

# Lesson 1- Augustus Saint-Gaudens, 1848-1907

Who was Augustus Saint-Gaudens?

What are some of his contributions to art and our American culture today?

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## Goals:

- ◆ To understand the life story of Saint-Gaudens, from immigrant to nationally important sculptor.
- ◆ To familiarize students with some of Saint-Gaudens sculpture.
- ◆ To understand the reasons Saint-Gaudens chose to work in Cornish, NH, during parts of his life, and became the personality around whom the Cornish Art Colony developed.
- ◆ To understand the concept of **legacy** and to consider the contribution of Saint-Gaudens' sculpture to American culture.

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## Objectives:

- ◆ Students will **listen** to a narrative describing the life and career of Augustus Saint-Gaudens and/or **watch** the video, *Augustus Saint-Gaudens, An American Original* [28 min.].
- ◆ Students will **construct** a timeline and will illustrate it using the historical photographs provided in order to support chronological thinking.
- ◆ Students will **write** an imaginative narrative, defining what national or global issue Saint-Gaudens might be commissioned to create a monument to, if he were alive today.
- ◆ Students will **sketch** their design for a proposed monument to commemorate a current event.
- ◆ **Optional:** An enrichment activity is provided for older students to research a website and gather information to write a brief biography of the artist.

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## Materials to be provided by the teacher:

- ◆ Copies for each student of the **Timeline of Major Events in the Life of Saint-Gaudens**. (available at end of lesson)
- ◆ Copies for each cooperative group of the **historical photographs**. (available at end of lesson)
- ◆ Paper, scissors, glue, markers/crayons needed to develop and illustrate the time line.
- ◆ Watercolor paper- 9"x12", pencils, ultra-fine tip black sharpies, watercolors and brush.
- ◆ Video, *Augustus Saint-Gaudens, an American Original* (This is not included in this curriculum package. To borrow or purchase a video or DVD, see "Contact Us" on the official website home page)
- ◆ Write the three recommended web sites on the board:
  - [www.nps.gov/saga](http://www.nps.gov/saga)  
(official website of Saint-Gaudens National Historic Site)
  - [www.sgnhs.org](http://www.sgnhs.org)  
(home page of the Saint-Gaudens National Historic Site database- choose Augustus Saint-Gaudens)
  - [www.nga.gov/onlinetours/shawwel.htm](http://www.nga.gov/onlinetours/shawwel.htm)  
(source for biographical information)

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## Instructional Strategies:

**1) Vocabulary:** Begin by writing on the board the words encountered in this lesson:

apprentice (n)  
to apprentice (v)  
cameo (n)  
to cut a cameo (v)  
city (urban) planning (n)  
coinage (n)  
commission (n)  
to commission (v)  
exposition (n)  
immigrant (n)  
to immigrate (v)  
legacy (n)  
unveil (v)

**2) Biography of Augustus Saint-Gaudens:** To introduce students to the story of Saint-Gaudens' life and work, we provide two possible approaches depending upon your students' development:

- a. You may read to your students or paraphrase "The Biography of a Sculptor"
- b. You may choose to screen the video, *Augustus Saint-Gaudens; an American Original* [28 min., recommended for grades 4-6.] A new film in a longer format on DVD, *Augustus Saint-Gaudens: An American Master* [60 min.] is also available, with individual chapters on Saint-Gaudens: 1) the Standing Lincoln, 2) the Shaw Memorial, and 3) the Adams Memorial.

**3) "Saint-Gaudens Discussion Guide:"** Use to discuss the different periods in Saint-Gaudens' life in order to reinforce important concepts.

**4) Discussion Guide: "What is a Legacy?"** Discuss with the class what the concept of a legacy means, especially as it relates to Saint-Gaudens and his work.

### **5) Timeline Activity:**

- a. A horizontal time line must be drawn on paper and marked off in 10-year increments.
- b. Divide the class into cooperative groups in such a way that each 10-year period is covered, and provide a copy of the corresponding historical photos.
- c. Using their time charts and photos, each student group should fill in their 10-year segment.
- d. When finished, each group should describe to the class what their photos represent, and how they illustrate an important event in the life of Saint-Gaudens.

**6) Written Narrative Activity:** If Saint-Gaudens were alive today, and you were the president of the National Humanities for the Arts, write a letter to Saint-Gaudens describing a current

national or global event and why it is important to commemorate this event in the form of a sculpture for the entire world to see. Explain to Saint-Gaudens why you believe he is the right person to create this monument.

**7) Watercolor Activity:**

- a. Provide a 9"x12" piece of student grade watercolor paper to each student.
- b. Ask students to lightly draw with pencil, a sketch of the monument they would create to commemorate a current world event.
- c. Using an ultra-fine tip sharpie, outline the monument.
- d. Create an environmental setting for the monument using watercolors. Use watercolor wells with lots of water to avoid bright or dark colors that would compete with the monument for the viewer's eye.

**8) Enrichment:** This optional computer based activity is included for older primary aged students that have access to a computer and appropriate computer skills.

- a. Copy the worksheet "Enrichment Activity: A student guide to writing a biography..." for those students who will be doing this activity.
- b. They will be using the web site: [www.nga.gov/onlinetours/shawwel.htm](http://www.nga.gov/onlinetours/shawwel.htm)

# The Biography of a Sculptor

This reading is presented for your own background information and, if you choose, may be read to your class. For very young students, you may decide to paraphrase the story.

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## The Early Years

Augustus Saint-Gaudens was born in **Dublin, Ireland in 1848**. His father, Bernard Saint-Gaudens, was a shoemaker from the village of Aspet, France, near the town of Saint-Gaudens in the foothills of the Pyrenees. He left France and settled in Dublin, Ireland, where he met and married Mary McGuinness. Six months after the birth of Augustus, Bernard took his family and **immigrated to the United States** primarily to flee the potato famine that was then ravaging Ireland. They settled in New York. When Augustus finished public school at the age of thirteen (approximately grade 8 today), he was **apprenticed to a cameo-cutter**. For the next six years he labored long days in his master's shop. His father encouraged him to draw, and at night Augustus attended the newly opened art school at **Cooper Union**. He was the youngest student to enroll. Later he studied at the **National Academy of Design**, which was near his home.

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## Study in Europe

When Saint-Gaudens was nineteen and his apprenticeship was over, his father offered him a chance to travel to Europe and see the **Exposition of 1867 in Paris**. He left with \$100 in his pocket, a thorough knowledge of cutting cameos, and deep confidence in himself. Saint-Gaudens had another goal in mind; he wished to become a sculptor. For Americans, to study in a European art school was still considered to be an essential part of a serious artist's education. When he was accepted to the **École des Beaux Arts (School of Fine Arts)** a year later, he was allowed to study under the respected sculptor, Francois Jouffroy. Because he received little money from home, he continued to support himself by cameo cutting. In 1870, the Franco-Prussian War broke out and he was forced to flee to **Rome**, where he opened his first studio and worked for the next five years. His outlook and skills matured during these years, and his warm personality attracted a wide circle of American and international friends.

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Rome was also the place of another fortunate meeting, as it was there that he first met **Augusta Homer** from Roxbury, Massachusetts. Skilled at drawing, she wished to study painting in an art school, but could find none that accepted female students. Instead, she began to work as a copyist painter in museums. Not only did Augustus and Augusta "share" a name, but also they shared a love of art, and eventually, each other. They became engaged.

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## New Opportunities Open in America

At **age 27**, Saint-Gaudens **returned to America** and began his career; 1876 was a turning point in his life. He won the **commission** to create a statue of Admiral David Glasgow **Farragut** (1801-1870). This brought him recognition and enough security to persuade Augusta's parents not to further delay the couple's marriage. Their wedding took place in 1877 and two days later Saint-Gaudens and his bride sailed for Paris, where he knew he could find inspiration in the surroundings. He began work on the *Farragut Monument* and assumed a new role as a leader among his fellow artists.

