As early as 1893, the art critic Royal Cortissoz sought some understanding of the changes that take place in a sculptor's ideal over a lifetime, and presaged the goal of this study and exhibition. In an article entitled "The Metamorphosis of Diana" in Harpers Weekly (November 25, 1893), Cortissoz considered the only nude figure ever created by Augustus Saint-Gaudens.

With or without the sculptor's intention, the Diana quickly gained notoriety in New York from the day it was first installed atop the tower of Madison Square Garden. She became a symbol in the works of such writers as O. Henry and Willa Cather and the subject of many cartoons (fig. 24), editorial comment in the press, and public controversy. It is said that Ethel Barrymore was so enamored of her small bronze that she carried it with her on tour. Diana was an instant landmark, a happening, the first sculpture to be illuminated in modern times. And what is more, she turned in the wind.

Stanford White, one of the sculptor's closest friends, was the designer and chief proponent of the three-million-dollar Madison Square Garden which opened in 1891. The collaboration between sculptor and architect had begun as early as 1876, when Saint-Gaudens was working on several commissions for the architect Henry Hobson Richardson and White was a young draftsman in Richardson's office. One of their earliest projects together was the design for the Farragut Monument base, unveiled in 1881. White also designed a number of the frames for Saint-Gaudens' relief sculptures, including the one which surrounds the Princeton University Library Stevenson. Stanford White knew of Saint-Gaudens' desire to do ideal sculpture; and as the tower of Madison Square Garden was directly inspired by the tower of the Giralda in Seville, the architect quite understandably wanted his building also to have a revolving weathervane finial.

Although construction of the building did not begin until 1890, Saint-Gaudens had begun work in 1886 on his ideal image with the bust of his model and mistress Davida Clark. The bust is sometimes referred to as "Study for a Head" or "First Study for the Head of Diana" (fig. 25).

There is also a photograph of a clay sketch for a female figure, possibly a Diana, done about this time (fig. 26).

A photograph of an early plaster sketch model for the first figure of Diana (fig. 27) was enclosed by the architect Lionel Moses in a letter to Homer Saint-Gaudens dated March 5, 1909, when the latter was editing the Reminiscences. Moses commented:

... Your father himself, with the minutest care and most careful study, posed the little statue, spending a great deal of time in changing its position and moving.
25. **STUDY FOR A HEAD**
Marble; H. c. 27.7 cm.
No markings
Saint-Gaudens National Historic Site, Cornish, New Hampshire
Possibly the first study for the head of Diana

26. Clay sketch, possibly for Diana
   c. 1886
   (no longer extant)
   Photograph from Saint-Gaudens Collection, Dartmouth College, Hanover, New Hampshire
   (not in exhibition)

27. Early plaster model for the first figure of Diana, from a photograph taken by Lionel Moses
   (not in exhibition)

   (not in exhibition)
moved from the tower. Because it was sent back to Ohio for correction of the problem, and since the firm of McKim, Mead and White was also designing one of the buildings for the World’s Columbian Exposition in Chicago in 1893, they took the opportunity to install the repaired sculpture on the Agricultural Building at the Fair (fig. 29).

Saint-Gaudens began immediately to remodel a plaster for a new figure. The sketch, cast in bronze, now in the National Collection of Fine Arts in Washington, D.C. (fig. 30), differs from the earlier sketch in the position of the toe on the sphere and the elimination of the drapery. Both versions showed a crescent on the head of Diana. In retrospect, and in comparison to the later figure, the large, original Diana was uncomfortably awkward in pose—heavily proportioned and with an equally ungraceful swirl of drapery, which one critic thought resembled a teapot handle (see figs. 28, 31).

The new figure was to be 3.965 m. (13 ft.) in height and much lighter than the first version, perhaps weighing from 1,000 to 1,500 pounds. Remodeled, it was more graceful and lifelike (fig. 31); the head was refined with a clearer rendering.

On September 7, 1892, the sculpture was re-
30. DIANA
Bronze; h. c. 51.2 cm. (top of head to toe)
No markings
National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.

Bronze, probably unique, cast from Saint-Gaudens' first plaster sketch of the second 3.965 m. (13 ft.) version of the weathervane. Purchased by John Gellatly from the auction of the collection of Stanford White, American Art Galleries, New York, November 27, 1907, no. 364.

