

# Vinnie Ream and Abraham Lincoln

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Sculpture was closely identified with American history and ideals after the Civil War. Commissions abounded. Some even fell to female sculptors, who, despite society's opprobrium, at last achieved some recognition and professional status. The idealism represented by neoclassical sculptors barely survived during the Civil War, was given a gentle reprieve after victory, but received its death knell at the 1876 Philadelphia Exposition.<sup>1</sup>

The artistic and social transitions brewing on the American scene confronted the artist Vinnie Ream (Hoxie) (1847-1914), the first woman to receive a federal commission.<sup>2</sup> The imposing figure of *Abraham Lincoln* in Statuary Hall of the Capitol Building in Washington, D.C. (Figs. 1-2) was unveiled January 25, 1871 before a panoply of dignitaries from around the country. An intriguing sequence of events, which reflected the attitudes of Congressmen and reporters toward female artists, preceded that unveiling.

Vinnie Ream, born in Madison, Wisconsin, studied briefly (1857-58) at the academy section of Christian College which, as a state university, had ended its restrictions against admitting female students.<sup>3</sup> She was proficient in both music and art, and some of her poems were set to music. Her education in Wisconsin was interrupted when her father, Robert Ream, a semi-invalid suffering from rheumatism, ceased his peripatetic travels as an engineer and land surveyor and resettled his family in Washington, D.C. Between 1862 and 1864 Vinnie was active in a variety of war relief programs, including hospital work and charity concerts.<sup>4</sup> She and her sister Mary supported themselves and augmented their family's income as clerks for the U.S. Postal System, a position which was secured after the passage of the Deficiency Act of 1864 opened many areas of government employment to women.<sup>5</sup> It was during this time period that Vinnie Ream accidentally became reacquainted with a family friend, Senator James Rollins of Missouri. Rollins had commissioned a portrait bust from sculptor Clark Mills, whom he introduced to his young friend. Mills responded to Ream's curiosity and provided her with modeling instruction.

While working under Mills's discerning eye, Ream hastily executed a portrait bust of Abraham Lincoln, whom she saw in a parade. There are varying reports of the sequence of events that followed; nevertheless,



Fig. 1. Vinnie Ream, *Abraham Lincoln* (1871), marble, 6'11". Statuary Hall, U.S. Capitol.

arrangements were made for a presidential sitting.<sup>6</sup> Proof of her association with the President is confirmed throughout her personal writings and speeches. Ream noted President Lincoln's unfailing kindness and consuming grief:

I have never known anyone in such deep grief as Mr. Lincoln showed during all the months I worked with him . . . I frequently felt that even his great strength was being sapped by his heavy sorrow.<sup>7</sup>

Ream attributed the source of Lincoln's "unfathomable sorrow" to the burdensome woes of war, aggravated by the death of his son Willie. This overwhelming sense of the President's melancholy was further conveyed in her poem "Lincoln":

Who wore upon his saddened face  
The mystic shadowing of Fate.<sup>8</sup>

To Ream, Lincoln epitomized a figure "such as will elevate the human race and ennoble human nature."<sup>9</sup> It was Ream's model of Lincoln (Fig. 3), taken from those sittings, that was entered in the 1866 congressional competition for a memorial to the slain president. Of the 19 sculptors who submitted models, only the 18-year-old Vinnie Ream had had the benefit of a presidential sitting.

The days prior to the awarding of the \$10,000 congressional commission were punctuated with moments of trepidation for Ream: "I wept bitter tears that I had the temerity to compete with men."<sup>10</sup> The stress subsequently prompted her friend General William T. Sherman to accompany her to Congress for the final decision on the federal commission.

