

**EDMONIA LEWIS AND
HENRY WADSWORTH LONGFELLOW**

Images and Identities

Fogg Art Museum
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Timothy Anglin Burgard

The sculptor Edmonia Lewis (c. 1844–c. 1909) and the poet Henry Wadsworth Longfellow (1807–1882) met only once, while she lived in Rome and he visited the city between December of 1868 and February of 1869. Their encounter was described by Lewis's friend, the sculptor Anne Whitney, as it was reported to her by Longfellow's brother Samuel:

Miss Lewis has been making a bust of Mr. Long[fellow]. Her studio is near the Costanzi hotel where they are & she got glimpses of him here and there—went out to meet him & headed him off round corners (Saml. told us) & when he, Saml. went in to her studio one day he found quite a respectable likeness of his brother. Then the rest of the family went in & the nose being a failing feature Mr. L[ongfellow]. sat to her, & they think it now quite a creditable performance, better I think he said than many likenesses of him.¹

Lewis's surreptitious pursuit of Longfellow not only documents her tenacity, but also serves as an apt metaphor for their historical relationship in cultural discourse. Longfellow, described in 1881 as “a poet only less known than Shakespeare,”² long occupied a central position in American culture, while Lewis remained on the periphery, her biography and her work obscured by critical neglect, historical circumstance, and her own selective recall.

Upon first examination, Lewis and Longfellow would seem to have little in common. Lewis was of Native American and African American ancestry, Catholic, and an expatriate in Italy whose exact place and date of death are unknown. Longfellow was of English ancestry, Protestant, a life-long resident of New England, and the only American honored with a bust in the “Poets' Corner” of Westminster Abbey in London. While Lewis's works incorporated Native American and African American themes, Longfellow's poetry played an important role in the construction of a shared Euro-American identity.

However, Lewis and Longfellow shared circles of acquaintance, patronage, and influence, especially among Boston's political, social, and cultural elite, which accounts for the acquisition of her portrait bust by Harvard. Additionally, Lewis is known to have read Longfellow's poems, particularly *The Song of Hiawatha* (1855),

which greatly influenced her work. Lewis and Longfellow provide case studies in the production and reception of images and identities over time, through self-definition and external definition. Their careers demonstrate that both privileged and peripheral artists are subject to the mediating forces of history and revisionist interpretation.

Lewis's Chippewa Heritage

Mary Edmonia Lewis was born to a mother of Chippewa ancestry from upstate New York and a father of African ancestry from the West Indies, probably Haiti.³ Although Lewis spent part of her childhood in Newark, New Jersey, in published interviews she emphasized her “wild” childhood among the Chippewa (Ojibwa) Indians in the Great Lakes region of the United States:

Mother often left her home, and wandered with her people, whose habits she could not forget, and thus we her children were brought up in the same wild manner. Until I was twelve years old I led this wandering life, fishing and swimming, ... and making moccasins.⁴

While Lewis probably resided with the Chippewa following the death of her parents, she appears to



COVER
Left (no. 31):
Henry Rocher, *Edmonia Lewis*, c. 1870

Right (no. 48):
Edmonia Lewis, *Henry Wadsworth Longfellow*, 1871

Fig. 1, no. 22
Edmonia Lewis, after an unidentified artist,
Urania, 1862

have exaggerated the nature of her experience among the Chippewas, who had considerable cultural exchange with Euro-Americans. Lewis's statement that as a child "I made baskets and embroidered moccasins, and I went to the cities with my mother's people and sold them," offers further insight into the construction of her ethnic identity and artistic practice.⁵ Specifically, Lewis's early experiences selling Indian "souvenirs" to tourists may provide a precedent for her subsequent skill in exploiting the preconceptions of her white patrons regarding Native Americans. For example, in a published biography Lewis used the Chippewa name "Wildfire," a romantic term that is inconsistent with Chippewa cosmology and linguistics, which have no concept of anything in nature as being "wild."⁶ Similarly, when Lewis traveled to California in 1873 as an established artist, she exhibited her work in booths shaped like wigwams.⁷ The historical facts of Lewis's biography may be less revealing than the multiple identities that were selected by and for her and disseminated in cultural discourse.

Oberlin College

In 1859, funded by her brother, Lewis travelled to Ohio and enrolled in Oberlin College, the first college in the United States to admit both women (1833) and African Americans (1835). Oberlin was founded by social and religious reformers, and the town was famous as an abolitionist haven for fugitive slaves. As a student in the three-year Young Ladies Preparatory Department, Lewis studied composition, rhetoric (literature), botany, algebra, the Bible, and "linear drawing."⁸

Lewis's only known drawing, *Urania* (fig. 1), was copied at Oberlin from a print depicting a Roman sculpture in the Vatican Museums of the Greek Muse of astronomy.⁹ *Urania's* stylus and sphere, representing the circumscription of the universe, may be seen as a metaphor not only for the process of creation, but for Lewis's artistic self-definition during this formative period. It is on this drawing that Lewis, previously known as Mary Lewis, inscribed her new identity as an artist, "Edmonia Lewis." The drawing reflects the standard academic practice of copying antique



Fig. 2, no. 23
Harriet Goodhue
Hosmer, *Anatomical
Figure*, 1850

models, and documents Lewis's early exposure to the classical ideals and subjects that shaped her subsequent career as a neoclassical sculptor.

As a woman, Lewis would not have had access to nude models as part of her art training at Oberlin. Even in Boston, a major cultural center, Lewis's contemporary Harriet Hosmer was unable to attend anatomy classes. In 1850 Hosmer traveled to St. Louis, where the intervention of a prominent patron enabled her to study anatomy at the Missouri State University Medical School. Her *Anatomical Figure* (fig. 2) reveals a detailed knowledge of the human form that proved invaluable for her subsequent career in Rome. Lewis's lack of access to such studies necessarily hindered her emulation of neoclassical ideals of the human figure, and adversely affected her artistic production and critical reception.