31. Second version of Diana, sheet copper, h. c. 3.965 m. (13 ft.), prior to installation on the tower of Madison Square Garden, New York, 1891. W. H. Mullins Manufacturing Co., Salem, Ohio
(not in exhibition)
32. View of Diana (second version) installed on the tower of the old Madison Square Garden, New York

First use of telephoto lens by deWitt Clinton Ward, photographer, New York, c. 1894

32a. Detail of fig. 32
33. **DIANA**
Plaster; h. c. 1.830 m. (6 ft.) (top of head to toe)
No markings
Formerly *in situ*, Saint-Gaudens National Historic Site, Cornish, New Hampshire
Half-size model for the second version of *Diana*.

34. Second version of *Diana*, c. 3.965 m. (13 ft.), after removal from the tower of Madison Square Garden, New York, in 1925
(not in exhibition)
35. **DIANA**
Sheet copper; h. c. 3.965 m. (13 ft.)
Philadelphia Museum of Art, Philadelphia, Pennsylvania
Given by the New York Life Insurance Company

Removed from the tower in 1925, just before the demolition of the old Madison Square Garden, this Diana was given in 1932 by the New York Life Insurance Company to the newly opened Philadelphia Museum of Art.
(not in exhibition)

36. **DIANA**
Bronze; h. c. 78.5 cm. (top of head to toe)
Markings
proper left side of half-sphere: C. A. SAINT GAUDENS (MDCCCLXCV)

Chesterwood National Trust for Historic Preservation, Stockbridge, Massachusetts

One of the first edition of reductions of the full figure. Mentioned in later Saint-Gaudens correspondence as the "large Diana"
37. DIANA
Bronze; h. c. 50.35 cm. (top of head to toe)
Markings
front of lower base: DIANA OF THE TOWER
back of sphere: AUGUSTUS-SAINT-GAUDENS
COPYRIGHT BY A. ST. GAUDENS 1899
Private Collection, Massachusetts

Note elaborate curve of bow, and the marble base
with bronze letters attached.

38. DIANA
Bronze; h. c. 50.35 cm. (top of head to toe)
Markings
on base: AUGUSTUS SAINT-GAUDENS
1894
upper platform of base: Foundry Stamp, E. Gruet,
Paris
Nichols House Museum, Boston, Massachusetts

Example of first type in the edition of “small Dianas.”
Note shape of bow and arrow and two-tiered base
(see fig. 36)
of the hair, and the face was much thinner and more elegant. Instead of the balloon-like drapery, the sculptor introduced an elliptical, billowy, flowing train, tied casually at the breast. Altogether lighter and more willowy, this new Diana was installed on the tower November 18, 1893 (figs. 32, 32a).

An amusing account of the New York Herald of December 5, 1897, records the comments of a studio model, Julia (Dudie) Baird, who claimed to have posed for the second version. She said that Saint-Gaudens was in such a rush to finish the piece that plaster casts were actually taken directly from her body; and that as the figure was sent from Saint-Gaudens' studio, it was exactly her height, five feet, six inches! Although anything is possible, Miss Baird must have had to do some stretching, since the plaster from the Cornish collection (fig. 33) is the half-size model, and measures just over 1.83 m. (6 ft.) high. Another cast, made in cement, of this half-size model was presented to Stanford White by Saint-Gaudens in 1894. It was made by Walther, the New York plaster molder, and installed on the grounds of White's estate at St. James, Long Island.

The 3.965 m. (13 ft.) figure's drapery was lost in a heavy wind, and never replaced. In 1925, the figure was removed from the tower just before the building was demolished (fig. 34). In 1932 it was given to the newly opened Philadelphia Museum by the New York Life Insurance Company (fig. 35) after various attempts to erect the tower and figure had failed.

It was in 1894, the same year that White received the cement cast, that Saint-Gaudens presented his wife, Augusta, with a Christmas present, "the little Diana, to do whatever you please with it." There is no photograph or description of the piece, nor has it been found in the collection at Cornish.

Saint-Gaudens took out a copyright on one Diana in January 1895, and although there is no photograph in the copyright files for this piece, it may be assumed to have been the first of the reductions of the full-standing figure. These bronzes were cast by Aubry Brothers in New York (fig. 36) and measure 78.5 cm. in height, poised on a half-sphere. Figures this size in the collections of the Brooklyn Museum, Brooklyn, New York, and the Chesterwood National Trust for Historic Preservation in Stockbridge, Massachusetts, have the copyright of 1895 incised on the base. One bronze, formerly in the collection of McKim, Mead and White and now in the collection of Walker O. Cain, has the Aubry Brothers' name on the base. These were later referred to in Saint-Gaudens' correspondence with the dealers as the "large Diana." The cast from the sketch, like the one in the National Collection of Fine Arts, measures 51.2 cm. from the foot of the figure to the top of her head, and rests on top of a ball sphere. This is the same size as the so-called "small Diana."

