

THE HAWES-STOKES COLLECTION  
OF AMERICAN DAGUERREOTYPES  
BY ALBERT SANDS SOUTHWORTH  
AND JOSIAH JOHNSON HAWES

THE METROPOLITAN  
MUSEUM OF ART



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A CATALOGUE BY  
I. N. PHELPS STOKES

NEW YORK

1939

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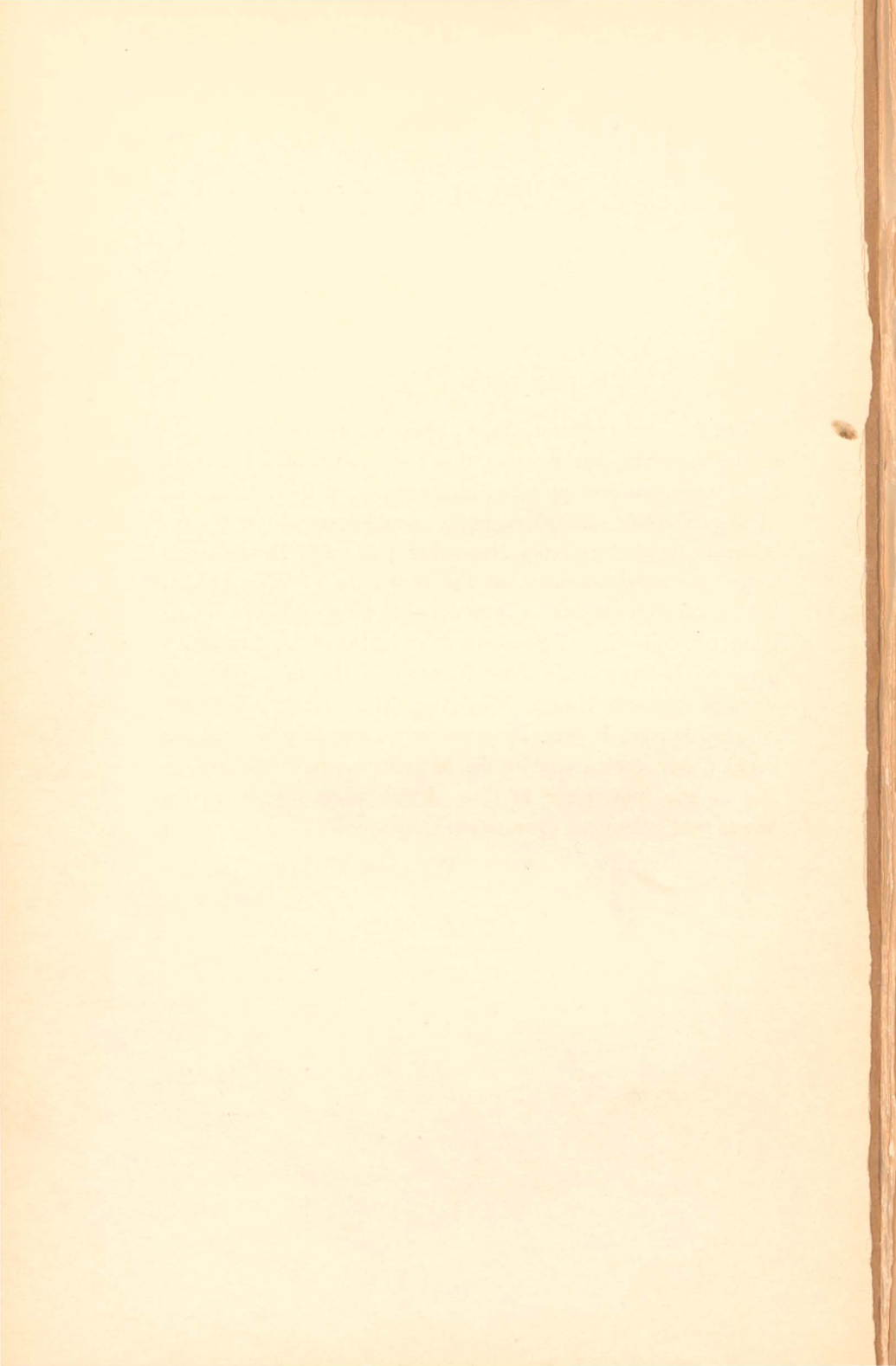
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## P R E F A C E

The following account of early photography, and particularly of the daguerreotype work of the Boston firm of Southworth and Hawes, has been prepared in connection with an exhibition of daguerreotypes and photographs owned by the Metropolitan Museum, held there from November 4 through December 7, 1939, in commemoration of the centenary of photography. This exhibition also serves as an occasion for showing in its entirety the collection of Southworth and Hawes daguerreotypes given to the Museum by Isaac Newton Phelps Stokes, Dr. Edward Southworth Hawes, Miss Alice Mary Hawes, and Miss Marion Augusta Hawes. By generously consenting to write this booklet, Mr. Stokes enables the Museum to make the historic and artistic importance of these daguerreotypes known to a larger public than can come to our exhibition.

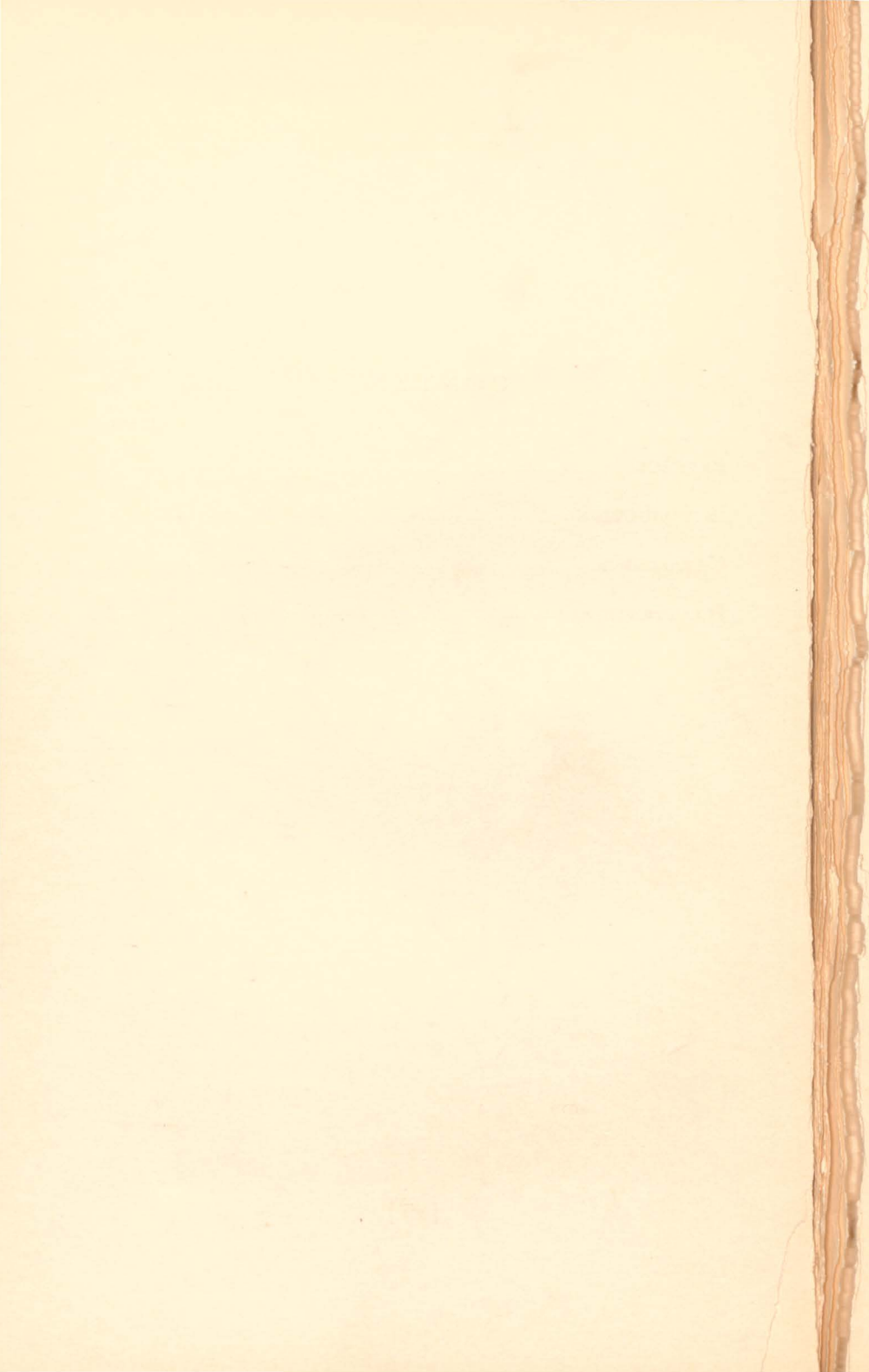
WILLIAM M. IVINS, JR.  
Acting Director.



