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HISTORIC STRUCTURES REPORT:

"ASPET," HOME OF

428/132821

AGUSTUS SAINT-GAUDENS

SAINT-GAUDENS NATIONAL HISTORIC SITE

PART I

BY

JERRY Y. SHIMODA

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HISTORIC STRUCTURES REPORT
"ASPET"
HOME OF
AUGUSTUS SAINT-GAUDENS
SAINT-GAUDENS NATIONAL HISTORIC SITE

Part I

Jerry Y. Shinoda
Park Historian
Saratoga National Historical Park
May 4, 1966

UNITED STATES
DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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AUGUSTUS SAINT-GAUDENS*

* "...his usual signature, just a quick line representing his profile."

Margaret Homer Shurcliff

TABLE OF CONTENTS

	<u>Page</u>
Historical Data	
Introduction	1
Historical Significance	6
Conclusion	15
Footnotes	17
Bibliography	19
Appendix	20
Museum Data	25
Appendix.	28

HISTORICAL DATA

Introduction

This study was undertaken with the objective of gathering all readily available documentary evidence on the home of one of America's foremost sculptors, Augustus Saint-Gaudens. The house, called "Aspet" by Saint-Gaudens after his father's birthplace in France, is located in the Town of Cornish, Sullivan County, New Hampshire.

Augustus Saint-Gaudens was born on March 1, 1848, in Dublin, Ireland. He was the son of Bernard Paul Ernest Saint-Gaudens of the little French village of Aspet, about fifty miles from Toulouse, and Mary (McGuinness) Saint-Gaudens of Dublin. Shortly after their son's birth, Bernard and Mary sailed for America. They reached Boston probably in September of 1848, and a few weeks later moved to New York City.¹ Here, the Saint-Gaudenses settled and Bernard carried on his trade as a shoemaker.

At the age of thirteen, Augustus was apprenticed to a stone-cutter in New York City by the name of Avet. Heretofore, the young man had led the usual life of a boy growing up, but now, a turning point in his life had been reached. Of this experience Saint-Gaudens himself was to write a few decades later:

Now to go back for a moment, it was during these two or three years of my apprenticeship to Avet that my earliest definite aspirations and ambitions had made themselves felt. For immediately after my first employment I applied for admission to the drawing school of the Cooper Institute.²

He left Avet a few years later and found employment with Jules LeBrethon, a shell-cameo cutter. To the young man's great delight, he found that LeBrethon owned a stone-cameo lathe that he could not use. In Saint-Gaudens' words, this "....opened the second by-road in my career which led to my being a sculptor." 3

At the age of nineteen, while still with LeBrethon, Saint-Gaudens decided to go to France to see the Paris Exposition of 1867, his father paying for the passage. He decided also, to continue his art studies in Paris at the Petite Ecole, and under Jouffroy in the Ecole des Beaux Arts. In Paris, he continued his trade as a cameo cutter while going to school. He later went to Rome where he received his first commissions as a sculptor. It was during his second visit to Rome, 1873-74, he met Augusta F. Homer, his future wife.

Returning from Rome to New York, Saint-Gaudens was awarded the commission for the Farragut Monument for Madison Square, N.Y., in 1876. Other commissions followed, and the next year, on June 4, he married Augusta in Roxbury, Massachusetts. The next three years were spent in Europe with Saint-Gaudens serving as a member of the International Jury at the Universal Exposition in Paris.

When the Farragut was exhibited in the plaster at the Salon of 1880, together with some of his medallions, Saint-Gaudens' reputation as a sculptor was established.⁴ He returned to New York that year and established the studio at 148 West 36th Street, where much of his work for the next 17 years was to be produced.

In 1861, the Farragut statue was finally unveiled in Madison Square. This was followed over the next few years by bronze medallions of Samuel Gray Ward, Homer Saint-Gaudens, two sons of Cornelius Vanderbilt, a bust of ex-President Chester Allen Arthur, and a bronze statue, among numerous others. In 1884, Saint-Gaudens received the commission for the Shaw Memorial in Boston. This memorial, when completed, would also be widely acclaimed by colleagues throughout the world as was the Farragut.

