Honoring Heroes: American History and Public Sculpture
Teacher In-Service, February 25, 2004
Presented in conjunction with the exhibition,
Augustus Saint-Gaudens: American Sculptor of the Gilded Age
(February 15-April 11, 2004)
The Memorial Art Gallery of the University of Rochester

Table of contents

• An introduction to the work of Augustus Saint-Gaudens, and a photo of the artist
• Biography of Augustus Saint-Gaudens
• Exhibit information
• American Glory: National Tour Schedule
• Saint Gaudens's Influences: Collection Connections
• Lessons for the Classroom:
  
  *Standing Lincoln*
  Transparency
  Ideas for the Art, Social Studies and ELA classrooms
  A copy of the *Gettysburg Address*, by Abraham Lincoln

  *Shaw Memorial: Portrait Study for a Soldier's Head*
  Transparency
  Ideas for the Art, Social Studies and ELA classrooms
  A copy of *Men of Color, to Arms!*, by Frederick Douglass

  *Robert Louis Stevenson Memorial*
  Transparency
  Ideas for the Art and ELA classrooms
  Selections from the letters of Robert Louis Stevenson

• Annotated bibliography and teaching materials available in the Teacher Resource Center, located in the Charlotte Whitney Allen Library of the Memorial Art Gallery.
Augustus Saint-Gaudens (1848-1907) was the preeminent American sculptor of the opulent Gilded Age, a period roughly bookended by the end of the Civil War and the beginning of World War I. It was a period of convulsive change in American society, one marked by industrialization, unchecked immigration, and the consequent rapid growth of cities. It was also an era of dazzling wealth, exemplified by the Fifth Avenue palaces of upper New York society. Grand public buildings – post offices, libraries, and rail stations – asserted the renewed confidence and optimism of the reunited republic.

Saint-Gaudens brought to American art a new vitality and sophistication, a grandeur of aspiration, and a superior degree of craftsmanship. Profoundly influenced by French and Italian art, he developed an ideal of beauty that united European elegance with a distinctively American insistence upon naturalism. His large civic monuments, many commemorating heroes of the Civil War, set the standard for public art in America. And his individual portraits, modeled in low relief and often of surprising intimacy, have never been equaled. Nearly a century after his death, Saint-Gaudens's sculptures still impress with a strength and directness that is both of their time and timeless.

Thank you for your interest in the Memorial Art Gallery and the exhibition Augustus Saint-Gaudens: American Sculptor of the Gilded Age. We are pleased to present this exhibit, and we hope that you and your students will enjoy your visit to the Gallery. The Memorial Art Gallery is grateful to the exhibition sponsors and underwriters for the opportunity to showcase the work of Augustus Saint-Gaudens.

Enclosed please find a variety of materials for classroom use. Please contact us if you have any questions regarding this information, or the exhibit.

Most sincerely,

Carol Yost
Assistant Curator of Education
(585) 473-7720, ext. 3051
cyost@mag.rochester.edu

Marlene Hamann-Whitmore
Curator of Education
(585) 473-7720, ext. 3025
mhamann@mag.rochester.edu
Commissioned by the Commonwealth of Massachusetts in 1884, Augustus Saint-Gaudens's great sculptural relief (seen above on the left) memorializes Colonel Robert Gould Shaw and the Massachusetts Fifty-fourth Regiment, the first unit of African Americans to serve in the Union army. Shaw died with many of his men in the assault on Fort Wagner, South Carolina, in 1863.

The sculptor originally had in mind a conventional equestrian portrait of Colonel Shaw, but altered his concept to commemorate the regiment of marching men as well. The head of each soldier is modeled with sympathy and directness - and with respect. This was rare for a time when African Americans were generally portrayed as stereotypes. Saint-Gaudens completed studies of forty individual men and eventually chose to include sixteen portrait marching figures to represent the men of the 54th Regiment. Above on the right you see a model for one of the portrait heads.
Augustus Saint-Gaudens
Shaw Memorial, Soldier Head, ca. 1897

Gift of Richard Brush and Maurice and Maxine Forman Fund
in honor of the 20th year of Grant Holcomb's directorship, 2006.9
Like many American artists of his generation, Augustus Saint-Gaudens traveled through and studied in Europe. He spent most of his time in Paris and Rome, and was greatly influenced by both classical and Renaissance sculpture. When Saint-Gaudens returned home to America, he incorporated ideal standards from the past into his own distinctive representational style. Spend some time in the Gallery’s permanent collection with pieces similar to those that shaped the work of Saint-Gaudens. Here are a few examples, all located on the Gallery's second floor—see how many you can find!

