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Museum display is cornerstone of Hagerstown Civil War anniversary weekend

By Lauren Kirkwood, Hagerstown Herald-Mail, June 12, 2012

HAGERSTOWN — Military rifles, photographs, letters and other artifacts from the Civil War all form part of an exhibition at the Washington County Museum of Fine Arts in Hagerstown.

The exhibit, known as "Valley of the Shadow," is a cornerstone of the Heart of the Civil War Heritage Area's First Call Weekend celebration — a weekend of events in the city to commemorate the 150th anniversary of Gen. Robert E. Lee's Maryland Campaign.

The display includes about 400 Civil War-era relics, museum Director Rebecca Massie Lane said. The artifacts will allow visitors to explore themes such as combat, medicine, everyday life during the war, and women's and children's history, among others, she said.

Some delicate objects will be rotated out of the display because of conservation needs, but the museum will house the artifacts for about 13 months, Massie Lane said.

Borrowed from a variety of collections, many of the objects have never before been displayed in public, she said.

"This is not just for the Civil War buffs," said Todd Bolton of the Heart of the Civil War Heritage Area. "These events are designed for everyone."

First Call Weekend — named for a bugle call used to signal soldiers during the war — will feature a myriad of events geared toward marking the historical significance of Hagerstown and the Washington County area

during the Civil War, said Tom Riford, the president and chief executive officer of the Hagerstown-Washington County Convention and Visitor's Bureau.

"We remember this; we remember as a community," Riford said. "We celebrate our past so that we remember those who came before us."

The event is the first in a series of three First Call weekends. The other two will be held in Carroll County in 2013 and Frederick County in 2014.

While this year's celebration commemorates the Maryland Campaign of 1862, the 2013 expo will focus on the Gettysburg Campaign, and the 2014 event will focus on the Battle of Monocacy, Riford said.

Virginia museum displays Civil War photos of young girls in hopes of solving mystery

Associated Press, June 11, 2012

RICHMOND, Va. — The names of the two little girls are an enduring mystery, their images found among crumpled bodies on Civil War battlefields. Each is posed primly on chairs, ringlets cascading past the rouged cheeks of one, the other dressed in a frilly hoop dress.

But no one knows the identities of the girls in the photographs, or the stories they might tell.

The photograph of one girl was found between the bodies of two soldiers — one Union, one Confederate, at Port Royal, Va., 150 years ago this June. The other was retrieved from a slain Union soldier's haversack in 1865 on a Virginia farm field days before a half-decade of blood-letting would end with a surrender signed not far away at Appomattox.

Though photography was in its infancy when the war broke out, its use was widespread. Many soldiers carried photographs of loved ones into battle and for the first time, photographic images of war were available — and the Museum of the Confederacy has its own vast collection of images today, many of them identified.

But now museum officials are releasing the unidentified images of the two girls, along with six other enigmatic photographs, on the admittedly remote chance someone might recognize a familial resemblance or make a connection to a battlefield where they were found.

There is no writing on the backs of these photographs. No notes tucked inside their wallet-sized frames. For a museum that prides itself on knowing the provenance of its holdings, the photographs offer few clues.

"We don't know who they are and the people who picked them up did not know who they were," said Ann Drury Wellford, curator of 6,000 Civil War images at the Richmond museum that has the largest collection of artifacts of the Confederate states, civilian and military. "They evoke an utter and complete sentimentality."

Museum officials can only speculate on the children and adults, including soldiers, shown in the photographs. But whether they were sons and daughters, fathers and mothers, or siblings, the prospect of identifying each grows dimmer with the passage of time.

Typically they were found by another soldier and handed down through generations. Ultimately an attic would be cleared or a trunk would be emptied and the photo would be given to the museum. Some have been in the museum's possession for 60 years or more.



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Even in its infancy, photography was booming during the Civil War. Photographers were assigned to Northern divisions and traveling photographers were the early version of photo booths as they visited encamped troops between battles and photographed them.