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## INTRODUCTION

THE sixty-one daguerreotypes described in this catalogue are from a collection of many hundreds made between 1840 and 1862—a few much later—by Albert S. Southworth and Joseph Pennell, the firm of Southworth & Hawes, and Josiah Johnson Hawes, all of Boston. Although small, this selection illustrates convincingly the wide range, distinguished quality, and historical interest of their accomplishment. Almost all the work of these men was done in the studio at 5½ (later 19) Tremont Row, opposite Brattle Street, occupied by A. S. Southworth & Co. from 1841 to 1846, by Southworth & Hawes from 1846 to 1861, and by Hawes up to the time of his death in 1901. After his death the daguerreotypes were removed to the Hawes residence at 90 Bay State Road, Boston, where the bulk of the collection still remains, preserved for the most part in the original wooden slide boxes used in the studio.

In November, 1934, a selection of these daguerreotypes, including most of those which could be easily identified, was exhibited in the gallery of Louis A. Holman, the well-known Boston print dealer. About half of the plates here described came from this exhibition. The others were selected from those remaining in the family's possession. An examination of the daybooks and ledgers still preserved by the Hawes family indicates that a number of portraits of well-known persons were

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probably disposed of by Hawes, or by his family, before the Holman exhibition. Among the missing names, perhaps the most important are Whittier, Hawthorne, Emerson, William Ellery Channing, and R. H. Dana. Portraits of Bronson Alcott, Laura Bridgman, Lyman and Henry Ward Beecher, John C. Calhoun, Samuel Houston, Louis Kossuth, and Franklin Pierce were included in the Holman exhibition, but are not in the Hawes-Stokes collection.

The remarkably good condition of most of the plates is doubtless due primarily to the fact that after developing they were washed with unusual thoroughness so that the chemicals used in the process were entirely eliminated. Thereafter, preserved in wooden slide boxes so that their surfaces were not in contact with anything, they were always stored in dry places. The large size of most of them ("quarter plates,"  $8\frac{1}{2}$  by  $6\frac{1}{2}$  in.) is unusual, very few daguerreotypes of this size having been preserved. The present collection contains two of the largest daguerreotypes known to exist (portraits of Charles Sprague and Donald McKay; cat. nos. 23, 32), although Hawes states in an autobiographical note that his firm made daguerreotypes on plates 20 by 24 inches, "probably the largest ever made on silver plates."

It is believed that no other existing group of American daguerreotypes combines so many distinguished names and such high technical excellence and at the same time is so well preserved. It is also doubtful whether photography has anything to show that surpasses the best of these primitives, except perhaps some of the work of David Octavius Hill (cf. figs. 3-6).

Photography, like printing, was born full-fledged, or at least reached its highest development in infancy, and it is interesting to note that in the opinion of several early authorities the work of the best American pioneer daguerreotypists surpassed that of the best Europeans. Indeed many of those who have studied the

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subject agree that, with the exception of Hill (the best of whose work was done in the period between 1843 and 1848), no photographer has produced finer portraits than some of those made during the first decade after Daguerre's discovery (announced in 1839 although virtually perfected two years earlier) by such American pioneers as J. Gurney, M. B. Brady, W. and F. Langenheim, Southworth & Hawes, Robert Cornelius, Edward and Henry T. Anthony, John A. Whipple, John Plumbe, and the Meade brothers.

Although in recent years, especially during the last decade, the field covered by photography has been immensely broadened and many new and strikingly perfect techniques developed, and although surpassingly interesting and clever results have been achieved, the combination of simplicity, truth, and virility characteristic of the primitives produced before 1850 is no longer found. This is but a repetition of the old story, exemplified, for instance, by a comparison of the work of the Greek sculptors of the fifth century B. C. with those of the Hellenistic period.

### THE DISCOVERY AND EARLY DEVELOPMENT OF PHOTOGRAPHY

The art of daguerreotypy, for daguerreotypy and its derivatives as practiced by the masters referred to in this catalogue and many others is now generally accepted as an art, was perfected by Louis Jacques Mandé Daguerre, a French painter and lithographer, and Isidore Niépce in 1837 and the process made public two years later. Perhaps the earliest daguerreotype in existence is a still life made in 1837 (fig. 7) and now in the collection of the Société française de photographie, in Paris.

Nicéphore Niépce, Isidore's father, had dabbled in lithography and was a partner of Daguerre from 1829 until his death in 1833. At some time between 1816 and 1829 Niépce found

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a way to make the camera's image permanent, and although none of his pioneer experiments is known to have survived, his success is amply documented. He also discovered a method by which an engraving could be reproduced solely by the action of light passing through it to a pewter plate sensitized with bitumen, and three of his original plates are now in the possession of the Royal Photographic Society of Great Britain, in London (cf. fig. 1). Daguerreotypy followed this earlier "heliographic" process.

The work of Daguerre and the two Niépces had been preceded by a number of other partially successful attempts to produce a lasting image, the earliest of which to secure really promising results were probably those begun by William Henry Fox Talbot in England in 1834. These were inspired by the researches of Thomas Wedgwood and Sir Humphry Davy, begun about 1791 and based upon the principle discovered in 1727 by Johann Heinrich Schulze that silver salts are sensitive to light. Wedgwood and Davy in 1802 achieved interesting results in reproducing the structure of leaves, lace, and so forth, on sensitized paper, but none of these earlier investigators was able to fix the image permanently.

In August, 1835, Talbot succeeded in producing, after half an hour's exposure, on paper prepared with silver salts, placed in contact with the clear glass plate at the back of the camera, the earliest extant photographic negative taken with the camera obscura. This may be regarded as the first real photograph, for it was a negative, on paper, from which positive prints could be obtained. The precious original is now in the collection of the Science Museum, London. The pictures obtained by Talbot at this time (cf. fig. 2) were not nearly so fine as those obtained by the Daguerre process two years later, but after daguerreotypy was made public Talbot improved his technique, using wax to render the paper more transparent, and the results which he

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then obtained have rarely been surpassed. This process he patented in 1841, calling it Calotypy, but his pictures are now generally known as Talbotypes.

Another experimenter in the field during this period was Hippolyte Bayard, who perfected a third photographic technique. Like Talbot he used paper, and like Daguerre he made a direct and unique positive. On June 24, 1839, Bayard exhibited in Paris thirty of his photographs, including still-life studies, architectural views, and portraits. These are now preserved in the collection of the Société française de photographie. About 1843 the genius of David Octavius Hill and Robert Adamson brought the art of photography to the highest point that it has ever reached—at least in portraiture.

Within a few months of the first publication in America of Daguerre's discovery, John W. Draper, Samuel F. B. Morse, Alexander S. Wolcott, and John Johnson, in New York, Professor Grant and a Mr. Davis in Boston, Joseph Saxton, William G. Mason, and Walter R. Johnson, in Philadelphia, and probably Albert S. Southworth and Joseph Pennell in Cabotville, as well as a number of others in various parts of the United States, had succeeded in producing satisfactory daguerreotypes. Draper's portrait of his sister, made on the roof of the old New York University building on Washington Square at some time between September, 1839, and June, 1840, is generally accepted as the earliest known daguerreotype portrait. The original daguerreotype (fig. 8) is preserved in the collection of the Reverend Sir John C. W. Herschel in Slough, England. It is interesting to note that it "was obtained in a sitting of 65 seconds, the light not being very intense and the sky coated with a film of pale white cloud."

Dr. John Adamson, brother of Robert Adamson (David Octavius Hill's associate), produced in May, 1840, in Scotland, a successful Talbotype portrait with an exposure of only a few

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minutes, and without powdering the face. In 1840 also Alexander Wolcott of New York, with his improved daguerreotype apparatus, was producing portraits after sittings of only a minute and three quarters, during which the glare of the sun's rays was "tempered by making them pass through a blue liquid" (*Evening Post*, April 20, 1840).

In the late fall of 1839 Jean Baptiste François Fauvel-Gouraud, a friend and pupil of Daguerre, came to America and delivered a series of illustrated lectures on the new process, in New York, Boston, and other cities. Early in 1840 various makers of daguerreotype apparatus—among them J. G. Wolf, G. W. Prosch, Dr. J. E. Parker—began to advertise their wares, and the new art was fairly launched in this country. Within the first five years of Daguerre's discovery daguerreotype galleries were established in most of the cities of the United States.

In 1849 W. and F. Langenheim of Philadelphia purchased Talbot's American rights covering the preparation of waxed or oiled paper negatives, from which any number of positives could be printed. The New York Historical Society owns a collection of forty-four such negatives, of New York scenes, made by Victor Prévost, some of which are dated 1853 and 1854. Talbot's process was supplanted at about that time by the collodion, or "wet-plate," process, which had been introduced in England by Frederick Scott Archer in 1850.

