A LEARNING GUIDE FOR

THE HARRIET HAYDEN ALBUMS

BOSTON ATHENÆUM

Jas. W. Turner

Photographer,

HANOVER ST.

BOSTON.

All Negatives destroyed, unless purchased.

Ⓗ *Cover image: Most likely Ellen Cooper Walker*

Ⓗ *Inside cover image: Information about Jas. W. Turner's photography studio on the back of Ellen Cooper Walker's carte-de-visite.*

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Photo by Lovely Valentine

ABOUT THE BOSTON ATHENÆUM

The Boston Athenæum, one of the most distinguished libraries in the country, was founded in 1807. Its landmark 1849 building and architecturally significant reading rooms at 10½ Beacon Street welcome learners, readers, thinkers, and writers in the heart of Boston.

Highlights of the library's holdings include exceptional primary sources for the study of United States history, including early published editions of foundational government documents and opinions on them, materials related to the abolitionist and women's suffrage movements, and visual culture documenting both World War I and World War II; the King's Chapel Library collection, with roots in the seventeenth-century settlement of Boston; the personal library of George Washington; historic early European printed works; and numerous works of fine art, including portraits of notable Americans such as Hannah Adams, John Marshall, and Alexander Hamilton, and by artists such as Gilbert Stuart, John Singer Sargent, Allan Rohan Crite, and Polly Thayer Starr. An extensive collection on the art of the book includes examples from many eras of bookbinding and fine printing, as well as contemporary artists' books.

Learn more at bostonathenaeum.org.

FIRE

ABOUT THE LEARNING GUIDE

The Boston Athenæum has the great privilege and responsibility of stewarding two photograph albums that belonged to abolitionist and anti-slavery activist Harriet Bell Hayden. This learning guide is an invitation to connect with, reflect on, learn from, be inspired by, and find meaning in those albums.

The learning guide is divided into three modules: Photography, Fashion, and Social Activism. Each module includes a brief contextual essay and two to three activities to encourage inquiry about the albums, the photographs they contain, and — most importantly — the people pictured in them. You may pick and choose the modules and activities that work best for you. There is no set path through the learning guide.

We have written the guide with learners between grades 5 and 12 in mind, with connections to the Massachusetts Curriculum Frameworks for grades 5, 8, and high school. Scaffolding at the end of each module provides suggestions on how to modify activities based on learners' skills and prior knowledge and available resources.

At the end of the learning guide you will find a glossary featuring the words that appear in **bold** throughout the text, a list of sources for further study, and a list of the standards from the Massachusetts Curriculum Frameworks that the guide supports.

This symbol Ⓗ is used throughout the guide to indicate photographs that are included in the Harriet Hayden Albums.

With this learning guide, we hope to create opportunities for learners to see aspects of their own identities and values in people who made history. We hope, too, that it encourages further inquiry through primary sources, including visual culture and archival materials.

We invite you to use and share this learning guide, schedule a class visit, use our digital collections, and participate in our programs. Please contact us at education@bostonathenaeum.org to schedule your visit or for more information.

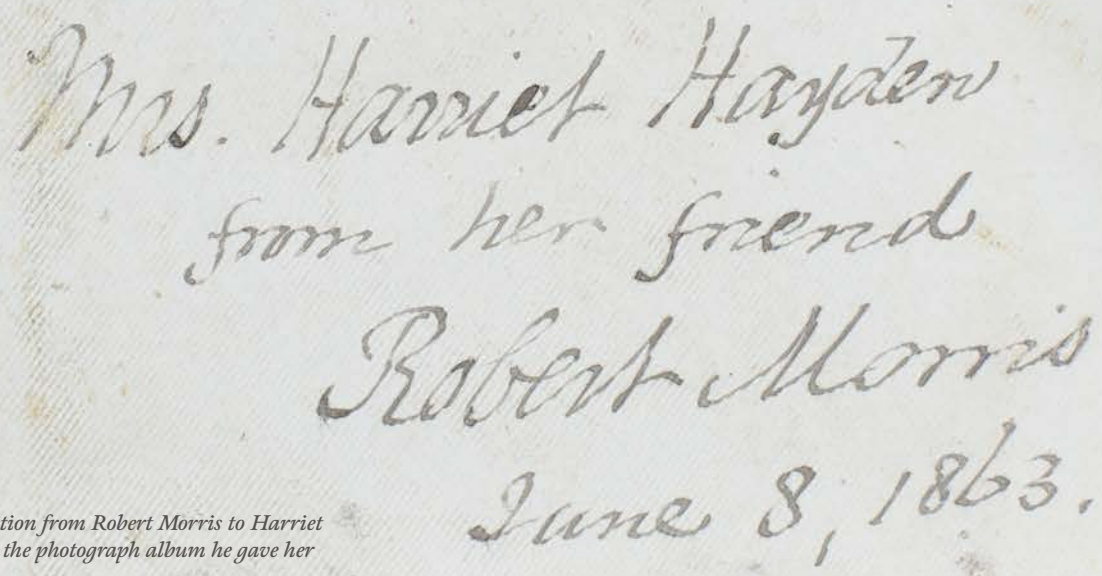
HARRIET AND LEWIS HAYDEN

Harriet Bell Hayden (1816–1893), a survivor of slavery, committed her life to fighting against slavery and helping enslaved persons pursue freedom. Harriet married famed **abolitionist** and **anti-slavery activist** Lewis Hayden (1811–1889). Originally from Kentucky, both Harriet and Lewis **emancipated** themselves from slavery in 1844. They became active in the abolitionist movement in Detroit, Michigan. Leading abolitionists in Boston, Massachusetts, invited the Haydens to move east and they arrived in the city in 1846. By 1847, they had settled in the Beacon Hill neighborhood, a hub of abolitionist activity.

The Haydens were integral to the abolitionist and anti-slavery movements in Boston during the mid-nineteenth century. Their beautiful Beacon Hill home was a special place of refuge during the height of activity on the **Underground Railroad.**

While Lewis distinguished himself as an entrepreneur and activist, Harriet converted their home into a boardinghouse to protect and assist **freedom seekers,** including those being hunted under the **Fugitive Slave Act of 1850.** She was one of many Black women activists who fought persistently with tact, class, and cleverness against slavery.

Top: Harriet Bell Hayden
Bottom: Lewis Hayden



Ⓗ *Inscription from Robert Morris to Harriet Hayden in the photograph album he gave her*

THE HARRIET HAYDEN ALBUMS

In the 1850s, 2⅛″ x 3½″ photographs pasted onto stiff cardboard known as **cartes-de-visite** became widely available and popular. Images of politicians, authors, explorers, sports stars, and other notable people were widely circulated and often kept in photograph albums. Albums also contained pictures of family members and friends.

Harriet Hayden received the two albums now known as the Harriet Hayden Albums as gifts. Robert Morris, who broke racial barriers as one of the first Black lawyers in the United States, inscribed and presented one album to Harriet Hayden. **Abolitionist** Dr. Samuel Birmingham of Lowell, Massachusetts, gave her the other album. The photographs in the albums document the social, political, and religious networks of Black Bostonians and their white allies engaged in the abolitionist movement in Civil War-era Boston.

The first album, measuring about 6¼″ x 5⅛″ x 1½″, contains **sitters** primarily from Massachusetts with an inscription in ink on the inside cover, "Mrs. Harriet Hayden / From her friend / Robert Morris / June 8, 1863."

The second album, measuring about 7″ x 6″ x 2⅜″ features sitters from various parts of the country, with an ink inscription after the title page, "Mrs. Harriet Hayden / Presented by / S. T. Birmingham, M.D."

It is likely that the albums already contained some photographs when Hayden received them. It is also likely that she added more photographs to the albums over time.

Browse the fully digitized albums and read more about them at bostonathenaeum.org/harriet-hayden-albums.

Ⓗ *Top: Photograph album Robert Morris gave to Harriet Hayden*

Ⓗ *Bottom: Photograph album Dr. Samuel Birmingham gave to Harriet Hayden*

MODULE ONE

PHOTOGRAPHY

The invention of photography during the nineteenth century was a major scientific and cultural phenomenon. As an exciting new **medium** for **portraiture,** it changed how people looked at themselves and at one another. In the nineteenth century, artists often created exaggerated and derogatory caricatures of Black and Indigenous people. But photography could create pictures of **sitters** in a more direct and honest way. It allowed more people to create images that reflected their own identities.

Famed **orator,** author, and **self-emancipated abolitionist** Frederick Douglass keenly understood photography's power. He **commissioned** more than 160 **portraits** of himself, becoming the most photographed person of the nineteenth century. Douglass's portrait is not in the Harriet Hayden Albums, but his influence on photography and its importance to the abolitionist community appears in the photographs of his son Charles R. Douglass (see page 11) and his daughter-in-law Virginia L. Molyneaux Hewlett Douglass (see page 20).

