

Nineteenth-Century Art Worldwide

a journal of nineteenth-century visual culture

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Mapping *The Greek Slave*

Nineteenth-Century Art Worldwide 15, no. 2 (Summer 2016)

Citation: Martina Droth, "Mapping *The Greek Slave*," *Nineteenth-Century Art Worldwide* 15, no. 2 (Summer 2016), <http://www.19thc-artworldwide.org/summer16/droth-on-mapping-the-greek-slave>.

Published by: [Association of Historians of Nineteenth-Century Art](#)

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Abstract:

This article examines the exhibition, sales, and ownership history of the six versions of *The Greek Slave* that Hiram Powers made between 1843 and 1866. While the historiography has largely focused on the iconography and subject of *The Greek Slave*, this study argues for the importance of considering the trajectories of the original statues themselves.

Mapping *The Greek Slave* by Martina Droth

This essay accompanies a digital interactive that tracks the exhibition and ownership history of *The Greek Slave*, from the plaster model through the six marble versions Hiram Powers (1805–73) produced between 1843 and 1866. The sum of these histories is a story of mobility, a decades-long journey that was set in motion in Italy and took many different paths across Europe, England, and North America. Unlike most of the content in this special issue, the digital interactive primarily offers information rather than interpretation. It presents historical sources that allow us to track the movement of each *Greek Slave* from the date of its completion, showing the routes it traveled, the venues where it was displayed, each time and place it was bought and sold, and the ways in which its reputation, fame, and value changed along the way. Although exhibition and provenance histories of the six statues have been published before, notably in Richard P. Wunder’s catalogue raisonné of 1991, much new material—and more accurate empirical data—has been uncovered since.^[1] The present project has assembled a clearer and more complete picture by drawing upon the huge digital databases of primary resources that are now available to researchers and reproducing a selection of these documents in the interactive.^[2] This project, then, could only be published on a digital platform.



[External link: “Mapping *The Greek Slave*” digital interactive.](#)

“Mapping *The Greek Slave*” digital interactive, 2016: research and content by Martina Droth; editorial implementation and additional research by Sarah Kraus; technical support by A. Robin Hoffman and Michael Appleby; platform design by Night Kitchen Interactive.

How to cite this digital interactive:

Martina Droth with Sarah Kraus, “Mapping *The Greek Slave*” digital interactive, in “*The Greek Slave* by Hiram Powers: A Transatlantic Object,” eds. Martina Droth and Michael Hatt, special issue, *Nineteenth-Century Art Worldwide* 15, no. 2 (Summer 2016), <http://interactive.britishart.yale.edu/mapping-the-greek-slave/map>.

Recommended browsers:

Google Chrome (Windows, OS X); Internet Explorer 10 & 11 (Windows); Firefox 24+ (Windows, OS); Safari 6+ (OS X). Content may not display correctly if other combinations of browsers and operating systems are used.

In what ways does this aggregation of data provide a new or more nuanced picture of *The Greek Slave*? One advantage of the digital interface is that it allows us to take different slices through the information—geographically on a [map](#), and chronologically on a [timeline](#). Equally, it enables the visual presentation of large quantities of original [documentation](#). Names and places can be attached to their historical sources (illustrations, photographs, news reports, advertisements, letters, etc.), and these sources, in turn, begin to reveal contexts: for example, the nature of exhibition venues, the circumstances of sales, and the rise and fall in values. Of course, this is still a partial picture, but one that leads in productive directions. In the following

essay I will draw out some of the ways in which the digital interactive can open new avenues of inquiry, and indicate how these might contribute to our understanding of this object and of our study of sculpture more broadly.

The Marble Statues

The digital interactive “Mapping *The Greek Slave*” focuses on the six marble versions of the statue (figs. 1a–1f). It is not a timeline of Hiram Powers, or of the historical and political events that hover in the background. Making a timeline that pulls the object out of context prompts attention to the statue itself, thereby highlighting a key point: that from the 1840s to the present, *The Greek Slave* was persistently visible on both sides of the Atlantic. This may not sound like news; but it shows that in an era of mass and mechanical reproduction, it was not only the flattened and reduced forms of photographs, prints, statuettes, and souvenirs that ensured the circulation and dissemination of *The Greek Slave*, but also the production of multiple, full-scale marble statues. Replicated with mostly minor variations six times in the studio, the statue was instrumental to its own visibility: Powers too knew how to harness technologies of multiplication. His precise, carefully engineered marble reproductions ensured that the figure was the superlative agent of its own fame. Far from becoming a merely passive subject of reproduction—an absent object endlessly refracted into more-or-less distant echoes of itself—it asserted its own multiple presence. Like clones, the marble statues generated from the single model allowed *The Greek Slave* as an original work to be present simultaneously in many places and across vast distances. Far from diminishing the effect and import of the statue, its very multiplicity served to enhance its aura.



Fig. 1a, Hiram Powers, *The Greek Slave*, 1844. Marble. Raby Castle, Staindrop, County Durham. Reproduced with the kind permission of the Rt. Hon. Lord Barnard, Raby Castle. [\[larger image\]](#)



Fig. 1b, Hiram Powers, *The Greek Slave*, 1846. Marble. Corcoran Collection, National Gallery of Art, Washington, DC. [\[larger image\]](#)



Fig. 1c, Hiram Powers, *The Greek Slave*, 1847. Marble. Newark Museum, Newark. Courtesy of the Newark Museum. [\[larger image\]](#)



Fig. 1d, Unknown maker, *The Greek Slave*, n.d. Daguerreotype. Smithsonian American Art Museum, Washington, DC. [\[larger image\]](#)

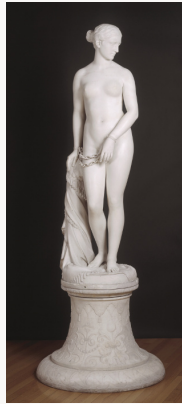


Fig. 1e, Hiram Powers, *The Greek Slave*, 1850. Marble. Yale University Art Gallery, New Haven. [\[larger image\]](#)



Fig. 1f, Hiram Powers, *The Greek Slave*, 1866. Marble. Brooklyn Museum, Brooklyn. [\[larger image\]](#)

All this matters, first and foremost, because it reminds us that each *Greek Slave* is a sculpture. The status and presence of these works as sculptures were important to audiences and hence form part of their history. In common with other white marble statues, *The Greek Slave* was innately linked to the classical ideal of ancient Greece, considered the most exalted of artistic traditions. Today it may appear to conform to this tradition all too well; but for nineteenth-century viewers it was a daring manipulation of classical conventions. The ideal served not so much as a template for imitation than as a concept for exploring modern ideas. *The Greek Slave's* chains and subject—a woman enslaved during the Greek War of Independence, which had only ended recently, in 1832—held the figure in tension, between the imagined, ancient past and the modern world. The skillfully wrought chains, fully freed from the marble block, even in the narrow space behind the left hand, disrupted the fantasy (fig. 2). As one commentator put it, Powers offered the “highest idealized conception of female loveliness” only to “pull down our fancy” back to earth: “The chain and manacles, when the eye does steal a glimpse of them, produce strange contrarieties of feeling and emotion” (figs. 3a, 3b) [\[online fig. 3\]](#).[\[3\]](#)

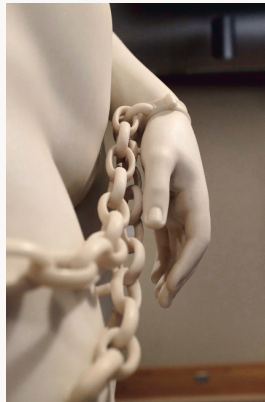


Fig. 2, Detail of hand and chains, Hiram Powers, *The Greek Slave*, 1847. Marble. Newark Museum, Newark. Courtesy of the Newark Museum. Photograph by Nick Mead, 2014. [\[larger image\]](#)

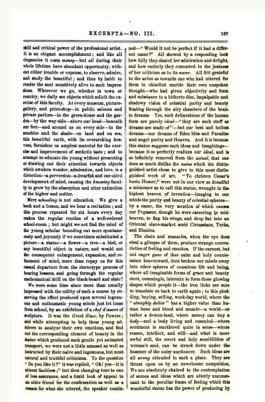


Fig. 3a, [\[online fig. 3\]](#), Mrs. E. D. W. M'Kee, "Excerpta—No. III. Aesthetic Education, or Moral Uses of Art," *Christian Parlor Magazine*, May 1, 1853: 167–68. [\[larger image\]](#)

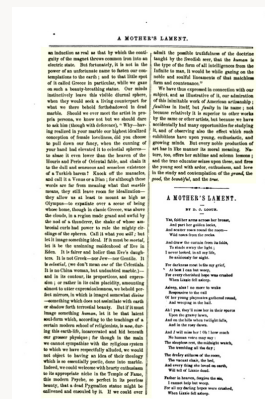


Fig. 3b, [\[online fig. 3\]](#), Mrs. E. D. W. M'Kee, "Excerpta—No. III. Aesthetic Education, or Moral Uses of Art," *Christian Parlor Magazine*, May 1, 1853: 167–68. [\[larger image\]](#)

The subject and the marble object instrumentally informed each other. Commentators referred to the figure's convincing anatomy, the flesh-like limbs and surfaces; the "wrinkles of the smallest joint" were noted, the "porosities" and "fugitive movements of the skin," as though more perfectly skin-like than skin itself: "No most delicate skin is more delicate than the surface of his marble."^[4] The fantasy of an inner life residing dormant in the marble body tipped the sculpture, Galatea-like, into the realm of uncanny illusion, making its subject all the more potent and complex. This same fantasy underpins the numerous articles that anthropomorphized the statue and imagined it to speak (figs. 4a, 4b) [**online fig. 4**].

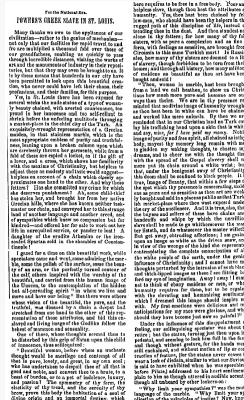


Fig. 4a, [online fig. 4], "Powers's Greek Slave in St. Louis," *National Era*, January 16, 1851: 9. [\[larger image\]](#)

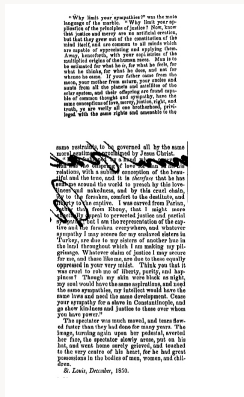


Fig. 4b, [online fig. 4], "Powers's Greek Slave in St. Louis," *National Era*, January 16, 1851: 9. [\[larger image\]](#)

In contrast, much of the scholarship in the past few decades has dematerialized *The Greek Slave* into its iconography. The enormous and sustained interest in the statue revolves around its multivalence as an image, not its intrinsic sculptural qualities. The primary context in which we encounter the statue today is the history of slavery, abolition, and the American Civil War. The priority for scholars has been to sift through the vast quantities of text and images that the statue generated as a way of evaluating changing responses to slavery. Since these responses proliferated mainly on the flattened space of the page, they seem themselves to prioritize the

image. Images can begin to appear not only as sufficient for analysis but also as potentially more important than the statue—they seem to say that the figure was already dematerializing at the time of its circulation.

It is important to acknowledge that historians' use of *The Greek Slave* as image, icon, and subject has made a necessary intervention: it has given this work an extraordinary currency, unmatched by any other sculpture of the time. Had it not been adopted into fields of study beyond sculpture and beyond art history, it would likely have faded away, like so many other statues relegated as "neoclassical sculpture." But the nature of this attention creates a conundrum, for it means the importance given to *The Greek Slave* is only oblique; essentially, it is a tool, or channel, to get at other subjects. If anything, its significance seems to recede when regarded head-on as sculpture. Indeed, as a sculpture it appears so much less remarkable, even utterly conventional. Thus while the figure's phenomenal appeal for nineteenth-century audiences has provided rich insights onto a critical historical moment, its popularity has nevertheless mystified some scholars.

I want to make two points here: First, there is a major problem with prevailing conceptions of "neoclassical sculpture," a phrase which seems to serve no purpose other than filing away a type of sculpture that is of virtually no interest to scholars today. Its careless application has effectively resulted in invalidating a massive tranche of nineteenth-century art production, which at the time, however, was seen as the epitome of high aesthetics. *The Greek Slave*, in its undeniable, irrepressible importance, has sidestepped the problem—it has escaped the category, or rather, has allowed scholars to ignore the fact that it is part and parcel of a tradition of sculpture now generally seen as irrelevant. Second, although forgetting about the sculpture tradition has unquestionably been a useful strategy for dealing with the rich history of *The Greek Slave*, it has also resulted in reducing the figure to a single, interpretative dimension. But *The Greek Slave* was and is a sculpture. It was not conceived as an image or an illustration of a moral point, nor was it regarded as such. The responses it elicited rippled out as much from the marble statue as from its subsequent, uncontrollable circulation in myriad reproductive forms. The statue therefore opens an opportunity to reconsider the role and significance of sculpture, and our conceptions of sculpture of its kind. For historians primarily concerned with sculpture as much for those who are not, *The Greek Slave* offers some important lessons for widening the purviews of our fields.

Exhibitions of *The Greek Slave*

The digital interactive "Mapping *The Greek Slave*" expands the known exhibition histories of *The Greek Slave* and shows that Powers's strategies of multiplication and dissemination made this one of the most widely displayed and traveled sculptures of its time. Although some gaps and questions remain, the digital interactive provides details that inflect what we know of the statue's reception and audiences. Several important considerations are brought to light in the process: *The Greek Slave* was on almost continuous display from 1845 onwards, both in England and North America; its fame did not originate in, and indeed extended well beyond, its display at the Great Exhibition of the Works of Industry of All Nations in London in 1851, an event that is often seen as the defining moment for the statue's reputation. The character of the venues was diverse; modes of display varied greatly and were often determined by ownership. By the same token, there was a gradual but increasingly dramatic shift in display conventions. In sum,

the exhibition histories of *The Greek Slave* reveal that each statue was deeply and inextricably conditioned by the circumstances of its physical placement.