### THE WORK OF SOUTHWORTH & HAWES

The Southworth & Hawes partnership was formed in April, 1841. Previous to that date Albert S. Southworth had been in business with Joseph Pennell<sup>1</sup> in Cabotville, Massachusetts, five miles north of Springfield. Writing in May, 1840, to his sister,

<sup>1</sup>Curiously suggestive of kinship with Joseph Pennell, the distinguished etcher and lithographer.

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Nancy N. Southworth (later Mrs. Hawes), Southworth thus describes his introduction to daguerreotypy: "You have read of the Daguerreotype, an apparatus [*sic*] for taking views of Buildings, Streets, Yards, &c. I had an invitation to join Mr. *Pennell*, one of my room-mates in Old Phillips [Phillips Academy, Andover], in getting one; and, partly to gratify my curiosity, partly with the hope of making it profitable, I met Mr. P. in New York, and purchased one. I cannot in a letter describe all the wonders of this Apparatus. Suffice it to say, that I can now make a *perfect* picture, in one hour's time, that would take a Painter weeks to draw. The picture is represented in *light & shade*, nicer by far than any Steel engraving you ever saw. The colors of objects are *not* given, but the picture is shown in light and shade. We have improved<sup>2</sup> it much since we commenced, so much that we have been highly complimented by good judges. We have already sent some specimens to Europe. Mr. Ames showed them in New York, and they were pronounced superior to any made there. We doubt not but that in less than a month we shall be able to take Portraits and Miniatures to perfection. The whole operation is conducted upon Philosophical, Chemical, & Mathematical principles." This letter suggests the strong probability that Southworth and Pennell were among the 1839 pioneers.

By the following September Southworth and Pennell had progressed so far in the new art that the former could write to his sister: "I have just succeeded in managing the Daguerreotype so as to make perfect likenesses, and if I should leave it now, those who have assisted me would not be pleased. Besides, I have not now funds to bear expenses. . . . Mr. Pennell is with me and we have very far surpassed any body in this country,

<sup>2</sup>A manuscript note in Mr. Southworth's writing, now in the possession of the Hawes family, indicates the nature of these improvements.



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and probably in the world, in making miniatures. We have exchanged with some of the New Yorkers, and have sent some to Boston. They are as far beyond the one I sent home as that is beyond one you could make with a *pen*. . . . We make them not larger than a five cent piece or as large as the one you have. . . . In a fair day it requires three minutes sitting and we know positively that we can have an apparatus that will not require more than thirty seconds."

Within the next two months they realized the need of additional help and planned to go "into company with two first rate mechanics" (doubtless Hawes and Somerby) and also to move either to Boston or to Lowell. The move to Boston took place toward the end of April, 1841; for on April 22 Southworth wrote to his sister: "We are about removing our miniature apparatus to Boston. Our prospects are at present flattering. Our miniatures are by far the best in America, probably in the world. We sent specimens to England last October and have just heard from them. None near as good there. . . ." It was at this time, apparently, that Hawes joined the firm.

Josiah Johnson Hawes had lived in Boston since he was a young man and had taken up the study of drawing and painting with success. He said that he learned the daguerreotype process in 1840 under Jean Baptiste François Fauvel-Gouraud, Daguerre's American representative, and he may at this time have been in partnership with Somerby; for among the Hawes family papers there is a small, undated, embossed card which advertises "Superior Colored Daguerreotypes by HAWES & SOMERBY. Electro-Type Gilding and Silvering." With this experience Hawes was in a position to join forces with Albert Southworth when the latter came to Boston in April, 1841.

From 1841 to 1846 the firm was known as A. S. Southworth & Co., and it included Albert S. Southworth, Joseph Pennell, Josiah Johnson Hawes, and perhaps for a time Somerby. Pen-

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nell retired in 1845, and from 1846 to 1861, the period of greatest success, the firm name was Southworth & Hawes, with two partners only. Southworth went to California with the "forty-niners," staying there about two years, and it was doubtless during this time that he made the view of San Francisco included in the present collection (fig. 23). In the meantime, Hawes, who had married Southworth's sister Nancy, continued to conduct the business in Boston. About ten years after his return from California Southworth left the firm and gave up photography in order to devote himself to the study of handwriting, in which he became one of the early, and leading, experts of the country. Hawes continued the business alone, at 19 Tremont Row, for forty years longer, until his death in 1901.

The ledgers preserved by the Hawes family indicate that during its early years the firm gave much attention to the importation, improvement, manufacture, and sale of daguerreotype apparatus and materials. About 1849 it began to take an active interest in other processes. Mrs. Hawes, writing on August 24 of that year to her brother, says: "Mr. Hawes has been getting ready to make some pictures by the photogenic process but has not yet had time to try any." This was, apparently, Talbot's method of making negatives on sensitized waxed paper. In 1850, the same year that the wet-plate process, with its use of glass negatives, was introduced in England by Archer, Whipple in America patented a glass negative coated with albumen. On September 9, 1853, Hawes wrote to his wife that they were "getting ready to go into the photographic department," having made arrangements with Messrs. Whipple and Ormsby for patents for which they paid \$200.00. Thereafter the firm concentrated more and more on photography and less and less on daguerreotypy, and finally, about 1859, gave up the latter art for the most part, although as late as July, 1862, Hawes advertised in *Russell's Horse Railroad Guide for Boston and*

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*Vicinity* as follows: "J. J. Hawes, of the old firm of Southworth & Hawes, continues the business of Photographing and Daguerreotyping in all its branches, at the Old Stand, 19 Tremont Row, opp. Brattle Street." In this advertisement the firm's products are amusingly described as "genuine works of art, which pass lightly over defects and dwell lovingly on beauties, in which expression is the principal thing desired and obtained."

All through the later years of the century Hawes's ledgers recorded many orders for photographs of daguerreotypes of his more distinguished clients, especially of Webster, Emerson, Shaw, and Choate. After 1862 photography, on account of its lower cost and the possibility of indefinite reproduction, rapidly superseded daguerreotypy. Mr. Hawes, however, always regarded daguerreotypy as the superior process, and from time to time after 1862, certainly in the late 80's or early 90's (see, e.g., cat. no. 15), made daguerreotypes as an experiment in reviving the process.

Southworth's statements about the superior excellence of the firm's early daguerreotypes are borne out by official commendations and awards. The firm sent examples of its work to all the exhibitions (triennial) of the Massachusetts Charitable Mechanic Association from 1841 to 1860, inclusive, and the records of that association give ample evidence that the work was regarded very highly. At the exhibition held in September, 1841, A. S. Southworth & Co. showed twenty-two miniatures and one daguerreotype apparatus, and the miniatures were judged the best exhibited and were awarded a diploma. Three years later the daguerreotypes of John Plumbe, Jr., were ranked first, "although in distinctness and strength of effect," they were, "perhaps, excelled by Mr. Southworth," and A. S. Southworth & Co. were again awarded a diploma. In 1847 Southworth & Hawes received a silver medal for their daguerreotypes, which were judged "Excellent," "Best in Exhibition,"

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and in 1850, although they received no award, their portraits were voted "generally good, many as good as any exhibited." By 1853 the judges were confident that the Southworth & Hawes daguerreotypes could not "be excelled in this country, if anywhere else," and at this exhibition the firm received a silver medal for its daguerreotypes, a diploma for "Improved Daguerreotype Frames," and a gold medal for its stereoscope. By 1856 the firm had advanced far enough in the art of wet-plate photography to be willing to exhibit some of its work in this field, and its "Photographs, Daguerreotypes, and Stereoscopes" were awarded a silver medal. At the exhibition of 1860 Southworth & Hawes showed only photographs, for which they received a silver medal, and this fact seems clearly to indicate that by this time their interest and work in this new form of the art had superseded those in daguerreotypy.

During the many years that Southworth & Hawes, and later Hawes alone, were in business they introduced a number of inventions and improvements in their chosen field. Their studio was the first one built in the United States with an overhead skylight. In 1853 they adapted Sir Charles Wheatstone's stereoscope to daguerreotypes and brought out their "Parlor or Gallery Stereoscope," an ornamental apparatus shaped somewhat like a pianoforte, which could be filled with a large, but apparently unrecorded, number of daguerreotypes and was operated very simply by the turn of a wheel. It was this instrument for which they received a gold medal from the Massachusetts Charitable Mechanic Association. Filled with daguerreotypes, and supplied with a dozen extra plates, it was advertised at \$1,160.00. Edward S. Hawes states that his father made, but unfortunately did not patent, a "swing-back camera," to correct distortion in pictures of buildings, and Hawes himself often said that he was the inventor of this device. Edward S. Hawes also states that some fifteen years before the so-called Dallmeyer lens

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came into use his father introduced lenses constructed on the same principle.

