has a large north light window that should have shades that will limit the amount of daylight entering the exhibit area. This need has been identified previously by the Superintendent and Regional Curator.

3. Dust/Insects/Rodents

Evidence of dust and insects were present in all furnished buildings. No visible evidence of rodents was found but precautions should be taken, especially in the autumn when rodents tend to move inside.

Recommendations:

a. Good housekeeping should eliminate any dust and most insects. In Part B of this section, a maintenance schedule is included which should be followed. At the present time, a member of the maintenance staff does a minimal amount of housekeeping. The park is attempting to establish a Museum Technician position whose duties would
include the routine housekeeping of the furnished buildings. This position should be established and filled as soon as possible.

b. As mentioned in the maintenance schedule, insect and rodent inspection should be made weekly, taking appropriate action when and where needed (see Manual for Museums, pp. 71-76).

c. To reduce insect and rodent activity, food and drinks should not be allowed in furnished buildings. The exception could be the basement of Aspet where the staff has a break room. All food and drinks in this room should be kept sealed in cabinets or in the refrigerator--not lying around, exposed.

d. The park needs to contract with a commercial extermination firm which will fumigate the furnished buildings on a regular basis. Adequate controls must be exercised by the staff to prevent sloppy application of the poisons.

4. Fire

Fire extinguishers are available in Aspet, the Little Studio, and the Stables. Mechanical fire detection systems are used in the furnished buildings and are checked on a scheduled basis for proper working condition. During the security appraisal of January 1981, additional fire detection systems were suggested and are included in the overview of security systems requested by the park.

Recommendations:

a. The fire detection systems requested by the park as a result of the security appraisal should be approved and funded.
b. The fire department which would normally respond should be invited to visit the park, inspect the furnished buildings, and be aware of any particular problems to consider regarding the furnishings and historic structures. This visit should take place twice a year.

c. An emergency action plan needs to be written that includes measures to be taken in the event of natural disasters and fire. This plan should include evacuation plans for the various buildings open to the public. The park staff must know how to direct visitors out of the buildings safely as well as correctly respond to the fire. The staff should also be aware of any actions that could be taken to save some of the more valuable museum objects on display. Thinking out responses ahead of time makes dealing with the real situation much easier. The park should consult with the Regional Curator and Regional Safety Manager in developing this plan.

d. Fire drills held on a regular basis will insure the proper response to an emergency. It is imperative that each staff member know where the fire extinguishers are located and how they are used. We suggest periodic fire drills in which park staff are given the opportunity to actually operate a fire extinguisher on burning materials.

5. Human Impact:

People, both staff members and visitors, can have an adverse affect on furnishings in historic buildings. These problems usually consist of careless handling, vandalism, and theft. Problems are correctable in the furnished buildings at Saint-Gaudens NHS. Object security and care must be given a high priority.
Tours of Aspet consist of 35 people or less. A park employee stays with the group usually throughout the tour. Like many other furnished historic structures, Aspet was never meant to be used as a museum. Traffic flow is awkward, with little room for the visiting public. The other furnished buildings are open, but not on a regular tour schedule, and receive fewer visitors than Aspet. The overall annual visitation of the park is approximately 39,000 with the park open five months a year.

Recommendations:

a. Tour groups in Aspet should never exceed 15 people and, if possible, they should be limited to 10 people.

b. Park employees must insist that visitors do not touch the furnishings and must enforce this at all times. Small, inviting objects should be placed out of easy reach. Park employees should never handle the furnishings in the presence of visitors because this handling may encourage visitors to do the same. Avoidance of handling the furnishings can become a valid interpretive theme when appropriately woven into a talk or tour.

c. Park employees should not sit on or handle furnishings. Only employees with curatorial duties should be allowed to handle the furnishings and then only as little as possible and with clean hands. Touching transmits dirt and oil from the fingers, hastening the deterioration process. Metal objects should never be handled unless clean cotton gloves are worn since metals are the most susceptible to corrosion.
6. Specific Conservation Considerations:

Aspet

Aspet shares many conservation problems with other historic houses which have become museums. Thousands of people walk where previously only a few walked, continual cleaning is necessary, and authentic appearances must be religiously maintained. Some modifications in the furnishings can be made that will extend the life of some museum objects without detracting from the meaningful educational experience of the public.

