

“The Book of Two Hemispheres:” Uncle Tom’s Cabin in the United States and Europe
January 25–June 2, 2024 | Bowdoin College Museum of Art, Brunswick, Maine
Exhibition Labels

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This exhibition was curated by Andrew W. Mellon Postdoctoral Curatorial Fellow Sean Kramer, with support from Curatorial Intern for Campus Engagement Emily Jacobs ’23 and Bowdoin College Museum of Art Co-Director Anne Collins Goodyear.

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Content Notice

This exhibition includes depictions of enslaved Africans and African Americans as well as racialized language. These have been included to provide historical specificity in the service of the Museum’s educational mission. Visitors who do not wish to enter this space can access the Bowdoin Gallery through the door to the right.

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LOT TORELLI

Italian, 1835–1896

Reliefs depicting scenes from Uncle Tom’s Cabin, ca. 1870s
marble

Museum Purchase, Laura T. and John H. Halford Jr. Art Acquisition Fund
2022.26.1 and 2022.26.2

These two marble relief panels depict the friendship of two of the central characters of *Uncle Tom’s Cabin*: Uncle Tom and Little Eva (Evangeline St. Clare). In one panel, Eva teaches Tom to read and/or write. In the other, a now-deceased Eva appears to a sleeping Tom as an angelic vision, conveying a sense that their bond transcends life and death. The panels’ square format and high relief recall the doors of the Florence Cathedral baptistry and demonstrate Torelli’s skill at representing three-dimensional space in the medium of marble. Scenes from *Uncle Tom’s Cabin* by Torelli were seen at the Centennial International Exhibition of 1876 in Philadelphia, but it remains uncertain if the works on view here were created on commission or speculation. Active in Florence, Torelli may have been inspired by interactions with the large community of American artists and aesthetes in the city.

LA CITOYENNE ROLLET, after JOHN RAPHAEL SMITH, after GEORGE MORLAND
French

Traite des Nègres [sic] (The Slave Trade), ca. 1794–1795
engraving

Museum Purchase, The Philip Conway Beam Endowment Fund
2021.6

A female printmaker known as La Citoyenne (Citizen) Rollet crafted this engraving after another engraved reproduction of George Morland’s oil painting *The Execrable Human Traffic* (1788). The image highlights the cruelty of a father being abducted by enslavers in front of his wife and child, an imagined episode set on the coast of West Africa. The separation of families figured into slave narratives and abolitionist literature during the eighteenth and nineteenth centuries and provides the main plot threads of *Uncle Tom’s Cabin*. Rollet added a caption to adapt Morland’s message to the cause of the French Revolution: “What an infamous contract. One bargains for that which belongs to no one, the other sells the property of Nature. This vile occupation was abolished by the National Convention on the 16th Pluviôse in the Second Year [February 4, 1794] of the one and indivisible French Republic.”

JOSIAH WEDGWOOD

British, 1730–1795

Modeled by WILLIAM HACKWOOD

British, ca. 1753–1836

Antislavery Medallion, design introduced in 1787
jasperware and wood

Museum Purchase, Laura T. and John H. Halford Jr. Art Acquisition Fund
2015.22

Josiah Wedgwood created this medallion in 1787 as a seal for the Society for Effecting the Abolition of the Slave Trade, an antislavery group founded by Thomas Clarkson of which

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Wedgwood was a member. Against a white oval backdrop, a mostly nude man—presumably African—kneels in supplication while shackled at the wrists and ankles. Inscribed around the figure is the question: “Am I Not a Man and a Brother?” This appeal to humanity became a common antislavery refrain and is paraphrased by several characters throughout *Uncle Tom’s Cabin*. Wedgwood’s design was soon adapted and appropriated for many British, French, and American prints, household items, and decorative arts, transforming the figure of the enslaved man in chains into the iconic image of abolition in the eighteenth century and later. An entrepreneur and abolitionist, Wedgwood distributed many of the medallions himself widely and internationally.

MATTHEW BOULTON

British, 1728–1809

Abolition of Slavery Medal, minted 1807

bronze

Museum Purchase, Laura T. and John H. Halford Jr. Art Acquisition Fund
2015.21

Matthew Boulton, a friend of Josiah Wedgwood, created this bronze medal to commemorate the end of British involvement in the Atlantic slave trade with the inscriptions: “We Are All Brethren” and “Slave Trade Abolished / by Great Britain / 1807.” Centered in the foreground, a British man shakes the hand of an African man while others toil and dance amid huts and palm trees in the background. On the reverse, an Arabic inscription declares the end of the British slave trade as brought about by “Sultan” George III. The medal’s message of brotherhood is somewhat misleading, as the Slave Trade Act of 1807 only abolished the transatlantic commercial system and not the institution of slavery writ large, which was eventually outlawed in 1833 with the Slavery Abolition Act.