Photography was evolving from daguerreotype to ambrotypes and other mediums in which images were produced through a wet emulsion on glass and were more accessible to a wider audience.

"It had more versatility than it had ever had," according to Jeffrey Ruggles, a historian of photography. "It was the early blossoming of photography. The war just happened to hit at a time when people were very interested in seeing these pictures."

Bob Zeller, president of The Center for Civil War Photography, said soldiers carrying photographs of wives, children and other loved ones off to battle was common. Finding a photo on the battlefield without a clear connection to a dead soldier was uncommon and highly evocative.

"Much of it is the unknown factor that the image carries," he said. "It's something that everyone cherishes, a photograph of their loved ones, but there it is out on this battlefield with these seemingly nameless, faceless corpses."

Zeller, the author of several books on Civil War photography, including "The Blue and Gray in Black and White: A History of Civil War Photography," described such photos as the link for many Civil War combatants to "a reality that, for many of them, had just disappeared."

Sometimes, the story behind an unidentified photo is eventually told. Zeller relates the story of a Union soldier who died at Gettysburg,

clutching a photograph of his family. Widespread efforts in the North to identify the family ultimately proved successful in tracing his family to upstate New York.

As for the girl's photos, there is no hint of who these subjects are and the connection to the combatants who once cherished them is lost.



This ambrotype image provided by the Museum of the Confederacy shows an unidentified woman that was found in the effects of a soldier identified as Joseph Warren during the Civil War. – Photos courtesy Center for Civil War Photography

Unlike modern soldiers, few Civil War troops had the modern-day version of dog tags and few carried identification. The Civil War also did not have the kinds of mortuary units that now strive to collect all the possessions of the war dead and return them to their families.

Each photograph is in a hinged case with a leather or composite exterior. The cases protected the fragile images, which include early photographic processes such as tintypes and daguerreotypes.

"We're very fortunate that we know where they came from and how they were found, and many people who donated them were hopeful a family member would see them and identify them," Wellford explained. But the

museum official said it would be too costly and time-consuming, she said, for curators to do their own detective work.

Pvt. Thomas W. Timberlake of the 2nd Virginia Infantry found the portrait of the girl with the ringlets and hand-colored pink cheeks on the battlefield of Port Republic between the bodies of the two dead soldiers.

Fought in Virginia's Shenandoah Valley, Confederate Gen. Thomas "Stonewall" Jackson's forces turned back Northern troops led by Brig. Gen. James Shields, who lost 67 men. The Union troops hailed from Ohio and Pennsylvania.



Private Thomas W. Timberlake of Co. G, 2nd Virginia Infantry found this child's portrait on the battlefield of Port Republic, Virginia, between the bodies of a Confederate soldier and a Federal soldier.

The other girl, who had short hair parted down the middle, was found by Pvt. Heartwell Kincaid Adams of the 3rd Virginia Cavalry in the haversack he found on a Union soldier's body at the battle of High Bridge in Virginia, only days before the war ended at Appomattox in 1865.

"I think they're utterly compelling, especially the little girls," Wellford said. "You can see that they're dressed well and they're posed in elaborate studios. There was a lot of thought and effort that went into taking those pictures."

The other photographs released by the museum offer scant information



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on their origin. Many lack the dates they were found and locations, but Wellford hopes the public at large could help.

They show:

— A Confederate soldier, standing ramrod tall and staring intently, who left an ambrotype of himself with Mrs. L.M.C. Lee of Corinth, Miss., on the eve of the Battle of Shiloh. The soldier never returned and is presumed to have been killed in battle.

— An officer, the epaulettes hand-painted a still-glinting silver, found on a battlefield near Richmond. The museum identified him as a lieutenant but was unable to determine for which side. It was not unusual for a militia officer from the South to wear a U.S. Army issue uniform dating from before the nation was divided by the Civil War.