In 1839, Louis Daguerre invented the **daguerreotype,** the first stable form of photography. Even though it cost less than commissioning a painted portrait, having a daguerreotype made was still expensive. The photograph was made on a glass plate and was a single, unique image. The only way to reproduce a daguerreotype was to take another daguerreotype of it!

By the 1850s, photographers could print photographs on paper using a **negative.** This meant that for the first time, they could make multiple copies of the same picture. As a result, the most popular form of photography during the mid-nineteenth century was the **carte-de-visite,** a small photograph glued onto a piece of cardboard. Cartes-de-visite were much more affordable than daguerreotypes. Frederick Douglass commented, "The humblest servant girl may now possess a picture of herself such as the wealth of kings could not purchase fifty years ago."* People could easily share their photos with friends and family. Cartes-de-visite could be exchanged in person or through the mail. In this way, they functioned similarly to business cards or social media today.

Cartes-de-visite were also used to promote celebrities, professional achievements, and activism. Edmonia Lewis, a sculptor of Black and Ojibwe descent, had her photograph taken during a visit to Chicago around 1870. During this **sitting,** the photographer produced at least seven different portraits of Lewis and printed multiple copies of each. She gave these cartes-de-visite to friends, colleagues, and potential **patrons** to promote her artistic career. Women's rights activist and self-emancipated abolitionist Sojourner Truth sold cartes-de-visite of herself to raise money to support the causes she believed in. In each portrait she commissioned, Truth included the caption, "I sell the shadow to support the substance," referring to her photograph as the "shadow" that aided the causes of liberty, justice, and equality. These cartes-de-visite often had a copyright statement to make it clear that Truth owned the rights to her own image.

Both Lewis and Truth are pictured in a home-like setting. At this time, photographers often furnished their studios with cushioned chairs, elegant wooden tables, and plush curtains to look like the parlors of middle- or upper-class homes. This style imitated the settings for painted portraits and probably helped make sitters feel more comfortable. People could choose a variety of poses or props, work with the photographer, and select which picture they thought was best. In other words, sitters often played an active role in creating their portraits.

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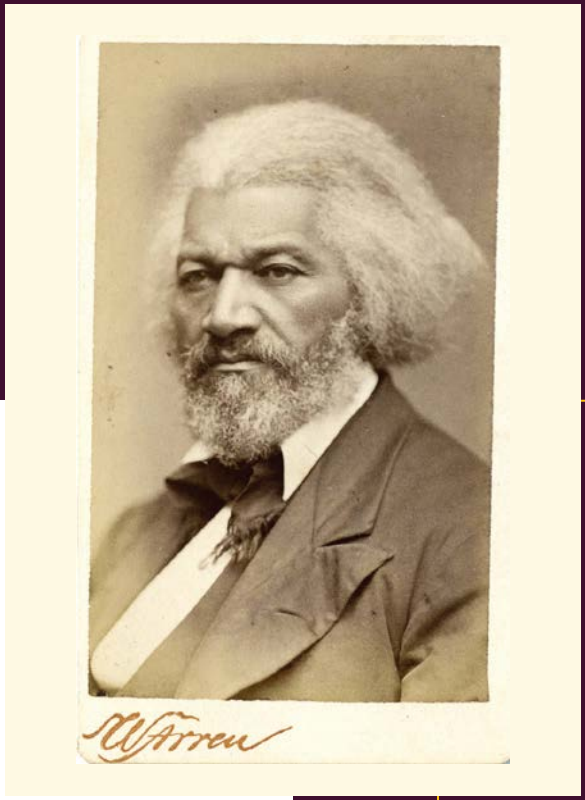
* As quoted in *Pictures and Progress: Early Photography and the Making of African American Identity* edited by Maurice O. Wallace and Shawn Michelle Smith (Durham, NC: Duke University Press, 2012), 6.



As cartes-de-visite became more popular, people found new ways to organize, display, and cherish the pictures. Most people stored their collections of cartes-de-visite in albums. Like Harriet Hayden's, many albums had elaborate leather bindings and brass clasps, making them attractive objects that people could display in their homes. Albums constantly evolved as photographs were added, removed, or rearranged. People could also safely keep single cartes-de-visite in their pockets, purses, or diaries to hold their loved ones close. Finally, cartes-de-visite could also stand alone on display in frames.

While collecting portraits of friends, family, and fellow activists, Hayden shared cartes-de-visite of herself (see page 6), as well. A photograph of Hayden appears in an album that now belongs to the Smithsonian Institution. The Harriet Hayden Albums — and the album with her own photo — document the vast and varied networks of like-minded people that existed in the nineteenth century.

Top-left: Sojourner Truth
Top-right: Frederick Douglass
Bottom-right: Edmonia Lewis

ACTIVITY ONE

DESIGN A PHOTOGRAPHY STUDIO

ESSENTIAL QUESTION

How can a photographer and a sitter use a studio and its contents to tell a story about the sitter?

Bostonians who wanted to have their photograph taken in the nineteenth century could choose to go to any one of dozens of photographers. The 1865 Boston **city directory** listed 69 different photographers! One studio, Black & Case, advertised in the directory that they offered "photographs of every description… from the 'Cartes de Visite' at $4 per dozen to the 'Life Size' in Oil at $50 to $125." Dr. John V. DeGrasse, pictured in the Harriet Hayden Albums, chose to go to that studio sometime between 1864 and 1867.

1. Look at photographs from the Harriet Hayden Albums to see what kinds of furniture, props, and accessories appear. You might want to look at:
   - *Children of Samuel T. and Annie Birmingham* by George C. Gilchrest
   - *Leonard A. and Octavia J. Grimes* by Antoine Sonrel
   - *Unidentified Black Man in Frock Coat with Mustache and Goatee* by W. L. Germon
   - *Unidentified Black Child in Cape* by Alexander Edouart
   - *Unidentified Black Man, Wearing a Full Suit and Bow Tie* by Joshua A. Williams
   - *Unidentified Black Woman in a Striped Dress* by J. W. Watson
   - *Virginia L. Molyneaux Hewlett Douglass* by G. H. Loomis

2. Imagine you are a photographer and are establishing your own photography studio. You want people to come to you for their **portraits**.

   Show the design of your studio by assembling a mood board on poster board or on a virtual whiteboard such as Padlet. As you design your studio, think about the following questions:
   - **Who are you trying to attract as customers?**
   - **What is in your studio and why is it there? Think about:**
     - Type and location of light and lighting sources
     - Furniture
     - Wall and floor coverings like wallpaper, rugs, and tiles
     - Decor and props like books, tablecloths, curtains, and backdrops
   - **Do you take photographs of groups as well as individuals?**
   - **Where is your studio located?**
   - **How much will you charge to take someone's photograph?**

42 BOSTON DIRECTORY.

BLACK & CASE,

PHOTOGRAPH ROOMS,

Entrances Nos. 163 & 173 WASHINGTON STREET,

BOSTON.

Photographs of every description, warranted to give satisfaction, are taken at this well-known establishment, at prices varying in accordance with the style and finish, from the "Cartes de Visite" at $4 per dozen to the "Life Size" in Oil at $50 to $125.

The best Artists the country affords are engaged in finishing pictures in Oil, India Ink, and Water Colors, and no labor or expense is spared in the endeavor to advance the art in the appreciation of the public, and to afford to the patrons of the establishment that perfect satisfaction their generous support demands.

A splendid Operating Room has been added for the convenience of parties wishing to sit for large groups, which, in point of light, and facilities for Photographing, cannot be equalled by any in the city.

Particular attention is also given to COPYING DAGUERROTYPES AND OTHER PICTURES, and this branch of the art is becoming more and more a source of comfort to those who have likenesses of deceased relatives and friends which they wish preserved.

☞ The PICTURE GALLERY is constantly receiving additions, and will amply repay a visit. A cordial invitation is extended to all.

☞ "CARTES DE VISITE" also enlarged and finished in any style, and in the most perfect manner.

Ⓗ *Top: Photograph of Dr. John V. DeGrasse taken at Black & Case*
Bottom: Advertisement for Black & Case photography studio from the 1865 Boston city directory

NOTES

ACTIVITY TWO

MAKE YOUR OWN CDV

ESSENTIAL QUESTION

How do individuals communicate information about themselves through photographic portraiture and the circulation of the photographic image?

In the 1860s people all over the United States and Europe gave, sometimes sold, and collected **cartes-de-visite.** These small photographs allowed people to share pictures of themselves and to collect pictures of friends, family members, and even celebrities they did not know personally.

The back of Charles R. Douglass's carte-de-visite provides evidence that people gave pictures to their friends. The inscription reads, "Your Friend Charles R. Douglass, 1st Sergt. C.F. 5th Mass Cav. May 3d. 1864."

1. With a partner, look at photographs from the Harriet Hayden Albums to see how **sitters** posed for their **portraits.**

   What do the different poses tell you about the person or people in the photograph? What makes you say that?