At the time of Hawes's death in 1901, at the age of ninety-three, he was probably the oldest living photographer, and the only surviving member of the small group of Americans who took up daguerreotypy within a year or two of its introduction.

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All plates are "quarter plates" ( $8\frac{1}{2}$  by  $6\frac{1}{2}$  in.) unless otherwise noted. The portraits have been identified by notes in the daybooks and correspondence of Southworth & Hawes, by statements of contemporaries, or by contemporary portraits.

Almost all the daguerreotypes catalogued here are hall-marked in a corner of the picture surface. All  $4\frac{1}{4}$  by  $3\frac{1}{4}$  inch plates, as well as other small ones, were made in Waterbury, Connecticut, being marked SCOVILLMFGCO in a curve, over EXTRA. The Hawes family papers refer to French plates, which may give a clue to the following unidentified marks.

1. A six-petaled flower; intaglio.
2. A Paschal lamb, walking left, DOUBLE above, a crescent at each side and J.P below; relief, in a rectangle.
3. 40, in relief, in a rectangle. (These three marks often occur in a row on the quarter plates.)
4. 20 GARANTI, in relief, in rectangles. (This mark occurs only on the two largest plates, cat. nos. 23, 32.)
5. NO 40, in relief, in a rectangle.
6. s & F, in relief, in a lozenge.
7. B.F.40, in relief, in a rectangle.

## PORTRAITS

1. JOHN QUINCY ADAMS (1767-1848), American diplomat and statesman, sixth president of the United States (1825-1829). Made during the last years of his life—doubt-

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less at his home in Quincy (formerly Braintree), Massachusetts. H.  $5\frac{1}{2}$  in., w.  $4\frac{1}{4}$  in. Fig. 9. Acc. no. 37.14.34.

2. SUSAN BROWNELL ANTHONY (1820-1906), American reformer, active in the antislavery and temperance movements, and one of the foremost early advocates of women's rights. Acc. no. 37.14.35.

3. RUFUS CHOATE (1799-1859), American lawyer, orator, and statesman. Acc. no. 37.14.48.

4. JAMES FREEMAN CLARKE (1810-1888), American preacher and writer, active in the antislavery movement. H.  $5\frac{1}{2}$  in., w.  $4\frac{1}{4}$  in. Acc. no. 37.14.43.

5. HENRY CLAY (1777-1852), American statesman and orator, Secretary of State (1825-1829) under John Quincy Adams. H.  $5\frac{1}{2}$  in., w.  $4\frac{1}{4}$  in. Acc. no. 37.14.15.

6. CHARLOTTE SAUNDERS CUSHMAN (1816-1876), American actress, and her friend Matilda Hays. Acc. no. 37.14.49.

7. EDWARD EVERETT (1794-1865), American statesman, orator, and diplomat, Secretary of State (1852-1853) under Millard Fillmore. Probably made in 1847 or 1848; for in January, 1848, he wrote to Southworth & Hawes: "I received the three daguerreotypes yesterday, but not till I had sent you my note on the subject." Acc. no. 37.14.21.

8. JAMES THOMAS FIELDS (1817-1881), Boston publisher, writer, and lecturer. Acc. no. 37.14.36.

9. MRS. JAMES THOMAS FIELDS (ANNIE ADAMS, 1834-1915), American author, who held a literary salon in Boston during the 50's, 60's, and 70's. Made during the 50's. Acc. no. 37.14.27.

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10. MILLARD FILLMORE (1800-1874), American lawyer and statesman, thirteenth president of the United States (1850-1853). Possibly an early reproduction of the original, as it seems rather weak. Acc. no. 37.14.14.

11. MARGARET FULLER (MARCHIONESS OSSOLI, 1810-1850), American writer and lecturer, who had a marked cultural and moral influence on the women of her time. She went to Rome in 1846 and on her return to America four years later was lost in the wreck of the *Elizabeth* off Fire Island. Probably an early reproduction of the original. H. 4¼ in., w. 3¼ in. Fig. 19. Acc. no. 37.14.10.

12. WILLIAM LLOYD GARRISON (1805-1879), American abolitionist. H. 5½ in., w. 4¼ in. Acc. no. 37.14.37.

13. WILLIAM HENRY HARRISON (1773-1841), American general and statesman, ninth president of the United States (1841). From an oil painting (?). H. 3¼ in., w. 2¾ in. Acc. no. 37.14.44.

14. JOSIAH JOHNSON HAWES (1808-1901), pioneer American photographer. This daguerreotype shows Hawes as a young man (about 37). H. 4¼ in., w. 3¼ in. Acc. no. 37.14.38.

15. JOSIAH JOHNSON HAWES. Doubtless made about 1890, when Hawes was eighty-two years of age. H. 3¼ in., w. 2¾ in. Acc. no. 37.14.45.

16. MRS. JOSIAH JOHNSON HAWES (NANCY NILES SOUTHWORTH, 1820-1895). Mrs. Hawes was the sister of Albert S. Southworth. H. 3¼ in., w. 2¾ in. Acc. no. 37.14.11.

17. MISS HODGES OF SALEM. Acc. no. 37.14.20.



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18. ELIAS HOWE (1819-1867), inventor of the sewing machine. From a technical point of view one of the finest daguerreotypes of the group. H.  $5\frac{1}{2}$  in., w.  $4\frac{1}{4}$  in. Fig. 10.

Acc. no. 37.14.26.

19. JENNY LIND (1820-1887), Swedish singer. Made during her visit to America (1850-1852). H.  $3\frac{1}{4}$  in., w.  $2\frac{3}{4}$  in.

Acc. no. 37.14.47.

20. JENNY LIND AND HER HUSBAND, OTTO GOLDSCHMIDT (1829-1907), pianist and choral conductor. Made just before their marriage in 1852. H.  $4\frac{1}{4}$  in., w.  $3\frac{1}{4}$  in. Fig. 12.

Acc. no. 37.14.46.

21. HENRY WADSWORTH LONGFELLOW (1807-1882), American poet. Made while he was a professor at Harvard (1836-1854). H.  $4\frac{1}{4}$  in., w.  $3\frac{1}{4}$  in. Fig. 13.

Acc. no. 37.14.31.

22. HORACE MANN (1796-1859), American educator, who brought about reform in the school system of Massachusetts; active in the antislavery movement. Acc. no. 37.14.25.

23. DONALD Mc KAY (1810-1880), Canadian-born ship designer and builder of East Boston, famous for his clipper ships. H.  $16\frac{5}{8}$  in., w.  $12\frac{7}{8}$  in. Fig. 14. Acc. no. 37.14.57.

24. LOLA MONTEZ (1818-1861), Irish-born dancer, actress, adventuress, and, towards the end of her life, social worker in New York. Her real name was Marie Dolores Eliza Rosanna Gilbert. Fig. 15.

Acc. no. 37.14.41.

25. COMMODORE CHARLES MORRIS (1784-1856), American naval officer, active in the war with the Barbary States and in the War of 1812, later a member of the Board of Navy Commissioners, Chief of the Bureau of Construction, and Chief of the Bureau of Ordnance and Hydrography. H.  $5\frac{1}{2}$  in., w.  $4\frac{1}{4}$  in.

Acc. no. 37.14.23.

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26. FRANCIS PARKMAN (1823-1893), American historian. H.  $4\frac{1}{4}$  in., w.  $3\frac{1}{4}$  in. Acc. no. 37.14.9.
27. JOHN HOWARD PAYNE (1791-1852), American actor and dramatist, author of "Home, Sweet Home." In 1842 he went to Tunis as United States Consul and died there. Doubtless made during a visit to the United States (1847-1851). H.  $5\frac{1}{2}$  in., w.  $4\frac{1}{4}$  in. Fig. 11. Acc. no. 37.14.33.
28. GEORGE PEABODY (1795-1869), American-born banker, philanthropist, and pioneer in the housing movement in London. As he settled permanently in London in 1837, the daguerreotype must have been made during one of his visits to the United States. H.  $4\frac{1}{4}$  in., w.  $3\frac{1}{4}$  in. Acc. no. 37.14.30.
29. WILLIAM HICKLING PRESCOTT (1796-1859), American historian. Probably made in 1845, as one of the Southworth & Hawes daybooks shows the following entry under July 24, 1845: "Wm. H. Prescott, Esq. Dr. \$13.00." H.  $5\frac{1}{2}$  in., w.  $4\frac{1}{4}$  in. Acc. no. 37.14.24.
30. LEMUEL SHAW (1781-1861), American jurist, Chief Justice of the Massachusetts Supreme Court (1830-1860). From a technical point of view and as a portrait this is a superb daguerreotype. Fig. 17. Acc. no. 38.34.
31. ALBERT S. SOUTHWORTH (1811-1904), pioneer Boston photographer, member of the firm of Southworth & Hawes, and later a well-known handwriting expert. H.  $3\frac{1}{4}$  in., w.  $2\frac{3}{4}$  in. Acc. no. 37.14.16.
32. CHARLES SPRAGUE (1791-1875), minor American poet, author of a centennial ode on the founding of Boston. Apparently made previous to November 28, 1849, at which time Mrs. Hawes wrote to her brother in California: "Ticknor and

THE HAWES-STOKES COLLECTION

Company are getting out a book of Sprague's and we copied that large daguerreotype. It copied very well." This is doubtless a reference to the daguerreotype in this collection.