— An unidentified woman found in the effects of a soldier identified as Joseph Warren. Her cheeks were painted a pink blush; her earrings, rings, and necklace were painted gold.

— Two young girls flanking a somber-looking woman, found in the effects of Joseph Warren.

— An unidentified couple with two young children. A Union soldier known only as Kilmartin found the photograph on the Fredericksburg battlefield. It was later passed on by Mrs. Walter Blunt of Richmond to the museum.

— An unidentified man found in a tent somewhere in North Carolina during the war.

Wellford said the photographs show there was more to the war than combat and death.

"You have these guys out their killing each other and all sorts of bloodshed and he's carrying a picture of a little

girl," Wellford said. "It shows the humanity."

Museum officials said, even 150 years later, it remains important to return the photos to families who had a link to the Civil War. The two girls, they said, still evoke powerful emotions.

"You think about these little girls at home and their daddies never return and they don't know what happened to them," said Sam Craghead, a spokesman for the museum. "It's just a really, really human story."

Virginia Historical Society Museum cleans vast Confederate murals

By: Katherine Calos, Richmond Times-Dispatch, June 01, 2012

In the background of the mythical meeting of generals in the "Four Seasons of the Confederacy," several people have slowly appeared.

A soldier drinking from a canteen, men leaning on their rifles, a distant flagbearer - the weary troops approach the crest of a hill in the triumphal "Summer" mural, where they are visible for the first time in years thanks to a long-overdue cleaning of the famed Charles Hoffbauer paintings at the Virginia Historical Society.

Since the project began last summer, Richmond Conservation Studio experts have used small cotton swabs to clean a layer of varnish and layers of imbedded dirt from eight panels that are 14 feet tall and as much as 36 feet wide. On difficult days, they might manage to go over a 6-inch-by-6-inch square. On good days, they might clean 2 square feet.

Each round produces visible results, grid by grid, as the sky turns from a mottled gray to a clear blue in "Summer." Two more years are likely

before they finish cleaning, spray the surface with a protective varnish, fill in areas where the paint has flaked off, and finally repaint missing details. It's by far the biggest project that head conservator Cleo Mullins has undertaken. She estimates the size is equivalent to about 700 portraits, the artwork she more commonly conserves.

For the Virginia Historical Society, "besides the building, these are our biggest artifacts, and the most in need of attention," said Paul Levensgood, president and chief executive officer. The project received \$375,000 from Save America's Treasures in the program's final round of grants.

"Along with the cycloramas at Gettysburg and Grant Park in Atlanta, it's among the biggest pieces of Civil War art anywhere. It was done by a man who at the time was a prominent French artist. It's among the signature things we have here and one of our most frequently requested reproductions."

The Confederate Memorial Association commissioned Hoffbauer to paint four murals in its new building in 1913. Midway in the project, he returned to France to fight in World War I. Afterward, he altered many of his sketches based on his own war experiences. He completed the project in 1920. Conservators use his sketches and photographs of the completed murals to guide their work now.

Hoffbauer returned in 1937 for the first restoration effort. Moisture had damaged some of the paint, and the canvases were already darkening because of soot from coal-fired furnaces. He scraped some damaged areas down to the canvas and repainted them.



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A restoration attempt in 1949 probably did more harm than good, Mullins has determined. Another restoration 50 years ago probably prevented the damage from getting worse.



Beth Fulton cleans one of the Hoffbauer murals at the Virginia Historical Society on display for guests. Photo: DEAN HOFFMERYER/TIMES-DISPATCH

Since the new restoration has begun, visitors have told stories about coming to visit with their grandparents to see the scenes that move from a hopeful spring to triumphal summer to embattled autumn to despairing winter, portraying the rise and fall of the Confederacy.

"For most white Virginians, this was a sort of canonical representation of the war," Levengood said. "It was a war that touched everybody. These troops were the fathers, the grandfathers, the cousins of people in 1912.