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### **Rise to Fame**

When the Farragut statue was brought back to America and **unveiled** in Madison Square Park in New York City (where it can still be seen today), it was quickly recognized as a landmark in American sculpture. This was Saint-Gaudens' **first public work**. Some years later, a fellow sculptor observed that, "When in 1881 the "Admiral Farragut" was unveiled in Madison Square, the work of a new leader was discovered; ...Many of our best critics rate him not only our greatest sculptor, but the greatest of American artists..." After the unveiling of the Farragut statue, Saint-Gaudens no longer had to struggle to obtain **commissions**. They flowed into his studio in an almost overwhelming stream.

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### **Saint-Gaudens Comes to Cornish, NH**

It was during the summer of 1885 that he and his family spent their first season in **Cornish, NH**. He was beginning to work on a statue of Abraham Lincoln and was promised that in New Hampshire "...he would find many **'Lincoln shaped men'** who could pose as his model." Saint-Gaudens came to love Cornish for the peace, quiet and especially for the beauty of the landscape and its rolling hills dominated by Mt. Ascutney and the sweep of the Connecticut River Valley. In Cornish, Saint-Gaudens was very productive and **returned season after season**. His friendly, energetic personality began to attract a group of fellow artists who settled around him. They included other sculptors, painters, writers and musicians, all of whom were leaders in the cultural climate of the country. The group became known as the **"Cornish Colony"** and numbered over 75 individuals.

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### **The Nation's Foremost Sculptor**

Saint-Gaudens felt strongly that he had benefited from his teachers and believed that he should teach as well. He **taught steadily from 1888 to 1897**. He helped aspiring young sculptors through the classrooms of the Art Students League in New York City and through numerous private ways. Occasionally he would invite some of the most talented students to become his assistants.

Besides teaching, Saint-Gaudens gave generously of his time to other causes. He served as **sculpture advisor to the great Columbian Exposition of 1893**. He was instrumental in founding the **American Academy in Rome**, where artists still study today, and he was a member of the **McMillan Commission**, one of the first efforts at city planning, which gave direction for the preservation and development of Washington, D.C.

Saint-Gaudens' **achievements during the 1880's and 90's** were vast and included many **relief portraits** and some of his **most famous public monuments**. These include the *Amor Caritas*, (also known as "Angel with a Tablet"), the weathervane "*Diana*," the relief portrait of author *Robert Louis Stevenson*, *The Puritan*, and the cemetery sculpture called the *Adams Memorial*, which was commissioned by the historian Henry Adams in memory of his wife. He also completed six major monuments to Civil War heroes; *Admiral David Glasgow Farragut*, *General William T. Sherman*, *General John A. Logan*, and *Colonel Robert Gould Shaw and the 54th Massachusetts Regiment* and two to *President Abraham Lincoln*.

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### **The Later Years**

Saint-Gaudens won the **Grand Prize** (first place) for four sculptures he exhibited at the great **Universal Exposition of 1900 in Paris, France**. While there, he did not feel well and learned that he had **cancer**. He returned to Boston for surgery. This illness led to his **decision to live permanently in Cornish, NH** because he felt the climate and life-style would be more healthful.

These last seven years of his life were productive, in spite of his diminishing energy and the pain caused by cancer. When President Theodore Roosevelt, a friend and admirer, asked Saint-Gaudens to apply his talents to United States coinage, he designed the **\$10 and \$20 gold pieces**. Today, these coins are no longer in use, but are considered by many to be America's most beautiful coins. Altogether, in three decades of work, he produced over **200 pieces of sculpture**. Treatments for his cancer could not stop his illness. He continued to work however, and with the help of assistants whom he personally supervised, he was able to finish many more commissions. **He died at home in Cornish on August 3, 1907** and was buried at the "Temple" on his property.

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### **The Legacy of Augustus Saint-Gaudens**

100 years since the death of Augustus Saint-Gaudens, he is acknowledged to be one of **America's most important sculptors**. His home, studio and gardens have become a **National Park** visited by thousands of individuals each year. Here people can learn about the sculptor, see much of his work and experience the beautiful environment which inspired him and which he loved so much. His work is found in many national and international museum collections, as well as in public areas. (See **Appendix** at the end of this lesson for a list of sites where his work may be seen.)

He was greatly respected and admired by his contemporaries, many of whom wanted to memorialize him by their own work. We hope you and your students will have the opportunity to come to the Saint-Gaudens National Historic Site.

# Saint-Gaudens Discussion Guide

Before proceeding, review with students what they have learned so far. It is important to make the life and work of Saint-Gaudens relevant to their experience and concept of history. Undoubtedly students will encounter President Abraham Lincoln, Robert Louis Stevenson (author), Union leaders of the Civil War and a "Puritan" in their future studies, all modeled by Saint-Gaudens.

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## FACT:

- 1848: Born in Dublin, Ireland and immigrated to U.S. at 6 months.
- Attended public school until age 13 (grade 8) and apprenticed in cameo studio for the next six years.
- 1867: Travels to Paris to study at famous École des Beaux Arts (Fine Arts School).
- 1880's-90's: Returns to U.S. ASG matures; receives major commissions (Farragut, Lincoln, Shaw) that show new vitality/naturalism/confidence.
- 1885: ASG comes to live/work in Cornish (seasonally) and after cancer operation he chooses to live there year-round, 1900-1907.
- 1900: ASG, from among hundreds of entries, wins the Grand Prize at the Universal Exposition, Paris.
- Today, through his portraits, memorials and monuments we are able to visualize history.

## CONCEPT TO REINFORCE:

- Parents looked for better life in America where father opened shoemaking business in NYC.
- Family valued craftsmanship; ASG followed his dream for art. (Ask students what career they might like to follow and how to accomplish it.)
- Learning never stops. He supported himself with his cameo cutting skills. (In late 19th century, American art students felt a European education was best)
- Becomes a leader among American artists and feels responsibility to share his time and talents by teaching younger art students.

- Although a New Yorker, ASG finds clean environment, quiet, peace and beauty of NH to be a source of health and inspiration. (Remember, NYC in those days was crowded, noisy (trolleys), and dirty (horses!))
- First time an American sculptor is honored abroad and ASG brings prestige to American art
- The value of art to interpret history and its emotive power to narrate, describe, and experience a person or event from long ago.

## Discussion Guide: What is a legacy?

This may be a new concept for your students. There is much talk these days about "**leaving a legacy**," something for future generations to enjoy. Write the word "legacy" on the board and ask your class if they understand the meaning of a legacy.

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### Background:

The *Merriam-Webster Collegiate Dictionary* defines legacy as:

- 1) A gift by will especially of money or other personal property; bequest
- 2) Something transmitted by or received from an ancestor or predecessor or from the past

A **legacy** then is traditionally a gift, but it can mean more than a material object. It may also mean a reputation such as "a famous artist," or "an excellent teacher."

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### Discussion:

**Ask students to think about Saint-Gaudens' legacy and the many things that we remember and respect about him:**

- Established a reputation as a very **hard worker**
- **Followed his wish** to become an artist (from immigrant beginnings)
- Became known as one of the **greatest American sculptors**
- He was a **leader** among other artists and the Cornish Art Colony
- Taught younger artists and felt it his responsibility to **mentor** and share his knowledge
- Served as a member on the McMillan Commission (1901-1902), one of the **earliest efforts in city planning** (The layout of Washington, DC, which we see today, is a result in part, of Saint-Gaudens' vision and advice, especially the preservation of the Mall as an open space)
- Left us many **public monuments** commemorating some national heroes and events
- Designed two beautiful coins (**\$10 and \$20 gold coins**), which are still treasured as examples of the finest designs in American coinage
- Produced over **200 works of art** (students may wish to list examples)
- Was **greatly loved**, respected and admired; his home, studio and grounds are preserved as a National Park visited by thousands of people each year.