H. 16 $\frac{5}{8}$  in., w. 12 $\frac{3}{4}$  in. Acc. no. 37.14.50.

33. HARRIET BEECHER STOWE (1811-1896), American abolitionist, writer, and philanthropist, author of *Uncle Tom's Cabin*. H. 4 $\frac{1}{4}$  in., w. 3 $\frac{1}{4}$  in. Fig. 18.

Acc. no. 37.14.40.

34. CHARLES SUMNER (1811-1874), American statesman, orator, abolitionist, and United States senator (1851-1874).

Acc. no. 37.14.28.

35. BAYARD TAYLOR (1825-1878), American author and traveler. H. 3 $\frac{1}{4}$  in., w. 2 $\frac{3}{4}$  in.

Acc. no. 37.14.29.

36. ZACHARY TAYLOR (1784-1850), American general and statesman and twelfth president of the United States (1849-1850). H. 3 $\frac{1}{4}$  in., w. 2 $\frac{3}{4}$  in.

Acc. no. 37.14.32.

37. DANIEL WEBSTER (1782-1852), American statesman, lawyer, and orator, Secretary of State under William Henry Harrison and John Tyler (1841-1843) and under Millard Fillmore (1850-1852). We know from statements made by Hawes to his family that Webster stopped at the Southworth & Hawes studio for his portrait on one of his trips to Boston to deliver an address. Although there is some question as to the occasion to which Hawes referred, the account given by Webster's biographer (George Ticknor Curtis) of the six speeches which he made in Boston between October 24, 1848, and July 9, 1852, seems to indicate that the portrait was made on April 22, 1851, when, the use of Faneuil Hall having been refused by the Board of Aldermen, Webster spoke to a large gathering in Bowdoin Square. Fig. 16.

Acc. no. 37.14.2.

## OF AMERICAN DAGUERREOTYPES

38. ROBERT CHARLES WINTHROP (1809-1894),  
American orator, writer, social leader, and statesman.  
Acc. no. 37.14.19.

### UNIDENTIFIED PORTRAITS

39. BOSTON BEAUTY, in black taffeta dress and lace shawl; full-length standing figure, facing right, with arm resting on a pedestal. Acc. no. 37.14.4.
40. BOY, in dark suit; shoulder length, full face. Acc. no. 37.14.12.
41. ELDERLY MAN, full face. Acc. no. 37.14.52.
42. ELDERLY WOMAN, in black cape and bonnet. Acc. no. 37.14.17.
43. ELDERLY WOMAN, in black dress and white cap. Acc. no. 37.14.18.
44. HEAD OF DARK-HAIRED LADY in lace collar, surrounded by eight small oval portraits of her. Acc. no. 39.22.4.
45. MAN in a Sheraton chair. Acc. no. 39.22.2.
46. MIDDLE-AGED MAN, in judge's robes, seated. Acc. no. 37.14.55.
47. OLD MAN, in quilted satin robe, seated. Acc. no. 37.14.54.
48. STEREOSCOPIC VIEW OF ELDERLY COUPLE in a parlor. H.  $3\frac{1}{4}$  in., w.  $4\frac{1}{4}$  in. Fig 21. Acc. no. 39.22.3.
49. WOMAN, in black dress; half length, facing right. Acc. no. 37.14.5.
50. WOMAN AND CHILD sitting on the floor by a music box. Fig. 20. Acc. no. 39.22.1.

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51. YOUNG GIRL, with hand raised to shoulder.  
Acc. no. 37.14.51.
52. YOUNG GIRL, looking at a portrait of Washington.  
Acc. no. 37.14.53.
53. YOUNG WOMAN, head facing left.  
Acc. no. 37.14.13.

## GROUPS

54. THE EMERSON SCHOOL, the most prominent girls' school of the period in Boston.  
Acc. no. 37.14.8.
55. THE EMERSON SCHOOL. Fig. 24.  
Acc. no. 37.14.22.
56. GIRLS' SCHOOL, probably the Emerson School, in Southworth & Hawes's studio.  
Acc. no. 37.14.56.
57. BOSTON DOCTORS—George Hayward, David Humphreys Storer, Horatio Adams, James Jackson, Charles G. Putnam, John Homans, Solomon Davis Townsend, Edward Reynolds, David Osgood, John Ware, Jacob Bigelow, and Walter Channing. Probably made in 1850; for on February 11 of that year Mrs. Hawes wrote to her brother in California: "We have today some of Dr. Jackson's friends in, besides half a dozen others for pictures."  
Acc. no. 37.14.39.
58. BOSTON LAWYERS (?)  
Acc. no. 37.14.6.

## VIEWS

59. NIAGARA FALLS FROM THE CANADIAN SIDE.  
Probably made about 1845.  
Acc. no. 37.14.7.
60. SAN FRANCISCO. Made in 1850 or 1851 by Albert S. Southworth, who went to California with the "forty-niners." On May 12, 1850, his sister, Mrs. Hawes, wrote to him there: "Mr. Hawes says he shall write next time. He wants to know