Senator Charles Sumner of Massachusetts addressed Congress regarding the impending vote. Taking exception to Ream's qualifications as an artist he commented:

I am unwilling to utter a word that would bear hard on anyone, least of all upon a youthful artist, whose sex imposes reserve. . . . The candidate is not competent to produce the work which you propose to order. . . . She might as well contract to furnish an epic poem, or draft of a bankrupt bill. . . . She has never made a statue in her life. Shall she experiment on the historic dead, and place her experiment under this dome? If you wish to bestow a charity or gift, do it openly, without pretense of any patronage or act of homage to a deceased President.<sup>11</sup>

Although Vinnie Ream was young, she was not without experience.<sup>12</sup> Further, Sumner's tirade should be recognized in light of his prejudices. He was a patron of the Boston art circle and considered art done outside the circle as insignificant, especially if the artist also lacked European training.

After attacking Ream's youth and inexperience, Senator Jacob Howard of Vermont added: "and I will go further, and say, having in view her sex, I shall expect a complete failure in the execution of her work."<sup>13</sup> Senator Howard's discourse turned the rhetorical tide of this fiery debate away from the issue of artistic qualifications to an attack on female sculptors and their lack of the expertise and endurance required to execute a life-sized monument.

Several midwestern senators rallied to Ream's defense by recounting the accomplishments of female



Fig. 2. Vinnie Ream, *Abraham Lincoln* (1871), det. Photo: Wayne Firth.

leaders of ancient armies and female artists and writers, in particular the Greek poet Sappho.<sup>14</sup> In a final supportive summation, Senator McDougall, a long-time acquaintance of Lincoln, affirmed the model's faithfulness to the president's features and Ream's ability to complete the commission: "I have not been satisfied with any attempt to reproduce his features 'til I saw the bust produced by this lady."<sup>15</sup> With the assurance of authenticity Congress voted in favor of Ream's model.<sup>16</sup>

During this period women were becoming increasingly active on the political scene. Female lobbyists flooded the Senate and House pressuring for passage or postponement of legislation. So some legislators might have thought it politically astute to support a woman artist, especially one who herself was such an effective lobbyist.<sup>17</sup> Abby M. Latlin Ferree encapsulated the spirit after a 1867 visit to Ream's studio:

One turns to leave her studio with brighter thoughts and a grander vision of women—the woman of America—we see her side by side with man in the Senate chambers, as well as in the legislative halls . . . feeling that today she is strong in statesmanship as she is in artistic genius.<sup>18</sup>

She added further: "As I heard Charles Sumner say . . . 'Woman will have the right to vote when she demands it'. Well, that is so, thought I, if men will let her."<sup>19</sup>

Throughout 1867-68 Ream worked on a clay model of the Lincoln figure. Her basement studio in the Capitol building was thronged with admirers and advisers, including Senators Thaddeus Stevens and James Rollins, Generals Ulysses S. Grant and William T. Sherman, and Admiral David Glasgow Farragut. "Friend and foe gathered there with a common interest in the success of the work."<sup>20</sup> Ream sought advice with each step to ensure the model's anatomical correctness, and

the newspapers recorded her every move:

The figure was first molded without drapery, when she submitted it to the critical examination of the most eminent surgeons and anatomists of the city, including Dr. Bliss, who was in attendance at the death of Mr. Lincoln, and one of the best sculptors of New York City who came to Washington purposely to examine it, all of whom pronounced it a piece of faultless work.<sup>21</sup>

Orville H. Browning, Secretary of the Interior and close friend of the late President, pronounced the clay figure a favorable likeness that captured Lincoln's mood while contemplating the Emancipation Proclamation.<sup>22</sup> The Reverend Byron Sanderland acknowledged the melancholy cast of Lincoln's angular face, noting it had a sense of naturalism which "gives an idea of nobility, and leads one to expect motions of life."<sup>23</sup> Artist and art critic Miner Kellogg added his praise:

The head bending slightly forward and downward, seems to regard with anxious solicitude the multitude of newly liberated people, to whom is presented the "proclamation" of the emancipation. Its action is in perfect harmony with the idea represented. There seems a unity of idea and design expressed throughout the work, and an absence of those conventionalities which are so often visible in the production of those who have derived their ideas of art principally from the schools in which they study.<sup>24</sup>

Kellogg anticipated that Congress would be vindicated for its selection of a young, inexperienced female. Ultimately it was Ream's sensibility and response to the Lincolnian disposition that finally won her favorable comments.