**Wrap-up: A student's own legacy.** You do not have to leave money or property in order to create legacy. You can leave a memory. Before finishing this discussion, and to relate this concept to the students' experience, ask your students to reflect on their own reputations. What would you like your friends and classmates to remember you for?

**Extra Credit:** What do you consider to be George W. Bush's to the American people and the world?

1. Interview 3-5 students and 3-5 adults of your choice to help you form your opinion on the legacy of George W. Bush.
2. Write an essay describing what you think George W. Bush will be remembered

for when text books are written 50 years from now.

3. You may include photos and/or quotes to support your argument.

## Enrichment Activity- Teacher Guide

- This activity builds on reading and writing skills and the use of computers to obtain information. It is optional and may be done individually or in small groups, possibly in conjunction with the school librarian. It is suggested for older students (grades 5-6), those students on an accelerated track or offered for voluntary extra credit.
  - The following on-line tour pages (provided for the teacher) are printed from the website of the National Gallery of Art. They follow the specific directions for those students who are navigating this site to complete the Enrichment Activity.
  - Website: [www.nga.gov/online\\_tours/shawwel.htm](http://www.nga.gov/online_tours/shawwel.htm).
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### Goal:

1. To write a brief biography of Augustus Saint-Gaudens using the internet as a resource.
2. To develop computer skills.

### Materials to be provided by the teacher:

- Copy for each student engaged in this activity the “Enrichment Activity” worksheet.

### Procedure:

- 1) Explain to students that they will be using the computer as a resource tool to find information about the life of Augustus Saint-Gaudens.
- 2) If working in small groups, divide the students with three to four students per computer. Have one work the computer keyboard, two or three read the screen and take notes and another to record the steps used to reach each screen.
- 3) They will be directed to the home page of the National Gallery of Art and follow the prompts to research and write a brief biography of the artist.
  - a) The web site is: [www.nga.gov/onlinetours/shawwel.htm](http://www.nga.gov/onlinetours/shawwel.htm)
  - b) Students can click on the prompts to learn about the sculptor’s life:
    - ⇒ **Start Tour**
    - ⇒ **The Artist**
    - ⇒ **Saint-Gaudens’ Biography**
    - ⇒ Have students follow the **Next** commands (there are twenty screens in all)
- 4) Review the essential elements of a biography with students:
  - a. Dates of life
  - b. Where individual grew up
  - c. Education
  - d. Influences and important events
  - e. Adult life and career accomplishments
  - f. Lasting contributions/legacy

# Enrichment Activity

## A student worksheet to writing a biography of Augustus Saint-Gaudens

In this lesson, you will be using the computer to find information, which will help you to write a brief biography of the sculptor Augustus Saint-Gaudens.

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A good biography tells us the life story of an individual and should include the following elements:

- Dates of a person's life
- Where he or she lived
- Development and education
- Turning points and /or major events in a person's life
- Career accomplishments
- Contributions / legacy (What this person is remembered for)

### Procedure:

Your website is the home page for the National Gallery of Art. A version of The Shaw Memorial, one of Saint-Gaudens' most important sculptures is exhibited there.

[www.nga.gov/onlinetours/shawwel.htm](http://www.nga.gov/onlinetours/shawwel.htm) Click on:

- ⇒ **Start Tour**
- ⇒ **Artist**
- ⇒ **Saint Gaudens Biography**
- ⇒ **Next**
- ⇒ As you progress through the screens, there are detours such as clicking on an image to enlarge it. Remember to get back to your text by clicking on the
- ⇒ **Back** command.

You will now have enough information to write a biography of the artist. Have fun!

## **LESSON 1 MATERIALS: APPENDIX**

**Below is a list of all materials mentioned, in bold, in the Lesson 1 teacher guide. They are listed in the order in which they appear in this guide.**

- 1. Timeline of Major Events in the Life of Augustus Saint-Gaudens**
- 2. Historical Photographs of Augustus Saint-Gaudens**
- 3. Appendix of Augustus Saint-Gaudens' works**

# Timeline of Major Events in the Life of Augustus Saint-Gaudens

**Activity Instructions:** Augustus Saint-Gaudens is known today as a great sculptor, teacher, and artistic advisor, who helped to shape this nation's cultural history.

1. Construct a horizontal time line in ten year periods from 1840-1910.
2. Cut the photos out and paste them onto the time line when the event occurred.
3. Those events illustrated with a photo are indicated by an asterisk (\*).

DATE	Major Event in the Life Of Augustus Saint-Gaudens	Major Event in World History
March 1, 1848	Augustus Saint-Gaudens is born in Dublin, Ireland.*	Potato famine in Ireland, 1845-48; California becomes 31st state, 1850.
September 1848	His family immigrates to America; settles in New York City.*	First World Fair Exposition in London, 1851. First elevator, 1857.
1861	Attends public school, but leaves after Grade 8. Apprenticed to a cameo cutter.*	Abraham Lincoln elected President in 1860; Civil War begins April 1861
1864	Takes drawing classes at Cooper Union in New York City and is the youngest student to enroll.	Civil War drawing to a close. Lincoln shot April, 1865.
1866	Attends art classes at National Academy of Design in NYC. Models 1st sculpture of Bernard, his father.*	Reconstruction begins.
February 1867	Moves to Paris, France to study sculpture at the famous École des Beaux Arts.	US buys Alaska from Russia for \$7.2 million, 1867.
November 1870	As war breaks out, leaves for Rome and opens his first studio.	Franco-Prussian War, 1870-71.
October 1873	<i>Hiawatha</i> , his first full size sculpture is commissioned.*	First color photos developed, 1873.
December 1873	Meets Augusta Homer in Rome and they become engaged in 1874.*	Vanderbilt and other "Captains of Industry" make their fortunes.
1875	Returns to New York City.	Alexander Graham Bell invents the telephone, 1876.
1877	Marries Augusta Homer; they live in Paris for three years while he models the <i>Admiral Farragut Monument</i> .	Thomas Edison invents the first electric light bulb, 1879.
1880	Returns to NYC; son Homer is born.*	
1881	<i>Admiral Farragut Monument</i> unveiled in New York City; this is his first public monument and first of six monuments to Civil War heroes.*	First skyscraper (10 stories) is built in Chicago, 1883.
1885	First summer in Cornish, NH where he begins to model the <i>Standing Lincoln</i> . *	Grover Cleveland becomes President.