JOSEPH COLLYER (THE YOUNGER), after HENRY MOSES

British, 1782–1872

Plate to Commemorate the Abolition of the Slave Trade, 1808

engraving

Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund
2015.16

This symbol-laden image triumphantly declares the end of the slave trade in the British-occupied Caribbean. Three female personifications of Britain (center), Justice (left), and Religion (right) announce the parliamentary victory of the Abolition Movement, led by William Wilberforce, who is depicted as a sculpted bust on the right. Both the image and caption celebrate the efforts of white statesmen and white institutions while making only indirect references to enslaved people: mainly, a scroll bearing a list of atrocities and the slave ship on the left. The print’s self-congratulatory message omits the immense financial investments in slavery at all levels of British society as well as determined opposition to abolition by enslavers. It also omits mention of the grassroots resistance efforts in the Caribbean, which were spurred on by Saint-Domingue’s years-long revolution against French domination and galvanized by Napoleon I’s reinstatement of slavery in the French colonies.

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JOHN SARTAIN, after NATHANIEL JOCELYN
American, born United Kingdom, 1808–1897
Cinqué, Chief of the Amistad Captives, 1840–1841
mezzotint
Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund
2021.15

Using the technique of mezzotint, John Sartain created a reproducible version of Nathaniel Jocelyn’s oil portrait of Sengbe Pieh—also known by the Europeanized name Joseph Cinqué—a Mende man from British-occupied Sierra Leone. Pieh gained renown for his role in a revolt onboard the Spanish slave ship *La Amistad*, which led to his arrest by the United States Navy and subsequent trial for mutiny and murder. The case went to the Supreme Court, which acquitted Pieh and his fellow defendants given the illegality of the slave trade. Robert Purvis, a Black abolitionist from Philadelphia, commissioned Jocelyn’s portrait to raise support for Pieh and to emphasize the plight of African captives. Despite the artist’s reputation and Pieh’s international fame, the painting was rejected by the Artists’ Fund Society in Philadelphia. Frustrating attempts to suppress the likeness, which a contemporary abolitionist newspaper attributed to racism, Sartain’s print ensured that it reached a wide audience.

ADOLPHE HERVIER
French, 1818–1879
Scene at a Barricade, June 1848, 1848
drypoint
Gift of David P. Becker, Class of 1970
1994.10.240

Adolphe Hervier’s drypoint addresses a significant event in the history of abolition of slavery in France: the Revolution of 1848, which ended the constitutional monarchy of King Louis-Philippe and led to the establishment of the Second Republic. Abolitionist Victor Schoelcher, who had traveled extensively through the French colonies of the Caribbean and observed the impact of enslavement at first hand, was given a position in the new government. He used the opportunity it provided to move forward France’s second emancipation—after freedoms granted in 1794 were rescinded in 1802—which occurred by means of a decree on April 27. Although the state was soon plunged into disarray, as conveyed in Hervier’s print, the Second Republic honored the legislation. Its new president, Louis-Napoleon Bonaparte, would declare himself Emperor Napoleon III in 1852, the same year Stowe published *Uncle Tom’s Cabin*.

HARRIET BEECHER STOWE (American, 1811–1896), author
VICTOR RATIER (French), translator
PAUL JOUHANNEAUD (French), editor
La Case de l’oncle Tom (Uncle Tom’s Hut)
Paris: Martial Ardant [1853] book; 304 p. illus. 22 cm
George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library

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HARRIET BEECHER STOWE (American, 1811–1896), author
EMILE DAURAND FORGUES (French, 1813–1883) and ADOLPHE JOANNE (French, 1813–1881), translators
GEORGE CRUIKSHANK (British, 1792–1878), illustrator
La Case de l’oncle Tom; ou, tableaux de l’esclavage dans les Etats-Unis d’Amérique (Uncle Tom’s Hut; or, scenes of slavery in the United States of America)
Paris: Bureau du Magasin Pittoresque [1853] book; 563 p. illus. 25 cm
George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library