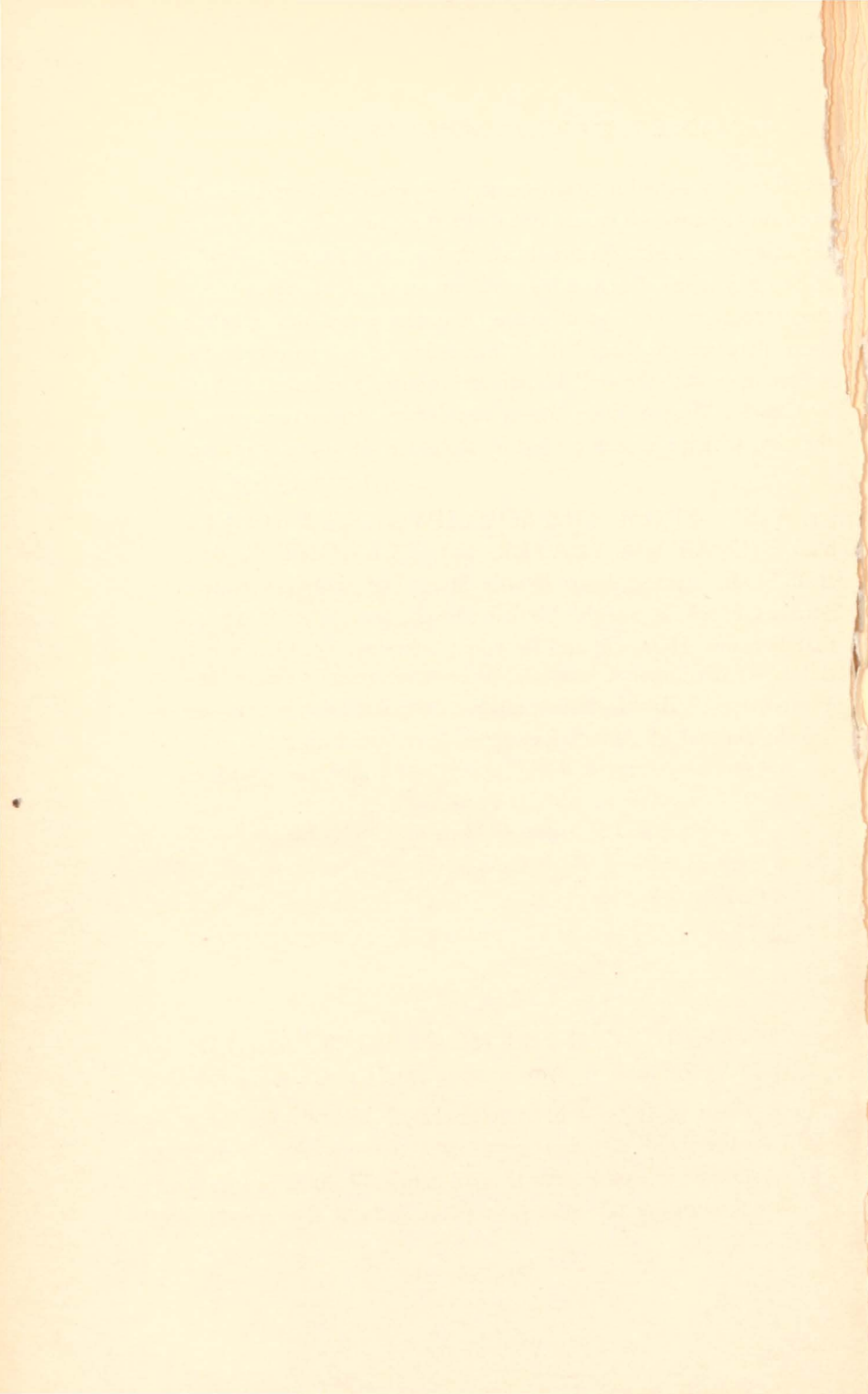
## OF AMERICAN DAGUERREOTYPES

whether if you had a Daguerreotype Apparatus there through the rainy season you would not make it more profitable than at the mines? . . . Mr. Hawes thinks that perhaps for a few weeks at San Francisco after you leave the mines it might pay to make daguerreotypes but says of course you can judge much better there than we can here." It is interesting to compare this daguerreotype with the well-known etching made in Paris in 1856 by Charles Meryon from five contemporary daguerreotypes of the city, which are now owned by Robert Fridenberg. Fig. 23.

Acc. no. 37.14.42.

61. VIEW FROM THE SOUTHWORTH & HAWES STUDIO AT 5½ (LATER 19) TREMONT ROW, BOSTON, looking down Brattle Street and showing Brattle Square Church. It was this historic church, demolished in 1871, that Warren, Hancock, and Bowdoin attended. W. G. Russell Allen, of Brimmer Chambers, Boston, owns a different daguerreotype of Brattle Street, taken on the same day and showing the funeral of Abbott Lawrence in 1855. Fig. 22.

Acc. no. 37.14.3.



ILLUSTRATIONS



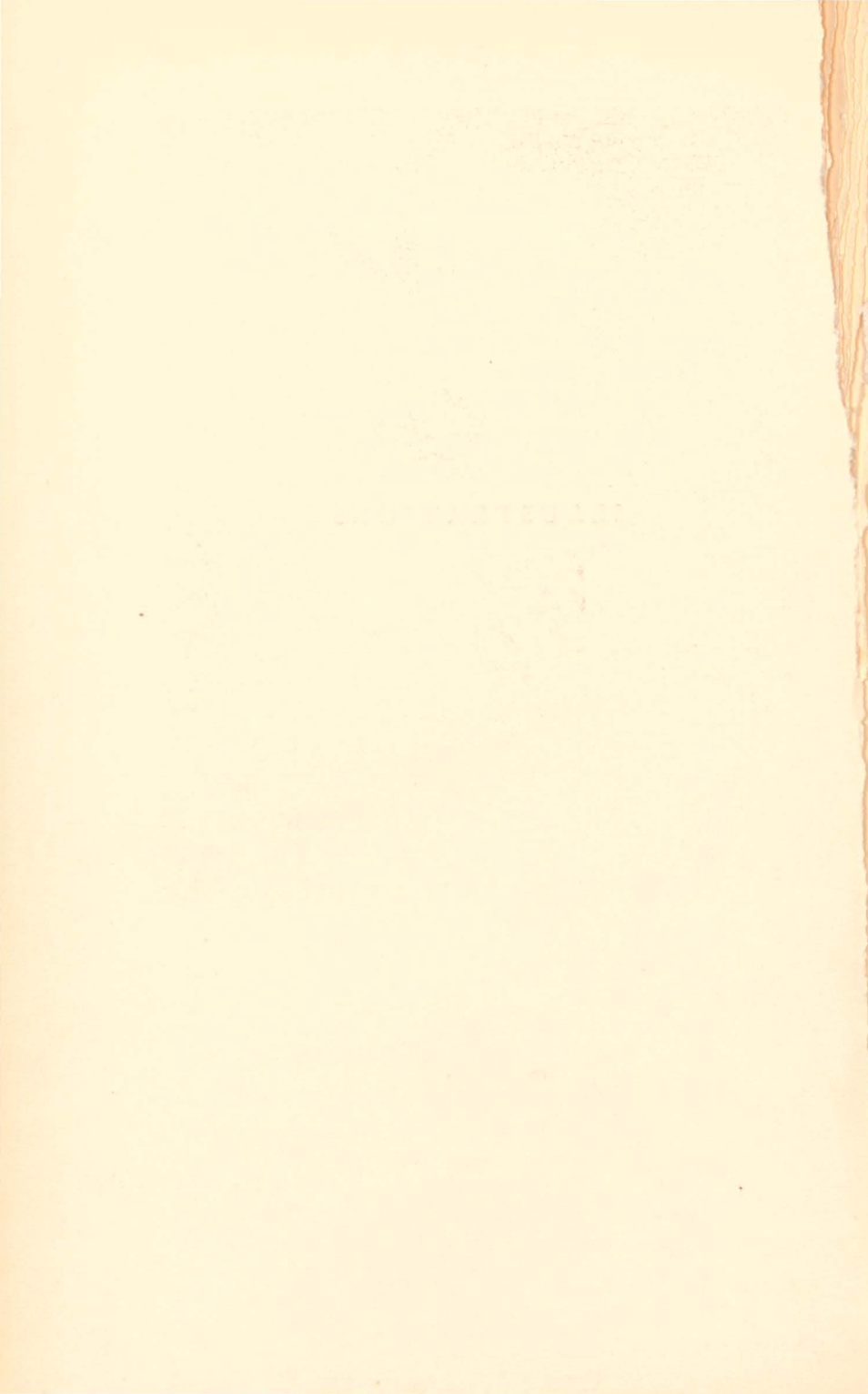




Fig. 1. George, Cardinal of Amboise by Nicéphore Niépce. Photo-  
gravure etched in 1826  
Original in the Royal Photographic Society of Great Britain,  
London

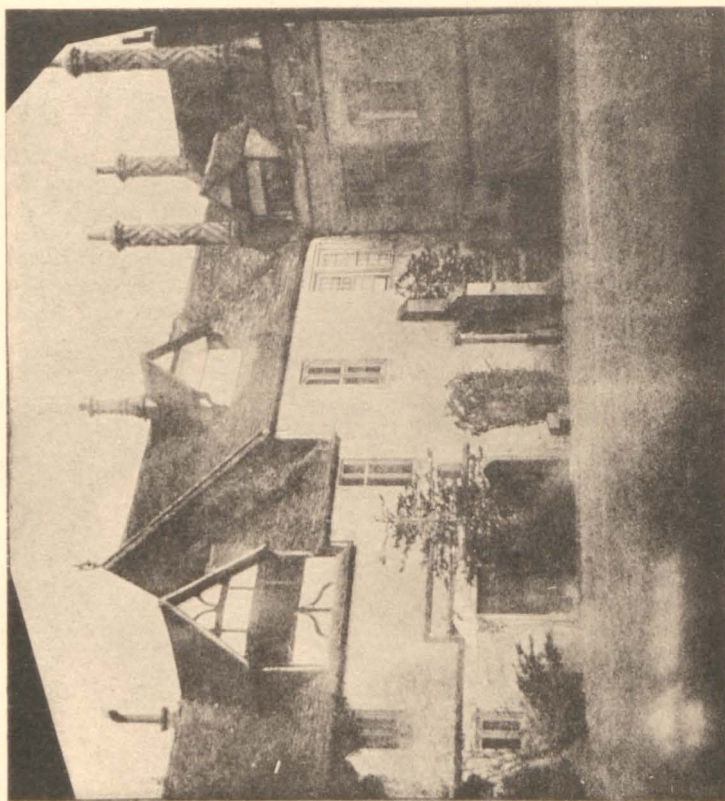


Fig. 2. Lacock Abbey by William Henry Fox Talbot. Salt print made from a paper negative in 1840  
Original in the Metropolitan Museum

