

THE
ZENOBI
SCANDAL

A MEDITATION ON MALE JEALOUSY

PATRICIA CRONIN

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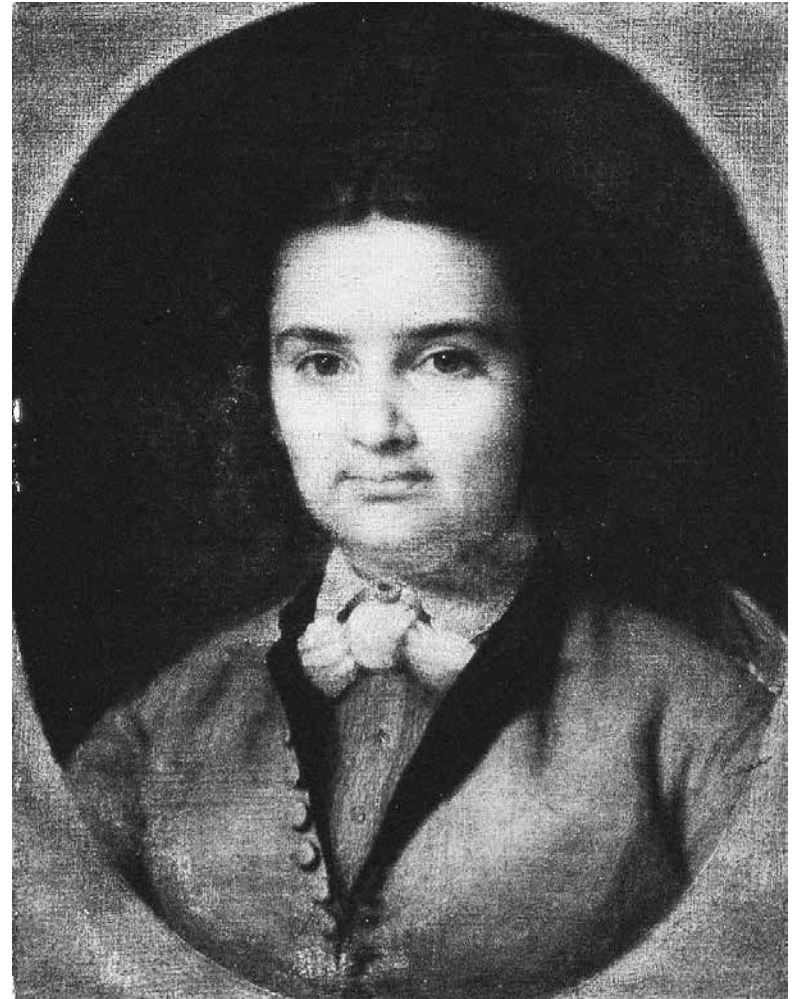
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“Who steals my Purse steals Trash, ‘tis something, nothing;
 ‘Twas mine, ‘tis his, and hath been Slave to Thousands: but he
 that filches from me my good Name, Robs me of that which
 not enriches him, but makes me poor indeed.”

■

SHAKESPEARE, IAGO IN OTHELLO

“Many (saith another wise man, the imitator of Solomon)
 have fallen by the edge of the sword; but not so many as have
 fallen by the tongueIncurable are the wounds which the
 slanderer inflicteth...”

■

ECCLESIASTICUS

28: 18-21

“A lie can travel halfway round the world while the truth is
 putting on its shoes.”

■

MARK TWAIN

“Besides the dreadful Mischiefs done by Slander, and the
 Baseness of the Means by which they are effected, there
 are other Circumstances that highly aggravate its atrocious
 Quality: For it often proceeds from no Provocation, and
 seldom promises itself any Reward, unless some black and
 infernal Mind may propose a Reward in the Thoughts of
 having procured the Ruin and Misery of another.”

■

HENRY FIELDING, TOM JONES

table of contents

1	ACKNOWLEDGMENTS
2	AUTHOR’S PROLOGUE
8	INTRODUCTION
11	CAST OF CHARACTERS
20	<i>THE ZENOBIA SCANDAL</i>
37	“THE DOLEFUL DITTY OF THE ROMAN CAFFE GRECO”
42	EPILOGUE
44	MUSEUM COLLECTIONS
54	LIST OF ILLUSTRATIONS
50	BIBLIOGRAPHY
59	INDEX
68	ABOUT THE AUTHOR

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healthy, constructive, fair, and even a whole lot of fun.

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AUTHOR'S PROLOGUE

While contemplating my own death during the making of Memorial To A Marriage, a 3-ton marble mortuary statue of my partner and myself, I discovered someone else's life.

For my ode to gay marriage, I chose the neo-classical style, an American nationalist form from the early years of our country, a time of optimism and hope, to address what I consider a federal failure, the U.S. government's prohibiting same sex couples the basic human right of legal marriage.

For inspiration, I turned to the vast history of sculpture, which is essentially the history of death and memorialization. I stumbled across an image of a beautifully carved tomb sculpture I had never seen before. I thought, "who made this?" I read Harriet Hosmer's name in the caption below the image and thought, "wow, I've never heard of her." And then I wondered, "WHY had I never heard of her?" I knew in that instant she would be my next project.

WHO GETS WRITTEN INTO HISTORY?

WHO IS ERASED?

WHY, HOW, AND WHAT ARE THE CONDITIONS UNDER WHICH ERADICATION CAN OCCUR?

INTRODUCTION

Harriet Goodhue Hosmer (1830-1908) was born in Watertown, Massachusetts to Sarah Grant and Dr. Hiram Hosmer. By the time she was 12 years old, her two brothers, one sister and mother had died of consumption. Resolved not to lose his sole remaining family member, Dr. Hosmer took an unusual approach toward rearing his daughter. He sent her outdoors, bought her a horse, a dog, a canoe and gun, and encouraged her to be physically strong. She began exhibiting some of the personality traits that she would become famous for: a precocious prankster with a lively sense of humor, intense curiosity and boundless confidence. He then sent her to Mrs. Sedgwick's School in Lenox, Massachusetts where she would meet both luminaries of her day: Nathaniel Hawthorne, Ralph Waldo Emerson and Fanny Kemble, and pivotal people who would shape her life. One classmate in particular, Cornelia Crow, became a life long friend and edited Hosmer's biography "Harriet Hosmer: Letters and Memories" and Cornelia's father, Wayman Crow, became her most loyal patron, financial advisor and ardent advocate.

To be a sculptor in the 19th century, proficiency in anatomy was mandatory. Unfortunately, women were prohibited from attending college. To be fair, few fields were profes-

sionalized then and the only college degree programs men could study were in medicine, law and religion. When Hosmer was denied entrance to Harvard University, Wayman Crow, a wealthy St. Louis merchant, in that great American Midwestern spirit, facilitated Hosmer's acceptance into the medical school there. She excelled and left a year later with her diploma under her arm and returned home to start modeling and carving in a little studio out behind her father's house on the Charles River.

She met the legendary stage actress Charlotte Cushman who was performing in Boston and learned of her impending trip to Rome. At the time, American artistic expression was limited to carving wooden female figures for ships, wax figures for small museums, cutting cameos or carving text on grave markers. It was believed that if the United States was going to evolve into a learned, principled democracy, our artists must study from and be inspired by the ancients. That meant going to Rome and getting a "good start."

So at the age of 22, in 1852 Hosmer moved to Rome. This was when women weren't allowed to walk down the street unescorted by a male relative. She lived amongst a lively Anglo-American community of artists, writers and "independent women." She apprenticed with the

leading Neo-Classical sculptor of the time, John Gibson, and after a few years hung out her own shingle and became known as the first professional woman sculptor.

Her talent was quickly recognized and early in her career she was awarded two large sculpture commissions. The first was "The Tomb of Judith Falconnet" (1857) for Sant' Andrea Della Fratte Church in Rome, for which she had the great distinction of being the first American artist, male or female, to have an artwork permanently installed in a Roman church. The second, in 1862, when she won the heated competition for a monumental bronze statue of Missouri Senator Thomas Hart Benton, destined for Lafayette Park in St. Louis.

Hosmer chose Zenobia, the 3rd century Queen of Palmyra, for her first full-length statue that was not a commission. Celebrated female sovereigns would become a subject she would return to.

Zenobia co-ruled what is now present-day Syria with her husband, King Odaenathus, until his assassination in 267, and afterwards ruled alone in proxy for her son, during which time she conquered Egypt, and much of Asia Minor. She was a highly intelligent and educated woman not just in Philosophy, Literature and Mathematics, but Military

strategy. In 274, she was eventually defeated by Roman Emperor Aurelian, captured, taken to Rome and marched through the streets laden with heavy gold chains as a war trophy. In contrast, when Cleopatra was defeated three centuries earlier, she committed suicide to avoid such public humiliation. Although Zenobia used her diplomatic skills to avoid death, remarried, had several more children and lived out her life comfortably in Tivoli, it was Cleopatra who remained a popular subject for male artists for centuries. Hosmer's alternate choice for a powerful female leader is unique and demonstrates her growing interest in the position of women in the world. Oh, the lessons Zenobia would teach her.

Then Hosmer took a fatal step: she entered three sculptures – a bust of Medusa (1854), her statue of Puck (1855) and her Zenobia (1859), seven feet tall – in London's important International Exhibition at the Crystal Palace in 1862. Acclaim was instantaneous and a scandal ensued. In retaliation for her increasing success, jealous competitive male sculptors spread the rumor that Hosmer hired Italian workmen to complete Zenobia. The work wasn't her own. It was a clever rumor, designed to mar Hosmer's growing reputation and ruin her career.

But the story isn't only that the scan-

INTRODUCTION (CONTINUED)

dal happened. The other story is how creatively Hosmer handled the scandal. First she filed a lawsuit. Then she published an article “The Process of Sculpture” in the London Art Journal that equally infuriated her male counterparts because it lifted the veil on the fact that THEY all used assistants. Then the New York Evening Post published her riotous poem, “The Doleful Ditty of the Roman Caffè Greco,” describing the men bemoaning the competition of their “sisters in the clay.” And finally, her Zenobia statue went on a successful American tour to sell out crowds in New York, Boston and Philadelphia.