In 1869, Ream, accompanied by her parents and a plaster cast of the work, sailed for Rome to seek the finest Carrara marble and Italian workers to translate the figure into stone. Before establishing a Rome studio, where admiring expatriates could view the plaster Lincoln, she visited Munich, and briefly studied drawing with Leon Bonnat in Paris. Her American compatriots in Rome, Emma Stebbins, George Healy, and William Wetmore Story, advised her on figural adjustments, drapery arrangements, and the selection of a marble cutter. As she was the sole support of her family, she continued to accept portrait commissions, doing busts of Giacomo Cardinal Antonelli, Franz Litz, and Gustave Doré, among others.

After about 20 months abroad Vinnie Ream returned to the United States with her *Lincoln* completed in marble. An immense curiosity was attached to the woman and the unveiling of the sculpture in the Rotunda of the United States Capitol on January 25, 1871. David Davis, Justice of the Supreme Court and close friend of the late president, lifted the drape from the sculpture. His reaction was forthright: "There stood the man, as he Davis had so long known and loved him, in all the faithful lineaments of life."<sup>25</sup> The *Lincoln* was greeted warmly by the public. Ream was raised to meteoric heights. Newspaper accounts recorded the grand pageant as having an aura of a spectacle:

Nothing at all like it had ever occurred in America . . . I cannot here forebear a quotation from Madame de Stael's "Corinne" . . . "This was the first time he

had ever witnessed the tender of such honors to a woman illustrious only in mind."<sup>26</sup>

Ream, too, became the artist-as-heroine.

The unveiling ceremony served as a platform to vindicate Congressmen for their selection of a female artist and provided the dignitaries with an opportunity to address the stylistic approach of the artist. The work was viewed as a dual memorial by Representative James Brooks from New York:

In this Rotunda we now see the equal rights of women, if not with the ballot, with the pencil, the chisel, the artistic instruments to perpetuate the human form divine . . . President Lincoln was fortunate, too, as being thus handed down to posterity by a woman's love of the noble art.<sup>27</sup>

Wisconsin Senator Mat Carpenter noted the choice of a young girl in lieu of more famous artists bent on antiquated traditions. The naturalistic modeling and sense of personality with which Ream endowed her figure were, according to Carpenter, more readily accepted by the viewer than works "patterned after ancient models . . . resembling neither men nor gods." He continued:

In clothing her creation the artist has discarded the affected toggery . . . in discarding this anachronism, Miss Ream has evinced no little courage . . . and entirely warrants the language of Mr. Trumbull in his address at the unveiling when he said: "This is indeed Mr. Lincoln."<sup>28</sup>

The triumph of the unveiling was short-lived, however. The *New York Tribune* critics, headed by Mrs. Calhoun and Mrs. Lippincott, attacked Ream's technical ability, denounced the original clay model as a "formless thing", and reported that "skilled workmen" cut the marble and executed the major portion of the technical work from a series of photographs while the artist "flitted and flirted about Rome." They described *Lincoln* as "a frightful abortion" and the artist "a fraud" and concluded that the end result of the work was "lifeless and soulless, void of thought and meaning, as all journeywork is."<sup>29</sup>

The following excerpt from an undated, unidentified news clipping may help explain the reason for such an attack:

The Mrs. Calhoun clique of the *New York Tribune* and the Boston Mutual Admiration Club may be expected to howl pretty lively these days. The idea that government should presume to set up a work of art which has not received the approval of the self-anointed critics of the intellectual hub and Mr. Tweed's esthetical kingdom will be too much for their sensibilities.<sup>30</sup>

The reporter focused on a key issue, namely that Vinnie Ream, a mid-Westerner, was a potential threat to the dominance of the Boston art circle. The deep-seated rivalry was alluded to between the Northerners—Charles Sumner and Mrs. Calhoun—and the mid-Westerners—Senators James Rollins and Mat Carpenter. In February 1871 the *Daily Chronicle* reported that Ream had been offered a \$1,000 bribe by a *Tribune* man to cease work on the sculpture. Neither Ream nor the *Tribune* ever confirmed or denied the report.

