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A MAINE SCULPTOR IN FLORENCE: JOHN ADAMS JACKSON, 1825-1879

John Adams Jackson was born in 1825 in Bath, Maine, a picturesque maritime village situated on the banks of the Kennebec River, commonly known as the “City of Ships”¹. As one of the largest shipbuilding centers in the United States, Bath supported a multitude of industries that catered to the dockyards, among them blacksmiths, such as Jackson’s father, Thomas, who forged iron hardware and tools for the many wooden ships that launched every year. Jackson’s mother later recalled her son’s early creativity, noting that he “[...] was always making images and molding forms when a mere boy”², indicating an early aptitude for plastic art. His father, like other patriarchs of the era, nevertheless expected him to master a trade and so Jackson apprenticed in the family blacksmith shop until his maturity. With his filial duties concluded, Jackson moved to Boston in 1846 to pursue training as a crayon portraitist under the noted painter David Claypoole Johnston. But, as a means to support himself, Jackson relied upon his upbringing and labored full-time as a machinist, fabricating the metal gears, splines, and shafts used in manufacturing.

Realizing the creative and financial limitations of a crayon portraitist, Jackson soon returned to sculpture, the first love of his childhood. Though he later professed that he was self-taught, he must have learned some rudimentary skills from an established master, and Boston hosted many leading sculptors, including Horatio Greenough and John Crookshanks King. Though it would be tempting to speculate about the influence of Greenough, who had returned from a residence of nearly thirty-three years in Florence in 1851, he no longer took pupils; so it was likely in King’s studio, where many aspiring sculptors, including Thomas Ball, were exposed to the current standards and practices of the field that Jackson learned the basics. His earliest recorded works were plaster busts of his mother and brother, while his first paid commission for a portrait bust came from Sebastian Streeter, a beloved Unitarian minister. As none of these is located, it is difficult to gauge Jackson’s progress as he continued to labor as a machinist while practicing his art only in his spare time.

After seven years of toil, Jackson finally attracted critical notice with an ambitious life-sized portrait bust of the statesman Daniel Webster (Tufts Library, Weymouth, Massachusetts). Carved in marble in early 1853, his first recorded effort in that medium and done at his own expense, Jackson placed it for sale in the

window of a local luxury goods store. While the *Webster* demonstrates precocious dexterousness in passages of subtle modeling, it also displays naive vestiges of self-training. Though the public judged it a success, and it indeed established his reputation as a promising sculptor, Jackson sensed his deficiencies and made the momentous decision to quit his day job in order to further his studies abroad. As the “Boston Herald” announced that June: “We hear that Jackson, the sculptor, of this city, whose splendid marble bust of Webster is exhibited and for sale [...], is about to start for Italy”³; by October, Jackson was settled in Florence.

While a dozen American artists worked in the Tuscan capital at this time, Jackson gravitated towards Thomas Buchanan Read, the poet and painter, whom he had likely known in Boston. Read soon introduced him into the city’s erudite Anglo-American literary orbit, which included Robert and Elizabeth Barrett Browning, Theodosia and Thomas Adolphus Trollope; and the critic and collector James Jackson Jarves. It is rather remarkable that Jackson, at just twenty-eight years of age, having spent the majority of his adulthood as a humble ironworker, now mingled within such an estimable circle, where intellect and artistic merit were favored over rank and wealth.

Hiram Powers was the *de facto* head of the contingent of American artists at Florence, as well as a leading member of the larger anglophone colony. In the field of portrait busts Powers had no contender — at least not since the death of Lorenzo Bartolini, the Tuscan master who had modernized the genre by introducing greater naturalism into his heads, shedding the last vestiges of Neoclassicism. As the most famous living sculptor in Florence at midcentury (Bartolini and Greenough having died in 1850 and 1852 respectively), Powers’s business affairs and opinions on art and artists were widely commented on at both the local level and in the international press. He was the subject — and often the source — of numerous anecdotes about perceived slights, misrepresentations, and ongoing feuds that supplied steady fodder for wagging tongues and the tabloid media alike. Many neophyte sculptors who began their careers in Florence in the 1840s, such as Chauncey Bradley Ives, Joseph Mozier, and Randolph Rogers, found it difficult to coexist under Powers’s long shadow and instead established themselves in Rome. Despite Powers’s initial distrust of newcomers, Jackson quickly won him over, perhaps owing to their shared humble New England roots and love of mechanics, and they became lifelong friends. Powers vied with Bartolini in terms of his level of finish, fidelity to nature, and ability to suggest character — and Jackson quickly adopted their style.

