Selections of Nineteenth-Century

AFRO-AMERICAN ART

THE METROPOLITAN MUSEUM OF ART

Selections of Nineteenth-Century **Afro-American Art**

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The Metropolitan Museum of Art, New York

ON THE COVER: **Ashur Moses Nathan and Son** by Jules Lion. Pastel on canvas, ca. 1845. Lent by François Mignon, Natchitoches, Louisiana. Photograph by Don R. Sepulvado, Natchitoches, Louisiana.

The Metropolitan Museum is pleased to present the exhibition *Selections of Nineteenth-Century Afro-American Art* as part of our observance of the nation's Bicentennial celebration. We are grateful for the generosity of the lenders, whose cooperation made the exhibition possible, and we congratulate Dr. Regenia A. Perry, who organized the show. It is fitting at this time not only to examine this important aspect of our national heritage but to view it in the broader context of the history of American art as represented in the collection of The Metropolitan Museum of Art.

THOMAS HOVING
Director

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INTRODUCTION

One of the most remarkable facts about Afro-American art is that it exists at all. No people in the history of America have survived under such adverse conditions as the slaves — forcibly taken from their homelands, stripped of their belongings, enduring the cramped quarters of slave ships during the long voyage to this country, and exposed to the vicissitudes of slavery for over two hundred years.

The written history of Blacks in America begins with a letter from John Rolfe to Sir Edwin Sandys, treasurer of the Virginia Company of London, documenting the arrival of some twenty Blacks near Jamestown:

> About the later end of August (1619) a Dutch man of Warr of the burden of a 160 tunes arrived at Point Comfort, the commanders name Capt. Jope, his pilott for the West Indyes, and determyned to hold consort shipp hetherward, but in their inner passage lost one the other. He brought not anything but 20 and odd Negroes, which the Governor and Cape Merchant bought for victualle (whereof he was in great need as he ptended) at the best and easiest rates they could. . . .

Probably the earliest group of Africans was maintained to plant crops and clear land. Large numbers of African slaves followed shortly afterwards, and the lowly slave artisan began to play a significant role in the development of this country. By the second half of the seventeenth century, every large plantation boasted a carpenter, blacksmith, cooper, shoemaker, seamstress, weaver, stone mason and cabinetmaker — most or all of whom were Blacks. These artisans were trained by the apprenticeship method, and from early newspaper accounts there are reasons to suspect that some Blacks even had business partnerships with their masters.

Black artists may be considered among the pioneers of American portraiture. In his *History of Rhode Island,* Edward Peterson writes that Gilbert Stuart "derived his first impression of drawing from witnessing Neptune Thursten, a slave who was employed in his master's cooper-shop, sketch likenesses on the heads of casks."[1] An early Boston newspaper mentions a Black painter who had been trained in England and painted portraits in Boston.[2] The *W.P.A. Guide to Alabama* states that the majority of ornamental ironwork made in the South was the product of local craftsmen who were usually slaves.[3] The presence of Afro-American goldsmiths and silversmiths in Maryland, South Carolina and Pennsylvania has been documented. Afro-American coachmakers, sign painters and furnituremakers were active in Connecticut, Massachusetts and North Carolina. The only name of an Afro-American furnituremaker which has been preserved is that of Thomas Day, a free Black who had a prosperous business in Milton, North Carolina, from 1820 to 1861. The earliest known artists are Scipio Moorhead, whose works are mentioned in a poem by Phillis Wheatley; G. W. Hobbs, a Methodist minister whose pastel portrait of Richard Allen in 1785 is the only example of his work; and Joshua Johnston of Baltimore. All three worked during the late eighteenth century.

During the first two hundred years of his existence in this country, the Afro-American craftsman was important although anonymous. In *Along This Way,* James Weldon Johnson reminisces about his childhood in Jacksonville, Florida, shortly after the Civil War:

> My vague, early impressions constituted what might be called an unconscious race-superiority complex. All of the most interesting things done that came under my observation were being done by colored men. They drove the horses and mule teams, they built the houses, they laid the bricks, they painted the buildings and fences, they loaded and unloaded the ships. When I was a child I did not know that there existed such a thing as a white carpenter or bricklayer or plasterer or tinner. . . .

The earliest Afro-American artifacts belong to the

category of decorative arts and are slave-made handicrafts — pottery, ironwork, baskets, woodcarvings, textiles and quilts. In almost every instance, African influences are apparent. However, by the time the Afro-American artist turned to painting and sculpture, those Africanisms had disappeared and Afro-American artists worked in the styles of their Anglo-American contemporaries.

Joshua Johnston, a "Free Householder of Color," is the earliest known Afro-American professional artist. Among the second generation of nineteenth-century Afro-American artists were William Simpson of Buffalo, New York; Patrick Reason of New York City; and Robert Douglass, Jr., and David Bowser of Philadelphia. The works of Eugene Warburg, Jules Lion, Edmonia Lewis, Robert S. Duncanson and Edward M. Bannister comprise the most outstanding achievements of the third generation of Afro-American artists. Henry O. Tanner was the first Afro-American artist to receive international recognition and the first to be elected to the National Academy of Design. Annie E. Walker, Meta Warwick Fuller and William E. Scott were noted late-nineteenth-century Afro-American artists who went to Paris and there produced their first important works. Indeed, the majority of nineteenth-century Afro-American artists went abroad for further training and to develop their talents in an atmosphere free of racial discrimination. The most important painter of that group, Henry O. Tanner, and the most notable sculptor, Edmonia Lewis, became expatriates and remained, respectively, in Paris and Rome.

The situation of Louisiana artists, however, was unique. During the 1820s and 30s, Afro-American and Afro-French artists in Louisiana were able to develop freely as painters, sculptors, lithographers, musicians and writers. Most of these artists — the sculptors Daniel and Eugene Warburg, the painters Jules Lion and Julian Hudson, the playwright Victor Sejour—were mulattos. And it was in Louisiana that the only mansion of the nineteenth century belonging to a Black family was built. Melrose plantation was built in 1833 by Louis Metoyer, the grandson of the legendary female slave Marie Therese, who secured her manumission and eventually owned slaves herself. With her sons, she amassed land holdings of some thirteen thousand acres.

Only recently has the extent of the achievements of nineteenth-century Afro-American artists been recognized, for Afro-American painting and sculpture have been less widely appreciated than Afro-American music and literature. This exhibition presents a selection of some of the most outstanding works of nineteenth-century Afro-American artists, both in African-inspired decorative arts and in painting, sculpture and graphic arts based on Western sources. Hopefully, the exhibition will serve to acquaint the general public with a little known but highly important chapter in the history of American art.

REGENIA A. PERRY
Andrew W. Mellon Fellow
The Metropolitan Museum of Art
June, 1976

HARRIET POWERS (1837–1910)

Harriet Powers was born a slave in 1837 near Athens, Georgia. She was a farmer's wife and, after her emancipation, apparently turned to quiltmaking as a hobby. The *Harriet Bible Quilt* was completed around 1898. At the time of its purchase, in 1900, Harriet Powers painstakingly explained its iconography, which was recorded by the purchaser.

The quilt consists of fifteen scenes, each on a square of colored calico. From left to right, and top to bottom, the squares depict (1) Job praying for his enemies, with Job's crosses and his coffin; (2) the "Dark Day of May 19, 1790 when the seven stars were seen at noon and the sun went off to a small spot and then to darkness" (an eclipse); (3) Moses and the Brazen Serpent, with women bringing their children to look upon it and be healed; (4) the temptation of Adam and Eve by the serpent; (5) the baptism of Christ; (6) Jonah being thrown to the whale, who is flanked by water turtles; (7) pairs of animals created by God during the last days of Noah; (8) the "Falling of the Stars" on November 13, 1833; (9) the creation of pairs of animals; (10) the Angels of Wrath, the Seven Vials, the Blood of Fornication and the Ten-Headed Beast; (11) "Cold Thursday, February 10, 1895 when all of the birds were killed and one woman frozen at a gateway, and a man at his jug of liquor"; (12) the "Red Light Night of 1846; a man tolls a bell and all the people were frightened, but God's merciful hand (upper left corner) caused them no harm"; (13) Kate Bell and Bob Johnson of Virginia, "rich people who were taught nothing of God," and a large hog named Betts, who ran five hundred miles from Georgia to Virginia; (14) the creation of pairs of animals; and (15) Christ's crucifixion between the two thieves.