In response to the attacks by the redoubtable Mesdames Calhoun and Lippincott, Mrs. H.C. Ingersoll,

in an article in the feminist weekly *The Revolution*, asked: "Is [the *New York Tribune*] determined to crack an overseer's lash over Congress, that it [will] sacrifice truth and justice in order to find fault with . . . Vinnie Ream's work?" and enjoined that no woman's paper would "deprive a woman of her hard-earned and well-merited reward."<sup>31</sup>

As contention mounted, a group of stalwart women asserted their convictions positively. Emma Nivert assessed the brouhaha:

Of course, as a woman, I cannot go into fits over Vinnie Ream's statue. Women never praise women. The *New York Tribune*, which is conclusive authority on art and morals, say it is unequally bad. Having once said that it would be bad, now say that it is bad.<sup>32</sup>

Nivert touched upon a theme present then as well as now—some women's inability to praise other women, especially those who have broken the traditional boundaries to which they ascribe.

Laura Curtis Bullard wrote from Rome that most of the American sculptors there rose above envy and judged Ream to possess "marked and genuine talent" emphasizing that Ream "did nothing but what all other sculptors do, and nothing which was not perfectly legitimate."<sup>33</sup> Mrs. Mary Clemmer Ames and Mrs. H.C. Ingersoll called for objective criticism. Citing Ream's accomplishments, Mrs. Ames reported to her following that "despite prejudice and tradition, even now it is possible for woman as for men to commend her place. Her sphere can fill the entire limit of her power."<sup>34</sup> In a counterattack to the women of the *Tribune*, Mrs. Ingersoll queried her readers: "Should not the writer know that American sculptors often send a clay model to Europe to be cut into marble, never seeing the work until it is done?"<sup>35</sup> Vinnie Ream acknowledged that she did not perform the initial rough shaping of the marble; however, unlike some, "she executed with her own hand the finishing of the *Lincoln* statue in marble."<sup>36</sup>

Sculptor Harriet Hosmer, familiar with such attacks, came to the defense of Ream, urging her to face her accusers as she herself was once forced to do.<sup>37</sup> Claiming "the style of attack has not the merit of novelty or originality," Hosmer exhorted:

We women artists will not hear that we are imposters without asking for proof. . . . [Vinnie Ream] is as much entitled to the credit of her work as any artist I know. . . . We resent all such accusations as unjust, ungenerous, and contemptible.<sup>38</sup>

Also coming to Ream's defense were George Healy (who painted Ream's portrait c. 1870) and sculptor William Wetmore Story, her neighbors in Rome; painter Albert Bierstadt; Clark Mills, her first instructor; and Miner Kellogg, the art critic. An unidentified reporter, after encouraging unity among women's organizations, chastized her readers:

It is pitiful, that with a city [Washington] full of sisters in such circumstances, government cannot award one contract to a woman without exposing her to editorial blast of defamatory insinuation on the one hand, and the fumes of disgusting adulation on the other.<sup>39</sup>

The call for balanced reporting went unheeded.

Another problem for Vinnie Ream was that her



Fig. 3. Vinnie Ream posed with Lincoln bust (c. 1865). Photo. Library of Congress.