HARRIET BEECHER STOWE (American, 1811–1896), author
DON WENCESLAO AYGUALS DE IZCO (Spanish, 1801–1873), translator
La Choza de Tom: ó sea vida de los negros en el sur de los Estados Unidos (Uncle Tom’s Cabin: or, Black life in the southern United States)
Madrid: Ayguals de Izco Hermanos [1853] book; 476 p. 22 cm
George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library

HARRIET BEECHER STOWE (American, 1811–1896), author
C.M. MENSING (Dutch), translator
C.W. MEILING (Dutch), illustrator
De Negerhut: Uncle Tom’s Cabin: Een Verhaal uit het slavenleven in Noord-Amerika, vol. 1 (Negro Cabin: Uncle Tom’s Cabin: A Story of slave life in North America)
Haarlem: A.C. Kruseman [1853] book; 2 v. illus. 23 cm
George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library

These represent just a few of the many editions and translations of *Uncle Tom’s Cabin* that followed its initial publication. Weak copyright laws meant that Stowe received little if any compensation for unauthorized editions and had little control over changes editors made to the story. Many editions were illustrated, adding a layer of visual translation. An early French edition includes illustrations made after drawings by the famed British caricature artist George Cruikshank. The artform of caricature relies on the exaggeration of physical features, whomever the subject. What is the effect here? Do Cruikshank’s images demean or convey respect for their subjects? How do they compare to the illustrations in other examples on view here?

HARRIET BEECHER STOWE (American, 1811–1896), author
A Key to Uncle Tom’s Cabin: Presenting the Original Facts and Documents upon Which the Story is Founded: Together with Corroborative Statements Verifying the Truth of the Work
Boston: J.P. Jewett and Co. [1854] book; 508 p. 20 cm
George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library

JOSIAH HENSON (American, 1789–1883), author
Father Henson’s Story of His Own Life
Boston: J.P. Jewett and Co. [1858] book; 212 p. 19 cm
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THOMAS CLARKSON (British), author

Onkel Tom in England: Fortsetzung von Onkel Toms Hütte (Uncle Tom in England:
Continuation of Uncle Tom’s Cabin)

Leipzig: Verlag von Otto Wigand [1853] book; 2 v. illus. 17 cm

George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library

Following its publication, pro-slavery advocates claimed that *Uncle Tom’s Cabin* represented slavery in an inaccurate or exaggerated light. To prove she had conducted thorough research, Stowe subsequently published a “key” to the book that compiled the correspondence, news articles, and other documents she allegedly consulted. A source of inspiration Stowe claimed for Uncle Tom was the biography of Josiah Henson, an abolitionist and minister who escaped to Canada. With the success of *Uncle Tom’s Cabin* and his own newfound fame, Henson republished his 1849 memoir in 1858 with some revisions, perhaps to make his life better align with Stowe’s character. In 1853, Leipzig-based publisher Otto Wigand made a German translation of British abolitionist Thomas Clarkson’s writings, calling it “a continuation of *Uncle Tom’s Cabin*,” even though Clarkson had died years before Stowe published her novel.

PHOTOGRAPHER UNIDENTIFIED (American)

HENRY ANELAY (British, 1817-1883), engraver

Mrs. Harriet Beecher Stowe, Author of “Uncle Tom’s Cabin.” From a Daguerreotype taken at New York

Published in *The Illustrated London News*, January 15, 1853

George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library

Engraved portraits were common in *The Illustrated London News*, one of Britain’s most prolific weekly news magazines. However, the appearance of Stowe’s portrait in this far-reaching news outlet signals an important shift in her identity from wife, mother, and proper Christian woman to international celebrity. This simple, oval-shaped image put a face to the author who had caused a sensation in Britain in recent months and announces her lecture tour of the country. Readers of *The Illustrated London News* also learned about Stowe’s meetings with several members of British high society, including the Duchess of Sutherland, a renowned antislavery activist. Portraits such as this point to the evolving visual vocabulary for Stowe’s representation in different media during the following decades.