The combination of religious and astrological subjects is a lesson of revelation and a warning to the sinful of the power of God, which is demonstrated through eclipses, falling stars, "red light nights" and extreme temperatures. It is almost certain that Harriet Powers could read and was familiar with the Old and New Testaments. Perhaps she considered herself a prophetess who spoke of God's power through her quilt art. Some of the astrological events in the quilt occurred before Harriet Powers' birth; since she recorded the dates, and even times of day, it is probable that she had access to a book or almanac which listed those events, and that the contemporary ones were recorded from memory.

There are apparently no American prototypes for Harriet Powers' designs. Her choice of subjects, the attempt to tell a complete story in each square, and the proportions of the figures are decidedly Western. However, the use of appliquéd designs to illustrate a story is closely related to similar techniques in Dahomey, West Africa. African examples disregard formal ground lines, as does the *Harriet Bible Quilt,* but are generally not compartmentalized. It is quite probable that the stylistic link between African Dahomean appliquéd tapestries and the quilt designs of Harriet Powers reflects the influence of Dahomean slaves who were brought into Georgia during the nineteenth century.

Harriet Bible Quilt, 1895–98
Cotton materials, cotton and gilt-metal yarns. 68⅞ x 106 in.
LENT BY THE MUSEUM OF FINE ARTS, BOSTON. M. & M. KAROLIK COLLECTION

Royal Tapestry, Dahomey, West Africa, 20th-century example of a 19th-century type
Cotton fabric. 56 x 33 in.
LENT BY DR. REGENIA A. PERRY, RICHMOND, VIRGINIA

HENRY GUDGELL (ca. 1826–1895)

Henry Gudgell was born a slave about 1826 in Kentucky to an Anglo-American father and slave mother. Around 1857 he and his mother moved to Missouri and lived in Livingston County, on a farm owned by Spence Gudgell (thus Henry's surname). Henry Gudgell was a blacksmith, wheelwright, coppersmith and silversmith, and was skilled in a variety of other crafts. The walking stick in this exhibition is the only known example of his woodcarving and is the most impressive surviving nineteenth-century Afro-American carved walking stick. Gudgell is thought to have carved the stick in 1863 for John Bryan, a friend of his master's, who had sustained a knee injury in the Civil War.

The Gudgell walking stick shows great precision in its carving. The handle is expertly carved in powerful spiral grooves, with a series of carved bands directly below. A repertory of abstract and realistic motifs is carved in relief on the stick—a slender serpent entwined near the bottom, a man with bent knees, a bent branch with a single veined leaf, a lizard and a tortoise. The figures are viewed as if seen from above, and their spacing is regular and even. The man wears Western clothes and is "correctly" proportioned; however, the other motifs and their specific combination are African. Reptiles and serpents, singly and in combination, appear on numerous African examples.

A comparison of the Gudgell walking stick with a bronze tube from the West African Benin Empire reveals striking similarities. While the Benin tube is a relatively isolated example, made of metal, certain African carved walking sticks and canes show entwined serpents and reptiles. The Benin tube depicts a serpent entwined around the tube and attacking an alligator; the Gudgell walking stick suggests a chase. If the progression of motifs is read from bottom to top, the serpent gives chase to the man, who hastily climbs a tree (suggested by the single leaf); on the ground before the man, the lizard and tortoise flee.

The combination of African and Western motifs on the Gudgell walking stick raises the question of influence. Kentucky, the state in which Gudgell was born, absorbed a large number of slaves from the coastal area of the United States in 1793. Although documentary evidence does not allow for a specific reconstruction of Gudgell's childhood, it appears that he was at least familiar with the work of some African-born carver or carvers who had migrated to Kentucky. When Gudgell died, in 1895, a tradition of African-inspired carving was apparently lost, as no comparable examples are known.

Walking Stick, 1863
Hardwood. Height: 36¼ in.
LENT BY THE YALE UNIVERSITY ART GALLERY, DIRECTOR'S FUND

Bronze Tube, West Africa (Benin tribe), 19th century
Bronze. Height: 15 in.
LENT BY THE UNIVERSITY MUSEUM, PHILADELPHIA

AFRO-GEORGIAN AND AFRO-SOUTH CAROLINIAN FACE VESSELS

In the mid-nineteenth century, in Georgia and the Carolinas, there arose a tradition of pottery-making unique in the history of American ceramics. Slaves in plantation potteries fashioned, in their spare time, small vessels that characteristically depict the human face. These vessels have been called "voodoo pots," "plantation pottery," "grotesque jugs," and even "monkey jugs." The most appropriate designation—

"Afro-Georgian and Afro-Carolinian face vessels"—is that of Professor Robert F. Thompson of Yale University, and reflects the racial origin of the makers and the places where they worked.

Shortly before World War II, William R. Eve of Augusta, Georgia, assembled a collection of related face vessels from several field trips to Afro-American settlements between Aiken and Langley, South Carolina. The Eve collection, in addition to museum holdings and other private collections of face vessels attributed to the vicinity of Aiken, forms the basis for the suggestion of a regional tradition. The stoneware vessels, made of local clay, were fashioned on a potter's wheel and have human features applied by hand. Glazed with sand and pine ash in a variety of colors, they feature ball-like eyes of clay or porcelain set into sockets and sometimes moveable, teeth of kaolin (white clay) or broken porcelain, and prominent, slightly hooked noses with flaring nostrils. The majority were produced between 1850 and 1880.

Most of the face vessels in existence have been attributed to the pottery on the plantation owned by Colonel Thomas Davies in Bath, Georgia. Existing documentation establishes that most of the potters at Bath were Afro-American. Archives in the Charleston Museum show that the face vessels from the Louis Miles pottery, near Charleston, were also made by Afro-Americans. A group produced at the Miles pottery comprises the finest known examples, and may be attributed to a single hand. They are characterized by enormous eyes, wide-open mouths with clenched teeth, and dramatic protruding eyebrows, which convey a sense of ferocity in these small vessels. The most unusual face vessel of all (no. 2) is a miniature, only 1¼ inches high; it is the only known example made entirely of kaolin, and was fashioned completely by hand.

The John Gordon Collection, in New York City, contains the largest single grouping of face vessels and includes a number of unique examples. One Gordon vessel is a tiny pitcher with smiling features and a pouring spout (no. 6); another is a beaker or vase form whose expression seems suggestive of singing (no. 7). In contrast to the almost bestial ferocity of other works, this vessel imparts a mood of gaiety. Other unusual pieces have eyes that move in their sockets, devil-like features (no. 8) and, in one example, a prominent mustache. Two additional unusual examples in the Gordon collection are the *Preacher Man* (no. 16), a large jug to which a head and arms have been added, and the *Devil Jug* (no. 17), to which satanical features have been added. The last two vessels were probably produced later than the smaller face vessels and were conceived in a more humorous or satirical spirit.

A good deal of speculation has arisen concerning the function of face vessels, which are almost never signed and never dated. Since their sizes and shapes vary greatly—they range from 1¼ to 18 inches high—their use as containers seems unlikely. A possible link with religion is not easy to dismiss, in view of the number of African traditions that survived in the Deep South for many years among slaves. Although most of the face vessels were made in Georgia and South Carolina, examples have been found as far north as upstate New York and as far west as Tennessee and Ohio. Generally, these were found in the vicinity of the Underground Railroads; they must have been important enough to runaway slaves to be included among their prized possessions. A comparison of Afro-Georgian and Afro-Carolinian face vessels with wooden and pottery examples made in West Africa, particularly in the Congo (Zaire), reveals stylistic similarities which are too close to be coincidental. Probably some of the slave potters in Georgia and South Carolina fashioned vessels reminiscent of those they had known in Africa. But until further research documents the use for which they were intended, no function can be definitely assigned to them.