However, Lewis's defining experience at Oberlin was not artistic, but racial in nature. In 1862, Lewis was accused of poisoning two white classmates by adding "Spanish fly" (a substance popularly believed to be an aphrodisiac) to some hot spiced wine. The accusations galvanized ra-

cial tensions in the surrounding communities, and Lewis was seized and severely beaten by a mob. The African American attorney John Mercer Langston had the legal charges dismissed for insufficient evidence, but after subsequent unsubstantiated accusations of theft, Lewis was not permitted to register for her final semester in 1863.¹⁰ While the veracity of the charges may never be known, these events exposed many of the prejudices that shaped Lewis's personal and artistic identities and her public reception.

Boston

In 1863, Lewis moved to Boston, the center of the abolitionist, women's rights, and other social reform movements. She quickly garnered the influential support of the abolitionists William Lloyd Garrison, Lydia Maria Child, Anna Quincy Waterston, and Elizabeth Palmer Peabody. Lewis's career in Boston was defined largely by a reciprocal relationship with her abolitionist patrons in which she benefited from their critical and financial support, while they could cite her artistic achievements to contradict the racist theories of slaveowners and "American School" ethnologists who argued that Native Americans and African Americans were inferior races and genetically incapable of improvement.

Although Lewis was born free, in some respects her relationship with her Boston patrons recalled that of the enslaved poet Phillis Wheatley, whose *Poems on Various Subjects, Religious and Moral* (1773) was the first published book by an African American. Anticipating that Wheatley's authorship would be doubted, a preface testimonial describing her origins as "an uncultivated Barbarian from Africa," and attesting to her authorship was signed by eighteen of "the most respectable Characters in Boston," including Governor Thomas Hutchinson, John Hancock, and James Bowdoin. The frontispiece portrait (fig. 3) by the African American artist Scipio Moorhead provides visual confirmation of Wheatley's ethnic identity and authorship, yet the text on the frame circumscribes Wheatley as the property of the Boston merchant John Wheatley, whose name she bears.



Bibliſhed according to Act of Parliament, Sept. 1, 1773 by Arch^d Bell,
Bookſeller N^o 8 near the Saracens Head Aldgate.

Fig. 3, no. 16
Scipio Moorhead, frontispiece portrait from Phillis Wheatley's *Poems on Various Subjects...*, 1773

Fig. 4, no. 24
Edmonia Lewis, *Colonel Robert Gould Shaw*, 1867



In an interview with Lydia Maria Child published in 1865, Lewis acknowledged the problematic aspects of abolitionist support, which ran the risk of crossing the line dividing supportive patronage from misdirected patronization: "I don't know anything about sculpture yet; and it will not be good for me to be praised just because I am a colored girl." Yet Child ended her article with the benediction "God bless her, and all her oppressed race, who are struggling upward toward the light that is dawning upon them!"¹¹

Lewis nonetheless capitalized on her unique status as an African American artist, and produced portraits of the abolitionists John Brown, William Lloyd Garrison, and Wendell Phillips for her patrons. Her most popular work was a bust of Colonel Robert Gould Shaw, the young white commander of the famous African American Fifty-fourth Massachusetts Infantry (fig. 4). With the permission of Shaw's family, Lewis sold about one hundred plaster replicas of the bust at the Soldiers' Relief Fund Fair in Boston in 1864, earning sufficient funds to travel to Italy, the nineteenth-century center of neoclassicism.

Rome

In 1865, Lewis settled in Rome, where she rented the studio that formerly belonged to the neoclassical sculptor Antonio Canova, and joined other American expatriates in an international art colony. She became associated with a group of artists that the writer Henry James described as “that strange sisterhood of American ‘lady sculptors’ who at one time settled upon the seven hills in a white, marmorean flock.”¹² The group included Harriet Hosmer, Louisa Lander, Emma Stebbins, Margaret Foley, Florence Freeman, Anne Whitney, and Vinnie Ream Hoxie. Like their male counterparts, these artists were drawn to Rome by the availability of antiquities, quality materials, skilled labor, and the potential patronage of American and European tourists on the Grand Tour of Europe.

Foremost among these artists was Harriet Hosmer (fig. 5), the first woman to support herself as a professional sculptor in the nineteenth century. Both Hosmer and her benefactor, the famous actress Charlotte Cushman, served as role models for Lewis, who emulated not only outward attributes such as their unconventional (and often male) attire, but also their independent artistic personae. This construction of new identities and lifestyles through a commitment to work and solidarity with other women often conflicted with conventional Victorian perceptions of women as primarily defined by marriage and motherhood. Of the women sculptors included in Henry James’s “white marmorean flock,” only Vinnie Ream Hoxie, ever married.