Here is her story. Not in my words, but in the words of her colleagues, acquaintances, friends and critics alike, and most importantly, in Hosmer’s own words.

[2]



THE CAST OF CHARACTERS

Senator Thomas Hart Benton

(1782–1858) Five term U.S. Senator from Missouri who favored westward expansion.

Elizabeth Barrett Browning

(1806–1861) Prominent British poet most well known for her *Sonnets from the Portuguese* which includes the legendary lines: “How do I love thee? Let me count the ways.”

Robert Browning

(1812–1889) British poet and playwright who received significant recognition for the epic length poem “The Ring and The Book” and known today for his poetic style of dramatic monologues.

Lydia Maria Child

(1802–1880) American abolitionist, women’s rights and pivotal Native Americans rights’ advocate, journalist and novelist. Today she is most known as the author of the poem “Over the River and Through the Woods.”

Thomas Crawford

(1813–1857) American Neo-classical sculptor well known for his statue “Freedom” on top of the dome of the United States Capital Building. He lived and worked in Rome for over 20 years.

Wayman Crow

(1808–1885) Wealthy American businessman and Missouri State Senator. He was a founder of the oldest library west of the Mississippi, the Mercantile Library and a founder of Washington University in St. Louis. He managed the finances of Charlotte Cushman, Fanny Kemble, and Harriet Hosmer.

Charlotte Cushman

(1816–1876) Celebrated American actress of both the London and New York stage. She was also the unofficial leader of a circle of prominent British and American writers and artists in Rome and Florence.

John Gibson

(1780–1866) Leading British neo-classical sculptor working in Rome. He studied under Canova and Thorwaldsen, and Hosmer was his only pupil. He is famous for reviving the Ancient Greek tradition of tinting (coloring) marble statues, including his “Tinted Venus” (1862).

Nathaniel Hawthorne

(1802–1864) Renowned American author whose dark romanticism focused on New England life and morality tales. After an extended Grand Tour of Europe, he published The French and Italian Notebooks, as well as The Marble Faun, where one of the four main characters, Hilda, is based on Hosmer.

Harriet Hosmer

(1830–1908) American artist, known as the first professional woman sculptor who lived and worked in the Anglo-American community of artists and writers in Rome for over 40 years.

Henry James

(1843–1916) American born British novelist and critic who spent most of his life in Europe. He wrote about Americans abroad with psychological insight, astute inner dialogues and vast art historical knowledge.

Anna Jameson

(1794–1860) Irish born British writer whose great success was a series of essays entitled “Sacred and Legendary Art.”

James Jackson Jarves

(1818–1888) Influential American art critic and prominent collector who moved to Florence in the mid-1850s and was appointed U.S. Vice-Counsel. His collection of 119 early Italian paintings were bought at auction by Yale University in 1871.

Maria Mitchell

(1818–1889) First American female astronomer who was the first faculty member (male or female) at Vassar College and first female member of the American Academy of Arts and Sciences in 1848.

Joseph Mozier

(1812–1870) Successful New York Merchant turned sculptor who waged hostile campaigns against several American sculptors while he worked in Italy. He was also appointed U.S. Counsel at Ancona, Italy.

Hiram Powers

(1805–1873) Celebrated American Neo-Classical sculptor who permanently moved to Florence in 1837 renowned for his marble statue “The Greek Slave” (1843).

Prince of Wales

(1841–1910) Edward VII, the son of Queen Victoria, would become king of England for the last nine years of his life. The Edwardian period is named after him.

William Wetmore Story

(1819–1895) Noted American Neo-classical sculptor who was a central personality of the Anglo-American ex-patriot community in Rome and Florence. Henry James was his biographer.

Zenobia

(240 - AFTER 274) Queen of Palmyra. After her husband King Septimius Odaenathus was assassinated, she ruled for seven years, conquering Egypt and most of Asia Minor. She was defeated by Roman Emperor Aurelian and taken hostage to Rome as a war trophy.

THE 'ZENOBIA' SCANDAL: A MEDITATION ON MALE JEALOUSY



“Here, was a woman, who, at the very outset of her life, refused to have her feet cramped by the little Chinese shoes, which society places on us all, and then misnames our feeble tottering, feminine grace.”

LYDIA MARIA CHILD,
“MISS HARRIET HOSMER,” *LITTELL’S LIVING*
AGE, MARCH 13, 1858.

“And apropos of your Poems, you are creating at this time a furore at 28 Corso, Wood’s harem (scarem) as I call it – among the emancipated females who dwell there in heavenly unity - viz the Cushman, Grace Greenwood, Hosmer - Smith & Co.- not forgetting the Bayne, (who is here without her antidote) - and for fear I should forget them, let me tell you of them. They live all together under the superintendence of Wood who calls them Charlotte, Hatty & C, & who dances attendance upon them everywhere, even to the great subscription ball the other evening. Hatty takes a high hand here with Rome, and would have the Romans know that a Yankee girl can do anything she pleases, walk alone, ride her horse alone, and laugh at their rules. The police interfered and countermanded the riding alone on account of the row it made in the streets, and I believe that is over, but I cannot affirm. The Cushman sings savage ballads in a hoarse, manny voice, and requests people recitatively to forget her not. I’m sure I shall not. Page is painting her picture.”

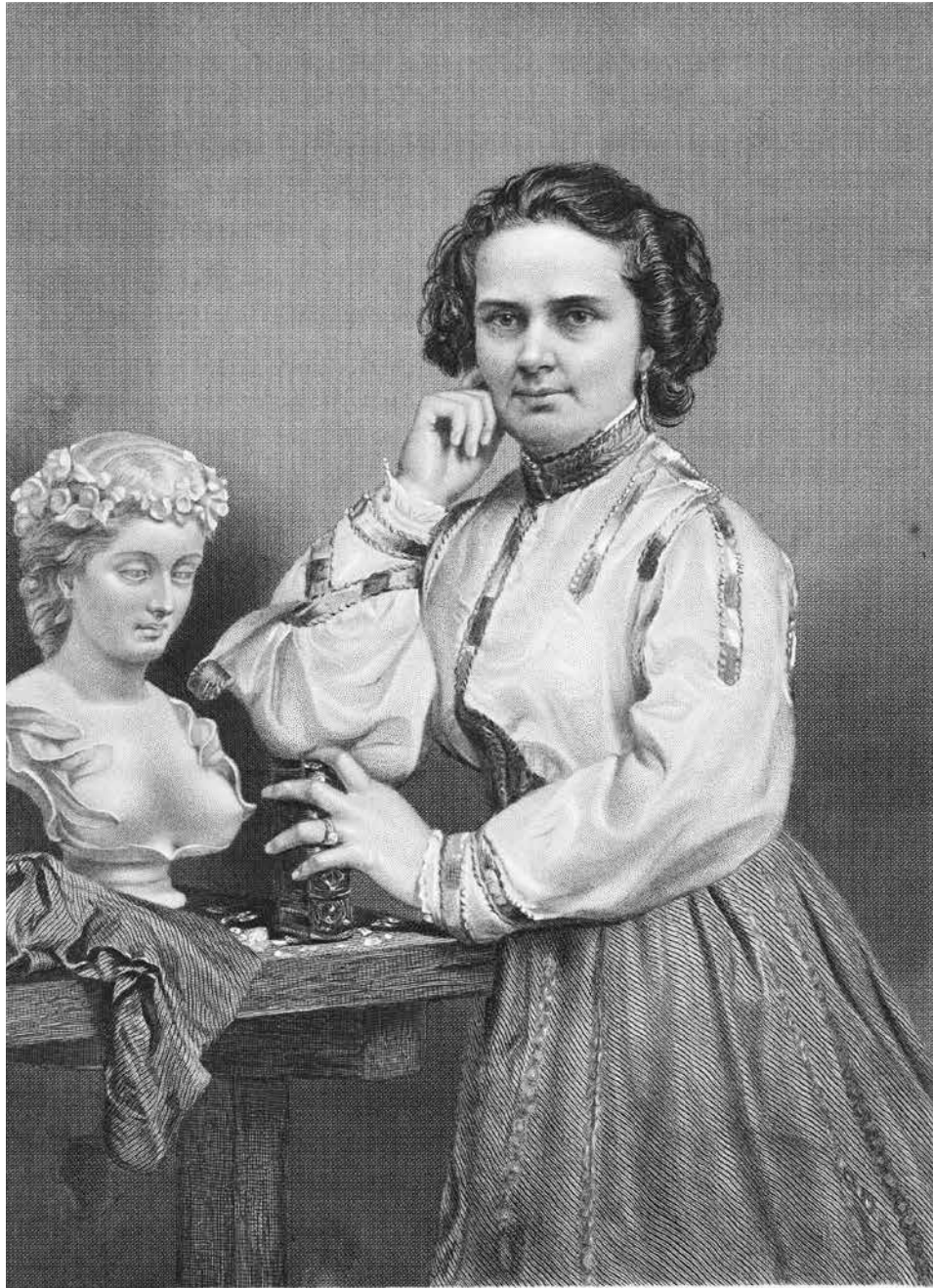
WILLIAM WETMORE STORY
to *J.R. LOWELL*,
FEBRUARY 11, 1853,
WILLIAM WETMORE STORY AND FRIENDS, ED.
HENRY JAMES, 1903.

“Miss Hosmer is also, to say the word, very willful, and too independent by half, and is mixed up with a set whom I do not like, and I can therefore do very little for her. She is doing well and shows a capital spirit, and I have no doubt will succeed. But it is one thing to copy and another to create. She may or may not have inventive powers as an artist, but if she can have will not she be the first woman?”

WILLIAM WETMORE STORY
to J.R. LOWELL,
FEBRUARY 11, 1853,
WILLIAM WETMORE STORY AND FRIENDS, ED.
HENRY JAMES, 1903.

“If she keeps on as she has begun, she will do much for the cause of womanhood.”

LYDIA MARIA CHILD
to FRANCIS SHAW,
SEPTEMBER 5, 1852, IN LYDIA MARIA CHILDS:
SELECTED LETTERS, 1817-1880., ED. MILTON
MELTZER AND PATRIA G. HOLLAND, 1982.