The following summer, 1885, Saint-Gaudens established his summer residence at Cornish, New Hampshire. Little did the inhabitants there realize at the time what fame Saint-Gaudens would bring to their town in the coming years.

THE SAINT-GAUDENS MEMORIAL
CORNISH, NEW HAMPSHIRE

THERE IS NOTHING ABOUT THE MEMORIAL MORE IMPORTANT
THAN JUST ITS ENFORCEMENT OF THE DEEP SINCERITY,
THE HIGH INTEGRITY OF SCULPTURE AS SAINT-GAUDENS
PRACTICED IT. I THINK OF THE MEMORIAL ALWAYS AS
UPHOLDING A FINE STANDARD. IT IS FULL OF CHARM
AND BEAUTY BUT MOST OF ALL IT SEEMS TO ME TO EMBODY
THE CONSCIENCE OF A GREAT ARTIST.

Royal Cortissoz



"Aspet" - Saint-Gaudens' Home

HISTORICAL SIGNIFICANCE

Learning that Saint-Gaudens was interested in a summer home and was working on the standing Lincoln at the time, a young New York attorney Charles C. Beaman, who was a good friend of the sculptor told him of a country home he had at Cornish, New Hampshire, and that there were "plenty of Lincoln-shaped men up there."⁵ Saint-Gaudens agreed to go to Cornish and saw Beaman's property for the first time in April of 1885. It was a dark, rainy day and the sculptor was at first repelled by the gloomy century-old brick house which he and his family might be occupying. He was hesitant about moving there because the house "appeared so forbidding and relentless that one might have imagined a skeleton half-hanging out of the window, shrieking and dangling in the gale, with the sound of clanking bones."⁶ The building was known locally at the time as "Huggins' Folly," and had been for many years a tavern. Of the house Saint-Gaudens wrote to a friend in later years, "Mine [his house] also is one hundred years old, only it is in brick. It formerly used to be a house with a very bad reputation. You can see the droll things in life."⁷

Saint-Gaudens quite naturally was reluctant to purchase "Huggins' Folly" for \$500, the price asked by Beaman and the same price the young lawyer had paid for it.⁸ The sculptor insisted that he could not afford the price and too, he did not wish to assume responsibility of the kind at a time when he was subordinating all considerations of this type to his work. He wished to forget about Cornish and to return to his "beloved sidewalks of New York." However his wife,

Augusta, saw the possibilities of the place and persuaded Beaman to rent them the house for a low fee for as long as they wished to remain. We get an inkling of Mrs. Saint-Gaudens' character from her niece, Margaret Homer Shurcliff, who said:

Humoring others was not her strong point. Uncle Augustus used the fait accompli method of handling her. For instance, there was a 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. After these unanticipated changes Aunt Gussie stuck close to home.

With the coming of summer, Saint-Gaudens returned to Cornish from New York City with his wife and young son, Homer. They moved into "Huggins' Folly" and Saint-Gaudens would soon be attacking the building with a vengeance to get it looking the way in which it would be more pleasing to his artistic eyes.¹⁰ At the same time he set up his studio in the one hundred year old barn a short distance northwest of the house.

The first season was looked upon by the sculptor as a successful one. He completed the sketches for a standing Lincoln and a seated Lincoln, among others. It had been a busy one, but now a whole new world had been opened up in this picturesque and serene Connecticut River Valley area to this "boy of the streets and sidewalks." He discovered how much there was outside of his own little world.¹¹

Saint-Gaudens now determined to buy the Cornish property

at the \$500 price originally quoted by Beaman, because as the sculptor stated, "the experiment had proved so successful, I had done such a lot of work, and I was so enchanted with the life and scenery...." ¹²

However, this time Beaman was the reluctant party. Because of the many improvements on the property, he felt that it was his duty to hold it for his children. He now maintained that Saint-Gaudens could rent the property for as long as he wished to for the same liberal rental. Small wonder for Beaman's stand in the light of the following statement by the sculptor:

But the house and the life attracted me until I soon found that I expended on this place, which was not mine, every dollar I earned, and many I had not yet earned, whereas all of my friends who had followed had bought their homes and surrounding land. ¹³

After several years of negotiations over the property Saint-Gaudens finally took the stand that either Beaman must sell or he would be compelled to look elsewhere. With that the owner finally agreed to sell in 1891, and received, beside the cash payment, a bronze relief portrait of himself executed by Saint-Gaudens.