The visibility of *The Greek Slave* was purposefully orchestrated by Powers in the early years, and surely owed something to his background in the entertainment industry. Prior to his move to Florence in 1837, he had worked for the showman Joseph Dorfeuille at the Western Museum in Cincinnati, making scenery and mechanical figures for popular shows. As a sculptor, he had the canny foresight to prioritize the public display of his work, negotiating its availability with his patrons, and even rescinding or delaying sales if it meant a statue could be shown. This is evident from the very outset, when Powers sold the first version of *The Greek Slave* (1844, Raby Castle, Staindrop) to Captain John Grant, an Englishman based in London (fig. 5). Grant supported Powers not only through commissions, but also by ensuring the successful public presentation of *The Greek Slave*. Upon its shipment to London in 1845, its destination was not Grant's private residence, but the public rooms of the print publisher [Henry Graves](#) for Powers's inaugural exhibition.

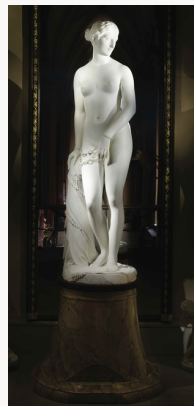


Fig. 5, Hiram Powers, *The Greek Slave*, 1844. Marble. Raby Castle, Staindrop, County Durham. Reproduced with the kind permission of the Rt. Hon. Lord Barnard, Raby Castle. [\[larger image\]](#)

Letters in the Archives of American Art record extended discussions between Grant and Powers about the choice of venue. While cognizant of the prestige of the Royal Academy, they rejected the sculpture room as unworthy of the statue: “I never had an idea of allowing ‘the Slave’ to be exhibited in such a small, dark, dingy hole,” Grant wrote in August 1844.^[5] The choice of Graves was partly due to the delayed shipment of the statue (in May 1845), too late in the exhibition season, Grant explained, for the “public galleries,” and partly due to Grant’s preference for “the higher class of people and patrons of art” that made up Graves’s clientele.^[6] No images have come to light of the statue’s display at Graves, but letters by Grant reveal that he had its rotating pedestal covered in maroon cloth, the floor carpeted in the same color, and a protective railing installed in front; he was also constructing a “circular screen” to be suspended from the ceiling, so that a curtain could be raised and lowered to cover or reveal the statue as needed.^[7] The dramatic presentation paid off; in October 1845, Grant was gratified to tell Powers that “upwards of 40,000 persons” had viewed the statue.^[8] Given how much attention the statue garnered at Graves, it is surprising to find that its display was no solo affair: one review reveals that it shared the stage with a statue of a nymph by William Theed II.^[9] On the

one hand, this detail underlines Powers's success, since Theed's statue barely warranted a mention; on the other, it reminds us that *The Greek Slave* was a sculpture among sculptures, and that its primary subject, a nude female body, took its place amid others.

Grant's description of the statue's display at Graves brings to mind the famous red-curtained canopy that surrounded it at the Great Exhibition in 1851, and was captured in numerous [illustrations](#) (fig. 6). Published letters in the *Times* record that Grant consented to lend the statue to the American section, asking to be allowed to oversee its safe installation.^[10] This request may indicate that he continued to exert some influence in how the display was curated. But if he helped stage-manage the display, the Great Exhibition was beyond any curatorial control he may have wished to exert. While the art-oriented space of Graves attracted chiefly an art-critical response, the Great Exhibition exposed *The Greek Slave* to a context not primarily about art, and a much larger and more socially diverse audience. Standing in this palace of industry, *The Greek Slave* was drawn into general assessments of what America had put on show to the world: the statue became a specimen of America's national produce. The national emphasis of the setting, and the exhibition's overarching purpose to present the "works of industry of all nations," had the effect of making *The Greek Slave* contentious. Although the statue's allusion to the American slave trade had been mooted at an earlier date,^[11] it was brought to the fore at the Crystal Palace and became an indelible association. A column in *Punch* illustrates the way in which context inflected meaning (fig. 7). Titled "America in Crystal," the column asked, "Why not have sent some choice specimens of slaves? We have the Greek Captive in dead stone—why not the Virginian Slave in living ebony?" It ended with an illustration of America personified as an eagle (a reference to the massive eagle-emblem that hovered over the pavilion) standing with a cat-o'-nine-tails before four chained slaves; the second figure from left is pictured in a pose reminiscent of *The Greek Slave*'s. The caption reads: "Sample of American Manufacture."^[12]



Fig. 6, "The Industrial Exhibitor. —No. XXIX. General View of the American Department," *The Illustrated Exhibitor. A Tribute to the World's Industrial Jubilee* (London: John Cassell), September 6, 1851: n.p. (folded plate between pages 254–55). Wood engraving. Yale Center for British Art, New Haven. [\[larger image\]](#)

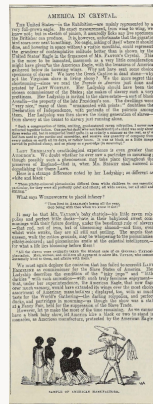


Fig. 7, “America in Crystal,” *Punch* 20, May 24, 1851: 209. [\[larger image\]](#)

Images of the American section of the Great Exhibition consistently depict *The Greek Slave* in its red canopy and on the same rotating pedestal as before (on which this particular version still stands today). *The Greek Slave* appears as the eye-catcher of the court, but it is not shown in isolation. The eagle always hovers above; and often depicted on the ground behind is a raised platform offering a display about “extinct tribes of Red Indians,” complete with teepee and life-size mannequins in native dress (fig. 8).^[13] The display was extracted from George Catlin’s famous *Indian Gallery*, which had been shipped at great expense to England but failed to become the lucrative attraction Catlin had hoped.^[14] Although Catlin’s 1851 exhibit did not include living people, we know that in the 1840s he had taken individuals from Ojibwe, Fox, and Iowa tribes to London to perform war dances and wedding ceremonies for paying audiences at the *Egyptian Hall* (fig. 9), the same venue in which William Ward, 1st Earl of Dudley, placed his *Greek Slave* in (1847, fourth version, location unknown) the 1850s.^[15] At the Great Exhibition, Catlin’s display appears to have garnered little attention, only becoming newsworthy when it was attacked and partially destroyed by a drunken woman.^[16] Similarly, in images of the American section, the display is rarely depicted with any clarity. There seems to be a deliberate dynamic between these receding, muted figures in the background, and Powers’s distinctly marked-out, ideal, white statue defining the foreground. Each is associated with the past as well as the present: on the one hand, a timeless classical past reborn in a modern and divisive subject; and on the other, a precolonial past that was romanticized while depicted as succumbing to the advances of civilization. Perhaps this scene, as a marker of America, suggests a sense of destiny and inevitability.



Fig. 8, After John Absolon, “View in the East Nave (The Greek Slave, by Power [sic]),” *Recollections of the Great Exhibition of 1851* (London: Lloyd Brothers, 1851). Hand-colored lithograph by Day & Son. The Metropolitan Museum of Art, New York, <http://www.metmuseum.org/art/collection/search/631544>. [\[larger image\]](#)



Fig. 9, Exterior view of the Egyptian Hall, Piccadilly, London, ca. 1900. Photograph. Museum of London, London. [\[larger image\]](#)

Notwithstanding the moral outrage *The Greek Slave* was capable of eliciting, its juxtaposition with morally questionable human displays was nothing out of the ordinary. In 1855, John Grant reportedly permitted his statue to be put on exhibition in Paris for profit, a venture that, newspapers said, was a miscalculated failure.^[17] The location was the [Hôtel d’Osmont](#), formerly a luxurious aristocratic residence but by mid-century in use for entertainments.^[18] Here *The Greek Slave* was placed alongside a show of “the Aztecs” and “the Earthmen” from Africa, spectacles of human curiosity that entailed the transportation of individuals from faraway countries to European cities (figs. 10a, 10b) [\[online fig. 10\]](#).^[19] The displays were staged in different rooms, and entry was by separate ticket (“Prices to the statue, one franc; to the Africans, ten sous”).^[20] Nevertheless, the juxtaposition equated statues and humans as objects for a particular kind of viewing, in that both possessed a presence that blurred the boundaries of what nineteenth-century spectators counted as human.

alongside announcements of the sale of human slaves (fig. 11),[23] as well as [incidentally adjacent to advertisements for antislavery literature](#).^[24]



Fig. 11, Advertisement, "Western Art Union," *Charleston Mercury* (South Carolina), December 31, 1850: 3.

[\[larger image\]](#)

All of this brings into focus the question of how people were looking at sculpture, and how that looking was mediated. The variety of display conditions highlighted in the interactive suggests, in turn, a variety of viewing experiences. The kind of contemplative looking we now associate with the viewing of art was not yet regularized, and did not become a dominant part of *The Greek Slave's* public presentation until later in the century. From the 1840s into the early 1860s, while most actively on the move, the various versions of the statue were only occasionally placed into quiet isolation. Viewing was busy and eventful, and in many cases directed towards entertainment and audience engagement or structured around a point of interaction—such as the opening and closing of a curtain to expose and conceal the statue, the cranking of a lever to rotate the pedestal as viewers approached, the handing out of poems and notes to accompany viewings, or the side-by-side presentation of statues and living tableaux. These varieties of dynamic engagement emphasize the importance of the statue's full, human-size presence in conditioning viewers' responses. The timeline provides a useful reminder that the viewing of sculpture in the nineteenth century was much more dynamic and varied than it is now. The absorption of *The Greek Slave* into the art galleries of today was a gradual process, which began once the frenzy of touring was over and the statue was no longer novel.

Ownership and Sales

The diversity of *The Greek Slave*'s exhibition venues was mirrored by the diversity of the various versions' owners. As the documents presented in "Mapping *The Greek Slave*" highlight, Powers made the statues (except the last) to order for specific clients. These clients were all male, wealthy, prominent members of their society. However, the statues did not always go to the client as planned, or go there immediately. First, they were sent on exhibition (with the exception of the fifth, completed in 1850, which was permanently sited near Florence in the villa of Anatole Demidoff—[see Helen Cooper's article in this special issue](#)). Powers sent his [second and third versions](#) (completed in 1846 and 1847) on tour in North America after they were released unexpectedly by their prospective owners ([see Tanya Pohrt's article in this special issue](#)). In 1846, Lord Ward released the sculpture Powers had made for him so that it could be

sent on an exhibition tour (he later became owner of the fourth version, completed in 1847, which Karen Lemmey discusses in her article [“Discovering the Lost Greek Slave in a Daguerreotype”](#)).^[25] In 1849, the Irish patron Sir Charles Henry Coote asked to be “relieved from his engagement,” Powers explained, “on account of the famine in Ireland.”^[26] Powers was able to use these failed sales to his advantage, as the touring shows garnered enormous publicity. However, the absence of an initial, secure owner resulted in an itinerant and erratic sales history, making the trajectories of these two statues particularly remarkable.

When the flurry of touring was over, both statues ended up in the possession of art unions. These membership organizations were a phenomenon of the nineteenth century in both America and Europe.^[27] Their business model was to collect subscription fees to fund the purchase of works of contemporary art, which were then distributed as lottery prizes to subscribers. The greater the membership, the greater the funds available. So successful were the art unions that they were able to buy not only prints and statuettes, but also major works of art. In 1849, the Western Art Union purchased the second version of *The Greek Slave* from James Robb in New Orleans for \$3,500 and [brought it to Cincinnati](#) for exhibition.^[28] In 1851, it was offered as the union’s first lottery prize and won by James D’Arcy, also of New Orleans and, curiously, Robb’s brother-in-law.^[29] Prompted by the successful publicity generated by this venture, the Cosmopolitan Art Association followed suit. In 1854, it laid out \$5,000 for the third version of the statue, which had been touring America since 1847, and exhibited it at its [showroom in Sandusky, Ohio](#). The statue was offered as a prize in 1855. The winner, Kate Gillespie, sold the statue at auction in New York in 1857, where the Cosmopolitan Art Association repurchased it for \$6,000. It was subsequently displayed in the association’s newly acquired Düsseldorf Gallery, and in 1858 was again offered as a prize (fig. 12).^[30]

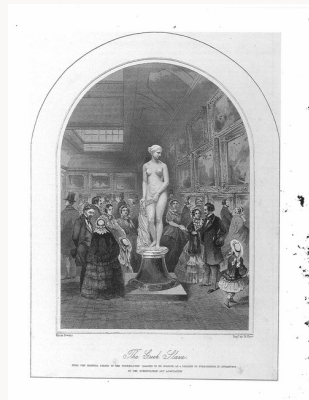


Fig. 12, R. Thew (engraver), “The Greek Slave,” *Cosmopolitan Art Journal*, December 1857: n.p. (after page 40).
[\[larger image\]](#)

The lottery winners sold on their statues quickly. D’Arcy sold his to [William Wilson Corcoran \(1798–1888\)](#), the Washington banker, for \$3,500 in 1851;^[31] Miss A. E. Coleman, the final winner of the third version, to [Alexander Turney Stewart \(1803–76\)](#), the department store millionaire, for \$6,000 in 1859.^[32] Corcoran and Stewart were among the wealthiest patrons of their time, and both intended their statues to grace the private art galleries they were building as part of their sumptuous residences. Thus far, the two statues shared a remarkably similar path: moving

from a popular sphere of public exhibitions and entertainments to the vicissitudes of a lottery that brought a costly object into the purview of ordinary, middle-class individuals, and finally arriving in elite private art collections. Despite haphazard beginnings, the journeys of the two statues appear to end predictably, almost inevitably, in the familiar story of gilded-age collecting.