H. Hosmer

“Story’s ‘Hatty’ is of course Miss Harriet Hosmer, the most eminent member of that strange sisterhood of American “lady sculptors” who at one time settled upon the seven hills in a white, marmorean flock. The odd phenomenon of their practically simultaneous appearance would no doubt have its interest in any study of the birth and growth of taste in the simmering society that produced them; their rise, their prosperity, their subsidence, are, in presence of some of the widely scattered monuments of their reign, things likely to lead us into bypaths queer and crooked, to make us bump against facts that would seem only to wait, quite in a flutter, to live again as anecdotes. But our ramifications might at such a rate easily become too many.”

HENRY JAMES,
WILLIAM WETMORE STORY AND FRIENDS,
 1903.

“Miss Hosmer had talent (it would be to be remembered that her master, John Gibson, dedicated her to renown, were it not that John Gibson’s own renown has also by this time turned so to the ghostly), and she was, above all, a character, strong, fresh and interesting, destined, whatever statues she made, to make friends that were better still even than these at their best. The Storys were among the friends – my memory of later Barberini days, Barberini dinners, testifies to that, as well as to the more mature, but no less prompt, wit of the lady.”

HENRY JAMES,
WILLIAM WETMORE STORY AND FRIENDS,
1903.

“I should mention, too, Miss Hosmer..., the young American sculptress, who is a great pet of mine and Robert’s, and who emancipates the eccentric life of a perfectly ‘emancipated female’ from all shadow of blame, by the purity of hers. She lives here all alone (at twenty-two), works from six o’clock in the morning till night, as a great artist must, and this with an absence of pretension, and simplicity of manners, which accord rather with the childish dimples in her rosy cheeks, than with her broad forehead and high aims.”

ELIZABETH BARRETT BROWNING,
LETTERS OF MRS. BROWNING, ED. FRED O.
 KENYON, 1897.



MEMORABLE WOMEN OF AMERICA: HARRIET HOSMER.—HARRIET HOSMER IN HER STUDIO.

“A rainy day found me in the studio of Paul Akers. As I was looking at some of his models, the studio door opened and a pretty little girl, wearing a jaunty hat and a short jacket, into the pockets of which her hands were thrust, rushed into the room, seemingly unconscious of the presence of a stranger, began a rattling, all-alive talk with Mr. Akers, of which I caught enough to know that a ride over the Campagna was planned, as I heard Mr. Akers say, ‘Oh, I won’t ride with you – I’m afraid to!’ after which he turned and introduced Harriet Hosmer.”

MARIA MITCHELL,
MARIA MITCHELL, ED. PHEBE M. KENDELL,
1896.



“Miss Hosmer’s want of modesty is enough to disgust a dog. She has had casts for the *entire female model* made and exhibited in a shockingly indecent manner to all the young artists who called upon her. This is going it *rather strong*.”

THOMAS CRAWFORD
to LOUISA CRAWFORD,
JULY 5, 1854, HARRIET HOSMER, AMERICAN
SCULPTOR, 1830-1908, DOLLY SHERWOOD,
1991.

“She had on petticoats, I think; but I did not look so low, my attention being chiefly drawn to a sort of man’s sack of purple or plum-colored broadcloth... She was indeed very queer, but she seemed to be her actual self, and nothing affected nor made-up; so that, for my part, I give her full leave to wear what may suit her best, and to behave as her inner woman prompts.”

NATHANIEL HAWTHORNE,
THE FRENCH AND ITALIAN NOTEBOOKS, 1859.

“Harriet Hosmer parades her weaknesses with the conscious power of one who knows her strength, and who knows you will find her out if you are worthy of her acquaintance. She makes poor jokes – she’s a little rude – a good deal eccentric; but she is always true.”

MARIA MITCHELL,
MARIA MITCHELL, ED. PHEBE M. KENDELL,
1896.

“Harriet Hosmer is an example of a self-made sculptor, by force of indomitable industry and will. She alone of the women of America who have essayed sculpture has achieved a reputation.”

JAMES JACKSON JARVES,
THE ART IDEA, 1886.

“I saw Hatty for a moment, looking well and conducting herself pleasantly. The Prince advanced to her with extended hand, at the Pall, was delighted to meet her again, told her that ‘Puck’ was established in his Oxford Rooms and a great favorite. She told me none of this, of course.”

ROBERT BROWNING
to *ISA BLAGDEN*,

DECEMBER 3, 1860, LETTERS OF BROWNING
TO MISS BLAGDEN, ED. A. JOSEPH
ARMSTRONG, 1923.



“She has not creative power, but she has acquired no small degree of executive skill and force.”

JAMES JACKSON JARVES,
THE ART IDEA, 1886.

“Her style is a defined rebuke to the inane sentimentalists of the Powers class, which is a weak echo of the third-rate classical manner after it abandoned beauty for prettiness. Miss Hosmer’s manner is thoroughly realistic.”

JAMES JACKSON JARVES,
ART THOUGHTS, 1871.

“I shook hands with this frank and pleasant little woman -- if woman she be, as I honestly suppose, though her upper half is precisely that of a young man -- and took leave, not without purpose of meeting her again.”

NATHANIEL HAWTHORNE,
THE FRENCH AND ITALIAN NOTEBOOKS, 1859.

“The works of Harriett [sic] Hosmer are all of a robust, masculine character, even in details, as if wrought out by a hard headwork and diligent study of models by a mind that has forced itself, as with a manly energy, to achieve a mechanical mastery of a profession for which it has no supreme aesthetic predilection....”

JAMES JACKSON JARVES,
ART THOUGHTS, 1871.



“Miss Hosmer, to-day, had on a neat little jacket, a man’s shirt-bosom, and a cravat with a brooch in it; her hair is cut short, and curls jauntily round her bright and smart physiognomy; and sitting opposite me at table, I never should have imagined that she terminated in a petticoat, any more than in a fish’s tail. However, I do not mean to speak disrespectfully of Miss Hosmer, of whom I think very favorably; but it seems to me, her reform of the female dress commences with its least objectionable part, and is not real improvement.”

NATHANIEL HAWTHORNE,
THE FRENCH AND ITALIAN NOTEBOOKS, 1859.

“Later in the summer, Hatty went to Florence, riding in company with the American sculptor Joseph Mozier and his wife. Mozier, a native of Vermont, retired as a New York businessman to pursue a career in sculpture. He had first a studio in Florence, then had settled in Rome. Crawford, heartily disliking the Moziers and disapproving of Hatty, told his wife that, should they attempt to call on her while they were in Bagna di Lucca, she should treat them “with very chilly civility.”

THOMAS CRAWFORD
to *LOUISA CRAWFORD*,
JULY 5, 1854, HARRIET HOSMER, AMERICAN
SCULPTOR, 1830-1908, DOLLY SHERWOOD,
1991.



“No commission was more coveted than the award of a piece of public sculpture. When such a work was delegated to a particular sculptor, he, or she, became the subject of intense interest and no little envy.”

DOLLY SHERWOOD,
HARRIET HOSMER, AMERICAN SCULPTOR,
1830-1908, 1991.

“The fate of Louise Lander that same year underscored to Harriet the need to patrol her reputation. Lander moved to Rome in 1855, to study with Thomas Crawford. She befriended the Hawthornes on their trip to Italy in 1858, and Nathaniel Hawthorne posed for a bust. Soon, however, reports began to swirl that Lander was involved in some sort of illicit romance and that she had “lived on uncommonly good terms with some man” in Italy. A group of Americans formed a committee to investigate the matter and when she refused to testify before the American ambassador that the story was untrue, the American expatriate community cast her out.”

JOHN ROGERS
in KATE CULKIN,
HARRIET HOSMER: A CULTURAL BIOGRAPHY,
2010.

“Miss Cushman was a friend of all the women sculptors, and on their behalf she made war on all the sculptors of the other sex.”

VAN WYCK BROOKS,
THE DREAM OF ARCADIA, 1958.

HARRIET HOSMER
to WAYMAN CROW,
NOVEMBER, 1857.

“Dear Mr. Crow:

I want to tell you something which I think will please you, viz. a commission I have received to make a monument for the Church of San Andrea delle Fratte here. Madame Falconnet, who has just lost a daughter, has obtained permission to have a monument erected in her memory in this church, and has desired me to make it. It is to be a sleeping statue of the your girl who (so much the better for me) was most lovely. The statue is to be placed upon a sarcophagus, and they have given us room enough to make an arch over it, so that we can have a background of darker marble, which will be a great thing for the figure. The place is good and the light is magnificent. I shall endeavor to exhaust myself on this work, ...

The time is approaching when I must be thinking of a studio for

myself, for when my works increase, I must have more room. My master now says this too, and for several reasons it might be better to hang out my own shingle. Mr. Gibson would not consider me less a pupil, so that I should have still the benefit of his advice and instruction, and at the same time not be considered by others a beginner, as of course I shall be as long as I am with him. This was long a forbidden subject, he would not listen to the proposition, saying I was not strong enough to go alone, which certainly was very true, but now it is he who proposes it, so I tell you, though I have not said a word to my dear father yet, who has some latent idea that I may settle down in America. But it pleases me to give you a positive proof that my master thinks I am progressing.

Yours, H.”

**“They pick at me whenever
they can so I cherish every
opportunity of giving them
a twist, and apropos to that,
if by chance, I should get
the Benton to immortalize,
they would hear of the fact
and have time only to expire.
Shouldn’t I like it though!
Not only that they have the
pleasure of collapsing their
flues but that I might have a
chance of showing some folks
on both sides [of] the water
what I can do.”**

*HARRIET HOSMER
to WAYMAN CROW,*
DECEMBER 29, 1859

“One of her fiercest competitors for the work was “Stone,” presumably Horatio Stone. He had apparently gone so far as to make a model eight feet high of Benton. A certain “Headley” had written Hatty on behalf of Stone, saying that Dr. Stone had a good chance at the commission, except for Hatty. He asked her “(in a respectful manner if he might be so bold), what were my intentions in the matter. Headley actually hoped that Hatty would retreat from the competition, revealing a naïve estimate of her character. She told him flatly that her purpose was “to get the commission if I can.”