The sculptor continued to lavish his attention toward improving the appearance of his dwelling which he had named "Aspet" after his father's birthplace in France. He recalled in later years:

As I have said, despite its reputation, my dwelling first looked more as if it had been abandoned for the murders and other crimes therein committed than as a home wherein to live, move, and have one's being. For it stood out bleak, gaunt, austere, and forbidding, without a trace of charm. And the longer I stayed in it, the more its Puritanical austerity irritated me, until at last I begged my friend, Mr. George Fletcher Babb, the architect: "For mercy's sake, make this house smile, or I shall clear out and go elsewhere!"

This he did beautifully, to my great delight. Inside he held to the ornament of one or two modest mantels, which seemed pathetic in their subdued and gentle attempt at beauty in the grim surroundings, while outside, as our idea was to lower and spread the building, holding it down to the ground, so to speak, I devised the wide terrace that I know was a serious help for, before its construction, you stepped straight from the barren field into the house. As it is now, my friend, Mr. Edward Simmons, of multitudinous and witty speeches, declares that it looks like an austere, upright New England farmer with a new set of false teeth, while a friend of his has said: "No it strikes me as being more like some austere and recalcitrant New England old maid struggling in the arms of a Greek faun." 14



Aspet - View Eastward



View of Terrace

In 1897, Saint-Gaudens left Cornish for Paris for a stay of unknown length because of illness and to "measure himself with his contemporaries....before the world's most critical audience." ¹⁵ He stayed there for three years. When Saint-Gaudens returned to America in 1900, in the midst of the Paris Exposition, he returned a very sick man in need of a surgeon's attention. In the following years, between hospitalizations, he spent most of his time in Cornish, "where the outdoor existence he had learned to appreciate helped, above all else, to keep him at his work until the month of his death." ¹⁶ In December of 1903, Saint-Gaudens wrote a friend, "We skate and I play games upon the ice as I played them thirty-seven years ago, a little more stiffly, but that does not make any difference since I am still feeling young." ¹⁷

During this period too, the Saint-Gaudenses contemplated further modifications on "Aspet" which were apparently disregarded or discouraged by their friend, architect George Fletcher Babb.

In a letter to Babb, Saint-Gaudens wrote:

Dear Babb:

Angel!

Gussie wants the bay windows on the house and wants you to do 'em. That's no reason why you should though, if it is to cause you nervous prostitution or seasickness, or give you "insomnia" which a servant girl once told Louis she was troubled with! So hesitate not to say no if you are disinclined. She wants the bay windows on the south side of the house both in the dining-room and the parlor, and would like them to run up both stories....

Now besides what she wishes, I want to replace the roof and have three dormer windows and the east and west ends treated as on this sketch, and I want a red roof.

I won't pester you anymore, but I should like to have you do this. Nevertheless, notwithstanding, furthermore, I can perfectly understand how you may send me to Ballyhack, having troubles enough of your own. ¹⁸

Regarding the improvements on "Aspet" by Saint-Gaudens, Margaret Shureliff has left the following account:

It was during the Cornish summers I saw most of Uncle Augustus. After working several years in Paris he returned to Boston about 1889 1900 to undergo a serious operation, from which he never regained his strength. Afterward he spent more of his time at their place in Cornish, N. H., named "Aspet" after his father's home town in southern France. The square house of brick construction, with two chimneys at each end, was formerly a tavern on the coach road between Windsor and Meriden. The long ballroom on the second floor was partitioned to make two bedrooms, each with an attractive fireplace. ¹⁹

