Augustus Saint-Gaudens
DUBLIN, IRELAND 1848–1907 CORNISH, NEW HAMPSHIRE

38. Diana of the Tower, 1899

Bronze on self-base; 36 x 14¼ x 11 in. (91.4 x 36.2 x 27.9 cm); inscribed on front face of tripod base: DIANA / OF THE / TOWER; signed and dated on top of base platform, proper right rear: AUGUSTUS / SAINT-GAUDENS / MDCXXXIX; bronze or copper circular inset stamped on top of base platform, front, proper left: COPYRIGHT / BY AUGUSTUS / SAINT-GAUDENS / M / DCCXXC / IX, inscribed on top of base platform, proper left rear: AUBRY BROS / FOUNDERS N.Y.

Purchased, Winthrop Hillyer Fund, 1915 (1900:123-1).

PROVENANCE: Gorham, New York, by 1915.


CONSERVATION: The sculpture was cast in several sections. There are casting seams in the proper right thigh and in both arms, and where the left foot meets the ball. The bow is made in three sections; the top and bottom sections pivot within the section held in Diana's hand. The arrow was cast separately; the arrowhead is missing. There is abrasion to the back of the proper left thumb and the back of the proper right hand, there is a small dent in the right breast.

In the boom years following the Civil War, American painters, sculptors, architects, and other artisans often came together in elaborate, collaborative civic projects as the revival of a Renaissance ideal. As cities grew, public spaces assumed an important place in urban planning as sites for monumental sculpture emblematic of national pride and republican virtue. In the major cities of the North—Boston, New York, and Chicago—Civil War heroes were especially appropriate models of self-sacrifice in the name of nationhood. But so were other enterprising Americans—writers, industrialists, philanthropists—who contributed to the greater public good. In the course of his career, Augustus Saint-Gaudens addressed all of these role models in his sculpture.

With architect Stanford White (1853–1906), Saint-Gaudens enlarged the idea of civic art to include not just memorial sculpture, but a larger artful space, in which sculpture and architecture were integrated with setting. His monuments were conceived as true civic landmarks meant to beautify and ennoble the urban landscape as they celebrated America’s greatness.

Madison Square in New York was the site of two of Saint-Gaudens’s most important public commissions: his Farragut Monument of 1877–80 and his Diana, begun a decade later and completed in 1891, two signature works that for a time shared the same setting. Both were designed in collaboration with his friend Stanford White, who worked with the sculptor on twenty-eight commissions over nearly three decades. The Farragut Monument was designed at the beginning of Saint-Gaudens’s career, Diana was created when the sculptor was at the height of his profession. His Admiral Farragut is, like others of the sculptor’s public pieces, a modern American war hero, in this case commemorating the commander of Union naval forces in the Civil War. Though executed in bronze, the figure is invested with a vitality that engages the viewer immediately. He seems to stride forward, and his coat appears blown by the wind. The naturalism of the figure reflects Saint-Gaudens’s training at the Ecole des Beaux-Arts in Paris, the center of modern sculpture in the second half of the nineteenth century. Diana, Roman goddess of the hunt, of childbirth, and of the moon, is, by contrast, an abstraction, a timeless ideal of feminine beauty. Nevertheless, as modeled by Saint-Gaudens, she is also a solid, commanding figure that dominated the skyline above the square through the turn of the century. She was created as a weathervane, in fact, that was mounted atop White’s 310-foot-high tower at Madison Square Garden at one of the windiest intersections in the city. Saint-Gaudens’s friend C. Lewis Hind recalled how together these two figures exemplified the sculptor’s mark on New York:

I walked down Fifth Avenue and found Farragut the sailor, balancing himself as if still standing upon the quarter deck of his good ship, comfortably grounded in Madison Square. I looked up above his bluff, strong face, high up through the brilliant clarity of the light . . . and there, on the pinnacle of the Garden tower, was slim Diana, one of Saint-Gaudens’ few nudes, “Diana of the Cross Winds,” as she has been called, shooting an imaginary arrow at the Flatiron Building that dominates the windiest corner in New York.

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Saint-Gaudens’s *Diana* was the most conspicuous nude in late-nineteenth-century American art. From October 1891, when the sculpture first appeared atop the tower of architect White’s new Madison Square Garden, *Diana* captivated New Yorkers. Standing eighteen feet high, with her robes billowing behind her, she drew attention as the first sculpture to be artificially illuminated. The Roman moon goddess was thus transformed by Saint-Gaudens into a gilded copper symbol of an electric age.3

Both the sculptor and the architect found their initial conception disproportionately large, however, and the first *Diana* was removed on September 7, 1892, to be replaced by a more refined version measuring thirteen feet tall. Saint-Gaudens’s second, reformed version of his monumental *Diana* weathervane was placed in early 1894,4 and shortly thereafter the sculptor began to produce small-scale replicas of New York City’s most talked-about public sculpture. In January 1895 Saint-Gaudens secured copyright for a small-scale *Diana*, and he subsequently issued reductions in, generally, three variant forms.