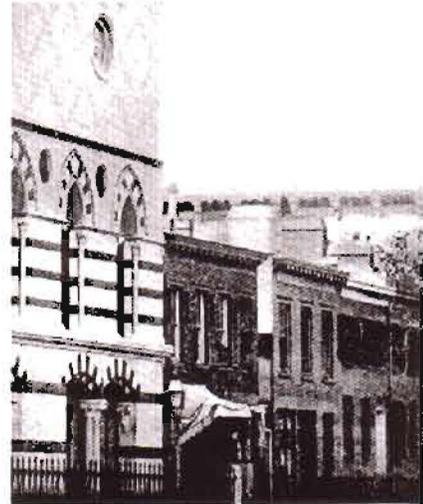
1887	<i>Standing Lincoln</i> is unveiled in Chicago.*	The Statue of Liberty is dedicated in NYC, 1886.
1888	Begins to teach at the Art Students League in New York City.*	Eiffel Tower is built in Paris; the Dakotas, Montana and Washington become states, 1889.
1891-93	Named sculpture adviser for the World's Columbian Exposition in Chicago 1893.*	Global influenza epidemic, 1890; Russian famine, 1891.
1892-1894	<i>Diana</i> (weathervane), placed on top of Madison Square Garden NYC and is first sculpture to be lit with electricity.*	Tschaikovsky writes his ballet, <i>The Nutcracker</i> , 1892; Henry Ford builds his first car, 1893.
1897	<i>Shaw Memorial</i> is unveiled on Boston Common after 14 years of work.*	First modern Olympic games in Athens, 1896.
1897	Moves back to Paris for 3 years.	Spanish-American War, 1898.
1900	Wins <b>Grand Prize</b> at Universal Exposition in Paris for four sculptures: <i>The Puritan</i> , <i>General Sherman</i> , <i>Amor Caritas</i> , and <i>The Shaw Memorial</i> .* Diagnosed with cancer and returns to US to live in Cornish year round.	Boxer Revolt in China, 1900; First Nobel prizes awarded, 1901;
June 1901	Named advisor to the McMillan Commission which designs the city plan of Washington, D.C.	President McKinley murdered; Theodore Roosevelt becomes President, 1901.
May 1903	<i>General Sherman Monument</i> unveiled NYC.*	First Wright Brothers flight in Kitty Hawk, NC, 1903.
1905	Meets President Roosevelt who commissions Saint-Gaudens to design the \$10 and \$20 gold coins;* <i>A Masque of Ours: The Gods and the Golden Bowl</i> , a pageant performed by his friends to celebrate 20 years of living in Cornish.*	San Francisco earthquake, 1906.
1907	Augustus Saint-Gaudens dies and is buried in Cornish, NH.	Ford sells first Model T automobile, 1908.
1919	Augusta and Homer donate their Cornish home to the Saint-Gaudens Memorial and property is then incorporated by the State of New Hampshire.	World War I, 1914-18.
1965	The Saint-Gaudens Memorial becomes the first National Park to interpret a visual artist's home, studio and work and is the only National Park in NH.	Russian astronaut, Leonov, is first person to walk in space; Malcolm X shot in NYC, 1965.

## Timeline Photographs

**1840's**

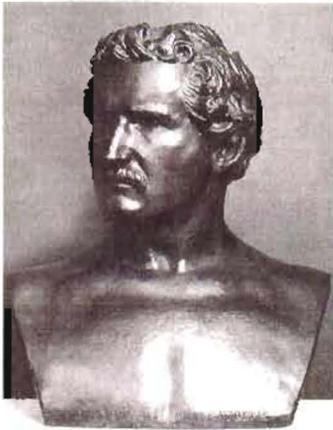


Augustus Saint-Gaudens was born in Dublin, Ireland. This is his birthplace.



Augustus Saint-Gaudens immigrated to New York City with his family when he was six months old. His father opened a shoemaking business and the family lived above the shop (building with awning).

## 1860's

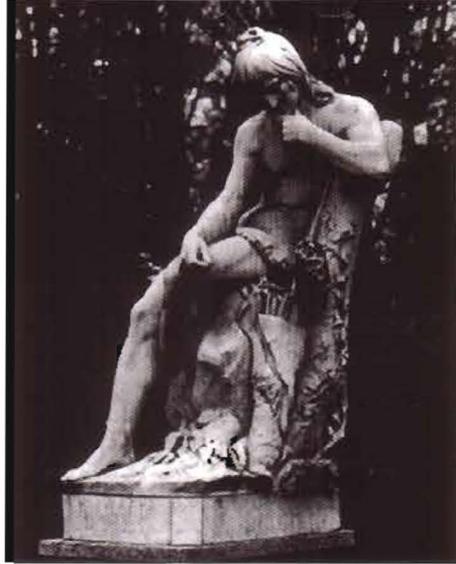


A **portrait bust** of Bernard Saint Gaudens, the first sculpture by Augustus Saint-Gaudens, 1867.

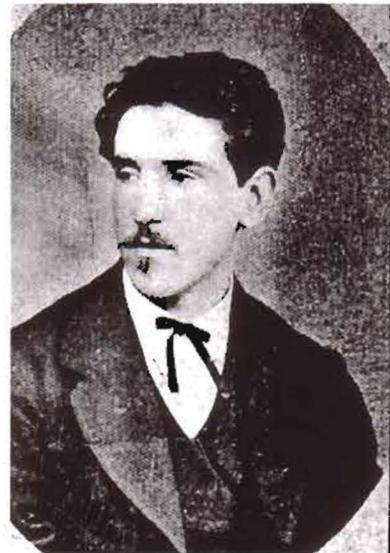


Augustus at the cameo lathe in 1867.

1870's



*Hiawatha*, one of Augustus' first full size sculptures, 1873.



Augusta Homer and Augustus Saint-Gaudens' engagement photos, 1874.

## 1880's



Homer, born in 1880, is the Saint-Gaudens' only child.



*The Admiral Farragut Monument*, completed in 1881, was Augustus' first major commission. (Notice the *Diana* weathervane in the background, this was one of his later sculptures.)



In 1887 *The Standing Lincoln Memorial* was unveiled in Chicago, Illinois. This was the first sculpture that Saint-Gaudens modeled in Cornish, NH.



In 1885, the Saint-Gaudens spent their first summer in Cornish, NH.

Augustus wanted to help other young art students with their careers. He taught at the Art Students League in New York City. (He is shown in the back row, 2nd from the right, 1888.)



## 1890's



*The Shaw Memorial* honors the Massachusetts 54<sup>th</sup>, one of the first black regiments to fight in the Civil War. The original was unveiled in 1897 in Boston, MA, and there is another version at Saint-Gaudens NHS in Cornish, NH.



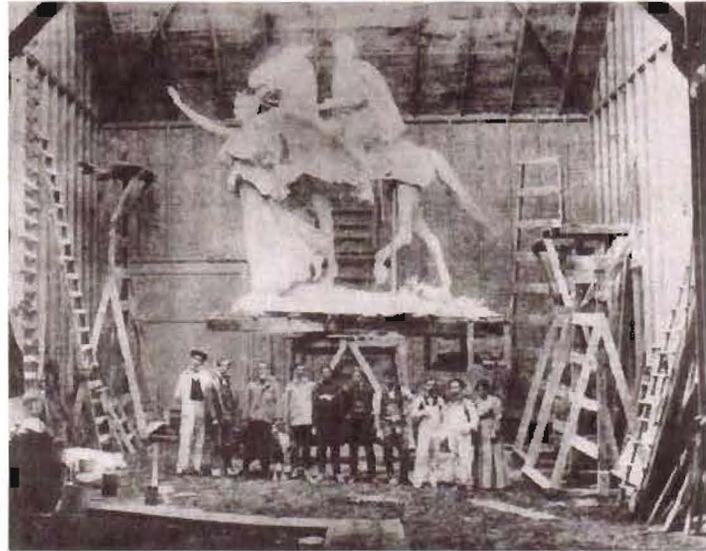
*Diana*, a weathervane, sat atop Madison Square Garden and was, in 1892, the first sculpture to be lit with electricity.

## 1900's

This is the Sculpture Gallery from the Universal Exposition of 1900 in Paris, France. Saint-Gaudens won the Grand Prize. Can you see his General Sherman?



B-15. UNITED STATES SCULPTURE EXHIBIT IN THE COURT OF THE GREAT ART PALACE.



Augustus is shown (3<sup>rd</sup> from left) working with his assistants on *The Sherman Monument* in his large studio in Cornish, NH. It was unveiled in New York City in 1903. How big do you think the sculpture is? (We call it heroic size)

## 1900's

Augustus's friends wrote and performed a pageant, *A Masque of Ours: The Gods and the Golden Bowl*, to celebrate 20 years of living in Cornish, NH. After, the set was carved into marble and is at Saint-Gaudens NHS. Augustus is buried at the Temple with other family members.



