

From the Collections

PAINTER HENRY LEWIS traveled to Minnesota Territory in 1848 to embark on an ambitious project: a panorama of the Mississippi River from the Falls of St. Anthony to the Gulf of Mexico. He eventually toured his immense painting across the United States and Europe, unrolling it onstage while a speaker described the sights along and near the great river. Lewis's panorama is long gone, but smaller works like this oil sketch preserve the look of its scenes. The waterfall, in present-day Minneapolis, also provided Lewis with a name for the boat from which he sketched the river; he called it the *Menehaha*.

Many of Lewis's paintings and prints and some of his papers are in the Society's collections. For a recent discovery about the artist's past, see the article beginning on page 238.

— THOMAS O'SULLIVAN



Henry Lewis (1819–1904), *MinneHahHah Waterfall, Minnesota*
Oil on board, mounted on paper, 11" × 8.5", 1848

FRONT COVER: The Rosebud Mandolin Club led by Professor William H. Howard was one of several youthful groups making music in the Twin Cities around the turn of the century. Judging by this photograph, the earnest players of fretted instruments took their playing seriously. Teachers often formed clubs to encourage students to continue their studies. The versatile Howard, according to Minneapolis city directories, taught mandolin and guitar as well as piano, violin, and all band instruments. Being able to instruct on both string and brass instruments was unusual, then and now.



Born in Baltimore, Howard settled in Minneapolis in the mid-1890s and operated music studios at many downtown locations into the 1920s. He lived in the same home at 3034 Snelling Avenue, however, for several decades. During World War I, First Lt. Howard directed the 16th Battalion Home Guard Band, which played concerts at city venues such as Dania Hall. Howard also conducted Howard's Military Band and a group called the Juvenile Band. For a look at the mandolin craze that swept Minnesota at the turn of the twentieth century, turn to the article beginning on p. 218. Cover image composited and digitally colored by Lois Stanfield, LightSource Images.



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