Art of the Civil War at the Massachusetts State House

Fragment of the state color of the 19th Regiment.

Cover illustration: The Return of the Colors to the Custody of the Commonwealth, December 22, 1865. Mural by Edward E. Simmons, 1902. Memorial Hall.

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The Sixth Regiment Memorial: Marching Through Baltimore.
Mural by Richard Andrew, 1931.

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The grateful affection of Massachusetts does not suffer the memory of her distinguished sons, or their high service in her name, to fade and perish in her heart; nor will she permit the laurels she has proudly set upon their uplifted brows to wither in the dust of forgetfulness.

The Hon. Herbert Parker, A Record of the Dedication of the Statue of Major General Nathaniel Prentiss Banks, September 16, 1908. Boston: 1909

Over 3,800,000 troops drawn from every state fought in the "War of the Rebellion," the civil war that tore the eighty-year-old nation apart and cost 620,000 lives – more than any other conflict in American history. Massachusetts enlisted 146,730 men within units of the army, navy, and the newly formed marine corps. 6,100 never returned; another 7,800 died of injury, disease, or other causes directly related to their service.

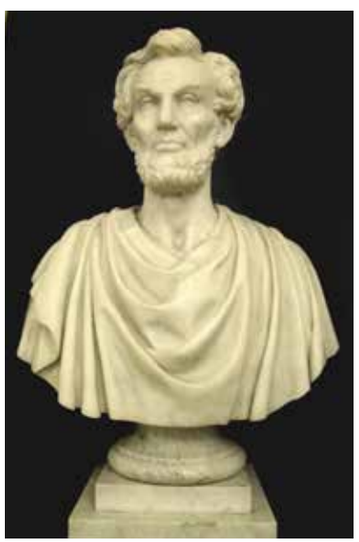
As the nation recovered, cities and towns sought to heal their own wounds by paying tribute to their troops. War memorials by the thousands were commissioned over the next four decades for the smallest rural cemeteries to the Capitol in Washington, D. C. This was possible because of the large numbers of classically trained artists returning from Europe, and the widespread establishment of foundries in the United States.

The Commonwealth began to honor its own heroes immediately after the close of the war, and continued to erect tributes well into the 20th century. After the governors' portrait collection, Civil War-related artworks out-number all other genres at the State House, and include the largest number of major commissions in the Art Collection. Among them are images of political and military figures, as well as civilian men and women. Crowning all is the grand Memorial Hall which was designed and constructed as the Commonwealth's lasting tribute to its Civil War veterans, and which held for many years the hundreds of precious battle flags under which they fought to defend the Union. Together, these collections continue to remind viewers of the extraordinary sacrifice of Massachusetts' citizens.

Political Leaders

Abraham Lincoln (1809-1865)

Foremost among tributes are the memorials to those who led the efforts to preserve the Union. Abraham Lincoln ascended to the presidency campaigning in part against the institution of slavery and its spread among the new states. The debate over slavery reached a crescendo in the late 1850s and Lincoln realized that the crisis would eventually divide the nation if it was not resolved. Upon his election, and the secession of several southern states, Lincoln pledged to fight to preserve the Union, even if it meant plunging the country into a civil war. At the outbreak of hostilities, he drew upon his full authority as president, raising a Union army, imposing martial law, and issuing sweeping edicts, including the Emancipation Proclamation in 1863 which freed slaves in Confederate territory. Despite the surprising resilience of the South, which caused the war to drag on far longer than anticipated, and resulted in huge deficits and staggering loss of life, key military victories led to his re-election in 1864. The war ended with General Robert E. Lee's surrender at Appomattox, April 9, 1865. Five days later, the President was killed.



Lincoln's assassination prompted countless memorial projects across the country. In 1867 the Commonwealth authorized the acquisition of a bust of the late president from sculptor Sarah Fisher Ames, of Washington, D. C. Classically trained, Ames served as a nurse during the war, and at one time was in charge of the hospital at the United States Capitol. There, she had an opportunity to meet the president on several occasions, and in 1862 modeled a portrait bust of him. Ames patented her artwork in 1866, and the Commonwealth purchased a marble copy in 1867. It was originally installed in one of the niches that was created during the early remodeling of Doric Hall, and was later moved to the Senate Chamber.

An oil portrait of Lincoln was also proposed for the State House, but while the city of Boston acquired its memorial portrait of the president in 1865 (painted by Joseph Ames, husband of the sculptor), the Commonwealth's indecision over its own tribute stretched nearly forty years. Nearing the anniversary of Lincoln's 100th birthday, a portrait was finally authorized for purchase. Albion Harris Bicknell, of Malden, painted the full-length likeness in 1905, probably from photographs taken by Matthew Brady. Bicknell was a portrait and landscape painter who had been painting portraits of Lincoln since the war; the State House example was considered at the time to be his finest rendition. It was installed in the foyer of the Executive Suite until moved to Doric Hall in 1939.

Lincoln is also recognized for his historic address delivered on the Gettysburg Battlefield at the dedication of the National Cemetery on November 19, 1863. A combination bronze plaque and portrait head in Doric Hall reproduces the entire text of the Gettysburg Address. The portrait head was cast from a life mask of the president taken by Leonard Volk in 1860 (now at the Smithsonian Institution). Volk later patented and sold replicas of his bust. The memorial was the gift of the Massachusetts Department of the Woman's Relief Corps, an auxiliary to the Grand Army of the Republic, in 1912.

Charles Sumner (1811-1874)

The outspoken senior senator from Massachusetts received his law degree from Harvard and became an eloquent and impassioned orator before election to the U.S. Senate in 1851. In addition to serving as chairman of the powerful committee on foreign relations, Sumner was aligned with both President Lincoln and Governor Andrew during the war on issues of slavery and emancipation, delivering landmark speeches on the amoral institution and the rights of the black man. Despite controversial and unyielding stances that often brought him into conflict with political leaders and citizens alike, he was one of the most influential voices ever sent to Washington.

Henry Ulke's elegant portrait of Sumner is a replica of one painted in 1874 for James Wormley, a close friend of the senator. Over life size, the artist has depicted the imposing and powerful statesman in his prime, when indeed, in 1874, Sumner was infirmed and near the end of his career.

Sumner is also honored with a marble bust by noted Massachusetts sculptor Martin Milmore. The tribute was probably commissioned by friends of the senator and presented to the State House in recognition of his long and distinguished representation of the Commonwealth. Currently in the Senate Chamber, it is one of three busts by Milmore in the collection, the artist modeled this at twenty, while still a student of classical sculpture. The likeness, however, testifies to the advanced skill of the remarkable young sculptor.

Henry Wilson (1812-1875)

Henry Wilson first observed slave camps on a visit to the nation's capital in 1838, an event that sparked his life-long resolve to fight slavery. Serving in both houses of the legislature from 1840-1851, his early and uncompromising opposition aligned him with other Massachusetts political leaders. As a leading member of the Free Soil party he continuously petitioned Congress on anti-slavery issues. As early as 1853 Wilson, as a delegate to the Constitutional Convention, proposed a provision to enlist black troops, a measure that would not be adopted until half-way through the war.

In 1855 Wilson gained the second seat in the United States Senate, his career there nearly paralleling that of Charles Sumner. His experience with the Massachusetts militia (through which he rose to the rank of brigadier general), and service on the Senate Committee on Military Affairs prepared him, at the outbreak of hostilities, to introduce measures for organizing and equipping an army to defend the Union. He returned to the Commonwealth in the fall of 1861 to recruit 2,300 men for service in just forty days, and organized the 22nd Volunteer Regiment, of which he initially served as colonel. In 1862 Secretary of War Simon Cameron wrote to Wilson: "No man…in the whole country has done more to aid the war department in preparing the mighty army now under arms than yourself."

