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William B. Miller

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addict) and his half-sister (an epileptic) upon her. Elizabeth carried on interminable arguments with him over an infinitesimal weekly allowance, but she did not "from that day in 1865, until November 1879, ever have a dollar of his money in my hand!" Three husbands, three predators. She had succeeded again in attaining self-mortification. It was a condition of pain that reconciled for her the wrongs of the world and the weakness of men. To suffer was to atone. She took grim satisfaction in acting the female messiah, drinking vinegar and wearing a coronet of thorns.

Avarice was not Elizabeth’s flaw; she was as free with her means as her namesake “the lovely saint of charity, Elizabeth of Hungary,” a subject of Paul's sculpture in whom she saw a certain similitude. Where then was the chafe? Was she remembering her childish hatred of her Spartan father and forever expiating it? She never changed. The penultimate sentence of her “History” throbs with implacable misanthropy: “Long ago I laid aside $100 for my burial expenses, for the man who has pinched me so all my more than forty years with him, shall not spend a cent on me after I am dead.”

A NEW REVIEW OF THE CAREER OF PAUL AKERS, 1825-1861
By WILLIAM B. MILLER

In the preface to The Marble Faun Nathaniel Hawthorne acknowledged that, for his literary uses in the novel, he had "laid felonious hands upon a certain bust of Milton, and a statue of a pearl-diver, which he found in the studio of Mr. Paul Akers.” In the book these statues become works by Kenyon, the young sculptor of Hawthorne’s romance. Today the bust of John Milton belongs to Colby College, and The Pearl Diver forms part of the permanent collection of the Portland Museum of Art. (See illustrations in center fold.) Every printed notice about Akers cites The Pearl Diver and its connection with The Marble Faun. It is clearly Akers’
most famous work, and Hawthorne’s notation in 1860 established in effect an immediate reputation and a lasting reference to an otherwise obscure, young Maine-born sculptor. Akers enjoyed this reputation for only a short while. He died of tuberculosis at the age of thirty-six within a year after the publication of *The Marble Faun*.

As an introduction to Akers it is appropriate here to cite Hawthorne’s letter to Ralph Waldo Emerson.

Rome, April 24th 1858

My Dear Emerson,

This note will be handed to you by Mr. Akers, an American artist long resident in Rome. He has the faculty of putting thought and feeling into marble, and is one of the very few sculptors whose productions are worthy of the material in which he works. I have had much pleasure in his acquaintance and am sure you will be glad to know him.

Very sincerely yours,

Nath’ Hawthorne

This graceful letter and many others pertaining to Akers were presented to Colby by Mrs. Lienhard Bergel, a descendant of Mrs. Akers. This manuscript material provides an opportunity to review and enlarge upon all previous articles on the career of one of the few professional sculptors who came from Maine in the nineteenth century.

Of the two statues appropriated by Hawthorne the bust of *John Milton* later came to Colby College as a gift of the alumni. It stood on a marble column in the college library on the old campus for many years, and later in the Reference Room in the new Miller Library. Recently the ungainly shaft has been discarded and the bust has been placed in the vestibule of the rare book room along with a display of manuscripts relevant to the sculptor and to his wife, the poet who wrote under the pseudonym “Florence Percy” and later as Elizabeth Akers.

Periodically this bust has been the subject of articles in *Colby Alumni* and the *Colby Echo*. My talk to the Colby Library Associates was condensed and printed in the *Colby Library Quarterly*. I had been invited to speak on the occa-
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sion of the centennial of the work in 1957. The printed announcement of this meeting included Robert Browning’s comment on discovering the bust in Akers’ studio in Rome. In a letter Akers reports that the poet exclaimed, “Why, it is Milton, the man-angel!” A flyer distributed at the meeting of the Library Associates contained a photographic reproduction of the bust, a poem about it by Alice Cole Kleene, ’98, Hawthorne’s confession from the preface to *The Marble Faun*, and the pertinent reference to the bust in Chapter XIII of the novel. Miriam has just commented on another statue by Kenyon in his studio.

In another style, there was a grand, calm head of Milton, not copied from any other one bust or picture, yet more authentic than any of them, because all known representations of the poet had been profoundly studied, and solved in the artist’s mind. The bust over the tomb in Grey Friars Church, the original miniatures and pictures, wherever to be found, had mingled each its special truth in this one work; wherein, likewise, by long perusal and deep love of the *Paradise Lost*, the *Comus*, the *Lycidas*, and *L’Allegro*, the sculptor had succeeded with the poet’s mighty genius. And this was a great thing to have achieved, such a length of time after the dry bones and dust of Milton like those of any other dead man.

The encomiums of Browning and Hawthorne suggest the esteem in which the work was held. In my talk I described the neo-classic characteristics of this bust—particularly the symmetry, the inertness, the seriousness, and the appropriateness of this subject to a sculptor working in a neo-classic manner.

I could not discover at that time how long the bust of *Milton* had been at Colby. Recently in the Akers’ file at the Maine Historical Society, I found a Portland *Advertiser* news article datelined from Waterville, November 15, 1877, stating that the bust of *Milton* had arrived “the day before” at the college library. This bust then has been at the college for more than eighty-eight years and is assuredly one of the oldest acquisitions of art on continuous display at Colby.

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4 This notice is reprinted almost in its entirety in the *Colby Echo*, II (March 1878), 43. The alumni subscribed $1,200 for this work. There is a brief notice of the arrival of the bust in the *Colby Echo*, II (November, 1877), 34.
The literature on Akers is found in general books on American sculpture and in local magazine and newspaper articles. None of these treats Akers in a definitive way, and, beyond polite praise, no critical analysis has been made of his work. The single most complete biographical notice was Henry T. Tuckerman’s collection of essays on American artists, which concludes with an account of Paul Akers. It is apparent that Mrs. Akers, recently widowed, had been consulted by Tuckerman, for the essay concludes with her poem in memoriam entitled “Violet-Planting.” Furthermore, in a letter at Colby, dated November 23, 1864, Tuckerman specifically thanks Mrs. Akers. He speaks of “the sketch I prepared of him [Akers] and for which you so kindly furnished me with the materials.” A long eulogistic poem written in 1889 by Elizabeth Akers describes many of her husband’s sculptures, and in effect becomes a source of information. Lorado Taft, in The History of American Sculpture (New York, 1903), expressly acknowledged his debt to Tuckerman for his account of Akers. New material on the sculptor, including quotations from his letter of 1852 from Florence, Italy, to Rebecca Usher in Hollis, Maine, appeared in an article by Leila Woodman Usher in 1894. An unsigned article in the Lewiston Journal, in 1911, includes mention of four works in addition to the twenty-four cited by Tuckerman. Rose D. Nealley, writing in 1915, mentions biographical information not available elsewhere. The manuscript material at Colby provides several new items to be reported on here. The listing of the Akers’ oeuvre at

8 William J. Clark, Jr., Great American Sculptures (Philadelphia, 1878), 182-183.
10 Pamphlet: Dedication Exercises at the Portland Library, February 21, 1889, pages 26-34.
11 Pages 195-199, and footnote.
12 Usher, op. cit., 460-468.
13 Lewiston Journal, Magazine Section (January 14, 1911), 10.
14 “The Sculptor and The Pearl Diver,” Maine in History and Romance, by members of the Maine Federation of Women’s Clubs (Lewiston, 1915), 191-197. Other notices derived principally from these are: Rose O’Brien, Lewiston Journal, Magazine Section (January 21, 1961), 3-A; Eloise M. Jordan, Lewiston Journal, Magazine Section (July 13, 1946); A-4; Unsigned, “Benjamin Paul Akers,” Maine Library Bulletin, XIII (January, 1928), 63-71. For additional bibliography and references, see “Akers, Benjamin Paul,” George C. Groce & David H. Wallace, Dictionary of Artists in America (New Haven, 1957). Care must be taken to sift out unreliable statements in many of these.
the end of this essay is thus more extensive than any previous listing.