Roman, Third Quarter of the 3rd century CE
*Sarcophagus with Portrait Medallion: Orpheus and Two Lion Heads*
Marble
R.T. Miller Fund, 49.72

Domenico Rosselli (attributed)
Italian, ca. 1439-1497/98
*Madonna and Child*
Marble
Gift of the Honorable and Mrs. John Van Voorhis, 69.1

Roman, 1st century CE
Coin: *Sestertius* of Emperor Nero
Bronze
Gift of Dr. and Mrs. Ralph Alexander, 95.29
Roman, late 2nd century CE
*Portrait Head*
Marble
R.T. Miller Fund, 46.39

Antonello Gaggini
(called Antonio da Carrarra)
Italian, 1478-1536
*Saint Catherine*
Marble
R.T. Miller Fund, 49.75

Etienne-Maurice Falconet
French, 1716-1791
*The Teaching of Love*
Soft paste porcelain
Bertha Buswell Bequest, 55.108

Greek, 4th century-BCE
*Grave stela*
Marble
Bequest of Helen Barret Montgomery, 36.54
The end of the Civil War inspired great national pride in the reunited nation's heroes, especially the slain president, Abraham Lincoln. As a twelve year-old boy, Augustus Saint-Gaudens had watched the president-elect ride by on his way to Washington. A few years later, he watched the slain president’s funeral train pass through New York City on its way to Springfield, Illinois, Lincoln’s burial site. With the rest of the country, the young Saint-Gaudens grieved at the death of Lincoln.

In 1884, Saint-Gaudens was commissioned to create a bronze, heroic (larger-than-life size) statue of the martyred president for the city of Chicago. Recognizing his opportunity to replace the popular image of Lincoln as the humble rail-splitter, the artist elected to represent Lincoln in his characteristic pose, standing as if addressing an audience.

With this work, Saint-Gaudens succeeded in ennobling America's sixteenth president while still reflecting his democratic ideals. The empty chair of state from which Lincoln has risen was modeled on the cast of a Greek seat from the theatre in Athens. Saint-Gaudens added the motif of a majestic American eagle with winds spread, and transformed the chair into an element that captured the nobility of the slain president.

Dedicated in 1887, Chicago's heroic Standing Lincoln was so well received that Saint-Gaudens was asked to produce a much smaller bronze version of the sculpture for the White House. It is this version that you see above.
Honoring Heroes: American History and Public Sculpture
— Standing Lincoln —
Augustus Saint-Gaudens in the Social Studies Classroom

**Looking to Learn: How did public sculpture help shape America's image of President Lincoln?**

- Compare and discuss the various sculptural interpretations of Abraham Lincoln.
  
  What aspect of Lincoln's personality or career is being emphasized?
  How do size, materials, location, inscription, pose and gesture tell different stories?
  Who commissioned each public sculpture and why?
  What was the purpose of each sculpture?
  When was each work commissioned and completed?
  Did the passage of time influence the sculptor’s view of Lincoln?

  Saint-Gaudens's original *Standing Lincoln* in Lincoln Park, Chicago, Illinois
  http://www.nga.gov/feature/shaw/s2109.htm

  Lincoln's tomb in Springfield, Illinois with many sculptors' interpretations of Lincoln the president and Lincoln the man
  http://showcase.netins.net/web/creative/lincoln/art/lobby.htm

  Daniel Chester French’s *Seated Lincoln* in the Lincoln Memorial in Washington, D.C.
  http://www.exploredc.org/index.php?id=126&m=gallery&n=0173

  *Soldiers and Sailors Monument* with another sculpture of Abraham Lincoln, this one by artist Leonard Volk, located in Washington Park, Rochester, New York
  http://www.rochester.lib.ny.us/rochimag/photolab/contemporary/c0000/c0000430.jpg

  - Saint-Gaudens's completed other Civil War monuments, including one of General Sherman and another of Admiral Farragut. Both are located in New York City and images can be found at
    http://www.nga.gov/feature/shaw/s2113.htm and
    http://www.blueofthesky.com/publicart/works/sherman.htm

  Compare each of these monuments with that of Lincoln.
  How different is the story told by each monument?
  What is the purpose of public art?
  Why would a city commission public sculpture?
Memorializing the American heroes of today

- Read *The Monument They Deserve* by Myron Magnet, a discussion of the creation of a memorial to victims of the World Trade Center tragedy.