   For your discussion, you might want to look at:

   - *Frances L. Clayton Dressed in a Union Army Uniform as Jack Williams* by Samuel Masury
   - *General Banks and His Family* by E. Jacobs
   - *Unidentified Black Child Wearing a Dress and Earrings* by Jas. W. Turner
   - *Unidentified Black Man Wearing a Three-Quarter Coat, Light Color Vest, White Shirt, and Bow Tie* by an unknown photographer
   - *Unidentified Black Woman in a Dark Dress with Detailing at the Hem, Bodice, and Sleeves* by Frederick Clark

2. Choose one of the poses from the photos you studied, or make up one of your own that suits your personality. Strike your pose and have your partner take your picture using a smartphone or digital camera.

3. Use photo editing software to resize your photo to 2⅛″ x 3½″ and print out 8 copies.*

4. Cut out rectangles of cardstock or cardboard that are 2½″ x 4″ (you can use the template below).

5. Paste your photos onto the cardstock or cardboard rectangles. You've just made your own set of cartes-de-visite!

6. You have photographs of yourself that you can give out to your friends and family. **Who will you give them to? Why? Whose photographs will you collect and keep for yourself? Why?**

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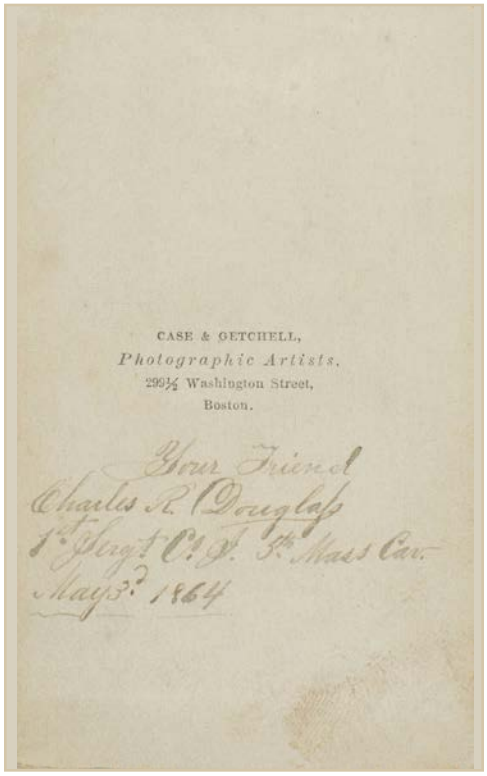
* See page 13 for suggestions for adapting the activity if cameras and photo editing software are not available in the classroom.



CDV TEMPLATE

Ⓗ *Left: Charles R. Douglass*

Ⓗ *Right: Inscription written by Charles R. Douglass on the back of his carte-de-visite*

ACTIVITY THREE

CREATE AN ALBUM

ESSENTIAL QUESTION

What can a collection of images tell us about people's relationships to each other and their status in a community?

People in the late nineteenth century traded, purchased, and collected **cartes-de-visite.** They often put the pictures into photograph albums like the Harriet Hayden Albums. The albums, books full of images, told visual stories about the people who put them together and the **sitters** pictured in them. People put albums together themselves, and also gave and received them as gifts. Harriet Hayden received one of her albums from the civil rights lawyer and **abolitionist** Robert Morris, who wrote, "Mrs. Harriet Hayden from her friend Robert Morris June 8, 1863," inside the album. She received the other album as a gift from Dr. Samuel Birmingham.

Morris and Birmingham may have put a few photographs into the albums before giving them to Hayden. And it's likely that she added more pictures to them. Hayden's albums contain dozens of photographs of abolitionists, civil rights activists, and community leaders — some she knew well, and others she may not have known personally — such as:

(A) **VIRGINIA L. MOLYNEAUX HEWLETT DOUGLASS** (H) **suffragist,** educator, and author who publicly opposed school **segregation.**

(B) **LEONARD A. GRIMES** (H) abolitionist, **anti-slavery activist,** and minister of Boston's Twelfth Baptist Church, who assisted numerous **freedom seekers,** including Shadrach Minkins, Thomas Sims, and Anthony Burns.

(C) **FRANCES ELLEN WATKINS HARPER** (H) famed author, lecturer, and civil rights activist who supported the abolition of slavery, women's rights, and **temperance.** In addition to writing poetry, Harper was one of the first African American women to publish novels and short stories.

(D) **ROBERT MORRIS** (H) civil rights lawyer and anti-slavery activist who advocated for racially integrated schools in Boston, petitioned the Massachusetts legislature for an African American militia, and supported freedom seekers on the **Underground Railroad.**

1. Think about the people who are important to you, who do work or are involved in causes that you think are important, and who are well known because of their achievements. Make three lists:

People I know personally who are important to me:

- .....
- .....
- .....

People in my community who do good and important work:

- .....
- .....
- .....

People I don't know personally but whom I admire for their accomplishments:

- .....
- .....
- .....

2. Take and print, or collect photos of as many of the people on your list as you can. (If you did the previous activity, you can trade and collect cartes-de-visite with your classmates.)

3. Using the photograph of Robert Morris as an example, write a brief description on the back of each of your photographs. What is special about the person in the photograph? Why did they appear on your list?

4. Assemble your photographs into an album. You can use a blank book, notebook, or empty photo album. Don't worry if you don't fill all of the pages. It was common in the late nineteenth century for people to continue adding photographs to albums over time. It was also common to give an album as a gift with just a few pictures in it so the recipient had space to add more.

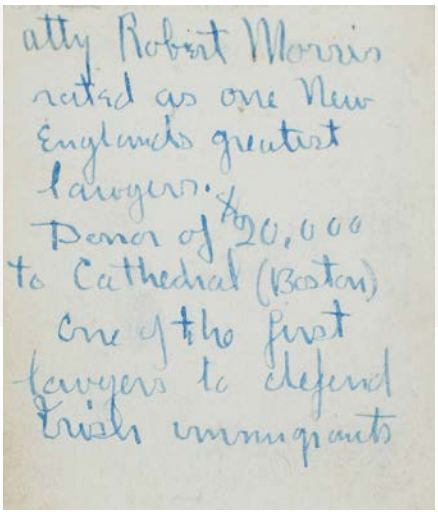
What will you do with your album?

Will you keep it and show it to guests when they visit your home?

Is it complete or will you keep adding pictures to it?

Will you give it to someone as a sign of your appreciation or friendship?

Is there space in the album for your friend to add more pictures?


atty Robert Morris
ranked as one New
Englands greatest
lawyers.
Donor of $20,000
to Cathedral (Boston)
One of the first
lawyers to defend
Irish immigrants

(H) *Inscription on the back of Robert Morris's carte-de-visite*

SCAFFOLDING FOR MODULE 1 ACTIVITIES

DESIGN A PHOTOGRAPHY STUDIO

For maximum flexibility in the assignment: Allow students to choose the setting for their own projects.

For students less familiar with nineteenth-century history: Look at photographs from the Harriet Hayden Albums together as a class and make an inventory of the items in the pictures. Ask students to create a studio for today set in the city or state in which they live.

To encourage deeper inquiry into nineteenth-century social history: Ask students to design a studio set in the 1860s in a specific city of your or their choosing.

MAKE YOUR OWN CDV

For students who need help with computer work: Look at and discuss photographs from the Harriet Hayden Albums together as a group. Ask students to copy the pose in each photograph with their own bodies. After the discussion, ask each student to repeat the pose that felt most comfortable for them and take their photo. Come to your next class session with photos of all students printed and ready for step 4 of the activity.

To encourage deeper inquiry into the circulation of photographs: Ask students to spend a week trading and collecting each other's photographs. At the end of the week, have students write a brief reflection on the experience including three questions it raised for them about how people communicate through images.

CREATE AN ALBUM

To encourage deeper inquiry into the photograph albums as objects: Begin with a class discussion about the materiality of the Harriet Hayden Albums, including the shape, size, decorative elements, and structure of the pages. Ask students to create albums from scratch or modify an existing album to resemble the style of the Harriet Hayden Albums. If students have access to and familiarity with digital photo editing tools, encourage them to download and manipulate decorative elements from the digitized copies of the Harriet Hayden Albums.

To encourage deeper inquiry into the exchange of images: Ask each student to give their album to a classmate so that everyone in the class has someone else's album. Ask students to treat the albums as precious gifts, caring for them thoughtfully over the course of a week. After one week, have students write reflections on the activity, including what it was like to give away an album they had assembled; how it felt to receive an album from someone else; what they learned from the photos in the album about the people pictured in it and about the classmate who assembled it.