On August 3, 1899, Saint-Gaudens wrote from Paris to his wife in Cornish. He mentioned the small Diana, for which he had just arranged a new pedestal and "remodeled the bow and hair carefully." In another letter from Paris to Doll & Richards, the Boston gallery, dated November 28, 1899, the sculptor wrote:

As you will see I have had a new pedestal for the small Dianas and an entirely new model. This had 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 $175.00.

Since the price they were quoting for the "small Diana" in August 1899 was $150, it is apparent that there was indeed an earlier edition of this figure. In the same letter of August 3, Saint-Gaudens told his wife that she should give her brother Tom Homer one of the earlier versions. He may have referred to the cast (fig. 37) now in a private collection in Massachusetts. As early as October 1898, he obtained estimates from Gruet in Paris for a "large Diana" with "pedestal and letters" and a "small Diana" without "pedestal and letters." Tom Homer's Diana has a marble base inscribed "Diana of the Tower" with attached bronze letters. An identical inscription appears on a tripod base used to mount another figure of the same size. The Nichols House Museum cast, by Gruet, has the 1894 copyright on the base, and may represent those earlier "small Dianas" with
39. DIANA
Bronze; h. c. 50.35 cm. (top of head to toe)
Markings
front of tripod: DIANA OF THE TOWER
top of lower base, proper right rear:
AUGUSTUS SAINTGAUDENS
MDCCXCIX

top of lower base, proper right: copyright stamp
Private Collection, Cornish, New Hampshire

Example of the edition of "small Diana," mounted
on tripod base decorated with griffins.
quite different bow and arrow (fig. 38). However, the figures themselves are all apparently the same (viz. Nichols House Museum, Saint-Gaudens National Historic Site, Smith College, etc.). It is only in the bases and the bows and arrows that the changes occur (figs. 39, 39a). It is interesting to note, however, that the Smith College cast is fashioned with a gear-driven turning mechanism inside the tripod base to permit the figure to be rotated on the mount. A floral knob to initiate the motion is located on the proper left back face of the tripod base.

A fragmented plaster model (fig. 40) the same height as the "small Diana" was recently found in the studio of Louis Saint-Gaudens. It shows a very obvious change in the plaster itself; an alternative arrangement of the hair has been added to the older plaster model (fig. 40a). Perhaps it was this model to which the sculptor referred in the August 3, 1899, letter to his wife. In his November letter to Doll & Richards (quoted above) he was speaking of the model for the base which caused his extra expense and the rise in price for the "small Diana." This new model with the new change in the hair was used to cast the bronze that is now part of the collection of the National Gallery of Art in Washington, D.C. (fig. 41), and it, too, appears with the tripod base modeled in 1899. Another bronze from this model with the new hair style, formerly in the White family collection, was sold recently by the Davidson Gallery in New York.

To summarize, editions of the reductions of the Diana may be said to have come from three basic models: the large figure on a half-sphere, measuring approximately 78.5 cm. from toe to top of head; the smaller figure mounted on a whole sphere, 50.35 cm. (both dating from 1894 or 1895); and finally the last model, the same as the earlier "small Diana" except for the change in the hair style, dating from 1899. This last figure also measures 50.35 cm. in height.

All of these are hand-modeled reductions of the 3.965 m. (13 ft.) figure, and thus were not done mechanically as were some of the Stevenson reliefs.

After Saint-Gaudens' death in 1907, a small bust of Diana was cast in a bronze edition. Its model was the same plaster (with the new hair arrangement) as the last edition of the "small Diana" figures, with the added modification of a small label-inscription, "Diana of the Tower," on its base (figs. 42, 42a). The copyright for the bust, issued to Mrs. Saint-Gaudens, was registered on October 21, 1907.

Also cast after the sculptor's death by his widow were bronze heads of the Diana (fig. 43), approximately life-size (24 cm. high), which were taken from the plaster half-size model for the full figure.