Recommendations:

a. In several of the furnished rooms, furniture has been placed on top of or very near heating grates in the floors. The heat from the grates will dry out wood, textiles, leather, and paper objects, creating a brittle condition. When placing objects in the room, care must be taken to avoid placing these easily affected objects over or directly next to the heating grates. Another solution is to close or cover the grate so that it is no longer functional. In the living room a small table next to the sofa was directly over a grate. It was moved to the other end of the sofa and a metal floor lamp was put in its place.

b. Several objects such as lamps, candlesticks, books and other small objects were placed on top of textiles or sensitive surfaces which could be damaged because of weight, rough edges or deterioration. A metal object can corrode and stain or disintegrate the materials underneath; heavy objects with rough edges make indentations in fabrics or wood, breaking fibers and leaving permanent marks. In a furnished house, where contiguousness of objects is a fact of life,
protective barriers can be placed between objects to prevent transfer of rust or acids and to evenly distribute weight. Some protective barriers that can be used are acid-free cardboard, matting, or polyethylene foam. These barriers should be used between metals, textiles, leather, and paper. An example is placing a circular disc of acid-free cardboard between a candlestick or metal lamp base and a table covering. The disc should be the size of the candlestick base (or lamp base) or a little smaller so that the disc is not easily visible.

c. The two oriental rugs used in the parlors are both too big for the room and have been folded under at the ends away from the tour path. This method of display is very destructive to these rugs, creating stress on the fibers along the fold. These rugs should not be used; the sheepskins, which have been suggested earlier in the Recommended Furnishings Section, should be used instead.

In the meantime, these two rugs can be displayed in a less destructive manner. The park should order acid-free tubes that are at least two inches in diameter. The length of these tubes should be the same as the width of the oriental rugs. Instead of folding, the excess rug should be placed around the tube and then under the rug. The end that is wrapped around the tube should be changed every six months. When the house is open to the public, the end of the rug that is at the opposite side of the room from the visitors should be wrapped around the tube; when the house closes for the season, the other end of the rug should be wrapped around the tube.

None of the rugs in the furnished rooms should be placed directly on the floor. Wool felt or cotton sheeting should be used as a padding material between the rug and the floor.
d. Since the house is closed during the winter months, objects can receive additional protection from dust and light during this time period.

(1) Dust covers, made from washed, unbleached muslin, should be placed over the furniture. When purchasing the unbleached muslin, ask for muslin without fire retardants in it. Wash before using it. Dusting would be minimized during the off season if dust covers are used.

(2) All window shades should be lowered completely to eliminate daylight from entering the furnished rooms. The silk curtains and the smaller wall hangings should be removed from the rooms and placed in flat storage. Hopefully, a storage area for these materials can be created in one of the upstairs rooms, using textile storage cabinets or the large, acid-free boxes. The less these materials are exposed to light, the longer their life span will be.

e. Objects stored in drawers and cabinets need to be removed and stored correctly in a storage area, possibly upstairs. These objects include the textiles in the sideboard in the dining room and the variety of books and papers in the cabinets built into the north wall on the landing.

The Stables:

Recommendations:

a. The sleigh, carriages, and any furniture should be covered by dust covers during the off season. Dust covers made of washed, unbleached muslin are recommended. This will minimize dusting in the carriage room.
b. The carriages and sleigh should not sit directly on the concrete floor. Strips of polyethylene foam can be placed between the wheels or runners and the floor as an inert barrier. The cushions in these vehicles should be covered with the cotton slipcovers, mentioned in the section on Aspet. These cotton slipcovers will help to protect the leather from dust and other air pollutants.

c. All windows should be covered, probably with window shades, when the Stables are not open to the public.

d. Many objects will be hanging from the walls, which creates concentrated stress in one area of the object and can result in tears. Pegs and hooks should be padded as thickly as possible with polyethylene foam to create a larger diameter.

The buffalo robes and blankets will be hanging horizontally on poles. To relieve some of the stress on these objects, acid-free tubes should be placed around the poles and acid-free tissue should be draped under each robe or blanket to protect the textile surfaces from touching.

e. Recommendation b. under the Aspet conservation considerations also applies to objects placed on larger objects (primarily metals, textiles, leather, and paper).

The Little Studio

Special conservation considerations recommended for Aspet and the Stables can be applied in the Little Studio.
B. Collection and Maintenance

The Superintendent has the prime responsibility for the safety of the collection; any collection maintenance done by staff members must be approved by him, and all cleaning materials must be approved by him. The Branch of Curatorial Services is available for any assistance if additional information is needed.