James’s patronizing description of Lewis and her colleagues typifies the gender-based prejudices that confronted these artists. In 1875, Anne Whitney’s winning entry for a proposed statue of the abolitionist Charles Sumner was rescinded by the Boston Art Committee when they learned that she was a woman, and the commission was awarded to Thomas Ball. In 1863, the accusation was made that Hosmer’s work was “really executed by an Italian workman,” although the employment of Italian marble cutters was standard practice among neoclassical sculptors in Rome.¹³ Lewis’s fear of such charges led her to avoid this

practice and to work without studio assistants. Hosmer satirized the professional jealousy of their male counterparts in her poem “The Doleful Ditty of the Roman Caffè Greco” (1864), in which the male artists meet and complain:

Tis time my friends, we cogitate,
And make some desperate stand,
Or else our sister artists here
Will drive us from the land.
It does seem hard that we at last
Have rivals in the clay,
When for so many happy years
We had it all our way.¹⁴

Soon after her arrival in Rome, Lewis produced *Forever Free (The Morning of Liberty)* (fig. 6), an ambitious composition commemorating the abolition of slavery. The subject and style of *Forever Free* embody some of the conflicts between neoclassicism and naturalism, and between classical ideals and contemporary realities. While the pose of the man was derived from the famous Hellenistic sculpture of the *Laocoön* in the Vatican



Fig. 5, no. 41
Antonio Mariannecci,
Harriet Goodhue Hosmer
With Her Statue of
Senator Thomas Hart
Benton, c. 1865



Fig. 6 (not in exhibition)
Edmonia Lewis, *Forever Free (The Morning of Liberty)*, 1867–68, marble, h. 104.8 cm, The Howard University Gallery of Art, Washington, D.C.

Museums, that of the female figure was derived from a nineteenth-century abolitionist emblem that proclaimed “Am I not a woman and a sister?” *Forever Free* highlights the disparity between America’s emulation of Greco-Roman ideals and the realities of slavery in both the ancient world and in the United States.

Following the Civil War and the abolition of slavery, Lewis focused increasingly on her Native American heritage. This change appears to have been prompted by Longfellow’s poetry, which Lewis is known to have read, and which inspired her to produce at least six works based on *The Song of Hiawatha* (1855).¹⁵ Her admiration of Longfellow resulted in her bust of the poet (cover), which appears to incorporate the classical prototypes of Zeus Orticoli (Vatican Museums) and the poet Homer (Naples Museum), reflecting Longfellow’s status as the most prominent figure in America’s literary pantheon.

Henry Wadsworth Longfellow

Before attaining fame as a poet, Longfellow was one of the first professors of modern languages in the United States. Through his teaching at Bowdoin College (1826–35) and Harvard (1835–54), his translations of other authors’ works, and his own publications, Longfellow introduced Americans to a wide range of literature and cultivated a taste for poetry among general readers. His exalted status as America’s most popular poet is revealed in a portrait (fig. 7) that adopts the iconography of an early church father such as Saint Jerome, who often was depicted writing in his study, accompanied by a skull. Saint Jerome, who translated the Old Testament from Hebrew into Latin, the language of the common people in the Roman Empire, would have been an appropriate model for Longfellow, whose *Poets and Poetry of Europe* (1845) included works translated from ten languages. The presence above the skull of the peacock feather, a symbol of immortality, suggests that Longfellow’s work will triumph over his death.

Longfellow’s work and popularity must be viewed in the context of a struggle by nineteenth-century American artists and writers to create a national cultural identity independent from that of Europe. This effort culminated during the Civil War era, which saw the creation of the Hudson River school artists Frederic E. Church’s and Albert Bierstadt’s great nationalistic landscapes, and Nathaniel Hawthorne’s *The Scarlet Letter* (1850), Herman Melville’s *Moby-Dick; or, The*



Fig. 7, no. 59
Unidentified artist, *Henry Wadsworth Longfellow*, c. 1882

Whale (1851), Harriet Beecher Stowe's *Uncle Tom's Cabin; or Life Among the Lowly* (1852), Henry David Thoreau's *Walden: or, Life in the Woods* (1854), and Walt Whitman's *Leaves of Grass* (1855). During this period Longfellow became identified with nationalistic themes through works such as *The Song of Hiawatha* (1855), "The Courtship of Miles Standish" (1858), and "Paul Revere's Ride" (1863), which codified the memories and myths of Euro-American history.

Longfellow's *Song of Hiawatha*, one of the most popular literary works in nineteenth-century America, sold over fifty thousand copies within two years of its publication. Based on the research of the ethnologist Henry Rowe Schoolcraft, and set on the shores of Lake Superior, this epic poem synthesizes Native American mythology with the fictional narrative romance of the Ojibwa Hiawatha and the Dacotah Minnehaha. The poem ends with Minnehaha's death from starvation, Hiawatha's vision of Euro-American settlement, and Hiawatha's departure by canoe into the sunset, symbolic of the disappearance of Native American cultures (fig. 8).

The Song of Hiawatha inspired innumerable interpretations in all forms of material culture,



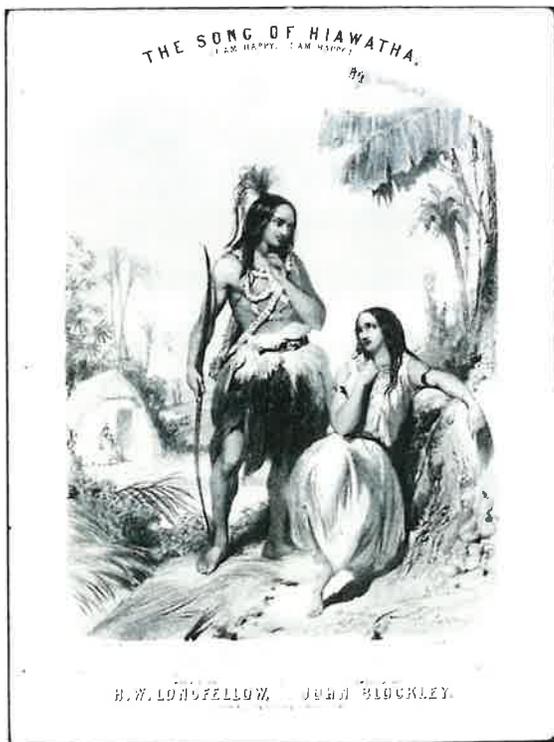
Fig. 8, no. 68
Albert Bierstadt,
Departure of Hiawatha,
c. 1868

and played a defining role both in fostering sympathy for Native American cultures and in reinforcing romanticized public perceptions of Indians (fig. 9). The poem's cultural impact was described succinctly by Oliver Wendell Holmes:

Suddenly and immensely popular in this country, greatly admired by many foreign critics, imitated with perfect ease by any clever schoolboy, serving as a model for metrical advertisements, made fun of, sneered at, admired, abused, but at any rate a picture full of pleasing fancies and melodious cadences.¹⁶

While Longfellow's poem is fictional, its Ojibwa (Chippewa) protagonists and Great Lakes setting would have appealed to Lewis, who was described by one critic as a "descendant from Minnehaha."¹⁷ Lewis's *The Old Indian Arrowmaker and His Daughter* (fig. 10) illustrates the scene in which Hiawatha courts the arrowmaker's daughter, Minnehaha. The viewer becomes a surrogate for Hiawatha, whose presence is suggested in the sculpture through his gift of a slain deer. The reconciliation of the Ojibwas and Dacotahs through the marriage of Hiawatha and Minnehaha has been interpreted as symbolic of hopes for the reconciliation of the North and South in the pre-Civil War period, and this theme may have had added resonance for Lewis during the Reconstruction period.¹⁸

Fig. 9, no. 64
Auguste-François Laby
(1789–1860), artist and
lithographer, Stannard &
Dixon, printers, *The Song
of Hiawatha (I Am Happy,
I Am Happy)*, c. 1855



When Henry Wadsworth Longfellow died in 1882, he was perhaps the most internationally renowned poet of his era. Edmonia Lewis, however, like the neoclassical style, faded into obscurity following her exhibition of six works (including *The Old Indian Arrowmaker* and a bust of Longfellow) at the Centennial Exposition in Philadelphia in 1876. Three decades later, Henry James described Lewis as “a negress, whose colour, picturesquely contrasting with that of her plastic material, was the pleading agent of her fame.”¹⁹ Lewis currently occupies a privileged position in the history of art as the first African American woman sculptor with an identifiable practice and body of work. However, while Lewis is included in almost every art history text chronicling the work of African Americans and women, she is rarely mentioned in the context of Native American art histories, where cultural difference and traditional forms are privileged over acculturation.

Lewis’s rising cultural status, fueled by a resurgence of interest in African American, Native American, and women’s studies, documents the shifting boundaries of what is perceived to be important in American culture. Similarly, the history of Lewis’s bust of Longfellow at Harvard documents a subtle shift in interest from the subject to the artist. Over the years the bust could be found in the Harvard College Library (1872–c. 1937), a basement storage area of the Art Museums (c. 1937–1969), the director’s office in The Schlesinger Library on the History of Women in America (1969–87), and finally, the Art Museums (1987–95) and this exhibition. Scholarly interest in Lewis has been paralleled by an exponential rise in the market value of her works, driven by African American collectors documenting their historical heritage, and by museums attempting to embrace multicultural policies of collection, display, and education.

In recent years, Edmonia Lewis has become an historical paradigm of the experiences of Native Americans, African Americans, and women as they struggle to define their images and identities in American culture. Popular and scholarly interest in Henry Wadsworth Longfellow, who is widely perceived as epitomizing privileged Euro-



Fig. 10 (not in exhibition)
Edmonia Lewis, *The Old Indian Arrowmaker and His Daughter*, 1866, marble, h. 61 cm, private collection

American culture, has diminished. Yet, the ongoing reappropriation and redefinition of both Lewis and Longfellow by successive generations of Americans may reveal as much about the values of the searchers as it does about their subjects.

Acknowledgments

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Timothy Anglin Burgard is the Henry Luce Foundation Associate Curator of American Art at the Harvard University Art Museums.

Notes

1. Anne Whitney to her family, 7–18 February 1869, Anne Whitney Papers, Wellesley College Archives, Margaret Clapp Library, Wellesley College.
2. William Dean Howells, *Harvard Register* (January 1881), cited in W. Sloane Kennedy, *Henry W. Longfellow: Biography, Anecdote, Letters, Criticism*, (Akron, Ohio, 1903), p. 262.
3. Marilyn Richardson, "Edmonia Lewis's *The Death of Cleopatra*: Myth and Identity," forthcoming article in *The International Review of African American Art*.
4. H[enry]. W[rexford]., "A Negro Sculptress," *The Athenaeum* (3 March 1866): 302.
5. Lydia Maria Child, "Edmonia Lewis," *The Broken Fetter* (3 March 1865): 1.
6. Unidentified author, *How Edmonia Lewis Became an Artist* (unidentified publisher, c. 1870); Romare Bearden and Harry Henderson, *A History of African-American Artists from 1792 to the Present* (New York, 1993), p. 55.
7. "Santa Clara Valley Fair," [San Francisco] *Daily Evening Bulletin* (2 October 1873); "The Fair at San Jose," [San Francisco] *Daily Morning Call* (2 October 1873).
8. Bearden and Henderson, *African-American Artists* (n. 6 above), p. 56.
9. Marcia Goldberg, "A Drawing by Edmonia Lewis," *The American Art Journal* 9 (1977): 104; Jane Van Norman Turano, "More Information on the Edmonia Lewis Drawing," *The American Art Journal* 10 (1978): 112.
10. Geoffrey Blodgett, "John Mercer Langston and the Case of Edmonia Lewis," *Journal of Negro History* 53 (1968): 201–18.
11. Child, "Edmonia Lewis" (n. 5 above), p. 2.
12. Henry James, *William Wetmore Story and His Friends: From Letters, Diaries, and Recollections*, vol. 1 (Boston, 1903), p. 257.
13. "Obituary. Mr. Alfred Gatley," *The Art Journal* 25 (1 September 1863): 181.
14. *New York Evening Post* (Summer 1864), cited in Cornelia Carr, *Harriet Hosmer: Letters and Memories* (New York, 1912), pp. 194–97.
15. Henry T. Tuckerman, *Book of the Artists: American Artist Life...* (New York, 1867), p. 604.