  [http://www.city-journal.org/html/12_2_the_monument.html](http://www.city-journal.org/html/12_2_the_monument.html)

  Discuss the purpose of memorials. Compare memorials done in different time periods in America's history. The Lincoln memorials were commissioned and completed a generation after the Civil War.

  Does it matter how much time elapses between an event and when a monument is created?

- Compare the memorials to the soldiers of the Vietnam War and the Korean War with those of the Civil War.

  [http://www.atpm.com/7.01/washington-dc/images/korean-war-memorial.jpg](http://www.atpm.com/7.01/washington-dc/images/korean-war-memorial.jpg)

  How do the sculptures differ?

  How does each memorial tell us something about the war as well as the soldiers?

- Identify a hero in your community. Research his or her life and contributions, with the idea of designing a monument. Brainstorm ideas to capture the event, the ideal or the spirit of your hero. Consider the text you would include.

  What would you want to portray?

  Where would you put your monument; in a public park or an urban square?

  What role would you want the natural elements to play?

  Ideas for creating a personal memorial or a public monument can be found at [http://www.nga.gov/education/schoolarts/ gaudens.htm](http://www.nga.gov/education/schoolarts/gaudens.htm).

Rochester Connections

- Visit *Let's Have Tea* in the Susan B. Anthony Square Park in Rochester, New York. The bronze sculpture of Susan B. Anthony and Frederick Douglass was created by local artist, Pepsy Kettavong in 2001.


  Over 100 young people from the James Madison School of Excellence and the neighborhood participated by identifying and researching famous men and women who have fought for civil rights. These students later helped to lay the bricks around the base.

  How does this memorial compare with the *Standing Lincoln*?

Memorial Art Gallery

500 University Avenue ♦ Rochester, NY 14607 ♦ (585) 473-7720 ♦ [http://mag.rochester.edu](http://mag.rochester.edu)

ROCHESTER GAS AND ELECTRIC CORPORATION is proud to sponsor the Memorial Art Gallery’s 2003-04 school programs. Additional support is provided by the estate of Estelle B. Goldman and an anonymous donor for the McPherson Director of Education.
Learning to Look

- Look closely at the pose, the gestures and the facial features of the *Standing Lincoln*. Saint-Gaudens used artist Leonard Volk's 1860 life cast of Lincoln's face and two hands to ensure accuracy as he modeled the *Standing Lincoln* in 1884. A version of Volk’s bronze mask and hands can be seen in the collection of the Memorial Art Gallery.

- Saint-Gaudens studied classical sculpture on his trips to Italy. Compare Saint-Gaudens's head of Lincoln with portrait busts from ancient Rome and statues by Michelangelo.

  What similarities can you see?
  What relevance would a 19th century American sculptor see in the sculptures of the classical and Renaissance worlds?

- Compare the features of Saint-Gaudens's Lincoln with the portrait bust of Lincoln by George Barnard, in the Memorial Art Gallery permanent collection. Saint-Gaudens worked in marble and also in bronze, thereby employing two very different processes. Marble and bronze are the two most popular materials used in heroic sculpture; Saint-Gaudens's Lincoln was cast in bronze; Barnard’s is carved from marble.

  What factors determine an artist’s choice of materials?
  Discuss the process of working with each material.
  Why did Saint-Gaudens choose to include a chair in this piece?
  How does this element affect the overall sculpture?

Learning about Augustus Saint-Gaudens

- The Cornish New Hampshire summer home of the sculptor is now a National Historical Site. Information about Saint-Gaudens and the way he worked can be found at [http://www.sgnhs.org](http://www.sgnhs.org).

Comparing the small bronze version of Saint-Gaudens's *Standing Lincoln* with other public monuments
• The original *Standing Lincoln* in Lincoln Park, Chicago, Illinois can be seen at http://www.nga.gov/feature/shaw/s2109.htm.

• Other Civil War monuments by Saint-Gaudens can be found at http://www.nga.gov/feature/shaw/s2113.htm.