Benjamin Akers was born in 1825 in Saccarappa, now part of Westbrook, the eldest of a large and indigent family of rural Maine. His playmates called him Paul, referring to the Apostle, "due to the serious cast of his mind," and this name he there-after preferred. All his letters at Colby are signed "Paul"; his calling card engraved "B. Paul Akers." Like many others destined for a career in sculpture in nineteenth-century America, Akers proved to be "handy" and instinctively capable in the realm of three dimensional things. As a young man he worked in his father’s wood-turning mill, inventing fancy patterns and turning beautiful toys. He devised a machine for making shingles, still in use, Tuckerman claims, twenty years later. He was sent to Norwich, Connecticut, for a while as a child, where he saw a statue for the first time. His first opportunity for extended education came when he was nearly twenty years old. He read avidly and absorbed a full draught of romantic literature. The record reveals that this young man was ambitious at turns to engage in a literary career and to become a professional sculptor. He did in a measure accomplish both. Subsequently Akers wrote on art for the Atlantic Monthly and contributed to The Crayon, a short-lived art magazine of the mid-nineteenth century. In a letter to Akers, James Russell Lowell refers to the sculptor’s writings for the Atlantic, "I need not say to you again that I set a high value on your contributions—that goes without saying, as the French say."

Akers proceeded from ingenious whittler to serious modeler in clay. He spent the winter of 1849 in Boston learning the processes of plaster casting from the sculptor Joseph Carew. Apparently this constitutes the extent of Akers' formal instruction. From 1850 on he considered himself a professional. On his return from Boston Akers got clay for modeling from

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13 Atlantic Monthly, V, "Our Artists in Italy, Hiram Powers," 1; Ibid., VII, "Our Artists in Italy, William Page," 129; Ibid., IX, "Landscape Art," 162; Ibid., IV, "The Artist Prisoner" (a poem), 19. I have been unable to track down Akers' specific contributions to The Crayon. The manuscript of "Landscape Art" is at the Maine Historical Society, Portland.
14 Holograph letter, dated November 18, 1859, now at Colby College.
the pottery of Jeremiah Dodge & Son near Deering's Oaks in Portland. This was the pottery celebrated in Longfellow's poem, "Keramos."

For the next two years he was active in Portland. There, one of his earliest sponsors was John Neal (1793-1876), lawyer, novelist, magazine editor, and promoter of good causes. An account of Neal says "He was always enthusiastic about something," and this is apparent in Neal's recollection of meeting the young sculptor in 1850.

One day, a brother lawyer, from that neighborhood [Saccarappa], or perhaps from Saco, named Hayes, called on me to ask if I should have any objection to see a young man of his acquaintance, who had been trying his hand at a preparation for sculpture, by modeling in clay. Of course I should be glad to see the poor fellow, having been accustomed to such applications for many years . . .

At the end of an hour the young man appeared, bringing with him a life-size medallion. Pale, quiet, and rather anxious-looking, the first impression I received was quite favorable, and so, after setting the medallion—it was a head of the Saviour—in a good light, I began questioning him.

"Was it a copy of anything he had ever seen, of any head, painting, engraving, medallion, or cameo?"

No, he had never seen such a head anywhere. It was altogether his own idea of the Saviour . . .

"Very well then," said I, "such being the case, I am not unwilling nor afraid to say, persevere! You have done something quite remarkable here; . . . and the expression being so serious and benign, so tender and thoughtful, you deserve great praise and warm encouragement, and have no time to lose. Come with me, and I will put you in the way of experimenting to advantage"; and I took him into a large hall over my office, and said, "There—I will cut a hole through the roof, and give you a skylight worth having, and you may go to work at once, and we'll soon find something for you to do in the way of busts. Did you ever try your hand on a bust 'big or little'?"

"Never."

"Very well, you may begin with me," and he did, and the bust he made of me is now in my library. The first experiment was a failure; full of exaggeration and heroic ideality. The fact is, the man was a poet—a born poet—and so he thought he must serve me up, not so much as he saw me, but as he would like to see me, and have me go down to posterity.

The second was much more successful, though idealized and exaggerated, both in size and features. It was, however, ennobled, and on the whole, more satisfactory to some of my partial friends than it would have been, if truer."

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A weathervane in the form of a rooster is reputed to be Akers' first work in sculpture. A gravestone for Ellis B. Usher probably belongs to this period, but it is indicative of Akers' aims and ambition that "folk sculpture" of this sort does not continue in notices of his early works. Rather we find works such as a relief entitled Charlotte Corday, later renamed Lady Jane Grey, the Head of the Saviour mentioned by Neal, and portrait medallions of his brother, his mother, his father, and one entitled The Village Doctor. This latter was a portrait of Dr. Jonathan Swett who had befriended the young Akers and had loaned him books to read and a place to work in Hollis. About the portrait of the doctor it was said, "It's as ugly as Fra Angelico's devil and a remarkably true likeness." This sounds like something Akers might have said looking back on his earliest works. The remark has, in fact, been attributed to "townsmen" in Hollis, and to the doctor as well as to Akers.17

In Portland Akers shared a studio with John Rollin Tilton (1828-1888),18 listed as an ornamental painter at the time. Inevitably Akers modeled the features of Tilton. The sculptor and the painter met again in Europe. Tilton named a son Paul for his friend.

Commissions during 1850-1851, some probably suggested by John Neal, included the Reverend Ichabod Nichols (1784-1859) pastor of the First Unitarian Church in Portland,19 and two posthumous portraits—John Taylor Gilman (1753-1828), onetime Governor of New Hampshire and father of Mrs. Nichols; and Samuel Ayer Bradley (1774-1844), a lawyer active in Fryeburg, Saco and Portland. Neal had watched his young protégé at work on the latter bust, and marveled that any results were possible. Akers was working from a plaster of paris death-mask, a photograph of a portrait bust (presumably for help in establishing forms for the base), and his own recollection of Bradley's "looks while he was arguing a troublesome case."20

Belonging to this same period are three portrait busts, the

17 Lewiston Journal (July 13, 1946), A-4; Ibid., (January 21, 1961), 3-A; Neal, op. cit., 193, respectively.
19 Earle Shuttleworth, Jr. informs me that this bust is in the church parish house.
20 Neal, op. cit., 24.
first cited simply as Professor Sheppard, probably John Hannibal Sheppard, class of 1845 at Bowdoin College, who attended Harvard Medical School while Akers was in Boston. Mrs. Nathan Webb recalled that Akers stayed at their home in Hollis while he worked on a portrait of her father, Ellis B. Usher. The features of Professor Parker Cleaveland (1780-1858) of Bowdoin College were modeled by Akers and cast in plaster, but the bust apparently was never made into metal or stone. One suspects that most of these early works never went beyond the plaster stage.