MODULE TWO

FASHION

Throughout history, people have used clothing, accessories, and other methods of adornment to communicate important information about themselves. Fashion can provide clues about a person's occupation, wealth, gender identity, age, ethnicity, religious affiliation, and geographic location, as well as personal likes and dislikes. At times, clothing can enable the wearer to assume an entirely new identity, as Frances L. Clayton did when she dressed as "Jack Williams" in a Union soldier's uniform.*

Ⓗ *Frances L. Clayton dressed as "Jack Williams"*

The invention of photography enabled individuals to capture an image of themselves to remember a special occasion or to share with family and friends. Photography made **portraiture** more accessible than ever before, especially after the invention of the more affordable **carte-de-visite.** At the same time photography made portraiture more widely available, the industrial revolution also made a wider range of fashion available. Factories were able to produce higher quality and less expensive fabrics. Stores started selling **ready-made clothing,** and publishers mass produced and distributed fashion magazines.

In the nineteenth century, a trip to the photographer's studio was a special and memorable experience for most people who could afford to have their photograph taken. **Sitters** dressed up to go to the studio. Unsurprisingly, they often aimed to put the very best version of themselves on display in front of the camera. Then and now, photography documented individuals as well as their clothing.

Like photography, fashion held special significance for Black Americans. Some **self-emancipated** individuals like Boston tailor Lewis Hayden and Washington, D.C. dressmaker Elizabeth Keckley (not pictured in the Harriet Hayden Albums) used their sewing and tailoring skills to establish successful small businesses. Both Hayden and Keckley donated proceeds from their businesses to help others. Black Americans used fashion to advance their activism in other ways, too. By wearing fashionable clothing, Black Americans presented themselves as consumers, upstanding citizens, and productive members of society. Individuals challenged harmful stereotypes and false narratives by wearing fashionable clothing. Through photography and fashion, Black Americans asserted their equality.

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* For more information about Frances Clayton, see: Heather Thomas, "Women Who Dressed as Men and Made History," *Headlines & Heroes,* Blog, 30 March 2021, https://blogs.loc.gov/headlinesandheroes/2021/03/women-who-dressed-as-men-and-made-history/.

ACTIVITY ONE

IDENTITY COLLAGE

ESSENTIAL QUESTION

How do people use fashion to communicate information about their identity?

Every time we put on clothes, we are sharing information about ourselves with the people around us.

When we have our photographs taken — especially formal **portraits** that are meant to be shared and saved, such as school pictures or family photos taken on special occasions — we often think carefully about what to wear. The clothes, jewelry, and other accessories that we put on communicate information about our identities to the people we encounter — or who may encounter our photograph.

1. Look at 3–4 photographs from the Harriet Hayden Albums and discuss them as a class or with a partner using the following questions to guide your conversation:

   What is the person in this photograph wearing?

   What jewelry or accessories do they have on?

   Why might they have chosen those items?

   What makes you think that?

For your discussion, you might want to look at:

- *Charles R. Douglass* by Case & Getchell
- *Frances L. Clayton Dressed in a Union Army Uniform as Jack Williams* by Samuel Masury
- *Unidentified Black Woman, Wearing a Bodice with Ruffled Collar, Earrings, and a Large Pendant Necklace* by Jas. W. Turner
- *Mrs. Emma Grimes Robinson* by G. H. Loomis
- *George Lewis Ruffin* by G. H. Loomis

2. Use the space below to create a fashion collage that reflects your own identity. Think about colors, patterns, fabrics, as well as types of clothing, jewelry, and accessories. Use a variety of **media,** such as pictures from magazines or websites, fabrics, natural materials, or food or other product packaging. Use the following questions to guide your work:

   What makes you who you are?

   What is important to you?

   What do you want other people to know about you?

Ⓗ *Emma Grimes Robinson*

ACTIVITY TWO

FASHION UPDATE

ESSENTIAL QUESTION

How do people use fashion to communicate political ideas?

Fashion can convey information about how we think about ourselves, about our values, and about the way we think about the world. Many of the people in Harriet Hayden's albums were activists in the **abolitionist** movement.

1. **Choose one of these abolitionists to learn more about:**
   - John V. DeGrasse
   - Calvin Fairbank
   - Leonard and Octavia Grimes
   - Frances Ellen Watkins Harper
   - Robert Morris
   - George Lewis Ruffin

Look for information about:

- How they supported the abolitionist movement
- What activities they participated in
- What work they did
- Where they lived and whether they traveled often

2. **Using the information you learned in your research, imagine what the person you studied would wear today. What kinds of clothes would they choose that would:**
   - Be appropriate for the type of work they did
   - Communicate their personal values and political positions
   - Reflect their identities

3. **Draw or describe the outfit they would wear:**

Ⓗ *Reverend Leonard A. and Octavia J. Grimes*

NOTES

SCAFFOLDING FOR MODULE 2 ACTIVITIES

IDENTITY COLLAGE

To encourage historical inquiry: Direct students to the Fashion Institute of Technology's *Fashion History Timeline* (fashionhistory.fitnyc.edu/category/19th-century/) to learn about the fashion styles of the nineteenth century before beginning your class discussion of photographs from the Harriet Hayden Albums.

As part of your class discussion, compare and contrast the fashion in the cartes-de-visite in the Harriet Hayden Albums with fashion that appears in pictures in the Boston Public Library's Carte-de-Visite Collection on Digital Commonwealth. (digitalcommonwealth.org/collections/commonwealth:44558j44c).

To encourage deeper self reflection: Ask students to design a garment that reflects their identity and values based on the collage they created. Additional questions to guide their work may include:

- When and where would you wear your garment? Why?
- What would you like people to think when they see you wearing it?

FASHION UPDATE

For students still developing their research skills: Direct students to (or print out for them) biographical sketches for the abolitionists listed in the activity from sites such as Blackpast.org, Britannica, Gale in Context: Middle School, or Gale OneFile: High School Edition.

For students with advanced research skills: Ask students to use at least two primary sources in addition to the Harriet Hayden Albums in their research. Look for digitized primary sources in places such as:

- Boston College Law Library's website, *Robert Morris: Civil Rights Lawyer & Antislavery Activist* (bc.edu/robert-morris)
- Boston Public Library's Anti-Slavery Collection (digitalcommonwealth.org/collections/commonwealth:ht24xg10q)
- Digital Commonwealth Massachusetts Collections Online (digitalcommonwealth.org)
- Gilder Lehrman Center Online Documents (glc.yale.edu/digital-resources/gilder-lehrman-center-online-documents)
- Library of Congress Digital Collections (loc.gov/collections)
- Smithsonian Institution (si.edu/collections)
- Your local public library, university library, or historical society

MODULE THREE

SOCIAL ACTIVISM

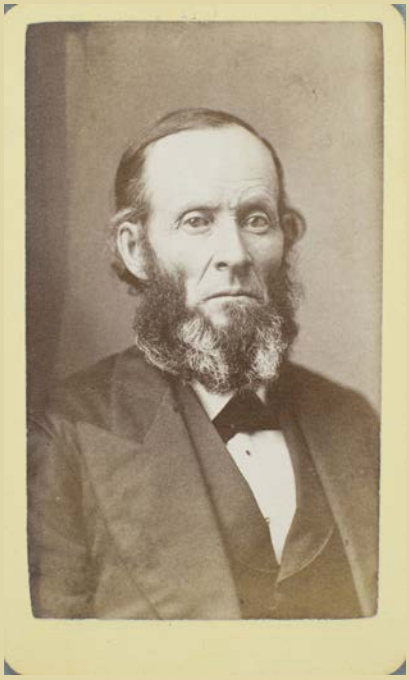
The Harriet Hayden Albums include photographs of individuals active in the **abolitionist** movement. Through civic engagement and social activism, abolitionists and **anti-slavery activists** like the Haydens worked to bring an end to slavery in the United States.

Both survivors of slavery, Harriet and Lewis Hayden secured their freedom in 1844 with the help of white abolitionist Reverend Calvin Fairbank. The Haydens were enslaved in Kentucky and escaped to safety in Canada. But the Haydens wanted to help other **freedom seekers.** At great risk to their personal safety and freedom, they returned to the United States.

In 1846, leaders of the abolitionist movement in Boston invited the Haydens to relocate from Detroit, Michigan. They arrived in Boston the same year and by 1847, had settled in the vibrant Black community on the North Slope of Boston's Beacon Hill neighborhood. They became active participants in the **Underground Railroad,** a grassroots network of activists that assisted freedom seekers escaping slavery from the southern United States to free territories. They provided financial support and turned their home at 66 Phillips Street (formerly Southac Street) into a safe house, where **self-emancipated** people sought refuge before continuing their journeys or settling permanently in Boston. Harriet personally took responsibility for welcoming, feeding, clothing, and nourishing guests.

In 1829, a free Black man in Boston named David Walker wrote, published, and distributed a pamphlet titled *Walker's Appeal to the Colored Citizens of the World.* In his *Appeal,* Walker called for an immediate end to slavery and equal rights for Black people. These ideas were revolutionary at the time and extremely dangerous for a Black man to write. The Haydens and other activists of their generation built on the work that Walker and others had started. In 1850, Lewis Hayden joined the executive committee of the Boston Vigilance Committee, a group of white and Black abolitionists — including Hayden's friend Robert Morris — that helped freedom seekers.