The climax of Saint-Gaudens' life at Cornish was probably the outdoor masque performed by Saint-Gaudens' neighbors and colleagues on his estate, to celebrate the twentieth anniversary of the founding of the Cornish Colony by him. ²⁰ More than seventy persons took part in the performance in which Minerva drew the name of Saint-Gaudens from a golden bowl at the finale as successor to Jupiter who had decided to abdicate. ²¹ Of the masque, a deeply-moved Saint-Gaudens said:

Much of pleasure in life has happened here in the past twenty years, but nothing so delightful and in every sense remarkable as the "Fete Chapetre," which was given on my place to commemorate the twentieth anniversary of the founding of the Colony. The real founder was Mr. C. C. Beaman; there is no doubt of this, for he subsequently brought friends here directly, and it was through him and the foresight of Mrs. Saint-Gaudens that I came. However, my friends choose to think it is through my coming that the place has taken the artistic and literary development which characterizes it, and therefore did

me the great honor of executing a "Masque," as it was called, within a few days of the twentieth anniversary of our entering the house, and in commemoration of the event. ²²

Thereafter, Saint-Gaudens' health continued to progressively worsen. On June 3, 1906, he hopefully wrote a friend: "I have been in pain for a long while, but I hope I shall be over it some time or other and as soon as it goes I will send something over." ²³ Undoubtedly during this difficult period, there were several among his friends and relatives who made special efforts to lift the spirits of the ailing sculptor for Margaret Shureliff says:

Rose [her sister] not only planned many parties but daily tried to bring cheer to Uncle Augustus especially on rainy days when he was sure to feel depressed. He enjoyed music and often on gloomy days Rose ordered us to go to the Saint-Gaudens house to play the piano for Uncle Augustus. On days when he did not feel well enough to come downstairs I played away in the empty parlor, encouraged by applause from the bedroom above. ²⁴

Despite all efforts, Saint-Gaudens' condition worsened during the summer of 1907 and a special physician went to Windsor, Vt., across the Connecticut River from Cornish. However, by August, Saint-Gaudens was no longer able to leave his room. A few days before his death, Augustus Saint-Gaudens lay watching the sun set behind Mount Ascutney from "Aspet". Following a long silence, he said, "It's very beautiful.....but I want to go farther away." ²⁵



View of Mount Ascutney

CONCLUSION

Today, "Aspet", where Augustus Saint-Gaudens spent most of the last twenty-two years of his life, is in need of rehabilitation work. From the gloomy and uninviting "Ruggins' Folly" the structure had been transformed in two decades into a neat and friendly New England home by Architect George Fletcher Babb and under his own skillful hands.

Future research should be undertaken to gather more detailed historical information on the building, which was the home of one of the world's foremost sculptor of his time, along the lines of structural information, including illustrations. Architect Babb and Charles Beaman may have left some accounts of "Aspet". That project should include a careful search into the Saint-Gaudens collection in the Baker Library at Dartmouth, listening to the Barry Faulkner tapes on his reminiscences made by the Keene Radio Station, interviews with people such as Mrs. Frances Arnold on the Platt Road, Mrs. Lyttel (Mr. William Platt's mother-in-law), Mrs. William Hollingsworth of Windsor, Vt., Mr. Paul Sarnoff of New York City, who is working on a life of Saint-Gaudens, Dr. Winthrop Wetherbee of Brookline, Mass., who has a sizeable Saint-Gaudens collection, Mr. Frank Spinney, Cooperstown, N. Y., and the Saint-Gaudens Memorial Trustees.

The papers of his trusted and close assistants at Cornish -- James Earle Fraser, Henry Hering, Elsie Ward and Frances Grimes -- should be located and investigated, as well as those of his associates at Cornish.