Face Vessels nos. 1, 2
LENT BY THE CHARLESTON MUSEUM

Face Vessels nos. 3, 4, 5
LENT BY THE NATIONAL MUSEUM OF HISTORY AND TECHNOLOGY, SMITHSONIAN INSTITUTION, WASHINGTON, D. C.

Face Vessels nos. 6, 7, 8, 9, 10, 11, 12, 13, 14, 15

Preacher Man
Color-glazed pottery. Height: 16½ in.

Devil Jug
Multicolor pottery. Height: 28½ in.

Gospel Singer
Color-glazed pottery. Height: 12¾ in.
LENT BY MR. AND MRS. JOHN GORDON, NEW YORK CITY

Figure on Dog
Zaire (Bakongo Tribe), 19th century. Height: 10 in.
LENT BY THE MUSEUM OF PRIMITIVE ART, NEW YORK CITY

BASKET WEAVING

Basket weaving in Africa is many centuries old. African baskets serve multiple purposes, and some are so tightly and skillfully woven that they are capable of holding water. African slaves apparently began to weave baskets shortly after their arrival in America, and the tradition of African basket weaving has remained strong in the Deep South, especially on the Sea Islands, off the coasts of South Carolina and Georgia. These islands are sparsely populated, mostly by descendants of slaves.

Several Afro-South Carolinian baskets are in this exhibition. One is small and round, with loop handles and a lid decorated with a braided handle and simulated pine cones. This unusual basket is constructed of narrow strips of caning stitched tightly together with fine thread in an overcast pattern. The elegance of the decorative details and the intricacy of the stitching suggest that the basket was woven by a female slave as a container for personal items.

The most common Afro-American baskets in the South are those woven by the residents of John's, Sullivan's, and Mount Pleasant islands, across the harbor from Charleston. These Sea Island baskets are almost identical to coil baskets still made on the west coast of Africa. Certain regional traits characterize the Afro-South Carolinian baskets — a bold polychromy achieved by contrasting light and dark strips, and the use of the coil method of weaving. Lacking African materials, the Afro-South Carolinian basket weavers found convenient substitutes in marsh grass, for the coil or body of the basket; split palmetto leaves, for the binding or sewing; needles of the long-leaf pine, for the decorative brown bands; and, for the heavier baskets such as rice-fanners, a rush for strengthening and reinforcement. A teaspoon, broken off at the bowl and with the narrow end of the handle fitted to a wedge or chisel shape, was used to push openings in the tight coil of marsh grass and the strip of palmetto threaded through it. This, and a pair of scissors, were the only tools used.

Later, baskets were frequently woven of bamboo and sugar-cane strips in combination with the materials previously mentioned. Some Afro-South Carolinian baskets have been compared with almost identical examples of Senegambian wares. The stylistic similarities might be explained by the fact that large numbers of Africans were brought from the Gambia-Sierra Leone area to South Carolina between 1752 and 1808. The residents of the South Carolina Sea Islands, left relatively isolated from Anglo-American cultural and aesthetic influences, have preserved one of the longest-surviving African crafts in America.

Bread-raising Basket, mid-19th century
Diameter: 12 in. Height: 2 in.

Basket with Lid, mid-19th century
Diameter: 8 in. Depth: 3 in.

Pocketbook Basket, late 19th century
Diameter: 7 in. Height: 5 in.

Oval Tray and Coasters, 20th-century example of a 19th-century type
Length: 10 in. Height: 3 in. Width: 6 in.
LENT BY THE NATIONAL MUSEUM OF HISTORY AND TECHNOLOGY, SMITHSONIAN INSTITUTION, WASHINGTON, D.C.

JOSHUA JOHNSTON (ca. 1765–1830)

The earliest documented professional Afro-American painter, Joshua Johnston was active in Baltimore in the late eighteenth and first quarter of the nineteenth centuries. His background remains unresolved. According to accounts transmitted by the families and descendants of persons whose portraits he painted, Johnston was a Black and a former slave. That he was a former slave is questionable, however, for his name appears in the *City Directory of Baltimore* from 1796 to 1824, when slaves were not listed in city directories. Recently, Johnston's identity as a Black has been questioned as well, by the fact that in editions of the directory in which an asterisk is used to designate a person of color, there is no asterisk by Johnston's name. Johnston may have been a fair-skinned mulatto and not recognized as a Black by the publishers of the directory; yet he is among the "Free Householders of Color" listed separately in the directory in 1817. In the directories his occupation is given as "limner" or "portrait painter," and he seems to have had eight different addresses in Baltimore and neighboring Fells Point.

Johnston's identity as an artist was first established by J. Hall Pleasants, former secretary of the Maryland Historical Society, in an article published in 1942.[1] When a retrospective exhibition of Johnston's work was held at the Peale Museum in Baltimore six years later, twenty-five portraits had been attributed to Johnston. The majority of Johnston's portraits have been dated, on the basis of the ages of the sitters, from about 1789 to 1825, and most depict affluent residents of Baltimore. They are all drawn in the same stiff manner, their faces in three-quarters view and their gazes straightforward. The backgrounds are usually plain, but sometimes show a tessellated floor, an open casement with landscape beyond, a curtain. Favorite "stock objects" in Johnston's portraits include letters, books, gloves, baskets, riding crops, parasols, dogs, flowers and fruit. Johnston liked to seat his subjects on upholstered Sheraton chairs or settees studded with brass tacks; thus he has been called "the brass-tack artist."

Pleasants suggests that as a slave or student of painting Johnston might have had as his master a member of the Peale family; however, Johnston's name does not appear in the Peale family records. His style is closely related to that of Charles Peale Polk (1767–1822), a nephew of Charles Willson Peale, who enjoyed a successful career in Baltimore and Washington in the 1780s and 90s. If Johnston was not trained by any member of the Peale family, he was at least familiar with their work.

The companion portraits *Mrs. Benjamin Yoe and Daughter* and *Mr. Benjamin Yoe and Son,* in this exhibition, are among Johnston's finest works. *The Kennedy Long Family* and *Mrs. Hugh McCurdy and Daughters* show typical Johnston groups, while *In the Garden* and *Letitia Grace McCurdy* are superb examples of Johnston's portraits of children. The *Portrait of a Cleric* is Johnston's only known Black subject; while the sitter's attire seems ministerial, his identity is unknown.

Mrs. Benjamin Yoe and Daughter, ca. 1810
Oil on canvas. 36 x 29½ in.

Mr. Benjamin Yoe and Son, ca. 1810
Oil on canvas. 36 x 29½ in.
LENT BY THE MUSEUM OF EARLY SOUTHERN DECORATIVE ARTS, WINSTON-SALEM, NORTH CAROLINA

Portrait of a Cleric
Oil on canvas. 28 x 22 in.
LENT BY THE BOWDOIN COLLEGE MUSEUM OF ART, BRUNSWICK, MAINE

Captain Thomas Sprigg
Oil on canvas. 36 x 30 in.
LENT BY MRS. BRODNAX CAMERON, BEL AIR, MARYLAND

The Kennedy Long Family
Oil on canvas. 41 x 53 in.
LENT BY MR. AND MRS. PETER BRANT, GREENWICH, CONNECTICUT

In the Garden
Oil on canvas. 28⅛ x 20¾ in.
LENT BY THE BALTIMORE MUSEUM OF ART

Mrs. Hugh McCurdy and Daughters
Oil on canvas. 41 x 34¼ in.