Augustus designed, in 1905, the twenty dollar gold coin, showing Liberty. It is prized among coin collectors as the most beautiful coin ever minted.

## APPENDIX E

# WORKS BY SAINT-GAUDENS IN PUBLIC COLLECTIONS

*(Following the United States listings are foreign locations.)*

### California

Hollywood Hills, Forest Lawn Memorial Park  
Abraham Lincoln (No. 124)  
Los Angeles, Museum of Art  
Florence Gibbs (No. 26)  
Pebble Beach, Robert Louis Stevenson School  
Robert L. Stevenson, second version (No. 133)  
Saint Helena, Silverado Museum  
Robert L. Stevenson, second version (No. 133)  
Robert L. Stevenson, third version (No. 188)  
Santa Cruz, University of California,  
Adlai Stevenson College  
Victory, head (No. 185)  
San Diego, Museum of Art  
Homer Saint-Gaudens (No. 100)

### Connecticut

Hartford, Wadsworth Atheneum  
William G. Bunce (No. 62)  
Lakeville, Hotchkiss School, Edsel Ford Library  
Abraham Lincoln (No. 124)  
Meriden, Curtis Library  
Amor Caritas, reduction (No. 169)  
New Haven, Yale University  
Woolsey Hall  
Theodore D. Woolsey (No. 84)  
Art Gallery  
Abraham Lincoln (No. 124)  
Robert L. Stevenson, second version (No. 133)  
Mary G. Mead (No. 137)  
Beinecke Library  
Robert L. Stevenson, second version (No. 133)  
Robert L. Stevenson, third version (No. 188)  
New London, Library  
Henry P. Haven (No. 141)

### Delaware

Newark, University of Delaware  
Victory, reduction (No. 184)

### District of Columbia

Washington  
United States Capitol

Roger B. Taney (No. 59)  
Chester A. Arthur (No. 145)  
United States Library of Congress  
Design for figure of Art (No. 157)  
United States Supreme Court  
Morrison R. Waite (No. 142)  
Horace Gray (No. 177)  
Freer Gallery of Art, Smithsonian Institution  
Boston Public Library Groups (No. 173)  
National Gallery of Art  
Diana, reduction (No. 154)  
National Museum of American Art,  
Smithsonian Institution  
Edwards Pierrepont (No. 48)  
Margaretta Pierrepont (No. 49)  
Francis Millet (No. 78)  
Alexander H. Vinton (No. 108)  
"Dunrobin" (No. 110)  
Diana, first study (No. 121)  
Abraham Lincoln (No. 124)  
Robert L. Stevenson, first version (No. 132)  
Violet Sargent (No. 138)  
Adams Memorial (No. 143)  
Charles C. Beaman (No. 155)  
Louise A. Gould, bust (No. 156)  
Mildred and William D. Howells (No. 168)  
Victory, head (No. 185)  
National Museum of American History,  
Smithsonian Institution  
George Washington Inaugural Medal (No. 134)  
Rejected reverse of World's Columbian Exposition  
Medal (No. 151)  
Theodore Roosevelt Special Inaugural Medal (No. 197)  
\$10 and \$20 gold pieces, U.S. Coinage of 1907  
(No. 204B, 204C)  
National Portrait Gallery, Smithsonian Institution  
John Ericsson (No. 42)  
William D. Howells (No. 168)  
David J. Hill (No. 176)  
Wayne MacVeagh (No. 180)  
Corcoran Gallery  
Jules Bastien-Lepage (No. 87)  
Homer Saint-Gaudens (No. 100)  
Washington Medal (No. 134)  
Amor Caritas, reduction (No. 169)  
Wayne and Virginia MacVeagh (No. 180)  
Textile Museum  
Robert L. Stevenson, second version (No. 133)  
Rock Creek Church Cemetery  
Adams Memorial (No. 143)

- Miami, University of Miami, Library  
 Robert L. Stevenson, second version (No. 133)  
 Diana, head (No. 154)  
 Amor Caritas, reduction (No. 169)
- Sarasota, John and Mabel Ringling Museum of Art  
 Edwin W. Stoughton, bust (No. 45) and relief (No. 46)  
 Samuel Nelson (No. 43)

## Illinois

- Chicago  
 Art Institute  
 John S. Sargent (No. 86)  
 Jules Bastien-Lepage (No. 87)  
 Puritan (No. 125)  
 Robert L. Stevenson, second version (No. 133)  
 Violet Sargent (No. 138)  
 Grand Army of the Republic, Memorial Hall  
 Abraham Lincoln, reduction (No. 124)  
 Grant Park  
 General John A. Logan Monument (No. 167)  
 Abraham Lincoln: The Head of State ("Seated Lincoln")  
 (No. 203)  
 Historical Society  
 Abraham Lincoln, head (No. 124)  
 Lincoln Park  
 Eli Bates Fountain: "Storks at Play" (No. 123)  
 Abraham Lincoln: The Man ("Standing Lincoln")  
 (No. 124)
- Springfield, Lincoln Tomb  
 Abraham Lincoln, reduction (No. 124)

## Indiana

- Indianapolis, Museum of Art  
 Jules Bastien-Lepage (No. 87)  
 Robert L. Stevenson, second version (No. 133)  
 Diana, reduction (No. 154)
- Louisville, J. B. Speed Art Museum  
 "Vertumnus" ("Actaeon") panel from the  
 Vanderbilt House (No. 104)  
 Robert L. Stevenson, second version (No. 133)

## Iowa

- Cedar Rapids, Franklin Junior High School  
 Abraham Lincoln, head (No. 124)

## Kansas

- Lawrence, University of Kansas, Spencer Museum of Art  
 Robert L. Stevenson, second version (No. 133)  
 Roger Wolcott (No. 183)

## Louisiana

- Baton Rouge  
 Anglo American Museum  
 Robert L. Stevenson, second version (No. 133)  
 Louisiana State University  
 Robert L. Stevenson, second version (No. 133)
- Shreveport, R. W. Norton Art Gallery  
 Cicero (No. 35)  
 Samuel Johnson (No. 44)  
 Jules Bastien-Lepage (No. 87)  
 Homer Saint-Gaudens (No. 100)

- Robert L. Stevenson, second version (No. 133)  
 Washington Medal (No. 134)  
 World's Columbian Exposition Medal (No. 151)  
 Amor Caritas, reduction (No. 169)  
 Robert L. Stevenson, third version (No. 188)

## Maine

- Brunswick, Bowdoin College, Walker Art Building  
 Robert L. Stevenson, second version (No. 133)
- Kittery Point, Howells Memorial  
 Mildred and William D. Howells (No. 168)
- Rockland, Farnsworth Library and Art Museum  
 Robert L. Stevenson, second version (No. 133)  
 Washington Medal (No. 134)

## Maryland

- Baltimore  
 Johns Hopkins University  
 Robert L. Stevenson, second version (No. 133)  
 Washington Medal (No. 134)  
 Walters Art Gallery  
 Washington Medal (No. 134)
- Emmitsburg, Mount Saint Mary's College,  
 Lee Memorial Library  
 Helen and Sarah Lee (No. 93)  
 Sarah R. Lee (No. 94)
- Hagerstown, Washington County Museum of Art  
 William M. Evarts (No. 51)