This study might well close with a few words on the far-reaching contributions of Augustus Saint-Gaudens, the man:

Saint-Gaudens was in a very real sense the father of American sculpture, for his influence and example were dominant through the fertile years of his own generation and the next, which saw the rise of a national school. The art of the medal and the artistic designing of coinage owe their beginnings in this country to him. The welfare of his fellow sculptors was a constant preoccupation which led to the founding of the Society of American Artists and gave support to the American Academy in Rome.²⁶

FOOTNOTES

1. Saint-Gaudens, Homer, Ed., The Reminiscences of Augustus Saint-Gaudens (New York, 1913), I, 11.
2. Ibid., p. 45. He studied at Cooper Union and the National Academy of Design.
3. Ibid., p. 44.
4. Kenyon Cox says of the Farragut Monument: "From the time when the statue was exhibited, in the plaster, at the Salon of 1880, his talent was recognised and his position assured." Old Masters and New, Essays in Art Criticism, Fox, Duffield & Co. (New York, 1905) p. 266.
5. Saint-Gaudens, Op. Cit., I, 312.
6. Ibid.
7. Ibid., II, 235. For illustration of "Huggin's Folly" see Saint-Gaudens Memorial, Cornish, New Hampshire, Area Investigation Report by William R. Faylor and Charles E. Shedd, National Park Service, (n.d.), following page 12.
8. Saint-Gaudens, Op. Cit., I, 311-312.
9. Shurcliff, Alice W., Ed., Lively Days, Some Memoirs of Margaret Homer Shurcliff, Literature House, Ltd. (Taipei, 1965), p. 88.
10. Ibid., p. 86 for illustration of "Aspet" in 1894, and Saint-Gaudens Op. Cit., I, 320, for illustration of "House in Cornish, The First Summer".
11. Ibid., p. 311. In September, after the first summer spent in Cornish, Saint-Gaudens wrote a friend: "We are very cozy and happy here..... This is really a very beautiful country and I certainly do not tire of it. The only difficulty is that I don't enjoy it enough." Ibid., pp. 322-323.
12. Ibid., p. 315
13. Ibid.
14. Ibid., p. 316, and Augustus Saint-Gaudens, adapted from a lecture given by his son, Homer Saint-Gaudens, The Saint-Gaudens Memorial, (Cornish, N.H., 1927), p. 35.
15. Saint-Gaudens Op. Cit., II, 122-123.

16. Ibid., 122.
17. Ibid., p. 235.
18. Ibid., pp. 240-243.
19. Shurcliff, Op. Cit., p. 87.
20. On the Cornish Colony see Child, William H., History of the town of Cornish, New Hampshire, with Genealogical Record, 1753-1910 (Concord, 1910 ?), I, 220-232. Of the Colony, Margaret Homer Shurcliff, Op. Cit., p. 34, says: "In the summer of 1869 we used their /Saint-Gaudens/ home while they took a trip to Europe. At that time Cornish was farming country and had only a few summer residents but each was distinguished in one way or another, with artists and writers predominating. The stimulating time we had that summer with such interesting families as the Thomas Dawings, the Herbert Adams, the Charles Platts and the Henry Prellwitzes, made the piazza life at Rye seem dull to my artistic sister, Rose."
21. See Saint-Gaudens, Op. Cit., II, 347-351 for details on the Masque.
22. Ibid., pp. 351-352.
23. Ibid., p. 287.
24. Shurcliff, Op. Cit., p. 89.
25. Saint-Gaudens, Op. Cit., II, 359.
26. Froese, Beatrice Gilman, Brookgreen Gardens Sculpture, Printed by Order of the Trustees (Brookgreen, S.C., 1943), p. 11.

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The Augustus Saint-Gaudens Memorial, Cornish, New Hampshire, Post Office, Windsor, Vermont, (n.d.).

Augustus Saint-Gaudens, adapted from a lecture given by his son, Homer Saint-Gaudens, The Saint-Gaudens Memorial, Cornish, New Hampshire, 1927.