DOLLY SHERWOOD,
HARRIET HOSMER, AMERICAN SCULPTOR,
1830-1908, 1991.



...“More than one artist here
is in a fury of jealousy to think
that I have a large work to do.”
[a reference to having won the
Senator Benton Commission
competition]

“It is so pleasant to put these
fellows in a rage!”

*HARRIET HOSMER
to WAYMAN CROW,
DECEMBER 29, 1859.*

“I wish you could raise your eyes from this paper to see what at this particular moment of writing I can see. It would be a huge, magnificent room, not in Mr. Gibson’s studio but close by, with a monstrous lump of clay, which will be, as Combe would have said, ‘when her system is sufficiently consolidated,’ Zenobia. ...The resources of my quondam studio being unequal to the demands made upon it this year, I have been forced to seek more spacious quarters, and here I am ready to receive you in regal style whenever you will favor me with a visit.”

HARRIET HOSMER
to WAYMAN CROW,
DECEMBER 2, 1858.

“This morning, I went with my wife and Miss Hoare to Miss Hosmer’s studio (in a street running out of the Via Babuino [5 Via Margutta]) to see her statue of Zenobia. We found the bright little woman hopping about in premises, with a birdlike sort of action. She has a lofty room with a sky-light window; it was pretty well warmed with a stove; and there was a small orange tree in a pot, with the oranges growing on it, and two or three flower shrubs in bloom.”

NATHANIEL HAWTHORNE,
THE FRENCH AND ITALIAN NOTEBOOKS, 1859.



“More than a decade after Powers established his career by exhibiting “The Greek Slave” to large audiences, Hosmer made her bid for artistic fame by proposing a variation on the theme of the female captive. Her “Zenobia” depicted a woman who was both a great queen and a melancholy captive. On one hand, Hosmer dared to depict a woman who had excelled in the male spheres of war, politics, and diplomacy, but on the other hand, she portrayed her female subject at a moment of sorrow and defeat. Hoping for popular approval, Hosmer did not defy her audience’s expectations about woman’s nature, but she did try to propose a different perspective on the captivity theme. When the sculpture was exhibited in 1864-65, copious comments, both published and unpublished, reflected on the significance of the story the statue told and, not coincidentally, on the meaning of Hosmer’s own career.”

JOF KASSON,

**“THE PROBLEMATICS OF FEMALE POWER,”
MARBLE QUEENS & CAPTIVES: WOMEN IN
NINETEENTH-CENTURY AMERICAN SCULPTURE,
1990.**

ANNA JAMESON
to HARRIET HOSMER,
OCTOBER 10, 1859.

“My dear Hatty:

Your letter (dated Rome Sep. 26th) and the photograph* (of Zenobia) enclosed are lying before me, and I will, as truly as I can, fulfil your wishes in advising and criticizing... I did obtain the casts from the Zenobia coin at Paris, but they are so bad as to be utterly useless... The engraved coin you will find more useful and you will find it in the collection of coins of the Roman Emperors, under “Aurelian.”...I know the malignant sarcasm of some of your rivals at Rome, as to your having Mr. Gibson “at your elbow” and all that, but, my dear Hatty, I should think lightly of your sense and your moral courage, if such insinuations, irritating to your self-esteem and offensive to your self-dependence, could prevent your availing yourself of all the advantages you may derive from the kind counsel of your friend. ...The originality of a conception remains your own, with the stamp of your mind upon it, to give it oneness of effect as a whole. Impertinent and malicious insinuations die away, and your work and your fame remain, as

I hope, for a long, long future. Make your work as perfect as you can, never fear to adopt any change of detail, any hint which is in harmony with your conception and has reason in it, and for details of drapery and flow of lines, listen to Gibson. This is between ourselves. I have embarked so much of pride and hope in you as an artist... Your Zenobia is a classical heroine, to be classically treated; therefore when you are in doubt, listen to him [Gibson] and have sufficient dependence on yourself to afford to do this, and to set at naught the gossip of the Caffè Greco.

Well, now for the photograph. So far as it has gone, your statue has many indications of being most beautiful and fulfilling all my ambition for you, which is saying much, but now for criticism. The diadem is too low on the brow, thus taking from the value and dignity of the face and that intellectual look which Zenobia had, I suppose, as indicative of her talents...

Now do you want a stronger proof that I am *truly* yours, Anna Jameson.



“Zenobia stood in the centre of the room, as yet unfinished in the clay, but a very noble and remarkable statue indeed, full of dignity and beauty. It is wonderful that such a brisk little woman could have achieved a work so quietly impressive.”

NATHANIEL HAWTHORNE,
THE FRENCH AND ITALIAN NOTEBOOKS, 1859.

“She is now engaged on a statue of Zenobia,... that will vindicate Miss Hosmer’s claim to a very high rank among the sculptors of the day.”

“MISS HOSMER’S STUDIO AT ROME,” *HARPER’S WEEKLY*, MAY 7, 1859.

“I know not whether there is some magic in the present imperfect finish of the statue, or in the material of clay, as being a better medium of expression than even marble; but certainly I have seldom or never been more impressed by a piece of modern sculpture.”

“Zenobia is a high, heroic ode.”

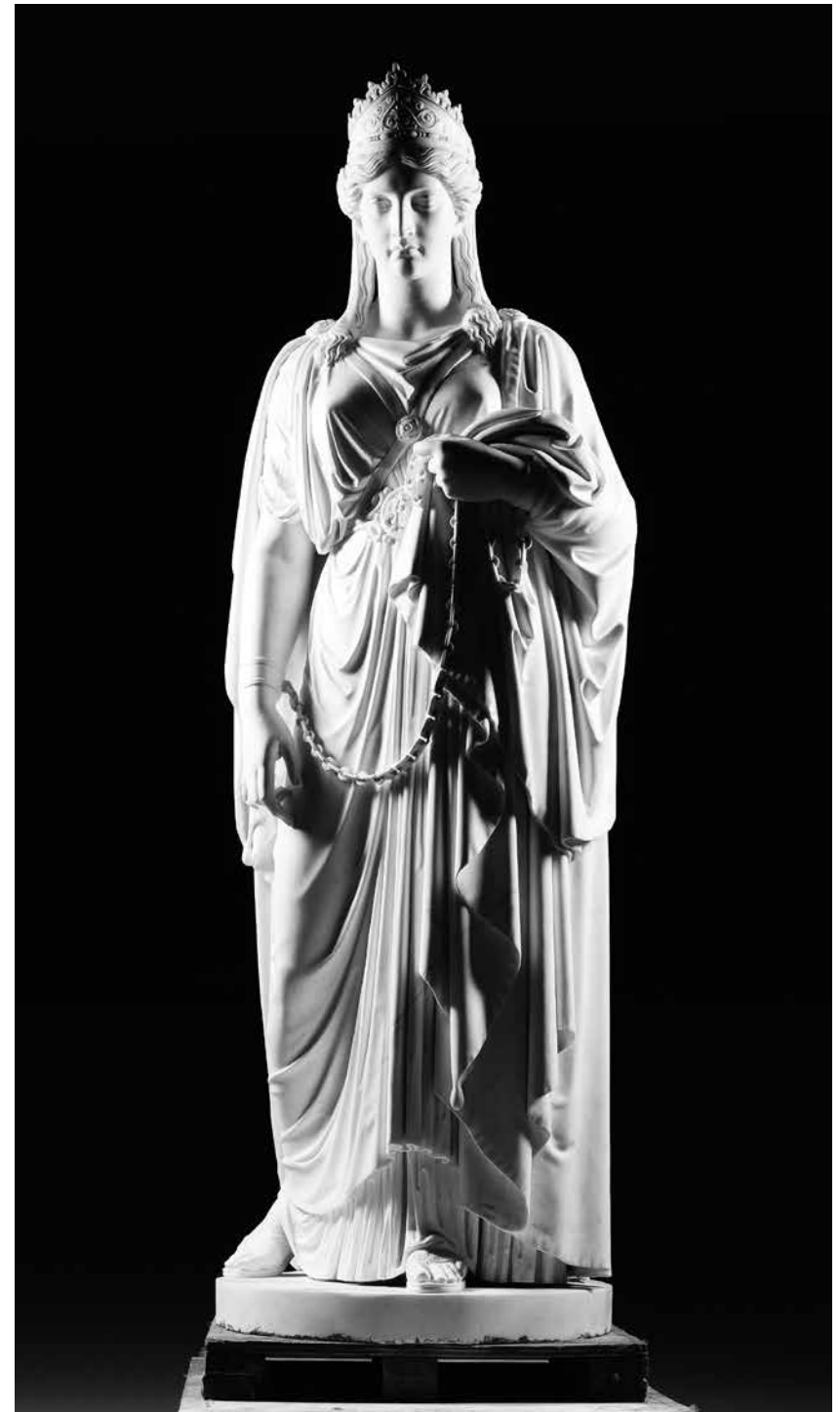
NATHANIEL HAWTHORNE,
THE FRENCH AND ITALIAN NOTEBOOKS, 1859.

“Dear Harriet:

I was overjoyed to receive your letter and the photographs. Bless your great soul! ...The statue far surpasses my expectations, yet I expected a good deal. It is the skilful embodiment of a truly regal ideal; a strikingly just conception of the brave and proud Zenobia, and most admirably expressed. I think you have been singularly successful in the obviously difficult task of expressing the right degree of motion. The position of the limbs seems to me to indicate exactly the slow and measured tread natural to one walking in procession. Doesn't Mr. Gibson think so? The drapery is a charming combination of Grecian gracefulness with Oriental magnificence, and it is admirably managed. I admire the helmet-crown, so well suited to that “Warrior Queen.” The addition of the fillet was a felicitous idea. It makes an extremely pleasing line with the hands where it is crossed on the breast.