The employee who is responsible for collection maintenance should first receive curatorial training and be sensitive to the historic materials. This person should have access to the Manual for Museums, Museum Handbook, and the Conserv 0 Gram series; he/she should become familiar with their contents. The American Association of State and Local History produced a slide/tape program, "Housekeeping Techniques for the Historic House." The Branch of Curatorial Services has this program available for loan to parks.

A housekeeping schedule has been developed for use in Aspet and can easily be adapted for use in the Little Studio and the Stables. The schedule consists of tasks to be done daily, weekly, monthly, bi-annually, annually, and biennially. General and specific recommendations are included in the Housekeeping Schedule.
C. Protection:

Protection of the furnishings in the historic buildings is through room barriers, mechanical intrusion systems, and the presence of park staff.

The park is in the process of obtaining a new security system. A security appraisal of the park buildings was conducted in January 1981.

Aspet uses wood posts with ropes as room barriers for the furnished rooms. This type of barrier provides a minimal amount of security while detracting very little from the historic scene. A park employee conducts the tour of the house and rarely leaves the visitors alone in any of the rooms. This person meets the visitors at the front door and lets them out when the tour is completed.

The Little Studio contains the Eastern National Parks and Monuments Association salesroom as well as the exhibit area. This provides some security. Furnishings that are easily accessible to the public include painted chairs (6), piano and bench, writing utensils, fireplace equipment, and the valuable Saint-Gaudens sculptures (bronze and plasters) which line the room.

At present the Stable is minimally furnished. A barrier protects carriages on exhibit there.

Recommendations:

a. The carriage room barrier should be maintained. The wooden door to the ice house is covered with penciled accounts, beginning in 1914. If the park wishes to protect these records, this door surface
should be covered with a sheet of Plexiglas. In addition to the
physical barriers, the ultrasonic system requested by the park should
provide good protection to these areas when these areas are closed to
the public.

b. The security systems requested by the park are badly needed
to protect these priceless objects. The package should be funded and
installed as soon as possible. The Little Studio, especially, needs
this additional protection.

c. When the new security systems are installed, they should be
checked and tested on a periodic basis. The local authorities should
be aware of the existence and value of the museum collection as well
as knowing who to call should there be an after-hours emergency.

d. Park employees should always be aware of valuable objects in
the furnished buildings. Walk-through examinations and visual inven­
tories should be taken several times daily, especially in the Little
Studio and the Stable. If any object is missing or damaged, it
should be reported immediately to the Superintendent. Staff members
should always be alert to the possibility of theft or vandalism. Inci­
cident Reports (Form 10-434A) should be filled out any time an object
is found missing.

e. Small objects should not be placed within reach of any of
the barriers where they can be picked up by curious visitors.

f. Location files can be set up for each room and building.
Salmon colored cards (Form 10-254A) can be obtained from the Branch
of Curatorial Services and used for this purpose. Each card should
contain the name of the object, where it is located (building, room,
where in room), a brief description, catalog and accession numbers.
These cards should be kept in each room and organized by building, room, classification of the object (chair, table, etc.), and numerical sequence by catalog number. These location files make locating information on individual objects and doing quick room inventories easier for the park staff.
D. Housekeeping Schedule

Daily

1. Vacuum wood floors, baseboards, and woodwork.

2. Dust stairway balusters and railings with a clean cotton cloth sprayed with Endust.

3. Dust molding and window seats with a clean cotton cloth sprayed with Endust.

4. Vacuum matting used for visitor traffic.

5. Damp wipe surfaces extensively handled by visitors (room barriers, entrance and exit door handles).

6. Clean soiled cotton gloves in Ivory; rinse and dry.

Weekly

1. Dust wood furniture with a clean cotton cloth sprayed with Endust. Dust all parts of the piece including the out-of-the way places. Use a soft cotton swab if necessary (Conserv 0 Gram 7/8).

2. Vacuum the rush seating on the chairs and the wicker chair in the direction of the reeds, using gentle suction.

3. Dust the metal kitchen utensils with a clean, dry cotton cloth. Always wear clean cotton gloves when handling the metal kitchen utensils.
4. Vacuum hearth, mantels, and fireplaces.

5. Vacuum walls using a clean, long bristled brush attachment. Use gentle suction on the grass matting.

6. Spot clean matting used for visitor traffic.

Monthly

1. Vacuum the curtains, window shades, lamp shades, upholstery, and rugs (not the sheepskins) using the gentle suction and a clean drapery or upholstery brush attachment. Fragile areas should be vacuumed through a plastic mesh screen to avoid strain. If the surface has a nap, vacuum in the direction of the nap, not against it.