William and Ellen Craft from Macon, Georgia, were among the many people that Harriet and Lewis Hayden helped. In 1848, the Crafts created a clever plan to emancipate themselves. Ellen, whose light skin enabled her to appear white, dressed in men's clothing. Her husband William pretended to be her enslaved servant. In these disguises, the Crafts undertook nerve-wracking travel by train and steamship to Philadelphia, where they arrived on Christmas Day. Three weeks later they made their way to Boston.

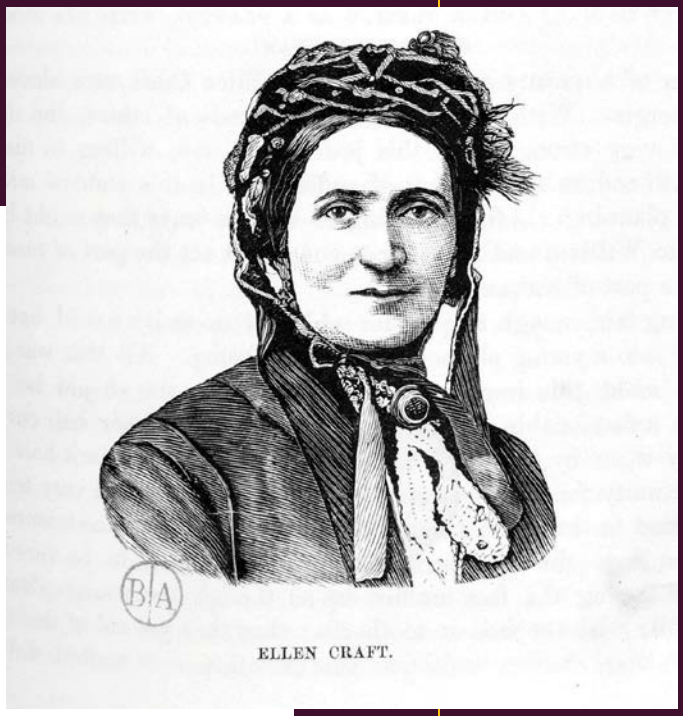


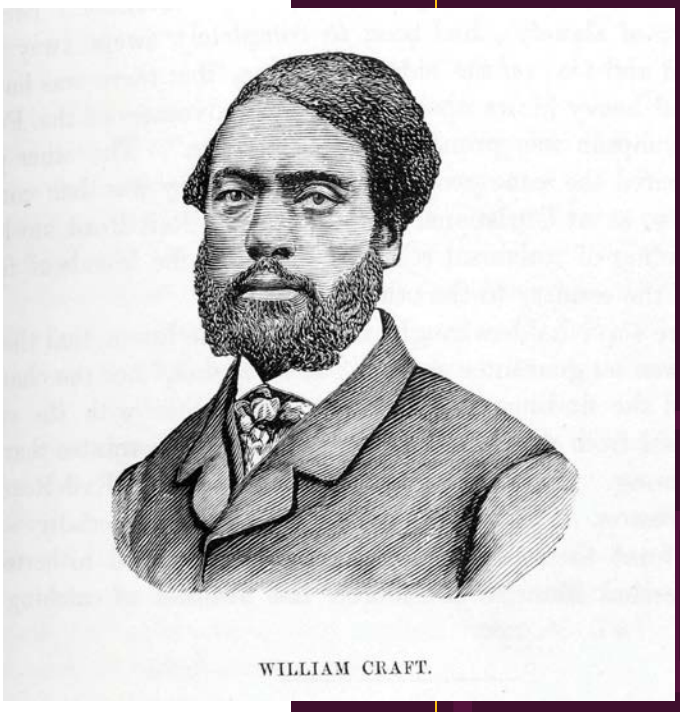
Ⓗ *Calvin Fairbank*

The **Fugitive Slave Act of 1850** intensified local abolitionist work. As part of the **Compromise of 1850,** the law required the United States government to assist **enslavers** and their agents in capturing and returning freedom seekers to slavery.

Boston's abolitionist community faced one of its first big tests under the law in October 1850. Slave catchers arrived in the city to capture and re-enslave William and Ellen Craft. Boston's anti-slavery activists quickly set to work. To avoid capture, William stayed with Harriet and Lewis Hayden, while Ellen found housing in neighboring Brookline. Members of the Vigilance Committee posted **handbills** around Boston with a physical description of the slave catchers and followed the would-be kidnappers throughout the city, harassed them in public, and filed legal complaints. The activists succeeded in driving the slave catchers away. For their safety, the Crafts moved to England, where they continued to speak out against slavery for the next eighteen years.

The Haydens' anti-slavery activism took many forms, including participating in local organizations like the Vigilance Committee, fundraising, and sheltering and feeding freedom seekers in their home. Once freedom seekers themselves, the Haydens understood first-hand what was at stake. They acted courageously to secure freedom for others and fought to bring an end to slavery in the decades before the American Civil War. The Haydens did this through collaboration within their resilient community.





Top: Ellen Craft
Bottom: William Craft

ACTIVITY ONE

A TRIP TO THE PHOTOGRAPHER'S STUDIO

ESSENTIAL QUESTION

How did people in the nineteenth century use available technology to communicate their sense of identity and foster a sense of community?

Each person pictured in the Harriet Hayden Albums chose to have their photograph taken in a studio. They worked with a photographer to create an image of themselves that they felt reflected their identity, which they then shared with their friends and family.

Choose a person from the albums to research, such as:

- Frances Clayton
- Henry Martin Tupper
- Joanna Louise Turpin Howard
- John Jones
- Virginia L. Molyneaux Hewlett Douglass

Write a short fictional story about that person's trip to the photographer's studio.

Select 2 of the following questions to answer in your story:

- What was their experience at the studio and how did they feel about it?
- Why did they want to have their photograph taken?
- What did they do with their new **cartes-de-visite?** Did they give them as gifts to friends and family? Did they sell them to raise money for a cause?
- What kinds of relationships did they have with the people who received the photographs?

Write 2 more questions that you want to explore in your story:

›

›

Ⓗ *Virginia L. Molyneaux Hewlett Douglass*

NOTES

ACTIVITY TWO

THE SOCIAL NETWORK

ESSENTIAL QUESTION

How can individuals and movements use media to build support for a cause?

Harriet and Lewis Hayden and their network of friends, colleagues, and fellow activists aided **freedom seekers,** advocated for the **abolition** of slavery, and also supported other causes, such as women's rights.

As many people do on social media today, people involved in the **abolitionist** movement used the technology that was available to them to share pictures and their opinions with each other and with people outside their movement. Nineteenth-century activists relied on the media of their day, such as **cartes-de-visite,** newspapers, **handbills, broadsides,** and pamphlets.

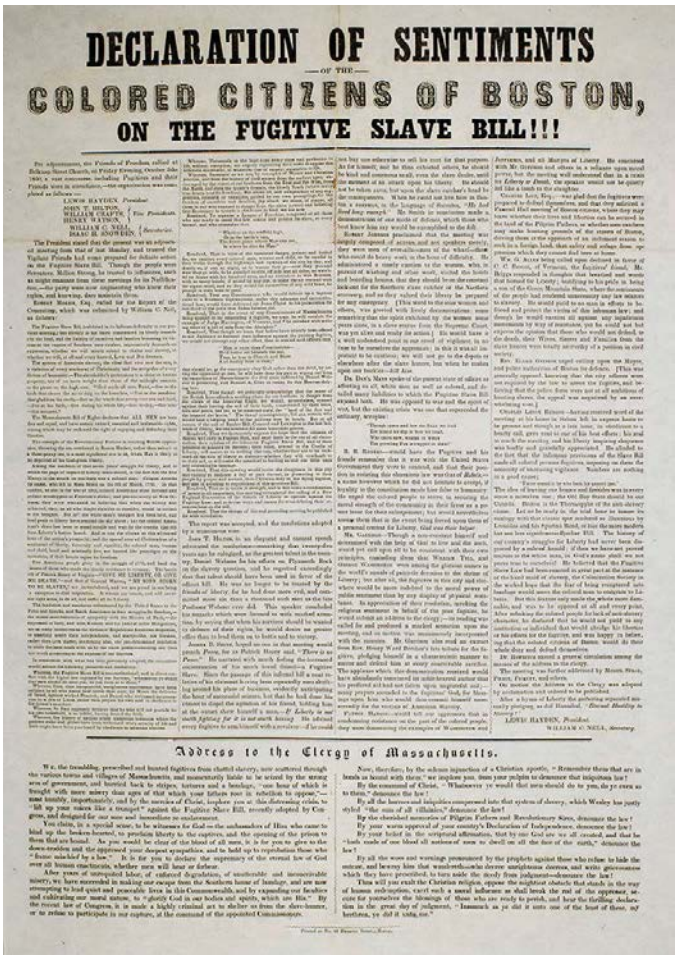
Imagine if they had access to the social media platforms we have today. What impact would they have made?