Jackson dined regularly with his friends, such as Read and the sculptors Alexander Galt and Joel Tanner Hart, at either the Caffè Wital near the Mercato Nuovo or the more fashionable Caffè Doney on the via Tornabuoni; sketched in the city’s celebrated art galleries; and drew and modeled in his studio. But, as noted by the well-known chronicler of Americans in Florence, Clara Louise Dentler, “it was a year

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largely devoted to study under the Florentine teachers and in the hospital anatomy classes”⁴. According to the art historian Michele Amedei, neither the Student Rolls nor the General Register of the Accademia delle Belle Arti, which are the two primary sources for enrollment in the sculpture school, includes Jackson’s name⁵, but there were many other competent teachers in Florence with whom he could have affiliated and earned admittance to the anatomy classes at the Hospital of Santa Maria Nuova. When Greenough was a pupil of Bartolini twenty years earlier, he described his own epiphany at the experience, writing: “for the first time in my life, [I] have dissected the dead subject [...]. In a couple of hours one sees more of the *why* of organization and form than in days of lectures, reading, or examining the living model”⁶. This intimate, hands-on study of the human body was surely meant to redress a lacuna in Jackson’s early training, as similar facilities for study did not exist in America.

After nearly six months in Florence, Jackson earned one of his first notices from a correspondent of the “New-York Tribune”: “Mr. Jackson, a young sculptor from Boston, has been studying here for some months, and exhibits in the few works I have seen of his much promise; his talents and industry, and the careful study he is devoting to his art, must ensure success”⁷. Three busts can be dated to this period: the first two, which are unlocated, were speculative plasters of Read and the American opera singer Adelaide Phillipps; the third, Jackson’s first paid commission abroad and the only one that he put into marble, was ordered by James Edward MacFarland, a twenty-seven-year-old Virginian who had embarked on his Grand Tour after graduating from Harvard Law School. The *MacFarland* bust (American Civil War Museum, Richmond, Virginia) marked a significant qualitative leap in Jackson’s development over the previous six months, directly correlated to his ongoing exposure to current international standards practiced in the Tuscan capital.

Jackson departed Florence in late February or early March 1854 for Paris, likely traveling with MacFarland⁸, who assumed the post of secretary of the American Legation in France. MacFarland probably introduced Jackson to another Virginian there, John Young Mason, the newly appointed US Minister Plenipotentiary to France, who also sat for his bust to Jackson (unlocated). Over the next two months in the French capital, Jackson drew and modeled in clay at the Académie Suisse, located at the corner of the quai des Orfèvres and the boulevard du Palais on the Île de la Cité. Though not a true academy — because it offered neither instruction nor a curriculum — it was instead a creative environment where Charles Suisse provided models for a modest monthly fee. Well-known as a place for experimentation and a free exchange of ideas, many notable artists worked there at one time or another, from Eugène Delacroix and Gustave Courbet in the 1830s, to Édouard Manet and Paul Cézanne in the 1860s⁹.

Returning to Boston in May 1854 Jackson took a studio and strategically requested sittings from the prominent lawyer Wendell Phillips, a colossal figure of the



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John Adams Jackson, *George Stillman Hillard*, 1859,
marble, Boston Athenæum, Gift of James T. Swift, 1890 (work in public domain).