There is definite reference to Akers arriving at the home of Henry Wadsworth Longfellow in Cambridge on June 12, 1851. From the poet’s Journal: “Mr. Akers of Portland arrived. He is to pass a week or so with me and make my bust; a young man of superior talent and high ideas of his art.” Subsequent entries in the Journal indicate the progress of the bust, and it will be noted here that there is no suggestion of the neophyte of John Neal’s story. For Monday, June 23, 1851: “Mr. Akers gets on well with the bust. It promises to be a very good one, though I have hardly given him an hour. He is the easiest artist in the world, hardly asking a regular sitting.” For Wednesday, June 25, 1851: “The bust is finished in the clay and is pronounced excellent.”

The young sculptor enjoyed the social life with the Longfellows in Cambridge, and received a second commission from Mrs. Longfellow’s uncle, the wealthy Bostonian, Samuel Appleton (1766-1853). Again from Longfellow’s Journal, for Thursday, July 22, 1851: “Went to Boston to see Uncle Sam’s bust by Paul Akers. Quite grand and striking, and finely done. Very few people look so at eighty-five.” Mr. Appleton further commissioned two “ideal” pieces from Akers, and this made it possible for him to go to Europe. This opens a new phase in Akers’ career.

In Akers’ day American sculptors found in Italy an atmosphere conducive to artistic production and superb professional facilities for working. The prevailing style in sculpture was broadly a neo-classicism and in Italy one found sculptures from

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21 This and subsequent quotations from the manuscript of Longfellow’s Journal were supplied by Mr. Thomas H. de Valcourt, Curator at the Longfellow House in Cambridge.
the ancient past in the great collections in Florence, Rome and Naples. According to the theory first enunciated by the German antiquarian Winckelmann, one learned virtually all the lessons of form, representation, taste, and technique from ancient sculpture and particularly from Greek sculpture. American sculptors, therefore, went to Italy to see the masterpieces at first hand. Once there each American sculptor from the 1840s on found other American sculptors, sculptors from other European countries, and they all joined in a loose fraternity. In Rome one was not a sculptor oddly alone, as might be the case in the United States. In Italy one was part of a sizeable professional group. Materials and technical assistance were available in Italy. Stone cutters and artisans could be hired at low cost, and models were readily available to pose in picturesque peasant costumes or in the nude. Artists could attend free lectures on anatomy at the medical school in Rome. Furthermore it soon became fashionable for tourists to visit the studios. In this way statues were sold, commissions arranged, and likenesses taken. In fact life abroad was so congenial that many Americans simply stayed on. All this Akers experienced, although he was unable to digest it all at once.

Appleton commissioned Akers to make replicas in relief of two figures by Michelangelo—Morning and Evening from the Medici Tombs in Florence. Akers had portrait busts to render into marble and he was able to arrange for passage in the fall of 1852 with Captain Waterhouse whom he had known for some years.

This first of three trips to Europe was both a shock and revelation to Akers. This he confesses in a letter written to neighbors back home: "I was thrown at once from a world where not in all my life had I seen art... into a world where all was art.... I was set down in the Louvre, a boy fresh from the woods of Maine, in that new world, no idle spectator." Akers' reaction was far from unique. Other American


23 Usher, op. cit., 460. The original letter is at the Maine Historical Society, Portland.
sculptors had felt the same way when they first arrived in Europe. Thomas Crawford had expressed almost identical sentiments in a letter home. Horatio Greenough recalled that he had been emotionally overwhelmed by the first statues he saw in Genoa. Even Hiram Powers had been "filled with despair by the artistic richness" of Florence when he first arrived.24

In Akers' letter, quoted above, he speaks of his visit in Rome. He was particularly impressed with the tomb of Raphael in the Pantheon and by the splendor of papal ceremonies. He goes on to describe the monuments he can see from the window of his room in Florence, and it is clear that he has a view of the Piazza Signoria and the Palazzo Vecchio. The choice of Florence over Rome for extended residence indicates a preference for the smaller city which was not so likely to overwhelm the young man from Saccarappa.

It has been stated and repeated recently that Akers studied with Hiram Powers in Florence in 1852, but this seems unlikely. At a later date Powers wrote to Akers in response to an unsigned article Akers had written for the Atlantic Monthly. Powers objected to Akers' opinions of his (Powers) "good and bad qualities. This is a liberty which an artist should not take with another." In the copy of Akers' reply to Powers there is a polite defense of the article and deference to Powers' standing, but no suggestion of a former pupil-teacher relationship. Powers even misspells Akers' name.25 Furthermore, had Akers known Powers he might have anticipated this reaction. Powers was rather touchy about his own reputation, although quite outspoken in his criticism of others.

In speaking much later of his first sojourn in Italy, Akers declared he had been "too much bewildered by the sight of treasures of art to accomplish anything."26 The commissions for Appleton, however, were completed, and Akers returned home within the year.

Now as a sculptor who had studied and worked in Italy, Akers, we may imagine, regained his confidence and consoli-

24 Thorp, op. cit., 33, 60, 77 respectively.
25 Holograph letter, Hiram Powers in Florence to Paul Acres (sic) in Rome, May 12, 1860; Copy of Akers' reply; both at Maine Historical Society, Portland.
26 Tuckerman, op. cit., 615-616.
dated his experience. During 1853 he devoted himself to an ideal piece, *Benjamin in Egypt*. The figure illustrated an episode from Genesis 44:12. Thirty-five years later Elizabeth Akers described the statue:

Fair Benjamin, who, pausing on the track
To Egypt with his brethren—while surprise
Looked from his innocent eyes,
Beheld the silver cup within his sack.\(^27\)

The statue was exhibited at the Exposition in the Crystal Palace in New York. Unfortunately the statue was destroyed later in a fire at the Customs House in Portland. Ether Shepley of Portland, Chief Justice in Maine from 1848 to 1855, once owned the work.

This statue illustrates the contemporary trend within the dominant neo-classic style in sculpture. Its subject is biblical rather than classical, but nevertheless ancient and dependent upon a text. “Pause,” “surprise,” “innocence,” we may assume, were exploited in this figure as the enhancement of the anecdote. Other sculptors of the time sought to incorporate melodramatic feeling into their Cleopatras and Beatrice Cencis. American sculptors active around the middle of the nineteenth century have been characterized as “literary sculptors,” and Akers here demonstrates his connection with this trend.

In the summer of 1854 Akers had a studio in Providence, Rhode Island. From Edward King (1815-1875) of Newport came commissions for replicas of classical statues, busts of *Ariadne, Venus of Melos, Young Marcellus*. These were executed later, sent to Newport, and eventually presented by Mr. King to the Redwood Library, where they still are.\(^28\) A letter, dated October 9, 1858, to Paul Akers from Charles Eliot Norton refers to these matters and to other replicas which Akers had had copied for Mr. King. Norton cites *The Gladiator* (known today as *The Dying Gaul*) at Mr. King’s, and continues, “the busts of Cicero and Demosthenes are also great acquisitions for Newport.” Further, “your statue of his [King’s] little girl was there to be seen, and beside pleasantly recalling to me the time when you were modeling it, it seemed

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\(^{27}\) See note 7.

\(^{28}\) Mr. Donald Gibbs, Librarian of the Redwood Library, supplied this information.
to me even more excellent than I thought it then." This remark brings to light a hitherto unrecorded portrait by Akers as well as a charming compliment to the sculptor.