I wish you joy, my young friend; you have fairly won your spurs in the field of art. “Arise, Sir Harriet Hosmer!” The best of it is, you will not be satisfied with what you have done, your motto will always be, “Onward and Upward.” But if you take such a long stride with every new effort, I think by the time you are fifty years old, you will have to weep for more worlds to conquer.”

LYDIA MARIA CHILD
to *HARRIET HOSMER*,
OCTOBER, 1859.

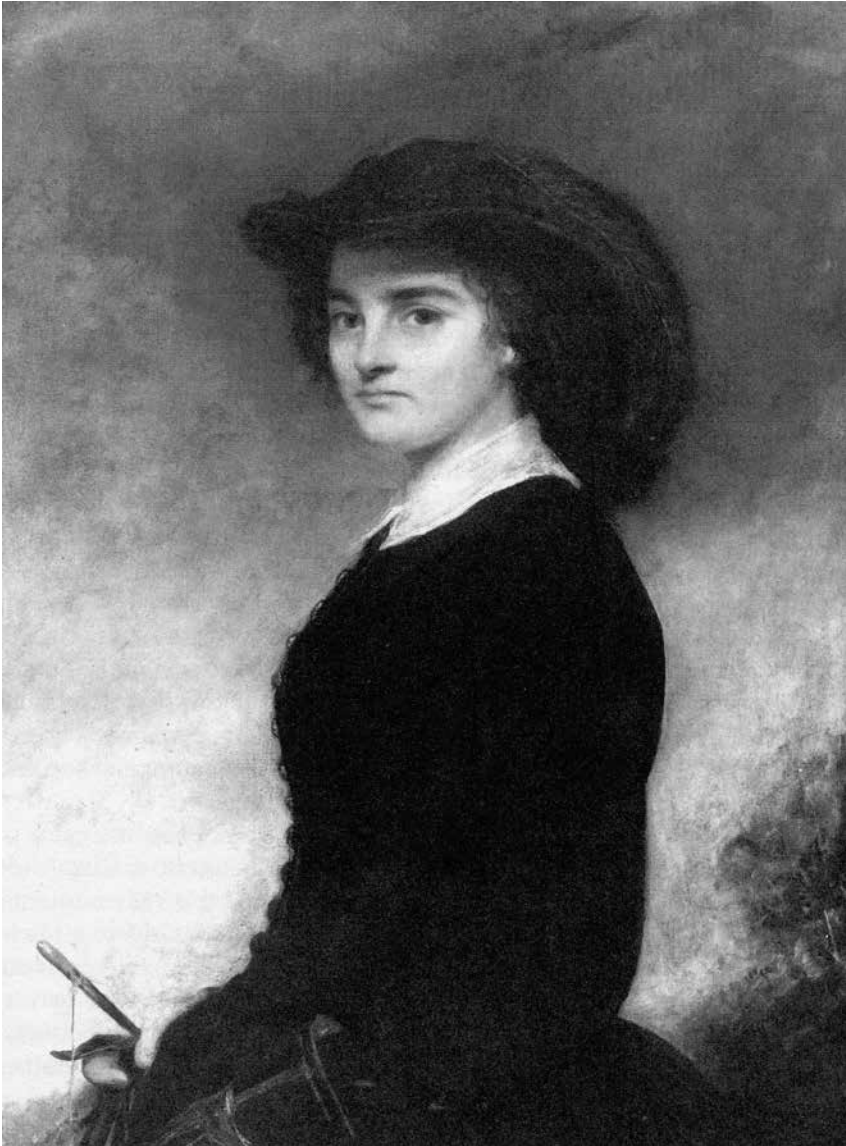


“Elizabeth Barrett Browning’s poem “The Greek Slave” was the most important critique of the passivity of Powers’s enchained captive... [commenting on] the appropriateness of resignation as a response to oppression.”

JEAN FAGAN YELLIN,
WOMEN AND SISTERS: THE ANTISLAVERY
FEMINISTS IN AMERICAN CULTURE, 1992.

“The idea of motion is achieved with great success; you not only perceive that she is walking, but know at just what tranquil pace she steps, amid the music of the triumph. The drapery is very fine and abundant; she is decked with ornaments; but the chains of her captivity hang from wrist to wrist, and her deportment (indicating a soul so much above her misfortune, yet not insensible to the weight of it) makes those chains a richer decoration than all her other jewels. ...Zenobia’s manacles serve as bracelets; a very ingenious and suggestive idea.”

NATHANIEL HAWTHORNE,
THE FRENCH AND ITALIAN NOTEBOOKS, 1859.



“I have been recently reading Transformation,* (*The Marble Faun*, by Hawthorne) so you may easily fancy that you have been very constantly in my thoughts. I of course concluded that you were the heroine, - but I cannot believe that you ever threw a gentleman over the Tarpeian Rock, - even after a picnic in the Coliseum!”

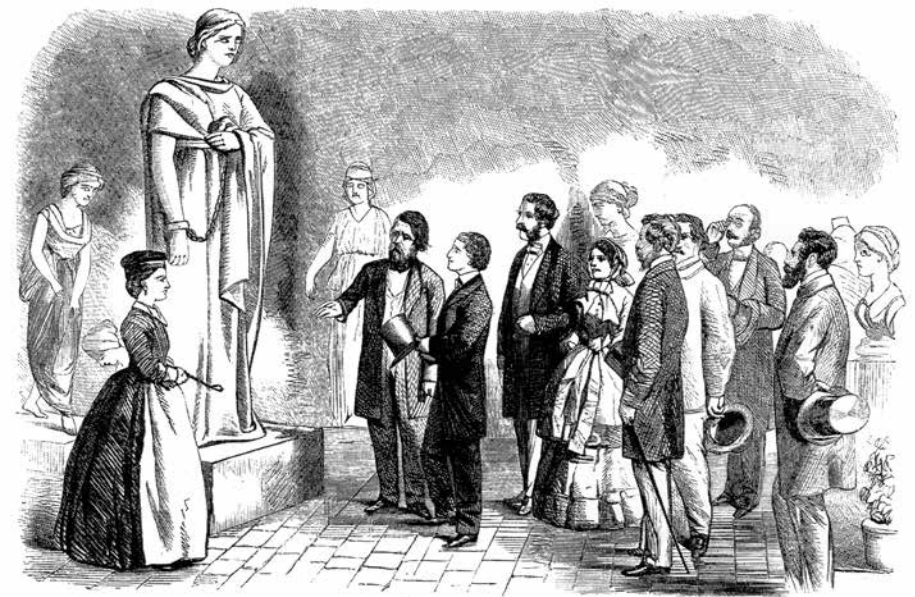
SIR HENRY LAYARD
to HARRIET HOSMER,
JUNE 27, 1860, HARRIET HOSMER: LETTERS
AND MEMORIES, ED. CORNELIA CARR, 1912.

“I want to hear about your Zenobia. Is she yet turned into a pillar of marble, for the admiration of posterity, or does she still stand in her frail mortal clay? The photographs which you sent Mrs. M. have been very greatly admired, and I hope that ere long the statue itself will be placed in some place worthy to receive it. You have probably heard that there is to be a great universal exhibition in England in 1862—upon the same principal as the previous one, at which Powers showed his Greek Slave. I hope you will be induced to send something, that the women and men of England may know what a young lady of genius, with the estimable qualities of perseverance and determination, can effect.”

SIR HENRY LAYARD
to HARRIET HOSMER,
JUNE 27, 1860, HARRIET HOSMER: LETTERS
AND MEMORIES, ED. CORNELIA CARR, 1912.

“Mr. Gibson is said... to have taken pleasure in pointing out Zenobia’s merits to the Prince of Wales and the Prince himself is reported as having admired it enthusiastically.”

“MISS HOSMER’S STUDIO AT ROME,” *HARPER’S WEEKLY*, MAY 7, 1859.



“The Prince of Wales at Miss Hosmer’s Studio”

“Despite their long existence, the rumors had not immediately interfered with Hosmer’s career or found a wide audience. Hosmer, fatherless and working in her own studio, had now stepped out from an semblance of male control, however. She had, in addition, become more and more successful, with the Benton commission, the Falconnet tomb, and high-profile publicity in magazines such as *Harper’s*. Critics had a harder and harder time dismissing her as a cute novelty and her career as a child’s dalliance, and she became more of a target.”

KATHERINE CULKIN,
SLIGHT A GIRL AS SHE WAS”: GENTILITY,
REFORM, AND HARRIET HOSMER, 2002.

“Were he [the author] capable of stealing from a lady, he would certainly have made free with Miss Hosmer’s noble statue of Zenobia.”

NATHANIEL HAWTHORNE,
THE MARBLE FAUN, 1860.

“I saw her in great spirits two evenings ago: her “Zenobia” is quite another thing now—not the plaster sketch which Mrs. Jameson admired so much, --and far better.”

ROBERT BROWNING
to ISA BLAGDEN,

**FEBRUARY 15, 1859, LETTERS OF BROWNING
TO MISS BLAGDEN, ED. A. JOSEPH ARMSTRONG,
1923.**

“Harriet Hosmer’s most ambitious sculpture was her statue of Zenobia, the Queen of Palmyra.”

WILLIAM H. GERDTS,
**AMERICAN NEO-CLASSICAL SCULPTURE: THE
MARBLE RESURRECTION, 1973.**

“You don’t know what a grand place they have assigned the Zenobia in the English exhibition. A small octagonal temple is to be erected, with niches on four sides, to be lined with Pompeian red. Into three of these go Mr. Gibson’s colored statues, and into the fourth my own unworthy one. This structure is to be just in the centre of the Exhibition Hall, and an admirable light. This is owing to Mr. Layard, principally. The Prince of Wales sends his copy of Puck, Lady Marion Alford her Medusa.”

HARRIET HOSMER
to *WAYMAN CROW*,
MARCH 1862.

[Zenobia] “a figure of command,
with an elaborate cast of drapery”
“a noble figure of Queenlike dignity”

J. BEAVERTON ATKINSON,
“MODERN SCULPTURE OF ALL NATIONS IN
THE INTERNATIONAL EXHIBITION,” THE ART
JOURNAL ILLUSTRATED CATALOGUE OF THE
INTERNATIONAL EXHIBITION, 1862.