"dark and dreamy" eyes and girlish charm worked both for and against her during her career. Feminist publisher Jane Grey Swisshelm, who had favored Hosmer for the commission, accused Ream of seducing the Congressmen with her "feminine wiles." Mrs. Swisshelm wrote:

[Ream] has a pretty face . . . bright black eyes, long dark curls and plenty of them; sees all the members at their lodgings or the reception room at the Capitol; . . . sits in the galleries in a conspicuous position and in her most bewitching dress . . . nods and smiles as a member rises and delivers his opinions on the merits of a case, with the air of a man sitting for his picture; and so she carries the day over Powers, and Crawford, and Hosmer.<sup>40</sup>

The Roman correspondent for a Wisconsin newspaper informed his readers that "Miss Ream's beauty had prejudiced many against her."<sup>41</sup> Indeed, a description of her physical attributes often preceded even serious analysis of her work. Following the unveiling of *Lincoln* readers of the column "Citizens and the Round Table" were admonished: "It is a shame that she cannot be treated, either by friends or opponents, as an artist rather than a pretty woman."<sup>42</sup> Even those who praised her dedication to work and her generosity and honesty, condemned her manner of becoming "ingratiatingly coquettish towards anyone whose affections she wished to win."<sup>43</sup>

In 1875 Ream received another federal commission,

for a heroic-size figure of Admiral David Farragut. Cast from a propeller of his ship, it dominates Washington's Farragut Square. In 1878, 30-year-old Vinnie Ream married Lieutenant Richard Hoxie, a friend of Admiral Farragut's son and chief engineer for the District of Columbia. According to one report, Hoxie said to his new wife:

Your work for art is ended. You have achieved fame. . . . In doing it you have forgotten your physical well-being; you are worn to a shadow in art's hard service. Now, you must live, not for the world, but for love and me.<sup>44</sup>

In deference to her husband, Ream worked "for love rather than money" after the marriage. She became a leading Washington hostess and an advocate for the blind. Their son Richard Ream Hoxie, who suffered brain damage from a childhood accident, was born in 1883. In 1906, after receiving a commission from the state of Iowa to create a statue of Governor Samuel Kirkwood for the Capitol's Statuary Hall, Ream returned to work with the blessing of her husband. She died while working on a model of Sequoyah for the state of Oklahoma.

Unlike many American sculptors of her generation, Vinnie Ream worked both as a realist and in the dominant neoclassic tradition—the portrait busts and full-scale figures were taken from nature, the works from the imagination were neoclassical in attitude. Her sketchbooks contain drawings of village churches and woodland flowers and trees that reflect the generative spirit of nature. One has studies of her father sleeping on the train ride to Rome. In the drawing *Pa*, the artist captured the essence of the figure in brisk, broken pencil lines. The billowing comforter, the furrowed brow, and the melding of shapes reflect a genuine knowledge of the forces at play within the human composition.

Notations from Ream's trip in 1869 to London's National Gallery indicate her initial response to the naturalism of Correggio's painting *Ecce Homo*:

The tearless agony, patient suffering—I think I never saw any face almost deathlike, so full of anguish as that of Mary Magdalene. . . . Even the hands show that listless look of one who is to lose control of even the use of muscles. . . . If this picture . . . could hang in every church, what a sermon it would be.<sup>45</sup>

Her aesthetic philosophy was further revealed in an 1880 speech to public school students:

As art more nearly approaches Nature, it is excellent. The truth we can never quite attain, but perfect Nature stands forever before us. Never sneering, but encouraging the greater effort—a just and generous critic.<sup>46</sup>

The closer art came to nature for Ream the more genuine its qualities. She viewed nature not only as a just critic but also as an emphatic stimulus, prodding the artist onward to greater achievements.

Ream's quest to convey truthfulness to nature is evident in the rendering of Lincoln's facial expression and demeanor. Ream portrayed not a death-like mask, as was the custom of her instructor, Clark Mills, but the essence of this melancholy man. Nor did she produce a fable in which the spectator could not discern the character of the man from the coldness of the an-

tique. As Nivert explained: "The form was so familiar to the people, that realism was a necessity. Any ideal elevation in treatment would have carried the subject out of public recognition."<sup>47</sup> At a time when many memorials to public figures included classical accoutrements, Ream dared to portray the man in all his naturalness.