Letitia Grace McCurdy
Oil on canvas. 41 x 34½ in.
LENT BY ALLEN F. VOSHELL, JR., CHARLOTTESVILLE, VIRGINIA

JULIAN HUDSON (active ca. 1831–1844)

Julian Hudson is the earliest documented professional Afro-American painter in the South; he was active in New Orleans during the third and fourth decades of the nineteenth century. The facts concerning Hudson's life are sketchy. He was a native of New Orleans and studied in Paris with Abel de Pujol.[1] Upon his return to New Orleans he taught art and painted portraits. On December 3, 1831, Hudson published a notice in the *New Orleans Courier* announcing his return from Paris and advertising his services as a portrait painter to the ladies and gentlemen of New Orleans. He died in New Orleans in 1844.

Hudson's work must be evaluated on the basis of the two portraits—the *Self-Portrait* and the *Portrait of Colonel Jean Michel Fortier, Jr.* — which are his only known signed paintings. Both are dated 1839 and are included in this exhibition.

In the *Self-Portrait,* the artist appears as a fair-skinned mulatto. His figure, within its painted oval frame, is stiffly drawn and rendered in a linear, thinly painted manner. His expression is that of an aloof and aristocratic personality. The Hudson *Self-Portrait* of 1839 is the earliest known self-portrait of an Afro-American artist.

The *Portrait of Colonel Jean Michel Fortier, Jr.,* the commander of a corps of free Afro-Americans at the Battle of New Orleans in 1815, provides an interesting comparison with the *Self-Portrait.* The Fortier portrait is considerably larger and reveals a more accomplished handling of forms. The colonel's soft brown curly hair, his elaborate high-collared white shirt, jeweled stickpin and musical score are rendered with considerable naturalism and reveal Hudson's interest in decorative details.

Self-Portrait, 1839
Oil on canvas. 9 x 7 in.

Portrait of Colonel Jean Michel Fortier, Jr., 1839
Oil on canvas. 37½ x 32¼ in.
FROM THE COLLECTIONS OF THE LOUISIANA STATE MUSEUM, NEW ORLEANS

JULES LION (1810–1866)

Contemporary sources list Paris as Jules Lion's birthplace;[1] however, it is not unlikely that he was born in New Orleans to a white father and Afro-American mother and was sent to Paris to study, for wealthy white men in New Orleans at that time often sent their biracial offspring to Paris to be educated. The earliest references to Lion are in the catalogues of the Paris Salon, where he exhibited his works between 1831 and 1836. He was awarded an honorable mention for his lithograph *Affut aux Canards* in the Paris Exposition in 1833, and supplied daily drawings to the journal *L'Artiste*. By 1838 he had left Paris; the *New Orleans City Directory* for that year lists Lion as a painter and lithographer.

Lion is credited with introducing the daguerreotype to New Orleans. An advertisement in *The New Orleans Bee* on November 25, 1843 announced that "J. Lion is prepared to take likenesses by the Daguerreotype or Lithographic process, at his rooms on St. Charles Street. Mr. Lion is an artist of superior merit. . . ." In addition to portraits, Lion made lithographs showing buildings and street scenes; two of his finest—*The Cathedral, New Orleans,* of 1842, and a *View of Canal Street* of 1846—are in this exhibition.

No surviving oil paintings by Lion are known; however, several sources note that he painted a portrait of John James Audubon.[2] Among his surviving pastel paintings his masterpiece is the *Portrait of Ashur Moses Nathan and Son,* also in this exhibition. This double portrait, signed "Lion" but not dated, may be assigned to about 1845.

Ashur Moses Nathan, a Jew born in Amsterdam in 1784, emigrated to America early in the nineteenth century and became a prosperous dry-goods merchant in New Orleans and Baton Rouge.[3] On March 24, 1811 he married Margarita Dalton in Baton Rouge; she died in 1852, apparently childless, and in 1859 Nathan transferred his business interests to his nephew Alexander Harris. Nathan's will, written in 1862 and probated on December 18, 1864, left the larger part of his estate to one Achile Lion, whom he adopted as his son by a special act of the Louisiana legislature on March 12, 1859. To Anna Lion, "who resides in Paris under the Protection and care of Madame De Blimere," Nathan left eight thousand dollars, the remainder of which after her death was to go to Achile.[4] In view of these facts, it seems likely that Anna and Achile Lion were the mulatto children of Nathan, sent by him to study in Paris. This would explain why Nathan left his fortune—estimated at fifty thousand dollars in 1859—to them instead of to nieces and nephews in New Orleans, and why he did not adopt Achile until after his wife's death.

Interestingly, one Achile Lion appears in a New Orleans notarial record in 1844 as the son of Jules Lion. Jules Lion's obituary notice, on January 10, 1866, lists among his survivors a widow but no children; yet that there were two Achile Lions in New Orleans in the 1840s seems improbable. Possibly, Achile and Anna Lion were the children of Jules Lion's wife and Nathan, born prior to their mother's marriage to Lion; after the marriage, they would have assumed their stepfather's surname. If this is so, the *Portrait of Ashur Moses Nathan and Son* shows Lion's stepson with the youth's natural father. That Jules Lion painted them together seems understandable in view of the possible circumstances concerning his own birth.

The double portrait was apparently executed from life. Father and son are shown embracing, with an indistinct landscape in the distance. The warm, tender relationship between them, and the strong characters of both, are skillfully portrayed in this distinctive work, one of the most arresting in nineteenth-century American art.

Girl with Toy Dog, 1837
Lithograph. 11½ x 9 in.
LENT BY THE W. E. GROVES GALLERY, NEW ORLEANS

Portrait of a Lady, 1837
Lithograph. 8-5/16 x 7½ in.

Dr. Mercer, 1837
Lithograph. 8-5/16 x 7-9/16 in.

Portrait of a Young Girl, 1839
Lithograph. 9½ x 6-11/16 in.

The Cathedral, New Orleans, 1842
Lithograph. 14¾ x 11⅜ in.

North Side, Canal Street Between Royal and Bourbon in 1846
Lithograph. 14⅝ x 35 in.

V. I. Dupuy, 1846
Lithograph. 8¼ x 7 in.

B. Martin, 1846
Lithograph. 8-3/16 x 7-1/16 in.

Christophe Colomb
Lithograph. 10-1/16 x 7½ in.

Charles Boudousquie
Lithograph. 8¼ x 11 ⅜ in.
LENT BY THE HISTORIC NEW ORLEANS COLLECTION

Ashur Moses Nathan and Son, ca. 1845
Pastel on canvas. 26 x 36 in.
LENT BY FRANÇOIS MIGNON, NATCHITOCHES, LOUISIANA

EUGENE WARBURG (1826–1859)

The sculptor Eugene Warburg was born in New Orleans in 1826, one of five children of Daniel Warburg, a German Jew, and Rose Marie, an Afro-Cuban slave. Eugene's younger brother, Daniel, was also a sculptor, and a tomb designer and engraver. For a while the brothers shared a studio on St. Peter Street, between Bourbon and Royal Streets. Daniel spent his entire life in New Orleans, but Eugene, after studying with a French artist named Gabriel, left the city in 1852 and sailed for Europe.[1]

Warburg went first to Paris; he studied there for six years and executed the bust of John Young Mason, his only known surviving work, which is in this exhibition. From Paris he traveled to Belgium, where he lived briefly, and then to England. In London, Warburg met the Duchess of Sutherland, who commissioned him to design a series of bas-relief plaques depicting scenes from *Uncle Tom's Cabin* by Harriet Beecher Stowe. Warburg worked on the project for a year, and upon its completion left London for Florence, where he hoped to settle permanently. Not finding Florence to his liking, he proceeded to Rome and lived there until his death, in 1859, at the age of thirty-three.

In 1855, Warburg completed the bust of John Young Mason, the Virginia-born Secretary of the Navy and later United States Minister to France. The bust was executed from life, when both Warburg and Mason were living in Paris. In spite of the idealized neoclassical framework of the sculpture and its smoothly finished surfaces, Warburg's representation of a balding, middle-aged man with a pudgy chin reflects that tendency toward realism which is characteristic of American sculpture of the mid-nineteenth century. Two sculptures which Warburg completed before he left New Orleans are mentioned by a biographer.[2] The location of these works — *The Fisherman* and *The First Kiss* — is not known.