“The following remarks – part of a notice published in the Queen newspaper shortly after the news of his [Alfred Gatley] decease reached England – are evidently penned by a friendly, but not partial hand:... ‘That work and his ‘Song of Miriam’...are among the noblest productions of modern Art, yet (although no one had the hardihood to attack them) they attracted little attention besides the more meretricious charms of ‘The Reading Girl’ and the ‘Zenobia’ – said to be by Miss Hosmer but really executed by an Italian workman at Rome.”

EDITORS [LATER ATTRIBUTED TO MOZIER], “OBITUARY MR. ALFRED GATLEY: THE ART JOURNAL, SEPTEMBER 1, 1863.

“I hope and trust I may soon be involved in a law suit. For seven years it has been whispered about that I do not do my own work but employ a man to do it for me. This scandal has now reached the point when I am accused of being a hypocrite and a humbug...”

*HARRIET HOSMER
to WAYMAN CROW,
NOVEMBER 21, 1863.*

“I had not been long in Rome before I was informed that an artist, with whom I was upon the most friendly terms, had engaged in spreading a report that the work which I claimed as my own was in reality the production of a paid workman. In spite of the reliable nature of this information, I attached but little importance to it, thinking it impossible that one who had taken such kindly interest in my welfare could be capable of originating a statement that he knew must be so injurious to me in my profession.”

HARRIET HOSMER
to HIRIAM POWERS,
JANUARY 19, 1864.

“Thanking Providence or whatever inspired the guilty person to libel, rather than verbally slander, I find it “Capital” that at last it was “actionable.” The matter was in the hands of a London lawyer.”

HARRIET HOSMER
to WATMAN CROW,
NOVEMBER 21, 1863.

“...take the matter up and set the question now and forever at rest. You have no idea how the report has been propagated abroad.”

CHARLOTTE CUSHMAN
to HARRIET HOSMER
as retold in her letter to Wayman Crow,
NOVEMBER 21, 1863.

“Mr. Gibson is most indignant and is ready to go into any Court of Law for me, and many others have I got to fight for me. So you see it will be no joke.”

HARRIET HOSMER
to WAYMAN CROW,
NOVEMBER 21, 1863.

“Gibson, too, made a statement. Recalling that Harriet Hosmer had become his pupil as soon as she had arrived in Rome, he went on to say that he had found that she had “uncommon talent.” She had studied under his eyes for seven years, “modeling from the antique and her own original works from living models.”

JOHN GIBSON
in DOLLY SHERWOOD,
HARRIET HOSMER AMERICAN SCULPTOR 1830-
1908, 1981.

“The first report of her Zenobia was that it was the work of Mr. Gibson. Afterwards that it is by a Roman workman. So far it is true that it was built up by my man from her original small model, according to the practice of our profession; the long study and finishing is by herself, like every other sculptor.

If Miss. Hosmer’s works were the productions of other artists and not her own there would be in my studio two imposters – Miss Hosmer and myself.”

JOHN GIBSON
IN LIFE OF FRANCES POWER COBBE, 1894.

**“I mean to silence them,
though not with my tongue, in
return, but with my fingers.
I consider their remarks,
malicious and ungenerous
as they are, the highest
compliment they can bestow,
because if I were *not* a little in
their way they wouldn’t give
me trouble.**

HARRIET HOSMER
IN ANNA JAMESON: LETTERS AND FRIENDSHIPS,
1812-1860, 1915.

“If it were the work of a man, it
would be considered as more than
clever; but as it is from the chisel of a
woman, why it is an *innovation*.”

HIRAM POWERS,
“MISS HOSMER’S ZENOBIA,” NEW YORK EVENING
POST, NOVEMBER 12, 1864.

“William Story followed with a letter to the *Athenaeum*. He corroborated her account of the sculptural process, including the portion of manual labor done by studio workmen. Story named “Signor Nucci,” employed by a number of sculptors, as the “Italian artist” referred to in the press. Nucci, Story said, was “greatly indignant,” since such an accusation reflected upon him as well as upon Harriet Hosmer, who would find “a common chorus of reprobation” in Rome in her behalf. Story called his female colleague “an amiable lady and an accomplished artist.”

DOLLY SHERWOOD,
HARRIET HOSMER AMERICAN SCULPTOR 1830-1908, 1981.

[I will] “unveil the whole secret to you and you will at once perceive that it is the battle of the Amazons to which I allude.”

HARRIET HOSMER
to HIRIAM POWERS,
JANUARY 19, 1864.

“When the editor of *The Queen*, which was the paper containing the original article was called upon to make an apology, he did it in such an insolent manner that it made the matter worse, but when they saw I was really in earnest and laid damages at 1000 pounds, they began to sing a different song and offered if I would to suspend legal proceedings, to insert any apology which I would dictate, to give up the name of the writer and to pay all costs.”

HARRIET HOSMER
to HIRIAM POWERS,
JANUARY 19, 1864.

“We not mention many names before we come to the one who has been at the bottom of it all. The fact is, dear Mr. Powers, it is indeed a monstrous thing for a man to be allowed to abuse his neighbors in this way with impunity. I have had enough of it, and I am going to show up Mr. Mozier as he ought to have been shown up years ago.”

[Mozier was] “the deepest hypocrite I ever encountered.”

HARRIET HOSMER
to HIRIAM POWERS,
JANUARY 19, 1864.

“That seemed all I could desire, but being curious to see what they could get up in defense, I at first refused to accept the terms and desired my lawyer to proceed. Reflecting afterwards that my motives might easily be misconstrued, and that I laid myself open to a charge of unreasonableness and probably to a desire of obtaining damages, which would have been still worse, I wish to say that I now accept his offer on condition that the apology should be inserted in The Times and the Galignani as well as in his own paper.”

*HARRIET HOSMER
to HIRIAM POWERS,
JANUARY 19, 1864.*

“No one knew this better than Hiram Powers, for Joseph Mozier had done little to commend himself to his colleagues while he was working in Florence. He had written at least three anonymous letters that denigrated Powers and his work. Powers turned some of the material over to Henry Tuckerman, the respected art historian, for verification. Slurs aimed at Powers were published in the *Republican* of Savannah, Georgia, as well as other journals.

*RICHARD P. WUNDER,
“THE IRASCIBLE HIRAM POWERS,” AMERICAN
ART JOURNAL, 1972.*

“Mozier got wind of what I intend to do and is in a great way about it... [he was afraid I] would go and publish some nasty article in the American papers. ...and I trust it will take away his appetite for a week.”

*HARRIET HOSMER
to HIRIAM POWERS,
JANUARY 19, 1864.*

“Mr. Mozier has now been seventeen years in Italy; and, after all this time, he is still intensely American in everything but the most external surfaces of his manners; scarcely Europeanized, or much modified, even in that. He is a native of Ohio, but had his early breeding in New York, and might – for any polish or refinement that I can discern in him – still be a country shopkeeper in the interior of New York or New England. How strange! For one expects to find the polish, the close grain, and white purity of marble, in the artist who works in that noble material; but, after all, he handles clay, and judging from the specimens I have seen here, is apt to be clay; not of the finest, himself.”

*NATHANIEL HAWTHORNE,
THE FRENCH AND ITALIAN NOTEBOOKS, 1859.*

“We all know that few artists who have been in any regard successful enjoy the truly friendly regard of their professional bretheren; but a woman artist who has been honoured by frequent commissions, is an object of peculiar odium.”

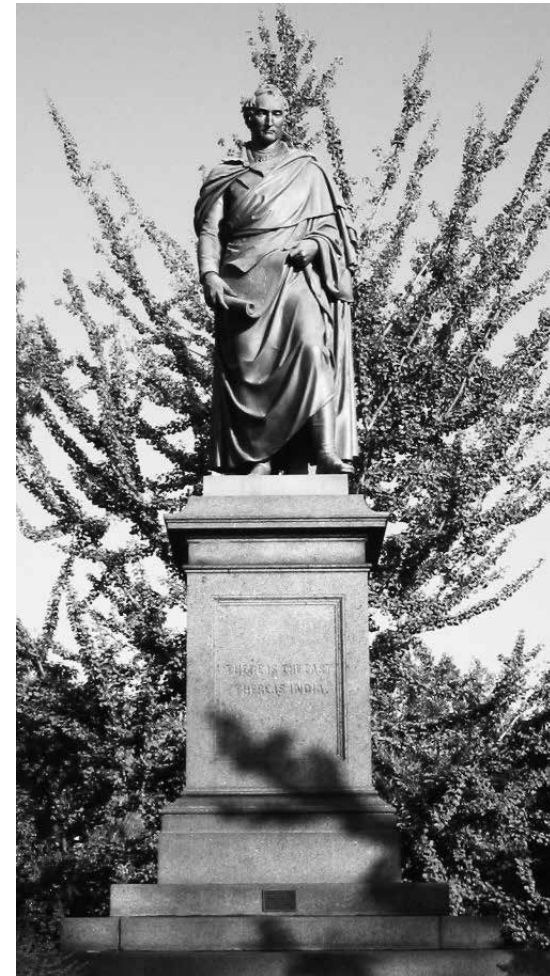
*HARRIET HOSMER,
THE ART JOURNAL, JANUARY 1, 1864.*

“I am not particularly popular with any of my brethren; and I may yet feel myself called upon to make public the name of one, in whom these reports first originated, and who, sheltered under an apparent personal friendship has never lost an opportunity of defaming my artistic reputation.”

*HARRIET HOSMER,
THE ART JOURNAL, JANUARY 1, 1864.*

“I have been for a long time aware of the report that I employ a professional modeler to model my statues; and while this report was circulated through private mediums, I treated it with the contempt and silence which I felt it deserved; but now that it has assumed the form of a serious charge in public print, silence on my part would be equivalent to an admission of its truth, and I therefore place you in possession of facts.”

HARRIET HOSMER
to *THE EDITORS*,
THE ART JOURNAL, JANUARY 1, 1864.





HARRIET HOSMER AND HER WORKMEN

“We women-artists have no objection to its being known that we employ assistants; we merely object to its being supposed that it is a system particular to ourselves.”