Works from the 1870s included the neoclassical *Sappho* (Fig. 4), goddess of poetry, as well as popular fancy pieces such as *Passion Flower*, the bust of a pretty young woman graced below the breast with a garland of flowers, and *Spirit of the Carnival*, a seated young maiden with extravagantly carved flowers and drapery, which was exhibited at the 1876 Philadelphia Centennial. (The two latter works are now at the Wisconsin Historical Society, Madison.) A bronze of *Sappho*, her most successful neoclassical work, serves as a memorial to the sculptor at Arlington National Cemetery, Virginia. Sappho is, in fact, of particular significance to the artist. Not only was the goddess of poetry alluded to during the lengthy debates in Congress, but the artist was impressed with a figure of Sappho she viewed in the National Gallery in London. She recorded the inscription from the muse's scroll: "I shall be dead and no memory of me shall remain."<sup>48</sup> This reference to the elusive quality of fame and the yearning for immortality did not escape the young Vinnie Ream. As a parallel to Sappho's quotation, the epithet on Vinnie Ream Hoxie's monument reflects a solemn testament to the vicissitudes of her career: "Words that Would Praise Thee are Impotent."<sup>49</sup> It becomes apparent that the artist believed that fame endured in the quality of her work rather than in notoriety or vacuous praise and vituperative response. Even as a student in Missouri she sensed the transitory glitter of fame, as evidenced by the following poem:

I long not for the fame which the heartless world gives  
Like a meteor t'will vanish away  
With delusions of brightness t'will light up our hour  
But the next give no heart cheering ray.<sup>50</sup>

Vinnie Ream Hoxie was caught up in many of the social and political currents of the 19th century. As an artist with midwestern roots, she was reviled by the New England establishment. As a woman, she was thought to be too delicate to create massive sculpture. As a pretty woman, she had to fight to be taken seriously as an artist, but at the same time used her beauty and charm to attract patrons. Although an independent woman, she refused to sign a woman's rights petition handed to her by Elizabeth Cady Stanton.<sup>51</sup> She had been attacked viciously by women, including a leading feminist, but many men came to her defense. As a proper Victorian woman, she virtually abandoned her career to help build her husband's and become his celebrated hostess. She returned to work late in life, this time with her husband's consent and support. Although she is more closely identified with Neoclassicism, her naturalistic *Lincoln*, completed when she was only 24, remains her masterpiece. •

1. William H. Gerds, "The White Marmorean Flock" (Vassar College Art Gallery, Poughkeepsie, New York, April 4-30, 1972).
2. The artist will be referred to as Vinnie Ream, the name she used to sign her work. The Vinnie Ream Hoxie papers are on file in the Manuscript Division of the Library of Congress, Washington,

