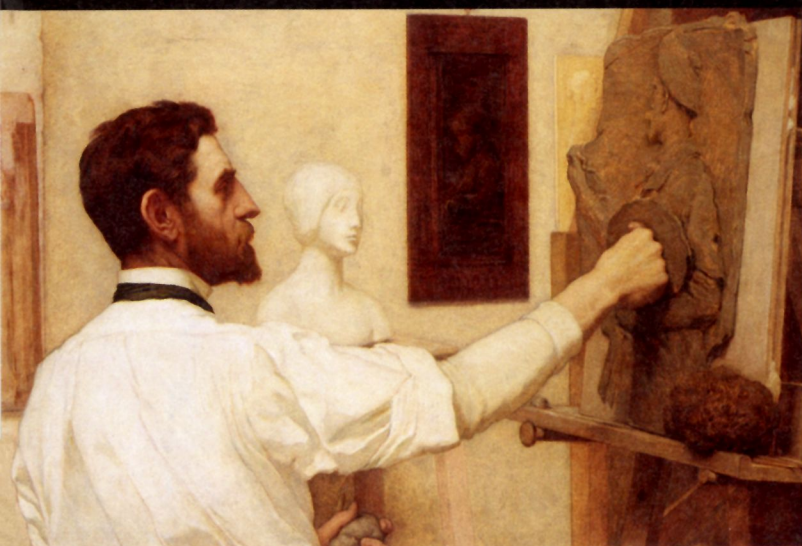




Painting of Saint-Gaudens by Kenyon Cox, 1908.



Aspet and the formal gardens with Mt. Ascutney in the distance.



The Little Studio.



Saint-Gaudens (standing), his niece Marie, and son Homer with Seasick the goat, 1892.

Saint-Gaudens in Cornish

Augustus Saint-Gaudens first came to Cornish in 1885, renting an old inn for the summer from his friend and lawyer Charles C. Beaman. He adapted the house to his needs and converted a hay barn into a studio. Saint-Gaudens grew to love the place and finally purchased it in 1892. The family continued to summer here until 1900, after which it became their year-round home. He named the estate Aspet after his father's birthplace in France. Over the years he transformed the grounds with gardens, hedges, and recreation areas including a swimming pool, bowling green, and nine-hole golf course. He completely remodeled the original house (built about 1817). He

added a graceful, curving stairway with a study off the main hallway, new bedrooms, dormers, a sun room, and a wide porch with columns.

As his popularity grew and commissions poured in, Saint-Gaudens built a large studio where his assistants worked. His role became that of an executive producer. He would develop the concept and initial models for a sculpture, then direct his assistants in completing the work. In 1904 the large studio burned, destroying his correspondence, sketchbooks, and many works in progress. A redesigned structure, the Studio of the Caryatids, was quickly built, but in 1944 it too burned.

Many well-known artists followed Saint-Gaudens to Cornish, forming what was known as the Cornish Colony: painters Maxfield Parrish, Thomas Dewing, George de Forest Brush, Lucia Fuller, and Kenyon Cox; dramatist Percy MacKaye, novelist Winston Churchill, and architect Charles Platt; and sculptors Paulanship, Herbert Adams, and Augustus' brother Louis Saint-Gaudens. They created a dynamic social environment with Augustus Saint-Gaudens at its center.

In 1905 members of the art colony produced the play "A Masque of Ours: The Gods and the Golden Bowl" at the site, to honor Saint-Gaudens' twentieth year in Cornish. The stage set in the form of a Greek temple was later recreated in marble. It is the final resting place of the artist and his family members.

After Saint-Gaudens' death in 1907, the Cornish Colony artists gradually dispersed. Aspet is a reminder of that community and the work of one of the nation's greatest sculptors.



Shaw/Massachusetts 54th Regiment Memorial, bronze.

A sculptor's work endures so long that it is next to a crime for him to neglect to do everything that lies in his power to execute a result that will not be a disgrace.