Probably dating from 1854 is another bust for which there is no complete identification in printed accounts. This is the portrait of Mrs. Paulina Davis (1813-1876) of Providence. She was the wife of Thomas Davis, manufacturer of jewelry and onetime congressman. In her own right Mrs. Davis was an active abolitionist and speaker for women's rights. She helped edit a feminist magazine Una in Providence. Information about the bust comes from Elizabeth Akers who, the year before she married the sculptor, traveled to Europe with Mrs. Davis in a voyage à trois—extraordinary because Paul Akers was the third member of the party. Elizabeth Akers gave many particulars of this journey in an unusual manuscript document now at Colby. Therein Mrs. Davis is reported as saying that Akers had made a bust for her, but she considered it a failure and not worth the money she had paid for it.

In connection with her abolitionist activities, Mrs. Davis came in contact with Gerrit Smith. In 1854 in Washington, just after the sojourn in Providence, Akers did a bust of Gerrit Smith (1797-1874) who was then a member of Congress.

Smith had been a partner of John Jacob Astor, and there is in the Colby collection of Akers papers a handwritten invitation to Mr. Akers to dine en famille with the Astors at the Hotel de l'Europe in Rome. These connections, and others, indicate that Akers politely exploited successive introductions among clients actual and potential. The bust of Gerrit Smith was exhibited at the National Academy of Design in 1859, listed simply Bust of a Gentleman, number 815 in the catalogue. This is surely Smith because in a letter to his wife in 1860 Akers says, "I . . . shall take from the N. A. my bust of Gerritt Smith which I think I will forward to Portland." A second entry in this same exhibition was a Bust of a Lady, number 814, listed as owned by P. R. Strong.

29 Holograph letter, now at Colby College.
30 Mary Bartlett Cowdrey, National Academy of Design Exhibition Record, 1826-1880 (New York, 1943), I, 7.
31 Holograph letter, Paul Akers in New York to Mrs. Elizabeth Akers in Hollis, September 5, 1860, now at Colby College.
Washington was a fertile field for an American sculptor to cultivate. Statesmen there were favorably disposed toward neoclassic sculpture as a proper adjunct in the young republic, and of course Congress was responsible for commissioning the impressive sculptures on the Capitol. A young sculptor built his reputation first with portrait busts, next with standing figures and ideal pieces, and then with large and complex monuments. Akers scored very well in the initial stage here. He wrote of meeting President Franklin Pierce, who undoubtedly talked of his college days at Bowdoin. Pierce helped the young sculptor from Maine by giving him a letter of introduction to Caleb Cushing. Akers admits he was more drawn to the President than to Cushing. “I must get at the President, and in order to do it, Cushing must be executed.”

In the full context of the letter Akers intimates that he must demonstrate his artistic powers by doing a portrait of Cushing in order to obtain further commissions. It is not clear in the letter that Akers had a commission for a bust of Cushing and no reference to such a work has turned up. Mention is made of twelve portraits done in Washington by Akers, but only a few have been identified with certainty.

Eventually Akers took the likeness of President Pierce (1804-1869). As there is no reference to a commission, the bust was very likely undertaken on Akers’ initiative. Such a portrait a sculptor could use, upon subsequent commission, for everything from medallion reliefs to equestrians. Akers says that through President Pierce he met and later did a bust of Linn Boyd (1800-1859) from Kentucky, Speaker of the House at the time. The bust of John McLean (1785-1861), Justice of the Supreme Court, has long been in Washington. It was moved from the Capitol to the Supreme Court Building in 1935. A bust of Edward Everett (1794-1865) done at the same time now belongs to the Maine Historical Society. The likeness of Samuel Houston (1793-1863) is described as a medallion and of “cabinet” size, that is to say, less than life-size.

Akers’ next move was to return to Italy. In a letter he says, “Very soon I shall go to Rome where I belong. I will do what

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I can, and then I shall be worthy of you all."34 In Rome he would have the plaster casts of his Washington portraits translated into stone by a process called "pointing." This work is of a mechanical nature and was ordinarily done by Italian artisans. The end result is a duplication or replica in stone of the plaster cast. Copies from antique sculpture were made by this process also.

In Rome Akers lived near the Piazza di Spagna—the center of the English-American colony. He once rented the studio formerly occupied by Canova, the first and probably the most outstanding of the neo-classic sculptors. At Colby Akers' engraved calling card, referred to previously, gives in its corner the address of another studio: 36 Vic de' Greci. I cite this because the address has been incorrectly spelled in several written accounts.

This second period of residence in Italy was most productive for Akers. It culminates with the borrowings for The Marble Faun. In a letter home he describes his work and friends.

Within my studio the daily music is the sound of ringing marble. "Undine" is with me, and when this shall have reached you, will be wrought in stone as fair as pearl. Other things there are, busts with which are associated hours of my life, studies of works yet to be given to the world . . . . My rooms are seven in number . . . . There are now thirty marbles in a complete state awaiting shipment. I have just completed a clay statue, "St. Elizabeth of Hungary," two copies of which are ordered, one to go to Boston, the other to New York. But my chief work now is a statue, which is perhaps one half modelled, of a lost "Pearl Fisher." My heart is in it. I have a pupil, a New York lady [Emma Stebbins] who will make New York proud of her. She and Miss Harriet Hosmer reside together and we have our noon lunch in the studio.35

During this period there is scant reference to portrait busts. Some fourteen ideal pieces belong to this second sojourn in Italy. This indicates that the sculptor is becoming established in the profession. Several letters to Akers in the Colby collection demonstrate his connections with wealthy patrons. There is the invitation from the Astors mentioned above; a letter from Robert Hoe of a well-to-do New York family who

34 Usher, op. cit., 493.
35 Usher, op. cit., 463-464; See "Stebbins, Emma," in Groce & Wallace, op. cit.; for the most recent account of Harriet Hosmer see Thorp., op. cit., 79-88.
owned one copy of *St. Elizabeth*; a letter referring to a com-
mission for a monument to Commodore Matthew Perry from
August Belmont; and finally the connection with Hawthorne
who, if not wealthy, must be counted as influential. Other let-
ters at Colby indicate that Akers was on friendly terms with
Richard Greenough, the sculptor, William Page, the painter,
and Charlotte Cushman, the actress. The replicas from the
antique made for Edward King of Newport belong to this pe-
riod. Others—*Flora, Pomona*, and a second *St. Elizabeth*—
were made for Mr. J. B. Brown of Portland.36 Akers once
thought of assembling a collection of replicas from the antique
and exhibiting them in the United States. One letter at Colby
referring to sculpture of this period informs Akers of the ar-
rival in New York of seven cases of his sculpture, in addition
to three stored elsewhere.37

For the purposes of analysis it is convenient to discuss the
sculpture of this period in groups. Akers did a great variety
of things. A statue entitled *Peace* may well belong with the
copywork from the antique. *Girl Pressing Grapes* suggests a
contemporary Italian peasant subject, just as *Reindeer* seems
an appropriate sculpture for the man from Maine. In addition
to the *Benjamin* of 1853 there are three sculptures with re-
ligious titles: *Isaiah, St. John, St. Elizabeth of Hungary*.