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abolitionist movement—a cause towards which Jackson was especially sympathetic. His naturalistic modeling of his sitter resulted in a striking likeness which earned him widespread admiration as well as a powerful spokesman in William Lloyd Garrison, the editor of the influential anti-slavery journal, “The Liberator”. Garrison successfully organized a fundraising campaign to have Jackson carve the *Phillips* in marble (1855, Boston Athenæum) and promoted the sculptor to his readers when he wrote: “[Jackson’s] bust of Wendell Phillips, which is equally a surprise and a delight to the numerous friends and admirers of the latter, on account of its marvelous fidelity, should alone suffice to give him an enviable reputation and constant remunerative employment”¹⁰.

While Jackson was able to convince a number of eminent Bostonians to sit to him for similar speculative busts, such as George Stillman Hillard, a prominent local attorney and author of the popular *Six Months in Italy* (Boston, 1853), he found no patrons willing to order them in marble. Garrison lamented his protégé’s disappointment after four years of hard work, and concluded that Boston Brahmins were prejudiced against Jackson’s humble roots, writing: “I know how straitened he is in his pecuniary affairs, having received no encouragement at all proportionate to his merits [...] he being a Boston mechanic originally, and so the aristocracy are bound to ignore his claims. He is trying to get to [...] Florence, where he ought to be, and where he would unquestionably win renown as a sculptor”¹¹.

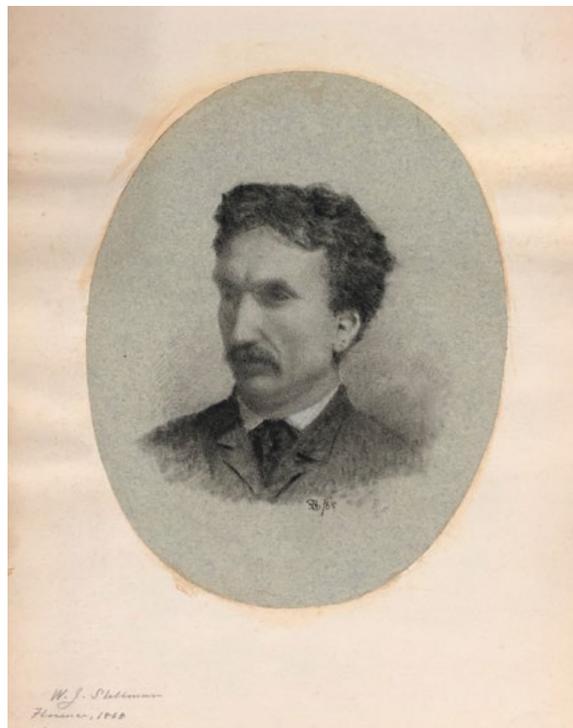
As Garrison stated, Jackson did not have the financial wherewithal to return to Europe, and so in November 1858 he made the calculated decision to move to New York City, the capital of the American art world, where he shared space with Read at the new Tenth Street Studio Building, the first modern facility designed specifically for artists, where the leading painters and sculptors worked, exhibited, entertained, and made sales. In this hybrid studio-commercial venue, Jackson flourished, receiving glowing notices from local periodicals, where he was often classed alongside such titans of the brush as Albert Bierstadt and Frederic Edwin Church. Numerous commissions followed for portrait busts, including his marble of *Hillard* (fig. 1) and a new bust of *Read* for the Union League Club of Philadelphia (unlocated).

A life-changing event for the sculptor occurred after the untimely death of the famed arctic explorer Elisha Kent Kane in 1857. The Kane Memorial Association was formed to select a sculptor and fund an over-life-sized statue to be erected in New York’s Central Park, and Jackson had his submission ready by February 1860 (fig. 2). The “Boston Evening Transcript” reported: “It represents the gallant explorer leaning against a windlass, his furred coat thrown gracefully back from his shoulders, a telescope in his hand, and an Esquimaux dog at his feet; the attitude is dignified, the expression earnest, and the effect of the whole impressive [...] and we hope his model will be adopted and that the commission will be given to Mr. Jackson, whose assiduity and skill in his profession render him eminently worthy of the distinction”¹². Jackson



2

After John Adams Jackson, *The Kane Monument*, 1860, lithograph, McGuigan Collection, USA (photograph: J. F. McGuigan).