John Young Mason, 1855
Marble. Height: 22½ in.
LENT BY THE VIRGINIA HISTORICAL SOCIETY, RICHMOND

EDMONIA LEWIS (1845–1900)

Mary Edmonia Lewis was born in Greenbush, New York, near Albany, on July 14, 1845, to a Chippewa Indian mother and free Afro-American father. Orphaned at an early age, she was first reared by her mother's tribe, then placed in an orphanage, and eventually adopted by a white abolitionist family. She studied at Oberlin College in Ohio from 1860 to 1863, when she was accused of poisoning two of her white roommates and was expelled. After a highly publicized trial, she was acquitted. She then went to Boston, where she met the sculptor Edmund Brackett and studied with him briefly. In 1864 she opened her own studio. Lewis designed a relief portrait bust of Colonel Robert Gould Shaw, the leader of the all-Black Massachusetts Fifty-fourth Regiment in the Civil War, and sold enough copies of the plaque to enable her to travel to Rome for further study.

In Rome, at that time, neoclassicism in sculpture was at its height. Generations of American sculptors, attracted to Italy by the availability of craftsmen, materials and models, had become voluntary exiles and perpetuated the ideals of the neoclassical style well into the third quarter of the nineteenth century.

While Lewis was a prolific sculptress, most of her works have been destroyed or lost. The majority of her sculptures depict American Indian subjects or reflect her Afro-American heritage. The *Old Indian Arrow Maker and His Daughter,* which is in this exhibition, is one of Lewis' most personal surviving works; the figures are ethnologically correct and were inspired by the writings of Longfellow and by Lewis' memories of her own early childhood among the Chippewas. The small busts of Minnehaha and Hiawatha, the legendary lovers in Longfellow's poem, were probably studies for lost works such as *The Wooing of Hiawatha* and *The Marriage of Hiawatha.* Portrait busts of women are among Lewis' most arresting works — the two surviving examples are in this exhibition — while *Poor Cupid* and *Julius Caesar* reflect Lewis' interest in classical subjects. It is *Hagar in the Wilderness,* however, that is Lewis' most impressive surviving work and her only surviving sculpture on a Biblical theme. In the Old Testament, Hagar was the Black Egyptian handmaiden of Sarah, the wife of Abraham; when Hagar conceived Abraham's first child, she was banished by Sarah from the household. Lewis depicted Hagar alone by a fountain in the wilderness, where she heard the voice of an angel of the Lord. The angel told her to return to Abraham's household, that she would bear a son, Ishmael, who would be the father of princes and the founder of a great nation. For the nineteenth-century viewer, Hagar the Egyptian represented Africa; for Lewis, Hagar represented strength and fortitude, and was the Mother of the Black people.

The Negro Year Books list the date of Edmonia Lewis' death as 1890; however, recent research indicates that she died in Rome in 1900.

Bust of a Woman, 1867
Marble. Height: 27 in.

Old Indian Arrow Maker and His Daughter, 1872
Marble. Height: 21½ in.

Poor Cupid, 1876
Marble. Height: 28 in.

Bust of a Woman
Marble. Height: 11¾ in.
LENT BY JAMES H. RICAU, PIERMONT, NEW YORK

Hiawatha, 1868
Marble. Height: 13½ in.

Minnehaha, 1868
Marble. Height: 11⅜ in.
LENT ANONYMOUSLY THROUGH THE HIRSCHL AND ADLER GALLERIES, NEW YORK CITY

Hagar in the Wilderness, 1875
Marble. Height: 53 in.

Julius Caesar
Marble. Height: 16¾ in.
LENT BY THE FREDERICK DOUGLASS INSTITUTE–MUSEUM OF AFRICAN ART, WASHINGTON, D.C.

DAVID B. BOWSER (1820–1900)

David Bustille Bowser was born in Philadelphia on January 16, 1820 and given his father's name. His paternal grandfather had been a baker in the Continental army and later was one of the first Black schoolteachers in Pennsylvania. In 1860, Bowser was listed in the *City Directory of Philadelphia* as a mulatto with a wife and two children.

Bowser is thought to have been taught painting by his cousin Robert Douglass, Jr., who had studied with Thomas Sully in Philadelphia. He began his career painting emblems and banners for firemen's companies and fraternal organizations; he was also a sign painter, marine painter and daguerreotypist. An article in the *New York Herald* on April 16, 1852 stated that "the marine paintings of Bowser are excellent." He is known to have painted several portraits of Abraham Lincoln, although only one—the *Portrait of Abraham Lincoln* of 1864, which is included in this exhibition—survives. In 1943, Bowser's descendants were in possession of a check made out in Lincoln's handwriting to David Bowser,[1] evidently in payment for a painting; for sentimental reasons, the check was never cashed. The location of the painting was unknown for many years, until a signed painting fitting its description was offered for sale by a Charleston, South Carolina, antique shop. Another known work by Bowser is a *Portrait of John Brown* of 1858.

The Lincoln portrait in this exhibition is very possibly the painting for which Lincoln wrote the check. It was not executed from life but copied from a photograph of Lincoln by Mathew Brady. Brady took the photograph in his Washington gallery on February 9, 1864; it is Brady's most famous photograph of Lincoln and appears on our five-dollar bill. It appeared also on the 1923 issue of the three-cent postage stamp. Brady was Lincoln's favorite photographer, and the 1864 photograph was widely distributed. Undoubtedly Bowser secured a copy upon which he based his portrait of the President.

Lincoln was a favorite subject of Afro-American artists during the Civil War, and Bowser's portrait, although obviously copied from a photograph, shows considerable skill, especially in the modeling of the President's gaunt features.

Portrait of Abraham Lincoln, 1864
Oil on canvas. 28 x 22 in.
LENT BY MR. GLENN RUSSELL KRAUSE, FAIRFAX, VIRGINIA

ROBERT S. DUNCANSON (1821–1872)

Robert Scott Duncanson was born in upstate New York in 1821 to an Afro-American mother and Scottish-Canadian father, and attended schools in Canada in his early youth. While he was in his teens he moved with his mother to Mt. Healthy, Ohio, fifteen miles north of Cincinnati. Around 1840 the Western Freedman's Aid Society — an antislavery group—raised funds to send Duncanson to Glasgow, Scotland, to study art.[1] Three years later, he returned to Cincinnati and advertised as the proprietor of a daguerreotype studio. While he seems to have been a successful painter, he continued to produce daguerreotypes until 1855, when he began to devote all of his time to painting. Duncanson's paintings include portraits, figural landscapes, landscapes and still lifes. Throughout his career he preferred landscapes; his early works reflect a devotion to realism which is characteristic of American landscape painting. *The Drunkard's Plight,* which is in this exhibition, is one of his first figural landscapes. The landscapes of Duncanson's middle and later years are his finest paintings. These landscapes are of two types — those with classical subjects and those with more realistic views.

Duncanson's largest commission came in 1848, when Nicholas Longworth, the Cincinnati lawyer, philanthropist and patron of the arts, employed him to decorate the main entrance hall of the Longworth mansion "Belmont" (now the Taft Museum). Duncanson painted four over-door compositions and eight panels that are more than six by nine feet—his most monumental works. One of his several surviving still-life compositions—the *Still-Life* of 1849—is included in this exhibition. Duncanson received a number of commissions for portraits as well, from prominent Cincinnati citizens—Nicholas Longworth, William and Freeman Cary—and from members of the Berthelet family of Detroit.