## Massachusetts

- Amherst, Amherst College Museum of Art  
 Jules Bastien-Lepage (No. 87)  
 Puritan, reduction (No. 125)  
 Robert L. Stevenson, second version (No. 133)
- Andover, Phillips Academy, Addison Gallery  
 McKim, White and Saint-Gaudens caricature (No. 74)
- Boston  
 Boston Athenaeum  
 William R. Bliss cameo (No. 16)  
 Roger Wolcott (No. 183)  
 The Common  
 Shaw Memorial (No. 166)  
 Emmanuel Church  
 Alexander H. Vinton (No. 108)  
 Massachusetts General Hospital  
 Phillips House  
 Amor Caritas, reduction (No. 169)  
 Warren Library  
 Anna L. Gray (No. 182)
- Museum of Fine Arts  
 William L. Picknell (No. 71)  
 Francis Millet (No. 78)  
 John S. Sargent (No. 86)  
 Jules Bastien-Lepage (No. 87)  
 Puritan, reduction (No. 125)  
 Robert L. Stevenson, first version (No. 132)  
 Washington Medal (No. 134)  
 George Hollingsworth (No. 148)  
 Rejected reverse of World's Columbian Exposition  
 Medal (No. 151)  
 Mildred Howells (No. 168)  
 Martin Brimmer (No. 171)  
 Jacob C. Rogers (No. 178)  
 Anna L. Gray (No. 182)

Victory, head (No. 185)  
 Victory, relief (No. 205)  
 Isabella Stewart Gardner Museum  
   John S. Sargent (No. 86)  
   Mildred Howells (No. 168)  
 Boston Public Library  
   Washington Medal (No. 134)  
   Robert C. Billings (No. 175)  
 Trinity Church, Copley Square  
   Frescoes of Saint James and Saint Paul (No. 60)  
   Martin Brimmer relief (No. 171)  
   Phillips Brooks Monument (No. 212)  
 Cambridge  
   Commons, Cobb Memorial  
     Abraham Lincoln, standing figure only (No. 124)  
   Harvard University  
     Fogg Art Museum  
       Homer Saint-Gaudens (No. 100)  
       Abraham Lincoln, reduction (No. 124)  
       William T. Sherman (No. 127)  
       Marjana G. Van Rensselaer (No. 130)  
       Diana, head (No. 154)  
     Gray Herbarium  
       Asa Gray (No. 112)  
     Houghton Library  
       Shaw Memorial drawings (No. 166)  
       Farragut Monument drawings (No. 90)  
       Robert L. Stevenson, second version (No. 133)  
       Robert L. Stevenson, third version (No. 188)  
   Mt. Auburn Cemetery  
     Henry Nevins tomb (No. 159)  
 Gloucester, Sargent/Murray/Gilman/Hough House  
   John S. Sargent (No. 86)  
 Lenox, Library  
   Samuel G. Ward (No. 95)  
 Lynn, St. Stephen's Memorial Episcopal Church  
   Design for the Annunciation Window (Tiffany Studios) (No. 89)  
 Milton, Cemetery  
   Dennis M. Bunker tombstone (No. 163)  
 North Easton  
   Library  
     Oliver Ames (No. 98)  
   Cemetery  
     Frederick L. Ames tombstone (No. 162)  
 Northampton, Smith College, Museum of Art  
   Diana, reduction (No. 154)  
 Quincy, Adams National Historic Site  
   Henry Adams caricature (No. 191)  
 Salem, Essex Institute  
   Jacob C. Rogers (No. 178)  
 Springfield  
   Merrick Park  
     Puritan (Deacon Samuel Chapin) (No. 125)  
   Museum of Art  
     Puritan, reduction (No. 125)  
   Springfield Cemetery  
     Josiah G. Holland (No. 92)  
 Stockbridge  
   "Chesterwood," National Trust for Historic Preservation  
     Sarah R. Lee (No. 94)  
     Diana, reduction (No. 154)  
   "Naumkeag," Trustees of Reservations  
     Ruluff S. Choate (No. 122)  
 Williamstown  
   Williams College  
     Museum of Art  
       Puritan, reduction (No. 125)

Diana, reduction (No. 154)  
 Cluett Center, St. Anthony's Hall  
 Frederick F. Thompson (No. 198)

## Michigan

Dearborn, Greenfield Village and Henry Ford Museum  
   Abraham Lincoln, reduction (No. 124)  
 Detroit, Institute of Arts  
   Jules Bastien-Lepage (No. 87)  
   Homer Saint-Gaudens (No. 100)  
   Abraham Lincoln, reduction (No. 124)  
   Amor Caritas, reduction (No. 169)  
 Jackson, Library  
   Abraham Lincoln, reduction (No. 124)

## Missouri

Saint Louis, City Art Museum  
   Jules Bastien-Lepage (No. 87)  
   Puritan, reduction (No. 125)  
   Amor Caritas, reduction (No. 169)  
   Victory, head (No. 185)

## Montana

Butte, Montana College of Mineral Science and Technology  
   Marcus Daly (No. 201)

## Nebraska

Lincoln, University Art Gallery  
   Puritan, reduction (No. 125)  
 Omaha, Joslyn Art Museum  
   Robert L. Stevenson, second version (No. 133)  
   World's Columbian Exposition Medal (No. 151)

## New Hampshire

Cornish, Saint-Gaudens National Historic Site  
   Flying Eagle cameo (No. 6)  
   Head of Hercules cameo (No. 8)  
   Bernard Saint-Gaudens, drawing (No. 12)  
   Mary M. Saint-Gaudens, drawing (No. 14)  
   Bernard Saint-Gaudens, bust (No. 15)  
   Fanny S. Whittlesey, drawing (No. 19)  
   Mary Queen of Scots cameo, Williams version (No. 30)  
   Youthful Mars cameo (No. 31)  
   Marcus Junius Brutus (No. 34)  
   William M. Evarts (No. 51)  
   George Washington cameo (No. 55)  
   John Calhoun (attributed) (No. 58)  
   Roger B. Taney, sketch/model (No. 59)  
   William G. Bunce (No. 62)  
   George Maynard (No. 63)  
   William L. Picknell (No. 71)  
   Helen Armstrong (No. 72)  
   Andrew F. Bunker (No. 73)  
   McKim, White and Saint-Gaudens (No. 74)  
   Charles F. McKim (No. 75)  
   Dr. Walter Cary (No. 76)  
   Dr. Cary, with hat (No. 77)  
   Francis Millet (No. 78)  
   Maria Love (No. 80)  
   Emelia Chapin (No. 81)  
   Richard W. Gilder family (No. 82)

ROBERT L. STEVENSON (No. 85)