Augustus Saint-Gaudens

An American Renaissance Sculptor

Augustus Saint-Gaudens was born March 1, 1848, in Dublin, Ireland, to a French shoemaker and his Irish wife. Six months later the family emigrated to New York City, where Augustus grew up. He completed school at age 13 and expressed a strong interest in a career in art. While apprenticed to a cameo cutter, he attended art classes at New York's Cooper Union and the National Academy of Design.

At 19 he completed his apprenticeship. Determined to become a sculptor, he traveled to Paris where he studied at the renowned École des Beaux-Arts. In 1870 he left Paris for Rome, where for the next five years he studied classical art and architecture and worked on his first commissions. In Rome Saint-Gaudens met an American art student, Augusta Homer, whom he later married. In 1876 he was awarded his first major commission, a monument to Admiral David Glasgow Farragut. Unveiled in 1881 and praised for its combination of realism and allegory, it had a dynamic quality new to the audience in New York. Saint-Gaudens' fame grew, and he soon received other commissions.



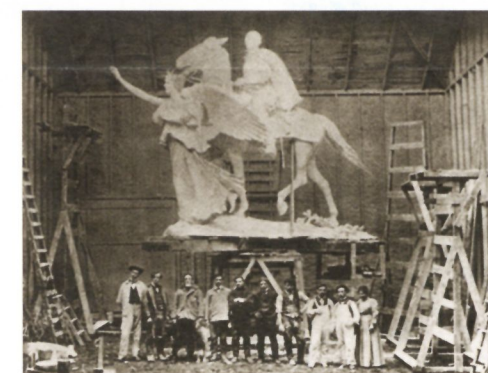
Saint-Gaudens and students at the Art Students League, ca. 1888.

From 1888 to 1897 he tutored young artists and taught at the Art Students League. He served as an artistic advisor to the World's Columbian Exposition of 1893 and supported the American Academy in Rome. He was a member of the MacMillan Commission, which made recommendations for the preservation and improvement of the Nation's Capital. With leading architects like Stanford White, his collaborator on the Farragut Monument, he pioneered the integration of monumental sculpture with the surrounding buildings and landscape.

Saint-Gaudens' public monuments are at the heart of his enduring legacy. These include the "Standing Lincoln" (Chicago) and the Sherman Monument (Central Park, New York City; model, right), in which an allegorical winged Victory leads the resolute general on his march from Atlanta to the sea in 1864.

He also created the Adams Memorial (Rock Creek Cemetery, Washington, DC) and the monuments to Peter Cooper (New York) and John A. Logan (Grant Park, Chicago), who both served as US Army generals in the Civil War. The Shaw/Massachusetts 54th Regiment Memorial (Boston Common) may be the most celebrated of his many monuments related to the Civil War. A bronze cast derived from the final model, and which differs slightly from the bronze in Boston, is the centerpiece of the park's Bowling Green (other side, no. 8).

A 1900 cancer diagnosis led Saint-Gaudens to make Cornish his home year-round. Despite diminished energy he produced a steady stream of work over the next seven years.



Model of the Sherman Monument, Cornish, NH, ca. 1901.



Diana, second version, 1892.

After the artist's death on August 3, 1907, his wife Augusta and their son Homer continued to spend summers at Aspet. In 1919 they created the Saint-Gaudens Memorial organization to preserve Aspet as a historic site. In 1965 the organization donated the property to the National Park Service.

Cameos, Medals, and Coins

Saint-Gaudens began his career working in a form of miniature relief sculpture, the cameo. Apprenticed for six years in his youth to a cameo cutter, he produced many beautiful, delicate cameos in shell and stone.

Later in life he created other masterpieces in miniature—medals and coins. He made commemorative medals for the 1889 centennial of George Washington's inauguration and the 1893 World's Columbian Exposition in Chicago. He executed the Theodore Roosevelt



Special Inaugural Medal in 1905. In 1904 the president asked him to design a one-cent coin and the 10- and 20-dollar gold pieces. The president and Saint-Gaudens wanted to evoke the beauty of ancient Greek and Roman high-relief coins.