- D.C. Boxes 1-10 contain newspaper clippings, memorabilia, sketchbooks, journals, and unpublished materials. Reference to these papers in the footnotes will be noted as VRHP. Some of the newspaper clippings are not dated nor is the city of publication identified. Some articles were written without author identification, and in other cases only the author's name is known. Documentation is as complete as possible at this writing.
3. Edward T. James, ed. *Notable American Women: 1607-1950*, III (Cambridge, Mass.: Harvard, 1971), 122.
  4. B.J.P., "Miss Vinnie Ream's Statue of Lincoln: An Account of the Young Lady Sculptress," correspondence of the Washington *Evening Journal*, column entitled "Letter from Washington," January 24, 1871, Box 8, VRHP.
  5. Harold Miner, "Vinnie Ream and Her Friends," unpublished work in the American Archives, Washington, D.C., MFI, 651, Chapt. 2, 27. The information on the artist's early years is not definitive. In light of the recording of the actual passage of the Deficiency Act of 1864, coupled with newspaper accounts, it is apparent that Ream was a teenager when employed in the Postal Department; see also Cecile Ream DeBirny, "Vinnie Ream," *Daughters of the American Revolution*, Ellen Hardin Walworth Chapter (February 1973), 89-96.
  6. In the material reviewed there was no definitive explanation of the sequence of events leading up to and including the presidential sitting. Miner notes in "Vinnie Ream," Chapt. 5, 71, that Mrs. Lincoln never heard of Ream, and if the President sat for the artist, Mrs. Lincoln claimed she would have been aware of it. Reminiscences of the artist, writings by Ruth Hoxie (the second Mrs. Richard Hoxie), quotes by leading dignitaries, and other printed material attest to the actual sitting. Although the artist appeared to have a flair for expanding on ideas in her writings, at the present time, in light of the material contained in the files of the Library of Congress, there is no reason not to respect the artist. DeBirny, in "Vinnie Ream," agrees.
  7. Ruth Horcross Hoxie, "Lincoln and Vinnie Ream," 567, Box 6, VRHP.
  8. Vinnie Ream, "Lincoln," unpublished poem, Box 6, VRHP.
  9. Vinnie Ream Hoxie, "Art Education: Its Progress in America," Washington *Evening Star*, May 29, 1880, Box 4, VRHP, a reprint of an address by the artist to public school students at the opening of the annual exhibition of their work.
  10. Isadore Baker, "Vinnie Ream Hoxie," *Midland Monthly* (November 1897), 406, Box 6, VRHP.
  11. Miner, "Vinnie Ream," Chapt. 8, 63.
  12. Ream had previously completed busts of Horace Greeley, Thaddeus Stevens, and General George McClellan. The *Abraham Lincoln* was to be her first full-sized figure.
  13. Miner, "Vinnie Ream," Chapt. 8, 63-65.
  14. Baker, "Vinnie Ream Hoxie," 407.
  15. "Statue of Abraham Lincoln," *The Globe*, July 27, 1866, reprint from the Congressional Record, Box 9, VRHP. *The Globe* was an official government publication.
  16. "Vinnie Ream: Lincoln Statue and the Official View Today," Washington *Evening Star*, Box 8, VRHP.
  17. Miner, "Vinnie Ream," Chapt. 7, 55, reference to James Dabney McCabe, *Behind the Scenes in Washington* (New York: Continental Publishing, 1873).
  18. Abby M. Laflin Ferree, "Vinnie Ream," Washington, D.C., May 4, 1867, Box 6, VRHP. 19. *Ibid.*
  20. Baker, "Vinnie Ream Hoxie," 407.
  21. B.J.P., "Miss Vinnie Ream's Statue of Lincoln."
  22. O.H. Browning, extract from a letter to Ream by Secretary Browning, Box 4, VRHP.
  23. Reverend Byron Sanderland, "Abraham Lincoln," *National Intelligence*, February 23, 1869, Box 5, VRHP. The *National Intelligence* was the Congressional Record of the time.
  24. *Ibid.*
  25. "Vinnie Ream's Statue of Abraham Lincoln," *Daily Chronicle*, February 6, 1871, Box 8, VRHP.
  26. "Gossip from the Capitol," Washington *Daily National Democrat*, February 23, 1871, scrapbook, VRHP.
  27. "The Lincoln Statue," *New York Times*, January 26, 1871, Box 8, VRHP.
  28. Mat Carpenter, *The Day*, March 3, 1871, Box 8, VRHP.