R. YOUNG (British), engraver

SAMPSON, LOW, & SON (British), publisher

Your Sincere Friend, H.B. Stowe, 1853

engraving

George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library

EDWARD & HENRY T. ANTHONY (American, 1819–1888)

Harriet Beecher Stowe, n.d.

albumen print

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Henry Ward Beecher and Harriet Beecher Stowe, n.d.

albumen print

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JEREMIAH GURNEY (GURNEY & SON) (American, 1812–1915)

Henry Ward Beecher and Harriet Beecher Stowe, ca. 1869

albumen print

Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund

1986.91

These photographs are examples of *cartes de visite* (calling cards), a popular means of collecting and disseminating the likenesses of contemporary celebrities. Edward and Henry T. Anthony’s version enables a close-up view of Stowe in a black dress decorated only by a lace collar and sleeves, her somber face framed by ringlets of hair. Situated next to it are examples by Jeremiah Gurney, one of the most prestigious portrait photographers at the time. Gurney’s photographs include Stowe’s brother, Henry Ward Beecher, a prominent clergyman and abolitionist who was commissioned to go on a European tour during the United States Civil War to solicit support for the Union’s efforts to end slavery.

ENGRAVER UNIDENTIFIED, after JEREMIAH GURNEY (GURNEY & SON) (American, 1812–1915)

Henry Ward Beecher and Harriet Beecher Stowe

Published in *Harper’s Weekly: A Journal of Civilization*, October 30, 1869

George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library

In addition to being traded and collected, photograph portraits of famous individuals were often reproduced in periodicals and newspapers, such as *Harper’s Weekly*, one of the widest-read newspapers in the nineteenth-century United States. Its politics shifted over time; before the Civil War it took a moderate stance toward slavery but became more openly critical during and following the conflict.

FACSIMILE

SAMUEL M. FASSETT (American, 1825–1910)

Frederick Douglass, 1878

albumen silver print

Courtesy of the National Museum of African American History and Culture, Washington, D.C.

This half-length *carte de visite* portrait depicts the abolitionist, writer, public speaker, and government official Frederick Douglass. Douglass famously proclaimed the importance of commercial portrait photography in making pictorial representation available not just to celebrities but also to everyone, including and especially formerly enslaved individuals such as himself. Douglass frequently sat for photographic portraits, and, as the subject of more than 160 known images, he was one of the most-pictured public figures of his era. This portrait is by Washington, D.C.-based photographer Samuel M. Fassett, who is perhaps best known for a photograph portrait of President Abraham Lincoln.

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FACSIMILE

PHOTOGRAPHER UNIDENTIFIED (American)

Sojourner Truth with Flowers, 1864

albumen silver print

Museum Purchase, James Phinney Baxter Fund

2018.36

Through *carte de visite* portraits such as this one, Sojourner Truth (born Isabella Baumfree) asserted her own public image as an orator and advocate for emancipation and women’s suffrage. Truth publicized her image and made a living by copyrighting her photographs; each *carte de visite* includes the inscription: “I Sell the Shadow to Support the Substance.” Truth sought to carve out a space specifically for Black women, as her contemporaries such as Frederick Douglass argued that Black men’s suffrage should come before that of women, and leading women’s rights activist Susan B. Anthony declared: “I will cut off this right arm of mine before I will ever work or demand the ballot for the Negro and not the woman.”

This facsimile reproduces a work in the Bowdoin College Museum of Art’s collection currently traveling with the exhibition *There Is a Woman in Every Color: Black Women in Art*.

FITZ EDWIN JONES (American, 1809–1888), engraver

SAMUEL V. HUNT (American, 1803–1893), painter

Eva Pointing out the Happy Land, 1856

engraving

George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library

CHARLES JEFFERYS (British), lyrics

STEPHEN GLOVER (British), composer

J. COVENTRY (British), illustrator

Eva’s Parting Words, n.d.

sheet music

George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library

The friendship Stowe described between Evangeline St. Clare—nicknamed Little Eva—and Uncle Tom was the subject of print imagery as well as popular songs. Eva’s death is one of the emotional highpoints of the novel, serving at once moralizing and didactic functions about the triumph of love over slavery. The trope of the young girl on her deathbed was a recurring motif in British art and literature during this period, prompting Stowe’s character to resonate with British audiences. Eva became one of the most adored and frequently depicted characters from the novel, serving variously as a model of (white, Christian, feminine) innocence, charity, and sacrifice.

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WILLIAM GALE

British, 1823–1909

The Captured Runaway, 1856

oil on canvas

Museum Purchase, Jane H. and Charles E. Parker Jr. Art Acquisition Fund

2021.48

While not depicting a scene from *Uncle Tom’s Cabin*, William Gale’s large-scale genre scene includes figural types that also appear in Stowe’s novel, namely a bounty hunter and a light-skinned, mixed-race woman who has escaped enslavement. Made for a London audience, the man’s animal-fur coat, the hanging leather footwear and beaded smoking bag, and the boarded and thatched cabin collectively evoke the North American frontier. The compass, knife, reward advertisement, and resting bloodhound all drive home the man’s profession as a tracker of escaped slaves, made legal by the 1850 Fugitive Slave Act or “Bloodhound Law.” By the same token, the woman’s upward gaze, her pale complexion, and her eroticizing depiction are meant to solicit viewers’ sympathy and in turn their condemnation of slavery. We might wonder: What would happen to this painting’s gendered and racial power dynamics if this figure had been depicted with a darker complexion or as a man?