The 1904 commission made Saint-Gaudens the first sculptor to design American coins. The high relief led to production issues that were resolved in 1907. The mint issued the gold pieces until 1933. The double eagle coin,

which features the standing Liberty, is still used for United States gold bullion coins. Many artists and collectors still find the beauty of Saint-Gaudens' design without parallel in American coins.

Left: Stone cameos of Mary Queen of Scots (above) and Mars (below), both 1873; Right: 10- and 20-dollar gold coins.



Portrait Reliefs

Portrait relief, believed to be the most complicated type of sculpture to execute, has been likened to "drawing in clay." It does not deal with actual form but the appearance of form. Perspective and details are conveyed by means of light falling on subtle surface contours.

Saint-Gaudens' reliefs are found in a variety of media, including bronze, wood, marble, and plaster. They show a vitality and liveliness rarely seen in this form.

The beauty of his compositions, subtlety of expression, and insights into the character of his subjects led muralist Kenyon Cox to call him "the most complete master of relief since the 15th century."

Many prominent individuals like Cornelius Vanderbilt and Samuel Gray Ward commissioned Saint-Gaudens to model portraits of them and their families. He produced over 100 such portrait reliefs (right).

Compositions in low relief include those of his wife Augusta, his neighbor's son William E. Beaman, and Scottish writer Robert Louis Stevenson, one of his most popular subjects. The portrait of Louise Howland (right) is in very high relief.



Augusta Homer Saint-Gaudens, 1906.



Louise Howland, 1884.



Robert Louis Stevenson, 1888.



William E. Beaman, 1885.

Touring Saint-Gaudens

Welcome to the home, gardens, and studios of one of America's greatest sculptors. This was Saint-Gaudens' summer residence from 1885 to 1897 and his permanent home from 1900 until his death in 1907. Numbers key these points of interest to the illustration at right.

1 Visitor Center Trail Take this route to the visitor center. Be careful crossing the road.

2 Visitor Center The information desk, film, auditorium, museum shop, drinking fountain, and restrooms are located here.

3 Caretaker's Garage Now a classroom.

4 Abraham Lincoln: The Man (1887/2016) The iconic image of the 16th president, unveiled in Chicago in 1887, was the first monument that Saint-Gaudens sculpted in Cornish.



Interior, Little Studio.

5 Farragut Monument (1881/1994) Saint-Gaudens' first commissioned public monument commemorated Civil War Adm. David Glasgow Farragut. Its success assured Saint-Gaudens' reputation as a leading sculptor. Architect Stanford White helped design the pedestal, their first of many collaborations.

6 Picture Gallery This original outbuilding was adapted in 1948 as a gallery for changing art exhibitions sponsored by the trustees of the Saint-Gaudens Memorial.

7 New Gallery and Atrium Two outbuildings were remodeled in 1948 as exhibition galleries. Architect John Ames added a Roman style atrium and pool. Exhibits include Saint-Gaudens' portrait reliefs, designs for the 1907 US gold coins, medals, and cameos.

8 Bowling Green Used for lawn bowling.

9 Shaw/Massachusetts 54th Regiment Memorial (1900/1997) This is Saint-Gaudens' final version of the monument to the Civil War service of the Massachusetts 54th Regiment in Boston. The cast is unique, and differs slightly from the original, which took Saint-Gaudens 14 years to complete.

10 Stable and Icehouse Built before 1885, remodeled 1891. The icehouse stored blocks of ice cut from Blow-Me-Down Pond. Exhibits include horse-drawn vehicles and the stable-hand's room.

11 Cutting Garden This former vegetable garden is now planted with historic varieties of annuals used to replenish flower arrangements.