In 1872, friends of Wilson purchased a marble portrait bust from Martin Milmore for the State House. With the loose drape and indirect gaze of classical sculpture, Milmore has elevated his subject to status usually associated with ancient Roman statesmen. Modeled in the same year as his strikingly similar bust of Charles Sumner, installed nearby, Milmore's early formulaic approach can be seen even in Wilson's uncharacteristic curly hair.

Wilson was elected vice president in 1873 under Ulysses Grant. Louis Mattieu Didier Guillaume painted this portrait in 1875 toward the end of his term. Guillaume was born and trained in France and moved to Richmond, Virginia in the 1850s where he became an established painter, completing dozens of portraits of political and military figures, as well as prominent Southern dignitaries. This likeness, purchased from the sitter's daughter, is installed in the Senate Reception Room with portraits of former Senate presidents.

Alexander Hamilton Rice (1818– 1895)

A successful businessman, Rice served as mayor of Boston for two years before being elected to Congress in 1859, serving throughout the war until 1867. He was chairman of the Committee on Naval Affairs during a time of strategic re-organization of naval forces to engage Confederate troops as well as to defend coastal interests. Rice returned to Massachusetts and was elected to three terms as governor, serving from 1876-1879. His gubernatorial portrait was painted by Isaac Caliga from life and was the gift of the governor in 1892.

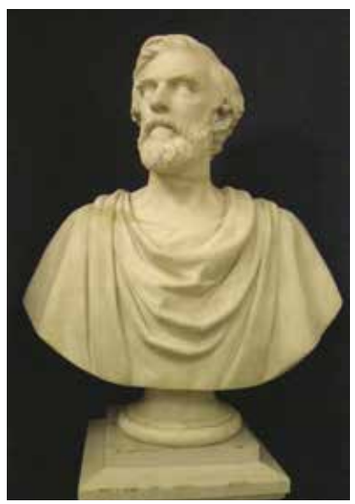
William Barrett Washburn (1820-1887)

Washburn also served Massachusetts as representative in Congress from 1863-1871. He returned to serve two terms as governor until he was elected to the U. S. Senate upon the death of Charles Sumner in 1874. His portrait was painted by Frank W. Benson from a family photograph in 1900. Benson was a prominent American impressionist and a founder of the Ten American Painters.

George Sewall Boutwell (1818—1905)

After seven terms in the Massachusetts House, Boutwell was elected to two terms as governor (1851-1853), both elections having been decided in the Senate. He also served as secretary of the Board of Education for six years and was an overseer at Harvard for ten.

Boutwell was a delegate to the Peace Conference of 1861 which was held in attempts to avert a civil war. He later became the first commissioner of internal revenue in 1862. He was elected to Congress from 1863-1869, and served on the Joint Committee on Reconstruction, playing key roles in the framing and adoption of both the Fourteenth and Fifteenth Amendments. Boutwell went on to become Secretary of the Treasury during the latter part of Reconstruction, charged with reorganizing the department and reducing the national debt. He resigned to succeed Henry Wilson as U. S. Senator. He also served as U.S. Counsel to several countries.



In recognition of his already lengthy public service on both state and national levels, Boutwell was honored at the State House in 1871 by the presentation of a marble bust. This sculpture, the third in the collection by Martin Milmore, was modeled within a year or two of the ones of Charles Sumner and Henry Wilson, with the now familiar neo-classical drape and blank eyes within the deftly rendered portrait head. It is installed with the others by Milmore in the Senate Chamber.

Boston artist Frederick Porter Vinton painted Boutwell's portrait for the Gallery of Governors in 1900 — a replica of the original portrait painted late in the governor's life for the Groton Public Library.

John Albion Andrew (1818-1867)

After graduation from Bowdoin College John Andrew entered into law and worked diligently in behalf of those in need of legal assistance. A powerful, highly effective public speaker, Andrew quickly became a forerunner in state politics. On the eve of the rebellion he was elected to office on the same ticket as Lincoln with whom he would become closely allied. Even before his inauguration, Senators Charles Sumner and John Quincy Adams, among others, sent warnings to the governor-elect of imminent crisis, whereupon Andrew moved quickly to obtain funding and ready the state militia.

Andrew's entire administration was consumed by affairs of the war. In a gesture of support, the governor personally issued arms and regimental colors to the troops as they were called into service. A tireless exponent of the rights of the black man and preservation of the Union, Andrew drew on his considerable popularity and influence both in Massachusetts and in Washington. Following the Emancipation Proclamation he petitioned President Lincoln to enlist blacks in the army and, with the help of George Luther Stearns, organized the Massachusetts 54th Volunteer Regiment.

In December 1865, an ailing Andrew stood at the top of the State House steps to receive the tattered and bloody national and regimental colors carried by Massachusetts troops. The ceremony is memorialized in the mural, The Return of the Colors to the Custody of the Commonwealth, in Memorial Hall.

Andrew died in 1867, and a memorial was authorized within the year. Thomas Ball, of Charlestown, modeled the statue in Boston from photographs and oversaw its carving in Florence, Italy, where he maintained a large and active studio from 1865-1897. The statue was dedicated in February 1871, and occupies a place of honor in Doric Hall beside that of George Washington, which the artist recalled admiring as a child. By the time he received the commission for the Andrew, Ball had already modeled the equestrian statue of Washington for the Boston Public Gardens in 1869. The life-size marble statue of the governor remains faithful to the classical tradition. Although the governor is in modern dress, the sculptor remains faithful to the classical tradition: his mantle is draped in heavy folds over Andrew's shoulders, and he holds a scroll in his left hand. This memorial and the Washington remain the only two marble statues in the collection.

Andrew is also represented by a portrait in the Gallery of Governors, painted from a photograph by Darius Cobb in the late 19th century. Cobb, of Malden, was a prolific painter, producing history, religious and landscape paintings in addition to portraits. He and his twin brother Cyrus, sculptor of the bust of Samuel Francis Smith (1896) in the Senate Chamber, both served in the 44th Massachusetts Regiment Volunteers during the Civil War.

The War Begins

Sixth Regiment Memorial Murals: March Through Baltimore

Marching Through Baltimore is one in a series of murals that pays tribute to the 6th Regiment, Massachusetts Volunteer Militia — the "Old Sixth" — whose troops descended from companies that included the original minutemen. Following the War for Independence, the regiment was re-formed for service during the Civil War, the Spanish-American War, and World War I, all of which are recognized in this series.

Diligence on the parts of Governors Banks and Andrew assured advance preparation by the Commonwealth and the readiness of a few militia units upon the outbreak of hostilities. The men of the Sixth were among the first to respond to a call from President Lincoln for volunteers to defend the nation's capital. This mural depicts the events of April 19, 1861 when, en route to Washington, several companies of the regiment were separated and attacked by Secessionists attempting to block their passage. Four men were killed, the first to die in the Civil War, eighty-six years to the day after the first shots were fired at their forefathers at Lexington and Concord.

Artist Richard Andrew, an instructor at the Massachusetts College of Art, had previously been commissioned by the Commonwealth to paint a mural honoring the 104th Infantry Division, a descendant unit from World War I (installed in 1927 on an adjacent wall), which was painted largely from photographic records. For this commission, however, Andrew drew on many eyewitness accounts of the fateful day.

Captain Albert S. Follansbee, the officer in dark blue, leads his troops in hand-to-hand combat with their attackers on Pratt Street, in Baltimore. Color-Sergeant Thomas Crowley, whose likeness is apparently not known, is represented by the man carrying the white state flag that had been issued by Governor Andrew only days before. The fallen soldier in front depicts Luther Ladd who "fell bleeding on the pavement," and whose last words were, "All hail to the Stars and Stripes." His was a symbolic utterance, however, as the national flag was not carried by the militia company in Baltimore that day.