HARRIET HOSMER,
“THE PROCESS OF SCULPTURE,” *THE ATLANTIC*
MONTHLY, DECEMBER 1864.

“I take this opportunity of stating that I have never yet allowed a statue to leave my studio, upon the clay model of which I had not worked a period of from four to eight months, --and further, that I should choose to refer all those desirous of ascertaining the truth to Mr. Nucci, who ‘prepares’ my clay for me, rather than to my brother-sculptor, in the Via Margutta, who originated the report that I was an imposter. So far, however, as my designs are concerned, I believe even he has not, as yet, found occasion to accuse me of drawing upon other brains than my own.”

HARRIET HOSMER,
“THE PROCESS OF SCULPTURE,” *THE ATLANTIC*
MONTHLY, DECEMBER 1864.

“I am quite persuaded... that, had Thorwaldsen and Vogelberg been women, and employed one-half the amount of assistance they did in the cases mentioned, we should long since have heard the great merit of their works attributed to the skill of their workmen.”

HARRIET HOSMER,
“THE PROCESS OF SCULPTURE,” *THE ATLANTIC*
MONTHLY, DECEMBER 1864.

“It is high time, in short, that the public should understand in what the sculptor’s work properly consists, and thus render less pernicious the representations of those who, either from thoughtlessness or malice, dwelling upon the fact that the assistance has been employed in certain cases, without defining the limits of that assistance, imply the guilt of imposture in the artists, and deprive them, by talent or conscientious labor, they are justly entitled.”

HARRIET HOSMER,
“THE PROCESS OF SCULPTURE,” *THE ATLANTIC MONTHLY*, DECEMBER 1864.

“I honor every woman who has strength enough to step out of the beaten path when she feels that her walk lies in another; strength enough to stand up to be laughed at, if necessary. That is a bitter pill we must all swallow in the beginning; but I regard these pills as tonics quite essential to one’s mental salvation. That invigorator was administered to me very plentifully by some of my brother artists on my arrival in Rome: but when the learned doctors changed their treatment and declared that I did not do my own work, I felt that I must have made some progress in my art; otherwise they would not have been so ready to attribute that work to one of their own sex....in a few more years it will not be thought strange that women should be preachers and sculptors, and every one who comes after us will have to bear fewer and fewer blows.”

HARRIET HOSMER,
1868, IN PHEBE HANAFORD, *DAUGHTERS OF AMERICA OR, WOMEN OF THE CENTURY*, 1882.

“every woman should have the opportunity of cultivating her talents to the fullest extent, for they were not given her for nothing”

HARRIET HOSMER
to _____ [*UNKNOWN*],
MARCH, 1861.

“Mozier reacted violently to his outsider status and, before his attack on Hosmer, spread malicious gossip about senior artists such as Hiram Powers and Horatio Greenough, both by word of mouth and in American publications.”

RICHARD WUNDER,
HIRAM POWERS, VERMONT SCULPTOR, 1805-1873, 1991.

“He [Mozier] also seems to have had a history of jealousy toward Harriet. When she received the Benton commission, the British sculptor Shakespeare Wood had broadcast the news around Rome; he told Harriet his only regret was that Mozier was out of town and Wood could not “accost him” with the news and “witness his horrid grin of anguish.”

HARRIET HOSMER
to WAYMAN CROW,
AUGUST 16, 1860, IN KATE CULKIN, HARRIET
HOSMER: A CULTURAL BIOGRAPHY, 2010.

“Hattie had the last laugh too, writing to Charlotte that in New York, in two days, one thousand and fifty people came to see the exhibit of her notorious *Zenobia*, and a thousand of them paid (single tickets twenty-five cents; packaged tickets one dollar).”

JULIA MARKUS,
ACROSS AN UNTRIED SEA: DISCOVERING LIVES
HIDDEN IN THE SHADOW OF CONVENTION AND
TIME, 2000.

“In dealing with this subject Miss Hosmer has united womanly dignity and delicacy, with the best qualities of the firm masculine hand. A captive Queen compelled to grace the triumph of her conqueror, forced to deck herself in her royal robes, and to move at another’s will, a Queen who has proved her right to her throne by grand statesmanlike qualities, both moral and intellectual;--this is the group of ideas which Miss Hosmer wished to call up in our minds. Has she not done it?”

EDITOR,
ATLANTIC MONTHLY, DECEMBER 1864.

LYDIA MARIA CHILD,
BOSTON TRANSCRIPT, OCTOBER 1864.

“This is the third week of the exhibition, and nearly fifteen thousand people have paid homage to the Queen, while the gallery continues to be crowded daily.

In the notices I have seen, it is assumed that the face is altogether ideal; but the fact is, the features were copied from an ancient coin of the Queen of Palmyra, to which the artist has imparted the mingled expression of her dignified character and her fallen fortunes. To me it is more interesting as a likeness than it would be if the head were purely ideal. Cleopatra and Zenobia were descended from the same line of Macedonian kings, and both received a wonderful inheritance of beauty; but neither in character nor person of Zenobia was there any trace of the voluptuousness and coquetry which distinguished her royal relative of Egypt. It was her womanly modesty, her manly courage, and her intellectual tastes,

which first attracted Miss Hosmer toward her; and the result of her loving study of the character is this marble embodiment of the Queen of the East, by a Queen of the West.

When I saw Miss Hosmer during her last visit to this country, her whole soul was filled with Zenobia. She was searching libraries to find every allusion to her, whether historic or romantic; but she was so much in love with her subject that she rejected, as unworthy of belief, the statement that the fortitude of Zenobia was ever shaken by her misfortunes. To her imagination she was superbly regal, in the highest sense of the word, from first to last. Like a genuine artist, Miss Hosmer aimed at a true marriage of the real and the ideal. Hence she spared no pains to ascertain the probable admixture of Grecian and Oriental Oriental in the costume of Zenobia and her court.”

“Hatty was by nature resilient, and once the incident was resolved to her satisfaction, she did not let it simmer. But her youthful trust in her colleagues and in professional ethics had been eroded, and she became more wary... At the same time, she had discovered that there were fellow sculptors who would support her and that she had the authority to demand restitution when injured. It was a singular triumph that would echo in America.”

DOLLY SHERWOOD,
HARRIET HOSMER, AMERICAN SCULPTOR,
1830-1908, 1991.



The medallion room at the Caffè Greco
Commonly known as **THE OMNIBUS** on account of its shape.

DESCRIPTION OF **THE OLDEST CAFÉ IN ROME**

THE FAMOUS

CAFFÈ GRECO

"A landmark of both ancient and modern artistic Rome."

THE EVENING STANDARD, London, August 2-1919.

86 VIA CONDOTTI

ROME



CLOSE BY PIAZZA DI SPAGNA

(WELL WORTH A VISIT)

THE DOLEFUL DITTY OF THE ROMAN CAFFE GRECO

‘Twas in the Greek Caffè,
Half screened from public eye,
We sat, not many months ago,
Melpomene and I.

We sat, and saw in that long room
Upon the right hand side,
That souls, though made of sternest stuff,
Are sometimes sternly tried.

And in the outer, groups
Of artists sat apart,
And much was said of other things,
Tho’ nought was said of art.

But the luckless half-a-dozen
Sat motionless and mute;
Each had his heavy, brooding thought,
And each had his cheroot.

When rose a portly figure,
With beard as black as jet,
In slightly nasal accents said:
“We all know why we’ve met.

“’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.

“Those good old times—alas! I feel
That I have said enough,
And think, with due respect to art,
I’ll take another puff.”

Then rose a man of stature small,
The smallest far of them,
And mild and plausible he looked,
And hemmed a little hem.

“No fault of mine, my brothers,
I beg you to recall,
To root this evil from the land,
I’ve done my little all.

“For many years this question hath
Employed my artist mind;
I moved with caution, and with skill
And strategy combined.

“Nor time, nor patience have I spared,
But this don’t seem to do;
Ye all know that, but what is worse,
Our sisters know it too.”

He said, and looked the Roman,
Although a trifle small;
Melpomene half whispered he
In some respects was Gaul.

But, Gaul or Roman, loud applause
His observations hailed.
Up rose a third. “We know you tried,
What if we know you failed?

“We feel full well, my brother,
That truth which none deny;
No race is certain to the swift,
No battle to the sly.

“It is in what we strive to do
Our greatest merit lies—
Though scarce a victor, yet in you
Our chief we recognize.”

Whereat, o’erspread with modest blush,
The hero rose and smiled,
And sang his little song of thanks,
Still plausible and mild.

Yet, ere the song was fairly sung,
A man of grizzled hue
Inquired, in somewhat ursine speech,
“Well, what are you going to do?”

Each waited for the other
To speak with vacant stare,
Until the awful pause was broke
By him of silvered hair.

A little fun was in his eye,
And banter in his tone:
“I deal,” quoth he, “my brothers,
In canvas, not in stone.

“In short, I’m not a sculptor;
So, well do I surmise,
I cannot with you keenly feel
Just where your aching lies.

“We know our loving sisters
Are somewhat in your way;
We know ‘tis hard that while you work
That they should ‘pat their clay.’

“Yet for your present ills
The remedy I’ve hit
Is, when you cannot help yourself,
To make the best of it.

“And then, again, my brothers,
One point attention claims,
Is it a very manly thing
To battle with these dames?

“I sometimes think, for when I speak
My mind, I speak it all,
Recalling, too, what others feel,
It *does* look somewhat small.

“Suppose you try another plan,
More worthy art and you;
Suppose you give them for their works
The credit which is due.

“An honest and a kindly word,
If spoken now and then,
Would prove what seems a doubtful point
You could, at least, be *men*.”

He spoke, and sat; no voice replied,
Each lip confusion locks,
And nought was heard, save distant sounds,
Of "Coffee, two bajocs."

A furtive glance or two were cast
To where the chieftain sat,
He hemmed his hem, and each moustache
Was pulled, this way and that.

"And for that I am woman,"
Melpomene was heard
Soliloquizing, "will I sing
This ditty, word for word."

The clock struck ten; I minded me
Of friends, at home, to sup;
And when we left, what little mind
They had, was not made up.