In the next group subjects are taken from varied sources but
are linked by a pair of themes. The first theme is a “sleep/
death” theme, the second is a “water” theme. Both appear in
three sculptures, and one or the other in four others. Of the
first theme I said in my talk to the Library Associates, “Neo-
classicism was the only sculptural style and technique current
and available to Paul Akers. And we see that he turns its
characteristic inertness to the proper subjects.” *The Drowned
Girl*, Schiller’s *Diver*, and *The Pearl Diver* all depict a youthful
person dead from drowning. *Diana and Endymion* might
well refer to the moment in the story when the beautiful youth
is discovered asleep by the huntress. *Una and the Lion* was
inspired by Spenser’s lines from *The Faerie Queen*, “Still while

36 Holograph letter (author’s copy) Paul Akers to J. B. Brown, November 27,
1860, now at Colby College. Lists sculptures, asks for balance due.
37 Holograph letter, A. Gerald Hull in New York to Paul Akers in Portland,
October 28, 1858.
she slept / He kept both watch and ward.” Paolo and Francesca swoon at one point according to the legend. The repetition of inanimate figures suggests that the sculptor was unwilling to cope with the problems of representing figures in action. A greater realism, we can imagine Akers convincing himself, would result in representing subjects inherently inert. Recall too that Milton is of course represented as blind. If this analysis is correct then we may say Akers used the neo-classic forms for their most realistic purposes. This puts Akers beyond the orthodox bounds of idealism espoused by sculptors of neo-classicism. This is not surprising because the American sculptors of Akers’ generation preferred more realism than their neo-classic teachers.

The “water” theme on the other hand strikes one as distinctly romantic rather than realistic. This is borne out by an investigation of the sources for Akers’ statues. The Drowned Girl was inspired by the poem “The Bridge of Sighs” by Thomas Hood. The poet pleads in a sentimental way that drowning has washed the sins of the fallen girl. Schiller’s Diver derives from the German poet’s romantic-compulsive tale of a squire plunging and replunging into dangerous, seething waters to retrieve the king’s golden cup. Seeking the elusive prize, the hero expires in watery depths. Undine is a mythological water sprite whose romantic tale was told in 1811 by Friedrich H. K. de la Motte-Fouqué.

Unfortunately it is impossible to carry the discussion of the sculptures of this period much farther. Only four of the entire group are presently located or known through reproduction. The others are frequently found listed as works by Akers, but never located in collections, described in the accounts, or illustrated in the articles. One non-sculptural note, however, further reinforces Akers’ reliance on the “water” theme. The Colby collection includes several ardent love letters from Paul to “Flo” as he then addressed his future wife. These were written after Akers returned from Italy in 1858. In one letter Akers made his point by a pair of drawings, the first showing two lovers on an idyllic island, the second representing Akers himself alone, adrift, and lost on a vast sea should “Flo” spurn him. (See illustration inside back cover.)
Of the four known works, the bust of Milton has been discussed above. St. Elizabeth of Hungary shows a standing figure holding in the fold of her garment the roses which miraculously appeared in winter time. The statue appears somewhat restrained in its action, as if the sculptor had been reluctant to animate a figure in the full round. We recall that Akers did portrait medallions before he tried a full bust of John Neal. The Drowned Girl exists as a plaster relief in the collection of the Maine Historical Society. It is a head in profile, facing the right, with no medallion background. The eye is closed, the hair sweeps back and on to the neck. It is an idealized young girl. From the sculpture alone it would be impossible to make a connection with Hood's poem.

Akers' masterpiece, The Pearl Diver, incorporates both the "death" and "water" themes with which the sculptor had been somewhat obsessed. Even if other large works of Akers had survived, The Pearl Diver seems both typical and best for purposes of analysis. It is, admittedly, a statue that does not appeal to twentieth century taste and sensibility. It was admired one hundred years ago for qualities which today seem misplaced. Albert Gardner, with tons of marble statuary from this period in his care at the Metropolitan Museum, has written quite disparagingly of the pre-Civil War output of American sculpture. What he objects to in general may be applied to The Pearl Diver. This sculpture, he would say, lacks formal, plastic qualities but has an overabundance of melodramatic and sentimental content. As modern preference reverses this emphasis, it is clear that The Pearl Diver cannot engage modern man's esthetic imagination. It looks dated because sculptors of the post-Civil War and twentieth century periods have explored different avenues of artistic expression and have accustomed modern eyes to different things. Therefore it is quite understandable that while The Pearl Diver was on exhibit at the Buffalo Academy of Fine Arts in the 1860s it was placed in a position of honor and prominence. Only in the 1950s, however, was the statue taken out of storage at the Portland Museum of Art—in time for its centennial. It is now on view in the basement gallery of the museum.

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Gardner, op. cit., passim.
The statue depicts a nude youth, the eyes closed, the arms over the head and the body thrown backward over a mound. The figure is partially draped by a fishing net and thereby is our prejudice first caught. This net is rendered in the white Carrara marble with a technical skill unimaginatively disposed toward complete verisimilitude. Several shell fish and crustaceans embedded in the base and in the net likewise present utter fidelity to their models in shape and size. The marble finish of the figure is smooth. Today one looks for a tenuousness in the transformation of the represented object, and inherent to modern esthetic expectation is a concern for the very marks of the sculptor’s tools and for the nature of the material.

Accounts from a century ago indicate that literal representations of the sort exemplified by The Pearl Diver led the spectator to the anecdotal and thence to the moral themes of the work. Several accounts of The Pearl Diver, however, differ in the description and in the point of the moral. For example this description comes from Tuckerman’s Book of the Artists (612), keeping in mind that Elizabeth Akers was the contributor:

A youthful nude figure, with a net suspended around its loins, in which a few shells indicate the vocation, the muscles unstrung from exhaustion, seated on a sandy knoll, the arms thrown over the head, the posture natural and graceful in its unconscious abandonment—instantly suggests to the mind a pearl-diver who, having bravely plunged beneath the waves and seized the treasures of the deep, has emerged only to die.

In contrast to this is Hawthorne’s view in Chapter XIII of The Marble Faun:

Miriam admired the statue of a beautiful youth, a pearl-fisher, who had got entangled in the weeds at the bottom of the sea, and lay dead among the pearl-oysters, the rich shells, and the sea-weeds, all of like value to him now. [Miriam remarks.] “The poor young man has perished among the prizes that he sought, . . . But what a strange efficacy there is in death! If we cannot all win pearls, it causes an empty shell to satisfy us just as well. I like this statue, though it is too cold and stern in its moral lesson, and physically, the form has not settled itself in sufficient repose.”

Reinforcement for this interpretation comes from Hawthorne’s son, who recalled that Akers “entertained us at his
own studio, where he was modelling his best group, 'The Drowned Fisher-Boy' as he called it. The figure is supposed to be lying at the bottom of the sea, face upward, with a fragment of rock supporting on its sharp ridge the small of the back—a most painful and uncomfortable attitude, suggesting that even in death there could be no rest for the poor youth."

In the quotations above there is disagreement about the location of the figure. In Tuckerman *The Pearl Diver* has "emerged," in Hawthorne he is "entangled in the weeds at the bottom of the sea." If the figure is located at the bottom of the sea, the spectator must imagine himself in a strange and unaccustomed environment. The sculptor thus invites the spectator to share, as Miriam does, in a romantic discovery of the figure, its location, its story, and its moral. Yet in the two accounts the pose of the figure varies, the moral is different, even the title changes.