But Corcoran and Stewart were not two of a kind. They occupied polar political positions, making the fates of their statues all the more fascinating. Corcoran was a Southern sympathizer and an occasional slave owner; clearly *The Greek Slave* was, for him, not about abolitionist sympathy.^[33] Having bought his statue well before the Civil War, he placed it in a specially constructed niche in his residence. He had his daughter married in front of it in 1859 (incidentally, the same year Stewart bought his *Greek Slave*).^[34] As his collection continued to expand, he commissioned the architect James Renwick to design a purpose-built gallery, but in the lead-up to the Civil War, things went awry. Corcoran's Southern loyalties provoked resentment, and he moved to Europe, leaving his home in the hands of the French consul, Charles-François-Frédéric, marquis de Montholon. In his absence, the partially completed gallery was seized and given over to Montgomery Meigs, the quartermaster general of the Union army, and used by his staff as a supply store.^[35] The marquis de Montholon continued to live in Corcoran's home, and in 1866 he threw a lavish ball to celebrate the end of the war. The picture gallery was converted into a ballroom; at one end "a deep niche was draped with the flags of France and the United States, and there, half enshrined among flowers, stood Powers's *Greek Slave*."^[36] It seems the statue's potential meanings could shift even in Corcoran's home, and regardless of its owner's particular politics. Upon Corcoran's permanent return in 1867, he had to rebuild his position, and his art collection was the key means by which he did so. In 1869, he gave his gallery to the nation, and it opened to the public five years later (fig. 13).^[37]

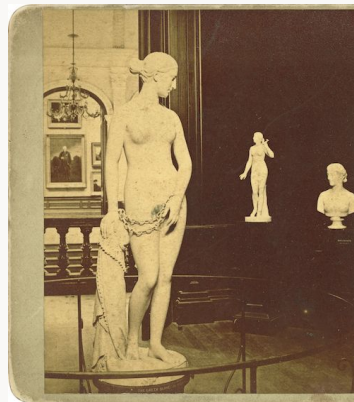


Fig. 13, *The Greek Slave* in the Octagon Room of the Corcoran Gallery, ca. 1877. Renwick Gallery, Smithsonian Institution, Washington, DC. [\[larger image\]](#)

In contrast, Stewart was a committed unionist. Letters and reports in the press through the 1860s track his views, donations, and other forms of support of the Union.^[38] His dry-goods business thrived during the Civil War, thanks to major contracts for supplies to the Union army (some of which, we might speculate, ended up in the supply store housed in Corcoran's gallery).

[39] In 1869, Stewart's name was sent to the senate by the president, Ulysses S. Grant, for confirmation as secretary to the Treasury. The appointment was denied because his import business disqualified him, but Stewart remained close to Grant. While Corcoran's *Greek Slave* became secured as a museum object soon after the Civil War, Stewart's continued with an uncertain future until 1926, when it was finally gifted to the Newark Museum. In the intervening years, Stewart's *Greek Slave* became the most persistently newsworthy of the six marble versions by Powers. The prices paid for the statue were assiduously tracked by the press, particularly, as we shall see, when its stock began to fall. The trajectory of its course through the second half of the century offers some revealing insights into its changing fortunes, and those of marble statuary more generally. Although *The Greek Slave* never fell into obscurity as other sculpture of the period did, it nevertheless experienced a similar decline in value.

Having acquired *The Greek Slave* in 1859, Stewart waited another ten years—including the years of the Civil War—before building the private gallery in which it would be displayed. Construction of Stewart's "marble palace" on Fifth Avenue, at a reputed cost of \$2 million, was underway by 1867.[40] Upon its completion, Stewart gained a reputation as a major collector. [41] In the 1870s, his gallery became the subject of illustrated news reports, in which the sculptures—known as the "Stewart statues"—were marked out as a key attraction (fig. 14). *The Greek Slave* kept company with other works by American sculptors, including Powers's *Eve Tempted* and *Eve Disconsolate* (1849 and 1871, both marble, present locations unknown)[42] and several works by Randolph Rogers. After Stewart's death in 1876, his widow, Cornelia Stewart, continued to make acquisitions, including Harriet Goodhue Hosmer's monumental *Zenobia in Chains* (1859, marble, The Huntington, San Marino) for a reported \$2,750[43]—perhaps significant as a further sculptural meditation on female enslavement.



Fig. 14, "Mrs. A. T. Stewart's Picture-Gallery." New York Public Library Digital Collections, <http://digitalcollections.nypl.org/items/903c1349-96d9-ae3e-e040-e00a180674cb>. [larger image]

The growth of the Stewart collection attracted much attention, but when the death of Cornelia Stewart in 1886 [occasioned a round of auctions](#), it became clear that the luster of the once-prized statues had faded. Newspapers reported an auction room filled to overflowing: paintings sold apace and made a total hammer price of over half a million dollars. Reporters speculated that the prices paid were in line with Stewart's original outlay, and that the "fame" of his pictures had "endured or increased." [44] The same could not be said of the statues. Collectively,

they failed to meet their reserve. Newspaper headlines dramatized the collapse in *The Greek Slave*'s value: "Bidders Grow Silent and the 'Greek Slave' Is Not Sold," the *New York Times* declared; "The Greek Slave Withdrawn," said the *Baltimore Sun*.^[45]

For the time being, the statues remained in Stewart's marble palace. The executor of the estate was the judge Henry Hilton, and although he was soon embroiled in lawsuits claiming he had looted Stewart's fortune, Hilton became the effective owner of the house and its contents. [In 1890, he moved the statues out](#) and leased the property to the Manhattan Club, a large Democratic membership organization. As the club undertook refurbishments, new details about the interiors emerged. Sensationally, a "hiding place" was discovered in the house, a private apartment that had been reserved for the use of President Grant.^[46] Grant's confirmation as president in 1869 (the year of his attempt to appoint Stewart to the Treasury) coincided with the completion of the house; perhaps the apartment was planned from the outset. According to reports, it had been luxuriously furnished and decorated with statues. *The Greek Slave* stood in a different room, but would have been encountered by any of Stewart's guests. One cannot help but imagine that the statue may have held a special meaning for Stewart and Grant, perhaps standing as an abolitionist icon and oblique reference to the political roots of their friendship.

It is unclear what happened next to *The Greek Slave*. Hilton sent ten of the Stewart statues on loan to Denning's department store on Broadway, the successor to Stewart's stores, where they lingered for years among clothing and millinery like "baits for curious shoppers."^[47] Some later went on loan to the Metropolitan Museum of Art. In 1899, Hilton's death prompted a further sale. Paintings, statues, and "bric-a-brac" were auctioned over three days.^[48] [The Stewart statues remained unsold](#), passing into the estate. As legal rows and litigation beset the estate for more than a decade, *The Greek Slave* languished in a warehouse.^[49] In 1913, a further [sale of Hilton's art collection](#) was announced, bringing the statue back into the news. The collapse in value again made headlines in the *New York Times*: "Greek Slave Brings \$1,250: A. T. Stewart Paid \$11,000."^[50]

The sale also included the remaining Stewart statues. Among them was Hosmer's *Zenobia*, which fell yet more dramatically in value, fetching just \$200. The statues went to the same buyer, Joseph Raphael Delamar of New York and Long Island, a millionaire businessman and art collector who had made his fortune in the mining industry. The cycle of sales continued when [Delamar died in 1918](#). *The Greek Slave* was sold to another businessman-collector, [Franklin Murphy](#), whose son gave it to the Newark Museum in 1926, taking it permanently off the market. In contrast, *Zenobia* disappeared; it was presumed lost until 2008, when it dramatically reappeared at a Sotheby's auction, from where it went to the Huntington in California for just under \$400,000.^[51] It is a telling story. Having come together in the Stewart mansion in 1878, *The Greek Slave* and *Zenobia* remained together, from owner to owner, for more than four decades. Whether their depiction of enslaved female figures contributed to their pairing is open to speculation. Nonetheless, their entwined histories exemplify the trajectory of nineteenth-century marble statuary, from the height of its prestige to its decline. It is also clear that *The Greek Slave*, unlike *Zenobia*, was able to transcend this shift—while its dollar value dropped, its celebrity held sway, securing its future at a time when estimation of its genre was at the lowest ebb. Its renown as a sculpture, and its iconic function as an ideological lightning rod for the divisive issue of slavery, combined to give it an exceptional status.

Curiously, Stewart's political affiliations—which, after all, raise the possibility that *The Greek Slave* held symbolic meaning for him—have not entered into debates about the statue. The scholarship has focused on a bigger picture, which has conflated the multiple versions of *The Greek Slave* into a single object of interpretation. Perhaps exploring the statues' many trajectories has appeared like so much provenance research, precisely the kind of historiography rejected by scholars seeking to reconnect *The Greek Slave* to its larger social, cultural, and political history. In a sense, this has meant taking sculpture out of a too-limited history of sculpture. I am not arguing for its return there, but instead for a more interconnected history. The multiplicity of *The Greek Slave* demands recognition of multiple, contextually sensitive meanings, and tracing ownership and sales histories is part of recovering that complexity. This special issue also seeks to contribute to a history that is productively connected to the present. *The Greek Slave* gives access to political and cultural histories tied to legacies of slavery that remain very much alive and relevant today. The statues also remain with us, and continue to confront viewers in all their troubling ambivalence. How we deal with these multiple, large, heavy, fragile, white objects in our museums is as important as how we deal with their history.

Using the Digital Interactive

This digital interactive is embedded here as an iframe; it can either be used within the essay, or accessed as an independent website by clicking the header “Mapping *The Greek Slave*.” The interactive is organized into three areas identified by tabs in the upper right: “Map,” “Timeline,” and “Research.” These areas allow us to slice through the same information in different ways. The first of these, the [map](#), pinpoints all of the events associated with the six full-size marble versions of *The Greek Slave* and the two plaster models, from their place of production in Florence to the subsequent sites of their display in exhibitions, homes, and institutions. The interactive is based on a Google map, and allows zooming in and out by using a mouse or trackpad, double clicking, or using the “+” and “-” arrows within the map interface. The image bar at the bottom of the page displays all of the entries associated with the numbered pins in the current view of the map. If the user zooms in, only those entries that are pinned on the visible area of the map will be displayed on the image bar (figs. 15, 16).



Fig. 15, “Mapping *The Greek Slave*,” screenshot of the interactive map showing Europe. The red pins indicate locations pertaining to *The Greek Slave*’s production, ownership, and exhibition history; the image bar at the bottom displays all of the entries associated with the numbered pins in the current view of the map.

[\[larger image\]](#)

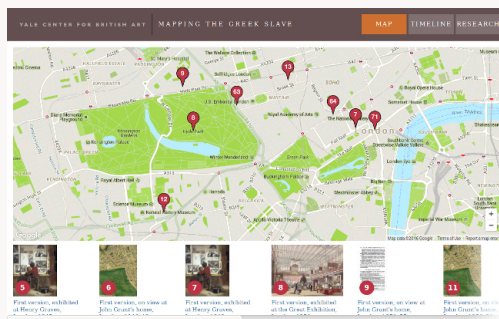


Fig. 16, “Mapping *The Greek Slave*,” screenshot of the interactive map zoomed to street level, showing an area of London near Hyde Park. The red pins indicate locations pertaining to *The Greek Slave*’s ownership and exhibition history; the image bar at the bottom displays all of the entries associated with the numbered pins in the current view of the map. [\[larger image\]](#)

Some locations are densely pinned—for example, Florence, since all the statues and the plasters were made in the same location. There, the pins are overlaid and can be hard to separate. The image bar at the bottom, however, shows what is layered together on the map. Clicking on a pin brings up a quick-view image of the associated entry. Clicking on that image opens the full-page entry. To return to the previous page, it is necessary to use the backspace or delete key on a keyboard.

Second, the [timeline](#) is organized in a strict chronology: events related to all the versions of *The Greek Slave* are shown in order, reflecting the ongoing display of multiple statues in different places at different times. The timeline is navigated by scrolling horizontally using a trackpad or the bar at the bottom of the page (fig. 17).

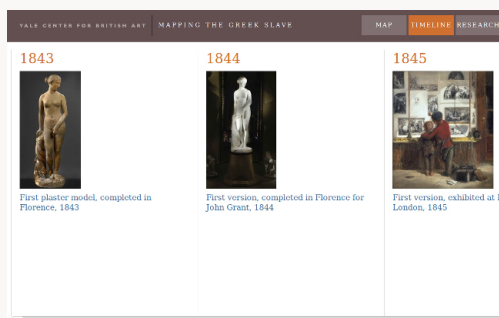


Fig. 17, “Mapping *The Greek Slave*,” screenshot of a segment of the interactive timeline, which includes a bar at the bottom for horizontal scrolling. [\[larger image\]](#)

Third, “[Research](#)” provides the option of following each statue’s story in turn. The main landing page displays all of the entries associated with each version of *The Greek Slave* (fig. 18). The trajectory of each statue is summarized on a map, which appears as the final entry for each version (fig. 19).

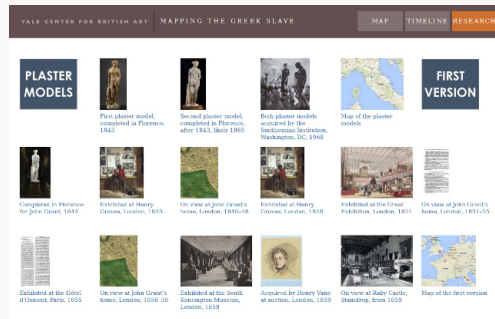


Fig. 18, “Mapping *The Greek Slave*,” screenshot of the main landing page of the Research area of the interactive, displaying all of the entries associated with each version of *The Greek Slave*. [\[larger image\]](#)

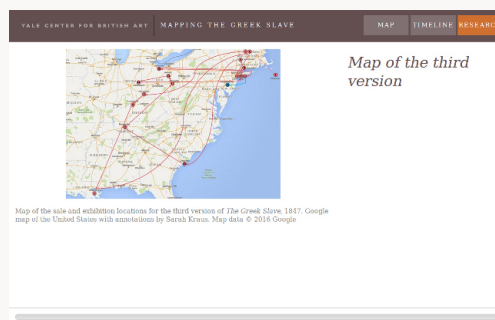


Fig. 19, “Mapping *The Greek Slave*,” screenshot of one entry associated with the third version of *The Greek Slave*, showing the map of the sale and exhibition locations. [\[larger image\]](#)

Clicking on any image on the Research page opens the full-page entry, containing further information, related documents, and images (fig. 20). Clicking on the large image makes it full screen.