16. Kennedy, *Henry W. Longfellow* (n. 2 above), p. 89.
17. Phebe A. Hanaford, *Daughters of America; or, Women of the Century* (Augusta, Maine, 1883), p. 298.
18. William H. Gerdtz, "The Marble Savage," *Art in America* 62 (1974): 70.
19. James, *William Wetmore Story* (n. 12 above), p. 258.

Suggested Reading

- Romare Bearden and Harry Henderson, *A History of African-American Artists from 1792 to the Present* (New York, 1993).
- Nathaniel Hawthorne, *The Marble Faun; or, The Romance of Monte Beni* (Boston, 1860), 2 vols.
- Samuel Longfellow, ed., *Life of Henry Wadsworth Longfellow: With Extracts From His Journals and Correspondence* (Boston, 1886), 3 vols.
- Charlotte Streifer Rubinstein, *American Women Sculptors: A History of Women Working in Three Dimensions* (Boston, 1990).
- William L. Vance, *America's Rome* (New Haven and London, 1989), 2 vols.

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CHECKLIST OF THE EXHIBITION

- 1
Unidentified artist
(Chippewa-Ojibwa)
Pair of Moccasins, c. 1899–1939
Deerskin, glass beads, wool fabric, cotton fabric, silk ribbons, and cotton thread, 11.5 x 26.0 x 9.0 cm (each)
Peabody Museum of Archaeology and Ethnology, Harvard University, Bequest of David I. Bushnell, Jr., 41-72-10/24363, TL 34808.6
- 2
Unidentified artist
(Chippewa-Ojibwa)
Lidded Box, 1925 or earlier
Birchbark, porcupine quills, and dyes, 14.2 x 14.0 cm
Peabody Museum of Archaeology and Ethnology, Harvard University, Gift of John Weare, Class of 1907, in memory of his father Charles Ashley Weare, 25-5-10/98168, TL 34808.4
- 3
Unidentified artist
(Chippewa-Ojibwa)
"United States Point," Basswood Lake, between Canada and Minnesota
Bag, 1899 or earlier
Wool fabric, glass beads, wool yarn, silk ribbon, cotton fabric, and cotton thread, 15.3 x 18.7 cm
Peabody Museum of Archaeology and Ethnology, Harvard University, Bequest of David I. Bushnell, Jr., 41-72-10/24384, TL 34808.5
- 4
Unidentified artist
(Chippewa-Ojibwa)
White River Reservation, Minnesota
Pipe Bowl, 1889 or earlier
Catlinite, 11.8 x 27.4 x 4.0 cm
Peabody Museum of Archaeology and Ethnology, Harvard University, Purchase, Huntington F.
- 5
Unidentified artist
(Chippewa-Ojibwa?)
Pipe Bowl, 1899 or earlier
Catlinite, 7.9 x 9.0 x 4.3 cm
Peabody Museum of Archaeology and Ethnology, Harvard University, Gift of the Heirs of David Kimball, 99-12-10/53106, TL 34808.3
- 6
Unidentified artist
(Chippewa-Ojibwa?)
Club, 1914 or earlier
Maple or beech, 12.5 x 45 x 8.6 cm
Peabody Museum of Archaeology and Ethnology, Harvard University, Gift of Lewis H. Farlow, 14-11-10/85598, TL 34808.1
- 7–8
Henry Rowe Schoolcraft (1793–1864)
Historical and Statistical Information Respecting the History, Condition and Prospects of the Indian Tribes of the United States..., Philadelphia, Lippincott, Grambo, & Co., 1851–57, 6 vols.
Printed book, 33.5 x 27.5 cm
Tozzer Library, Harvard University, Gift of Robert C. Winthrop, 1876, TL 34805.2–3
- 9
Samuel George Morton (1799–1851)
Crania Americana; or, a Comparative View of the Skulls of Various Aboriginal Nations of North and South America..., Philadelphia, J. Dobson; London, Simpkin Marshall & Co., 1839
Printed book, 39 x 28 cm
Tozzer Library, Harvard University, Gift of Charles Pickering, 1879, TL 34805.1
- 10
J.T. Zealy (1812–1893)
Renty, Congo, on plantation of B.F. Taylor, Columbia, S.C., March, 1850
Daguerreotype (quarter-plate) in leather, wood, velour, gilt metal, and glass case, 9.4 x 7.0 cm (image), 11.8 x 9.3 x 2.1 cm (case)