"Memory is a powerful thing, what people remember or choose to remember. The things we keep tell the story we want to remind ourselves of."

Thus the "Four Seasons of the Confederacy" murals tell the story of a time when Southerners were determined that "they were not going to let only the victors write the history," he said. "They were not going to let these voices vanish. They were very successful at it."

Preserving the artifacts is not taking a position on their arguments, he said. "Studying history is not about indicting the past, it's about being open-eyed at how we got to where we are today."

150 years late or not, Civil War hero may yet get Medal of Honor

By Richard Simon, Los Angeles Times, June 5, 2012

WASHINGTON -- Alonzo H. Cushing is close to receiving the Medal of Honor, nearly 150 years after his heroic actions at Gettysburg.

A little-noticed provision of a House-approved defense bill would waive the time limit for posthumously bestowing the nation's highest military honor, allowing the medal to be bestowed on the 22-year-old Union artillery lieutenant who died during Pickett's Charge on July 3, 1863.

If passed by the Senate and signed by President Barack Obama, the measure would end a decades-long struggle by a 92-year-old resident of Cushing's native Wisconsin.

"I'm glad that it's finally happening," Margaret Zerwekh said by phone from Delafield, where she lives on land once owned by the Cushing family.

Her efforts date back to the mid-1980s, when she wrote then-Sen. William Proxmire, D-Wis. The campaign to award the medal to Cushing has been championed by other Wisconsin lawmakers. The 1st lieutenant's command -- Battery A, 4th U.S. Artillery -- was at the focal point of the Confederate attack led by Maj. Gen. George Pickett at Gettysburg on the last day of the three-day battle that became a turning point in the Civil War.

Cushing's command of about 110 men and six cannons was "right in the center" of the assault, John Heiser, a National Park Service historian at Gettysburg National Military Park, said in an interview.

Though seriously wounded in the shoulder and groin, Cushing continued to fight.

"By the time the (Confederate) cannonade had ended, there was only Cushing, one of his sergeants, Frederick Fuger (who later would receive the Medal of Honor) and maybe a handful of gunners. They could barely manage one gun," Heiser said.

Nonetheless, Cushing moved a cannon to a wall lined with Union infantry.

"The Confederate infantry was close now. He said, 'I'll give them one more shot,'" Heiser said. As he fired the cannon, he was shot "and fell dead across the trail of the gun," Heiser said.

A stone marker recognizing Cushing's heroics was placed on the battlefield in 1887.

The provision that would allow Cushing to be awarded the medal was put into the defense bill at the urging of Wisconsin Reps. Ron Kind, a Democrat, and James Sensenbrenner, a Republican. Similar legislation has been pushed in the Senate by Sen. Herb Kohl, D-Wis. Recommendations for the Medal of Honor must be formally made within two years or three years of the action, depending on the military branch, unless Congress waives the time limits.

Whether the broader defense bill, which sets priorities for Pentagon spending, clears Congress is unclear because of controversies unrelated to the Cushing provision.



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Army Secretary John McHugh in 2010 expressed support for bestowing the Medal of Honor on Cushing. Even if the legislation passes, additional approvals would be needed, including the Defense secretary's endorsement and the president's approval.

Of 3,476 Medals of Honor that have been awarded, 1,522 were awarded for heroism during the Civil War, according to the Congressional Medal of Honor Society, made up of Medal of Honor recipients.

President Bill Clinton in January 2001 awarded the Medal of Honor to African American Civil War hero Andrew Jackson Smith at a White House ceremony attended by Jackson's 93-year-old daughter.

"Sometimes it takes this country a while, but we nearly always get it right in the end," Clinton said, also bestowing the Medal of Honor on Theodore Roosevelt for bravery during the Spanish American War.