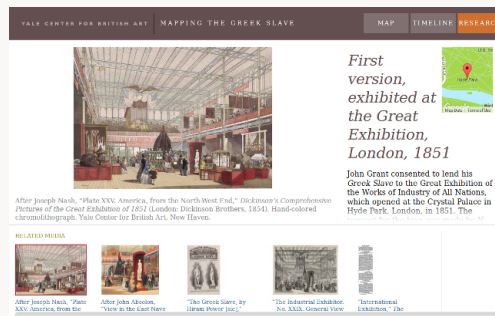


Fig. 20, “Mapping *The Greek Slave*,” screenshot of one entry associated with the first version of *The Greek Slave*, relating to its display at the Great Exhibition in London in 1851. [\[larger image\]](#)

As far as possible, pertinent images—of the statues (in situ, when an image is available), the exhibition venues, the owners and their residences—have been included. Newspaper and magazine reports are shown when they substantiate an event, such as an exhibition or a sale; or if they contain specific information, such as a price or the name of a buyer. Clicking anywhere on an image enlarges it. On smaller screens, some texts may be difficult to read. To increase the size of the image, readers should use their browser's zoom functionality. Images can also be downloaded and viewed at a larger scale. Since this resource is intended first and foremost to establish an empirical basis for the statues' multiple histories, the selection of documents and images has focused on those that yield basic information about a particular event. These documents and images have, of necessity, been extracted from meaningful settings in order to be presented here. In drawing this material together, we hope to provide paths into the richly layered contexts from which each individual source was drawn.

Digital Humanities Project Narrative

The present project would not have been possible without advances in the digital humanities, both in how research is undertaken and in how information is presented. Almost all of the research was conducted online rather than physically in the archive, taking advantage of digitized newspapers, journals, and other primary sources. While this essay has put some of the results of this research into context, the interactive itself is intended as a resource—a foundation from which further research can develop. It makes no claim to be complete, in particular as it was compiled primarily from English and American sources. But the aim has been to use digitized sources to provide as full and accurate a history of each of the six versions of *The Greek Slave* as possible.

The platform used for "Mapping *The Greek Slave*" was developed some years ago by Night Kitchen Interactive for the Yale Center for British Art. It has been used in conjunction with exhibitions there, including *Sculpture Victorious: Art in an Age of Invention, 1837–1901* (2014), which presented *The Greek Slave* alongside John Bell's statue *The American Slave* (1853, bronze patinated electrotypes with silver and gold plating, The Armstrong Collection, National Trust, Cragside, Rothbury, Northumberland), and provided the starting point for the present project. The interactive, titled "[Sculpture and Ceremonial: Monuments to Queen Victoria](#)," allowed one section of *Sculpture Victorious* to be explored in greater depth. "Mapping *The Greek Slave*" is therefore not based on a bespoke piece of software; nevertheless, it adequately presents the information in the ways that we wanted: across space (on a Google map), in a chronology (along a timeline), and with a rich presentation of images and primary documents used to compile the research. Each of these three categories is accessible via the buttons "Map," "Timeline," and "Research" at the top right of the interface. We were not able to find readily available, lightweight (easy-to-maintain) open-source software that could be adapted to present the information in more nuanced ways (for example, by enhancing the legibility of the six versions on the map). But platforms like this will only improve with trial and error, by assessing their capabilities against the kind of knowledge we want to represent, and by making the data as widely and freely available as possible. As the digital humanities continue to develop, it is becoming increasingly apparent that technical platforms need to adapt to research needs. Great strides are being made in that direction, not least the development of [Research Space](#)

(with the help of Andrew W. Mellon funding), the image-viewing platform [Mirador](#), and international agreements, such as the Image Interoperability Framework ([IIIF](#)), for standards in digital image presentation. The aim of these larger international efforts is to arrive at serviceable multipurpose platforms that can be shared and adapted, providing scholars with the basis of a flexible digital interface. Most importantly, these initiatives depend on linked open data and the willingness of institutions, as well as individuals, to share data. It will be some time before these resources become fully operational and standardized. In the meantime, the challenges that we faced in the present project have usefully highlighted the kinds of technical developments needed to fulfill the huge potential of the digital humanities.

Martina Droth is deputy director of research and curator of sculpture at the Yale Center for British Art, New Haven. Her work focuses on sculpture, with a particular emphasis on the nineteenth and twentieth centuries. Her recent exhibitions include *Sculpture Victorious: Art in an Age of Invention, 1837–1901* (Yale Center for British Art, New Haven, 2014; Tate Britain, London, 2015), which she co-curated with Michael Hatt and Jason Edwards, and which was accompanied by a book published by Yale University Press. Prior to joining the Center she was at the Henry Moore Institute, Leeds, where her exhibitions included *Taking Shape: Finding Sculpture in the Decorative Arts* (Henry Moore Institute, Leeds, 2008; J. Paul Getty Museum, Los Angeles, 2009), and *Bronze: The Power of Life and Death* (Henry Moore Institute, Leeds, 2005). She is currently working on an exhibition of modern and contemporary ceramics, and developing a further project examining the relationship between Henry Moore and Bill Brandt.

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Notes

My special thanks go to Sarah Kraus, senior administrative assistant, Department of Research, Yale Center for British Art, for her help in the development of this digital interactive, both in contributing to the research and in providing invaluable administrative support. Generous assistance was also provided by A. Robin Hoffman, assistant curator, Department of Exhibitions and Publications; and Michael Appleby, head of Information Technology.

[1] The present project has built on the chronology in Richard P. Wunder, *Hiram Powers: Vermont Sculptor, 1805–1873*, 2 vols. (Newark: University of Delaware Press, 1991), 2:157–67.

[2] Our research has especially benefited from ProQuest, Internet Archive, and Google Books.

[3] Mrs. E. D. W. M’Kee, “Excerpta—No. III. Aesthetic Education, or Moral Uses of Art,” *Christian Parlor Magazine*, May 1, 1853, 167–68.

[4] Edward Everett, “American Sculptors in Italy,” in *Powers’ Statue of the Greek Slave* (Boston: Eastburn’s Press, 1848), 9, 11. These references appear in a book of various press articles about *The Greek Slave*, which includes an introduction that refers readers to Powers’s tour manager, Miner K. Kellogg.

[5] Grant was articulating a problem shared by many artists and critics at the time, and the academy was under pressure to improve its display facilities for sculpture for much of the

nineteenth century. See, for instance, "The New Sculpture Gallery at the Royal Academy," *Illustrated London News*, May 18, 1861, 58.

[6] John Grant to Hiram Powers, May 8, 1845, Hiram Powers Papers, box 4, folder 52, frame 60, Archives of American Art, Smithsonian Institution (henceforth AAA), <http://www.aaa.si.edu/collections/container/viewer/Grant-John-284381>.

[7] *Ibid.*, frame 62.

[8] John Grant to Powers, October 9, 1845, Hiram Powers Papers, box 4, folder 52, frame 82, AAA, <http://www.aaa.si.edu/collections/container/viewer/Grant-John-284381>.

[9] "Nymph by Mr. Theed," *Journal of the Belles Lettres*, June 21, 1845, 403.

[10] "Industrial Exhibition," *Times* (London), April 29, 1851, 5.

[11] During the Graves display, "A Study from Nature," a brief satirical column, was published in *Punch*, June 1845, 257. See also the entry for two versions of *The Greek Slave* in Martina Droth, Jason Edwards, and Michael Hatt, eds., *Sculpture Victorious: Art in an Age of Invention, 1837–1901*, exh. cat. (New Haven: Yale University Press, 2014), 246, cat. nos. 80, 81.

[12] "America in Crystal," *Punch*, May 24, 1851, 209.

[13] "Mr. Catlin and the Executive of the Great Exhibition," *Observer*, August 31, 1851, 4.

[14] The Catlin collection is now at the Smithsonian. For further discussion, see Norman K. Denzin, *Indians on Display* (Walnut Creek, CA: Left Coast Press, 2013).

[15] "Fine Arts," *Athenaeum*, July 5, 1851, 722.

[16] "The Great Exhibition. Odd Incident," *Observer*, August 25, 1851, 4.

[17] For instance, "The Gossip of Paris," *New York Daily Times*, September 27, 1855, 2; "The Gossip of Paris," *New York Daily Times*, October 10, 1855, 2.

[18] For the Hôtel d'Osmond, see Alexandre Dumas, ed., *Paris et les Parisiens au XIXe siècle: mœurs, arts et monuments* (Paris: Morizot, 1856), 196. For human displays at the Hôtel d'Osmond, see Diana Christina Sophia Snigurowicz, "Spectacles of Monstrosity and the Embodiment of Identity in France, 1829–1914" (PhD Diss., University of Chicago, 2000), 176–77, 228.

[19] For the placement of *The Greek Slave* alongside human displays, see "The Gossip of Paris," September 27, 1855, 2. For more background, see Nadja Durbach, "Aztecs and Earthmen," in *Spectacle of Deformity: Freak Shows and Modern British Culture* (Berkeley and London: University of California Press, 2010), 115–46.

[20] "The Gossip of Paris," September 27, 1855, 2.

[21] "Miscellaneous," *Musical World*, August 30, 1851, 558.

[22] "Our Weekly Gossip," *Athenaeum*, September 8, 1855, 1032. A "private view of two little African children" took place at Drury Lane Theatre prior to their "public exhibition" at the Egyptian Hall.

[23] *Charleston Mercury*, December 31, 1850. An advertisement for the Western Art Union's lottery for *The Greek Slave* nestles between others for "Valuable Negroes at Private Sale," "A Reward of Twenty Dollars" for a missing slave, and "Servants Wanted."

[24] *Boston Liberator*, August 10, 1849, 127. An advertisement for the Boston Horticultural Hall's exhibition of Powers's statues, including *The Greek Slave*, appears at the end of a column that begins with a list of abolitionist books "for sale at the antislavery office."

[25] John Grant to Powers, February 18, 1849, Hiram Powers Papers, box 4, folder 53, frames 19–20, AAA, <http://www.aaa.si.edu/collections/container/viewer/grant-john-339884>.

[26] *Ibid.*

[27] See Joy Sperling, "Art Cheap and Good: The Art Union in England and the United States, 1840–60," *Nineteenth-Century Art Worldwide* 1, no. 1 (Spring 2002), accessed June 18, 2016, <http://www.19thc-artworldwide.org/spring02/196--qart-cheap-and-goodq-the-art-union-in-england-and-the-united-states-184060>.

[28] Wunder, *Hiram Powers*, 2:161.

[29] "Letter from Cincinnati," *National Era*, January 30, 1851, 19.

[30] The price is given in "New York City," *New York Daily Times*, June 24, 1857, 8. See also Jane Aldrich Dowling Adams, "A Study of Art Unions in the United States of America in the Nineteenth Century" (PhD Diss., Carnegie-Mellon University, 1954), 34–35.

[31] Wunder, *Hiram Powers*, 2:161.

[32] *Ibid.*, 2:164.

- [33] Tom Lewis, *Washington: A History of Our National City* (New York: Basic Books, 2015), 160; Robert Thomas Sweet, "Selected Correspondence of the Banking Firm of Corcoran and Riggs, 1844–1858" (PhD Diss., Catholic University of America, 1982), 132, 143; Lauren Lessing, "Ties That Bind: Hiram Powers's Greek Slave and Nineteenth-Century Marriage," *American Art* 24, no. 1 (Spring 2010): 62.
- [34] "Marriage of a Millionaire's Daughter," *Chicago Press and Tribune*, April 18, 1859, 3.
- [35] Charles J. Robertson, *American Louvre: A History of the Renwick Gallery Building* (Washington, DC: Smithsonian American Art Museum, 2015), 39–50.
- [36] "Washington Letter," *Saturday Evening Post*, February 24, 1866, 6.
- [37] See Alan Wallach, "William Corcoran's Failed National Gallery," in *Exhibiting Contradiction: Essays on the Art Museum in the United States* (Boston: University of Massachusetts Press, 1998), 22–37.
- [38] For instance, a \$10,000 check to alleviate the suffering of British operatives, "Local Intelligence: American Aid for English Operatives," *New York Times*, December 6, 1862, 3; and a reported million-dollar loan to the government, which he wrote about to the press, "Letter from Mr. A. T. Stewart," *Louisville Daily Journal*, May 15, 1861, 3.
- [39] "History of a Dry Goods Prince. How A. T. Stewart Made His \$20,000,000," *Chicago Press and Tribune*, August 29, 1860, 3.
- [40] "A. T. Stewart's New Mansion," *Cincinnati Daily Enquirer*, April 12, 1867, 4.
- [41] "A. T. Stewart's Purposes," *New York Observer and Chronicle*, March 25, 1869, 94.
- [42] April Kingsley, "Hiram Powers' Paradise Lost," in *Hiram Powers' Paradise Lost*, exh. cat. (Yonkers, NY: Hudson River Museum, 1985), 17–19.
- [43] "Mrs. Stewart Buys the Zenobia," *Baltimore Sun*, June 15, 1878, 6.
- [44] "The Stewart Picture Sale," *New York Times*, March 27, 1887, 8.
- [45] "The Stewart Statues: Bidders Grow Silent and the 'Greek Slave' Is Not Sold," *New York Times*, April 1, 1887, 5; "The Greek Slave Withdrawn," *Baltimore Sun*, April 2, 1887, 5.
- [46] "Where Gen. Grant Took His Rest: Discovery of an Apartment in the Stewart Mansion," *Chicago Daily Tribune*, February 20, 1890, 2; "Grant's Hiding Place: It Was an Elegantly Furnished Room in the Stewart Mansion," *Austin Statesman*, 12 March, 1890, 8.
- [47] "Topics in New York," *Baltimore Sun*, October 25, 1892, 2.
- [48] "Close of the Hilton Sale," *New York Tribune*, February 17, 1900, 7.
- [49] "Greek Slave that Used to Shock Us Now Seems Harmless," *New York Times*, November 9, 1913, 12.
- [50] "Greek Slave Brings \$1,250: A. T. Stewart Paid \$11,000 for the Original Work of Sculpture," *New York Times*, November 13, 1913, 6.
- [51] The statue was lot 59 in Sotheby's sale no. LO7232, London, November 13, 2007. "Auction Results: 19th and 20th Century European Sculpture," Sotheby's, accessed June 18, 2016, <http://www.sothebys.com/en/auctions/ecatalogue/2007/19th-20th-century-european-sculpture-107232/lot.59.html>. See also the entry for *Zenobia in Chains* in Droth, Edwards, and Hatt, eds., *Sculpture Victorious*, 257, cat. no. 85.