Dr. Henry Shuff (No. 85)  
 John S. Sargent (No. 86)  
 Jules Bastien-Lepage (No. 87)  
 Admiral Farragut (No. 90)  
 Josiah G. Holland (No. 92)  
 Helen and Sarah Lee (No. 93)  
 Sarah Lee (No. 94)  
 Samuel G. Ward (No. 95)  
 Charles and Lawrence Butler (No. 99)  
 Homer Saint-Gaudens (No. 100)  
 Cornelius Vanderbilt I (No. 101)  
 Gertrude Vanderbilt (No. 102)  
 William H. and Cornelius Vanderbilt III (No. 103)  
 Vanderbilt House, Ceres panel (No. 104)  
 Villard House, fish font (No. 105)  
 Morgan tomb figures (No. 106)  
 Alexander H. Vinton (No. 108)  
 Bessie S. White (No. 109)  
 "Dunrobin" (No. 110)  
 William E. Beaman (No. 116)  
 Homer Saint-Gaudens (No. 117)  
 Rev. Henry W. Bellows (No. 118)  
 Leo and Frieda Schiff (No. 119)  
 Davida J. Clark (first study for the head of Diana)  
 (No. 120)  
 Abraham Lincoln (No. 124)  
 The Puritan, Deacon Samuel Chapin (No. 125)  
 Puritan, reduction (No. 125)  
 William T. Sherman (No. 127)  
 Mariana Van Rensselaer (No. 130)  
 Robert Louis Stevenson, first version (No. 132)  
 Robert Louis Stevenson, second version (No. 133)  
 Washington Medal (No. 134)  
 James McCosh Memorial (No. 135)  
 Kenyon Cox (No. 136)  
 Mary G. Mead (No. 137)  
 Violet Sargent (No. 138)  
 Adams Memorial (No. 143)  
 Adams Memorial, head (No. 143)  
 Frances F. Cleveland (No. 146)  
 "Novy" (No. 147)  
 Rejected Reverse of World's Columbian Exposition Medal  
 (No. 151)  
 Louise A. Gould, relief (No. 153)  
 Diana, second weathervane version (No. 154)  
 Diana, head (No. 154)  
 Diana, reductions (No. 154)  
 Charles C. Beaman (No. 155)  
 Annie Page (No. 158)  
 William A. Chanler (No. 160)  
 Shaw Memorial, fourth version (No. 166)  
 Shaw Memorial, studies for the black soldiers' heads  
 (No. 166)  
 Shaw Memorial, study for the Monument (No. 166)  
 Mildred and William D. Howells (No. 168)  
 William D. Howells (No. 168)  
 Angel with a Tablet, "Amor Caritas" (No. 169)  
 Amor Caritas, reduction (No. 169)  
 Charles A. Dana, relief head (No. 170)  
 Josephine S. Lowell (No. 172)  
 Boston Public Library Groups (No. 173)  
 Hettie S. Beaman (No. 174)  
 Horace Gray (No. 177)  
 Wayne and Virginia MacVeagh (No. 180)  
 Virginia MacVeagh (No. 180)  
 Wayne MacVeagh (No. 180)  
 Pencil drawing of a dog for MacVeagh relief (No. 180)  
 Anna L. Gray (No. 182)  
 Roger Wolcott (No. 183)  
 Victory, reduction (No. 184)  
 Head of Victory (No. 185)  
 William O. Moseley (No. 186)

ROBERT L. STEVENSON (No. 188)

Robert L. Stevenson, third version (No. 188)  
 Robert L. Stevenson, third version variant (No. 188)  
 James W. Finn caricature (No. 192)  
 Charles A. Platt caricature (No. 193)  
 Stanley and Mary T. Matthews, model (No. 194)  
 John Hay (No. 195)  
 Theodore Roosevelt Special Inaugural Medal (No. 197)  
 Dean Sage (No. 200)  
 Marcus Daly, head (No. 201)  
 Cornish Celebration Presentation Plaque (No. 202)  
 Abraham Lincoln the Head of State (Seated Lincoln),  
 plasticine model (No. 203)  
 Designs for the United States Coinage of 1907, plaster  
 models (No. 204); one cent (No. 204A); ten dollar  
 (No. 204B); twenty dollar (No. 204C)  
 Victory, relief (No. 205)  
 Whistler Memorial, sketches and models (No. 206)  
 William C. Whitney (No. 207)  
 Augusta H. Saint-Gaudens (No. 208)  
 Marcus A. Hanna Monument, plaster models (No. 210)  
 Magee Fountain, plaster model (No. 211)  
 Phillips Brooks Monument, head, plaster model (No. 212)  
 Head of Christ (No. 212)

Hanover, Dartmouth College

Hood Museum  
 Robert L. Stevenson, second version (No. 133)  
 Robert L. Stevenson, third version (No. 188)  
 Library, Special Collections  
 Drawings in the Saint-Gaudens Collection

Manchester, Currier Gallery

Diana, reduction (No. 154)

New Jersey

Montclair, Montclair State College, Sprague Library  
 Abraham Lincoln, head (No. 124)

Newark, Newark Museum

Abraham Lincoln, reduction (No. 124)  
 Washington Medal (No. 134)  
 Victory, head (No. 185)

Princeton, Princeton University

Marquand Chapel  
 James McCosh Memorial (No. 135)  
 Museum of Art  
 Jules Bastien-Lepage (No. 87)  
 Puritan, reduction (No. 125)  
 Library  
 Robert L. Stevenson, second version (No. 133)  
 Scheide Library  
 Abraham Lincoln (No. 124)

New York

Buffalo

Albright-Knox Art Gallery  
 Caryatids (No. 214)  
 Forest Lawn Cemetery  
 Benjamin Tracy tomb (No. 126)

Chazy, Chazy School District

Abraham Lincoln (No. 124)

Clinton, Hamilton College, Library

Demosthenes (No. 36)

Garrison-on-Hudson, St. Phillips-in-the-Highlands Cemetery

Hamilton Fish tomb (No. 149)

Ithaca, Cornell University, Johnson Art Museum

Puritan, reduction (No. 125)

- New York City
- Brooklyn
- Brooklyn Museum
    - Jules Bastien-Lepage (No. 87)
    - Homer Saint-Gaudens (No. 100)
    - Abraham Lincoln, bust (No. 124)
    - Adams Memorial, head (No. 143)
    - World's Columbian Exposition Medal (No. 151)
    - Diana, reduction (No. 154)
    - Angel, two models from the Shaw Memorial (No. 166)
    - Amor Caritas, reduction (No. 169)
  - Greenwood Cemetery
    - David Stewart Tomb (No. 107)
  - Prospect Park
    - Henry W. Maxwell memorial (No. 187)
- Bronx
- Bronx Community College, Hall of Fame
    - Abraham Lincoln (No. 124)
    - William T. Sherman (No. 127)
- Manhattan
- American Irish Historical Society
    - Charles O'Connor (No. 47)
  - American Academy of Arts and Letters
    - Charles F. McKim (No. 75)
    - Francis Millet (No. 78)
    - John S. Sargent (No. 86)
    - Charles and Lawrence Butler (No. 99)
    - William M. Chase (No. 131)
    - Robert L. Stevenson, second version (No. 133)
    - Washington Medal (No. 134)
    - Adams Memorial, head (No. 143)
    - David J. Hill (No. 176)
  - American Museum of Natural History
    - William C. Whitney (No. 207)
  - American Numismatic Society
    - Jules Bastien-Lepage (No. 87)
    - Robert L. Stevenson, second version (No. 133)
    - Washington Medal (No. 134)
    - World's Columbian Exposition Medal, rejected reverse (No. 151)
    - Theodore Roosevelt Special Inaugural Medal (No. 197)
    - Cornish Celebration Presentation Plaque (No. 202)
    - \$10 and \$20 gold pieces, U.S. Coinage of 1907 (No. 204)
    - Experimental \$20 gold piece (No. 204C)
  - Central Park, the Plaza
    - Sherman Monument (No. 184)
  - Century Association
    - Bryant Vase (No. 57)
    - David M. Armstrong (No. 61)
    - George W. Maynard (No. 63)
    - McKim, White and Saint-Gaudens caricature (No. 74)
    - Rodman Gilder (No. 83)
    - Jules Bastien-Lepage (No. 87)
    - Homer Saint-Gaudens (No. 100)
    - Washington Medal (No. 134)
    - Charles A. Platt, caricature (No. 193)
  - Church of the Incarnation
    - Rev. Henry E. Montgomery (No. 64)
  - Church of All Souls, Unitarian
    - Rev. Henry W. Bellows (No. 118)
  - Church of the Divine Paternity (Fourth Universalist)
    - Rev. Edwin H. Chapin (No. 128)
  - Columbia University, Teachers College
    - Frederick R. Thompson (No. 198)
  - Cooper Square
    - Peter Cooper Monument (No. 165)
  - Cooper Union for the Advancement of Science & Art
    - Peter Cooper (No. 140)
    - Drawings for the Cooper Monument (No. 165)
  - Cooper-Hewitt Museum of Design, Smithsonian Institution
    - Drawings for the Violet Sargent (No. 138)
  - Madison Square
    - Admiral David G. Farragut Monument (No. 90)
  - Madison Square Garden
    - Diana, second weathervane version, model (No. 154)
  - Metropolitan Museum of Art
    - Bryant Vase (No. 57)
    - Charles F. McKim (No. 75)
    - Francis Millet (No. 78)
    - John S. Sargent (No. 86)
    - Jules Bastien-Lepage (No. 87)
    - David G. Farragut, head (No. 90)
    - Samuel G. Ward (No. 95)
    - Charles and Lawrence Butler (No. 99)
    - Homer Saint-Gaudens (No. 100)
    - Vanderbilt House mantelpiece (No. 104)
    - Bessie S. White (No. 109)
    - Ieo and Frieda Schiff (No. 119)
    - Puritan, reduction (No. 125)
    - William T. Sherman (No. 127)
    - Mariana G. Van Rensselaer (No. 130)
    - Robert L. Stevenson, second version (No. 133)
    - Washington Medal (No. 134)
    - Louise A. Gould, relief (No. 153)
    - Diana, second weathervane version, model (No. 154)
    - Louise A. Gould, bust (No. 156)
    - Amor Caritas (No. 169)
    - Josephine S. Lowell (No. 172)
    - Victory, reduction (No. 184)
    - Victory, head (No. 185)
    - Louise A. Gould, bust (No. 190)
    - Cornish Celebration Presentation plaque (No. 202)
  - National Academy of Design
    - Francis Millet (No. 78)
    - Jules Bastien-Lepage (No. 87)
    - Robert L. Stevenson, second version (No. 133)
  - New York Historical Society
    - Puritan, reduction (No. 125)
    - Robert L. Stevenson, second version (No. 133)
    - Diana, reduction (No. 154)
  - New York Public Library
    - McKim, White and Saint-Gaudens caricature (No. 74)
    - Charles F. McKim (No. 75)
  - Palace Hotel (Villard Houses)
    - Mantelpieces, zodiac clock, and fish fonts for the Villard House (No. 105)
  - Player's Club
    - Robert L. Stevenson, second version (No. 133)
  - Staten Island, Sailors' Snug Harbor
    - Robert R. Randall Monument (No. 113)
  - Oyster Bay, Long Island, Sagamore Hill
  - National Historic Site
    - Puritan, reduction (No. 125)
  - Utica, Masonic Hospital
    - Silence (No. 52)
  - Watertown
    - Public Square
      - Roswell P. Flower Monument (No. 179)
    - Jefferson County Historical Society
      - Sketches for the Flower Monument (No. 179)
    - Flower Memorial Library
      - Sketches for the Flower Monument (No. 179)
  - West Point
    - U.S. Military Academy
      - Whistler Memorial (No. 206)
      - William T. Sherman (No. 127)
- Ohio
- Cincinnati, Art Museum
    - Washington Medal (No. 134)