EPILOGUE

Hosmer's full length Zenobia statue was exhibited at the London International Exhibition in 1862, and then went on tour in the United States including exhibitions at the Fine Art Institute in the Derby Galleries in New York in 1864, Child's and Jenk's in Boston Massachusetts, at the Sanitary Fair in Chicago in 1865. One seven-foot high version was bought by Mr. Almon Griswold and in 1912 was exhibited in the Metropolitan Museum of Art. It was thought to be in a private New York collection for decades. In 2007, Sotheby's in London sold it at auction to The Huntington Library, Art Collections, and Botanical Gardens in San Marino, California. A four-foot high version of Zenobia is on permanent display at the Wadsworth Athenaeum in Hartford, Connecticut and another one is on view at the Saint Louis Art Museum, St. Louis, Missouri. The Art Institute of Chicago, Illinois and the Watertown Free Library in Watertown, Massachusetts both have marble busts versions on view.

The Zenobia Scandal didn't happen in a vacuum. The professional and social climate was ripe with restrictive attitudes toward women at the time. What does it say about gender relations, if competent women's accomplishments can be doubted, their legitimacy called into question, their ambition sabotaged? And the most intelligent and successful women are easily, almost certainly demonized?

Hosmer fought back at a time when most women couldn't raise their voices and in a way no men or women imagined – first in court and then, publicly in print, speaking the truth. Harriet Hosmer would go on to create her works, monumental and bust size, exhibit them in the most prestigious international exhibitions of her day, much like our biennales now, to rave reviews. The most prominent collectors of her time bought her sculptures and today they are in the best museum collections in the world.

HARRIET HOSMER WORKS IN MUSEUM COLLECTIONS

ARMSTRONG-BROWNING LIBRARY, *Baylor University, Waco, TX*
 ART GALLERY OF NEW SOUTH WALES, *Sydney, Australia*
 ART INSTITUTE OF CHICAGO, *Chicago, IL*
 BOSTON ATHENAEUM, *Boston, MA*
 BOSTON PUBLIC LIBRARY, *Boston, MA*
 BOROUGH MUSEUM, *Kendal, England*
 CHURCH OF SANT' ANDREA DELLA FRATTE, *Rome, Italy*
 CLAPP LIBRARY, *Wellesley College, Wellesley, MA*
 CLEVELAND MUSEUM OF ART, *Cleveland, OH*
 COLUMBIA MUSEUM OF ART, *Columbia, SC*
 CHRYSLER MUSEUM OF ART, *Norfolk, VA*
 DETROIT INSTITUTE OF THE ARTS, *Detroit, MI*
 FLINT PARK, *Larchmont, NY*
 HIGH MUSEUM OF ART, *Atlanta, GA*
 HOOD MUSEUM, *Dartmouth College, Dartmouth, NH*
 HUNTINGTON LIBRARY, ART COLLECTIONS AND BOTANICAL GARDENS, *San Marino, CA*
 IVEAGH HOUSE, *Department of Foreign Affairs, Dublin, Ireland*
 KEMPER ART MUSEUM, *Washington University, St. Louis, MO*
 LAFAYETTE PARK, *St. Louis, MO*
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 METROPOLITAN MUSEUM OF ART, *New York, NY*
 MINNEAPOLIS INSTITUTE OF THE ARTS, *Minneapolis, MN*
 MUSEUM OF FINE ARTS, BOSTON, *Boston, MA*
 NATIONAL GALLERY OF ART, *Washington, DC*
 NATIONAL MUSEUM OF WOMEN IN THE ARTS, *Washington, DC*
 NATIONAL PORTRAIT GALLERY, *London, England*
 NEWARK MUSEUM, *Newark, NJ*

LIST OF ILLUSTRATIONS

1. *Harriet Hosmer*, William Page, 1855, oil on canvas, Museum of Fine Arts, Boston, p. 7.
2. *Harriet Hosmer*, Matthew Brady, 1857, photograph, National Portrait Gallery, Smithsonian Institution, p. 17.
3. *Harriet Hosmer*, Michele Mang & Co., 1867, photograph, The Schlesinger Library, Radcliffe Institute, Harvard University, p.21.
4. *Harriet Hosmer*, Johnson, Wilson & Co., 1874, Engraving, Collection of the author, p. 26.
5. *Memorable Women of America: Harriet Hosmer in Her Studio*, Clipping from an unidentified periodical, engraving, The Schlesinger Library, Radcliffe Institute, Harvard University, p. 31.
6. *Harriet Hosmer*, unknown photographer, The Schlesinger Library, Radcliffe Institute, Harvard University, p. 35.
7. *Harriet Hosmer*, Granfield, 1867, photograph, The Schlesinger Library, Radcliffe Institute, Harvard University, p. 41.
8. *Harriet Goodhue Hosmer*, unknown photographer, 1855, Salted Paper Print, National Portrait Gallery, Smithsonian Institution, p. 46.
9. *Tomb of Judith Falconnet*, 1857-58, photograph by the author, p. 49.
10. *Harriet Hosmer at work on Thomas Hart Benton*, Marianecchi, 1862, photograph, The Schlesinger Library, Radcliffe Institute, Harvard University, p. 56.
11. *Zenobia in Chains*, Harriet Hosmer, 1859, marble, photograph by the author, p. 61.
12. *Zenobia, Queen of Palmyra*, Harriet Hosmer, 1857, marble, Art Institute of Chicago, p. 64.
13. *Zenobia in Chains*, Harriet Hosmer, 1859, marble, Huntington Library, Art Collections and Botanical Gardens, p. 69.
14. *Harriet Hosmer*, Sir. William Boxall, 1857, oil on canvas, National Portrait Gallery, Smithsonian Institution, p. 72.
15. *The Prince of Wales at Miss Hosmer's Studio*, Harper's Weekly, May 7, 1859, New York Historical Society, p. 76.
16. *Thomas Hart Benton*, 1862 (dedicated 1868), unknown photographer, Wikimedia Commons, p. 105.
17. *Hosmer and Her Workmen*, unknown photographer, 1867, The Schlesinger Library, Radcliffe Institute, Harvard University, p. 106.
18. *Caffe Greco*, undated brochure, American Academy in Rome, p. 120-121.
19. *Harriet Hosmer*, photogravure, Collection of the author, p. 133.

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ABOUT THE AUTHOR

PATRICIA CRONIN (b. 1963, Beverly, Massachusetts) is most well known for art works that reinvigorate traditional materials and forms with contemporary political content usually focused on the body and power structures. Whether in the form of small erotic feminist watercolors, the catalogue raisonné of the first professional female sculptor or the 3-ton marble mortuary sculpture, "Memorial To A Marriage," addressing gay marriage, the works often make powerful statements about women's bodies and their role in modern society.

Her work has been the subject of solo exhibitions at Newcomb Art Gallery, Tulane University, New Orleans (2012); Brooklyn Museum, Brooklyn (2009-10), American Academy in Rome Art Gallery, Rome, Italy (2007); UB Art Gallery, University at Buffalo (2004); Deitch

Projects, New York (2002); White Columns, New York (1998); and Brent Sikkema, New York (1997).

She is the recipient of numerous awards including: Anonymous Was a Woman Foundation (2009), Civitella Ranieri Foundation (2009), Rome Prize from the American Academy in Rome (2007), Louis Comfort Tiffany Foundation (2007), New York Foundation for the Arts (2007), Grand Arts (2001), and Pollock-Krasner Foundation (1995 & 1998). Her work is in many collections including the Corcoran Gallery of Art in Washington, D.C., Deutsche Bank, New York and the Gallery of Modern Art, Glasgow, Scotland.

She lives and works in Brooklyn, where she is Professor of Art at Brooklyn College of The City University of New York.



Patricia Cronin

INDEX

Alford, Lady Marion, p. 82
Akers, Paul, p. 32
Barrett Browning, Elizabeth, p. 18, 30, 70,
80
Benton, Thomas Hart, p. 15, 18, 54, 55, 57,
78, 114
Browning, Robert, p. 18, 30, 40
Child, Lydia Maria, p. 18, 22, 25, 68, 117
Crawford, Thomas, p. 18, 35, 48, 51
Crow, Wayman, p. 14, 18, 53
Cushman, Charlotte, p. 14, 23, 18, 52, 88,
115
Falconnet, Madame, p. 53, 78
Gibson, John, p. 15, 18, 29, 53, 58, 63, 68,
76, 82, 89, 90, 91
Greenough, Horatio, p. 113
Griswald, Almon, p. 127
Hawthorne, Nathaniel, p. 18, 36, 44, 47,
51, 60, 65, 67, 71, 73, 79, 101
Hosmer, Harriet, p. 14, 19, 22, 23, 24, 27,
29, 30, 32, 35, 36, 37, 38, 40, 42,
43, 44, 45, 47, 48, 51, 53, 54, 55,
57, 58, 60, 62, 63, 66, 68, 78, 79,
80, 81, 82, 84, 85, 86, 87, 89, 90,
91, 92, 94, 95, 96, 97, 98, 100,
102, 103, 104, 107, 108, 109,
110, 111, 112, 113, 114, 115,
116, 117, 118, 127
James, Henry, p. 19, 27, 29
Jameson, Anna, p. 19, 63, 80
Jarves, James Jackson, p. 19, 38, 42, 43, 45
Lander, Louise, p. 51
Layard, Sir Henry, p. 73, 74, 82
Mitchell, Maria, p. 19, 32, 37
Mozier, Joseph, p. 19, 48, 84, 97, 99, 100,
101, 113, 114
Powers, Hiram, p. 19, 62, 70, 74, 93, 97,
99, 113
Stone, Horatio, p. 55
Story, William Wetmore, p. 19, 23, 24, 94
Tuckerman, Henry, p. 99
Wales, Prince of, p. 19, 40, 76, 82
Wood, Shakespeare, p. 114
Zenobia, p. 15, 19, 58, 60, 62, 63, 64, 66,
67, 68, 71, 74, 76, 79, 80, 81, 82,
83, 84, 91, 115, 116, 117, 127