Illustrations



Fig. 1a, Hiram Powers, *The Greek Slave*, 1844. Marble. Raby Castle, Staindrop, County Durham. Reproduced with the kind permission of the Rt. Hon. Lord Barnard, Raby Castle. [\[return to text\]](#)



Fig. 1b, Hiram Powers, *The Greek Slave*, 1846. Marble. Corcoran Collection, National Gallery of Art, Washington, DC. [\[return to text\]](#)



Fig. 1c, Hiram Powers, *The Greek Slave*, 1847. Marble. Newark Museum, Newark. Courtesy of the Newark Museum. [\[return to text\]](#)



Fig. 1d, Unknown maker, *The Greek Slave*, n.d. Daguerreotype. Smithsonian American Art Museum, Washington, DC. [\[return to text\]](#)



Fig. 1e, Hiram Powers, *The Greek Slave*, 1850. Marble. Yale University Art Gallery, New Haven.

[\[return to text\]](#)



Fig. 1f, Hiram Powers, *The Greek Slave*, 1866. Marble. Brooklyn Museum, Brooklyn. [\[return to text\]](#)



Fig. 2, Detail of hand and chains, Hiram Powers, *The Greek Slave*, 1847. Marble. Newark Museum, Newark.
Courtesy of the Newark Museum. Photograph by Nick Mead, 2014. [\[return to text\]](#)

skill and critical power of the professional artist. It is an elegant accomplishment; and like all elegancies it costs money—but *all* during their whole lifetime have abundant opportunity, without either trouble or expense, to observe, admire, and study the beautiful; and thus by habit to render the soul sensitively alive to such impressions. Wherever we go, whether in town or country, we daily see objects which solicit the exercise of this faculty. At every museum, picture-gallery, and print-shop—in public saloons and private parlors—in the green-house and the garden—by the way-side—above our head—beneath our feet—and around us on every side—in the sunshine and the shade—on land and on sea, this beautiful earth, with its overarching heavens, furnishes us amplest material for the exercise and improvement of aesthetic taste; and to attempt to educate the young without presenting or drawing out their attention towards objects which awaken wonder, admiration, and love, is a distortion—a perversion—a dwarfish and one-sided development of mind, causing the *knowing* faculty to grow by the absorption and utter extinction of the higher and nobler.

Mere *schooling* is not education. We give a book and a lesson, and we hear a recitation; and this process repeated for six hours every day makes the regular routine of a well-ordered school-room; but might we not find the mind of the young scholar bounding out more spontaneously and joyously if we sometimes substituted a picture—a statue—a flower—a tree—a bird, or any beautiful object in nature, and would not the consequent enlargement, expansion, and refinement of mind, more than repay us for this casual departure from the stereotype process of hearing lessons, and going through the regular mathematical drill on the black-board and slate?

We were some time since more than usually impressed with the utility of such a course by observing the effect produced upon several ingenious and enthusiastic young minds just let loose from school, by an exhibition of a *chef d'œuvre* of sculpture. It was the *Greek Slave*, by Powers; and while attempting to help these young admirers to analyze their own emotions, and find out the corresponding element of beauty in the statue which produced such gentle yet animated transport, we were not a little amused as well as instructed by their naive and ingenuous, but most natural and truthful criticisms. To the question "Do you like it?" it was replied, "Oh! yes—it is almost faultless;" but then changing tone to one of less assurance, and a timid look of appeal to an older friend for the confirmation as well as a reason for what she uttered, the speaker contin-

ued—"Would it not be perfect if it had a different name?" All showed by a responding look how fully they shared her admiration and delight, and how entirely they concurred in the justness of her criticism as to its name. All felt grateful to the artist as towards one who had uttered for them in chiselled marble their own unspoken thought—who had given objectivity and form and substance to a hitherto dim, impalpable and shadowy vision of celestial purity and beauty floating through the airy chambers of the brain in dreams. Yes, such delineations of the human form are purely *ideal*—"they are such stuff as dreams are made of"—but our best and holiest dreams—our dreams of Eden bliss and Paradise and angel purity and Heaven. And it is because this statue suggests such ideas and imaginings—because it so perfectly realizes our *ideal*, and is so infinitely removed from the *actual*, that one does so much dislike the name which the distinguished artist chose to give to this most distinguished work of art. "To christen Caesar's busto Homer," were not in our view so dreadful a misnomer as to call this statue, wrought in the highest heaven of invention—imaging to our minds the purity and beauty of celestial spheres—by a name, the very mention of which causes our Pegasus, though he were careering in mid-heaven, to flap his wings, and drop flat into an Oriental slave-market amid Circassians, Turks, and Ebonics.

The chain and manacles, when the eye does steal a glimpse of them, produce strange contrarieties of feeling and emotion. If the earnest, but not eager gaze of that calm and holy countenance heavenward, does beckon our minds away into other spheres of conscious life and being, where all imaginable forms of grace and beauty meet, commingle, intermix to form those glowing shapes which people it—the iron links are sure to translate us back to earth again; to this plodding, buying, selling, work-day world, where the "*almighty dollar*" has a higher value than human bone and blood and muscle—a world—or rather a demon-land, where money can buy a body—and a body living and ensouled—where sentiment is smothered quite in sense—where reason, intellect, and will—and what is more awful still, the sweet and holy sensibilities of woman's soul, can be struck down under the hammer of the noisy auctioneer. Such ideas are all *wrong* obtruded in such a place. They are thrust upon us by an unwelcome compulsion. We are absolutely chained to the contemplation of scenes and ideas which are utterly unconsonant to the peculiar frame of feeling which this wonderful statue has the power of producing by

Fig. 3a, [online fig. 3], Mrs. E. D. W. M'Kee, "Excerpta—No. III. Aesthetic Education, or Moral Uses of Art," *Christian Parlor Magazine*, May 1, 1853: 167–68. [[return to text](#)]

A MOTHER'S LAMENT.

an induction as real as that by which the contiguity of the magnet throws common iron into an electric state. But fortunately, it is not in the power of an unfortunate name to fasten our contemplations to the earth; and to that little spot of it called Greece in particular, while we gaze on such a beauty-breathing statue. Our minds instinctively leave this visible diurnal sphere, when they would seek a living counterpart for what we there behold forthshadowed in dead marble. Should we ever meet the artist in propria persona, we know not but we should dare to ask him (though with deference), "Why—having realized in your marble our highest idealized conception of female loveliness, did you choose to pull down our fancy, when the cunning of your hand had elevated it to celestial spheres—to abase it even lower than the heaven of the Hours and Peris of Oriental fable, and chain it to the dull and sensuous and senseless existence of a Turkish harem? Knock off the manacles, and call it a Venus or a Dian; for although these words are far from meaning what that *marble* means, they still leave room for idealization—they allow us at least to mount as high as Olympus—to expatiate over a scene of being whose home, though in classic Greece, was above the clouds, in a region made grand and awful by the nod of a thunderer, the shake of whose ambrosial curls had power to rule the mighty circlings of the spheres. Call it what you will; but let it image something ideal. If it must be mortal, let it be the unsinning maidenhood of Eve in Eden. It is fairer and holier than Eve's daughters. It is not Greek—nor Jew—nor Gentile. It is *celestial*, (we don't mean *one* of the Celestials. It is no China woman, but undoubted marble.)—and in its contour, its proportions, and expression; or rather in its calm placidity, amounting almost to utter expressionlessness, we behold perfect mirrors, in which is imaged somewhat *divine*—something which does not assimilate with earth or shadow forth terrestrial beauty. But if it must image something *human*, let it be that latent soul-form which, according to the teachings of a certain modern school of religionists, is now, during this earth-life, incarcerated and hid beneath our grosser physique; for though in the main we cannot sympathize with the religious system to which we have respectfully alluded, we would not object to having an idea of their theology which is so essentially poetic, done into marble. Indeed, we could welcome with hearty enthusiasm to its appropriate niche in the Temple of Fame, this modern Psyche, so perfect in its peerless beauty, that a dead Pygmalion statue might be enlivened and ensouled by it. If we could ever

admit the possible truthfulness of the doctrine taught by the Swedish seer, that the *human* is the type of the form of all intelligences from the Infinite to man, it would be while gazing on the noble and soulful lineaments of that matchless form and countenance."

We have thus expressed in connection with our subject, and as illustrative of it, our admiration of this inimitable work of American artianship; *faultless* in itself, but *faulty* in its name; not because relatively it is superior to other works by the same or other artists, but because we have accidentally had many opportunities for studying it, and of observing also the effect which such exhibitions have upon young, enthusiastic, and growing minds. But every noble production of art has in like manner its moral meaning. Nature, too, offers her sublime and solemn lessons; and the true educator seizes upon these, and fires the young soul with ardor, enthusiasm, and love in the study and contemplation of the *grand*, the *good*, the *beautiful*, and the *true*.

A MOTHER'S LAMENT.

BY D. C. LOGUE.

Yes, fold her arms across her breast,
 And part her golden locks,
 And scatter roses round the room—
 Wild roses from the rocks.

And draw the curtain from its folds,
 To shade away the light;
 I never looked, in all my life,
 So anxiously for night.

For darkness most befits my grief,
 At best I can but weep,
 For every cherished hope was crushed
 When Lizzie fell asleep.

Asleep, alas! no more to wake
 Responsive to the call
 Of her young playmates gathered round,
 And weeping in the hall.

Ah! yes, they'll miss her in their sports
 Upon the grassy lawn,
 And on the hills when twilight falls,
 And in the rosy dawn.

And I will miss her! Oh! how much
 No human voice may say:
 The sleepless rest, the midnight watch,
 The trembling all the day;

The dreary stillness of the room,
 The vacant chair, the bed,
 And every thing she loved on earth,
 Will tell of Lizzie dead.

Father in heaven, forgive the sin,
 I cannot help but weep.
 For all my darling hopes were crushed,
 When Lizzie fell asleep.

Fig. 3b, [online fig. 3], Mrs. E. D. W. M'Kee, "Excerpta—No. III. Aesthetic Education, or Moral Uses of Art,"
Christian Parlor Magazine, May 1, 1853: 167–68. [\[return to text\]](#)

For the *National Era*.

POWERS'S GREEK SLAVE IN ST. LOUIS.

Many thanks we owe to the appliances of our civilization—rather to the genius of mechanism—not only that our facilities for rapid travel to and fro are multiplied a thousand fold over those of our grandfathers, enabling us quickly to pass through incredible distances, visiting the works of art and the monuments of industry in their repositories, but that they may even be brought to us. It is by these means that hundreds in our city have been permitted to look upon this beautiful creation, who never could have left their shops, their professions, and their families, for this purpose.

Yes, in St. Louis there has been exposed for several weeks the nude statue of a type of womanly beauty chained, with averted countenance, too proud in her innocence and too self-reliant to shrink before the unfeeling multitude thronging a market-place in the chief city of the Turk. An exquisitely-wrought representation of a Grecian maiden, in that stainless marble, which is the most appropriate emblem of purity and truthfulness, leaning upon a broken column upon which are carelessly thrown her garments, while from a fold of these are espied a lockot, as if the gift of a lover, and a cross, which shows her familiarity with the maxims of Christianity, but helpless to adjust these as modesty and taste would suggest—helpless on account of a chain which closely approximates one hand to the other. And why these fetters? Has she committed any crime for which she deserves punishment? Ah, some child-thief has stolen her, and brought her from her native Grecian hills, where she has known neither taskmaster nor chain, and conveyed her to this strange land of another language and another creed, and of sympathies which knew no compassion but for kindred—and offered her for sale to work out her life in unrequited service, or pander to lust! A daughter of the erudite Athenian or the iron-souled Spartan sold in the shambles of Constantinople!

I gazed for a time on this beautiful work, while spectators came and went, some admiring the marble, some the polish of the surface, some the beauty of an arm, or the perfectly turned contour of the calf, others inspired with the worship of the beautiful, and carried from this human image of the Unseen, to the contemplation of the hidden but all-pervading spirit "in whom we live and move and have our being." But there were others whose vision of the beautiful, the pure, and the truthful, was dimmed by a chain a despot had stretched from one hand to the other of this representation of those attributes, and bid this enslaved and living image of the Godlike follow the behest of mammon and sensuality.

One of those, whose thoughts seemed thus to be disturbed by this grip of Satan upon this child of innocence, thus soliloquized:

"Beautiful woman, before whom an unchaste thought would be sacrilege and contempt of all that is pure, lovely, and great, in my own soul; who has undertaken to despoil thee of all that is good and noble, and convert thee to a brute, to a beast of burden, or to a pet of indolence, luxury, and passion? The symmetry of thy form, the elasticity of thy tread, and the serenity of thy brow, prove this body the habitation of a soul of divine origin and an immortal destiny, which

here requires to be free in a free body. Poor and helpless slave, though thou hast the attributes of humanity. Yea, thou hast been chained by fellow-men, who should have been thy helpers in the rugged path of this discipline of life, instead of treading thee in the dust. And thou standest not alone in thy fetters; for how many of thy fair sisters, with as pure a complexion and as fine a form, with feelings as sensitive, are brought from Circassia to this same Turkish mart! In Russia, also, how many of thy sisters are doomed to a life of slavery, though forbidden to be torn from their homes; and through all history, how many millions of maidens as beautiful as thou art have been bought and sold!