Since Julian Hawthorne speaks of Akers "modelling his best group," clearly then the Hawthornes were seeing *The Pearl Diver* in a preparatory state in clay or plaster. Mrs. Akers, who never saw this early state, described for Tuckerman the final state in marble. Thus the respective descriptions refer to two different objects.

Conclusive proof that the early and later states of *The Pearl Diver* were different in appearance can be found in a letter from William Page in Rome to Akers who had returned to the United States. Page writes:

> I have seen your "Diver"—(we are all divers) in the marble now for the second time and though perhaps if you had been on the ground here you might have got something more out of them of what you want, yet on the whole I was surprised to see that they had so well embodied the plaster in marble—I think it will be received with great pleasure by your friends as a work of the highest order—allow me to congratulate you."

"They" and "them" refer, of course, to the Italian artisans who had been hired by Akers to point the plaster model into marble.

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As Page is not explicit about the disparities between the plaster state and the finished marble, we may conjecture that what the Hawthornes describe, but is not to be found in the statue, constitutes these differences. In the descriptions cited above two items stand out importantly. The first is Hawthorne’s mention of “sea weed” and the figure being “entangled in the weeds.” The sea weed on the actual statue is a minimal sprig virtually lost in many views between the legs of the youth. The figure cannot be said to be “entangled in the weeds.”

The omission of the weeds may be taken as a reluctance on the part of the artisans to undercut the base of the statue. Plaster, reinforced with wire and cloth, can assume quite tenuous forms, but these same in marble would endanger the stability of the figure. Possibly the artisans decided to continue only when Akers could be present to direct this elaboration. This may be what Page implies by his phrase “if you had been on the ground here, you might have got something more out of them.”

The second item concerns the pose of The Pearl Diver. Julian Hawthorne speaks of “a painful and uncomfortable attitude,” and Miriam of a form not settled in sufficient repose, whereas Tuckerman and Mrs. Akers describe a “posture natural and graceful.”

The conclusion is that The Pearl Diver, as it now exists, is in a state somewhat at variance with its earlier appearance and with Hawthorne’s description in The Marble Faun. Although it might be argued that Hawthorne invented and changed details on the statue he borrowed from Akers, the disinterested evidence from William Page and Julian Hawthorne counteract the argument. In a generation that so carefully constructed anecdote and moral from its marble statuary, it is surprising that no previous attention has been paid to the disparities noted here.

In quotations and references to this statue, it is called by several different names. Even this suggests that the form and concept of The Pearl Diver evolved over a period of time, and possibly this evolution extended back to the statue entitled Schiller’s Diver. There is no evidence for the actual existence of this statue. The similarity in theme between Schiller’s Diver
and *The Pearl Diver* is readily apparent. Akers may have started with one and ended up with the other. The suggestion is that Akers made a sketch in clay of the "squire" of Schiller's poem. In enlarging the composition to nearly life size, the sculptor may have wanted to model the figure nude before adding the medieval costume appropriate for the squire. Then, as the appearance of the *nudo* commended itself to the artist and his friends, the new title and story for the work evolved. *The Pearl Diver* was exceptional, at the time it was made, in having no literary source. Almost every sculptural group of the period made reference to mythology, legend, or literature. Providentially Hawthorne's use of the statue in *The Marble Faun* supplied the "literary" explanation for *The Pearl Diver*

In regard to the presumed evolution of the form and concept of *The Pearl Diver*, it is appropriate to mention Hawthorne's suspicions in the matter in general. In *The Marble Faun* (Chapter XIII) Miriam, speaking of another statue in Kenyon's studio, says, "I fancy it is still the ordinary habit with sculptors, first to finish their group of statuary,—in such development as the particular block of marble will allow,—and then to choose the subject." And in the *Notebooks* (71-72) Hawthorne says, "... as if the sculptor were waiting till his statue were finished before he chose the subject,—as indeed, I should think many sculptors do." Finally it will be recalled that an earlier medallion by Akers entitled *Charlotte Corday* was later renamed *Lady Jane Grey*. Here is John Neal's account of the matter. "The next move [Akers] made took the shape of an *alto relievo*, representing the head of Charlotte Corday after decapitation. It is of cabinet size, and we have christened it anew at his desire 'Lady June Grey', and in good sooth, it gives her character, mournful, touching and very gentle, as if he had known her personally, or had been a witness of the dreadful catastrophe."41 Neal describes the very practice which Hawthorne deplores. It also suggests that Akers was amenable to adapting titles for the most effective interpretation of the sculptured form.

The reputation and fortunes of *The Pearl Diver* may be followed in part in letters in the Colby collection. It has been

41 Neal, *op. cit.*, 24.
observed in the quotations above that the Hawthornes were intrigued with the work. William Page ultimately thinks well of it and offers congratulations to the sculptor. On a more mundane level is a letter to Akers from Tito Malpieri, who evidently acted as Akers' agent for pointing the plaster casts into marble. This letter is in fact a bill, and Malpieri duns Akers for payment of 457 scudi. (The scudo was worth approximately one dollar at the time.) This is for work (lavori) done on two copies of St. Elizabeth of Hungary, a Sleeping Child (moribundo putto) and The Pearl Diver (pesatore). I connect Malpieri's descriptions with English titles of known works by Akers. A second letter from Malpieri informs Akers that four boxes of sculpture have been forwarded to him in the United States.

From a short letter between American friends of Akers we learn that The Pearl Diver had been on exhibition in Portland by November 26, 1859. August Belmont, the financier, writing from New York on January 16, 1860, to Akers primarily on another matter says that the statue "continues to meet with great success." Thus The Pearl Diver had been exhibited in two different places within six months of its arrival. On September 5, 1860, The Pearl Diver was still on view in New York City, for in a letter from there to his wife Akers says, "I shall go up to see The Pearl Diver." Three years later, a letter at Colby reveals, the Board of Curators of the Buffalo Academy of Fine Arts was so impressed by The Pearl Diver that they made an offer to buy it. William H. Beard, one of the Curators, wrote to Paul Akers' brother Charles asking whether the sculptor's widow would be amenable to an offer of $700 to $800 for The Pearl Diver, although Mr. Beard says he feels "the work is worth very much more.”

Elizabeth Akers mentioned the statue as one of the few assets

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42 Holograph letters, Tito Malpieri in Rome to Paul Akers, written in Italian, March 19, 1859, and Tito Malpieri in Rome to Paul Akers in Portland (forwarded to Philadelphia), November 29, 1860, both now at Colby College.
43 Transcription of letter, (Mrs.) M(artha) U(sher) O(sgood) in Bar Mills, to A. R., November 26, 1859, now at the Maine Historical Society, Portland.
44 Holograph letter, now at Colby College.
45 Holograph letter, Paul Akers in New York to Mrs. Elizabeth Akers in Norway, Maine, September 5, 1860, now at Colby College.
46 Holograph letter, April 1, 1863.
left to her in the estate of her late husband. She evaluated *The Pearl Diver* at $5,000.\textsuperscript{47}

For some time *The Pearl Diver* was on exhibit in Buffalo, but the statue was destined to return to Portland. On February 21, 1889, *The Pearl Diver* was formally received by the Portland Society of Art and installed in the Portland Library. For this occasion Mrs. Akers had written a poem occupying some eight pages of the brochure commemorating the event.