This plaster half-size model has been exhibited in the Cornish studios since 1916 (see fig. 33). A mold for it (and the one formerly in the Stanford White estate, St. James, Long Island, New York) was retained by the plaster molder Contini in New York and had been in the Contini studio as early as 1929 (Minutes of the Annual Meeting of the Trustees of the Saint-Gaudens Memorial, August 31, 1929). This mold was used to make a bronze for the Saint-Gaudens Memorial in Cornish. The bronze was cast in the Deprato Foundry, Pietrasanta, Italy, in 1973, and the mold has since been destroyed.

In 1928, the White family allowed the Metropolitan Museum of Art to make a bronze cast of the Diana from their half-size cement model. At the same time the family ordered a duplicate bronze for their own use. Both of these casts were made in Munich, Germany, by the Friessmann Baur Foundry.

The original 5.05 m. (18 ft.) figure, last exhibited at the Columbian Exposition in Chicago, was almost totally destroyed by successive fires in the deserted Fair buildings in 1894. Only a remnant, the top portion, was saved and exhibited as an uncatalogued item in the Saint-Gaudens retrospective exhibition held at the Art Institute of Chicago in 1909. Mrs. Saint-Gaudens' note to H. W. Kent, Secretary of the Metropolitan Museum of Art, dated September 9, 1909 (Metropolitan Museum Archives), mentions the exhibition of the remnant. It is apparently no longer in existence.
DIANA
Plaster; h. c. 59 cm. (including mounting inset)
No markings
Saint-Gaudens National Historic Site, Cornish, New Hampshire

Fragmented plaster model fashioned with separable parts (arms and proper right leg missing). A different color in the plaster shows where the hair has been remodeled. Evidently this model was used to cast an edition which includes the bronze Diana (fig. 41) now in the National Gallery of Art, Washington, D.C.

40a. Detail of fig. 40, showing cast plaster addition with change in treatment of hair

41. DIANA, detail of proper right side of head
Bronze; h. (of full figure) c. 50.35 cm.
Markings
front of tripod base: DIANA OF THE TOWER
top of lower base, proper right:
AUGUSTUS SAINTGAUDENS MDCCCXCIX
top of lower base, proper right rear: copyright stamp
Foundry: E. GRIET JEUNE FONDEUR
Avenue de Chatillon
Paris

National Gallery of Art, Washington, D.C.
Former collection Jules Cambon
42. BUST OF DIANA
Plaster; h. c. 19.05 cm. (including base)
Markings
front of base: DIANA OF THE TOWER
proper left side of base: · A. S. G ·
Saint-Gaudens National Historic Site, Cornish, New Hampshire

Made from final version of small Diana (fig. 41)

43. HEAD OF DIANA
Bronze; h. c. 24 cm.
Markings
proper left front of bronze support: A S G monogram
proper left of bronze support:
COPYRIGHT MCMVII BY
A. H. SAINT-GAUDENS
Fogg Art Museum, Harvard University, Cambridge, Massachusetts

One of a posthumous edition of heads taken from the plaster half-size model for the second version of Diana
Selected Bibliography

In the section on Stevenson, I wish to thank Mr. Marvin Sadik for allowing us to use the material from the Augustus Saint-Gaudens: The Portrait Reliefs catalogue for the exhibition held at the National Portrait Gallery, Smithsonian Institution, November 1969, by John Drythout and Beverly Cox. All quotations from letters in the text, unless otherwise noted, are in the Saint-Gaudens Family collection and the Records of the Trustees of the Saint-Gaudens Memorial, deposited with the Dartmouth College Library Special Collections Division, Hanover, New Hampshire.

Indianapolis Star, February 28, 1910 (Interview with Gaetan Ardison).
"Madison Square Garden Weather Vane." Scientific American; Architects and Builders Supplement, XIII (February 1892), 31.
New York Herald, December 5, 1897 (Interview with Julia Baird).

Checklist of the Exhibition

ROBERT LOUIS STEVENSON

2. Bronze; d. c. 91.5 cm.
   Princeton University Library, Princeton, New Jersey

4. Bronze; d. c. 91.5 cm.
   Upland Country Day School, Kennett Square, Pennsylvania
   There are three similar examples in bronze and three

6. Bronze; d. c. 91.5 cm.
   Saint-Gaudens National Historic Site, Cornish, New Hampshire

8. Bronze; d. c. 45.5 cm.
   Nichols House Museum, Boston, Massachusetts

similar examples in plaster presently known.
9. Bronze; d. c. 45.5 cm.
Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania
There is one other example presently known.