"Thou, woman in marble, hast been brought from a land we call heathen, to show us Christians how much more pure and humane are our ways than theirs. We are in thy presence reminded that no divine image of humanity wrought as thou hast been in white can here be chained and worked like mere animals. By thee we are reminded that in our Christian land no Turk can lay his trafficking hand upon a skin that is white and say, *mine, for I have paid my money*. Noble image of purity and free spirit, all chained as is thy body, mayest thy memory long remain with me, to gladden my waking thoughts, to chasten my dreams, and to cheer me with the thought that with the spread of the Gospel slavery shall no more put its chain around a white wrist; but that, under the benignant sway of Christianity, this doom shall be confined to black people. It is true, Image of Beauty, that within a few steps of the spot which thy presence is consecrating, maidens as pure and as sensitive as thou art are weekly bought and sold in a place as public as that Turkish market-place where thou wast exposed under the cry of the auctioneer. And it is true, also, that the buyers and sellers of these have chains and handcuffs and whips by which the unwilling slave shall be made to go whithersoever the master listeth, and do whatsoever the master willeth. But get away, obtruding affections; I am gazing upon an image as white as the driven snow, and in view of the wrongs of the kind she represents, contemplating the complete emancipation of all the white people of the earth, under the genial influence of Christianity; and I cannot hate my thoughts perturbed by the intrusion of such black and thick-lipped images as these I see flitting before my eye of imagination. Away! away! I come not to think of ebony maidens or men, or what humanity requires for them, but to be regaled with the elevating and humanizing sentiments which I dreamed this image should inspire me with. My first emotions were delicious and my anticipations for my race were glorious, and why should they have become just now so painful?"

Under the influence of this disappointment of feeling, our soliloquizing spectator was about to retire; but the statue, turning just then upon its pedestal, and seeming to look him full in the face, and though without gesture, for the hands were still enchained, and without motion of lip or contraction of feature, (for the statue never ceases to wear a look of disdain, similar to what our Saviour is said to have exhibited when he was speechless before Pilate,) addressed to his heart sentiments plain to him as though uttered in audible accents, though all unheard by other lookers-on:

"Why limit your sympathies?" was the mute language of the marble. "Why limit your application of the principles of justice? Now, know

Fig. 4a, [online fig. 4], "Powers's Greek Slave in St. Louis," *National Era*, January 16, 1851: 9. [\[return to text\]](#)

"Why limit your sympathies?" was the mute language of the marble. "Why limit your application of the principles of justice? Now, know that justice and mercy are no artificial creation, but that they grew out of the constitution of the mind itself, and are common to all minds which are capable of appreciating and applying them. Away, henceforth, with your sophistries of the multiplied origins of the human races. Man is to be estimated for what he is, for what he feels, for what he thinks, for what he does, and not for whence he came. If your father came from the moon, your mother from saturn, your uncles and aunts from all the planets and satellites of the solar system, and their offspring are found capable of common thought and sympathy, have the same conceptions of love, mercy, justice, right, and truth, ye are verily all one brotherhood, privileged with the same rights and amenable to the

same restraints, to be governed all by the same moral sentiments proclaimed by Jesus Christ. "I am fashioned by a hand whose mercy is the offspring of love for man in all his relations, with a sublime conception of the beautiful and the true, and it is therefore that he has sent me around the world to preach by this loveliness and nakedness, and by this cruel chain, joy to the forsaken, comfort to the destitute, and liberty to the captive. I was carved from Parian, rather than from Ebony, that I might more effectually appeal to perverted justice and partial sympathy; but I am the representation of the captive and the forsaken everywhere, and whatever sympathy I may secure for my enslaved sisters in Turkey, are due to my sisters of another hue in the land throughout which I am making my pilgrimage. Whatever claim of justice I may secure for me, and those like me, are due to those equally oppressed in your very midst. Think you that it was cruel to rob me of liberty, purity, and happiness? Though my skin were black as night, my soul would have the same aspirations, and need the same sympathies, my intellect would have the same laws and need the same development. Cease your sympathy for a slave in Constantinople, and go show kindness and justice to those over whom you have power."

The spectator was much moved, and tears flowed faster than they had done for many years. The image, turning again upon her pedestal, averted her face, the spectator slowly arose, put on his hat, and went home sorely grieved, and touched to the very centre of his heart, for he had great possessions in the bodies of men, women, and children.

St. Louis, December, 1850.

Fig. 4b, [online fig. 4], "Powers's Greek Slave in St. Louis," *National Era*, January 16, 1851: 9. [\[return to text\]](#)



Fig. 5, Hiram Powers, *The Greek Slave*, 1844. Marble. Raby Castle, Staindrop, County Durham. Reproduced with the kind permission of the Rt. Hon. Lord Barnard, Raby Castle. [\[return to text\]](#)



Fig. 6, "The Industrial Exhibitor. —No. XXIX. General View of the American Department," *The Illustrated Exhibitor. A Tribute to the World's Industrial Jubilee* (London: John Cassell), September 6, 1851: n.p. (folded plate between pages 254–55). Wood engraving. Yale Center for British Art, New Haven. [\[return to text\]](#)

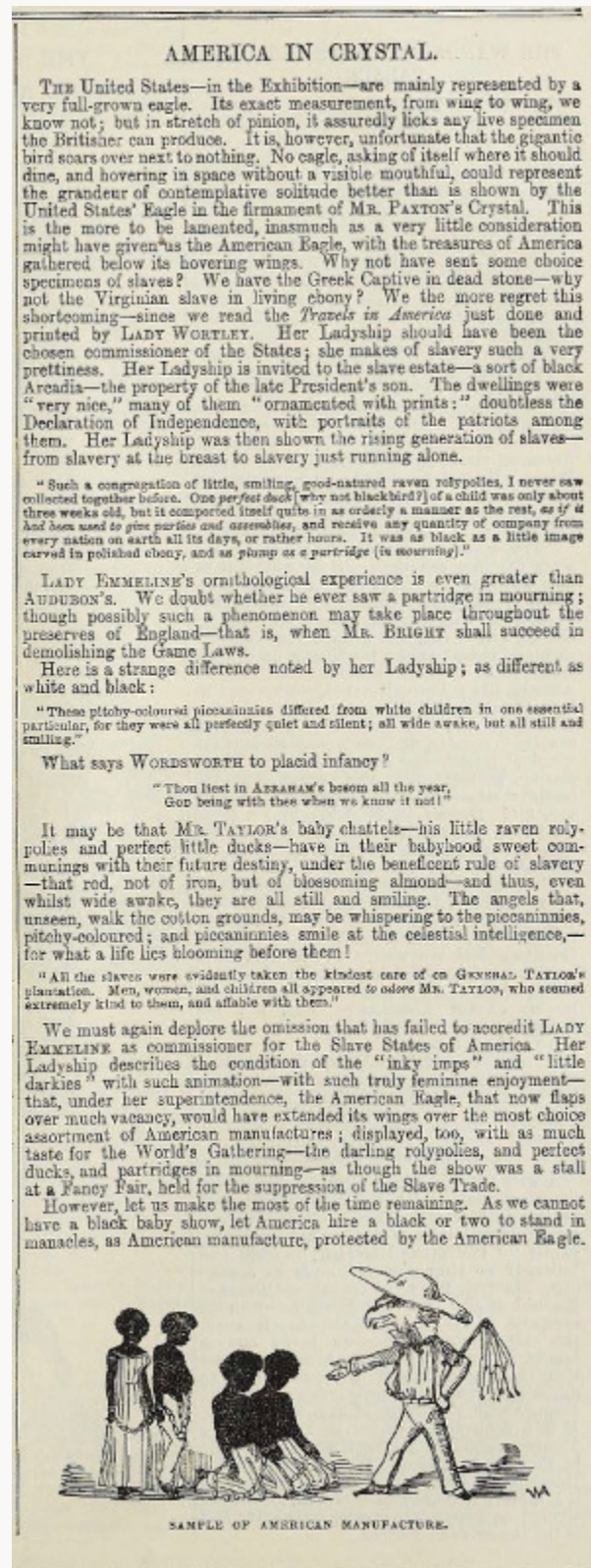


Fig. 7, "America in Crystal," *Punch* 20, May 24, 1851: 209. [\[return to text\]](#)



Fig. 8, After John Absolon, "View in the East Nave (The Greek Slave, by Power [sic])," *Recollections of the Great Exhibition of 1851* (London: Lloyd Brothers, 1851). Hand-colored lithograph by Day & Son. The Metropolitan Museum of Art, New York, <http://www.metmuseum.org/art/collection/search/631544>.

[\[return to text\]](#)



Fig. 9, Exterior view of the Egyptian Hall, Piccadilly, London, ca. 1900. Photograph. Museum of London, London. [\[return to text\]](#)

THE GOSSIP OF PARIS.

Power's Greek Slave on Exhibition in Paris.

AMUSING MISCELLANY.

Special Correspondence of the N. Y. Daily Times.

PARIS, Wednesday, Sept. 5, 1855.

The original of Powers' Greek Slave has been on exhibition in Paris for some days. This is the statue that was executed for Captain GRANT, of London; it is now for sale. The copy made for Lord WARD, ceded by him to Mr. ROBIN, of New-Orleans, has lately become fixed, through the medium of a raffle, at Sandusky City. The present exhibition is a pure speculation, and is in the hands of Englishmen exclusively. They had incredible difficulties with the police, the objection being the establishment of a fine-art show during the tenure of the Crystal Palace. These negotiations extended over a period of six weeks. The import duty levied upon the statue—as it was intended for exhibition—was *thirty cents a pound*; making not far from \$200 for the whole marble, whose weight is about 675 pounds. The show-bill indicates, on the part of the speculators, a profound ignorance of Paris, and of the high estimate placed there upon the arts. It announces the arrival of "the Marvellous Statue, in white marble, of the Greek Slave, the immortal *chef d'œuvre* of HIRAM POWERS!" It adds, "that this work elevates modern statuary to the level of the prodigies of ancient Greece, and that it seeks in Paris—the highest authority in art—the supreme ratification of the enthusiasm it has excited elsewhere!" Such language is never used here, except in advertisements of giants, Tyroleseis and freaks of nature. It is calculated to disgust and alienate the critics, without whom the statue cannot obtain the publicity it requires in order to meet with success. It is certain that the opinion of a grave journal like the *Débats* will be seriously modified by so self-satisfied a show-bill. I took occasion, on the first day of the exhibition, to mention these views to the exhibitor. He thought the best way was to "stir up" the city by *ad captandum* posters. He forgot that Paris is accustomed to make reputations, and not to accept them ready made. He had not heard of the case of RISTORI, and of the wondrous advantage that may be derived by true merit, by avoiding the low arts of quackery and the cheap flattery of the show-bill.

THE PLACE OF EXHIBITION.

The scene of the exhibition is perhaps more unfortunate than even these yellow notices posted on the convex surface of the Vespasiennes. The Hotel d'Osmond formerly belonged to a family of wealth and rank, but, in consequence of circumstances too tedious to mention, was lately ceded to a company of speculators, who converted it into a sort of Inn and Club for distinguished strangers connected with the Great Exposition. The enterprise was unfortunate, and two months after was abandoned. The building is now a

mongrel, unrecognized museum. The Aztecs were shown there for a fortnight, and still lodge there, though they parade only at the Hippodrome. A concert was next attempted, as well as a public ball, but both failed to secure the popular sympathy. The attractions now are the Greek Slave and the "Earthmen." These Earthmen are two boys from the Cape of Good Hope, or that vicinity. Prices, to the statue, one franc; to the Africans, ten sous. Visitors to either have the right to walk through the rooms of the hotel and in the garden; to drum upon the piano; to play at billiards, Dutch top and Chinese ninepins, at the usual *café* charges. In the basement story is a restaurant, known as the *Diner Français*. Such a vicinity compromises even a *chef d'œuvre*, and I again communicated my views to the chief speculator. He said his principal consideration was locality, and this certainly is unrivalled.

THE EARTHMEN, AZTECS, ETC.

I think I never obtained so much for a franc before. Mr. MIAMI, who was with me, was of the same opinion. We saw the statue, with which, indeed, we were already familiar. As we were leaving, another visitor ascended the staircase. I saw by the color of his ticket, that he was not seeking the fine art department. The keeper, as he took the card, pointed at a being partly dressed in skins, who was sitting in a corner. This was one of the Earthmen, "a race which has no articulate language, and which burrows in the earth." He appeared to be about ten years old, was of a pale, mulatto color, well built and well fed, and offered no striking novelty of either face or form. As we had not paid for this sight, our consciences intimated to us the propriety of leaving; but a spirit of worldliness, overcoming our better nature, prompted us to stay. We then went to visit the garden attached to the hotel. It was not long before one of the Earthmen fired an arrow at us, but failed to inflict a wound, or even to produce fear. At a two-story window overlooking the grass-plot, we noticed several swarthy faces and arms, and we gathered, from the activity of a pair of white hands, that a Frenchwoman was dressing more Earthmen for the show. Heavens! exclaimed MIAMI, it's the Aztecs! And so it was. It was Hippodrome day, and the hour was at hand. Pretty soon the boy Aztec was ready and came to the window. I was really moved by the amount of amusement we were getting, over and above our money's worth. Determined to have even more, if possible, I shouted to the boy; *Descends, donc! j'ai à te parler*. Talk English to him, said MIAMI, unless you know Aztec. This was sensible, so I varied the manner of the request without changing the matter. Hello, little Aztec! Come down here, will you, I want to speak to you! He only replied by an upward nod of the head, and a pantomime of mouth and nostrils resembling the action of those features in a cow, when snuffing over some half-repulsive article of nutriment. It was evident he was not coming. I took out a bright franc piece—one of the latest coinage—tossed it in the air, so that it fell directly beneath him. The effect was really miraculous. He scrambled over the balustrade and actually poised himself for a flight. Good Heavens, cried MIAMI, he's going to jump! If he does, he's smashed, and so are we, for they'll sue us, as sure as

Fig. 10a, [online fig. 10], "The Gossip of Paris," *New York Daily Times*, September 27, 1855: 2. [\[return to text\]](#)

late. The rascally little abortion, after having counted one to make ready and two to prepare, was on the point of letting go, when the strong arm of Mr. ARNAULT, of the Hippodrome, reaching over the iron frame-work, seized him by the collar and dragged him back again. We thought it best to make an immediate retreat, which we did without molestation, except that the Earth-boy discharged another arrow at us, with precisely the same precision and effect which had attended our previous hostile effort. Such was an hour at the Hotel d'Osmond.

Thus far, Mr. POWERS' statue has attracted no attention whatever, and the receipts have not covered the rent of the room engaged for the exhibition. Success is indeed improbable, until the manager suppresses the announcement that this modern work is equal to the Venus de Milo or the Apollo Belvidere. When the Venus de Medici was removed from Florence to the Louvre, the Florentines placed Canova's Venus upon its pedestal, and called it *La Consolatrice*. Even from the graceful compliments CANOVA modestly shrank. The injudicious friends of Mr. POWERS go farther still. His pretty statue does more than *console* for any absent productions of Grecian art. It equals them all. Such a process is, I believe, necessary at home, and is not injurious in England; but it is likely to be fatal here.