APPENDIX



"Aspet" -- View Westward



"Aspet" -- From Little Studio



Kitchen



Northwest Room - Second Floor



East Room - Second Floor



Attic Bathroom



Attic Storage Room

MUSEUM DATA

Saint-Gaudens National Historic Site was transferred to the Federal Government on October 15, 1965, by the Saint-Gaudens Memorial. Along with the transfer of lands there was the transfer of museum items that needed to be resolved.

An inventory of the items found in "Aspet" had been made by the Regional Museum Curator on May 10-13, 1965. He submitted a list of the items to the Regional Chief of Interpretation and Visitor Services in a memorandum dated May 24, 1965. The list for "Aspet" is reproduced in the appendix.

A furnishing plan for "Aspet" should be prepared as soon as possible to serve as a guide toward faithfully displaying the home of the eminent sculptor. It is fortunate that much of the furnishings used by the Saint-Gaudenses are still to be found in the house, and these are supposedly arranged basically as the family had left them. The furnishing plan might draw information from people now living who were closely associated with Augustus Saint-Gaudens and his family. It is assumed that the present arrangement in the house, in the main, follows information supplied by these people or, as the Saint-Gaudenses left them. As most of those associated with the sculptor are advanced in age, we should attempt to gather data regarding Saint-Gaudens from them immediately. They may be able to resolve the question of oriental prints in the house. Along this line, an illustration opposite page 87 in Margaret Homer Shurcliff's, Lively Days, Literature House, Ltd.

Taipei (August 1965), showing Augustus Saint-Gaudens shows what appears to be an oriental print on the wall. Also, the Saint-Gaudens papers at Dartmouth College should be searched for data, and other sources mentioned in the Historical Data section of this report should be investigated.

The items in "Aspet" should be carefully evaluated before or while the furnishing plan is being prepared. The furnishings in the house should cover the period from 1885, when Saint-Gaudens first settled at Cornish, through 1907, the year that he died. It should reflect the character of the son of a shoemaker who rose to become a sculptor of the first order.

There is a considerable number of items that will need to be accessioned and catalogued by a competent Museum Curator. A number of these items will have to be cleaned, repaired or restored. In addition, there are many books that belonged to Saint-Gaudens which will need to be catalogued.

Possible recovery of those pieces taken from Aspet by Carlotta Saint-Gaudens some years ago when the Saint-Gaudens Memorial administered the Site should be borne in mind. We understand that her husband now has the pieces, somewhere in Connecticut.

Refurnishing, if necessary, should be financed by donations or construction funds. If the former is used, a cooperative agreement could be worked out with the Saint-Gaudens Memorial along the line of the existing one with the Old Saratoga Historical Association of Schuylerville, New York, Inc., on the General Philip Schuyler House. Interpretive services in this case, however, would be carried out by the National Park Service.

The estimated cost of refurnishing will depend on the findings from the furnishing plan study.

In conclusion, we are very concerned with the threat of building fires where the storage of museum pieces is concerned. There is a real need for a fireproof building of some kind in which to store the many valuable and irreplaceable items. The present structures are very inadequate against fire.

APPENDIX



"Aspet"



Dining Room - West Wall



Dining Room



Parlor



Back Parlor



Landing Between First and
Second Floors



Curator's Room - Behind Kitchen

INVENTORY OF SAINT GAUDENS

By: Horace Willcox
Regional Museum Curator
Northeast Region
May 10-13, 1965

ASPET

Dining Room

Furniture : Dining Table
" Sideboard
" Serving Table
" Lowboy
" Armchairs. Windsor. 4

Furnishings : Gild frame mirror
Photo. Neo-classic draped female figure
Oil. Seated male at table. Marked Platt
Gilded plaster relief. Draped female Nike. Headless
Andirons. Cast iron. Pair
Poker and tongs
Wood basket. cast iron
Photo. Lady. Inscribed, dated 1912
Tapestry. Wool (?)