While Duncanson lived primarily in Cincinnati, he traveled widely to the north and west of Ohio and to the upper ranges of the Mississippi. In 1853 he made a second trip abroad, to visit and sketch in Italy, France and England. William Sonntag, the Hudson River School painter, accompanied him on this journey. Duncanson returned to the United States in 1854 and traveled north, painting and sketching in Minnesota, Vermont and Canada. In 1862 he sailed for Scotland; he remained there several years and exhibited in Glasgow and other cities. He returned to the United States shortly after the Civil War and exhibited his works, which were inspired by his European travels. In the late 1860s he moved to Detroit; he went to Scotland again in 1870 and returned to Detroit the following year. In September, 1872, when he was enjoying his greatest success, he fell victim to a severe mental illness; on December 21, 1872 he died, at the Michigan State Retreat in Detroit.

The Drunkard's Plight, 1845
Oil on canvas. 15¼ x 19¾ in.
LENT BY THE DETROIT INSTITUTE OF ARTS, GIFT OF MISS SARAH M. SHERIDAN

Portrait of Henri Berthelet, 1846
Oil on canvas. 30 x 25 in.
LENT BY THE DETROIT INSTITUTE OF ARTS, GIFT OF MISS MARY STRATTON

Portrait of William Berthelet, 1846
Oil on canvas. 30½ x 25½ in.
LENT BY THE DETROIT INSTITUTE OF ARTS, GIFT OF W. T. BERTHELET

Still-Life, 1849
Oil on canvas. 13½ x 18½ in.
LENT BY THE CORCORAN GALLERY OF ART, WASHINGTON, D.C.

View of Cincinnati from Covington, Kentucky, ca. 1851
Oil on canvas. 25 x 36 in.
LENT BY THE CINCINNATI HISTORICAL SOCIETY

Forest Landscape, 1857
Oil on canvas. 54 x 42 in.
LENT BY CHARLES FLEISCHMANN, CINCINNATI, OHIO

Portrait of Nicholas Longworth, 1858
Oil on canvas. 84 x 60 in.
LENT BY THE OHIO COLLEGE OF APPLIED SCIENCE, UNIVERSITY OF CINCINNATI

Landscape with Classical Ruins, 1859
Oil on canvas. 36 x 60 in.
LENT BY THE REVEREND AND MRS. ANDREW HARPHAM NEWMAN, URBANA, OHIO

Sunset Landscape with Sheep, 1860s
Oil on canvas. 36 x 48 in.
LENT ANONYMOUSLY THROUGH THE WASHBURN GALLERY, NEW YORK CITY

Landscape with Cows Watering in a Stream, 1860s
Oil on canvas. 21⅛ x 34½ in.
JOINTLY OWNED BY THE METROPOLITAN MUSEUM OF ART AND LAWRENCE A. FLEISCHMAN, 1974.359

View of St. Anne's River, Canada, 1870
Oil on canvas. 21 x 40 in.
LENT BY THE ST. LOUIS ART MUSEUM

Dog's Head, Scotland, 1870
Oil on canvas. 26 x 40 in.
LENT BY THE MUSEUM OF FINE ARTS, BOSTON

EDWARD M. BANNISTER (1828–1901)

Edward Mitchell Bannister was born in St. Andrews, New Brunswick, Nova Scotia. His mother was a native of New Brunswick, and his father was from the West Indies; both died when he was very young. At first Bannister supported himself with menial jobs; then, in the early 1850s, he settled in Boston. He learned to make solar plates and worked as a photographer. At the same time, he studied at the Lowell Institute with the noted painter, sculptor, anatomist and physician Dr. William Rimmer.

In his essay "The Barbizon School in Providence," J. K. Ott traces the influence of the French painters Millet, Corot, Diaz, Daubigny and their circle on New England artists to the return of the painter William Morris Hunt from Europe to America in 1856.[1] After living in Newport, Rhode Island, and Brattleboro, Vermont, Hunt moved to Boston in 1862, at the time that Bannister was apparently considering painting as a profession.

None of Bannister's works from the 1860s survives. At the Philadelphia Centennial Exposition in 1876, his painting *Under the Oaks* was awarded the first-prize gold medal; Bannister reported that when the judge discovered that the artist was Black, he wanted to reconsider the award. The painting was sold to a Mr. Duffe of Boston for the then substantial amount of fifteen hundred dollars; its present location is unknown. Bannister's reputation was enhanced by the award; he received numerous commissions and was able to become self-supporting through his paintings. While initially he seems to have been influenced by the Barbizon-inspired paintings of William Morris Hunt, which were exhibited frequently in Boston in the 1860s, Bannister's paintings convey his own love of the quiet beauties of nature and his pleasure in the picturesque — scenes with cottages, cattle, dawns, sunsets and small bodies of water. While most of Bannister's works depict landscapes, he also painted some figure studies, still lifes and religious subjects. Two of his figure studies — *Judith* and the *Lady with Bouquet* — are in this exhibition.

In 1871, Bannister moved from Boston to Providence, Rhode Island, where he lived until his death. The only major Afro-American painter of the nineteenth century who did not have the benefit of European training, Bannister was the most outstanding artist in Providence in the 1870s and 80s, and was the only local painter with any degree of official recognition. He was among the seven founders of the Providence Art Club in 1880. Bannister's influence and participation undoubtedly contributed to the milieu in which the arts flourished in Providence in the late nineteenth century.

Driving Home the Cows, 1881
Oil on canvas. 32 x 50 in.

Sunset, 1883
Oil on canvas. 16 x 24 in.

Swale Land, 1898
Oil on canvas. 32 x 46 in.

Sunrise
Oil on canvas. 16 x 24 in.

After the Shower
Oil on board. 9 x 10 in.
LENT BY THE FREDERICK DOUGLASS INSTITUTE– MUSEUM OF AFRICAN ART, WASHINGTON, D.C.

Lady with Bouquet, 1885
Oil on canvas. 32 x 24 in.

Judith
Oil on board. 22¾ x 16⅞ in.

Certificate of Award, 1876
International Exhibition, U.S. Centennial Commission Certificate. 22½ x 16⅞ in. (framed)
LENT BY THE PROVIDENCE ART CLUB

GRAFTON TYLER BROWN (1841–1918)

Grafton Tyler Brown was born on February 22, 1841, the second child of Thomas and Wilhemenia Brown of Harrisburg, Pennsylvania. While his name appears in the *San Francisco City Directory* for 1862, the date of his arrival in California is not known. Brown was first employed in San Francisco as a draftsman in the lithography firm of Kuchel and Dresel, which specialized in views of Western mining towns and California cities but also printed street maps and stock certificates. After the death of the owner, Charles C. Kuchel, in 1865, he opened his own lithography business, G. T. Brown and Company, at 520 Clay Street.

In 1872, Brown sold his business, traveled through California to British Columbia, and settled in Victoria. His interests turned to landscape painting, although some of his paintings were executed first as prints. Indeed, his landscapes are painted with the competence of a person skilled in graphics and are linear, precisely drawn and hard-edged. In 1882, in Victoria, he participated in a geological survey for the Canadian government.

Brown was most productive as a painter in the 1880s, when he painted many Canadian landscapes and scenes of the American northwest. In June, 1883, he held his first Canadian exhibition, in Victoria, in which he showed twenty-two works. In 1884 he moved to Portland; in the several years that he lived there, he painted landscapes in Oregon and Washington. He is listed in the *Portland City Directory*

in the late 1880s as an artist and member of the Portland Art Club.

After 1891 Brown's work as a painter seems to have ceased. By 1892 he had moved to St. Paul, Minnesota, where he worked as a draftsman for the United States Army Engineers and later for the municipal government. He produced no known paintings during the remaining twenty-five years of his life.

View of San Francisco, Looking South from North Point, 1877
Lithograph, drawn by C. B. Gifford. 29 x 21¾ in.

Astoria, Clatsop County, Oregon. The Proposed Terminus of the North Pacific Railroad
Lithograph, published by Capt. J. G. Hustler. 29⅞ x 21¾ in.