• Daniel Chester French’s *Seated Lincoln* in the Lincoln Memorial in Washington, DC can be found at http://www.exploredc.org/index.php?id=126&m=gllery&n0173. This site contains many views of the massive sculpture.

• *Soldiers and Sailors Monument*, with another sculpture of Abraham Lincoln, this one by artist Leonard Volk, can be seen in Washington Park, Rochester, New York or online at http://www.rochester.lib.ny.us/rochimag/photolab/contemporary/c0000/0000430.jpg.

**Creating Art**

• Identify a hero in your community. Research his or her life and contributions with an eye toward designing a monument.

  What would you want to portray? Brainstorm ideas to capture the event, the ideal or the spirit of your hero. Consider the text you would include.

  Where would you place your monument: in a public park or an urban square? Would you include landscaping or water elements?

• Ideas for creating a personal memorial or a public monument can be found at http://www.nga.gov/education/schoolarts/gaudens.htm.

• A lesson on monuments in Washington, D.C. can be found at http://www.teachercreated.com/lessons/323. Written for grades 1-3, the site includes ideas for creating a three-dimensional monument.

**Rochester Connections**

• Rochester-born Douglas Gorsline created the illustrations for the young people’s book, *Mr. Lincoln’s Whiskers*, by Burke Davis. The Gorsline drawings of Mr. Lincoln can be seen online at http://magart.rochester.edu/PRT803.
Public Speaking
- Study the pose and gestures of the *Standing Lincoln*. Assume a similar stance; how does it feel to stand before an audience in this way?

- Recite the *Gettysburg Address*.

Visual Art and the Written Word
- Analyze the tone, the rhythms and the prose of the *Gettysburg Address*.
  
  What is its purpose?
  How does Lincoln craft a speech that heals and elevates his listeners?

- Compare the art of the written word with the art of the sculptor.

  In what ways does Saint-Gaudens also serve to heal and to elevate those who see the *Standing Lincoln*?

Art for a Democracy
- Augustus Saint-Gaudens created a new form of American sculpture. The poet Walt Whitman created a unique form of American poetry, one that combined universal themes with individual personal experience. Lessons that integrate the Civil War, Whitman's views on Lincoln, and other images of 19th century life in America with the poetry of Walt Whitman can be found at http://edsitement.neh.gov/view_lesson_plan.asp?id=427

- Read *O Captain! My Captain!* by Walt Whitman. Compare Whitman’s picture of a leader created with words to the picture Saint-Gaudens created in three dimensions.

  What images and objects does each utilize?

- Compare the emotional reactions to the poem and the sculpture.
Rochester Connections

- Rochester-born Douglas Gorsline created the illustrations for the young people’s book, Mr. Lincoln’s Whiskers, by Burke Davis.
  
  The Gorsline drawings of Mr. Lincoln can be seen online at http://magart.rochester.edu/PRT803

Create a Memorial

- Work with the art department to integrate the visual and the written arts. The Monument they Deserve, an article by Myron Magnet, in the spring 2003 issue of City explores the power of inscriptions in memorials.
  
  http://www.city-journal.org/html/12_2_the_monument.html

- The Monument they Deserve, an article by Myron Magnet, in the spring 2003 issue of City explores the power of inscriptions in memorials.
  
  http://www.city-journal.org/html/12_2_the_monument.html

What words would you chose to memorialize a person or event today? What words would you like to see on the memorial to victims of the World Trade Center attack?
Honoring Heroes: American History and Public Sculpture
— Shaw Memorial —
Augustus Saint-Gaudens in the English and Language Arts Classroom

Looking to Learn: Reading and Writing

- Examine the portrait heads of the African American soldiers of the 54th Regiment.
  
  What words best describe the faces of these men?  
  What details has Saint-Gaudens included that evoke these words?  
  What questions would you like to ask these men as they march past you?

- The National Gallery of Art web site offers many additional pictures of the soldiers and their leader, Colonel Shaw.
  
  http://nga.gov/feature/shaw
  
  Prepare an interview of the regiment for an 1863 newspaper.

- Frederick Douglass wrote Men of Color, To Arms!, encouraging African Americans to enlist in the Union Army. His two sons marched with the Massachusetts 54th Regiment. Read the speech as if to the marching men.
  
  How has Saint-Gaudens portrayed the quality of the human spirit in these men?  
  How does Saint-Gaudens combine an interpretation both individual and universal?