Marching Through Baltimore is accompanied by text panels recounting the regiment's long history, and illustrating soldiers from each conflict. Their state color, together with several national colors presented to them during their service, was returned to the State House with those of other regiments in 1865. The murals were dedicated in 1931 by surviving members to all veterans of the regiment. The white silk regimental was sewn and painted by Charles O. Eaton of Boston, who supplied most of the flags purchased by the Commonwealth for official issue.

Military Leaders

Joseph Hooker (1814-1979)

Following distinguished service during the Mexican War, Hooker served as a colonel in the California militia. Upon the outbreak of the Civil War he offered his services to the Union and was made brigadier general of volunteers to aid in the defense of Washington. One year later he engaged the confederates at Williamsburg, for which he earned both his promotion to major general and the nickname Fighting Joe. He repeatedly displayed skillful conduct in battles including Bristoe Station, Manassas, and Antietam.

After Burnside's defeat at Fredericksburg, President Lincoln appointed Hooker commander of the Army of the Potomac whereupon he quickly instituted much needed organizational and administrative reforms. Four months later came the brilliantly planned but poorly executed engagement at Chancellorsville where Hooker's passivity and indecisiveness resulted in the defeat of 130,000 Union troops to Lee's army of half as many soldiers. Although replaced by General Meade in June 1863, Hooker continued to distinguish himself with aggressive duty under other commands, including the Battle at Lookout Mountain in November 1863, after which he was brevetted major general of the Regular Army. Slighted by Sherman, however, for appointment to General McPherson's command upon the latter's death, Hooker submitted his resignation in 1864, and spent the remaining days of the war in command of the Northern Department in Michigan.

Sharp-tongued and ambitious, Hooker was quick to criticize his colleagues, especially after inept leadership in battle, behavior which resulted in mistrust by many of his superiors and often backfired in delays and oversight in appointments and assignments. Conversely, Hooker took admirable care of his troops, overseeing rations and equipment, and boosting morale through rigorous training and frequent commendations.

State House. Postcard, c. 1904.

Twenty-four years later the dedication of the heroic-sized bronze equestrian statue to Massachusetts' senior officer during the war occasioned the largest gathering for any memorial at the State House, and one of the largest public ceremonies in Boston in a century. Still one of only four equestrian monuments in Boston, it was commissioned from Massachusetts sculptor Daniel Chester French in 1898. Already well-known for many public monuments including the statue of the Minuteman (1874) in Concord, John Harvard (1884) at Harvard University, and the Milmore Memorial (1893) in Forest Hills Cemetery, French secured the talents of well-known animal sculptor Edward Clark Potter for the horse, and architect Henry Bacon to design the large granite pedestal. Installation plans laid in 1899 were delayed for the creation of a sweeping boulevard at the east end of the building and so the monument could be placed on axis with the statues of **Horace Mann** and **Daniel Webster** on the front lawn, and the **Beacon Hill Monument** in the new park on Bowdoin Street. It was dedicated June 25, 1903.

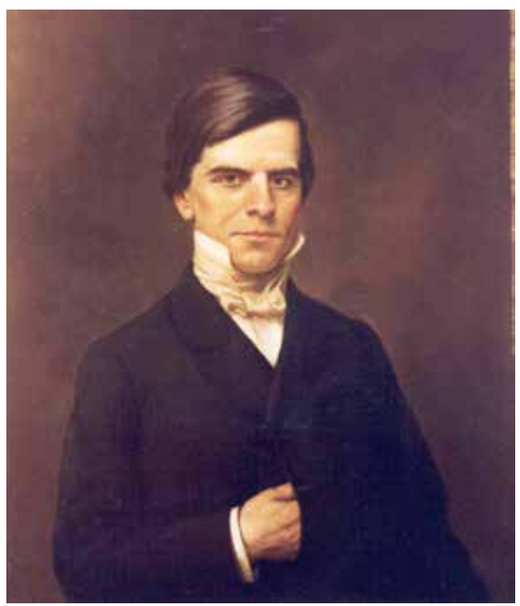
French would also receive commissions for the Commonwealth's tributes to General William Bartlett, and Governor Roger Wolcott (1906) in which he experimented with the seated figure. This would culminate in French's great memorial to Abraham Lincoln dedicated in 1922 in Washington, D. C.

Nathaniel Prentiss Bank, Jr. (1816-1894)

Banks was elected on the Free-Soil platform to Congress in 1856 where he earned the respect of many abolitionists. As governor, in 1858 he prepared the way for Governor John Andrew's swift response to the call for troops by initiating the training and arming of various regiments. Shortly after leaving office Banks offered his services to President Lincoln, and, despite his lack of formal military training, was made major general in 1861. He served in the Departments of Annapolis and the Shenandoah Valley, and led the sudden ill-fated attack on Stonewall Jackson at Cedar Mountain. He was later assigned to New Orleans, charged to assist General Grant in the opening of the Mississippi Valley. There he commanded the 19th Corps in successfully taking Port Hudson in May 1863, which removed the last obstacle to free navigation of the Mississippi River.

After bearing the burden of the failed Red River Expedition in Texas in 1864, Banks left the military to continue his public service at both the state and national levels. In addition to U.S. Marshall 1879-1888, Nathaniel Banks served seven terms in state office, and ten terms in Congress until he retired in 1891.

The Commonwealth commissioned a memorial statue of Banks from Henry H. Kitson in 1898. The standing figure, portrayed in street dress and originally gilded, was hailed by critics and the public alike. It was moved from Ashburton Park to Waltham, near the Banks homestead, in the 1950s to make room for additional parking. Banks' youthful State House portrait was painted by Daniel Strain in 1900 from an unlocated image which dates near to his tenure as governor. Banks' pose, with his hand in his jacket, may be a Masonic gesture, or may derive from poses often seen in mid-century photographs and daguerreotypes.



William Francis Bartlett (1840-1876)

The "Hero of Port Hudson" joined the Volunteer Militia in April 1861 while in his junior year at Harvard, and by June 1864 was Brigadier General of Volunteers at the age of twenty-four. Bartlett's rise through the ranks is impressive in light of the repeated, debilitating injuries he suffered during his commands. On the outskirts of Yorktown, April 1862, Capt. Bartlett lost most of his left leg to sniper attack. Later, as colonel of the 49th, he led at great risk the Battle of Port Hudson from his horse, and was shot both in the wrist and through the foot. He was wounded again during the Battle of the Wilderness, and, soon after his promotion to brigadier general, was captured at Petersburg. An inspiring leader who won not only the devotion of his own men but the respect of his enemy, Bartlett was brevetted major general in March 1865.

Originally planned as an outdoor monument, the Bartlett was re-designated for Memorial Hall early in 1903, probably after the unveiling of the murals there late in 1902. Sculptor Daniel Chester French described the monument in detail:

It seemed to me that this was an opportunity to accentuate the remarkable youthfulness of the soldiers who fought on the union side and I have therefore represented Gen. Bartlett as he was during the war, and not as so many of his friends remember him later in life … As the statue is to stand in Memorial Hall, surrounded by the battle-flags, it seemed appropriate that he be represented in the attitude of saluting the flag. This action not only goes with the sentiment of the place, but is in keeping with the spirit of devotion, to the flag and the cause, that characterized General Bartlett's service.

The heroic-size bronze statue was placed in a niche below the mural The Return of the Colors to the Custody of the Commonwealth. Bartlett doffs his cap in respect for the regimental colors under which he and his troops fought. Branches of laurel and olive, symbols of fame and peace, lay at his feet. The pedestal of finely grained green marble was designed by architect Henry Bacon to harmonize with the richly colored room. The statue was relocated to an adjacent hall in 1921 to make room for additional flag display.