Map of Highland Park, Oakland, 1878
Lithograph, G. T. Brown and Company. 29⅛ x 24½ in.
LENT BY THE OAKLAND MUSEUM

The Gorge, 1883
Oil on canvas. 16 x 24 in.
LENT BY THE PROVINCIAL ARCHIVES OF BRITISH COLUMBIA, VICTORIA

Mount Tacoma (Mount Rainier), Washington, 1885
Oil on cardboard. 15¼ x 25½ in.
COLLECTION OF THE OAKLAND MUSEUM, GIFT OF THE KAHN FOUNDATION

Grand Canyon of the Yellowstone from Hayden Point, 1891
Oil on canvas. 28¼ x 20½ in.
COLLECTION OF THE OAKLAND MUSEUM, GIFT OF THE OAKLAND MUSEUM FOUNDERS FUND

HENRY O. TANNER (1859–1937)

Henry Ossawa Tanner was the most distinguished Afro-American artist of the nineteenth century. He was born in Pittsburgh on June 21, 1859 to the Reverend and Mrs. Benjamin Tucker Tanner of the African Methodist Episcopal Church. In 1866 the family moved to Philadelphia. Tanner as a youth was interested in art. In 1880 he enrolled at the Pennsylvania Academy of Fine Arts, where he studied for two years with Thomas Eakins. Eakins' influence is evident in his early works.

After trying for six years to establish himself as an artist in Philadelphia, Tanner moved to Atlanta in 1888; he opened a modest photography studio and taught classes at Clark College. In Atlanta he met Bishop Joseph C. Hartzell of Cincinnati, who became his first patron; Tanner's portrait of the Bishop is included in this exhibition. In the spring of 1888, Tanner rented a small cabin in the mountains in Highlands, North Carolina; he took photographs of the region and made sketches of the local Black citizens which provided the subject matter for some of his early paintings. In the fall, he returned to Atlanta and taught art at Clark College for two years.

Tanner sailed for Europe on January 4, 1891;[1] he intended to study in Rome, but upon arriving in Paris en route, he enrolled at the Academie Julian. He studied with Jean Paul Laurens and Benjamin Constant, and made Paris his home. During his first several years in Paris, Tanner frequently visited his relatives in Philadelphia; and it was on these visits that he painted his most important works depicting Afro-American subjects—*The Banjo Lesson* and *The Thankful Poor.*

Tanner spent the summer of 1893 in the isolated rural district of Concarneau on the Brittany coast. The Breton peasants were the subjects of his paintings *The Bagpipe Lesson* and *The Sabot Maker;* both were hung in the Paris Salon. In 1895 his painting

Daniel in the Lion's Den was awarded an honorable mention in the Paris Salon; this was Tanner's first official recognition. In 1897 his *Resurrection of Lazarus* was accepted by the Salon and purchased by the French government. Rodman Wannamaker, a Philadelphia businessman who had an office in Paris, was so impressed with the painting that he subsidized a trip to the Holy Land for Tanner.[2] In the years following, Tanner traveled regularly to Palestine, Egypt and Morocco.

From 1903 until the end of his career, Tanner painted religious subjects and landscapes, primarily in subdued blue greens. He held his first one-man exhibition of religious paintings in the United States in 1908, at the American Art Galleries in New York City. In 1909 he was elected to the National Academy of Design, the first Black to receive this honor. In 1923, in Paris, he was elected Chevalier of the Legion of Honor.

Tanner died at his home in Paris on May 25, 1937.

Portrait of Bishop Hartzell, 1890
Oil on canvas. 36 x 46 in.

The Banjo Lesson, 1893
Oil on canvas. 35 x 48 in.

The Bagpipe Lesson, 1894
Oil on canvas. 72 x 50 in.

Head of a Lion, 1894
Oil on canvas. 22 x 30 in.
LENT BY THE HAMPTON INSTITUTE, HAMPTON, VIRGINIA

The Thankful Poor, 1894
Oil on canvas. 28 x 40 in.
LENT BY THE PENNSYLVANIA SCHOOL FOR THE DEAF, PHILADELPHIA

Study for the Sabot Maker, 1894
Oil on canvas. 16 x 13 in.

Abraham's Oak, 1897
Oil on canvas. 23-9/16 x 34-9/16 in.

The Savior, ca. 1900
Oil on plywood. 37-13/16 x 30 in.

Angel Appearing before the Wise Men, 1910
Oil on canvas. 32⅞ x 39-3/16 in.
LENT BY THE FREDERICK DOUGLASS INSTITUTE– MUSEUM OF AFRICAN ART, WASHINGTON, D. C.

The Annunciation, 1898
Oil on canvas. 57 x 71¼ in.
LENT BY THE PHILADELPHIA MUSEUM OF ART

Christ at the Home of Mary and Martha, 1905
Oil on canvas. 50 x 39 in.
LENT BY THE MUSEUM OF ART, CARNEGIE INSTITUTE, PITTSBURGH

Two Disciples at the Tomb, 1906
Oil on canvas. 24-1/16 x 20⅛ in.
LENT BY THE ART INSTITUTE OF CHICAGO, ROBERT WALLER FUND

Thomas Eakins, Portrait of Henry O. Tanner, 1902
Oil on canvas. 24-1/16 x 20⅛ in.
THE HYDE COLLECTION, GLENS FALLS, NEW YORK

NOTES

Introduction

1. Edward Peterson, *History of Rhode Island,* p. 153
2. *Boston News Letter,* January 7, 1773
3. *Alabama: A Guide to the Deep South,* pp. 143, 149

Joshua Johnston

1. Pleasants, J. Hall. *Joshua Johnston, the First Negro Portrait Painter.* Baltimore: The Maryland Historical Society, 1942

Julian Hudson

1. *New Orleans Bee,* June 6, 1831

Jules Lion

1. The *City Directory of New Orleans* for 1851 lists Lion as a "f. m. c." (free man of color). His obituary notice, of January 10, 1866, lists his birthplace as Paris, as does the *New York Historical Society Dictionary of Artists in America, 1594 – 1860* (New Haven: Yale University Press), p. 143. That another person of the same family name was living in New Orleans during the 1830s and 40s, engaged in a prosperous dry-goods business, adds plausibility to the theory that Lion was born in New Orleans.
2. This might be the lithographic portrait of Audubon which Lion completed in 1860. It is now in the collections of the Louisiana State Museum, New Orleans.
3. Bertram Wallace Korn, *The Early Jews of New Orleans,* p. 138
4. Korn, p. 149

Eugene Warburg

1. *New Orleans Bee,* December 13, 1852
2. Korn, p. 182

David B. Bowser

1. James A. Porter, *Modern Negro Art,* p. 43

Robert S. Duncanson

1. Cist, Charles. *Sketches and Statistics of Cincinnati in 1859.* Ohio Book Company, Cincinnati Daily Gazette, May 30, 1861

Edward M. Bannister

1. Ott, J. K. "The Barbizon School in Providence," p. 3

Henry O. Tanner

1. Tanner, Henry Ossawa. "The Story of an Artist's Life: I." *The World's Work,* 18 (June, 1909), p. 11666
2. Tanner, pp. 11661–11666