3

William James Stillman, *John Adams Jackson*, 1865, charcoal on blue paper, Jane Healey Jackson's Autograph Album, Special Collections, Wellesley College, Wellesley, Massachusetts (photograph: J. F. McGuigan).

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won the coveted commission on 2 April 1860, which awarded him a sum likely in excess of \$20,000, and he immediately made preparations to move his studio to Italy to commence the work¹³.

Jackson and his wife Jane arrived in Florence that November and secured apartments on piazza Pitti, directly across from the royal palace. To his great surprise, the promised funds had not been received by his bankers Pakenham and Maquay, and as Katherine C. Walker, writing for “Harpers Magazine”, reported: “After many anxious weeks he received a letter from the committee who had expatriated him, stating that, in consequence of the panic incident to the outbreak of the rebellion, Dr. Kane’s monument must be indefinitely postponed”¹⁴. Though Hillard had helped Jackson negotiate his contract with the association, neither man imagined that it would be terminated outright. The rescinding of the commission in consequence of the pending American Civil War, combined with news that Jane was pregnant with a daughter, Margaret, the only child of five to survive to maturity, obliged Jackson to make some difficult decisions. Walker continued: “A stranger in a strange land, winter coming on (one is not beyond the rigor of winter in Florence), few tourists abroad, no commissions possible, a family to provide for — what shall be done? This true hero valiantly betook himself to the trade which his father had obliged him to learn before he would suffer him to devote himself to his beloved art. Uncomplainingly he went into a machine shop and wrought in iron when he longed to be in his studio”¹⁵. For the next two years, Jackson likely fabricated armatures and metal instruments required in the manufacture of marble statuary, while continuing to practice and study his art in private, and though a humbling experience, it nevertheless allowed his family to remain in Florence until he could afford to establish his own studio.

By the summer of 1863, through the intercession of influential friends, Jackson finally received several commissions for portrait busts that enabled him to secure a studio at via degli Orti Oricellari 16, located near the church of Santa Maria Novella. Despite their early privations, the Jacksons maintained strong social ties within the Anglo-American expatriate community, regularly attending receptions at the Maquays, Trollopes, and Powerses and reciprocating in kind. As one biographer noted: “Mr. Jackson was a brilliant conversationalist and the Jacksons made their home a center of hospitality for Americans in Florence”¹⁶. One close friend, William James Stillman, the American painter, diplomat, journalist, and photographer, sketched this wonderfully sensitive charcoal drawing of Jackson by candlelight one night in 1865 (fig. 3).

While numerous portrait commissions paid Jackson’s expenses, his first love was ideal sculpture and he was finally liberated to pursue designs of his own invention. One of his first was a bronze statuette of *Titania and Nick Bottom*, soon purchased by an English patron. Based upon characters from Shakespeare’s *Midsummer Night’s Dream*, the scene depicts the moment when the mischievous fairy Puck transforms



4

After John Adams Jackson, *Titania and Nick Bottom*,
1864, engraving, McGuigan Collection, USA
(photograph: J. F. McGuigan).

Nick Bottom's head into that of a donkey and tricks Titania, queen of the fairies, into falling in love with him (fig. 4). Isa Blagden, the Anglo-Indian poet and close family friend of the Jacksons, greatly admired the group and judged: "the work is charming, and most intelligibly interprets the subtle and profound thought which it embodies". She marveled at the sculptor's resiliency and concluded: "Mr. Jackson has made good his entrance, and all lovers of art will greet with pleasure the commencement of what promises to be a successful and brilliant career"¹⁷.

Jackson next began his first male nude, *The Culprit Fay* (fig. 5), a two-thirds the size of life statue, likely indebted to Hiram Powers's *Fisher Boy* which he would have known intimately either from the original plaster in Power's studio or the marble example in the collection of Anatole Demidoff at his villa at San Donato. *The Culprit Fay* represents the male fairy from Joseph Rodman Drake's eponymous 1835 poem, shown as he faces the Court of Fairies for the crime of falling in love with a mortal. The youthful figure was deemed "charmingly modeled" by a correspondent for the "New York Herald" who concluded that, "many will be eager to acquire it, because it is a marvelously fine work of art"¹⁸.