Benjamin Franklin Butler (1818-1893)

Butler was admitted to the bar in 1840 and quickly established practices in Lowell and Boston. He was elected to the House in 1853 and the State Senate in 1859. Unlike other military leaders from Massachusetts, Butler was neither a trained soldier, nor was he closely aligned with Governor John Andrew. Nonetheless, on the eve of the rebellion he was elected brigadier general of the militia. Although he saw the war as opportunity for personal gain, he believed in the Union cause and, upon the firing on Fort Sumter, was ready to leave with the 8th Regiment for Washington in April 1861. He occupied Baltimore and secured a vital rail line to the North, winning Lincoln's support and promotion to brigadier general. Brilliant command at Fortress Monroe was eclipsed by blunders at Big Bethel, after which he redeemed himself leading a joint attack on Hatteras Inlet. He was then sent to oversee the military government at New Orleans which he administered under a continuous cloud of financial and social controversy, violating orders of government as often as he played "outside the rules of war." He deftly avoided all charges, however, and was presently reassigned, his notoriety feeding his popularity.

Butler's public service was marked with as much controversy as his military career, characterized by highs and lows that only seemed to strengthen his public persona. Elected to Congress from 1866-1875, he was active in civil rights movements that would not see their culmination for nearly a century. During his single term as governor, Butler appointed the first African-American judge—George Lewis Ruffin, husband of Josephine St. Pierre, and also the first woman to executive office, Clara Barton, the head of the Massachusetts Reformatory for Women.

Butler's portrait was painted in 1900 by Walter Gilman Page from a photograph taken in 1883 during his term as governor. A petition to place a statue of General Butler on the State House grounds in 1912 was rejected after several committee members dissented.

Thomas O. Selfridge, Jr. (1836-1924)

There were in early 1861 less than 8,000 sailors and marines in the U.S. Navy, and action was taken to raise these numbers. Despite its smaller size among the Union states, Massachusetts, with its long association with the sea, supplied nearly 20,000 officers and volunteers, almost one-fifth of the force and only second to New York. Selfridge was among the small number already serving. He attended the U.S. Naval Academy, graduating at the top of his class in 1854. His early naval duty included assignment to the Vincennes, part of the African Squadron sent to suppress slave trade. Upon his return to America he served on the Cumberland, participating in the assault on the Norfolk Navy Yard in April 1861, and commanding the forward guns during her failed engagement with the Merrimac. He also served on the experimental submarine Alligator, the gunboat Cairo, the Conestoga, the Osage, supporting General Nathaniel Bank's Red River expedition, and the Huron.

After the war, Selfridge was in charge of the Darien Survey and later became commander-in-chief of the European Squadron (1895-1898). He retired as rear admiral in 1896. He was honored in Doric Hall with a bronze plaque that describes his lengthy naval career. The plaque was probably designed at the Gorham Company where it was cast in 1926. for the Groton Public Library.

Thomas Oliver Selfridge, Jr., undated photo.
Collection Department of the Navy.

Thomas Greeley Stevenson (1836-1864)

Stevenson was a member of the New England Guards, a militia company in Boston. He was promoted to major and assigned to Fort Independence until the battalion was formed into the 24th Volunteers, of which he served as the first colonel. After several prominent commands, including service at Fort Wagner, he was noted for exceptional bravery, and placed, at the request of General Burnside, in command of the First Division of the Ninth Corps. After fierce engagement at the Battle of the Wilderness, he moved with General Hancock to Spotsylvania. There, he established his lines close to the Confederates and was killed on the Fredericksburg Road.

The memorial to Brigadier General Stevenson was placed in Nurses Hall, at the entrance to Memorial Hall, in 1905. It was modeled by Bela Pratt, whose Army Nurses Memorial would later stand in the same room. Pratt's numerous commissions and private works ranged from medals and portrait busts and reliefs to major public monuments which drew on his refined technique, naturalism, and restrained sentiment. Pratt, who studied at Yale, and with Augustus Saint Gaudens at the Art Students League, New York, received further training at the Ecole des Beaux Arts, Paris. He taught for many years at the School of the Museum of Fine Arts, Boston.

In the bronze bas-relief, Stevenson has dismounted from his horse. He stands with assurance, and with his field glasses in his hand is ready to survey the lines. The shallow relief projects slightly at the bottom to form a base on which the subject "stands." By placing one foot forward on the base, and placing the other just behind and at an angle, Pratt has created the illusion of depth in less than three inches. Stevenson lost his life when he was only 28 years old. Although several images of the young soldier exist, Pratt has, curiously, depicted him as an older man, perhaps as a way of communicating the experience and leadership of his subject.

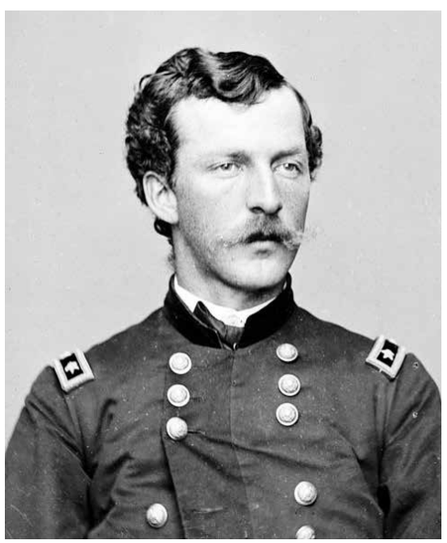
John Ancrum Winslow (1811-1872)

Descendant of a brother of Governor Edward Winslow, and Mayflower passenger Mary Chilton, John Winslow entered the U. S. navy in 1827, and after service during the Mexican War was promoted to commander in 1855. Although born in the South, Winslow, with his New England heritage and strong anti-slavery sentiments, joined the Union navy, and was assigned to the Western River Squadron. In 1863 he took command of the Kearsarge, then in the Azores, and patrolled the continental coast in search of Confederate ships sailing to Europe for repairs. Through intelligence, he learned of the docking of the notorious Alabama, "a most troublesome enemy," at Cherbourg. Upon her re-launching, Winslow sailed to neutral territory and engaged the Confederate ship June 19, 1864, sinking her and taking seventy prisoners. He and his crew were hailed throughout the United States and in Congress upon their return; Winslow was promoted to commodore effective the date of the battle. He retired a rear-admiral in 1870 after commanding the Pacific Fleet.

Winslow is honored by a bronze bas-relief that pictures him on the deck of the Kearsarge looking out to sea. Modeled by William Couper in 1909, the format follows that of the companion relief of Thomas G. Stevenson by Bela Pratt, at its side, which, in the hand of the accomplished sculptor, shows a lively naturalism. Couper, whose father owned Couper Marble Works in Virginia, attended Cooper Union after which he embarked on the Grand Tour. He stayed in Florence for two decades, studying and working with local and American sculptors, notably Daniel Chester French (Joseph Hooker, Thomas Bartlett) and Thomas Ball (John Andrew), whose daughter he would marry and whose studio in Florence he would join until his return to New York in 1897.

Nelson Appleton Miles (1839-1925)

Miles began his long and distinguished military career raising a company of volunteers at Roxbury -- company E, of the 22nd Massachusetts Volunteers, first commanded by Colonel Henry Wilson. He served with the 22nd until recommended for appointment to the 61st New York Volunteers which he joined as lieutenant colonel. He participated in key battles throughout the war, and was wounded several times - Fair Oaks, Chancellorsville (twice), where he was awarded the Medal of Honor, Fredericksburg, and at Petersburg. Miles' leadership during the Civil War earned him the rank of major general of Volunteers at the age of twenty-six. Miles went on to serve in the Indian and Spanish-American Wars, was named commanding general of the army, and eventually rose to the rank of lieutenant general. His offer to serve in World War I at age 75 was rejected by President Woodrow Wilson.