CSS Neuse Moves to Downtown Kinston, NC

CWi, June 15, 2012

After many years of planning and preparation, the CSS Neuse will move to its new climate controlled home in downtown Kinston on Saturday, June 23. The 141 foot remains of the vessel will be loaded onto moving dollies at sunrise to begin the short journey from Vernon Avenue to downtown. The 260 tons will travel at the dizzying speed of one mile per hour and should arrive at its destination after two hours.

The ironclad CSS Neuse was a new class of warship built with iron plates attached to protect her crew.

Because of her weight and the receding Neuse River, she saw little military action and was scuttled and

burned by her crew in 1865. For nearly 100 years, the remains rested on the bottom of the Neuse River. Since 1964, the vessel has been part of the CSS Neuse/Governor Richard Caswell State Historic Site. This is the only commissioned Confederate ironclad that remains above water.

In addition to climate control, the new space at 100 N. Queen St. has a 12 inch slab below floor to hold the vessel, and the tall beams needed to support the ceiling. Because of the size of the ironclad, construction on the building will be completed after the Neuse is positioned inside.

The Caswell Memorial will remain open during the period of the move, but tours of the CSS Neuse have been suspended as preparations for the move are underway.

For additional information, call (919) 807-7389. The CSS Neuse/Governor Caswell State Historic Site is part of the Division of State Historic Sites within the N.C. Department of Cultural Resources.

Daughter of California Civil War Vet Dies

By John Wilkins, San Diego Union-Tribune, June 14, 2012

The Civil War, which ended almost 150 years ago, never seemed like ancient history to Stella Mae Case. Her father fought in it.

Yes, her father.

Before she died last Sunday at age 94, Case was among the few people in the entire country who were one generation removed from that epic conflict — one generation removed from Lincoln at Gettysburg, from Sherman marching to the sea, from Lee and Grant at Appomattox.

It was a source of pride for her, even if she remembered very little about her father, John Harwood Pierce.

He was 70 when she was born and he died seven years later. She

retained only fragments of memory: Seeing him in his Civil War uniform for a Memorial Day parade, staying with him at the Ambassador Hotel in Los Angeles, where he was the resident Santa Claus.

"I think I must have realized even at a young age that he was quite a character," Case said in an interview for a U-T San Diego feature story published in 2009.

Case lived for more than 30 years in San Diego County, where her genealogy made her a celebrity at Civil War gatherings and elsewhere. After the U-T story came out, other residents of her Rancho San Diego retirement home asked her to sign copies of it.

John Harwood Pierce was born in Canada on leap day in 1848, an odd start to an odd life. Turned down by the Union Army twice because he was too young, he finally joined the 11th Illinois Volunteer Cavalry when he was 14 and barely 5 feet tall. At one point, he dressed in women's clothing and was a spy.

After the war, he was a teacher, a newspaper reporter, an inventor of mechanical bells, a critically acclaimed lecturer on stages in New York, and a minister. He was married five times, not always before the previous one had ended. He had five children, some of them out of wedlock. Stella was the last, born in 1918 in Oakland.

She had a hard childhood. Her mother, Jennie, suffered a nervous breakdown and never fully recovered after learning that Pierce was wed to someone else. Stella wound up in various foster homes.

When she was 17, she went to a political rally in Los Angeles and sat next to Charles Case. She dropped her program, they both reached for it, and their hands touched.



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"My heart stopped and that was it," is how Charles Case remembered it.

They were married 75 years. He died last year, at 99, and in his wallet he still carried a ticket stub from the political rally.

They raised four children. Stella worked for about 10 years in a school district in Lawndale. They came to San Diego in 1980 to be closer to grandchildren.

She didn't pass stories along about her father because she didn't know many. That changed about 20 years ago, when her daughter Barbara, a research librarian, started looking through family files, which included an autobiographical poem Pierce wrote when he was 42. She found newspaper articles about him, and used the Internet to learn more about his Civil War service.

Record-keeping is spotty so it's not known how many surviving children of Civil War veterans are still alive. The national headquarters of the Daughters of Union Veterans lists seven.