2. Using a gentle suction without touching the vacuum attachment to the cloth, vacuum tapestries and embroidered hanging textiles. Follow the same procedure for tablecloths. Use the plastic screen on fragile areas.

3. Vacuum leather objects and books, using a gentle suction through the plastic screen. Wear clean cotton gloves.

4. Dust ceramic, glass, plaster, and paper objects which are on open display using a clean dry cotton cloth. Use an artist's brush on intricately decorated objects and art objects.

5. Dust metal objects (other than kitchen utensils) using a clean, dry cotton cloth. Always wear clean cotton gloves.
6. Dust frames using a lens brush or, with carved gilt frames, blow with a small ear syringe (do not touch the frame with the tip).

7. Glass on mirrors and pictures may be damp wiped (if needed) using a sponge dipped in glass cleaner (Conserv 0 Gram 8/2) and squeezed almost dry. Do not let the moisture get on the frame or under the glass.

8. Dust candles on exhibit using a clean, damp cotton cloth.


10. Take the sheepskin rugs outside and beat to remove dust.

11. Spot clean walls with a clean, water damp cloth and dry.

12. Vacuum tops of doors, window frames and other ledges in reach of the floor.

13. Damp mop/buff the exposed floors.


15. With Superintendent, examine exhibited objects to determine whether specialized conservation treatment is needed.

Semi-Annual

1. Dust ceramic and glass objects inside the cupboards, as well as the shelves, using a clean, dry cotton cloth.
2. Vacuum ceilings and other high wall areas requiring ladders.

3. Clean UF3 Plexiglas (and any other Plexiglas) with a non-static cleanser.

4. Wash and dry windows.

5. Remove floor registers and vacuum outlets.

6. Clean or replace filters in the heating system in basement; clean heating equipment.

Annual

1. Check metal objects for corrosion, rust or tarnish; treat if necessary.

2. Wash and dry ceramic and glass objects, if necessary. (Conserv 0 Gram 8/2).

3. Dry-clean curtains, if necessary (Conserv 0 Gram 16/2).

4. Clean woodwork (not furniture) by wiping with a clean, damp cloth and dry immediately.

5. Comb sheepskin rugs with a widely-spaced toothcomb. Remove from exhibit area before starting.

6. Clean hearths, mantels, and fireplaces.

7. Wash or replace matting used for visitor traffic.
Biannual

1. Clean and wax finished wood furniture (Conserv 0 Gram 7/2, 7/3).

2. Damp wipe and dry painted wood and raw wood objects, using a clean cotton cloth, dampened with water (Conserv 0 Gram 7/2).

3. Clean exposed finished wood floors by stripping, waxing, and buffing (Conserv 0 Gram 7/4).
GENERAL RECOMMENDATIONS FOR USING THIS HOUSEKEEPING SCHEDULE

1. Some discretion and sensitivity must be used in following this housekeeping schedule for museum objects on exhibit. Dusting and cleaning museum objects should be based on need and condition. Cleaning frequency may vary, depending on the location of the object in the house (if it is close to an exterior door), the season of the year, and the level of visitation. Some judgment should be exercised accordingly by the curator. The less handling an object receives, the longer it will survive.

2. When dusting, the dust should be removed—not just pushed around. A vacuum should be used when some objects are dusted with a dry cloth or artist's brush to pick up the dust that is removed from the object and into the air. Vacuuming is the best method of dusting, but a variety of suckers should be used, depending on the stability and age of the object or surface. A plastic mesh screen should be used on fragile surfaces to relieve strain. Metal, glass, and ceramic objects on mantels or high shelves should be removed before dusting and placed on a table away from the furnished area. Dusting and vacuuming should take place in this area. When clean, they can be returned to their exhibit location. Be very careful when handling these objects—this may require two people.

3. The Manual for Museums and the Conserv 0 Gram series are excellent sources of information on housekeeping for furnished historic houses. In the Manual for Museums, Part 3, Chapter 11, contains specific information on equipment, methods, and materials. Part 1, Chapter 4, pp. 62-90, discuss the care for a collection and the agents of deterioration. The Conserv 0 Gram should be used as a supplement to this information, in
some cases updating some techniques and materials. All members of the park staff should be familiar with these sources and should refer to them regularly.