With his celebrated relief portrait of Robert Louis Stevenson, the earliest version of which was executed in 1887–88, Saint-Gaudens realized the financial advantage of serializing his sculptures. Domestically scaled bronzes were becoming increasingly popular among collectors, as the sculptor noted in a letter to his brother, Louis, in July 1899, the year the Museum’s small *Diana* was cast:

> I have quite a little income now from the Stevensons and *Diana* and now I have sold two small Puritans and a small Angel with the tablet [*Amor Caritas*]. [Frederick] MacMonnies sells more of his “Boy Playing on Reeds” than anything else... People see the bronze in friends’ homes and that suggests their purchase to them.5

The casts, sold through Tiffany’s in New York and Paris, Doll and Richards Gallery in Boston, and, in this instance, through Gorham in New York, may have played some part in popularizing Saint-Gaudens’s art. But more to the point, the replicas also provided income to offset expenditures from his work on monumental pièces. The success of his revised *Diana*, for example, came at great expense of time and money. Critic Royal Cortissoz reported in *Harper’s Weekly*, “It is said that between five and six thousand dollars will have been spent upon the new figure by Mr. Saint-Gaudens and his friend the architect, by the time the beautiful huntress points her arrow at the rising sun.”6 By 1899 Saint-Gaudens was asking $175 for his *Diana* reductions.7

While he recognized the financial advantages of issuing replicas of the *Diana* and other popular works, Saint-Gaudens also saw a danger in redundancy, and, in the case of *Diana*, he may have consciously worked to preserve a sense of the replicas’ distinctiveness. Saint-Gaudens confided to a friend in 1901, “The fact is I am not very eager to have replicas made as I have come to the conclusion that a certain something is lost in the repetition, while on the other hand I have to consider the pecuniary advantage I may obtain in the sale of replicas.”8 The *Diana* reductions were not mechanically reproduced but were remodeled by hand, and each of the three editions is significantly different.

The Museum’s *Diana* is a second variant of a reduction made from the reformed thirteen-foot-high weathervane of 1893–94. The first reduction was a figure thirty-one inches high, poised on a half-sphere; it was cast by Aubry Brothers foundry, New
York, beginning in 1895. Subsequently, Saint-Gaudens created a smaller reduction, twenty-one inches high, with the figure standing on a whole sphere. The sculptor placed some of these figures on a stepped base and others on a fifteen-inch-high bronze Renaissance-style tripod mount, with the heads of griffins in relief and inscribed with the title "Diana of the Tower." These figures were cast in Paris and, in the case of the Museum’s example, again at the Aubry Brothers works. A third reduction, also twenty-one inches high, was issued in 1899, and it varies slightly in the arrangement of the figure’s hair. The Museum’s bronze Diana of the Tower is the only known kinetic version. A floral knob on the side of the bronze tripod base turns an internal mechanism that allows the figure to rotate, evoking the original Diana weather vane.
Elmer painted, from memory, one of his finest oils, The Mary Lyon Birthplace, which is in the Museum’s collection (checklist no. 21). After the turn of the century he made a number of sepia panels of it for sale to alumnæ. The Elmers were distantly related to Mary Lyon.


5. Times 1925.


7. Ibid., p. 128.

8. Recollection of Mrs. Robert Luce, a great-niece of Mary Elmer, in conversation with the author, c. 1981.

9. Only one example of the machine has survived. It is in the collection of the Edwin Smith Historical Museum, Westfield, Atherneum, Westfield, Mass., and is illustrated in Jones 1983, fig. 67.


CILDIE HASSAM

37. White Island Light, Isles of Shoals, at Sandown

1. Not exhibited at the Chicago venue.

2. A catalogue raisonné of Hassam’s work is being prepared by Stuart Feld et al. (Hirschel and Adler Galleries, New York).

3. The Isles of Shoals and Hassam’s interpretation of that site are discussed in detail by David Park Curry in New Haven + 1990, who estimates (p. 12) that approximately 10 percent of Hassam’s work, nearly four hundred images, is devoted to isles subjects.

4. Thaxter 1873, p. 18.


6. Thaxter describes this streaked effect, particularly pronounced in autumn: “The slanting light at sunrise and sunset makes a wonderful glory across [Appledore]. The sky deepens its blue; beneath it the brilliant sea glows into violet, and flashes into splinter purple where the ‘hide-curl,’ or eddying winds, make long streaks across its surface” (Thaxter 1871, p. 91).

7. These opportunities are discussed by Curry in New Haven + 1990, p. 199 n. 77.

AUGUSTUS SAINT-GAUDENS

38. Diana of the Tower

1. The accession number was retroactively assigned and incorrectly represents the actual date of acquisition in 1915.


4. The reformed Diana, which remained in place until 1925 when Madison Square Garden was torn down, is now preserved in the Philadelphia Museum of Art.