SUSAN DURANT

British, 1827–1873

Harriet Beecher Stowe, 1857

marble

Courtesy of the Harriet Beecher Stowe Center, Hartford, Connecticut

Susan Durant’s marble bust depicts Stowe in classical drapery with a crown of ivy on her head and a cameo on her chest of her husband, Calvin Ellis Stowe. The smooth, idealizing features of the sculpture endow the forty-six-year-old author and mother of five with an enduringly youthful appearance. The white marble and classical vocabulary thus immortalize her while omitting details of her identity and biography. The creation of a portrait bust solidified Stowe’s celebrity in Britain and was a first major commission for the sculptor. Durant later worked for the court of Queen Victoria. How does the dignity with which Stowe is represented here—amplified by the white marble—compare to the ways that characters from *Uncle Tom’s Cabin* are depicted?

L.F. REVIUS (Dutch), composer

Plus d’esclavag –Uncle Tom’s Galop (No More Slavery–Uncle Tom’s Galop), n.d.

sheet music

George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library

Songs appeared in numerous contexts in the nineteenth century, including stage performances and the mass press, eliciting diverse forms of communal participation. A musical accompaniment for a galop (a fast-paced dance named after a horse moving at full speed) published in the Netherlands, with the French title “No More Slavery,” features a depiction on its cover of Uncle Tom about to be whipped while declaring that his soul does not belong to the white enslaver, likely the novel’s primary antagonist Simon Legree. The song’s title and cover image suggest that the performance of this dance functioned itself as a form of protest against slavery. This

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object raises several questions: In what kinds of venues was this dance performed and by whom? What did dancers make of the reference to *Uncle Tom’s Cabin*, and what significance did they attach to it?

ALEXANDER HAY RITCHIE, after FRANCIS BICKNELL CARPENTER

American, born Scotland, 1822–1895

The First Reading of the Emancipation Proclamation Before the Cabinet from the Original Picture Painted at the White House, 1864, ca. 1866

steel engraving

Gift of Earle G. Shettleworth Jr., H ’08

2022.28

This large-format steel engraving is a deluxe reproduction of Francis Bicknell Carpenter’s most famous oil painting, which now hangs in the United States Capitol. Carpenter made a successful career crafting portraits of United States presidents, politicians, and other notables of the day, including Stowe’s brother and well-known clergyman Henry Ward Beecher. This image broadcasts Carpenter’s admiration for President Abraham Lincoln and the Emancipation Proclamation of 1862, which the artist praised as “an act unparalleled for moral grandeur in the history of mankind.” Situated in Lincoln’s office, the composition brings together carefully observed portraits of the president and his cabinet members into a modern history painting. Alexander Hay Ritchie’s engraving disseminated Carpenter’s composition. Like the British antislavery imagery in this gallery, this work also focuses on the white statesmen and white institutions involved in emancipation. It makes us consider: who is not visible?

STROHMEYER AND WYMAN (American), publisher

UNDERWOOD & UNDERWOOD (American), distributor

Uncle Tom’s Cabin—The Old Folks at Home, Kentucky, USA, 1895

stereograph

George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library

JAMES LANE ALLEN (American), author

“Mrs. Stowe’s ‘Uncle Tom’ at Home in Kentucky”

Published in *Century Illustrated Monthly Magazine*, London: MacMillan and Co. [1887]

George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library

While depicted in different media, both images represent rural life among the Black residents of Kentucky. As the titles of these pictures suggest, the motif of “Uncle Tom” had become so pervasive by the end of the nineteenth century that representations of Black individuals and communities who may have had little to do with Stowe’s story were subsumed into it. Such images mark a shift following the United States Civil War and the end of slavery from advocating for abolition toward a romanticizing of the “Old South.” These images also echoed ethnographic literature that aimed to catalogue the people, land, and customs of places deemed exotic from the perspective of white Americans and Europeans. Both the stereograph and the weekly magazine transform this desire for knowledge of people and current events into entertainment.