4. Since the park is closed for six months of the year, the daily, weekly, and monthly tasks could be done with less frequency during the closed season. This is especially true if dust covers are used and the curtains are placed in storage. The biannual tasks should be done just before the buildings open in the spring and as soon as they close in the beginning of winter. Annual and biennial tasks should be done when the park is closed.

5. The housekeeping schedule does not apply to the Saint-Gaudens' art objects (bronzes and plasters). These objects should only be dusted when needed; cleaning should be done by or under the supervision of a professional conservator.

Specific Recommendations:

Ceramics and Glass:

Once a year, ceramic and glass objects should be examined to see if additional cleaning is needed. Clean these objects according to the directions in Conserv 0 Gram 8/2. Do not immerse unglazed portions of earthenware but instead, wipe these sections with a damp cloth or artist's brush.

Textiles:

1. Vacuuming:

A test should be done initially to see if the textile fibers are stable. Turn the suction down to the lowest level. Carefully
vacuum a small, unnoticeable section of the textile, holding the plastic mesh screen over the textile to eliminate strain. Then check the area vacuumed to see if any loose fiber ends are visible. If not, continue to vacuum the rest of the textile using the brush attachment; vacuum curtains, window shades, and lamp shades by moving the brush from top to bottom with vertical strokes, one side at a time. Use the plastic mesh screen on the more fragile areas to eliminate strain.

Vacuum upholstered furniture using the upholstery attachment and the plastic mesh screen. Place the screen against the upholstery and vacuum over it. Work dust out of corners, pleats, and tufts with the clean brush attachment.

2. Cleaning:

The silk curtains can be dry-cleaned by a dependable dry cleaner. Other textiles should probably be cleaned by a professional textile conservator. If there is a question as to whether a textile can be cleaned by the curatorial staff, consult with the Regional Curator or the Textile Conservator in the Branch of Conservation Laboratories, Division of Museum Services.

Metals:

1. Brass, copper, and silver objects should be polished and lacquered to avoid polishing every year. A coat of lacquer should last a long time (around 10 years); inspect the objects yearly for tarnished spots which will indicate that the lacquer needs replacing.
Lacquering can be done at the park if it is done carefully under the supervision of the Superintendent and if safety precautions are followed. Otherwise it can be contracted out. The Metals Conservator, Branch of Conservation Laboratories, can be consulted for additional assistance.

Procedure for lacquering:

Wear surgical gloves. Polish the brass and copper objects lightly with Noxon, polish the silver objects with Goddard's Silver Polish, using clean cloths. Remove polish completely by wiping with a clean cloth dipped in acetone; this should degrease the object. Do not inhale the acetone! Cover the object with krylon (or any similar lacquer) either by spraying or applying with a brush. When object is dry it is ready for display.

Furniture brasses can also be lacquered. They can be removed from the piece of furniture, before polishing and lacquering. If they are not removed, a cardboard barrier should be placed between the brass and the wood when polishing and lacquering.

2. Pewter should be polished only when absolutely necessary; a light coat of microcrystalline wax is usually sufficient. Wash only if the object is very dirty; this dirt buildup should not occur if the objects are dusted regularly. Do not wash on a scheduled basis.

Procedure for washing:

Wash in denatured alcohol, rinse well in distilled water and dry with a clean cloth.
3. Iron objects can develop rust and corrosion. If this occurs, see Conserv 0 Gram 10/1 for information on further treatment.

4. Stove blacking can be used on cast iron fireplace equipment to polish the objects.

5. Metal kitchenware should be treated according to the type of metal, following the above instructions. If the objects get very dirty, they can be washed. Do not wash objects which have sections made of other materials, such as bone handles. Again, if dusting is done on a regular basis, washing should not be necessary. Washing should never be done on a regular basis.

Procedure for washing:

Wash in warm water and non-ionic detergent; rinse in clear water and dry completely with a soft clean cloth.

Fireplaces:

Annual Cleaning:

1. Fireplace Paneling:

   Equipment: Dropcloth, six-foot ladder, pail of clear water, clean, soft cloths, sponges, rubber gloves. Use Conserv 0 Gram 7/2 for cleaning painted wood.

   Procedure: Move all fireplace equipment and furniture away from work area. Dust panels with vacuum cleaner. Wash in sections approximately two feet square using a damp sponge. Rinse with clear water, dry with a clean cloth.
2. Brick Fireplaces:

   Equipment: Soft, clean cloths, pail of clear water, gloves, sponges.