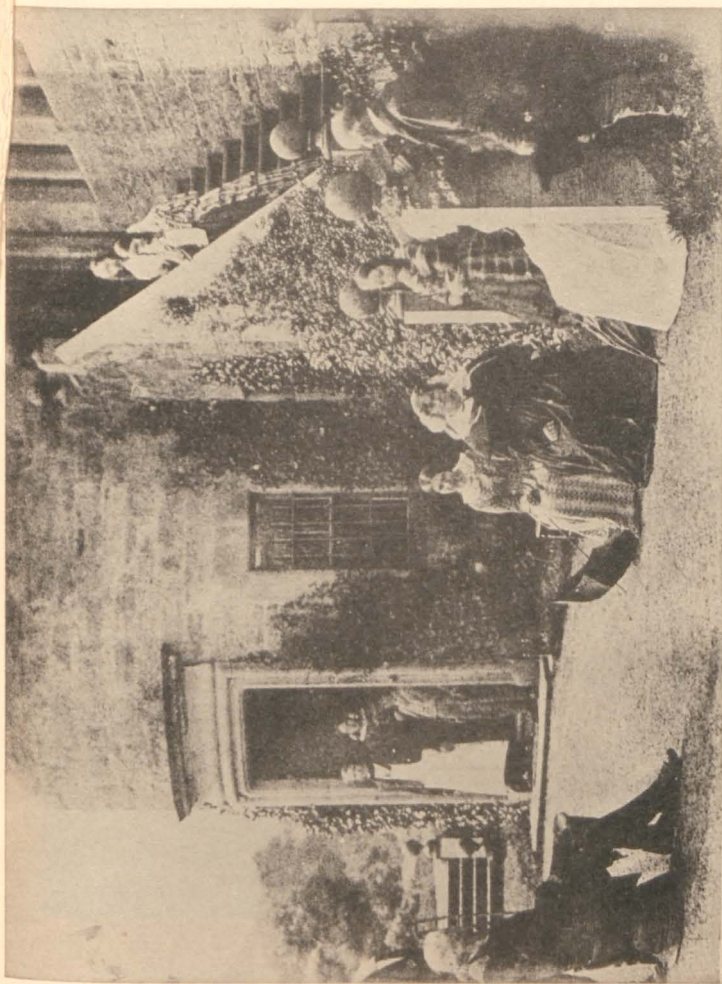


Fig. 3. The Cockburn Family at Bonaly Tower by David Octavius Hill. Printed by Hill and Adamson from a paper negative made between 1843 and 1848  
Original in the Metropolitan Museum



Fig. 4. A Newhaven Sailor by David Octavius Hill. Printed by Hill and Adamson from a paper negative made between 1843 and 1848  
Original in the Metropolitan Museum



Fig. 5. Robert Paul, of the Commercial Bank, Edinburgh, by David Octavius Hill. Printed by Hill and Adamson from a paper negative made between 1843 and 1848  
Original in the Metropolitan Museum



Fig. 6. The Finlay Children by David Octavius Hill. Printed by Hill and Adamson from a paper negative made between 1843 and 1848

Original in the Metropolitan Museum

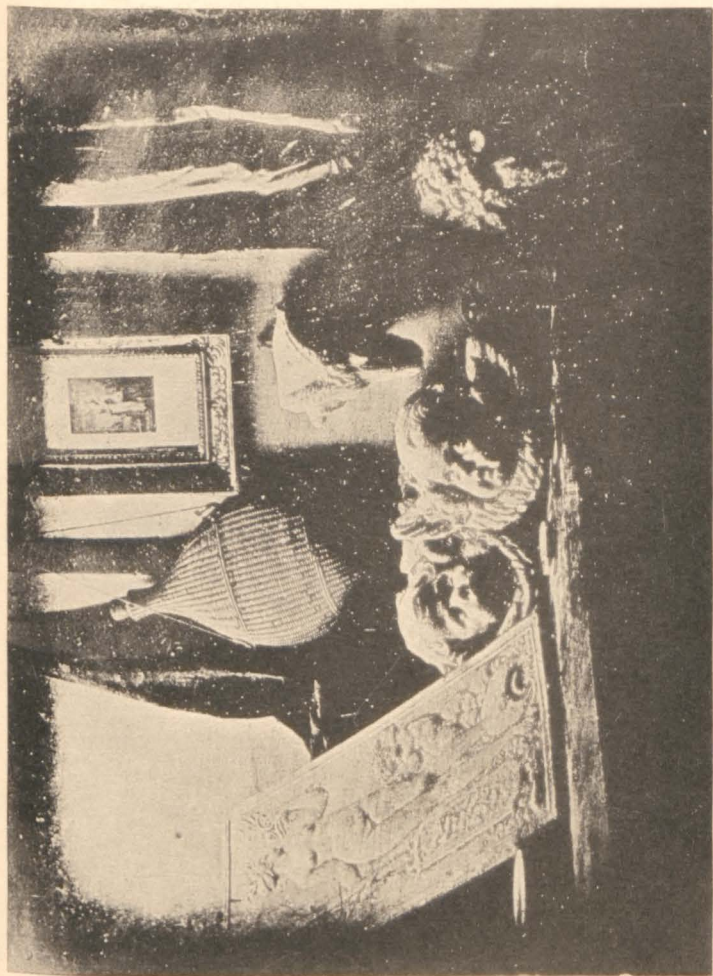


Fig. 7. Still Life by Louis Jacques Mandé Daguerre. Daguerreotype made in 1837  
Original in the Société française de photographie, Paris





Fig. 8. Miss Draper by John William Draper.  
Daguerreotype made in New York before  
July 28, 1840  
Original in the collection of the Reverend  
Sir John C. W. Herschel, Slough, England

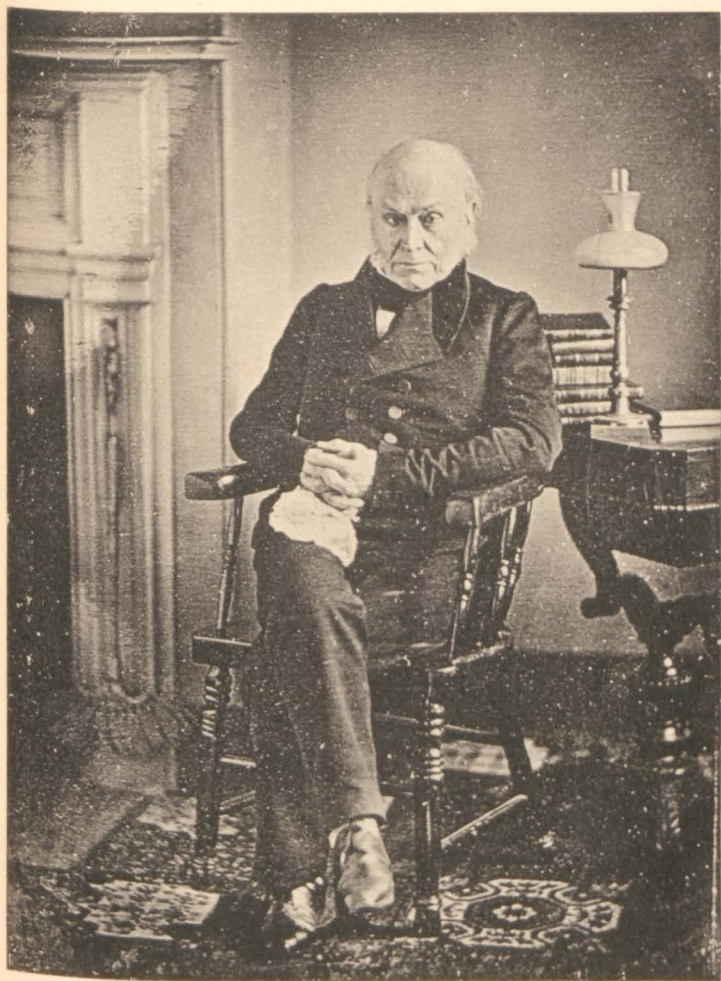


Fig. 9. John Quincy Adams by Southworth & Hawes. Daguerreotype made before 1848  
Original in the Metropolitan Museum



Fig. 10. Elias Howe by Southworth & Hawes. Daguerreotype  
Original in the Metropolitan Museum

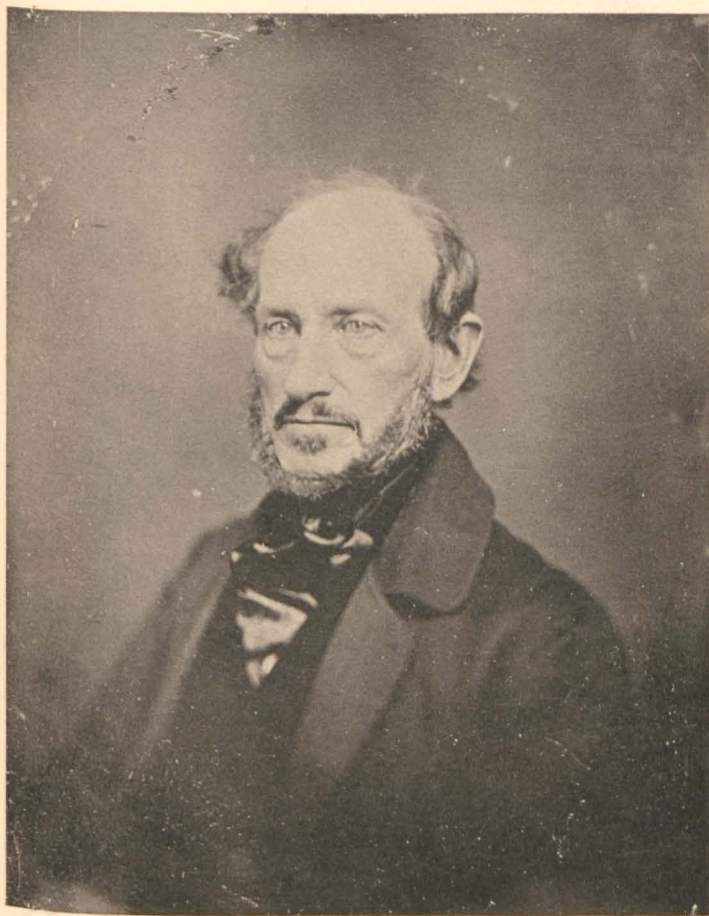


Fig. 11. John Howard Payne by Southworth & Hawes. Daguerreotype made between 1847 and 1851  
Original in the Metropolitan Museum