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MAERZ LITHOGRAPHY COMPANY (American)

Trading card advertisement for Mr. & Mrs. Jay Rial, Jay Rial *Uncle Tom’s Cabin Co.*, Gaiety Theatre, ca. 1870–1900
chromolithograph

THE COURIER LITHOGRAPHY COMPANY (American)

Jay Rial Uncle Tom’s Cabin Co., n.d.
Trading card (chromolithograph)

ARTIST UNIDENTIFIED (American)

Rescue of Eva by Uncle Tom, trading card advertisement for C.H. Smith’s Double Mammoth *Uncle Tom’s Cabin*, 1882
lithograph

George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library

Trading cards advertising stage productions of *Uncle Tom’s Cabin* or “Tom shows” are at the intersection of print culture, performance, and literature. They also demonstrate how unmoored characters and events from the novel became from their source material. The characters of *Uncle Tom’s Cabin* were inserted into a longstanding tradition of minstrel plays, many of which espoused views antithetical to Stowe’s own. The advertisement for the Rials’ theater company features portraits of the husband-and-wife owners yet makes no mention of Stowe. Two hounds in each lower corner reference the harrowing escape of Eliza and her infant son Harry across a frozen river. Meanwhile, depictions of characters such as Topsy and Ophelia as slapstick comedic figures not only amplify racist stereotypes from the period but are also at odds with the sentimental and heartrending tone of Stowe’s narrative.

FRANCIS HOLL (British, 1815–1884), engraver

GEORGE RICHMOND (British, 1809–1896), painter

Harriet Beecher Stowe, 1853, n.d.

engraving

George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library

ARTIST UNIDENTIFIED

Harriet Beecher Stowe, n.d.

Published in *Noble Living and Grand Achievement: Giants of the Republic* [1895]

George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library

Near the end of Stowe’s life and well after she had withdrawn from public view, articles in magazines published in both Britain and the United States condensed her life down to her authorship of *Uncle Tom’s Cabin*. The London-based *Century Illustrated Monthly Magazine* included several portraits such as this engraving after George Richmond’s painted depiction of Stowe. Another portrait from the years of Stowe’s initial fame was reproduced in a collection of “eminent [American] statesmen, great generals, noted reformers, successful men of business, distinguished literary men, and famous women.” These images and articles served to freeze Stowe in a moment in time and transform her complex existence into a singular, legible historical event.

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ANNE WHITNEY

American, 1821–1915

Harriet Beecher Stowe, 1893

plaster

Museum Purchase, Lloyd O. and Marjorie Strong Coulter Fund

2022.27

The Boston-based sculptor and activist Anne Whitney crafted this bust-length portrait of Stowe on commission for the author’s half-sister, Isabella Beecher Hooker. Whitney created two different busts of Stowe in plaster, which were then translated into marble. This bust is the second version. The first was included in the 1893 World’s Columbian Exposition in Chicago, situated alongside editions of *Uncle Tom’s Cabin* in English as well as translations in other languages. Stowe’s ringlets of hair, headband, lace collar, and shawl were well-known attributes of her public image, which the artist carefully preserved. Whitney also endows Stowe with an almost ageless appearance through sharply rendered features, a slightly downcast gaze, and only a few creases around the eyes to suggest wrinkles. These attributes all lend her a sense of humanity and gravitas, even as the author aged and grappled with dementia.

ARTIST UNIDENTIFIED (German)

Onkel Tom’s Hütte–Liebig’s Fleisch-Extract, ca. 1900

chromolithograph

George J. Mitchell Department of Special Collections & Archives, Bowdoin College Library

ARTIST UNIDENTIFIED (German)

Onkel Tom’s Hütte–Hauswaldt’s Kaiser-Otto-Kaffee, ca. 1900

chromolithograph

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Decades after the initial publication of *Uncle Tom’s Cabin* and the end of chattel slavery in the United States, episodes from Stowe’s novel became fodder for the international market of collectible trading cards. First developed to advertise Justus von Liebig’s invention of meat extract (a predecessor of the bouillon cube), chromolithograph images from literature, natural history, and a wide range of subjects became commonplace forms of advertisement by the end of the nineteenth century and were used to promote other products, including Johann Gottlieb Hauswaldt’s “Kaiser Otto” brand coffee. What did middle-class German-speaking consumers make of these rather quaint images, which recount a story of human suffering under an oppressive system? Did these images move viewers to reflect on their own nation’s colonization of parts of Africa, South America, and the Pacific?