- Amor Caritas, reduction (No. 169)  
Stanley and Mary Matthews (No. 194)
- Cleveland  
Museum of Art  
Diana, reduction (No. 154)  
Amor Caritas, reduction (No. 169)  
University Circle  
Marcus A. Hanna Monument (No. 210)
- Gambier, Kenyon College  
Stanley and Mary Matthews (No. 194)
- Oklahoma
- Tulsa, Gilcrease Institute of History and Art  
Abraham Lincoln (No. 124)  
Puritan, reduction (No. 125)  
Robert L. Stevenson, second version (No. 133)  
Diana, reduction (No. 154)
- North Carolina
- Raleigh, Museum of Art  
Puritan, reduction (No. 125)
- Pennsylvania
- Allentown, Art Museum  
Puritan, reduction (No. 125)
- Bethlehem, Moravian Academy  
Victory, reduction (No. 184)
- Kennett Square, Upland Country Day School  
Robert L. Stevenson, second version (No. 133)
- Philadelphia
- Fairmount Park  
James A. Garfield Monument (No. 161)  
The Pilgrim Monument (No. 196)
- Museum of Art  
Diana, second weathervane version (No. 154)
- Pennsylvania Academy of the Fine Arts  
William T. Sherman (No. 127)  
Wayne and Virginia MacVeagh (No. 180)
- Pennsylvania Historical Society  
Joseph Parrish (No. 97)
- St. Stephen's Church  
Maria Mitchell Memorial (No. 181)
- United States Mint  
Rejected reverse of the World's Columbian Exposition  
Medal (No. 151)  
U.S. Coinage of 1907 (\$10 and \$20 gold pieces) models  
(No. 204B, 204C)
- Pittsburgh
- Carnegie Institute, Museum of Art  
Francis Miller (No. 78)  
Abraham Lincoln, reduction (No. 124)  
Puritan, reduction (No. 125)  
Robert L. Stevenson, second version (No. 133)  
Diana, reduction (No. 154)  
Victory, reduction (No. 184)  
Robert L. Stevenson, third version (No. 188)
- Schenley Park  
Magee Fountain (No. 211)
- Rhode Island
- Newport  
Island Cemetery  
Edward King Tomb (No. 70)  
Ann Smith Tomb (*see* No. 169)
- Providence  
Rev. Charles T. Brooks (No. 115)  
"Kingscote" Newport Preservation Society  
David M. Armstrong (No. 61)
- Providence  
Rhode Island School of Design Museum  
Amor Caritas, reduction (No. 169)  
Brown University, Hay Library  
John Hay (No. 195)
- South Carolina
- Murrels Inlet, Brookgreen Gardens  
Puritan, reduction (No. 125)
- Tennessee
- Harrogate, Lincoln Memorial University  
Abraham Lincoln, reduction (No. 124)
- Texas
- Fort Worth, Amon Carter Museum  
Diana, second weathervane version, model (No. 154)
- Houston, Museum of Fine Arts  
Belle Gibbs (No. 25)
- Utah
- Provo, Brigham Young University  
Robert L. Stevenson, second version (No. 133)
- Virginia
- Arlington, National Cemetery, Tomb of the  
Unknown Soldier, Trophy Room  
Victory, reduction (No. 184)
- Richmond, Virginia Museum of Fine Arts  
Diana, reduction (No. 154)
- Wisconsin
- Milwaukee, Art Center  
Puritan, reduction (No. 125)
- Wyoming
- Sherman Summit, near Laramie  
Oliver and Oakes Ames (No. 96)
- France
- Paris
- Musée de Louvre  
Jules Bastien-Lepage (No. 87)  
Amor Caritas (No. 169)
- Musée National d'Art Moderne  
Dr. Henry Schiff (No. 85)  
Jules Bastien-Lepage (No. 87)  
Sarah Lee (No. 94)  
Lawrence and Charles Butler (No. 99)  
Homer Saint-Gaudens (No. 100)  
Cornelius Vanderbilt I (No. 101)  
Leo and Frieda Schiff (No. 119)  
Mariana Van Rensselaer (No. 130)  
Robert L. Stevenson, first version (No. 132)

Robert L. Stevenson, second version (No. 133)  
Violet Sargent (No. 138)  
"Novy" (No. 147)  
Charles C. Beaman (No. 155)  
Mildred and William D. Howells (No. 168)  
Anna L. Gray (No. 182)

## Great Britain

### England

London, Parliament Square  
Abraham Lincoln (No. 124)

### Scotland

Edinburgh, Church of St. Giles  
Robert L. Stevenson Memorial (No. 188)

## Ireland

### Dublin

National Gallery  
Robert L. Stevenson, second version (No. 133)  
O'Connell Street  
Charles S. Parnell Monument (No. 209)

## Mexico

### Mexico City

Abraham Lincoln (No. 124)