Choose an individual from the Harriet Hayden Albums to research, such as:

- Frances Clayton
- John V. DeGrasse
- Leonard Grimes
- Frances Ellen Watkins Harper
- George Lewis Ruffin

Design a page for them on the social media platform of your choice. Your page should include:

- Bio
- Photograph of the historical figure
- Names of at least 5 "friends" or "followers"
- At least 3 posts, including:
  - At least 1 image
  - At least 1 post written in the voice of the historical figure
  - At least 1 historical quote from the historical figure (if possible) or quote from a historical document that they would have cared about.



DECLARATION OF SENTIMENTS
OF THE
COLORED CITIZENS OF BOSTON,
ON THE FUGITIVE SLAVE BILL!!!

Address to the Clergy of Massachusetts.

Broadside published by the Friends of Freedom, including Lewis Hayden, in response to the Fugitive Slave Act of 1850

NOTES

ACTIVITY THREE

MAP THE MOVEMENT

ESSENTIAL QUESTION

How did geography advance or hinder the work of the abolitionist movement?

From the photographs in the Harriet Hayden Albums, we can see that **abolitionists** and their families established networks that included local communities in places such as Boston's Beacon Hill and also stretched into other cities, states, and even countries. The success of the **Underground Railroad** depended on having supporters located in places stretching from Mexico in the south, to California in the west, and to Canada in the north.

Work together as a class to dive deeply into the geography of the abolitionist movement through the Harriet Hayden Albums. Research as many of the individuals in the albums as possible using both secondary sources and primary sources such as letters, diaries, newspaper articles, pamphlets, or photographs.

Look for information about:

- Why and how individuals in the albums became involved with the abolitionist movement or other causes
- How they supported the abolitionist movement or other civil rights movements
- Where they lived
- Who was part of their local network of activists
- How they were connected to and how they communicated with activists in other cities, states, or countries

Using your research and a tool such as History Pin (historypin.org) or Google Maps, create an interactive map that charts the locations and stories of the people pictured in the Harriet Hayden Albums.

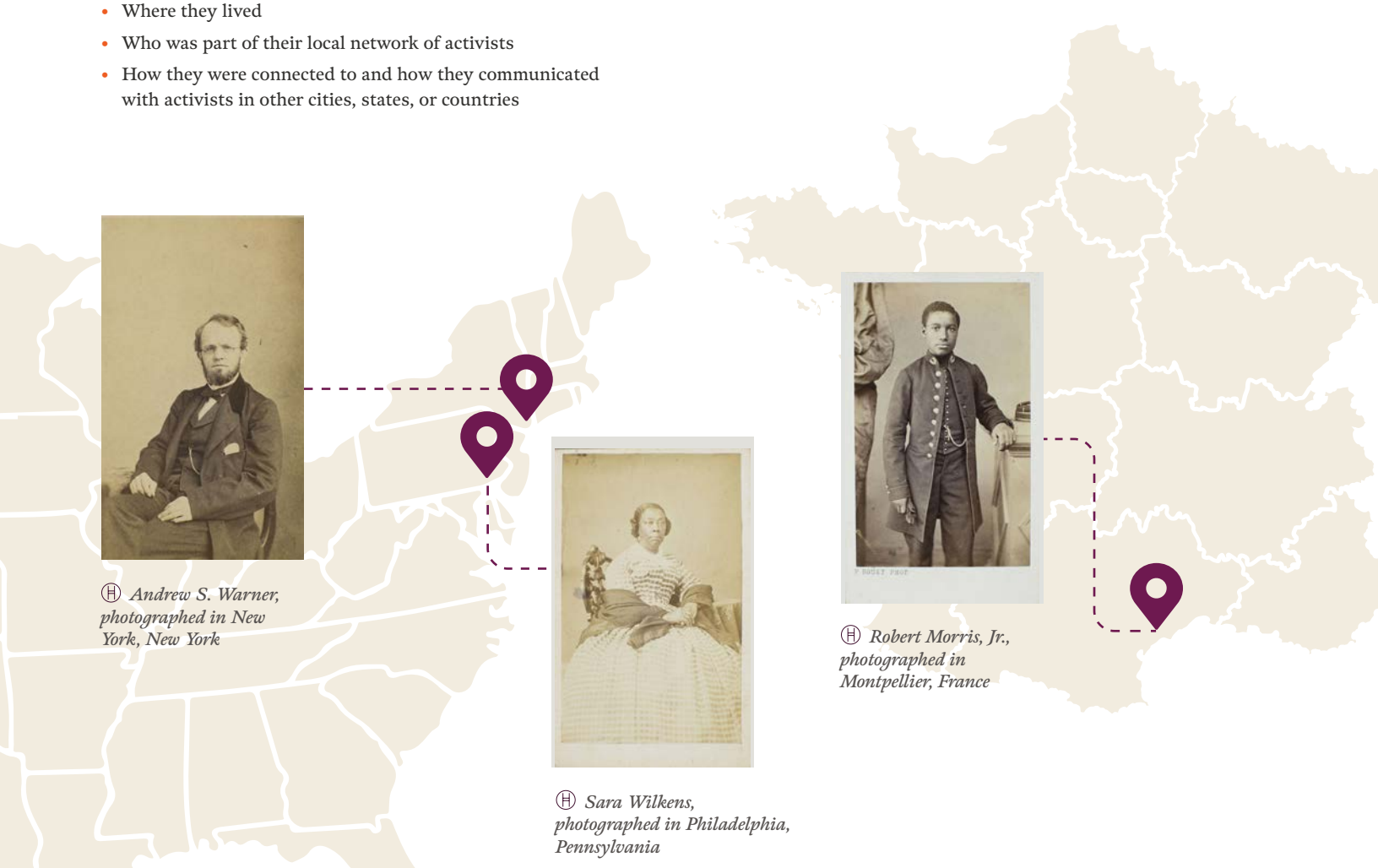
Locations to map might include:

- Where individuals lived
- Where the photography studios they visited were located
- Sites of individuals' life events
- Sites of historical events individuals participated in

Include at each location that you map:

- 1–2 sentences describing the location's importance
- Image of or link to a primary source related to the individual and the location

What stories emerge as you create your map? What new questions do you have about the individuals pictured in the albums, their lives, and their activism?



Ⓗ *Andrew S. Warner, photographed in New York, New York*

Ⓗ *Sara Wilkens, photographed in Philadelphia, Pennsylvania*

Ⓗ *Robert Morris, Jr., photographed in Montpellier, France*

SCAFFOLDING FOR MODULE 3 ACTIVITIES

A TRIP TO THE PHOTOGRAPHER'S STUDIO

For students still developing their research skills: Require students to select a named person from the albums for whom biographical information is readily available, such as Frances Ellen Watkins Harper, Robert Morris, or even Harriet and Lewis Hayden themselves (note: Harriet Hayden is not pictured in the albums, and although Lewis Hayden was at one time, there is currently no photograph of him in the albums, either). Point students to, or print out for them, entries on those individuals from sites such as Blackpast.org, Boston African American Historic Site (National Park Service) website, Britannica, or Wikipedia.

For additional flexibility in the assignment: Permit students to develop their stories in writing, in graphic novel format, or as short films.

To develop primary source research skills: Ask students to use at least two primary sources (textual, visual, or material) in their research. If possible, encourage students to visit a local library, museum, or historic site to find primary sources in person. Look for digitized primary sources in online repositories such as:

- Boston Athenæum's Digital Collections (cdm.bostonathenaeum.org)
- Boston Public Library's Anti-Slavery Collection (digitalcommonwealth.org/collections/commonwealth:ht24xg10q)
- Digital Commonwealth Massachusetts Collections Online (digitalcommonwealth.org)
- Gilder Lehrman Center Online Documents (glc.yale.edu/digital-resources/gilder-lehrman-center-online-documents)
- Library of Congress Digital Collections (loc.gov/collections)
- Smithsonian Institution (si.edu/collections)
- Your local public library, university library, historical society, or museum

THE SOCIAL NETWORK

For students under 14 and/or who do not have access to social media: Run the activity as a class project. Create a social media account for the class as if it were a group or organization and ask students to create individual posts to add to the account. For example, create a Twitter account for "Boston Abolitionists" and have each student write 3–4 posts in the voice of the person they researched. Alternatively, use a tool like Simitator.com or a free template from TeachersPayTeachers.com to create pretend Facebook or Twitter posts and profiles.

To encourage class interaction and engagement with multiple historical figures: Have students share the social media profiles they create with each other. Ask students to generate at least one "how" or "why" question they have for each historical figure based on the social media profile their classmate has created.