Fig. 12. Jenny Lind and Her Husband, Otto Goldschmidt by Southworth & Hawes. Daguerreotype made just before their marriage in 1852  
Original in the Metropolitan Museum



Fig. 13. Henry Wadsworth Longfellow by Southworth & Hawes. Daguerreotype  
Original in the Metropolitan Museum



Fig. 14. Donald McKay by Southworth & Hawes. Daguerreotype  
Original in the Metropolitan Museum



Fig. 15. Lola Montez by Southworth & Hawes. Daguerreotype  
Original in the Metropolitan Museum



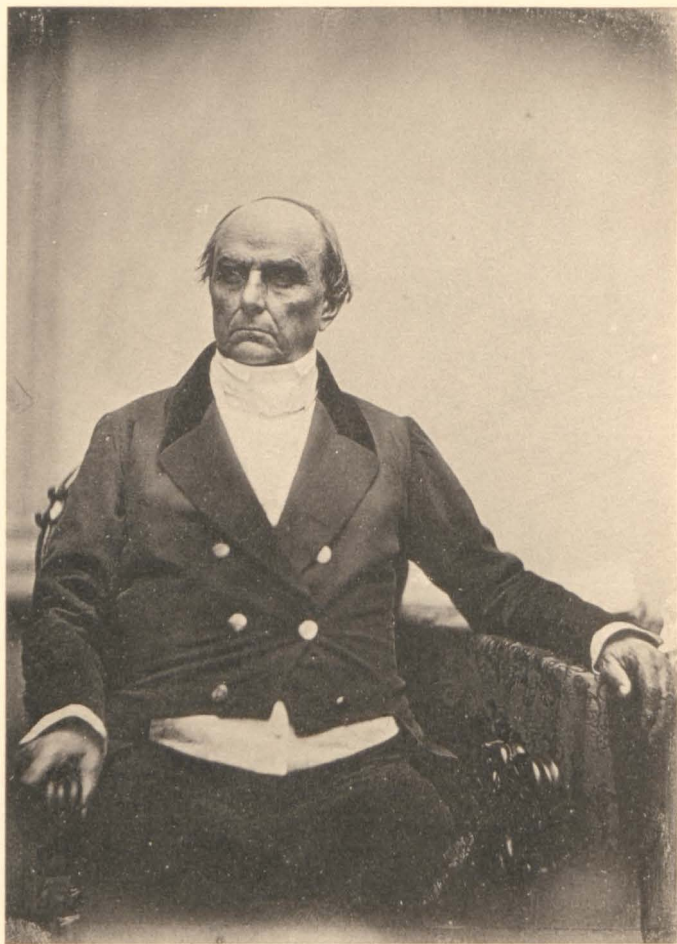


Fig. 16. Daniel Webster by Southworth & Hawes. Daguerreotype probably made in 1851  
Original in the Metropolitan Museum



Fig. 17. Lemuel Shaw by Southworth & Hawes. Daguerreotype  
Original in the Metropolitan Museum



Fig. 18. Harriet Beecher Stowe by Southworth & Hawes. Daguerreotype  
Original in the Metropolitan Museum



Fig. 19. Margaret Fuller (Marchioness Ossoli) by Southworth & Hawes. Daguerreotype made before 1846  
Original in the Metropolitan Museum



Fig. 20. Woman and Child by Southworth & Hawes. Da-  
guerreotype  
Original in the Metropolitan Museum

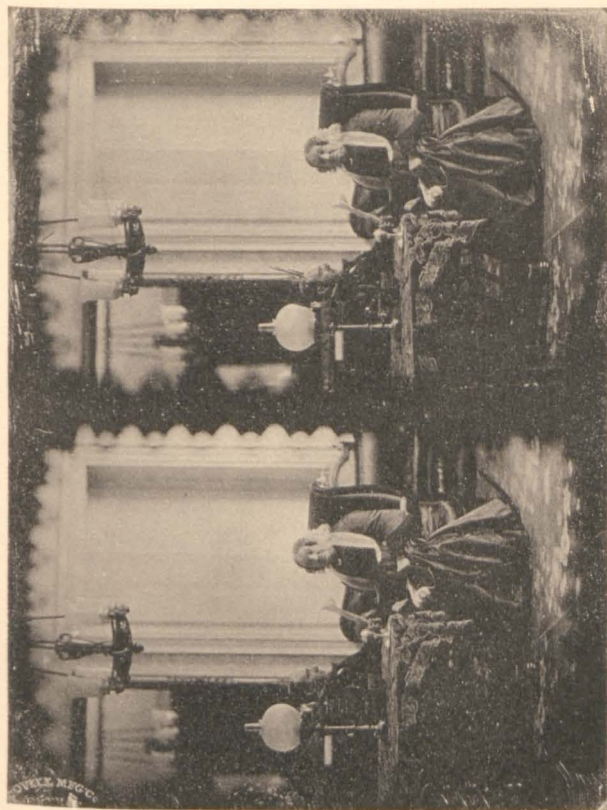


Fig. 21. Stereoscopic View of Elderly Couple by Southworth & Hawes. Daguerreotype  
Original in the Metropolitan Museum



Fig. 22. View from the Southworth & Hawes Studio by Southworth & Hawes. Daguerreotype made in August, 1855  
Original in the Metropolitan Museum

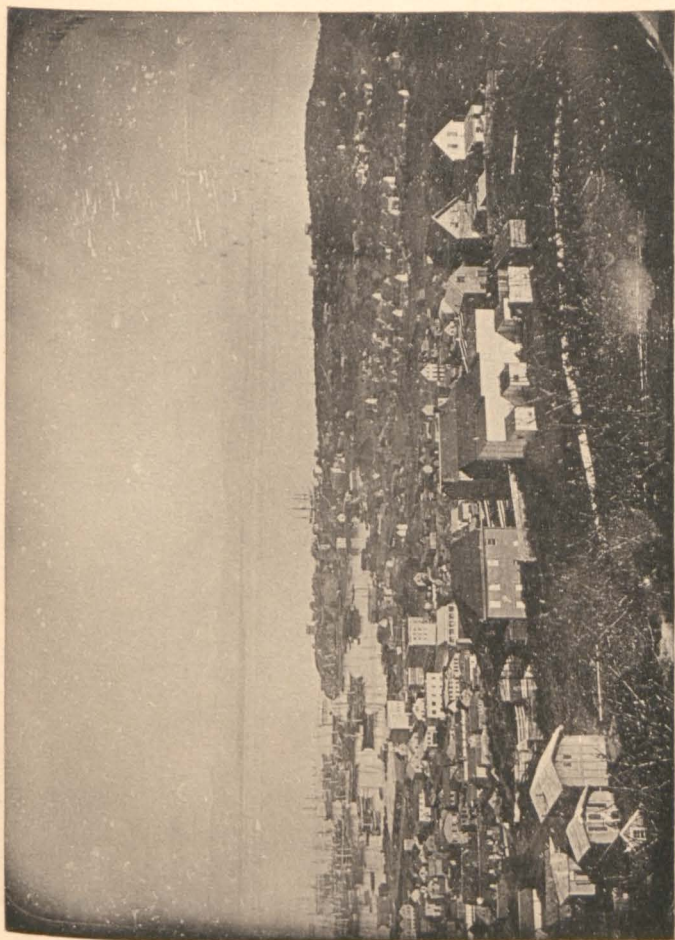


Fig. 23. San Francisco by Albert S. Southworth. Daguerreotype  
made in 1850 or 1851  
Original in the Metropolitan Museum





Fig. 24. The Emerson School by Southworth & Hawes. Daguerreotype  
Original in the Metropolitan Museum

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500 COPIES WERE PRINTED  
BY THE MUSEUM PRESS  
IN OCTOBER, 1939