Peabody Museum of Archaeology and Ethnology, Harvard University, Gift of Professor Louis Agassiz?, D1, TL 34808.7
- 11
J.T. Zealy (1812–1893)
Renty, Congo, on plantation of B.F. Taylor, Columbia, S.C., March, 1850
Daguerreotype (quarter-plate) in leather, wood, velour, gilt metal, and glass case, 9.4 x 7.0 cm (image), 11.8 x 9.3 x 2.1 cm (case)
Peabody Museum of Archaeology and Ethnology, Harvard University, Gift of Professor Louis Agassiz?, D2, TL 34808.8
- 12
Harriet (Elizabeth) Beecher Stowe (1811–1896)
Uncle Tom's Cabin; or, Life Among the Lowly, Boston, John P. Jewett & Company, 1852, 2 vols.
Printed book, 20.5 x 13.1 cm
The Houghton Library, Harvard University, Gift of William B. Osgood Field, 1942, TL 34806.8
- 13
Unidentified photographer
Harriet (Elizabeth) Beecher Stowe (1811–1896), c. 1852
Daguerreotype (quarter-plate) in leather, wood, velour, gilt metal, and glass case, 12.5 x 9.5 cm (image); 18 x 15.3 x 2.5 cm (case)
The Schlesinger Library, Radcliffe College, Beecher-Stowe Family Papers, TL 34810.3
- 14
George Kendell Warren (1834–1884)
Harriet (Elizabeth) Beecher Stowe (1811–1896) and Clavin Ellis Stowe (1802–1886), c. 1852
Daguerreotype (quarter-plate) in leather, wood, velour, gilt metal, and glass case, 12.2 x 9.2 cm (image); 15.3 x 12.2 x 1 cm (case)
The Schlesinger Library, Radcliffe College, Beecher-Stowe Family Papers, TL 34810.4
- 15
Unidentified artist
H.A. Thomas Lithography Studio, New York, printer,
Uncle Tom's Cabin, 1881
Color lithograph on wove paper, 66.2 x 47.5 cm (image); 70.2 x 56 cm (sheet)
Harvard Theatre Collection, Harvard College Library, TL 34804.1
- 16
Phillis Wheatley (1753–1784)
Poems on Various Subjects, Religious and Moral. By Phillis Wheatley, *Negro Servant to Mr. John Wheatley, of Boston, in New England*. London, printed for A. Bell, Bookseller, Aldgate; and sold by Messrs. Cox and Berry, King Street, Boston, 1773
Printed book, 17.7 x 11.7 cm
The Houghton Library, Harvard University, Gift of Talbot Aldrich, 1919, from the Library of T.B. Aldrich, TL 34806.11
- 17
Sojourner Truth (1797–1883) and Olive Gilbert (1801–?)
Narrative of Sojourner Truth, Northern Slave. Emancipated From Bodily Servitude by the State of New York, in 1828. With a Portrait. Boston, printed
- for the author, 1850
Printed book, 19.7 x 12.3 cm
The Houghton Library, Harvard University, Gift of Joseph T. Buckingham, 1857, TL 34806.8
- 18
Unidentified photographer
Sojourner Truth (1797–1883), c. 1864
Albumen silver print, 9 x 5.3 cm (image), 10.2 x 6 cm (support)
Carte-de-visite
Fogg Art Museum, Harvard University, Deposit from the Harvard College Library, Bequest of Evert Jansen Wendell, 1918, 120.1976.12
- 19
Frederick Douglass (1817–1895)
Narrative of the Life of Frederick Douglass, An American Slave. Written by Himself. Boston, Anti-Slavery Office, 1845
Printed book, 18 x 11.8 cm
The Houghton Library, Harvard University, Gift of Reverend Professor F.D. Huntington, 1855, TL 34806.10
- 20
Notman Photo Co.
Frederick Douglass (1817–1895), c. 1894
Albumen silver print, 23 x 19.8 cm (image); 25.5 x 20.4 cm (support)
Cabinet card
The Schlesinger Library, Radcliffe College, Holt-Messer Family Papers, TL 34810.5
- 21
Notman Photo Co.
Frederick Douglass (1817–1895) and Joseph Douglass (1871–1935), c. 1894
Albumen silver print, 14.2 x 9.9 cm (image); 16.5 x 10.8 cm (support)
Cabinet card
The Schlesinger Library,