Comparing the visual images of the sculptor with the word images of the poet

- Write an inscription commemorating the Massachusetts 54th Regiment. Where would you put it on the Shaw Memorial?

- Write a poem that captures the feelings evoked by an individual soldier or by the marching regiment.

- Using the National Endowment for the Arts web site, Walt Whitman's Notebooks and Poetry: the Sweep of the Universe, compare Whitman's views of the war with those of Saint-Gaudens.
  
  http://edsitement.neh.gov/view_lesson_plan.asp?id=427
How did Whitman use his personal experiences of the Civil War in his poetry?
How did he combine the universal with the individual's experiences and feelings?

- Create a classroom anthology of student poems inspired by the Shaw Memorial. For an excellent example of poetic and visual images, see the book Lay This Laurel by Lincoln Kirstein.

- Other Civil War Poetry inspired by Shaw and the 54th Regiment
  Robert Gould Shaw by Paul Lawrence Dunbar
  http://www.sonnets.org/dunbar.htm#300

- Moving, Marching Faces of Souls by Charles Ives
  http://www.musicweb-international.com/Ives/WK_OS_1_Three_Places.htm
  Web site includes the poem as well as information about Ives' orchestral piece, Three Places in New England, whose first movement is inspired by the Shaw Memorial.

- At the National Gallery of Art web site is An Inspirational Monument, a lesson which raises questions of public memory and links poetry, music, film and public sculpture. (Grades 9-12) Specific poems and class discussion questions are included.
  http://nga.gov/feature/shaw

National Endowment for the Arts web site lesson links Civil War photographs with works of literature: http://edsitement.neh.gov/view_lesson_plan.asp?id=273
Reading the *Shaw Memorial*

- Saint-Gaudens studied and admired the sculptural work of ancient Rome.

  Look carefully at the composition of the *Shaw Memorial*; what are the similarities between it and classical relief sculpture? What classical influence can you find in the modeling of the individual soldier's head?

- Compare the heads of the soldiers with other portrayals of African Americans in the late 19th century. Compare Saint-Gaudens's portrait heads with the photographs taken of the 54th Regiment.

  Are these the faces of real men? What human qualities has the sculptor revealed? How has he accomplished this?

- The *Shaw Memorial* is located at street level at the edge of the Boston Common. Consider what effect this location has upon the viewer.

Comparing the work of sculptors, painters, illustrators and photographers of the Civil War


  The work of Beard and Homer can be seen on the web site of the Memorial Art Gallery. Transparencies of these pieces may be borrowed from the Teacher Resource Center, located in the Charlotte Whitney Allen Library of the Memorial Art Gallery (http://magart.rochester.edu/PRT806 and http://magart.rochester.edu/VicO202.htm).

  Brady photographs can be found at http://www.archives.gov/education/lessons/brady-photos/ What view of the Civil War is each presenting?
Who is the audience for each of the works of art?
What is the purpose of each media?
What are the advantages and disadvantages of each media?
How do we react differently to each art form?

**The Shaw Memorial and Public Reaction**

- The National Gallery of Art web site includes information about Saint-Gaudens, as well as drawings and plaster casts illustrating the creation process and close-up views of the *Shaw Memorial*.

- *Saint-Gaudens, the Shaw Memorial, Art Historians, and the Critics* examines interpretations of the memorial over the years as well as Saint-Gaudens's own views. (Grades 9-12)

  [http://nga.gov/feature/shaw](http://nga.gov/feature/shaw)

**Creating Memorials**

- This National Gallery of Art web site suggests lessons in creating personal and public memorials as well as researching public memorials in one's own city.

  [http://www.nga.gov/education/schoolarts/audens.htm](http://www.nga.gov/education/schoolarts/audens.htm)

- *An Inspirational Monument* raises questions of public memory and links poetry, music, film and public sculpture. (Grades 9-12)

- *Personal Memories* encourages discussion of memorable events and the creation of a classroom memory place. (Grades 3-8)

- *Public Memories* links the *Shaw Memorial* to other ways of commemorating national heroes and to local memorials. (Grades 3-8)

  [http://nga.gov/feature/shaw](http://nga.gov/feature/shaw)
Augustus Saint-Gaudens met the Scottish author Robert Louis Stevenson (1850-1894) while he was visiting New York City in 1887. The two quickly became friends, and Stevenson agreed to pose for a portrait relief by the artist. Saint-Gaudens began work immediately on what was to become the first of three different versions.