  29. "The Ream Lincoln," Washington *Evening Star*, as quoted from the *New York Tribune*, Box 8, VRHP. Mrs. Calhoun and Mrs. Lippincott were Washington writers. Although little is known about Mrs. Calhoun, Mrs. Sara Jane Lippincott, writing also as Grace Greenwood, contributed sketches to the *New York Times* and *New York Tribune*. In 1852 she traveled abroad. During the Civil War she lectured and raised funds for medical supplies for the soldiers. In 1870 she was included in the register of female reporters granted access to the Congressional Press Gallery. For an overview of Washington women writers see Elden E. Billings, "Early Women Journalists of Washington" (Washington, D.C.: Columbia Historical Society, 1966-68).
  30. Unidentified news clipping, Box 8, VRHP. Mr. Columbus Tweed was a contractor for government buildings and monuments. It is possible that this undated article alludes to an 1876 amendment to the bylaws of the New York Park Department which ordered that public statues in Central Park must first be approved by a committee composed of the presidents of the National Academy of Design, American Museum of Art, and American Institute of Architecture. For further information see *American Architect and Building News* (November 4, 1876), 353.
  31. Mrs. H.C. Ingersoll, *The Revolution*, February 13, 1871, as reprinted in the *Daily Times*, February 28, 1871, Box 8, VRHP. Susan B. Anthony and Elizabeth Cady Stanton were co-editors of *The Revolution*, founded in 1868 with the backing of financier George Francis Train.
  32. Emma Nivert, "Vinnie Ream: How One Woman Can Admire Another," *Brooklyn Eagle*, Box 8, VRHP.
  33. Laura Curtis Bullard, letter from Rome to *The Revolution*, excerpt reprinted in undated issue of Springfield (Mass.) *Republican*, Box 8, VRHP.
  34. Mary Clemmer Ames, "A Woman's Letter from Washington," *New York Independent*, February 1871, Box 8, VRHP. Ames, a poet and novelist, and at one point the highest paid newswoman in the country, wrote regularly for the *Independent*, a religious weekly. See M.C. Ames, *10 Years in Washington: Life and Scenes in the National Capitol as a Woman Sees Them* (Cincinnati: Queen City Publishing, 1874).
  35. Ingersoll, *The Revolution*, Box 8, VRHP.
  36. *Daily Chronicle*, February 2, 1871, Box 8, VRHP.
  37. Hosmer filed libel suits against two London periodicals, *Art Journal* and *Queen*, both of which claimed a male colleague did her work (both printed retractions) and in "The Process of Sculpture," *Atlantic Monthly* (December 1864) refuted those who claimed her success was due to the Italian workmen she hired; James, ed., *Notable American Women*, II, 222.
  38. Harriet Hosmer, "Vinnie Vindicated," *Daily Chronicle*, April 26, 1871, Box 8, VRHP.
  39. H.G., "Woman's Emancipation," *Chicago New Republic*, Box 9, VRHP.
  40. Jane Grey Swisshelm, quoted in unidentified article, "Miss Vinnie Ream," January 16, 1867, Box 8, VRHP. Swisshelm, in the 1850s, wrote a series called "Letter from Mrs. Swisshelm" for the *New York Tribune*, was the first woman journalist to obtain a seat in the Congressional Press Gallery, and was editor for many years of various feminist and abolitionist newspapers; James, ed., *Notable American Women*, III, 415-17. See also Stephen W. Stathis and Lee Roderick, "Mallet, Chisel, and Curly," *American Heritage* (February 1976).
  41. *Evening Wisconsin*, June 4, 1870, Box 8, VRHP.
  42. "Vinnie Ream Hoxie," under column "Citizens and the Round Table," January 28, 1871, VRHP.
  43. James, ed., *Notable American Women*, III, 122.
  44. Mary E. Bryan, "Vinnie Ream Hoxie," under the caption "Random Sketch," scrapbook, VRHP.
  45. Vinnie Ream, from notes taken while touring the National Gallery of Art, London, 1869, Box 6, VRHP.
  46. Ream, "Art Education."
  47. Nivert, "How One Woman Can Admire Another."
  48. Ream, notes from National Gallery.
  49. The bronze *Sappho* at her grave site is a replica of the marble completed by Ream in 1873, which is on permanent exhibition at the National Museum of American Art, Washington, D.C. Both the bronze *Sappho* and the medallion at the grave site were completed by G.J. Zolnay at the request of the artist's husband.
  50. Vinnie Ream, "Heart Longings," unpublished poem, February 3, 1858, Box 6, VRHP.
  51. Carolyn Berry Becker, "Vinnie Ream: Portrait of a Young Sculptor," *Feminist Art Journal* (Fall 1976), 30. Figure 3 is from Berry Becker's extensive file on the sculptor. We thank her for bringing it to our attention and making it available for use in this article.

JOAN A. LEMP, a curatorial assistant at the Corcoran Gallery of Art, Washington, D.C., is cataloguing their collection of women sculptors' work for a forthcoming exhibition.