   Procedure: Vacuum clean. Damp wipe the hearth with a sponge dipped in the clear water. Dry with a soft, clean cloth.

Maintenance Staff Projects done in consultation with the Superintendent.

Windows:

Biannual Cleaning:

The windows should be washed inside and out. No liquid should run onto the wooden framework.

   Equipment: Two people, ladder, chamois, pail, sponge, cleaning solution.

   Procedure: Dust window panes and surrounding framework. Dampen sponge in cleaning solution and use overlapping strokes to wash each pane. Remove dirty water from the pane with chamois. Change water whenever it becomes dirty.
Ventilation System:

Biannual Cleaning:

Contact the maintenance person in charge of equipment. Request them to remove the floor registers and vacuum the outlets. The equipment in the basement should also be cleaned; any filters cleaned and replaced.
GENERAL RULES ON HANDLING

1. Be aware that the objects you handle should be treated respectfully. Haste makes for bumped, scratched, and broken objects; always schedule enough time to complete the task. Be thorough, but remember that overcleaning may be as harmful as no cleaning. Be gentle rather than enthusiastic.

2. Fingerprints leave deposits of dust, water, and oils where pockets of corrosion develop on metal objects. Always wear clean white gloves when handling metal objects and leather objects. When the gloves become soiled, rinse them in Ivory—do not use bleach. Always have clean, dry hands when handling the other types of materials.

3. When moving any object, support that piece. Carry only items that can rest securely in both hands, and carry only one thing at a time. Use a padded basket when appropriate, and/or get someone to help you move the object. Never lift anything by its handle, spout, ears, or rim. Support it from below at the base. Moving large pieces of furniture often requires two people so that mishandling of the piece by tugging, pulling, and sliding it is avoided.

4. Plan ahead. Know where you are taking an object, what obstacles are on the way, and have the place cleared and padded if necessary.

5. If something breaks, report it to the Superintendent. Save all fragments and keep them together.
E. Agents of Deterioration

Proper care of a museum collection consists of reducing the rate of deterioration to a minimum by keeping the collection in a safe environment. A safe environment will prolong the life of an object and minimize conservation treatment. Prevention is always better than treatment.

The Manual for Museums includes a chapter on "Caring for a Collection." Within this chapter are sections on agents of deterioration (pp. 67-82) and climate control (pp. 83-91) which should be read carefully. Another good source to read and become familiar with is The Museum Environment, by Garry Thomson. It contains useful information on lighting, humidity, and air pollution.

Damaging conditions are:

- Too much or too little humidity
  
  40% - 60% is an ideal range; metals do best at 40% or below. At very low levels, organic materials dry out and become brittle; at high levels, mold will develop and metal will begin to corrode. Manual for Museums, pp. 67-68, 83-89.

- Too much or too little temperature
  
  60°-75°F is the best range, cool enough to avoid mold but warm enough to work. The greatest danger lies in the variation of temperatures. Rapid and wide variations can cause dangerous expansion and contraction of some objects. Manual for Museums, pp. 68-69, 83-86, 89.
- Too much light

5 Foot-candles  - Textiles, watercolors, prints and drawings, paper, wallpapers, dyed leather, most natural history objects (botanical specimens, fur, feathers, etc.).

(50 lux)

15 Foot-candles  - Oil and tempera paintings, undyed leather, horn, bone, ivory and oriental lacquer.

(150 lux)

300 Foot-candles  - Other objects.

(300 lux)


Ultraviolet light should be filtered out. The length of time an object is exposed to light is equally important. Use light only when necessary.

Manual for Museums, pp. 69, 86, 90-91.

- Chemical Air Pollution

Common air pollutants include industrial fumes, motor vehicle exhausts and salts from the ocean. Materials such as unseasoned woods, paints containing lithopone (in the pigment), unpainted hardboard, acidic papers and plastics also release harmful vapors. These materials should be avoided in construction of exhibit cases or storage equipment.

Manual for Museums, pp. 70, 91.

- Dust

It acts as an abrasive, provides surface for moisture condensation and will soil the surface of objects. Once an object is covered with dust, the removal process can accelerate wear and increase the possibility of physical damage.

- Mold

This growth probably destroys more objects than anything else. It will grow on any organic object in an atmosphere of more than 65% RH and 70°F. Look for velvety patches or areas of discoloration. Avoid warm, damp environments.