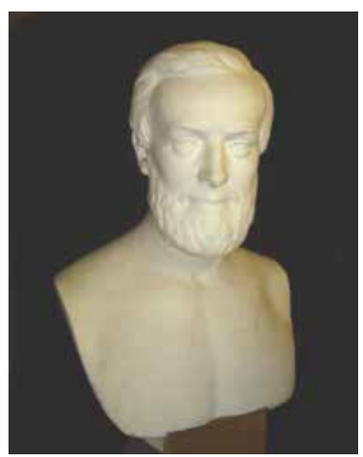


Nelson A. Miles, photo taken between1855-1865.
Collection Library of Congress

Arthur Buckminster Fuller (1822-1862)

Arthur Fuller graduated from Harvard in 1843, and after several years of teaching and missionary work in rural Illinois, returned to Harvard Divinity School, graduating in 1847. He preached in Manchester, NH, West Newton, Boston's North End, and Watertown before being chosen chaplain of the Massachusetts House of Representatives in 1854, and later the Senate in 1858. He also served on the Boston school board, Executive Committee of the State Temperance Convention, and as director of the Washington Home (Home for the Fallen).

Fuller was commissioned chaplain of the Sixteenth Regiment, Massachusetts Volunteers, in August 1861 – one of less than four dozen clergy available to serve the Northern army. An ardent abolitionist, he preferred the frontlines over safer positions in the rear. He ministered bravely, "impelled by his sense of the especial importance of religion in the terrible experiences of war," endearing himself to the troops. Fuller also contributed as a press correspondent to several broadsides published in Boston and New York. Failing health eventually caused him to resign his commission; he was discharged December 10, 1862. While preparing to return home, he became aware of increased tensions near Fredericksburg and answered a pressing call for volunteers. However weak with illness, he enlisted with the 19th Regiment as they prepared for battle, and was killed at Fredericksburg the next day. Governor Andrew eulogized the beloved chaplain at a heavily attended funeral in Cambridge; Baptist minister and hymnist Samuel F. Smith was a pall bearer. Fuller is buried at Mount Auburn Cemetery.



The posthumous plaster bust of Chaplain Fuller was presented to the State House in 1863 by his family. It was modeled by George H. Bartlett, an English artist who immigrated to Boston in 1870, settling in Arlington. He served as principal of the Boston Art School before moving to the Normal Art School, which he directed for thirty years, and where he taught freehand drawing, ornament, and modeling of the human figure.

Citizen Service

George Luther Stearns (1809 –1867)

Massachusetts owes the regiment to the energy and unfailing hope of one man – George L. Stearns.

Wendell Phillips, at Tremont Temple on the eve of the departure of the 54th Massachusetts Volunteers, May 28, 1863

Captivated as a young boy by John Brown's descriptions of suffering by those held in slavery, Stearns was a life-long abolitionist. Later, through his work in the movement, he knew that anti-slavery sentiments were not enough, and that the institution must be abolished politically. A successful merchant, he devoted his life and fortune to the abolitionist cause.

Stearns shunned the political spotlight and conducted much of his work behind the scenes – even secretively. He was a member of the Bird Club, and the "Group of Six" which pledged funds to support John Brown. His house in Medford served as a station on the Underground Railroad, and he chose to support candidates including Charles Sumner and John Andrew, rather than seek office.

While in Washington, he was attuned to the unsettled atmosphere and urged early preparation by Massachusetts for conflict. He was aware of the interest of black volunteers early in the war (which had been rejected), and was largely responsible for the proposal to formally enlist black troops in the services of the North. After emancipation, he served as chair of the committee appointed by Andrew to obtain funds and raise a regiment – the Massachusetts 54th. For his efforts, he was asked by Col. Stanton to raise additional units for other states. He agreed under the condition that the men should be received on the same terms as white troops. It is reported that by the end of the war, black soldiers in the Union army outnumbered total enlistments in the south.

Gardner Tufts (1828-1891)

Tufts was appointed state agent in Washington by Governor Andrew in 1862 where he worked in the interest of soldiers claims until 1876. Andrew later appointed him lieutenant colonel for his recruitment efforts. Tufts also served on the board directed by Secretary of War Stanton to inspect military hospitals and prisons in Washington. This led after the war to his appointment by Governor Claflin to the State Board of Charities, where he served for ten years until it was merged with the Board of Health, when he was appointed head of the Reformatory Prison in Concord. Here, Tufts' idealism and respect for his fellow man led to innovative reforms in prisoner treatment. He was honored by friends with the gift of a marble bust by Richard Brooks, modeled in 1892. The bust contrasts with others modeled earlier in that the artist has not idealized the sitter, but rather rendered a more natural looking portrait in contemporary dress.

Charles Carleton Coffin (1823-1896)

Born in New Hampshire, Coffin moved to Boston where he became a reporter. Land inheritance took him to Illinois where he covered the election and later the inauguration of President Lincoln. An injury in his youth prevented him from enlisting, thus he began a freelance enterprise, interviewing soldiers and generals alike and submitting his stories to various publications. After submitting an eyewitness account of the Battle of Bull Run, he was hired by his old employer, the Boston Journal, and became one of the most widely read Journalists of the war.

Civil War Army Nurses Memorial

In the presence of six Civil War army nurses, hundreds of veterans and their descendants, Agnes McCoy, representing the Daughters of Veterans, presented this memorial to the Commonwealth with the following simple tribute:

It is fitting that on the birthday of our beloved and lamented President we should dedicate this monument and show our appreciation of what the Army nurses did for our fathers during the war. I hope it will be an emblem to future generations to emulate their honor.

Governor David Walsh accepted:

To fight and die for one's country is noble and heroic ... to live and work in the wake of the battle's wreck, ministering to the stricken, soothing the dying, fighting disease and death through anxious hours -- this is the noblest test of patriotism....

Here it will remain as long as the State House endures, to remind a careless world that pity and mercy and sacrifice and devotion are as acceptable in Heaven's sight as the valor of the soldier and the glory of the sword; and that she who heals the anguish of glory is as worthy of honor and remembrance as the great captain whose genius has annihilated armies and saved nations.

It is impossible to know how many women volunteered their services. With loved ones enlisted and the war often at their doorstep, women looked for opportunities to assist at all levels. Many were recruited through the Army Medical Bureau, or the U. S. Sanitary Commission, which was responsible for monitoring camp and hospital conditions and distributing meals and supplies. Others ministered individually, as needed or as resources allowed. Although banned from the battlefield, they helped to ease suffering and speed recuperation in countless other ways.

Loosely based on the pietà, the familiar image of caregiver, cradling her charge on her arm and ministering with her free hand, had been interpreted a few years earlier by Theo Alice Ruggles Kitson in the Mother Bickerdyke Memorial (1906), another Civil War nurses memorial in Galesburg, IL. The composition conveys so succinctly the mission of the nurse, however, that Bela Pratt adopted it for the Massachusetts memorial. His sculptural style was perfectly suited for the project. Heavy, volumetric forms naturally give weight to the nurse, on whose physical and moral strength the wounded soldier depends. She supports his bulk easily. Her attempts to alleviate his suffering are tenderly and patiently rendered, her expression is both compassionate and businesslike. The symbolic grouping remains valid: it was incorporated by Glenna Goodacre into the Vietnam Army Nurses Memorial (1993) in Washington, DC.

The commanding presence of this memorial has made it a landmark in its own right, and it now lends its name to the room in which it is placed. Staircase Hall became Nurses Hall in 1984 by an act of the legislature.