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John Adams Jackson, *The Culprit Fay*, 1866 ca., marble, Princeton University Art Museum, Gift of Helen G. Norris, 1953–238 (work in public domain).



6

John Adams Jackson, *Eve and the Dead Abel*, 1867,
marble, private collection, Lexington, North Carolina (work in public domain).

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The sensual appeal of *The Culprit Fay*'s exposed flesh is heightened by the lustrous treatment of the marble surface. The attention that Jackson lavished on the backside and dorsal wings of the statue clearly indicates that he intended it to be seen in the round. Although Fay's manhood is modestly covered by the ivy that trails down from his loosely bound wrists, he exhibits a surprisingly shapely rear end, which is deliberately reminiscent of the ancient Roman statue known as the *Callipygian Venus*, or Venus of the beautiful buttocks, who looked upon her own nakedness unabashedly, just as Fay was unapologetic for his offense. This work proved so popular that Jackson replicated it four times, though only the one example is known today.

In early 1867 Jackson completed his masterpiece, *Eve and the Dead Abel* (fig. 6), a work that soon placed him among the greatest living sculptors. Larger than life, it depicts Eve looking down at the limp body of her murdered son, whose head, torso, and left arm fall sharply downward as she tries to support him on her left knee. At its commencement in May 1863, Jackson explained to a friend: "I am doing the work *con amore* and if the feeling with which one works is a good indication of success or failure I think I shall succeed in what I am doing"¹⁹. Jackson's group is a masterful reflection upon current trends in Romantic art that explored themes of evil, victimhood, and necrophilia. In this context, depictions of Adam and Eve naturally proliferated as they were the archetypal embodiments of temptation and transgression. The story of Cain and Abel similarly gained traction as it represented not only the first murder, but indeed the first human death. Yet, by focusing on the aftermath of Abel's murder rather than on the act itself — a scene that does not actually occur in the Book of Genesis — Jackson's group is an original and thought-provoking meditation upon a well-known story.

When asked to explain the origins of *Eve and the Dead Abel*, he coyly answered: "I cannot tell you. Only that it comes in a flash [...] I was walking the street, when it came to me. I saw the two figures just as you see them now — Eve looking at her dead boy — her wonder at the mystery just giving way to grief"²⁰. Jackson's response was surprisingly candid as the antique group of *Menelaus Carrying the Body of Patroclus*, which has stood in the piazza della Signoria since 1838, almost certainly provided him with his visual antecedent. It is also worthwhile to consider the other important sculptures that would have informed Jackson's work, including Giovanni Duprè's bronze *The Dead Abel* (1844, Palazzo Pitti), as well as Michelangelo's *Pietà* (1499, Basilica of St. Peter) — the comparison most often cited by contemporary critics. There is also Jean-Baptiste Stouf's *Abel Dying* (1785, Louvre Museum) and Jean-Baptiste Roman's *The Death of Euryalas and Nisus* (1827, Louvre Museum), in addition to Pasquale Miglioretti's *The Dying Abel* (1850, Pinacoteca Ambrosiana, Milan). In American sculpture I would refer to the important antecedents of Benjamin Paul Akers's *The Dead Pearl Diver* (1858, Portland Museum of Art, Portland, Maine), which displays a similarly contorted male



7

John Adams Jackson, *Eve*, 1871, marble,
Farnsworth Art Museum, Rockland, Maine (photograph: Farnsworth Art Museum).

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body, and Edward Augustus Brackett's *Shipwrecked Mother and Child* (1852, Worcester Art Museum, Worcester, Massachusetts). Both Akers and Brackett also hailed from the state of Maine and were Jackson's contemporaries, and he certainly would have been familiar with their work.