Contents of Sideboard

China. Spode's Tower. Copeland. Blue platter			Modern (?)
" Blue dishes. 4 saucers. Round	Nortake. Japan	"	"
" Blue dishes. 3 salads	" "	"	"
" Blue dishes. 1 teacup	" "	"	"
" Blue dishes. Square, scalloped corners. 7 saucers, 8 butter plates		"	"
" Blue dishes. Square, scalloped corners. 9 teacups		"	"
" Miscellaneous patterns. 4		"	"
Glass. Creamer. Floral pattern		"	"
" Cereal bowls. 2		"	"
" Creamer and sugar		"	"

Contents of Sideboard (continued)

China. Soup Tureen. Spode's Tower. Copeland. (?). Lid broken

" Ladel. " " "

Silver. Candlesticks. Pair. Marked Dodge. Hold 3 candles

Brass. " " Large

Games. Table tennis set. 2 rackets, net, net holders. 5 pieces

Brass. Candlestick. Holds 6 candles

Commemorative piece. To St. Gaudens and wife. Brass bowl. 1905

Wood tray. Shaped like lily pod

Artificial grapes. 4 bunches

Lamps. 4. Blue china bases. 4 gold lamp shades. 1 lamp slightly different

Copper tea set. Pot and 2 pitchers

Pewter pitchers. Pair. Marked J. Swell Gleason

Metal base. Function undetermined. Marked with Japanese characters

Textile. Table scarf

" Table runner. Silk. Blue boarder

" Seventeen doilies and 2 scarves, Japanese. Hand painted. Crabapple and goldfish designs.

" Gold silk. Poor condition

" Table scarf. Red silk. Fringe. Poor condition

" Orange silk. White floral pattern

" Table scarf. Silver metallic thread

" Tapa-like cotton (?) material

" Table scarf. Green material. Floral pattern

" Gold colored damask (?) material

Textile. Wall hanging. Silk. Heart and Cross design. Poor condition

" Wall hanging. Silk. Floral design. Poor condition

" Wall hanging. Silk, gold thread. Peacock design. Poor condition

" 82 doilies. 25 different types. Woven, crocheted, embroidered, cotton and linen. Many in poor condition

" Tablecloths 7

" Teacloths 5

" Tablescarves or teacloths. Colored. 6

" Napkins 11

" Piece beige cloth

" Roll cover

Silver tray. Round. Small

Brass trays. Round. Small. Arabian (?) design. 3

Brass trays. Rounded rectangle. 2

Silver bowl

Silver dishes. Round. Small. 2

Silver table bell and stand

Silver bud vase

Package of candles. Modern. 6 est.

Book Letters to a Niece, by Henry Adams

Book Recollections . . . of Whistler

Book Letters of Robert L. Stevenson. Inscribed to Saint Gaudens

Contents of Lowboy

Teaspoons. Silver plate. Modern (?). 19

Butterknife. Modern (?)

Early photo of Aspet

Hall

Oil. Man with cello

Print. Terrace Walk, City of York

Mms. Masque given at Aspet. Text

Grandmother's clock

Highboy

Contents of Highboy

Silver box. Japanese

Photographs. 2 drawers. 150 est.

2 pairs spectacles

Parlor

4 porch armchairs

small armchair

large velvet armchair

piano

piano stool

side table

coffee table

Hepplewhite style end table

side chair

wooden footstool

pair andirons

brass fireplace screen

bellows

fireplace tongs

Parlor (continued)

iron wood basket

small end table

iron standard lamp with gold shade

hourglass, large

rug, Oriental

gilt mirror

photograph of Classic drawing

sketch of hands and dog

photograph of print of lady

1 photograph of print of lady with child

1 plaster plaque. James Waldo Fen

1 brass wall sconce

1 figurine, by Fremict. Marble base. 2 pieces

plaster bust of lady

brass plate

photograph of Dutch (?) print

photograph of Saint Gaudens (?). Young sculptor

silver cast of Masque

sketch of Saint Gaudens (?)

Japanese print

carved wood panel

hanging banjo clock

pair ceramic Japanese vases

figurine, bronze. Nike (?)