Dorothea Dix (1802-1887)

At the beginning of the Civil War there were less than 200 hospitals in the United States and no nursing schools or formal programs to train nurses. Only male nurses provided such care and assistance. Dorothea Dix, an exponent for the care of the mentally ill, petitioned for the right of women to care for the wounded, and was appointed Superintendent of Nurses U.S. Army. It was a tall order: She will at all times give necessary aid in organizing military hospitals for the care of all sick and wounded soldiers, aiding chief surgeons by supplying nurses and substantial means for the comfort and relief of the suffering. Headquartered in Washington, Dix imposed strict measures on all staff in her administration, and established stringent criteria for her nurses, criteria which would soon be relaxed when the great demand exceeded the supply of "over 30, plain-looking" women." She was instrumental in the formation of standards for nursing care that would become the foundation of nursing programs in the United States.

Dix is honored at the State House with a bronze portrait bust included in the commemorative installation: **HEAR US: The Massachusetts Women's Leadership Memorial**, a six-part tribute to women who had a profound impact on the laws and regulations by which the Commonwealth cares for its less fortunate citizens. Created by Sheila Levrant DeBretteville, Susan Sellers, and Robert Shure in 1999, each bust is installed in a green granite frame containing a quote from the sitter, set against wallpaper printed with copies of landmark legislation for which the honorees were responsible.

Clara Barton (1821-1912)

Born in Oxford, Mass, Clara Barton was a teacher in New Jersey before moving to Washington D. C. to work at the Patent Office. Here she made the acquaintance of Massachusetts Senator Henry Wilson whose support and friendship would strengthen over the years. With the arrival of the 6th Massachusetts Infantry, several companies of which had been recently attacked in Baltimore, she immediately moved to assist her fellow statesmen, tending to their wounds and replacing many of their supplies. As the war escalated, she continued in her efforts to secure and distribute desperately needed provisions, especially to the wounded. Although women were strictly forbidden to minister on the battlefield, she obtained permission to travel to the front for the purposes of "distributing comforts for the sick and wounded, and nursing them." Her work took her to Antietam, the Battle of the Wilderness and Fredericksburg, but it was not until she traveled with the Army of the James in 1864 that she was appointed Superintendent of Women Nurses by General Benjamin Butler.

After the war Barton served as Superintendent of Missing Persons, and later traveled to Europe in time to witness the work of the International Red Cross in Geneva during the Franco-Prussian War — work that the United States had not been a part of due to its abstention from the Geneva Convention. Early efforts after the Civil War to establish a similar relief ministry in the United States failed. Barton, convalescing in New York, petitioned the International Red Cross, which invited President Rutherford Hayes to enter into the agreement, and informed him of the appointment of Barton as the first American director. Barton, from Oxford, Massachusetts, was honored in 2002 with a small bronze plaque installed beside the Army Nurses Memorial in Nurses Hall.

The Battle Flag Collection and Memorial Hall

Return of the Colors to the Custody of the Commonwealth, 1865

COMMONWEALTH OF MASSACHUSETTS
HEADQUARTERS, BOSTON, DEC. 13, 1865
GENERAL ORDER NO. 18:

BY GENERAL ORDER NO. 94 OF THE WAR DEPARTMENT, ISSUED MAY 15, 1865, VOLUNTEER REGIMENTS AND BATTERIES ON THEIR RETURN TO THEIR RESPECTIVE STATES, WHEN MUSTERED OUT AND DISCHARGED, WERE TO DEPOSIT THEIR COLORS WITH THE CHIEF UNITED STATES MUSTERING OFFICERS, TO BE BY THEM TRANSFERRED TO THE GOVERNORS OF THE STATES . . . .

ON FRIDAY, 22ND INSTANT (FOREFATHERS DAY), THE COLORS WILL BE ESCORTED FROM COLONEL CLARKE'S HEADQUARTERS, NO. 2 BULFINCH STREET, TO THE STATE HOUSE, WHERE THEY WILL BE FORMALLY RECEIVED BY HIS EXCELLENCY THE GOVERNOR, AND PLACED IN THE PUBLIC ARCHIVES OF THE COMMONWEALTH, TO BE SACREDLY PRESERVED FOREVER, AS GRAND EMBLEMS OF THE HEROIC SERVICES AND PATRIOTIC DEVOTION TO LIBERTY AND UNION OF ONE HUNDRED FORTY THOUSAND OF HER DEAD AND LIVING SONS…

The importance of the flags to the troops cannot be exaggerated. The national color symbolized above all the Union they fought to preserve, and its safety was paramount. In the chaos of battle the flag served as a beacon, guiding them above the din and smoke back to their unit, and in countless cases, saving their lives. The flag also served, however, as a marker for the enemy, pinpointing a unit's position. Thus the color bearers, always in the front line, held one of the most dangerous jobs. It was also one of the proudest.

Sgt. William Carney, of the 54th Massachusetts Infantry, while being carried from the field with a severe chest wound, assured his comrades, that the "old flag never touched the ground." Many others, however, died or were maimed, as were Sgt. Thomas Plunkett and Sgt. Peter Bryan, both of whose blood stains the flag of the 21st Regiment of Volunteers. Their duties, and the duties of every fallen color bearer in the army, were immediately assumed by the nearest soldier, often several times during the course of a battle, to keep the flag flying.

On December 22, 1865, over 2,000 veterans representing units of infantry, light battery, and heavy artillery paraded solemnly up Beacon Street to return 166 state and presentation colors to Governor John Andrew, the "War Governor." They were presented on behalf of the troops by General Couch:

We have come here today…bringing these colors in order to return them to the State, who entrusted them to our keeping. You must, however, pardon us if we give them up with profound regret, -- for these tattered shreds forcibly remind us of long and fatiguing marches, cold bivouacs, and many hard fought battles. The rents in their folds, the battle stains on their escutcheons, the blood of our comrades that has sanctified the soil of an hundred fields, attest to the sacrifices that have been made, the courage and constancy shown, that a nation might live.

The governor, who had personally issued many of them over the years, accepted the flags from the men saying in part:

Proud memories of many a field; sweet memories alike of valor and friendship; sad memories of fraternal strife; tender memories of our fallen brothers and sons, whose dying eyes looked last upon their flaming folds…

The moving scene of the return of the battle flags, still vivid in many minds at the turn of the century, was a logical choice for the mural painted by Edward Simmons in 1902. Memorial Hall was constructed as a tribute to Massachusetts veterans, and designed to house the fragile colors of the Civil War. After the unveiling critics argued that the solemnity of the ceremony and the emotion which charged the day were lost in Simmons' overly decorative depiction. In fact, Simmons chose to subordinate most details, including the portrait of Governor Andrew, to capture the drama of the event. The diagonal line of soldiers and flags carries the eye up the stairs, past the governor, into the State House—the flags' final resting place. Red, white and blue dominate the artist's palette.

Above: Doric Hall. Ballou's Pictorial, 1866.
Below: two niches constructed in Doric Hall, 1870.

One hundred sixty-six colors from all branches of the military were returned to the care of the Commonwealth during the December ceremony. Others were added as troops returned from duty. Torn, shot, soiled and blood stained, the flags entered the center doors, and were displayed around the columns in Doric Hall, the main public gathering space in the Bulfinch State House. It was not long, however, before plans were made to protect the fragile textiles from exposure to both the elements and souvenir seekers. Governor Alexander Bullock, in his inaugural address of 1866, urged that care be taken to preserve the flags: "It should be her grateful duty to transmit to the coming generation these mementos of the great Battle of Freedom." The flags were removed to existing recesses at the north and south ends of the room.

Renovations in the late 1860s included a dramatic redesign of Doric Hall that incorporated new doorways and niches around the perimeter. Photographs from the early 1870s show marble busts of statesmen draped with flags in glass-enclosed niches. They would remain here for almost thirty-five years.