Historic Gen. Joe Wheeler home reopens

The Athens (AL) News Courier, June 12-2012

After an extensive restoration over the past decade, the historic home of Gen. Joe Wheeler, has reopened to the public and is available for visitors and tours. The historic museum features Wheeler and his family's memorabilia and furnishings, all original to the home they built and occupied from 1868 through the 1950s.

Located near Courtland, Pond Spring was home to Joseph Wheeler, a famed Civil War cavalry general in the Confederate Army. After the war he served in the U.S. Congress and

became a national symbol for reunification between the North and South. He served in the U.S. Army in the Spanish-American War and the Philippine-American War. The state-owned landmark had been closed for more than a decade while the Alabama Historical Commission undertook an extensive restoration of the house and its belongings. Along with the home, the 50-acre site, known as Pond Spring, includes a dogtrot log house built around 1818, a circa 1830 Federal-style house, the Wheeler home, eight farm-related outbuildings, family cemeteries, an African-American cemetery, a small Indian mound, a pond, a boxwood garden, and other garden areas. Admission is \$8 for adults; \$5 for seniors 65 and over, military, and college students; \$3 for children 6-18 years old; and free for children under 6 years old. Reduced admission rates for groups of 10 or more and advance reservations are available upon request. Pond Spring is a Blue Star Museum, offering free admission to active duty military and their families between Memorial Day and Labor Day.

Hours of operation are 9 a.m. until 4 p.m. Wednesdays through Saturdays and 1-5 p.m. Sundays. Pond Spring is located at 12280 Alabama 20 in Hillsboro. For more information, visit wheelerplantation.org or call 256-637-8513.

The Sculptor Who Brought Dead Civil War Heroes to Life

By Ben W. Heineman Jr., The Atlantic, May 25 2012

The cemeteries of those killed at Antietam, Cold Harbor, Gettysburg, and other hallowed grounds are evocative of the great conflict, but so are the statues of Civil War heroes

created in the late 19th century by Augustus Saint-Gaudens, considered by many the greatest American sculptor.

These huge works in bronze -- of Lincoln, Sherman, Farragut, Logan, and the war's first black regiment and its colonel -- occupy prominent public spaces on the Boston Common, New York's Central and Madison Parks, and Chicago's Grant and Lincoln Parks. They stimulate powerful remembrance and reflection on a tumultuous epoch that spawned a second American Revolution -- one that, in the words of Lincoln, was truly "dedicated to the proposition that all men are created equal."

Saint-Gaudens was born in 1848 in Dublin, but immigrated to New York with his Irish mother and French father the next year, where his father plied his trade as a shoemaker. The young boy experienced the Civil War era in ways that stirred strong emotions. He saw Lincoln speak at Cooper Union in the 1860 presidential campaign. From his window, he watched as volunteers from New England marched south to join the Army of the Potomac singing "John Brown's Body." He witnessed the bloody New York draft riots of 1863. And, in 1865, he paid respects to the slain president lying in state on a bier at City Hall -- only to return to the end of the long line to view the body again.

After studying at art schools in New York and apprenticing as a stonemason of small cameos, in 1867 Saint-Gaudens was sent by his parents to Paris, where he studied at the prestigious Ecole des Beaux Arts, which was then challenging the ideals of classic sculpture with more realistic forms from the Renaissance. (Despite his French father and French training, his name is pronounced in the



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American, not the French, idiom: Saint Gaudens.) He also studied Greek, Roman, and Renaissance figures in Rome before receiving his first great public commission in 1877. That work was a huge statue of Admiral David Farragut, commander of the Union fleet at the battle of Mobile Bay and famed for exclaiming, while lashed to the mast so he could see and command his ships, "Damn the torpedoes, full steam ahead!" The statue was unveiled on Memorial Day 1881 in New York's Madison Square and won Saint-Gaudens instant fame for its naturalistic depiction of the admiral standing as if on deck, flinty and weather-beaten, one hand grasping field glasses, his coat blowing open in the wind.