Manual for Museums, pp. 70-71, 39.

- Insects

The most common insects to watch for are powder-post beetles, clothes moths, silverfish, dermestid beetles and cockroaches. Their damage is rapid and irreversible.

Manual for Museums, pp. 71-76.

- Rodents

In a very short time, these animals can destroy a collection by their eating and nest-making. Watch for droppings, signs of gnawing and rodents themselves.

Manual for Museums, p. 77.

- Fire

A fire can wipe out an entire collection very quickly. Keep flammables in special fire-resistant containers. Work out a fire emergency action plan with staff and local fire-fighting organization.

Manual for Museums, p. 77.

- Humans

Human hazards to the collection are careless handling (by visitors and staff), vandalism and theft. Handling objects without white cotton gloves can leave fingerprints of oil and moist salts which will corrode metal. The security of the collections depends primarily upon the staff.

Manual for Museums, pp. 77-82.
F. Lighting Products: Supply Sources

Filter Light Corporation
P. O. Box 6292
Greensboro, North Carolina 27405
Fluorescent light filters.

Manager, CNI Marketing
Department 4-120
General Electric Company
Nela Park
Cleveland, Ohio 44112
Complete line of fluorescent, incandescent, quartz, high intensity discharge, and low voltage lighting products.

GTE Lighting Products
Sylvania Lighting Center
Danvers, Massachusetts 01923
Fluorescent and incandescent light bulbs.

International Light, Inc.
Dexter Industrial Green
Newburyport, Massachusetts 01950
Ultraviolet and/or visible light meters.

Lighting Services, Inc.
150 East Fifty-Eight Street
New York, New York 10022
Incandescent and quartz lighting fixtures, track lights, spotlights, light intensity reduction screens.

Lightolier
346 Claremont Avenue
Jersey City, New Jersey 07305
Custom and decorative track, recessed, and high intensity light fixtures.
McGraw Edison Company
HACO Lighting Division
400 Busse Road
Elk Grove Village, Illinois 60007

Custom and decorative track, recessed, high intensity, and low voltage lighting fixtures.

Rambusch
40 West Thirteenth Street
New York, New York 10011

Quartz lighting fixtures.

Solar Screen Company
53-11 105th Street
Corona, New York 11368

Fluorescent and incandescent light filters.

Solar-X Corporation
26 Needham Street
Newton, Massachusetts 02161

Pressure sensitive and liquid adhesive film for windows.

Technical Library Service (TALAS)
130 Fifth Avenue
New York, New York 10011

Fluorescent light filters.

Thermo Plastic Process, Inc.
1268 Valley Road
Stirling, New Jersey 07980

Fluorescent light filters.

Verilux
35 Maxon Street
Greenwich, Connecticut 06830

Fluorescent lighting.
BIBLIOGRAPHY

MANUSCRIPT MATERIALS


________. Papers of the Saint-Gaudens Memorial.


________. National Archives. Record Group 29, Population Schedules of the United States.

PUBLISHED MATERIAL


Carlin & Fulton, Baltimore. Wholesale Dealers in Hardware, Cutlery, Guns and Ammunition. c. 1887.


211


St. Louis Stamping Co., St. Louis, Mo., November 1890.


APPENDIX A

Account of Mrs. Augusta S.G. with Dwight Tuxbury & Sons, Windsor Vt.,
March-April, 1902

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APPENDIX B

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1. Saint-Gaudens Papers.
APPENDIX C

Records of Town Taxes Paid by Augustus, Augusta, and Homer Saint-Gaudens, 1892-1935

Augustus Saint-Gaudens - Non-resident

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<td>1897</td>
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Poll-1

- 3 horses: $300
- 4 horses: $350
- 1 cow: $26
- Money on dep.: $1905
- 20 sheep: $90
- 2 carriages: $300
- Stock in trade: $200

1904 56a

- 5 horses: $600
- 1 cow: $26
- Money on dept.: $2000
- 20 sheep: $90
- 2 carriages: $300
- Stock in trade: $200

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<tr>
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Augustus Saint-Gaudens

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Augusta Homer Saint-Gaudens
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Figure 1. Painting by Augusta H. Saint-Gaudens of the parlor at No. 3 Rue Herschel, Paris, 1878 (SGNHS 2)