Akers, as indicated above, had returned to Maine, and in the summer of 1858 met Elizabeth—then Mrs. Taylor, a young mother, journalist, and poet. Several letters from Paul to “Flo” document their courtship. The letters reveal that Akers was again active in Rhode Island.

In the spring of 1859, these letters reveal, Akers had arranged for Elizabeth to meet Mrs. Davis in regard to a trip to Europe. All three subsequently sailed from New York. In Lyons Akers suffered a severe tubercular hemorrhage. He was nursed there by the two ladies—not altogether amicably, according to Elizabeth’s testimony. The party proceeded to Rome. Later Mrs. Davis left for Ireland. Elizabeth stayed with the family of Joseph Ropes, an American painter from Salem, Massachusetts.

The only recorded work by Akers during this last sojourn in Italy was a relief medallion portrait of Elizabeth, marked “Roma” on the under relief of the neck. A plaster version of this portrait came to Colby with the Bergel bequest. Unfortunately the medallion is cracked, but it is here reproduced as a hitherto unpublished work by Paul Akers.

In less than a year Akers and Elizabeth returned to the United States and in the summer of 1860 were married in Hollis. At Colby a delightfully chatty letter from Rome to Akers from J. R. Tilton, Akers’ painter friend, speaks of many things. “Emma [Stebbins] said that she had heard that you were married, but we did not believe it until your letter arrived.” This reaction is not unexpected as Akers’ reputation as a ladies’ man was certainly known in Rome. Akers had openly courted the young governess attached to the Hawthorne family,\textsuperscript{48} and Elizabeth had some inkling of a previous “under-

\textsuperscript{47} Holograph manuscript, by Elisabeth Akers, now at Colby College.

\textsuperscript{48} Norman Holmes Pearson, *The French and Italian Notebooks by Nathaniel Hawthorne* (unpublished dissertation, Yale University, 1941), 111, 802.
standing” between Paul and an English lady. That Akers should enter matrimony in his tubercular condition evidently further surprised his friends. Tilton continues, “Well, Heaven grant you both a happy and successful life . . . as for Florence you ought to make her a second Mrs. Browning. Surely she has all that Nature can give. . . . You should have been married years ago.” There follows word about instructions given to agents for pointing and shipping Akers’ sculptures, payments to Roman artisans, solicitations about Akers’ health, news of Tilton’s own progress in painting, and the announcement that Carrie, his wife, was again with child.49

Although Akers was a sick man his letters to his wife reveal a surprising activity on his part. He wrote from Boston and New York telling her about making arrangements for casting sculptures, for obtaining stone, for shipping his works. A small bust of a Sleeping Child at the Maine Historical Society is said to be the last work by Akers. However, in a letter of September 22, 1858, Akers speaks of a “little marble child” which he was unable to deliver to Mr. Upton in Boston.50 It will be recalled that Akers’ agent in Rome, Malpieri, mentioned a moribundo putto in a letter of 1859. If these are all the same subject, one assumes that several copies of the Sleeping Child existed.

Colby has letters to Akers from two distinguished patrons. August Belmont wrote from New York on January 16, 1860, urging Akers to proceed with the statue of Commodore Matthew Calbraith Perry which Belmont had commissioned to be erected in Central Park in New York. This was Akers’ first public commission, but it was never finished, if indeed it ever got beyond the sketch stage. Seventeen months later Akers was to die in Philadelphia. The letter reveals that for posthumous portraits it was common practice for sculptors to make use of photographs. Belmont says, “I hope you have received ere this all the photographs and daguerreotypes which I forwarded some time ago to you . . . and I trust that they will enable you to retrace the features of the Commodore.” The letter also

49 Holograph letter, J. R. Tilton in Rome to Paul Akers in Portland, November 10, [1860], now at Colby College.
50 Holograph letter, Paul Akers in Portland to Mr. Upton in Boston, September 22, 1858, now at the Maine Historical Society, Portland.
reveals that Belmont was sensitive to the shift in taste at about this time. In the first half of the nineteenth century white marble was the favored medium for sculpture, whereas in the post-Civil War period bronze was preferred. Belmont says, "Pray let me soon hear from you and give me your opinion whether bronze or marble are preferable & what is the difference in price between the two."

A footnote to the unfinished Perry monument comes in a letter written by Charlotte Cushman, the actress who had known Akers in Rome. She thanks a Mrs. Osgood for the flowers from the bier of Paul Akers at the interment in Hollis, Maine, and continues, "Miss [Emma] Stebbins was asked to write to Mrs. Akers or Charles [brother of Paul] for some statistics or data which was in the possession of Paul from which he was to model the statue of Commodore Perry." She asks that inquiry be made, for this is "a matter of importance to Mr. Belmont." From this, one presumes that Belmont had in mind to convey the commission for the Perry Monument to another sculptor.

The second patron to write to Akers was Reuel Williams (1783-1862). Williams was a Maine lawyer and statesman active in various land interests in the state. He was commissioner of public buildings at the time the State House, designed by Bulfinch, was completed. A Trustee of Bowdoin College, he was also one of the organizers of the Maine Historical Society. Akers modeled the likeness of Williams in his seventy-seventh year. It was one of the last works Akers did, and in fact others took charge of having the bust pointed in marble after Akers died.

The letter from Williams, written between the modeling and the pointing, reveals a shrewd Yankee almost better than the portrait bust itself. The letter at Colby is quoted in full.

Augusta, Nov. 17, 1860

Dear Sir,

Your favor of 29 Oct & 15 are rec. I send enclosed my chk for 50 doll’ which I understand pays the balance thus far. I think you can get the money for this chk at Merchants Bank, if not, ask the Doctor to take it.

My impression is that you said you had made marble busts for Maine gent. at 300 dolls, but for gent. out of Maine your price was 500 & I supposed, if I should conclude to have mine put in marble, I should have to pay 300 & the cost of the photographs which you sent me.

I do not consider any bargain made, but if you wish you may put mine into marble on the terms which I have stated.

Yours respectfully

Reuel Williams

I mean 150 more and the cost of the photographs.

Although this bust of Reuel Williams has been omitted from most discussions of Akers' work, a lithograph illustration of it appeared in 1870 in James W. North's *History of Augusta* (510). The bust remained in the family until the Williams house was torn down to make way for the toll bridge across the Kennebec River. It now belongs to the Lithgow Library in Augusta, and it will be remembered as part of the Sesquicentennial Exhibition at Colby in 1963.

Paul Akers shared all the ambitions, impulses, and experiences of American sculptors active in the second quarter of the nineteenth century. Compared with his contemporaries, Akers' work was, however, limited both in quantity and quality. Tuberculosis killed the sculptor at the age of thirty-six. His career as a professional sculptor ran less than twelve years, and this included time for apprenticeship at one end and debilitating sickness at the other.

Akers worked in a sculptural idiom originally evolved more than a generation earlier for stricter neo-classic tastes. Within this lingering neo-classicism Akers and his contemporaries inclined toward the literary and romantic. Thus the task of these men was to bend the sculptural style to their new tastes. Indeed, Akers' most famous statue, *The Pearl Diver*, does just this. It is a curious mixture of neo-classic manner employed to convey romantic sentiments.

And now John Neal, in a last word on Akers, almost overcomes the conditional premise of his statement in the effusiveness of his prose.

The story of his last illness, and early death, fell upon the hearts of those who knew and loved him here, like a church-yard dew.