MAP THE MOVEMENT

To incorporate more place-based learning: Take a guided walking tour of the Black Heritage Trail (Boston African American National Historic Site, nps.gov/boaf/) and visit the Museum of African American History (maah.org) as part of your research.

Structure your interactive map as a walking or driving tour. Make your tour available to students' families, and if possible, to the public.

To further develop primary source research skills: Schedule an in-person or virtual field trip to the Boston Athenæum, your local library, or historical society to introduce students to archival materials and research methods.

SOURCES FOR FURTHER STUDY

SELECTED PRIMARY SOURCES IN THE COLLECTIONS OF THE BOSTON ATHENÆUM

Hayden, Lewis, William C. Nell, and Friends of Freedom. *Declaration of Sentiments of the Colored Citizens of Boston, on the Fugitive Slave Bill!!!..." Address to the Clergy of Massachusetts.* Broadside. Boston: Printed by George C. Jenks, 1850.
Call number: Broadside Bro. 10 .67
Digital Collections record
Catalog Record

The Liberator. Newspaper. Boston: William Lloyd Garrison and Isaac Knapp, 1831-1865.
Call number: Flat Folio $ Newspapers
Catalog record
The Boston Public Library has digitized many issues, which are online at www.digitalcommonwealth.org

Morris, Robert (collector). *Robert Morris Papers, 1820–1874.* Manuscript collection.
Call number: Mss. .L602
Finding aid
Digital Collections record
Catalog record

Parkis, John, Lewis Hayden, Henry Harris, Jeremiah Harvey, and Henry G. Garner. *Masonic certificate recommending John Parkis, a master mason, for consideration of the Masonic Fraternity of Ancient York Masons, July 16, 1851.* Autograph manuscript. Boston?: 1851.
Call number: Mss. .L826
Digital Collections record
Catalog record

Still, William. *The Underground Rail Road: A Record of Facts, Authentic Narratives, Letters, &c.* Philadelphia: Porter & Coates, 1872.
Call number: Rare Book (LC) E450 .S85
Catalog record
The Smithsonian Institution has digitized this book, which is available through the Internet Archive at archive.org

SELECTED SECONDARY SOURCES IN THE COLLECTIONS OF THE BOSTON ATHENÆUM

Greenidge, Kerri K. *Boston's Abolitionists.* Beverly, MA: Commonwealth Editions, 2006.
Call number: (LC) F73.44 .G74 2006
Catalog record

Stauffer, John, Zoe Trodd, and Celeste-Marie Bernier. *Picturing Frederick Douglass: An Illustrated Biography of the Nineteenth Century's Most Photographed American.* New York: Liveright Publishing Corporation, 2015.
Call number: Ref Print Lg CT275.D68 S73 2015
Catalog record

tyson, theo. "Introducing the Harriet Hayden Albums." Video. Boston, MA: Boston Athenæum, 21 January 2021, https://vimeo.com/showcase/8070775/video/514332625.

Wallace, Maurice and Shawn Michelle Smith (editors). *Pictures and Progress: Eary Photography and the Making of African American Identity.* Durham, NC: Duke University Press, 2012.
Call number: (LC) TR23 .P53 2012
Catalog record

SELECTED SOURCES BEYOND THE BOSTON ATHENÆUM

Boston: An Underground Railroad Hub, National Park Service, https://www.nps.gov/boaf/learn/historyculture/boston-an-underground-railroad-hub.htm.

BlackPast, blackpast.org

Colored Conventions Project, Center for Black Digital Research at Penn State University and the University of Delaware, coloredconventions.org

Fashion History Timeline, Fashion Institute of Technology, fashionhistory.fitnyc.edu/category/19th-century/.

Lindberg, Melissa. "Frederick Douglass and the Power of Pictures," *Picture This.* Library of Congress. Blog. 28 February 2020, https://blogs.loc.gov/picturethis/2020/02/frederick-douglass-and-the-power-of-pictures/.

Robert Morris: Civil Rights Lawyer & Antislavery Activist, Boston College Law Library, bc.edu/robert-morris.

Still, William. *The Underground Railroad Records.* New York: Modern Library, 2019. (Original 1872 edition is available online through Internet Archive at archive.org)

Thomas, Heather. "Women Who Dressed as Men and Made History," *Headlines & Heroes.* Library of Congress. Blog. 30 March 2021, https://blogs.loc.gov/headlinesandheroes/2021/03/women-who-dressed-as-men-and-made-history/.

GLOSSARY

Abolition the act of officially ending an institution, system, or practice, often used specifically in reference to the abolition of slavery

Abolitionist a person who opposes slavery in principle and supports, often through political means, an end to slavery

Anti-slavery activist a person who opposes slavery and takes action to resist and bring an end to slavery often by helping people self-emancipate

Broadside a publication on a single piece of paper, usually printed on only one side

Carte-de-visite (plural: cartes-de-visite) a small photograph pasted onto cardboard measuring 2⅛″ x 3½″, common in the mid- and late nineteenth century

City directory a book, usually published every year, listing the residents and businesses in a city and often including advertisements from local businesses

Commission to pay an artist to make a work of art, or a work of art requested and paid for by someone other than the artist

Compromise of 1850 an effort in the United States Congress led by Senator Henry Clay of Kentucky to preserve the union of the United States by determining which newly acquired territories and new states would be free and which would permit slavery

Daguerreotype a photograph with a reverse image (like looking in a mirror) made on glass that cannot be reproduced

Emancipate to free from being enslaved

Emancipation the process of freeing from enslavement

Enslaver a person who enslaves or holds another person in bondage

Freedom seeker a person who rejects their enslavement by leaving and often traveling to a free state or territory

Fugitive Slave Act of 1850 part of the Compromise of 1850, a law which made the return of freedom seekers to their enslavers the responsibility of the federal government (rather than states) to enforce

Handbill a small, printed flyer that was passed out or displayed in public places

Medium (plural: media) the material or process used by an artist to make their art, such as photography, paint, or marble

Negative a transparent (see-through) picture that shows light and dark in reverse, used to print a photograph

Orator a public speaker or someone who frequently gives speeches

Patron someone who supports, usually financially, an artist or the arts in general

Portrait a picture of a person or group of people

Portraiture the art of creating pictures of people

Ready-made clothing mass-produced garments available for immediate purchase and wear

Segregation setting someone or something apart from others, often used specifically to refer to the separation of Black people from white people

Self-emancipate to free oneself from enslavement

Self-emancipation the act of freeing oneself from enslavement

Sitter a person pictured in a portrait

Suffragist a person who supports extending the right to vote to more people, often used to refer specifically to people who supported extending the right to vote to women

Temperance not drinking alcohol

Underground Railroad a grassroots network of activists that assisted freedom seekers in leaving slavery in the southern United States and traveling to free territories by providing directions, food, shelter, clothing, money, and other forms of support

EDUCATION STANDARDS

This learning guide can help educators and learners meet the following standards from the Massachusetts History and Social Science Frameworks and English Language Arts and Literacy Frameworks.

GRADE 5

Digital Literacy and Computer Science Standards

Digital Tools [3-5.DTC.a] : 3

Collaboration and Communication [3-5.DTC.b] : 1, 2

Research [3-5.DTC.c] : 1, 3, 4, 5

History and Social Science Practice Standards : 1, 2, 3, 4, 6

History and Social Science Content Standards for Grade 5

Topic 5. Slavery, the legacy of the Civil War and the struggle for civil rights for all [5.T5] : 3

Literacy Standards for Grade 5

Reading informational text [RI] : 7, 9

Writing [W] : 1, 2, 3, 4, 7, 9

Speaking and Listening [SL] : 1, 5

GRADE 8

Digital Literacy and Computer Science Standards

Digital Tools [6-8.DTC.a] : 4

Collaboration and Communication [6-8.DTC.b] : 1, 3

Research [6-8.DTC.c] : 1, 2, 3, 4

History and Social Science Practice Standards : 1, 2, 3, 4, 6

History and Social Science Content Standards for Grade 8

Topic 4. Rights and responsibilities of citizens [8.T4] : 7, 10, 12

Literacy Standards for Grade 8

Reading [RCA-H] : 2, 4, 7, 10

Writing [WCA] : 2, 4, 6, 7, 8, 9

Speaking and Listening [SLCA] : 1, 5

GRADES 9–12

Digital Literacy and Computer Science Standards

Digital Tools [9-12.DTC.a] : 1, 2

Collaboration and Communication [9-12.DTC.b] : 1

Research [9-12.DTC.c] : 1, 2, 3, 4, 5

History and Social Science Practice Standards : 1, 2, 3, 4, 6

History and Social Science Content Standards for US History I

Topic 3. Economic growth in the North, South, and West [USI.T3] : 4

Topic 4. Social, political, and religious change [USI.T4] : 2a

Literacy Standards for Grades 9–12

Reading [RCA-H] : 4, 10

Writing [WCA] : 2, 4, 6, 7, 8

Speaking and Listening [SCLA] : 1, 5

IMAGES

Images are listed in alphabetical order by the name of the person pictured.
All photographs are from the collections of the Boston Athenæum unless otherwise noted.
Photographs marked with this symbol Ⓗ are part of the Harriet Hayden Albums.