- Radcliffe College, Holt-Messer Family Papers, TL 34810.6
- 22
Edmonia Lewis (c. 1844–c. 1909), after an unidentified artist
Urania, 1862
Graphite on wove paper, 36.5 x 30.9 cm
Drawings Collection, Oberlin College Archives, Oberlin College, TL 34801
- 23
Harriet Goodhue Hosmer (1830–1908)
Anatomical Figure, 1850
Ink and graphite on wove paper, 85.3 x 59.4 cm
The Schlesinger Library, Radcliffe College, Harriet Goodhue Hosmer Papers, TL 34810.2
- 24
Edmonia Lewis (c. 1844–c. 1909)
Colonel Robert Gould Shaw (1837–1863), 1867
Marble, 59.2 x 34 x 25.5 cm
Museum of Afro American History, Boston, TL 34812
- 25
Anna Quincy Waterston (1812–1899)
Edmonia Lewis (The young colored woman who has successfully modelled the bust of Col. Shaw.), c. 1865
Printed broadside, 20 x 12.1 cm
The Houghton Library, Harvard University, Morris Gray Fund, 1949, TL 34806.3
- 26
Unidentified author
How Edmonia Lewis Became an Artist, c. 1870
Printed pamphlet, 12.4 x 8.2 cm
The Houghton Library, Harvard University, Gift of Charles Sumner, 1870, TL 34806.2
- 27
Unidentified artist
Unidentified printer
Charlotte (1815–1876) and Susan (1822–1859) Cushman as Romeo and Juliet, c. 1855
Hand-colored colored lithograph on wove paper, 38 x 25.2 cm (image); 43.2 x 30.2 cm (support)
Harvard Theatre Collection, Harvard College Library, Robert Gould Shaw Collection, TL 34804.2
- 28
Harriet Goodhue Hosmer (1830–1908)
The Clasp'd Hands of the Brownings, 1853
Plaster cast, 8.5 x 21.5 x 11 cm
The Schlesinger Library, Radcliffe College, Harriet Goodhue Hosmer Papers, TL 34810.1
- 29
Mathew B. Brady (1823–1896) & Studio
Harriet Goodhue Hosmer (1830–1908), c. 1857–63
Salt print (imperial photograph), ink, and graphite, 45.4 x 36.5 cm (image)
Fogg Art Museum, Harvard University, Deposit from the Harvard College Library, Bequest of Evert Jansen Wendell, 1918, 119.1976.214
- 30
Michele Mang & Co.
The Favorite Hunter, Rome, June 4th, 1867
Albumen silver print and watercolor, 31 x 24.2 cm (image), 31.2 x 24.4 cm (support)
The Schlesinger Library, Radcliffe College, Harriet Goodhue Hosmer Papers, TL 34810.12
- 31–36
Henry Rocher (b. 1824, active 1863–1886)
Edmonia Lewis (c. 1844–c. 1909), c. 1870
Albumen silver prints, 9.2 x 5.2 cm (image), 10 x 6.2 cm (support)
Cartes-de-visite (6)
Fogg Art Museum, Deposit from the Harvard College Library, Bequest of Evert Jansen Wendell, 1918, 120.1976.7–11; and private collection, TL 34800
- 37
Jeremiah Gurney (1812–1886) & Son
Harriet Goodhue Hosmer (1830–1908), c. 1864
Albumen silver print, 8.9 x 5.5 cm (image), 10.2 x 6.2 cm (support)
Carte-de-visite
The Schlesinger Library, Radcliffe College, Harriet Goodhue Hosmer Papers, TL 34810.7
- 38
Black & Case
Harriet Goodhue Hosmer (1830–1908), c. 1864
Albumen silver print, 8.8 x 5.4 cm (image), 10.1 x 6.1 cm (support)
Carte-de-visite
The Schlesinger Library, Radcliffe College, Harriet Goodhue Hosmer Papers, TL 34810.8
- 39
Thomas Cranfield (active 1860s–1870s)
Harriet Goodhue Hosmer (1830–1908), c. 1867
Albumen silver print, 8.9 x 5.5 cm (image), 10 x 6.2 cm (support)
Carte-de-visite
The Schlesinger Library, Radcliffe College, Harriet Goodhue Hosmer Papers, TL 34810.9
- 40
Gustave Le Gray (1820–1882) & Cie.
Harriet Goodhue Hosmer (1830–1908), c. 1861
Albumen silver print, 8.9 x 5.8 cm (image), 10.1 x 6.1 cm (support)
Carte-de-visite
The Schlesinger Library, Radcliffe College, Harriet Goodhue Hosmer Papers, TL 34810.10
- 41
Antonio Mariannecci (active 1860s)
Harriet Goodhue Hosmer With Her Statue of Thomas Hart Benton, c. 1862
Albumen silver print, 9.3 x 6.2 cm (image), 10 x 6.4 cm (support)
Carte-de-visite
The Schlesinger Library, Radcliffe College, Harriet Goodhue Hosmer Papers, TL 34810.11
- 42
Michele Mang & Co.
The Favorite Hunter, Rome, June 4th, 1867
Albumen silver print, 7 x 5.7 cm (image), 9.4 x 5.8 cm (support)
Carte-de-visite
The Schlesinger Library, Radcliffe College, Harriet Goodhue Hosmer Papers, TL 34810.15
- 43
Harriet Goodhue Hosmer (1830–1908)
Zenobia, 1859
Marble, 43.7 x 29 x 17 cm
Watertown Free Public Library, Watertown, Massachusetts, Gift of Harriet Hosmer Carr, 1923, TL 34811.2
- 44
Unidentified photographer
Harriet Goodhue Hosmer With Her Studio Artisans and Fountain of the Siren, 1867
Albumen silver print, 20.6 x 23.7 cm (image), 22.2 x 25.9 cm (support)
Carte-de-visite
The Schlesinger Library, Radcliffe College, Harriet Goodhue Hosmer Papers, TL 34810.13
- 45
Unidentified photographer
Harriet Goodhue Hosmer With Her Studio Artisans, 1867
Albumen silver print, 20.1 x 25.5 cm (image), 21.7 x 27 cm (support)
The Schlesinger Library, Radcliffe College, Harriet Goodhue Hosmer Papers, TL 34810.14
- 46
Unidentified maker
Harriet Hosmer's sculpture tools, various dates
Wood, bamboo, and metal, varying lengths, 10.2 to 28.7 cm
Watertown Free Public Library, Watertown, Massachusetts, Gift of Mrs. Edward B. Weed, 1952, TL 34811.1
- 47
Anne Whitney (1821–1915)
Charles Sumner (1811–1874), 1875
Plaster, 73 x 36 x 61 cm
Watertown Free Public Library, Watertown, Massachusetts, Gift of the artist's brother, Mr. Edward Whitney, 1889, TL 34811.3
- 48
Edmonia Lewis (c. 1844–c. 1909)
Henry Wadsworth Longfellow (1807–1882), 1871
Marble, 73 x 40.5 x 31 cm
Courtesy of the President and Fellows of Harvard College, Harvard University Portrait Collection, S52
- 49
Hiram Powers (1805–1873)
Henry Wadsworth Longfellow (1807–1882), 1869
Marble, 62 x 41 x 24 cm
Courtesy of the President and Fellows of Harvard College, Harvard University Portrait Collection,