Had he lived a few years longer, he would have built up a reputation for himself and his beloved country, well worth coveting. He had in him—a far-seeing and far-reaching spirit, a lofty, hallowed imagination, and such a solemn sense of what man is made for, that he must have been lastingly distinguished. 62

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CATALOGUE OF WORKS BY PAUL AKERS

PORTRAITS

?Charles Akers (1835/6-1906)
c. 1849. medallion
Brother of the sculptor
Mrs. Jane Akers, Hollis (1911)

Sally Hamlin Jones Akers
c. 1849. medallion
Mother of the sculptor
Mrs. Jane Akers, Hollis, (1911)

Deacon William Akers
c. 1849. medallion
Father of the sculptor
Mrs. Jane Akers (1911)

Samuel Appleton (1766-1853)
1851. Bust in marble
Longfellow House, Cambridge, Massachusetts

Sylvester Beckett (1812-1882)
Relief in plaster
Mr. William Jordan, Westbrook
Second version, Mr. F. M. O'Brien, Portland

Lincoln Boyd (1800-1859)
1854. Bust
In Congress 1835-1855 from Kentucky
Whereabouts unknown

Caleb Cushing (1800-1879)
1854. Bust
Attorney General 1853-1857
Whereabouts unknown

Samuel Ayer Bradley (1774-1844)
1850-1852. Bust in plaster
(posthumous)
Lawyer, active in Fryeburg, Saco and Portland
Mrs. Nathan Webb, Portland (1915)

Parker Cleaveland (1780-1858)
Bust in plaster
Professor at Bowdoin College
Bowdoin College, Brunswick

Paulina Kellogg Wright Davis (1813-1876)
1853-1858

Wife of Thomas Davis,
Providence, Rhode Island
Whereabouts unknown

Neal Dow (1804-1897)
Prohibitionist, Mayor of Portland
Whereabouts unknown

Edward Everett (1794-1865)
1854. Bust in marble
Maine Historical Society, Portland

The Reverend John Frothingham
1860-1861.
Finished by Charles Akers
Whereabouts unknown

John Taylor Gilman
(1753-1828)
1850-1852. posthumous
Governor of New Hampshire
Whereabouts unknown

Samuel Houston (1793-1863)
1854. Medallion, cabinet size
Whereabouts unknown

Miss King
Before 1858.
Daughter of Edward King
Edward King, Newport, Rhode Island (1859)

A Lady
Before 1859
Exhibited at the National Academy

P. R. Strong (1859)

Henry Wadsworth Longfellow
(1807-1882)
1851. Bust in plaster
Longfellow House, Cambridge, Massachusetts

John McLean (1785-1861)
1854. Bust
Justice of the Supreme Court, from Cincinnati
Supreme Court Building, Washington, D. C.

John Neal (1793-1876)
1850-1852. Bust in plaster
Whereabouts unknown

The Reverend Doctor Ichabod Nichols (1784-1859)
1850-1852. Posthumous portrait
Minister of First Unitarian Church, Portland
Parish House, First Unitarian Church, Portland
*Commodore Matthew Calbraith Perry* (1794-1858)
Commissioned 1859. Never completed
*Franklin Pierce* (1804-1869) 1854.
Fourteenth President of the United States
Whereabouts unknown
*Mr. Sackett* 1860-1861
Mentioned in a letter
Whereabouts unknown
*Ether Shepley* (1789-1877) c. 1854
Chief Justice in Maine 1848-1855
Mrs. Helen M. Shepley Portland (1915)
*John Hannibal Sheppard* 1850-1852
Friend of the sculptor, possibly the above.
Graduate of Bowdoin College, 1845
Whereabouts unknown
*Francis Ormand Jonathan Smith* (1806-1876)
Bust in plaster
Of Portland
Mr. William Jordan, Westbrook
*Gerrit Smith* (1797-1874) 1854.
Bust
Abolitionist, Member of Congress.
Exhibited at the National Academy in 1859.
Whereabouts unknown
Relief
Mr. Moulton (1911)
*Elizabeth Akers* (1832-1911) 1859.
Relief in plaster
Wife of the sculptor
Colby College

19th century:
*John Rollin Tilton* (1828-1888) c. 1850.
Landscape painter, friend of the sculptor
Whereabouts unknown
*Ellis B. Usher* Of Hollis
Whereabouts unknown
*Reuel Williams* (1783-1862) 1860. Bust in marble
Statesman, lawyer of Augusta
Lithgow Library, Augusta

**IDEAL PIECES**

*Benjamin in Egypt* 1853.
Exhibited in New York, Crystal Palace
Ether Shepley, later destroyed
*Charlotte Corday* 1850-1852. Medallion
Later retitled *Lady Jane Grey*
Whereabouts unknown
*Head of the Saviour* 1849-1850. Relief in plaster and marble
Plaster version in Usher House, Hollis
Marble version, U. S. Minister (?) at the Hague
*Diana and Endymion* 1855-1858
Whereabouts unknown
*Drowned Girl* 1854.
Inspired by "The Bridge of Sighs" by Thomas Hood
Maine Historical Society, Portland
*Girl Pressing Grapes* 1854-1858
Whereabouts unknown
*Headstone for Ellis B. Usher* Hollis, Maine
*Isaiah* c. 1855
Whereabouts unknown
*John Milton* 1857. Bust in marble
Colby College
Colby Library Quarterly 255

Ichabod Nichols Memorial
First Unitarian Church, Portland

Paolo and Francesca
Whereabouts unknown

Peace
Whereabouts unknown

The Pearl Diver
1858. Marble
Portland Museum of Art, Portland

Reindeer
1855-1858
Whereabouts unknown

Weather Vane in shape of Rooster
c. 1849
Whereabouts unknown

St. Elizabeth of Hungary
1855
Mrs. Robert Hoe, New York (1894)
Second version, J. B. Brown, Portland

Schiller’s Diver
1855-1858
Whereabouts unknown

St. John
Whereabouts unknown

Sleeping Child
1858-61 small relief
Maine Historical Society, Portland

Una and the Lion
C. 1855
Whereabouts unknown

Undine
C. 1855. Marble
Whereabouts unknown

COPYWORK

Ariadne
1855-58. Marble bust
Redwood Library and Athenaeum, Newport, Rhode Island

Youthful Augustus
1855-1858. Marble bust
Whereabouts unknown

Cicero
1855-1858. Marble bust
From cast and restoration of original in Vatican Galleries
Redwood Library and Athenaeum, Newport, Rhode Island

Day or Morning
1852. Relief
Done from figure by Michelangelo, Medici Chapel, Florence.
Whereabouts unknown

Night
1852. Relief
Done from figure by Michelangelo, Medici Chapel, Florence.
Whereabouts unknown

Demosthenes
1855-1858. Marble bust
Redwood Library and Athenaeum, Newport, Rhode Island

Flora
1855-1858. Marble bust
Made for J. B. Brown, Portland
Whereabouts unknown

Gladiator
1855-1858. Marble
Copy of The Dying Gaul, Capitoline Museum, Rome
Redwood Library and Athenaeum, Newport, Rhode Island

Young Marcellus
1855-1858. Marble bust
Redwood Library and Athenaeum, Newport, Rhode Island

Pomona
1855-1858. Marble bust
Made for J. B. Brown, Portland
Whereabouts unknown

Venus of Melos
1855-1858. Marble bust
Redwood Library and Athenaeum, Newport, Rhode Island