After this striking debut, Saint Gaudens was for the next 20 years the sculptor of choice for larger-than-life public statues of great Civil War leaders.

In 1887, his "standing Lincoln" was unveiled in Chicago's Lincoln Park. Inspired by a newly discovered life mask of Lincoln, it shows the president standing before a chair with a pensive expression, one hand on his lapel, about to speak. Again, the work is striking for the realism of the personality, which cut through the hagiography that had accumulated since the assassination, and is considered the finest sculptural rendering of Lincoln's face. A replica stands in London's Parliament Square.

His portrayal of General John A. Logan, unveiled in 1897 in Chicago's Grant Park, is a dramatic equestrian statue, with his horse pawing the ground and the general, back arched, holding a battle flag high in his right hand. Logan served under Sherman. After the war, he was head of the Grand Army of the Republic, the

organization of Northern war veterans, and was an early advocate of a memorial day to honor the war dead.

In the Grand Army Plaza at 59th Street and Fifth Avenue in New York stands Saint-Gaudens' powerful statue of General William Tecumseh Sherman, unveiled on Memorial Day 1903. The indomitable scourge of the South rides hatless with a look of iron purpose on his face.

But the fifth of Saint-Gaudens' public Civil War monuments -- considered by some art historians to be the finest piece of American sculpture -- is not of the president nor his military leaders. Rather, it is a tribute to Colonel Robert Gould Shaw and the 54th Massachusetts Infantry, the first Union regiment made up solely of African-Americans. This black unit, 900 strong, gained fame and glory by its attack on Fort Wagner outside of Charleston in 1863. Shaw was killed leading his men up the parapets, and more than half the soldiers were killed or wounded. The striking bronze relief was dedicated on Memorial Day 1897 on the Boston Common, near the site where Colonel Shaw and his men had marched off to their destiny. Saint-Gaudens was so consumed by the power of these events that he made models of 40 African-Americans so he could represent each of the black soldiers as a distinct, dignified individual.



The Robert Gould Shaw Memorial on Boston

Common depicts Shaw and the black soldiers of the Massachusetts 54th.

Saint-Gaudens had many influences on his art. He was schooled both in the ideal forms of classical sculpture and in the realism and naturalism of the Renaissance and late 19th-century Europe. He also sought to transcend realism with allegorical figures complementing his lifelike main figures (such as an angel of glory hovering over Colonel Shaw and his troops, or a beautiful female Victory leading Sherman forward on his inexorable march). He believed in the strong linkage between sculpture and architecture: Stanford White and Charles McKim, the renowned architects, designed pedestals and environments for his monumental Civil War pieces.

He was also a prolific artist, although sometimes slow in execution of particular pieces (his Shaw memorial took 14 years to finish). He created other famous public sculptures -- an archetypal Puritan, a Haiwatha in repose, the philanthropist Peter Cooper, the preacher Phillip Brooks, a nude (and controversial) Diana with bow who was placed atop Stanford White's new Madison Square Garden. Perhaps most striking is his mysterious sculpture of a shrouded figure, which historian Henry Adams commissioned in memory of his wife, Marian ("Clover"), who committed suicide in 1885, and which is located at her gravesite in Washington's Rock Creek Cemetery.

Saint-Gaudens was also a master of low-relief portraits, one of the most famous depicting Robert Louis Stevenson at work). In 1904, President Theodore Roosevelt asked a cancer-ridden Saint-Gaudens to design new gold coins for the United States. His \$20 gold piece--with, on one side, a wind-swept Liberty striding forward, her gown billowing in



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the wind, lit by the rays of a rising sun and, on the other, an eagle in flight -- is considered one of the most beautiful coins ever created. But he never lived to see it minted. He died in 1907, and the coin went into circulation later that year.