Stevenson suffered from tuberculosis, and was bedridden much of the time. So it is perfectly natural that all three portraits picture the writer propped up in bed with pillows, covered with an afghan, a book against his knees, gazing thoughtfully ahead. The first and second versions show the writer holding a cigarette in one hand; in the third version (above) it is replaced by a quill pen.

Saint-Gaudens began the third version after Stevenson’s death in 1894. This version was commissioned as a memorial to Stevenson by the Church of St. Giles, Edinburgh, Scotland, and it was a variation of the first design from 1887. All versions display the sculptor’s fondness and admiration for the dying writer, who used to refer to Saint-Gaudens as “my dear God-like sculptor.”

A Stevenson poem or prayer appears on the background of each version; one titled “Give Us Grace...,” is inscribed in the background of this version. This is a painted plaster cast of the memorial before a few final changes were made. The final memorial was cast in bronze.
Additional support is provided by the estate of Estelle B. Goldman and an anonymous donor for the McPherson Director of Education.
Honoring Heroes: American History and Public Sculpture
— Robert Louis Stevenson, Third Version, Monumental —

Inscription above the figure:

Give us grace and strength to forbear and to persevere.

Give us courage and gaiety and the quiet mind, spare to us our friends, soften to us our enemies.

Bless us, if it may be, in all our innocent endeavors. If it may not, give us the strength to encounter that which is to come, that we be brave in peril, constant in tribulation, temperate in wrath, and in all changes of fortune, and down to the gates of death, loyal and loving to one another.

(written by Robert Louis Stevenson)

Inscription below the figure:

Born at VIII Howard Place Edinburgh, November XIII MDCCCL. Died at Vailima, island of Upolu, Samoa, December III MDCCCXCIV. This memorial is erected in his honour by readers in all quarters of the world, who admire him as a master of English and Scottish letters, and to whom his constancy under infirmity and suffering, and his spirit of mirth, courage and love, have endeared his name.

Under the wide and starry sky dig the grave and let me lie.
Glad did I live and gladly die, and I laid me down with a will.

This be the verse you grave for me: here he lies where he longed to be;
Home is the sailor, home from the sea, and the hunter home from the hill.

Memorial Art Gallery
500 University Avenue ♦ Rochester, NY 14607 ♦ (585) 473-7720 ♦ http://mag.rochester.edu
ROCHESTER GAS AND ELECTRIC CORPORATION is proud to sponsor the Memorial Art Gallery’s 2003-04 school programs.
Additional support is provided by the estate of Estelle B. Goldman and an anonymous donor for the McPherson Director of Education.
Reading to Learn: A Portrait in Words

- Augustus Saint-Gaudens met the Scottish author Robert Louis Stevenson (1850-1894) in 1887. By that time, many of Stevenson’s best-known works had already been published, including Treasure Island (1883); A Children’s Garden of Verses (1885); The Strange Case of Dr. Jekyll and Mr. Hyde (1886); and Kidnapped (1886).

- Saint-Gaudens sketched and met with Stevenson several different times. We know this because much of Stevenson’s correspondence has survived, and he mentions several meetings with “St. Gaudens the sculptor, Gilder of the CENTURY.”

- Original correspondence is a wonderful tool for the historian, and can provide a great deal of insight into the life and times of the writer. Read the excerpts from four different letters written by Stevenson (they are included in chronological order), and then consider these questions and activities:

  Take on the character of Robert Louis Stevenson, who has just arrived in your town after a long, trans-Atlantic journey. Write a letter home to a friend describing the sights and sounds that make your community unique. Also include your impression of the famous American sculptor, Augustus Saint-Gaudens, whom you have just met, but whose work you already knew.

  Take on the character of Homer Saint-Gaudens, the sculptor’s son, and write back to Robert Louis Stevenson. Talk about which one of his stories you liked best, and why.

  Adopt the persona of your favorite fiction writer. Write a letter to a younger person that you know. Tell them a little about yourself and discuss the influences on your work.

  Robert Louis Stevenson has expressed his fondness for Augustus Saint-Gaudens in words. How has Saint-Gaudens expressed his feelings for Stevenson in his portrait?
Learning to Look

- Look closely at the image of Robert Louis Stevenson. In many ways it is a rather unusual pose.