Photograph: Saint-Gaudens National Historic Site
Figure 2. Painting by Augusta H. Saint-Gaudens of the dining room at No. 3 Rue Herschel, Paris, 1878 (SGNHS 3)

photograph: Saint-Gaudens National Historic Site
Figure 3. The "Hallway Room," Aspet, c. 1886

photograph: Saint-Gaudens Papers, Dartmouth College
Figure 4. South parlor, Aspet, c. 1886

photograph: Saint-Gaudens Papers, Dartmouth College
Figure 5. North parlor, Aspet, c. 1899

photograph: Saint-Gaudens Papers, Dartmouth College
Figure 6. South parlor, Saint-Gaudens Memorial, probably post-1947

photograph: Saint-Gaudens Papers, Dartmouth College
Figure 7. Dining Room, Saint-Gaudens Memorial, c. 1938

photograph: Saint-Gaudens Papers, Dartmouth College
Figure 8. Dining Room, Saint-Gaudens Memorial, c. 1938

photograph: Saint-Gaudens Papers, Dartmouth College
Figure 9. Painting by John Singer Sargent of Homer Saint-Gaudens and his Mother, 1890 (Carnegie Institute 32.1)

photograph: Carnegie Institute
Figure 10. Augustus Saint-Gaudens on Aspet's lawn, 1903-05

photograph: Saint-Gaudens National Historic Site
Figure 11. Aspet, exterior rear, pre-1904

photograph: Saint-Gaudens Papers, Dartmouth College
Figure 12: Aspet, exterior rear, post-1904
photograph: Saint-Gaudens Papers, Dartmouth College
Figure 13. Aspet, exterior rear, post-1904
photograph: Saint-Gaudens Papers, Dartmouth College
Figure 14. Aspet, exterior rear, post-1904

photograph: Saint-Gaudens Papers, Dartmouth College
Figure 15.  Augustus Saint-Gaudens on the Little Studio pergola, 1906-07

photograph: Saint-Gaudens Papers, Dartmouth College
Figure 16. Augustus Saint-Gaudens in the Little Studio, 1907

photograph: Saint-Gaudens Papers, Dartmouth College
AUGUSTUS SAINT-GAUDENS poses in his little studio at Cornish which he used as a refuge when 20 or 30 of his assistants were at work on statue in the main building. Picture was taken just before he died of cancer at the age...
Figure 17. The Phillips Brooks Monument in the Little Studio, 1907

photograph: Saint-Gaudens Papers, Dartmouth College
Figure 18. The Little Studio interior, photographed by Leslie R. Jones, 1927

photograph: Saint-Gaudens National Historic Site
Figure 19. The Little Studio interior, photographed by Leslie R. Jones, 1927

photograph: Saint-Gaudens National Historic Site
Figure 20. The Little Studio interior, photographed by Leslie R. Jones, 1927

photograph: Saint-Gaudens National Historic Site
Figure 21. The Little Studio interior, photographed by Leslie R. Jones, 1927

photograph: Saint-Gaudens National Historic Site
Figure 22: The Little Studio interior, c. 1927

Photograph: Saint-Gaudens Papers, Dartmouth College
Figure 23. The Little Studio interior, 1927-1948

Photograph: Saint-Gaudens Papers, Dartmouth College
Figure 24. The Little Studio interior, c. 1948

photograph: Saint-Gaudens Papers, Dartmouth College
Figure 25. The Little Studio pergola, photographed by Leslie R. Jones, 1927

photograph: Saint-Gaudens National Historic Site
Figure 26. The Little Studio exterior, photographed by Leslie R. Jones, 1927

photograph: Saint-Gaudens National Historic Site
Figure 27. Homer Saint-Gaudens family, Cornish photograph: Saint-Gaudens Papers, Dartmouth College
Figure 28. The Toboggan Slide, descending from the Studio of the Caryatids, 1901-1904

photograph: Saint-Gaudens Papers, Dartmouth College
Figure 29. The Toboggan Slide, descending from the Little Studio, 1904-1907

photograph: Saint-Gaudens Papers, Dartmouth College
Figure 30. Dining Room in Mrs. Saint-Gaudens' Cocoanut Grove house, 1907-1926

photograph: Saint-Gaudens Papers, Dartmouth College
Figure 31.  Living Room in Mrs. Saint-Gaudens' Cocoanut Grove house, 1907-1926

photograph:  Saint-Gaudens Papers, Dartmouth College
Figure 32. Sideboard, Thomas W. Dewing's dining room, Cornish, c. 1900

photograph: private collection