Many people, including Sergeant-at-Arms John G. B. Adams and Charles O. Eaton, the flag maker who sewed and painted all of the state issued colors, still feared for their ultimate preservation. In the late 1880s, ground was broken for an extension of the capitol, designed by Charles Brigham, behind the original Bulfinch building. The central feature of this addition was Memorial Hall, a permanent tribute to Massachusetts' Civil War soldiers. Two stories tall, constructed entirely of Italian Sienna marble, and lit by a large stained glass window in its ceiling, the hall was surrounded by niches to hold the colors. The flags were installed in the four deeper recesses and glassed in for safety in 1900 and patrolled.

Memorial Hall, c. 1985.

Over the years the tattered and stained flags remained symbols of steadfast devotion and reminders of the service and sacrifice of Massachusetts' troops, while at the same time allegories of the fragility of life. In the 1920s, the Commonwealth contracted Amelia Fowler to stabilize the flags with the method she had developed and patented to secure them to a linen backing. Strengthened by this early conservation effort, the flags were kept on display for decades until they fell victim to the ravages of time. These and the flags of other military engagements—over 450 in all — were placed in archival storage in the State House in 1987 where they are monitored and preserved.

The Flags

The Battle Flag Collection contains nearly three hundred colors from all military units from the Civil War including sixty-one regiments of infantry, five of cavalry, sixteen light battery, and four of heavy artillery, as well as several naval ensigns.

According to Army regulations, units were usually issued two colors, a national and a state flag, while in service. While most northern states carried blue state colors, Massachusetts infantry regiments carried flags made of white or ivory silk, measuring about four by five feet, with the seal of the Commonwealth in the center. Nearly all were made by Charles Eaton of Boston from whom the Commonwealth ordered its state—issued flags.

The state seal, created in 1780, was described in general heraldic terms, but was not specifically drawn. Details were therefore open to interpretation, and although they were all from the same studio, there is great variety among the painted decorations. The state motto was painted into a scroll at the top of the shield and the regiment of volunteers or militia appeared in red scrolls below. The reverse of the state color showed a pine tree (an early symbol of New England) in the shield, capped with a red liberty cap. The scrolls on the reverse, when lettered, contained the additional motto "God Speed the Right," — a motto that appears only during the Civil War.

By early 1863, the state shield had become more elaborate, scrolled and foliate, with floating ribbons, and sprays of palm and laurel (or olive) at the side (see frontispiece). Further variation is seen in the size and degree of decoration in the clouds and/or sunbursts that crown the shield. Flags of cavalry, light battery and heavy artillery, likewise, were specified in design and size, but customized for the unit.

The greatest variety and artistry is found, however, among presentation flags. These privately commissioned flags, made by local seamstresses and Tiffany Studios of New York, were given to individual units by citizens as reminders of the support of those back home.

John Gregory Bishop Adams (1841-1900)

Adams was one of seven members of the 19th Regiment to earn the Medal of Honor at the Battle of Fredericksburg when he recovered both the national and state colors from a mortally wounded color bearer. He also commanded his company at Chancellorsville and Gettysburg, where he was wounded, and was taken prisoner at Cold Harbor.

Following the war, Adams was made deputy commissioner at the State Reformatory at Concord under Gardiner Tufts. He later became State House Sergeant-at-Arms in 1886, serving throughout the planning and construction of the Brigham addition. As he was responsible for oversight and care of the battle flags, conducting one of the early inventories of the collection, it is likely he was involved in the development of a memorial hall to honor Civil War veterans, and the effort to provide a permanent display of the relics. His great interest in the history and preservation of the State House and its collections also led to the first in a series of State House guidebooks prepared by Ellen Mudge Burrill.

Adams was a member of the Grand Army of the Republic, serving one term as commander of the Massachusetts Chapter. His portrait by Darius Cobb painted in 1901, hangs in the GAR Memorial Room of the State House.

Above: Flags of the 33rd and 9th regiments of infantry, and the 9th Light Battery.

Logan's Memorial Day Decree 1868

Following a distinguished military career, General John Logan devoted much of his time in Congress to veterans and military affairs. He served three terms as commander -in-chief of the Grand Army of the Republic, the association of Union veterans formed in 1866. In this capacity Logan reviewed a proposal to set aside a national day to honor the Union dead, preferably in the spring when flowers would be readily available in the northern states. The European practice of decorating soldiers' graves had been observed during the war, and ex-Confederate soldiers and families already observed an informal "Decoration Day." On May 5, 1868 Logan issued General Order No. 11 which read in part:

The 30th day of May, 1868, is designated for the purpose of strewing with flowers, or otherwise decorating the graves of comrades who died in defense of their country during the late rebellion, and whose bodies now lie in almost every city, village and hamlet churchyard in the land. In this observance no form of ceremony is prescribed, but Posts and comrades will in their own way arrange such fitting services and testimonials as respect and circumstances may permit.

At a Massachusetts department encampment in 1881, a resolution was adopted favoring a law making May 30 a legal holiday in the Commonwealth. The legislature immediately passed the bill which was signed by Governor Long on May 20, 1881. This bronze plaque contains a small portrait head of Logan and reproduces the entire text of the original order. It was acquired around 1918.

Medal of Honor Plaque

The Medal of Honor, the highest military honor bestowed by the United States government, was created during the Civil War and is awarded by the president in behalf of Congress to a non-commissioned officer or enlisted man who shall, while in actual conflict with the enemy, distinguish himself conspicuously by gallantry and intrepidity at the risk of his life above and beyond the call of duty.

Listed on this un-patinated bronze plaque are the names of 170 Massachusetts recipients through World War I, 124 of whom are from the Civil War.

Two versions of the medal are illustrated in the lower corners of the plaque. The earliest, on the right, and also illustrated below, was adopted in 1861; that on the lower left is the fourth, authorized in 1904.

Medal of Honor

Awarded to Sergeant Benjamin H. Jellison (1845-1924) of Newburyport, Company C, 19th Regiment Volunteer Infantry, for preserving the colors at the Battle of Gettysburg upon the death of the color bearer, for capturing a flag of a Virginia regiment, and for his assistance in taking prisoners in battle. Sergeant Jellison gave the medal to the Commonwealth in 1921. It is on display in Doric Hall.

The Massachusetts 54th

You will never part with that flag so long as a splinter of the staff or a thread of its web remains within your grasp.

Governor John A. Andrew, upon presentation of the state colors to the 54th, May 18, 1863, Camp Meigs, Readville.

The volunteers of the 54th are among the most celebrated in the war, not only for their historic incorporation as the first formally designated black regiment in the Union, but also for their desperate and heroic struggle at Fort Wagner, South Carolina, in July 1863. Robert Gould Shaw, who left his studies at Harvard to join the 2nd Volunteer Infantry, was commissioned its colonel. Among the recruits were two sons of Frederick Douglass, who argued from the outset for black enlistments, and William Carney, a former slave, who took up the national color from the fallen color sergeant to lead a small group of the shattered 54th toward the fort. Carney received the Medal of Honor from Congress in 1900 in recognition of his valiant service to the unit and for the preservation of the national flag under seemingly insurmountable circumstances, the first black to be so recognized.

The national color, saved by Carney, was returned to the State House in 1865. The state color, however, was torn from its staff in hand-to-hand combat at Wagner and not returned until 1875.

The magnificent memorial to Colonel Shaw and his troops by Augustus Saint Gaudens is installed at the Boston Common, directly opposite the State House. Shaw is depicted on horseback in high relief - nearly in the round. He does not lead but is surrounded by his volunteers, some in high relief, others layered behind in low relief, suggesting the great numbers that left with him. With staggered legs, bobbing rifles, and determined faces, Saint Gaudens has imbued the figures with movement and a monumental sense of purpose. Over them floats an angel holding an olive branch representing peace, and poppies, which symbolize death and remembrance.

Robert A. Bell Post Memorial photograph of veterans of the 54th Regiment at the dedication of the Robert Gould Shaw Memorial, May 30, 1897.