10. Bronze; d. c. 40.5 cm.
Dartmouth College, Hopkins Center Art Galleries, Hanover, New Hampshire
There are two similar examples presently known.

10a. Bronze; d. c. 45.5 cm.
Markings
upper left: TO ROBERT LOUIS STEVENSON
below poem: MDCCCLXXXVII
upper right: AUGUSTUS SAINT-GAUDENS
lower border: COPYRIGHT AUGUSTUS SAINT-GAUDENS
Harvard College Library, The Houghton Library, Cambridge, Massachusetts
From an edition made after 1898

11. Bronze, with gilt patina; d. c. 45.5 cm.
J. M. Morganstern, Hartsdale, New York
There are twenty-three similar examples presently known.

11a. Unsealed plaster mold, positive and negative; d. c. 46 cm.
Markings
negative reverse (incised in plaster): worn out mold
positive reverse (in pencil): BEST MODEL FOR BRONZE
below (incised in plaster): STEVENSON TO MAKE
NEW MOLD ONLY
Foundry instructions written left and right side of
positive obverse in French
Saint-Gaudens National Historic Site, Cornish, New Hampshire
The hands, head, and areas of dedication are plaster
insets.

11b. Plaster negative mold; d. c. 46.4 cm.
Markings
proper right side (inset plaster dedication):
TO
CONSTANCE, HOMER
IN LOVING MEMORY
OF UNCLE AUGUSTUS
MAY XVIII MCMXII
on reverse (in pencil): STEVENSON
Saint-Gaudens National Historic Site, Cornish, New Hampshire
Unique negative mold used to make foundry positive
plaster model with specific dedication

12. Bronze; d. c. 30.5 cm.
Yale University Art Gallery, New Haven, Connecticut
There are ten similar examples with copyright stamp
added, and three similar plaster examples presently
known.

12a. Plaster cast positive; d. c. 30.5 cm.
Markings
upper left: TO ROBERT LOUIS STEVENSON
below poem: MDCCCLXXXVII
upper right: AUGUSTUS SAINT-GAUDENS
Saint-Gaudens National Historic Site, Cornish, New Hampshire
Plaster cast positive with plaster insets in areas of
hands and head.

12b. Plaster cast positive model; d. c. 30.5 cm.
Markings
obverse side:
upper left: TO ROBERT LOUIS STEVENSON
below poem: MDCCCLXXXVII
upper right: AUGUSTUS SAINT-GAUDENS
reverse side: STEVENSON
MODEL FOR BRONZE
EDGE TO BE TRIMMED (in script)
Saint-Gaudens National Historic Site, Cornish, New Hampshire

13. Bronze; d. c. 45.5 cm.
John Howell—Books, San Francisco, California

19. Plaster (head only); d. c. 26 cm.
Saint-Gaudens National Historic Site, Cornish, New Hampshire

20. Bronze (head only); d. c. 30.5 cm.
Saint-Gaudens National Historic Site, Cornish, New Hampshire

21. Bronze; h. c. 43.2 cm; l. c. 59.7 cm.
Harvard College Library, The Houghton Library, Cambridge, Massachusetts
There are four similar examples in bronze and two
similar examples in plaster presently known.

21a. Eight positive sections in plaster, seven of which have
corresponding negative molds, probably used as blanks
in the reduction process. These plaster sections relate
to the first version of the St. Giles Memorial relief.
When assembled they would make up a unit of a
dimension corresponding to the bronze cast reduction
(fig. 21). Saint-Gaudens National Historic Site,
Cornish, New Hampshire.

22. Gilded copper electrotype (galvaro); h. c. 17.2 cm; l. c. 35 cm.
Saint-Gaudens National Historic Site, Cornish, New Hampshire

23. Bronze; h. c. 16.8 cm; l. c. 34.8 cm.
Private Collection, Cambridge, Massachusetts
23a. Plaster cast positive; h. c. 16.8 cm.; l. c. 34.8 cm.
Markings:
across top:
TO - MARGARET - AND - ARTHUR - FROM -
UNCLE AUGUSTUS - TWENTY - SEVENTH - APRIL -
MC - M - V.
lower right: copyright stamp with date MDCCCLXXIX
Private Collection, Cambridge, Massachusetts
Possible trial proof held aside to make new negative molds for electrotyping

23b. Plaster mold (negative); h. c. 16.8 cm.; l. c. 34.8 cm.
Markings:
across top:
TO - MARGARET - AND - ARTHUR - FROM -
UNCLE AUGUSTUS - TWENTY - SEVENTH - APRIL -
MC - M - V.
lower right: copyright stamp with date MDCCCLXXIX
Saint-Gaudens National Historic Site, Cornish, New Hampshire
Negative corresponds to positive plaster model in 23a.
Dedication appears to have been incised in reverse in a negative electrototype mold similar to this mold.