Parlor (continued)

locked leather case containing unidentified object.

small plaster figurine. Diana (?)

various ceramic vases and jugs. wall shelf. 5

Books. 27

music book

Back Parlor

sofa

pillows. 5

throw rug

pine end table

round mahogany table

arm chair

2 odd side chairs

caned side chair

iron standard lamp

ceramic table lamp. Blace pottery

ornate gild mirror

gild mirror. Pair with parlor

sketch of Acropolis, Athens

photo of painting of the Risen Christ

oil. pastoral scene

Japanese prints. Different scenes. 3

photo of renaissance painting. different scenes 2

Back Parlor (continued)

oriental rugs. 3

brass lamp

pair Japanese vases. Globular bodies

andirons. pair

hearth brooms. 2

tongs

pair Japanese candleholders. metal

Japanese figure. metal

books. 10

tapestry. wall hanging. wool (?)

Stair Hall

Windsor armchair

Japanese cylindrical ceramic umbrella stand

umbrellas. 2

large urn. ceramic

Stair Landing Alcove

Governor Winthrop desk

desk chair

sculpture. Saint Gaudens by Henry Hering. bronze

small pottery bowl

books. 360

Contents of desk

plaque of Theodore Roosevelt. bronze. round

stone base for figurine

Daguerreotype of lady

painted wood box with broken plaster figure

Contents of desk (continued)

Silver plaque. William Evarts. small

Tin box (modern) with small broken plaster figure

Bronze. Theodore Roosevelt medal. 1905

Small round marble base

Bronze. School Art League medal

Bronze. Ben Franklin medal. 1706-1790. plain back

Bronze. Ben Franklin medal. 200th/Anniversary on back
Birthday

Bronze. medal. Grand Prize. St. Louis Exposition. 1904. 2

Silver. masque medal. small

Book and periodicals. In cupboards under bookshelves. 50 est.

Pantry

Did not inventory china and glass here. Mr. Spinney indicated it was not historic. Some period pieces, particularly china, are there.

Second Floor

Periodicals. The International Studio. 18. want

Andirons. one brass; one iron. 2 pair

Tongs. iron. 3

Shovel. brass

Tables. miscellaneous. 5

Chairs. miscellaneous. Windsor marked Dodge. 5

Curator's Room - Aspet

Sculpture. Relief. Unidentified Lady. plaster

- " Bust. Lincoln. plaster. 1 bronze. 2
- " Death mask (?). Unidentified man. plaster
- " Union soldiers heads. Shaw Memorial (?). plaster. 12
- " Head, Lincoln. plaster. 2
- " Hands. plaster. 6
- " Various plaques. Include Thompson, Picknell, Stevenson, Rogers, TR, etc. Plaster. 13
- " Various plaques. Include Thompson, Picknell, Stevenson, Rogers, TR, etc. Bronze. 9
- " Various plaques. Negatives. similar personages. plaster. 24
- " Various molds, apparently complete. plaster. 6
- " Various molds, apparently complete. wrapped in paper. 25
- " Busts. Farragut, Shaw, etc. Plaster. 7

Photos. only 2 of works. others of Saint Gaudens, friends, etc. For history file. 9

- " sketches, etc. Badly weathered. For history file. 15 est.

Pair andirons

Book and periodicals. Want all. 30 est.

Furniture. tables. miscellaneous. unless historic association want only mahogany with stretcher base. 4 total

- " Porch chairs. Rattan. 2
- " Child's rocker, made as rooster

THIRD FLOOR

Room 101 - Saint Gaudens/New York

Yr. Saint Gaudens' dresses. 5 est.

Roll of first floor wall mat covering

Rest of miscellaneous items not wanted. Brass bedsteads; Singer sewing machine; couple of children's books; metal towel rack; wood wash stand; etc., all of proper period. Quality and in some cases condition poor.

Believe unsatisfactory for personal use; satisfactory for maid's use.

Would recommend acceptance only on condition of exhibiting, refurnished maid's room.

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DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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