Jackson's champions in Florence lauded *Eve and the Dead Abel* to international audiences, with Isa Blagden deeming it "a work full of feeling and excellence"²¹, while Jarves gained from it "a hearty appreciation of the highest possibilities of sculpture"²². Following such accolades, Jackson planned to tour the work around the United States, and shipped *Eve and the Dead Abel* to Boston, where he soon followed. In December when the group was unveiled, the "Boston Evening Transcript" touted it as "beautiful and suggestive"²³, while the "Commercial Bulletin" espoused: "the marble is one of the finest that has ever been exhibited here and should claim the attention of all lovers of the beautiful"²⁴. Next came New York in early 1868, where critics were even more effusive in their praise, with the "New York Observer" pronouncing: "So eloquent is the work, and so full of the purest feeling, such is the wonderful genius in its conception and finish, that we wish all our friends to share with us in its frequent study. We are confident that its exhibition will not only enhance the reputation of the sculptor, but will also prove that the New World is making rapid progress in high art"²⁵.

In May Jackson continued to Philadelphia, where the group was similarly well received, and the following year, he offered it for sale at the esteemed Annual Exhibition of the Pennsylvania Academy of the Fine Arts, where it sold to the wealthy businessman William G. Moorhead for the incredible sum of \$20,000. Until recently, the work has only been known from two period photographs from when it was on loan to the Metropolitan Museum of Art for fifty years beginning in 1881. When a new administration took charge at the museum, which unfortunately held no regard for nineteenth-century American sculpture, most works in the permanent collection were banished to storage while the owners of loaned pieces were instructed to have them removed immediately. In response, Moorhead's heirs sent the group to public auction in 1931, where it sold to a wealthy marble importer who placed it on the grounds of his summer estate. In the 1990s it was sold as garden statuary and has been installed on the grounds of a North Carolina estate ever since. Tragically, after nine decades of benign neglect, *Eve and the Dead Abel* suffered multiple breaks, lost limbs, and the destruction of its "skin" — the delicate surface treatment meant to mimic human flesh. What was once deemed "one of the greatest and best productions of modern art"²⁶ by the critic Samuel Irenæus Prime is now sadly a ruin. *Eve* does live on though, as Jackson carved multiple examples of her bust, with the finest specimen fittingly situated in his native state at the Farnsworth Art Museum in Rockland (fig. 7).



8

John Adams Jackson, *Reading Girl*,
1871 ca., marble, Oberlin College, Oberlin, Ohio
(work in public domain).

Jackson returned to Florence at the end of 1868 and began modeling *Reading Girl* (fig. 8), which depicts a seated young woman deeply absorbed in her book. The subject, which of all his works was Jackson's personal favorite²⁷, was indebted in theme and style to the famous statue of the same name by the Milanese Pietro Magni, a proponent of *Verismo*. The *Reading Girl* was sold for \$3,000 to an affluent Brooklyn leather merchant who later donated it to Oberlin College, while a second version purchased by Wellesley College was later destroyed by fire.

Jackson next modeled *Musidora* (fig. 9), a subject taken from James Thomson's lengthy poem *Summer*, part of his *Seasons* cycle (1726-30). It depicts the moment

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9

John Adams Jackson, *Musidora*, 1873, marble, Bowdoin College Museum of Art, Gift of Prof. Margaret Jackson in memory of her father, the sculptor (photograph: Bowdoin College Museum of Art).

when *Musidora*, presuming she was alone in the woods, prepares to take a bath but, startled by a noise, instinctively shields her nakedness. Based on the prototype known in antiquity as the *Venus Pudica*, of which the *Venus de' Medici* in the Uffizi Galleries is the best known example, Jackson took care to couch his *Musidora* in the respected guise of literature — with its connotations of moral and physical purity — to assuage any puritanical concerns that Victorian audiences held about nudity. One studio visitor, a Boston lady, completely agreed that Jackson had succeeded admirably in this regard, judging: “For, nude though she be, she is veiled by her perfect virginity of soul; yes, — all clad in maiden modesty”²⁸.



10

John Adams Jackson, *Dante*, 1865 ca., marble,
Boston Athenæum (work in public domain).