Fig. 10b, [online fig. 10], "The Gossip of Paris," *New York Daily Times*, September 27, 1855: 2. [\[return to text\]](#)

THE exercises of the subscribers SCHOOL will be resumed on Thursday, the 2d of January, at No. 25 Society-st. as heretofore.
 Dec 30 4 WILLIAM SIMONS.

A REWARD OF TWENTY DOLLARS will be paid for the delivery to me of my boy JOSHUA or JOSH, or in the District Jail of Charleston, and an additional sum of twenty dollars for proof to conviction of any responsible persons harboring him. Said boy is of a dark brown complexion, about five feet ten or eleven inches high, well proportioned, and about thirty-two years old. He has a wife in this city and sometimes call himself King Cole. He is accustomed to repairing pumps and may apply to masters of vessels, or others for work, I therefore forbid any person employing him. He has been absent about a month.
 Dec 28 atuth3 JACOB RABB.

VALUABLE NEGROES, AT PRIVATE SALE.—A Negro MAN, a first rate coachman and good house servant.

AND
 A very likely young WOMAN, a good cook, washer and ironer. Apply to
 THOMAS RYAN & SON,
 Dec 28 No. 12 State-street.

AMERICAN AGRICULTURIST.—Subscribers can pay A. E. Miller, No. 5 Broad street, for 1851. Vol. 9 for 1850, neatly bound, at \$1.25, for sale at the same place.
 Dec 27 SOLON ROBINSON, Agent.

WESTERN ART UNION.—The subscriber having been appointed an Honorary Secretary for the WESTERN ART UNION, Cincinnati, Ohio, will receive subscriptions for this year at his Counting Room, until Monday the 6th of January, 1851.
 Membership, \$5 per annum. There will be distributed this year over sixty splendid Paintings, one hundred "Aliston Outlines," and "Powers's Original Greek Slave." Subscribers will be presented with copies of "Transactions," Catalogues &c. as usual,
 Dec 21 J H TAYLOR.

ST. CHARLES COFFEE HOUSE FOR SALE, 220 King street, near Market street. The undersigned will sell out the good will, Furniture, &c. of the above Establishment. It is believed to be the best stand in the city for doing a good, genteel business, and no reasonable amount would induce me to sell out, was it not for a long continued sickness in the family. No one will please to apply unless they have their means at hand.
 Dec 24 ALFRED DYKES, Proprietor.

SERVANTS WANTED.—Colored Men of good character will find permanent SITUATIONS as Servants, at the Citadel Academy, by applying to the Bursar, on or before the first January.
 6 Dec 25

SOUTHERN TEACHER WANTED, to take charge of an ACADEMY in Prince Williams Parish, for the ensuing year, to commence on the first Monday in January next. The applicant must produce testimonials of good character, and competency to teach the Latin, Greek and English Languages. Salary \$300 and Board.

J. W. WYMAN, M. D.
 Whippy Swamp P. O. Beaufort District, So. Ca.
 Nov 27, 1850. lmo Dec 2

STEAM POWER TO HIRE.—From one to ten Horse Power to hire to any person desiring to run machinery. Apply at George-street Steam Mill.
 Dec 11

STEAM ENGINE FOR SALE.—A very superior forty horse power ENGINE, with Tyler's improved Cylinder BOILERS. Apply at South Carolina Turpentine Factory, Gadsden's wharf.
 thatul0 Nov 21

BOARDING.—The establishment formerly known as JONES'S HOTEL, Broad-street, has been re-opened by Mrs. M. STINEMETZ, late of Cheraw, (S. C.)
 tuths Dec 24

NEGROES WANTED.—We will pay the highest market price for 25 or 30 Negroes. Apply to
 Dec 23 GILCHRIST & KING,
 No. 10 State street.

WANTED, a COACAMAN, well recommended. Apply at this office.
 Dec 24

WANTED.—Five or six WAITERS. Apply at the Planters' Hotel.
 Dec 19

Fig. 11, Advertisement, "Western Art Union," *Charleston Mercury* (South Carolina), December 31, 1850: 3.
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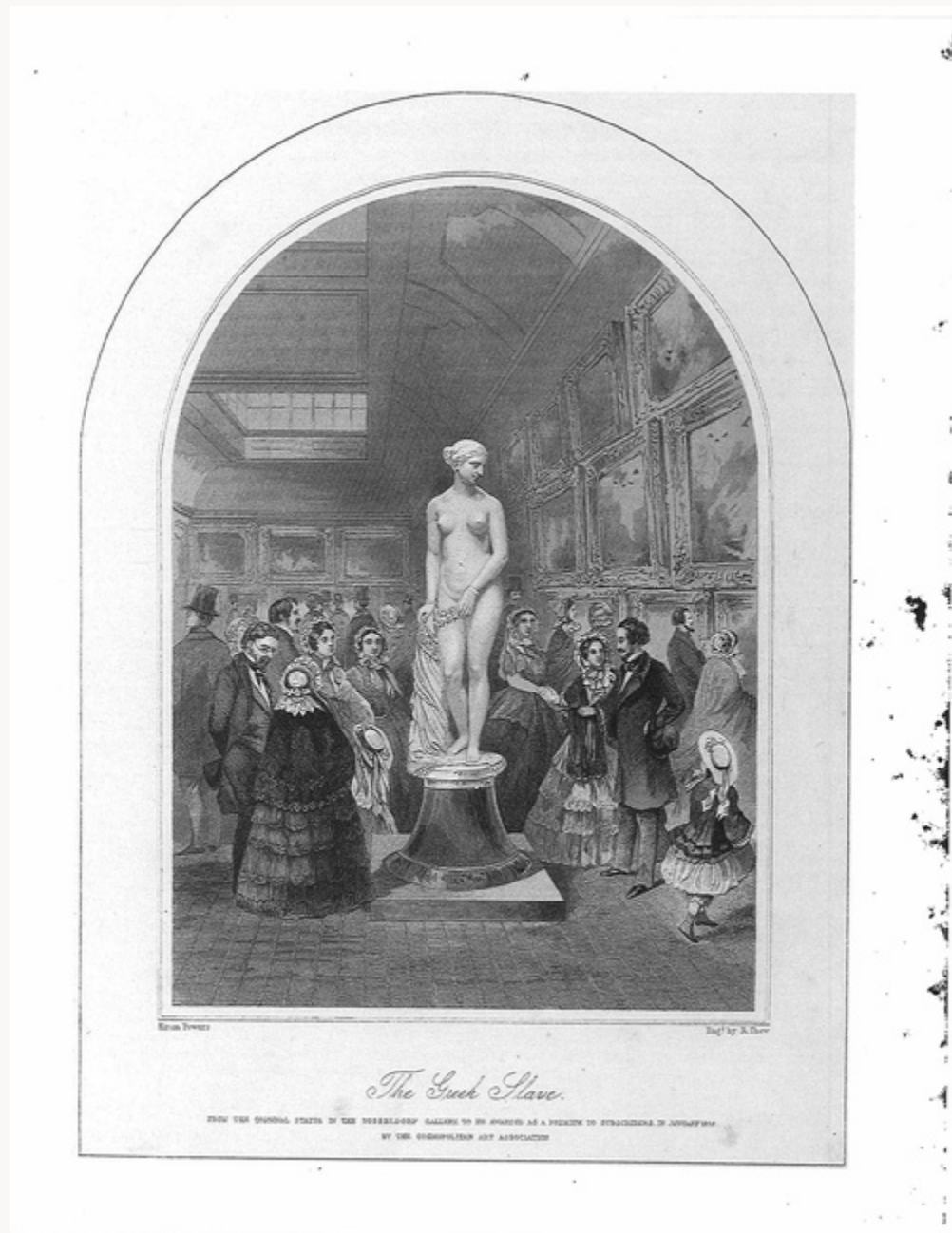


Fig. 12, R. Thew (engraver), "The Greek Slave," *Cosmopolitan Art Journal*, December 1857: n.p. (after page 40). [\[return to text\]](#)

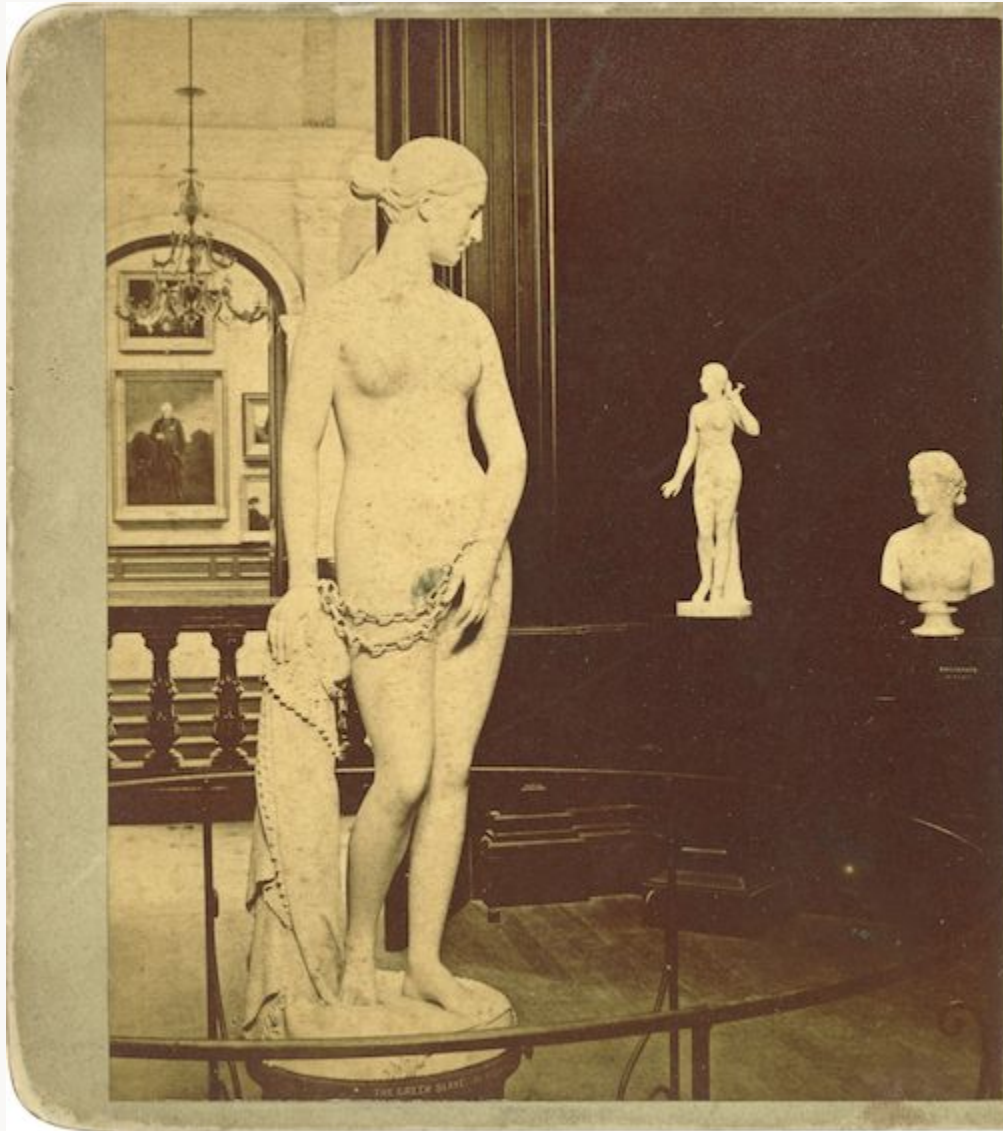


Fig. 13, *The Greek Slave* in the Octagon Room of the Corcoran Gallery, ca. 1877. Renwick Gallery, Smithsonian Institution, Washington, DC. [\[return to text\]](#)



Fig. 14, "Mrs. A. T. Stewart's Picture-Gallery." New York Public Library Digital Collections, <http://digitalcollections.nypl.org/items/903c1349-96d9-ae3e-e040-e00a180674cb>. [\[return to text\]](#)



Fig. 15, "Mapping *The Greek Slave*," screenshot of the interactive map showing Europe. The red pins indicate locations pertaining to *The Greek Slave*'s production, ownership, and exhibition history; the image bar at the bottom displays all of the entries associated with the numbered pins in the current view of the map. [\[return to text\]](#)