It took Saint Gaudens over thirteen years to complete the Shaw Memorial. A master of relief carving, he nonetheless labored over studies and models in an effort to create a monument worthy of the subject. Often hailed as the finest piece of American sculpture, the bronze memorial was dedicated by the City of Boston on May 31, 1897, thirty-four years after the unit marched out of Boston to war.

Grand Army of the Republic Memorial Room
State House Room 27

In 1894, upon the completion of the northern end of the Brigham extension, Room 27 was set aside by statute as the headquarters of the Massachusetts Department of the Grand Army of the Republic—the association of Union veterans formed at the close of the war. Previously established in offices in Pemberton Square, the GAR commanders and senior staff occupied this room until the last post in the Commonwealth surrendered its charter in the early 1940s. It was designated a Memorial Room and houses the library and research collections of the Massachusetts chapter, including quarterly Post records, as well as a small collection of Civil War artifacts deposited by its members. The room is open to visitors, and its library is available for research by appointment.

Canteens and other personal equipment carried by infantry soldiers.

Ceremonial furniture of the GAR

Left: Backpack carried by Thomas B. Stantiel, 5th Massachusetts Light Artillery, painted canvas, with standard issue wool blanket and painted canvas ground cloth.

Above: Cartridge box. Leather. Held forty paper cartridges (consisting of a bullet and powder charge) for the muzzle-loading rifle musket.

Above: Ammunition tin from the field at Antietam. Two of these tins fit into a cartridge box and held two ten-round packages of cartridges. They were often discarded as the men would empty their contents into their leather boxes.

Location of Artworks Illustrated

EXTERIOR—GROUNDS/BEACON STREET

PAGE:

12. **Joseph Hooker**, bronze statue by Daniel Chester French and Edward Clark Potter; base by Henry Bacon, 1903. Commissioned under Res. 1896, ch. 43; Acts 1896, ch. 322; Acts 1900, ch. 186; Res. 1903, ch. 22; Acts 1903, ch. 337.
37. **Robert Gould Shaw Memorial,** bronze relief by Augustus Saint Gaudens,1897.

DORIC HALL

3. **Abraham Lincoln,** portrait by Albion Harris Bicknell, 1905. Purchased under Res. 1906, ch. 30 and Acts 1906, ch. 307.
3. **Abraham Lincoln and the Gettysburg Address**, bronze plaque with portrait head, 1911. Given by the Department of Massachusetts, Women's Relief Corps under Res. 1911, ch. 89.
17. **Thomas Oliver Selfridge, Jr.**, bronze plaque by unknown artist, c. 1926. Given by George S. Selfridge. Accepted under Res. 1926, ch. 2.
35. **Medal of Honor**, awarded to Benjamin Jellison. Awarded 1862. Gift of the recipient, 1921.
8. **John Albion Andrew,** marble statue by Thomas Ball, 1870. Given by Citizens of Massachusetts under Res. 1868, ch. 37.
22. **George Luther Stearns**, bronze plaque by unknown artist, c. 1903. Purchased under Res. 1897, ch. 72.

OUTSIDE DORIC HALL

4. **Charles Sumner**, portrait by Henry Ulke, 1874. Given by James Wormley. Accepted under Res. 1884, ch. 64.
26. **Dorothea Dix**, bronze bust by Robert Shure, part of HEAR US: Massachusetts Women's Leadership Memorial by Sheila Levrant DeBretteville and Susan Sellers, 1999.

BARTLETT HALL

15. **William Francis Bartlett**, bronze statue by Daniel Chester French, 1904. Commissioned under Acts 1901, ch. 55 and Res. ch. 4.
20. **Nelson Appleton Miles**, bronze plaque by John Francis Paramino, 1931. Purchased under Res. 1927, ch. 28 and Acts, 1927, ch. 343.

NURSES HALL

24. **Civil War Army Nurses Memorial**, bronze statue by Bela Lyon Pratt, 1911. Given February 12, 1914 by the Army Nurses Memorial Association, Massachusetts Department, Daughters of Veterans. Accepted under Res. 1911, ch. 21.
27. **Clara Barton**, bronze plaque with portrait head by Robert Shure, 2004.
18. **Thomas Greeley Stevenson**, relief by Bela Lyon Pratt, 1905. Given by the Stevenson Memorial Association and others. Accepted under Res. 1905, ch.20.
19. **John Ancrum Winslow,** bronze relief by William Couper, 1909. Purchased under Res. 1908, ch. 63 and Acts 1908, ch. 538.

MEMORIAL HALL

- Designed by Charles Brigham. Dedicated January 1, 1990

28. **Return of the Colors to the Custody of the Commonwealth**, mural by Edward Simmons, 1902. Commissioned under Acts 1896, ch. 545 and Acts 1897, ch. 489.

THIRD FLOOR CORRIDOR

34. **John A Logan – Memorial Day Decree**, bronze plaque by unknown artist, c. 1928.
7. **George Boutwell,** replica portrait by Frederick Porter Vinton, 1900. Commissioned under Res. 1899, ch. 89 and Acts 1900, ch. 297.
35. **Medal of Honor**, bronze plaque by John Francis Paramino, 1931. Commissioned under Res. 1927, ch. 22; Acts 1927, ch. 343; Res. 1928, ch. 11; Acts 1928, ch. 9, Acts, 1929, ch. 386.
14. **Nathaniel Banks**, portrait by Daniel Strain, 1900. Commissioned under Res. 1899, ch. 89 and Acts 1900, ch. 297.
8. **John A. Andrew**, portrait by Darius Cobb, late 19th century. Gift of John F. Andrew. Accepted under Res. 1895, p. 705.
2 & 17. **Sixth Regiment Memorial: Marching Through Baltimore**, mural by Richard Andrew, 1931. Given by the Sixth Regiment Veterans Association under Res. 1928, ch. 1.
6. **Alexander Rice**, portrait by Isaac H. Caliga, c. 1890. Gift of the Governor, 1892.
6. **William Washburn,** portrait by Frank W. Benson, 1900. Commissioned under Res. 1899, ch. 89 and Acts 1900, ch. 297.
16. **Benjamin Butler**, portrait by Walter Gilman Page, 1900. Commissioned under Res. 1899, ch. 89 and Acts 1901, ch. 375.

SENATE CHAMBER

1. **Abraham Lincoln**, replica marble bust by Sarah Fisher Ames, 1867. Purchased under Res. 1867, ch. 88.

4. **Charles Sumner,** marble bust by Martin Milmore, 1869. Given by A. A. Lawrence and others, 1869.
5. **Henry Wilson**, marble bust by Martin Milmore, 1869. Given by William Whiting and others, 1872.
7. **George Sewall Boutwell**, marble bust by Martin Milmore, c. 1870. Given by Isaac Rich and others, 1871.
23. **Gardiner Tufts**, marble bust by Richard Brooks, 1892. Given by friends, 1892.

SENATE RECEPTION ROOM

6. **Henry Wilson**, portrait by Louis M. D. Guillaume, 1875. Purchased under Res. 1895, ch. 91 and Acts 1895, ch. 474.

STATE LIBRARY

21. **Arthur B. Fuller**, plaster bust by unknown artist, 1863. Given by the family of Arthur B. Fuller, 1863.
23. **Charles Carleton Coffin**, portrait by Frank H. Tompkins, 1891. Bequeathed by the sitter to the State Librarian and his successors, 1896.

GRAND ARMY OF THE REPUBLIC MEMORIAL ROOM
ROOM 27 (see pages 38 and 39)

33. **John G. B. Adams**, portrait by Darius Cobb, 1901. Given by State House Employees.

All flags in the Commonwealth's Battle Flag Collection are currently in storage.

Published by
William Francis Galvin
Secretary of the Commonwealth

Memorial Hall, Massachusetts State House. Postcard c. 1904.

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