In 1873 Jackson debuted the life-sized *Musidora* at the World Exposition in Vienna, where it was greatly admired by the international press. It then made its way to exhibition in New York where Jackson joined it in 1874, and where thousands of art lovers flocked to see it before it was eventually auctioned²⁹. Jackson carved two other examples, reduced to two-thirds size, but only one is located

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today, a gift from the sculptor's daughter to the Bowdoin College Museum of Art in Brunswick, Maine. Jackson's primary purpose for returning to America was to supervise the installation and unveiling of his Civil War memorial known as the *Lynn Soldiers' Monument* for the city of Lynn, Massachusetts on 17 September 1873, for which he received \$30,000. Cast in bronze at the Royal Foundry at Munich, his only civic work depicts three over-life-sized allegorical women, the central figure representing the *City of Lynn*, an updating of the *Peaceable Athena*, flanked by two seated figures embodying *War* and *Justice*.

Jackson also brought with him a bronze bas-relief of *Dante* which, while unlocated, is known today from several marble examples (fig. 10). Though it was widely speculated that Jackson modeled this work in Florence in 1853 after the fresco then attributed to Giotto in the Podestà Chapel in the Palazzo del Bargello, there is no evidence to support this, and he probably began it much later, likely after 1865, when spectacular celebrations were conducted throughout Italy marking the sixcentenary of the great poet's birth. Dante's profile closely approximates that of the well-known drawing by Seymour Kirkup in 1840 made before the fresco was greatly altered by a restoration in 1841.

The Jacksons returned to Florence in the autumn of 1874, wealthy beyond their wildest dreams and with an abundance of new commissions. The couple rented luxurious penthouse apartments at via degli Archibusieri 8³⁰, with commanding views of the Boboli Gardens and Bellosguardo. While Jackson executed a number of ideal works, such as a head of *Peace* (Conner – Rosenkrans, New York) and bas-relief of *George and Martha Washington* (private collection), his time was mostly consumed with a second version of *Eve and the Dead Abel*, which was never put into marble. Also begun on speculation, or as the sculptor described it, *con amore*, one critic touted it as “a wholly new model, [made] with the great improvement which his later study and experience will enable him to give. It is a group of great power and remarkable tenderness, as well”³¹. Another critic commented that the new work was so different from the first that “it is the same only in name. He intends to make it his *capo d'opera*. It has already been much praised by critics and connoisseurs who have seen the model”³².

In 1879, shortly after leaving for his summer holiday in the nearby mountain village of Pracchia, Jackson suddenly fell ill and died on 30 August — his life cut short during the zenith of his career at the age of fifty-three. His obituary in *The American Architect and Building News* said it best: “Mr. Jackson's works were marked by cleverness of pose, a good anatomical knowledge, a certain grace of attitude and of form, and a pleasant play of fancy [...]. His kindly companionship and genial manner will be remembered by all who had his acquaintance, and will lend a meaning to the story of a writer [...] who went to his studio after his death, and was met by his old assistant, saying, with tears in his eyes, ‘Il buonissimo Signor Jackson è morto’ ”³³.

NOTES

- 1 This paper is especially indebted to the chapters that I co-wrote with Mary K. McGuigan for the upcoming exhibition catalogue *A Maine Sculptor in Florence: John Adams Jackson (1825-1879)*, which will accompany the exhibition slated to open at the Farnsworth Museum of Art, Rockland, Maine, in 2022. I am grateful to my co-authors Mary K. McGuigan and Michael K. Komanecky for encouraging my work on this paper.
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- 3 *Affairs at Home*, in "Boston Herald", 21 June 1853.
- 4 Dentler 1976, p. 54.
- 5 Amedei 2016, pp. 235-56.
- 6 Wright 1972, p. 124.
- 7 *News and Miscellaneous Items*, in "Boston Evening Transcript," 28 March 1854.
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- 9 For the Académie Suisse, see Noël – Hournon 2006, p. 134.
- 10 In "The Liberator" (Boston), 27 March 1857.
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- 15 *Ibid.*
- 16 L. S. McDowell, *Margaret Hastings Jackson 1861-1939*, in "Wellesley Magazine", December 1939, p. 107.
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- 29 *Jackson's Musidora*, in "New York Evening Post", 9 June 1874.
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- 31 S. I. Prime, *American Artists in Florence*, in "Livonia Gazette" (New York), 15 February 1878.
- 32 Clement — Hutton 1879, vol. II, p. 3.
- 33 "The American Architect and Building News" 6, no. 201, 1 November 1879, p. 138.