12 Adams Memorial (1891/1974) A recast of the bronze funerary sculpture commissioned by historian Henry Adams for his wife Clover, in Washington, DC's Rock Creek Cemetery. Adams called it "The Peace of God"; Saint-Gaudens called it "The Mystery of the Hereafter ... beyond pain and beyond joy."

13 Formal Garden Old-fashioned perennials enclosed by pine and hemlock hedges echo formal Italian gardens. Saint-Gaudens participated in all aspects of planning and developing the landscape around Aspet.

14 Little Studio Built in 1904 after designs by George Fletcher Babb, it replaced a barn converted to a studio in 1885. Saint-Gaudens added the pergola with Doric columns in 1889, after a trip to Italy. Red walls and casts from the Parthenon frieze complement the Mediterranean effect. He worked here by himself. Assistants enlarged and completed his sketches in a nearby studio, lost to fire in 1944.

15 Aspet Built in 1817 as an inn, this Federal style brick house was known locally as Huggins' Folly. Saint-Gaudens named it Aspet after his father's French birthplace, and added dormers and the west porch with Ionic columns. The



Atrium and pool, New Gallery.

house retains original furnishings and decorative objects. The majestic tree in front is a thornless honey locust, planted in 1886.

16 Ravine Studio Built about 1900, Saint-Gaudens' assistants used it for marble carving and sculpture production. Restored in 1969, it is now the studio of the sculptor-in-residence.

17 Ravine Trail This 0.25-mile nature trail follows an old cart path along Blow-Me-Up Brook. It ends at the Temple. At the lower end is the swimming hole built by Saint-Gaudens.

18 Temple Designed in 1905 as a set for a play presented by local artists on the 20th anniversary of Saint-Gaudens' arrival in Cornish, the temple was later redone in marble. It holds the Saint-Gaudens family ashes.

19 Blow-Me-Down Trail This 2-mile scenic hiking trail descends to the mill pond through the Blow-Me-Down Natural Area, 80 acres of forest featuring mature stands of white pine.