23c. Plaster model (positive); h. c. 16.8 cm.; l. c. 34.8 cm.
Markings:
on reverse (in black grease pencil):
STEVENVSON
FIRST MODEL FROM JANVIER
on obverse:
lower right hand corner: circular copyright
copper or bronze inset
Saint-Gaudens National Historic Site, Cornish, New Hampshire

DIANA

25. Marble (study for a head); h. c. 27.7 cm.
Saint-Gaudens National Historic Site, Cornish, New Hampshire

30. Bronze; h. c. 51.2 cm.
National Collection of Fine Arts, Washington, D.C.

33. Plaster; h. c. 1.830 m. (6 ft.)
Saint-Gaudens National Historic Site, Cornish, New Hampshire

36. Bronze; h. c. 78.5 cm.
Chesterwood National Trust for Historic Preservation,
Stockbridge, Massachusetts

36a. Bronze (gold patina); h. c. 78.5 cm.
Markings:
on back of base: AUGUSTUS SAINT-GAUDENS 1895

The Brooklyn Museum, R. B. Woodward Memorial Fund, Brooklyn, New York

36b. Plaster cast; h. c. 80 cm.
No markings
Saint-Gaudens National Historic Site, Cornish, New Hampshire
Plaster cast made from plaster piece mold (see 36c)

36c. Plaster piece mold (ten pieces) of head section of 36b
No markings
Saint-Gaudens National Historic Site, Cornish, New Hampshire

37. Bronze; h. c. 50.35 cm.
Private Collection, Massachusetts

38. Bronze; h. c. 50.35 cm.
Nichols House Museum, Boston, Massachusetts
There is one similar example known.

39. Bronze; h. c. 50.35 cm.
Private Collection, Cornish, New Hampshire
There are six similar examples presently known.

39b. Bronze; h. c. 50.35 cm.
Markings:
front of tripod: DIANA OF THE TOWER
top of lower base, proper right rear:
AUGUSTUS SAINT-GAUDENS
MDCCCLXXIX
front top lower base proper left side: bronze or
copper circular copyright inset
top left back corner base platform:
STAMPED AUBRY BROS
FOUNDERS, N.Y.
Smith College Museum of Art, Northampton,
Massachusetts
There is a mechanism in tripod base for revolving figure.

40c. Bronze; h. c. 50.35 cm.
Markings:
front of tripod: DIANA OF THE TOWER
top of lower base, proper right rear:
AUGUSTUS SAINT-GAUDENS
MDCCCLXXIX
top of lower base, proper left side front:
copyright
A. SAINT-GAUDENS
MDCCCLXXIX
top of lower base, proper left side rear:
GRUET (Foundry stamp)
Collection of Mrs. Philip H. Faulkner, Dublin, New Hampshire

40. Plaster; h. c. 59 cm.
Saint-Gaudens National Historic Site, Cornish, New Hampshire

41. Bronze; h. c. 50.35 cm.
National Gallery of Art, Washington, D.C.
There is one other example presently known.

42. Plaster bust; h. c. 19.05 cm. (including base)
Saint-Gaudens National Historic Site, Cornish, New Hampshire

42b. Bronze bust (founder's model?) with rods extending from head and shoulders; h. c. 19.05 cm. (including base)
Markings
front plinth: DIANA OF THE TOWER
proper left: Artist's monogram A.S.G.
back: COPYRIGHT BY
A.H.SAINT-GAUDENS
M.C.M.VIII
Saint-Gaudens National Historic Site, Cornish, New Hampshire

There are eight similar examples presently known.

42c. Plaster piece mold for bust; h. c. 19.05 cm.
Markings
front plinth: DIANA OF THE TOWER
proper left: artist's monogram A.S.G.
back side (incised in reverse): IN AFFECTIONATE APPRECIATION FROM AUGUSTA
H. SAINT-GAUDENS CHRISTMAS M.C.M.VII
Saint-Gaudens National Historic Site, Cornish, New Hampshire
Plaster piece mold including mother mold.

43. Bronze (head); h. c. 24 cm.
Fogg Art Museum, Harvard University, Cambridge, Massachusetts