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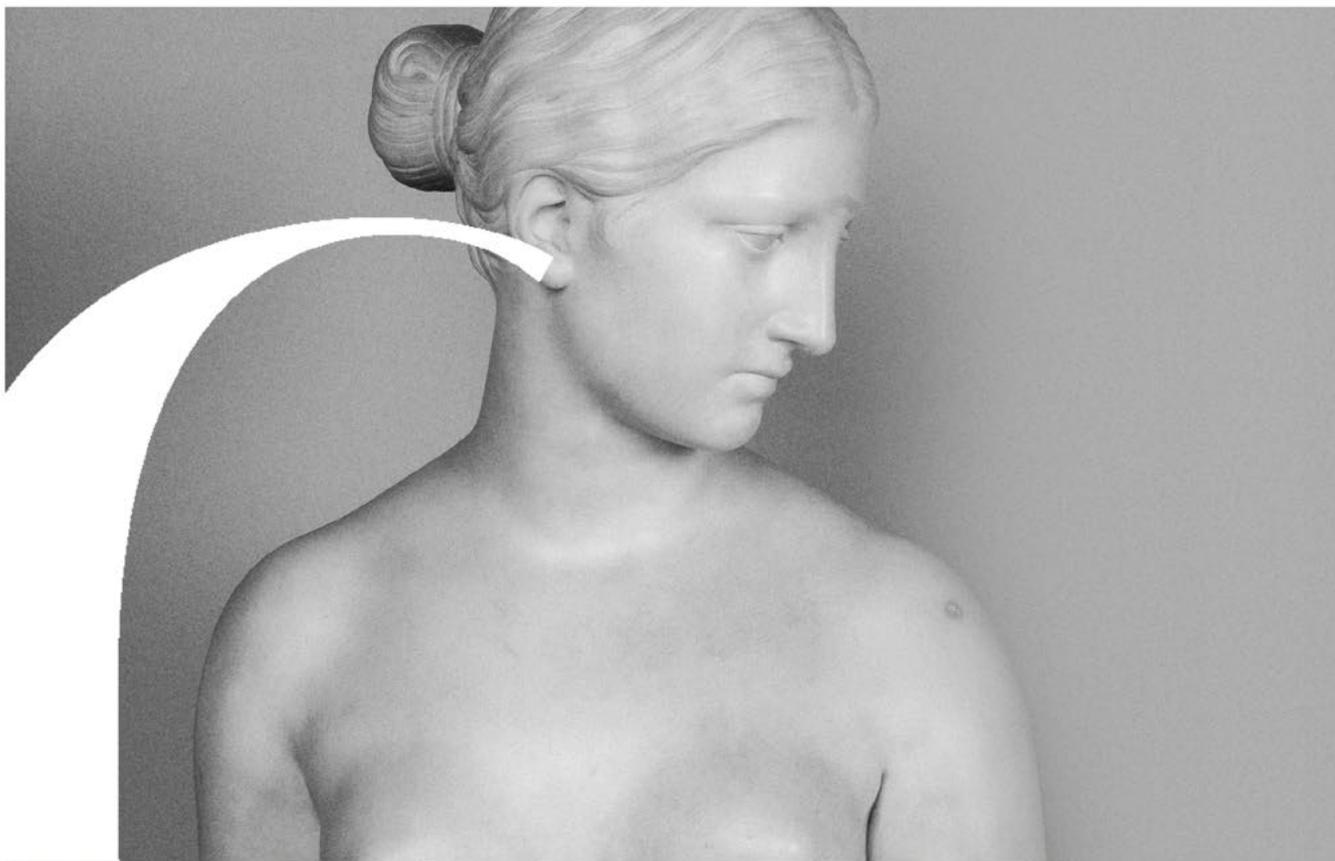
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