- Gift of Miss Alice M. Longfellow, Miss Lucia W. Longfellow, and Mrs. Annie L. Thorp, in fulfillment of the desire of the late Mrs. Mary Longfellow Greenleaf, sister of H.W. Longfellow, 1903, S33
- 50**
Sir Thomas Brock (1847–1922)
Henry Wadsworth Longfellow (1807–1882), 1884
Marble, 70.4 x 52 x 27.5 cm
Longfellow National Historic Site, Cambridge, Massachusetts, #4440, TL 34807.1
- 51**
Thomas Badger (1792–1868)
Henry Wadsworth Longfellow (1807–1882), c. 1855–60
Oil on canvas, 76.5 x 63.8 cm
Courtesy of the President and Fellows of Harvard College, Harvard University Portrait Collection, Gift of Charles Eliot Norton, 1907, H122
- 52**
Ernest Wadsworth Longfellow (1845–1921)
Henry Wadsworth Longfellow (1807–1882), 1876
Oil on canvas, 64.1 x 50 cm
Longfellow National Historic Site, Cambridge, Massachusetts, #4629, TL 34807.4
- 53**
Felix Octavius Carr Darley (1822–1888), artist
Irving Publishing Company, publisher
Washington Irving and His Literary Friends at Sunnyside, 1864
Engraving on wove paper, 51.3 x 78.5 cm (image, sight); 66 x 95.2 cm (support)
- (support)
Longfellow National Historic Site, Cambridge, Massachusetts, #4416, TL 34807.2
- 54**
Thomas Hicks (1823–1890), artist
Alexander Hay Ritchie (1822–1895), engraver
Authors of the United States, 1866
Line and stipple engraving on wove paper, 48.2 x 90.1 cm (image), 60.9 x 97.7 cm (sheet)
Longfellow National Historic Site, Cambridge, Massachusetts, #4801, TL 34807.3
- 55**
Unidentified artist
Louis Prang & Co.
Henry Wadsworth Longfellow Stationery, c. 1880
Chromolithograph on paper over cardboard and wood, 20.3 x 23.5 x 14.6 cm
Longfellow National Historic Site, Cambridge, Massachusetts, uncatalogued, TL 34807.7
- 56**
Josiah Wedgwood & Sons, Etruria, England, maker
Longfellow's House, c. 1909–12
Glazed earthenware, 2.6 x 23.5 cm
Longfellow National Historic Site, Cambridge, Massachusetts, #5952, TL 34807.8
- 57**
William Edgar Marshall (1837–1906), artist
George Barrie (active 1870s–1900s), printer
Henry Wadsworth Longfellow (1807–1882), 1881
Chine collé engraving on wove paper, 80.7 x 60.3 cm (plate mark); 78.6 x 56.1 cm (sheet)
The Houghton Library, Harvard University, Gift of Philip Hofer, 1954, TL 34806.1
- 58**
Josiah Wedgwood & Sons, Etruria, England, maker
The "Longfellow Jug," 1880
Glazed earthenware, 16.5 x 22 x 12.5 cm
Longfellow National Historic Site, Cambridge, Massachusetts, # 5829, TL 34807.12
- 59**
Unidentified artist
Henry Wadsworth Longfellow (1807–1882), c. 1882
Oil on canvas, 64 x 76.5 cm
Radcliffe College, 1931.15, TL 15780.2
- 60**
Julia Margaret Cameron (1815–1879)
Henry Wadsworth Longfellow (1807–1882), 1868
Albumen silver print mounted on paper, 34.5 x 27 cm (image)
Longfellow National Historic Site, Cambridge, Massachusetts, uncatalogued, TL 34807.5
- 61**
Walt Whitman (1819–1892)
Leaves of Grass, 1855
Brooklyn, New York, Fowler & Wells, 1856
Printed book, 16.3 x 11.5 cm
The Houghton Library, Harvard University, Bequest of Amy Lowell, 1925, TL 34806.7
- 62**
George C. Cox (1851–1902), photographer
Photographische Gesellschaft in Berlin, printer
Walt Whitman (1819–1892), 1887
Photogravure on wove paper, 24 x 18.9 cm (image); 30.5 x 23.9 cm (platemark); 43.5 x 32.6 cm (sheet)
Fogg Art Museum, Harvard University, Gift of Paul Sachs, 1915, P1979.21
- 63**
Charles Humphriss (1873–1864)
Gorham Company Foundry
Appeal to Manito, 1906
Bronze, 79.5 x 53 x 51 cm
Graduate School of Business Administration, Harvard University, Gift of Lewis K. Sillcox, 1954, TL 34802
- 64**
Auguste-François Laby (1784–1860), artist and lithographer
Stannard & Dixon, printers
John Blockley (1800–1882), composer
Addison, Hollier & Lucas, London, publisher
The Song of Hiawatha (I Am Happy, I Am Happy), c. 1855
Color lithograph on paper, 36.3 x 26.5 cm (sheet)
The Houghton Library, Harvard University, Bequest of Evert Jansen Wendell, 1918, TL 34806.4
- 65**
Unidentified artist
Sarony & Co., New York, lithographer
Francis H. Brown (1818–1891), composer
William Hall & Son, publisher
Minnehaha or Laughing-Water Polka, 1856
Color lithograph on paper, 34.1 x 25.6 cm (sheet)
The Houghton Library, Harvard University, Bequest of Evert Jansen Wendell, 1918, TL 34806.6
- 66**
C. Piton (active c. 1882–1885), artist
Haviland and Co., Limoges, France, maker
Longfellow's The Song of Hiawatha: Hiawatha's Wooing X, c. 1882–85
Hard paste porcelain, 2.5 x 23 cm
Longfellow National Historic Site, Cambridge, Massachusetts, #5947, TL 34807.10
- 67**
C. Piton (active c. 1882–1885), artist
Haviland and Co., Limoges, France, maker
Longfellow's The Song of Hiawatha: Hiawatha's Departure XXII, c. 1882–85
Hard paste porcelain, 2.5 x 23 cm
Longfellow National Historic Site, Cambridge, Massachusetts, #5948, TL 34807.11
- 68**
Albert Bierstadt (1830–1902)
Departure of Hiawatha, c. 1868
Oil on paper, 17.4 x 20.6 cm
Longfellow National Historic Site, Cambridge, Massachusetts, #4138, TL 34807.9