  What do you see in this picture?
  What information has the sculptor given us about Stevenson?

Creating Art

- Read one of Robert Louis Stevenson’s classics, such as *Treasure Island* or *Kidnapped*.

- Design a memorial to Stevenson incorporating images and characters from one of his books. Consider the benefits and challenges of working in either two dimensions or three dimensions, or both. Think about the possibilities of incorporating video or audio into your project.

  Both *Treasure Island* and *Kidnapped* were written over one hundred years ago. How can you make these stories come alive for today’s audience? How can you help your viewers understand both Stevenson’s story line, and the importance of various characters?

- Design a monument to your favorite fiction writer. You may want to include an image of the writer; an excerpt from one of his or her books or poems; other images to help illustrate some important facts or episodes from the writer’s stories or personal life.

- Now, think about where your monument will be placed.

  Should it be placed indoors, or will it be outside and exposed to the elements? Will you site it in a public park or an urban setting? Will it stand alone, or should it be surrounded by trees, plants and flowers?

- The primary decision of placement will affect your choice of materials for your monument. Different materials will also produce different results.

- Consider a class or school project to design and build a memorial in your community. It doesn’t have to cost a lot to be effective. There are various sources of funding and other forms of assistance for such projects. Check out this web site for ideas on getting started. Look under the “Activities” column: http://www.nga.gov/education/schoolarts/gaudens.htm
ROCHESTER GAS AND ELECTRIC CORPORATION is proud to sponsor the Memorial Art Gallery’s 2003-04 school programs. Additional support is provided by the estate of Estelle B. Goldman and an anonymous donor for the McPherson Director of Education.
MY DEAR S. C., — Your delightful letter has just come, and finds me in a New York hotel, waiting the arrival of a sculptor (St. Gaudens) who is making a medallion of yours truly and who is (to boot) one of the handsomest and nicest fellows I have seen. I caught a cold on the Banks; fog is not for me; nearly died of interviewers and visitors, during twenty-four hours in New York; cut for Newport (Rhode Island)... a journey like fairy-land... one little rocky and pine-shaded cove after another, each with a house and a boat at anchor, so that I left my heart in each and marvelled why American authors had been so unjust to their country... caught another cold on the train; arrived at Newport to go to bed and to grow worse, and to stay in bed until I left again; the Fairchild’s proving during this time kindness itself; Mr. Fairchild simply one of the most engaging men in the world, and one of the children, Blair, AET. ten, a great joy and amusement in his solemn adoring attitude to the author of TREASURE ISLAND.

Here I was interrupted by the arrival of my sculptor. I have begged him to make a medallion of himself and give me a copy. I will not take up the sentence in which I was wandering so long, but begin fresh...

A thousand thanks for your grand letter, ever yours,

R. L. S.
2). Letter to Henry James (A very successful American-born writer, James (1843-1916) wrote novels, short stories, plays and literary criticism.)

(SARANAC LAKE, OCTOBER 1887)

I know not the day; but the month it is the drear October by the ghoul–haunted woodland of Weir

MY DEAR HENRY JAMES, — This is to say FIRST, the voyage was a huge success. We all enjoyed it (bar my wife) to the ground: sixteen days at sea with a cargo of hay, matches, stallions, and monkeys, and in a ship with no style on, and plenty of sailors to talk to, and the endless pleasures of the sea — the romance of it, the sport of the scratch dinner and the smashing crockery, the pleasure — an endless pleasure — of balancing to the swell: well, it’s over.

SECOND, I had a fine time, rather a troubled one, at Newport and New York; saw much of and liked hugely the Fairchild’s, St. Gaudens the sculptor, Gilder of the CENTURY — was medallioned by St. Gaudens, and at last escaped to

THIRD, Saranac Lake, where we now are, and which I believe we mean to like and pass the winter at...