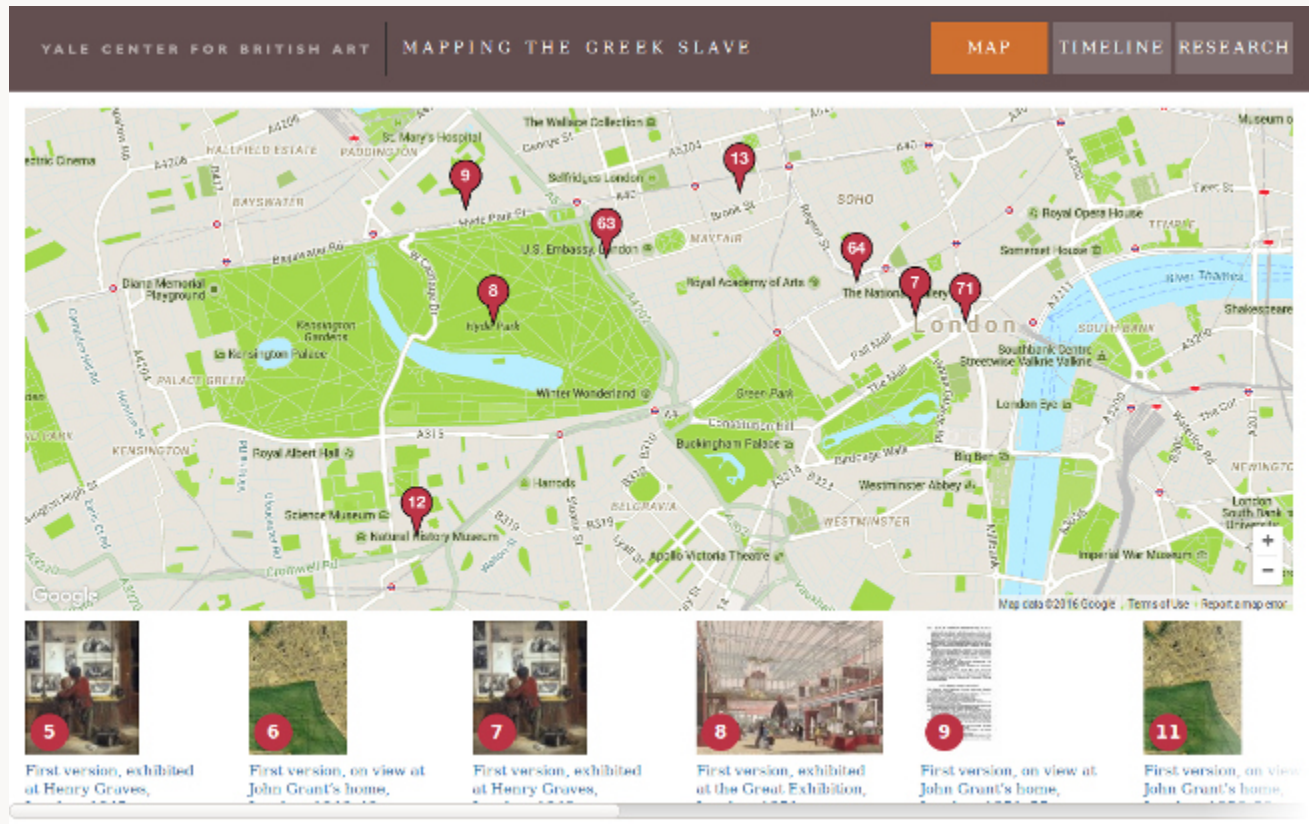


Fig. 16, "Mapping *The Greek Slave*," screenshot of the interactive map zoomed to street level, showing an area of London near Hyde Park. The red pins indicate locations pertaining to *The Greek Slave*'s ownership and exhibition history; the image bar at the bottom displays all of the entries associated with the numbered pins in the current view of the map. [\[return to text\]](#)

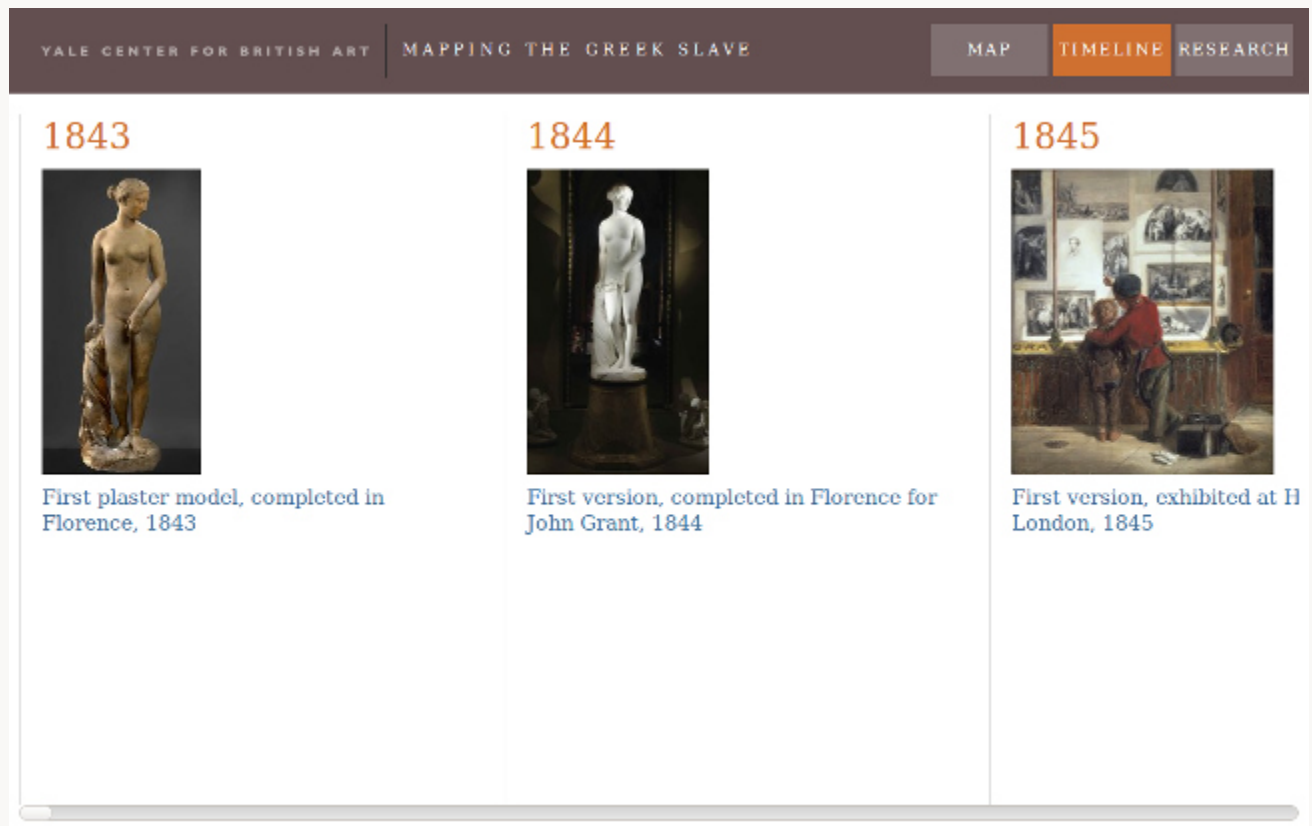


Fig. 17, "Mapping *The Greek Slave*," screenshot of a segment of the interactive timeline, which includes a bar at the bottom for horizontal scrolling. [\[return to text\]](#)

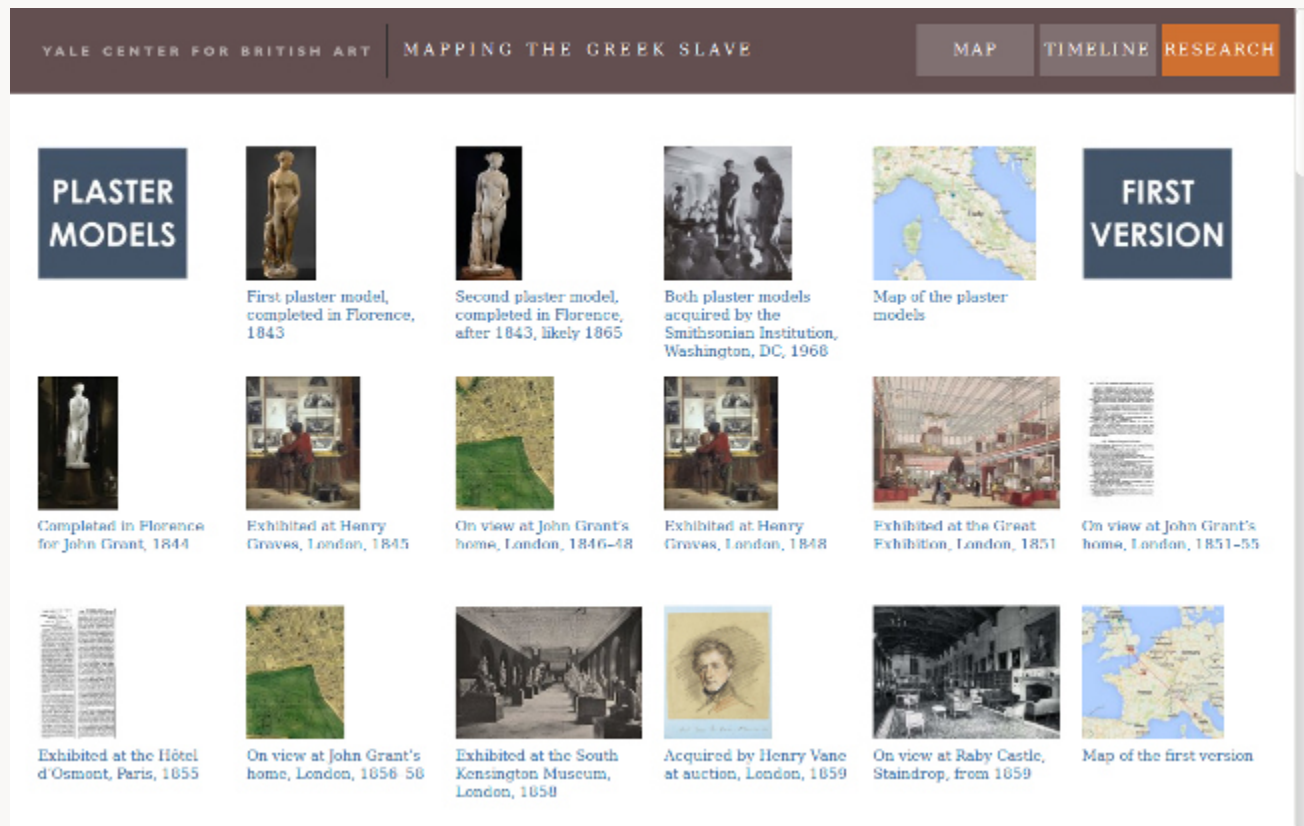


Fig. 18, "Mapping *The Greek Slave*," screenshot of the main landing page of the Research area of the interactive, displaying all of the entries associated with each version of *The Greek Slave*. [\[return to text\]](#)

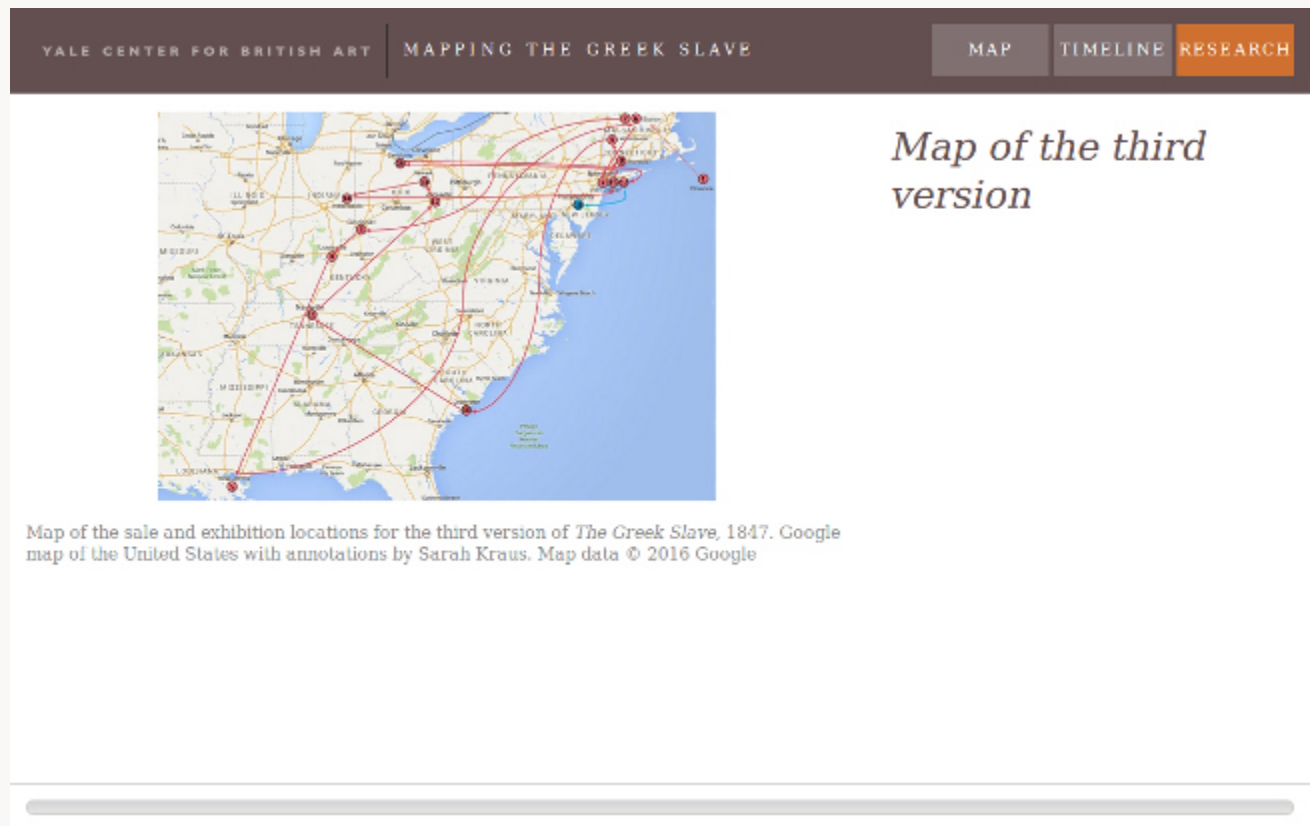


Fig. 19, “Mapping *The Greek Slave*,” screenshot of one entry associated with the third version of *The Greek Slave*, showing the map of the sale and exhibition locations. [\[return to text\]](#)


YALE CENTER FOR BRITISH ART

MAPPING THE GREEK SLAVE

MAP


TIMELINE

RESEARCH




First version, exhibited at the Great Exhibition, London, 1851

John Grant consented to lend his *Greek Slave* to the Great Exhibition of the Works of Industry of All Nations, which opened at the Crystal Palace in Hyde Park, London, in 1851. The




After Joseph Nash, "Plate XXV. America, from the North-West End," *Dickinson's Comprehensive Pictures of the Great Exhibition of 1851* (London: Dickinson Brothers, 1854). Hand-colored chromolithograph. Yale Center for British Art, New Haven.


RELATED MEDIA




After Joseph Nash, "Plate XXV. America, from the




After John Absolon, "View in the East Nave



"The Greek Slave, by Hiram Power [sic]."



"The Industrial Exhibitor. No. XXIX. General View



"International Exhibition, The

Fig. 20, "Mapping *The Greek Slave*," screenshot of one entry associated with the first version of *The Greek Slave*, relating to its display at the Great Exhibition in London in 1851. [\[return to text\]](#)