Ⓗ *Frances L. Clayton Dressed in a Union Army Uniform as Jack Williams.* Photograph by Samuel Masury. Boston, maybe between 1863 and 1867. (Page 14)

Ellen Craft in The Underground Rail Road: A Record of Facts, Authentic Narratives, Letters, &c by William Still. Philadelphia: Porter & Coates, 1872, 368. (Page 19)

William Craft in The Underground Rail Road: A Record of Facts, Authentic Narratives, Letters, &c by William Still. Philadelphia: Porter & Coates, 1872, 368. (Page 19)

Ⓗ *John V. DeGrasse.* Photograph by Black & Case. Boston and Newport, RI: Buffords Publishers, between 1864 and 1867. (Page 10)

Ⓗ *Charles R. Douglass.* Photograph by Case and Getchell. Boston, about 1864. (Page 11)

Frederick Douglass. Photograph by George Kendall Warren. Boston: Warren's Portraits, between 1875 and 1882. (Page 9)

Ⓗ *Virginia L. Molyneaux Hewlett Douglass.* Photograph by Grove Hinman Loomis. Boston, about 1869. (Pages 12 and 20)

Ⓗ *Calvin Fairbank*. Photograph by Augustus Marshall. Boston, between 1870 and 1882. (Page 18)

Ⓗ *Leonard A. Grimes.* Photograph by Edward Mitchell Bannister. Boston, 1863. (Page 12)

Ⓗ *Leonard A. and Octavia J. Grimes.* Photograph by Antoine Sonrel. Boston, maybe between 1863 and 1870. (Page 16)

Ⓗ *Frances Ellen Watkins Harper.* Photograph by George P. Laselle. Boston, 1876. (Page 12)

Harriet Bell Hayden. Photograph. About 1864. Photo courtesy of the Division of Political and Military History, National Museum of American History, Smithsonian Institution. (Page 6)

Lewis Hayden by J.S. Conant, 1890, in "Anti-Slavery Boston" by Archibald H. Grimké. *New England Magazine* 3, no. 4 (December 1890): 453. (Page 6)

Edmonia Lewis. Photograph by H. Rocher. Chicago: H. Rocher, about 1870. (Page 9)

Ⓗ *Robert Morris.* Photograph. Between 1860 and 1870. (Page 12)

Ⓗ *Robert Morris, Jr.* Photograph by F. Roüet. Montpellier, France, about 1866. (Page 22)

Ⓗ *Mrs. Emma Grimes Robinson.* Photograph by Grove Hinman Loomis. Boston, maybe 1864. (Page 15)

Sojourner Truth: I Sell the Shadow to Support the Substance. Photograph. About 1864. (Page 9)

Ⓗ *[Mrs. Ellen Cooper Walker, probably]*. Unidentified Black Woman Wearing a Bodice with Ruffled Collar, Earrings, and a Large Pendant Necklace by Jas. W. Turner. Photograph. Boston, between 1860 and 1878. (Front cover and inside front cover)

Ⓗ *[Miss Johnson, probably]*. Unidentified Black Woman in Dark Dress with Ruffles and Bow at the Collar. Photograph by Jas. W. Turner. Boston, between 1865 and 1878. (Back cover and inside back cover)

Ⓗ *Andrew S. Warner.* Photograph by J. Gurney & Son. New York, maybe between 1860 and 1870. (Page 22)

Ⓗ *Sara Wilkens.* Photograph by T. W. Searby. Philadelphia, between 1864 and 1866. (Page 22)

ADDITIONAL IMAGES

Advertisement for Black & Case photography studio in "Advertising Department" in *1865, The Boston Directory,* 42. Boston: George Adams, 1865. (Page 10)

France map. Infographic vector courtesy of freepik.com. (Page 22)

Ⓗ Hayden, Harriet (compiler). Harriet Hayden Albums, Volume 1. Photograph album. About 1863. (Page 7)

Ⓗ Hayden, Harriet (compiler). Harriet Hayden Albums, Volume 2. Photograph album. About 1860. (Page 7)

Hayden, Lewis, William C. Nell, and Friends of Freedom. *Declaration of Sentiments of the Colored Citizens of Boston, on the Fugitive Slave Bill!!!*. Broadside. Boston: Printed by George C. Jenks, 1850. (Page 21)

Morris, Robert. Inscription in Harriet Hayden Albums, Volume 1 compiled by Harriet Hayden. Photograph album. About 1863. (Page 7)

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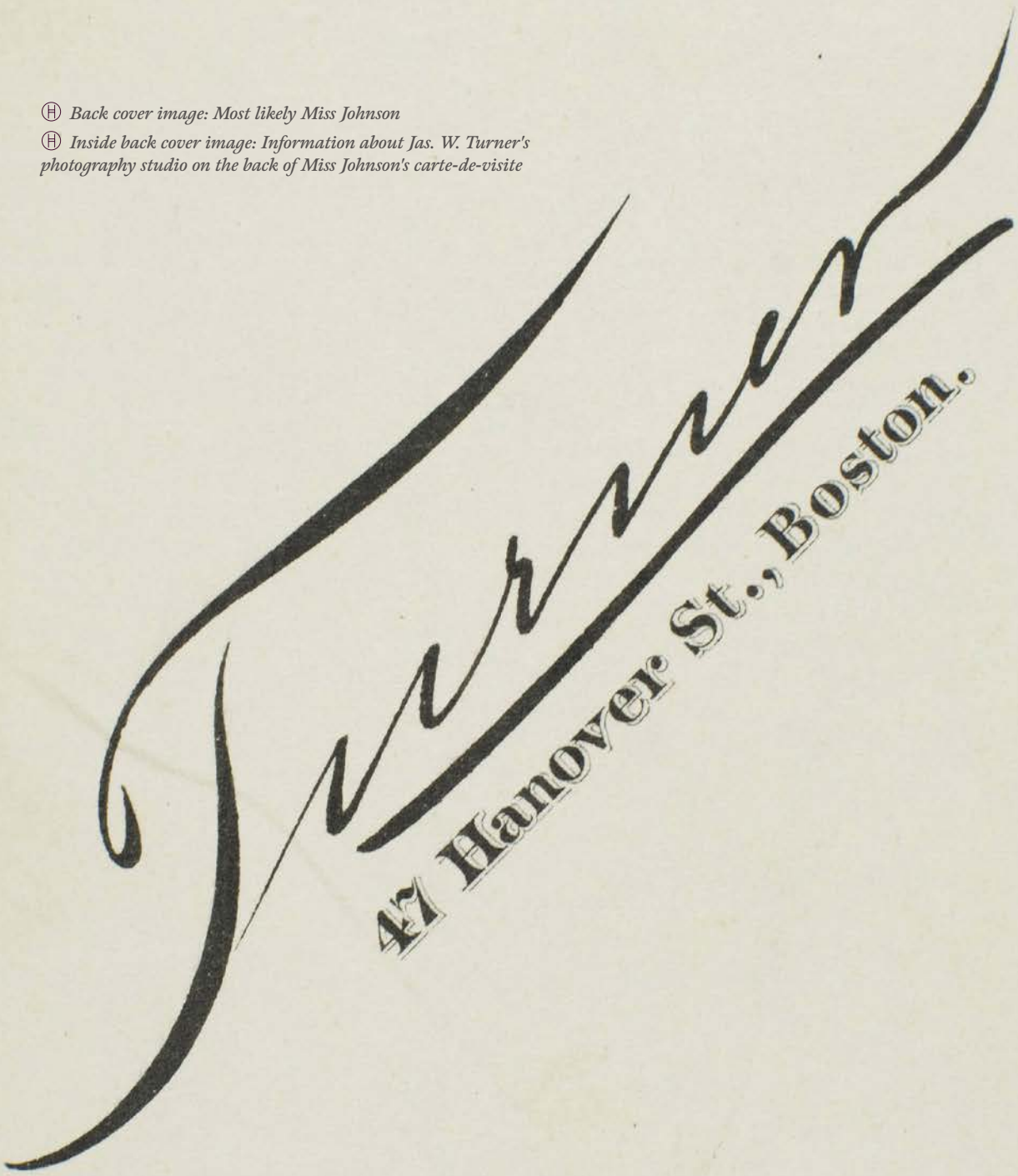
Ⓗ *Back cover image: Most likely Miss Johnson*

Ⓗ *Inside back cover image: Information about Jas. W. Turner's photography studio on the back of Miss Johnson's carte-de-visite*



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