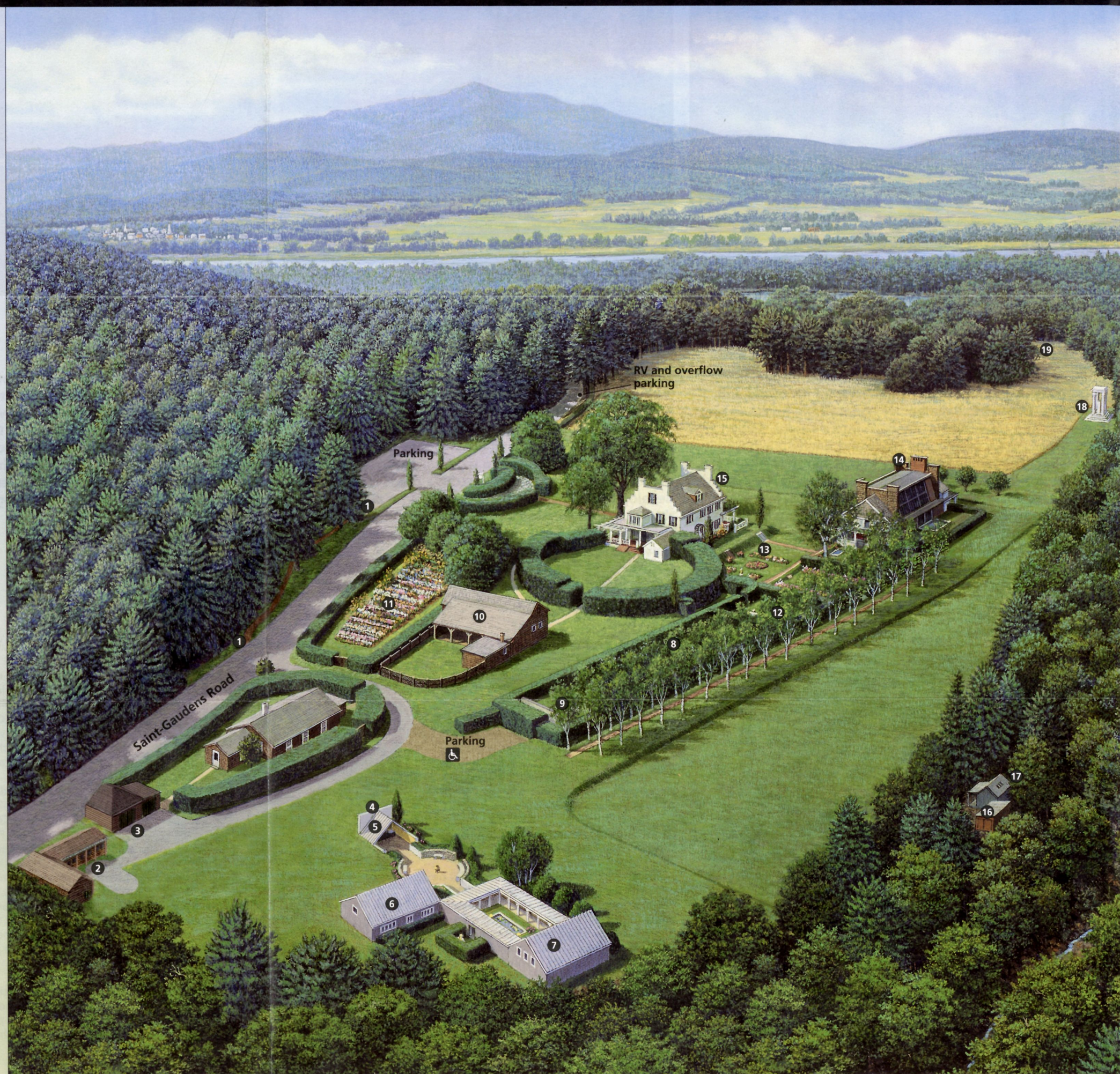


ILLUSTRATION: NPS / L. KENNETH TOWNSEND, UPDATED 2003 BY ELIOT COHEN

Plan Your Visit

Saint-Gaudens National Historical Park is just off NH 12A in Cornish, NH. It is 12 miles south of West Lebanon, NH, 12 miles north of Claremont, NH, and two miles from Windsor, VT.

From Windsor, cross the covered bridge and turn left on NH 12A. From I-89 take exit 20 (West Lebanon) and go south on NH 12A. From I-91 take exit 8 (Ascunty) and go east to NH 12A north.

The park has no public telephone, food service, or camping facilities, but neighboring communities offer these services. The visitor center has wheelchair-accessible restrooms.



National Park Foundation.
Join the park community.
www.nationalparks.org

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Hours and Fees The site is open daily from late May through late October. The buildings are open from 9 am to 4:30 pm and the grounds until dusk. An admission fee is charged for persons over 15 years of age. This is a federal fee area; National Parks and Federal Recreational Lands Passes are honored.

For Your Safety Be alert to traffic when you cross from the parking lot, and take care while touring the park. The marble steps are slippery when wet, and the brick paths may be uneven. Watch for bees and for poison ivy near the forest and trails. For firearms regulations check the park website.

Emergencies call 911

Accessibility We strive to make facilities, services, and programs accessible to all. For information call or check the park website.

More Information
Saint-Gaudens National Historical Park
139 Saint-Gaudens Rd.
Cornish, NH 03745-9704
603-675-2175
www.nps.gov/saga
Follow us on social media.
Use the official NPS App to guide your visit.

Saint-Gaudens National Historical Park is one of over 400 parks in the National Park System. To learn more about national parks and National Park Service programs in America's communities visit www.nps.gov.



Dining room at Aspet.



Formal garden.
ALL PHOTOS THIS SIDE—NPS