…Here is the paper out, nor will anything, not even friendship, not even gratitude for the article, induce me to begin a second sheet; so here with the kindest remembrances and the warmest good wishes, I remain, yours affectionately,

R. L. S.
MANASQUAN, NEW JERSEY, 27TH MAY 1888.

DEAR HOMER ST. GAUDENS,—Your father has brought you this day to see me, and he tells me it is his hope you may remember the occasion. I am going to do what I can to carry out his wish; and it may amuse you, years after, to see this little scrap of paper and to read what I write. I must begin by testifying that you yourself took no interest whatever in the introduction, and in the most proper spirit displayed a single-minded ambition to get back to play, and this I thought an excellent and admirable point in your character. You were also (I use the past tense, with a view to the time when you shall read, rather than to that when I am writing) a very pretty boy, and (to my European views) startlingly self-possessed. My time of observation was so limited that you must pardon me if I can say no more: what else I marked, what restlessness of foot and hand, what graceful clumsiness, what experimental designs upon the furniture, was but the common inheritance of human youth. But you may perhaps like to know that the lean flushed man in bed, who interested you so little, was in a state of mind extremely mingled and unpleasant: harassed with work which he thought he was not doing well, troubled with difficulties to which you will in time succeed, and yet looking forward to no less a matter than a voyage to the South Seas and the visitation of savage and desert islands.—

Your father’s friend,

ROBERT LOUIS STEVENSON.
4). Letter to Augustus Saint-Gaudens (Stevenson was so pleased with the finished portrait that Saint-Gaudens made, that he requested the artist make him a copy for his home in Samoa. Saint-Gaudens was happy to do so, and below we read Stevenson’s “thank you” note.)

VAILIMA, SAMOA, JULY 8, 1894.

MY DEAR ST. GAUDENS, — This is to tell you that the medallion has been at last triumphantly transported up the hill and placed over my smoking–room mantelpiece. It is considered by everybody a first–rate but flattering portrait. We have it in a very good light, which brings out the artistic merits of the god–like sculptor to great advantage. As for my own opinion, I believe it to be a speaking likeness, and not flattered at all; possibly a little the reverse. The verses (curse the rhyme) look remarkably well…

Yours very sincerely,

ROBERT LOUIS STEVENSON
Beautiful color plates and informative readable text explain the significance of Saint-Gaudens in the history of American sculpture.

Fifteen essays and numerous photographs tell the story of the Regiment, the Shaw Memorial and the music, film and popular culture they inspired.

Inspirational book of photographs, poetry and essays capture the eloquence and power of the Shaw Memorial.

Related works of art in the Memorial Art Gallery collection (Transparencies of each of these works can be borrowed from the Teacher Resource Center)

Abraham Lincoln, portrait bust statue by George Barnard
Frederick Douglass and Abraham Lincoln Discussing Emancipation, an painting by Hale Woodruff
Life Mask and Hands of Abraham Lincoln by Leonard Volk
Night Before the Battle, painting by James Henry Beard
Taking the Oath and Drawing Rations, sculpture by John Rogers
West Wind, sculpture by Thomas Ridgeway Gould

12 transparencies of engravings done for Harper’s Weekly from 1861-1865 provide realistic views from the camps and battlefields of the Union army. These are also available on line at http://magart.rochester.edu/PRT806.

Views of Lincoln from the MAG collection are available on line.
http://magart.rochester.edu/PRT803
This portfolio includes Douglas Gorsline’s drawings for Mr. Lincoln’s Whiskers.

The Orator, the Pigeon, and The 21 Foot Naked Green Man: Public Art in Rochester from 1840 to 1940. Workhorse Productions, 1995.
This 30 minute videotape tells the story of public sculptures in Rochester, New York: the statue of Frederick Douglass in Highland Park, the Mercury statue above the Lawyers’ Co-op Building, a memorial to the Spanish American War veterans, the Soldiers and Sailors Memorial in Washington Park, and others.
This set contains twenty slides and text information

Resources for Students

Part of the Scholastic Voyages of Discovery, this book traces sculpture from the first known pieces until the present. It includes interactive elements for the middle school student as well as information about the process of casting bronze.

This magazine includes photographs of the home front, the battlefront, ordinary and notable heroes, as well as maps, timeline, pictures and activities for young students.

Part of the Historic Monuments series, this book focuses on the Saint Gaudens memorial to the 54th Massachusetts Regiment and includes information, questions and multiple intelligence activities for grades 4-8.

Beautiful black and white drawings capture the eloquence and strength of Lincoln’s famous speech.

This magazine includes 7 photographs taken between 1857-1865, articles about Lincoln’s life and presidency, and pictures of two famous monuments to the man.

This magazine includes the history of coins and currencies with guides to the images on American dollar bills and coins.

This issue features "Monumental Washington" with maps and photographs of our national capital’s famous monuments.