5. Dryhurst 1982, p. 34.


7. Saint-Gaudens wrote to Doll and Richards Gallery in 1895 describing his latest cast and asking that the price of his replicas be raised to reflect increased production costs: “As you will see I have had a new pedestal for the small Dianas and an entirely new model. This has added a good deal to the expense of production and if you think it could be done I should like to have the price raised to $115.00” (Cambridge 1977–78, p. 201).


ALFRED HENRY MAURER

39. Le Bal Bullier

1. The painting was formerly dated c. 1901–04 on stylistic grounds. The new date is based primarily on its early exhibition history.

2. Both the exact location and exact dates are unknown.

3. For a particularly helpful chronology of the period, see New York, MoMA 1985–86, pp. 315 ff.

4. For information on Parisian dance halls and other French entertainments, see Rearick 1984 and New York, MoMA 1985–86.


6. McCausland 1951, p. 52. This source documents Maurer’s various Parisian studios, including their locations (see pp. 53, 70).

7. The Bal Bullier was a subject for a number of artists besides Maurer, e.g., the Americans Maurice Prendergast (1859–1924), Frederick Carl Friesen (1874–1939), Glackens (cat. 44), and Henri and the French artist Pierre Bonnard (1867–1947), Jean–Emile Lebaoureur (1877–1945), and Sonia Delaunay (1885–1979). The entertainment center on the Left Bank where the Bal Bullier was located should be distinguished from Montmartre, to the north, home of the famous Moulin Rouge, Moulin de la Galette, Folies Bergères, and Le Char Noir. French artists tended to be drawn more to the Montmartre establishments than the Americans were.

8. Known initially as La Chartreuse in the 1840s under the ownership of M. Carmaux, the popular bal became Closerie des Lias in 1847 under its new owner, François Bullier, who also owned Le Bal du Prado. In 1859, under his nephew Théodore Bullier’s jurisdiction, it became Bal Bullier or Jardin Bullier. For further historical facts regarding the dance hall, see Samec 1981; Mahalin c. 1883; Day 1903, pp. 110–11; Un Bal 1908.


11. "He painted at night also, sketching street scenes. To do so he laid out a simple palette so that he would not be deceived by the illusions of night lighting. Then he sat in cafes and painted directly from nature. A few of Maurer’s night sketches have survived. He often used to invite Mrs. E. L. (Fra Dinwiddie) Dana to accompany him on the expeditions" (McCausland 1951, p. 71). No sketches are known for Le Bal Bullier.

12. Maurer probably returned to America in late November or early December 1900 to accept the Inness Prize from the Salmagundi Club (New York Sun, Nov. 8, 1901, p. 7). He then remained on this side of the Atlantic, testing the American critical reaction to his work for another year and a half. During this time he collected several more awards, including the prestigious Gold Medal from the Sixth Annual International Exhibition at the Carnegie Institute in Nov. 1901 for an arrangement. Interest in his work was undeniably created by the acceptance of The Fortune Teller and The Red Shawl in the Paris spring Salons of 1899 and 1900, respectively. To encourage and focus critical attention on his work, Maurer set up a bizzarre and sometimes overlapping exhibition schedule for his paintings, including venues in New York, Philadelphia, Washington, D.C., Worcester, Buffalo, Cincinnati, Pittsburgh, and Chicago, until his return to Paris in May 1902.

13. By World War I Maurer’s artistic interests had shifted from his Whistlerian figurative compositions to Fauvist and Cubist subjects and techniques. When he left Paris in 1914 to avoid the political turmoil, it is likely that Le Bal Bullier was placed in storage or given to a friend, where it remained until 1934. Following the artist’s death that year, the painting was exhibited in Paris and then Los Angeles under the ownership of the Maison Lucien Lefebvre Foinet (see the introduction to Los Angeles 1934). McCausland 1951, p. 64 notes that “most of [his early pictures] were lost when hundreds of his paintings vanished in Paris about 1927” or before. In 1973 Bernard Danenberg was credited with the recovery of a number of these works, which were exhibited in his New York gallery.


15. This title was used twice, at Paris 1901 and (in English) at Chicago 1905.

16. See the sources cited in note 8, above.

ROCKWELL KENT

40. Dublin Pond

1. Following a review of this exhibition, a notice in the New York Art Bulletin (vol. 3, no. 25, Apr. 23, 1904, unpag.) cites Smith College President Seely’s acquisition of “two pictures, Cosse’s ‘Under the Trees’ and Rockwell Kent’s ‘Evening,’” from the show. Regarding the acquisition of the Kent painting by the museum and the subsequent change of title, see notes 9 and 12 below.

2. The painting was not shown at the Columbus venue.

3. In 1935 Kent was summoned before the U.S. Senate Permanent Subcommittee on Investigations after one of his books had been found in a government-sponsored overseas library. He was already considered a dangerous radical. Though he later maintained that he was a Social Democrat, not a Communist, he refused to answer when Senator Joseph McCarthy asked him if he was a Communist.