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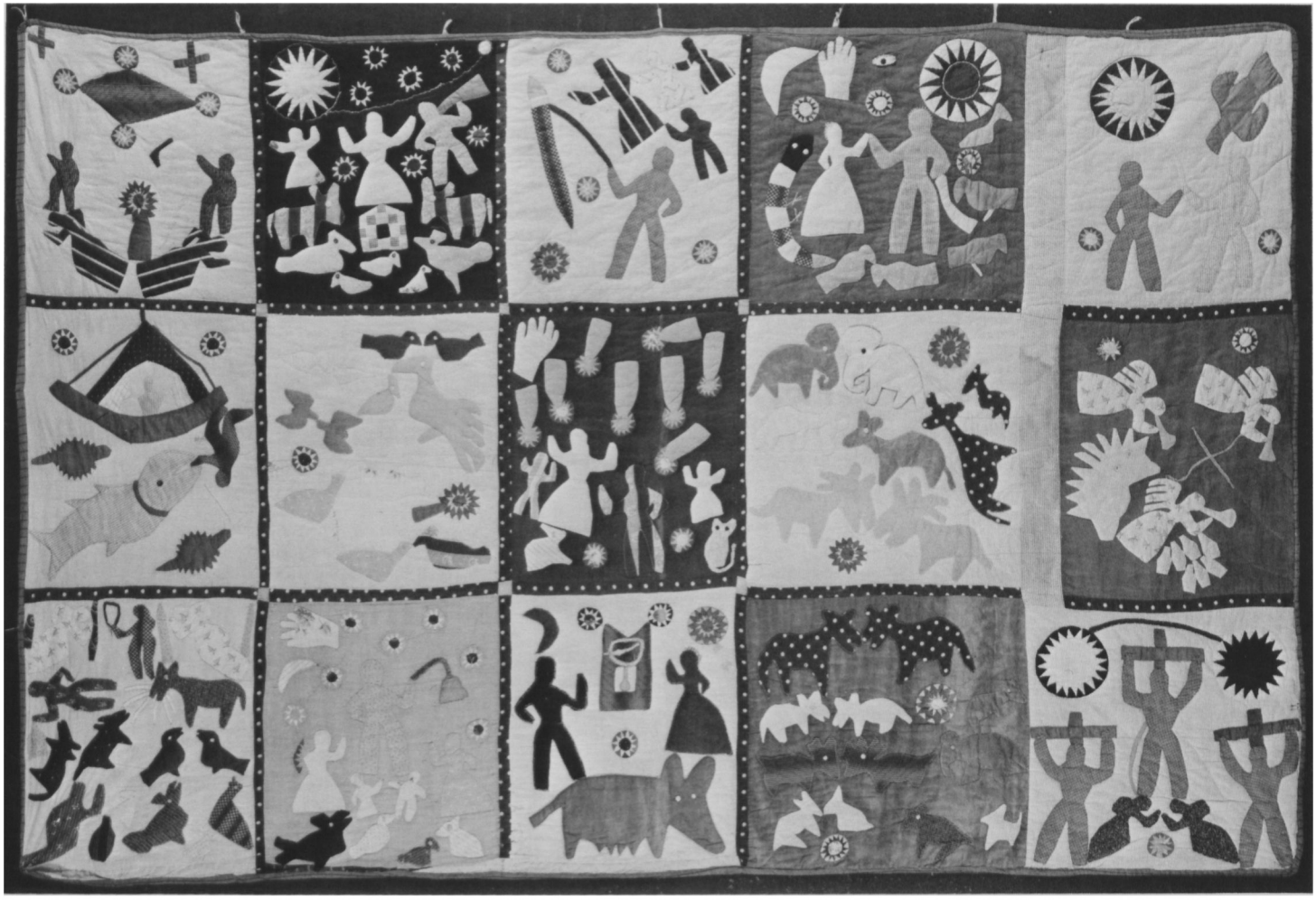
LENDERS TO THE EXHIBITION

Mr. and Mrs. Peter Brant, Greenwich, Connecticut
Mrs. Brodnax Cameron, Bel Air, Maryland
Mr. Charles Fleischmann, Cincinnati, Ohio
Mr. and Mrs. John Gordon, New York City
Mr. Glenn Russell Krause, Fairfax, Virginia
Mr. François Mignon, Natchitoches, Louisiana
The Reverend and Mrs. Andrew Harpham Newman, Urbana, Ohio
Dr. Regenia A. Perry, Richmond, Virginia
Mr. James H. Ricau, Piermont, New York
Mr. Allen F. Voshell, Jr., Charlottesville, Virginia
Anonymous loan, through the Hirschl and Adler Galleries, New York, New York
Anonymous loan, through the Washburn Gallery, New York, New York

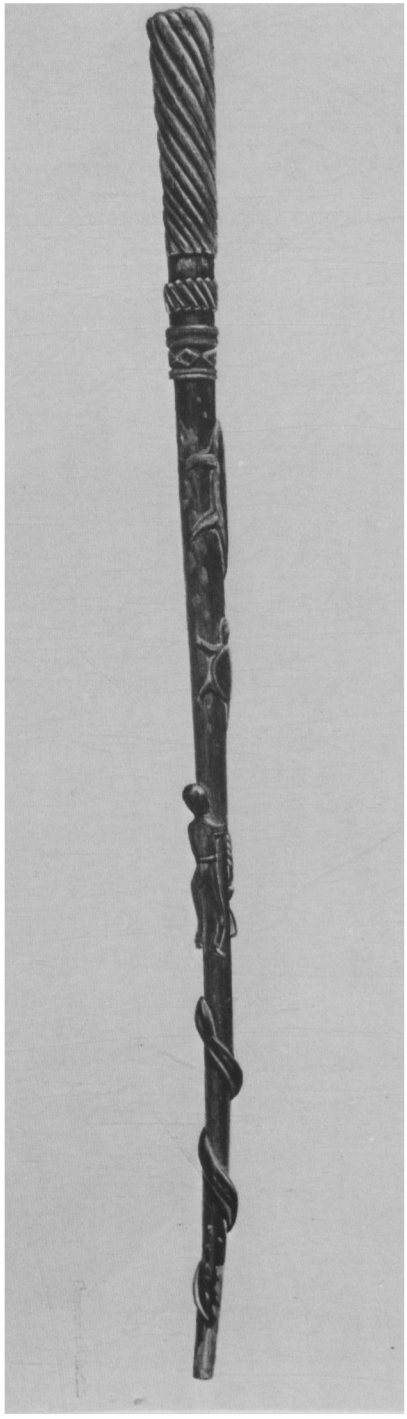
The Baltimore Museum of Art, Baltimore, Maryland
Museum of Fine Arts, Boston, Massachusetts
Bowdoin College Museum of Art, Brunswick, Maine
Museum of Art, Carnegie Institute, Pittsburgh, Pennsylvania
The Charleston Museum, Charleston, South Carolina
The Art Institute of Chicago, Chicago, Illinois
The Cincinnati Historical Society, Cincinnati, Ohio
Corcoran Gallery of Art, Washington, D.C.
The Detroit Institute of Arts, Detroit, Michigan
Frederick Douglass Institute – Museum of African Art, Washington, D.C.
Museum of Early Southern Decorative Arts, Winston-Salem, North Carolina
The W. E. Groves Gallery, New Orleans, Louisiana
Hampton Institute, Hampton, Virginia
The Historic New Orleans Collection, New Orleans, Louisiana
The Hyde Collection, Glens Falls, New York
Louisiana State Museum, New Orleans, Louisiana
The National Museum of History and Technology, Smithsonian Institution, Washington, D.C.
The Oakland Museum, Oakland, California
Ohio College of Applied Science, University of Cincinnati, Cincinnati, Ohio
The Pennsylvania School for the Deaf, Philadelphia, Pennsylvania
Philadelphia Museum of Art, Philadelphia, Pennsylvania
Museum of Primitive Art, New York, New York
The Providence Art Club, Providence, Rhode Island
Provincial Archives, Victoria, British Columbia
The St. Louis Art Museum, St. Louis, Missouri
The University Museum, Philadelphia, Pennsylvania
Virginia Historical Society, Richmond, Virginia
Yale University Art Gallery, New Haven, Connecticut

ILLUSTRATIONS



1. Harriet Powers, *Bible Quilt,* 1895–98

Museum of Fine Arts, Boston, Massachusetts



2. Henry Gudgell, *Walking Stick,* 1863

Yale University Art Gallery, New Haven, Connecticut

Bronze Tube. African (Benin tribe), 19th century

The University Museum, Philadelphia, Pennsylvania

3. *Face Vessel.* Afro-South Carolinian, mid-19th century

The National Museum of History and Technology, Smithsonian Institution, Washington, D.C.

4. *Pocketbook Basket.* Afro-South Carolinian, mid-19th century

The National Museum of History and Technology, Smithsonian Institution, Washington, D.C.

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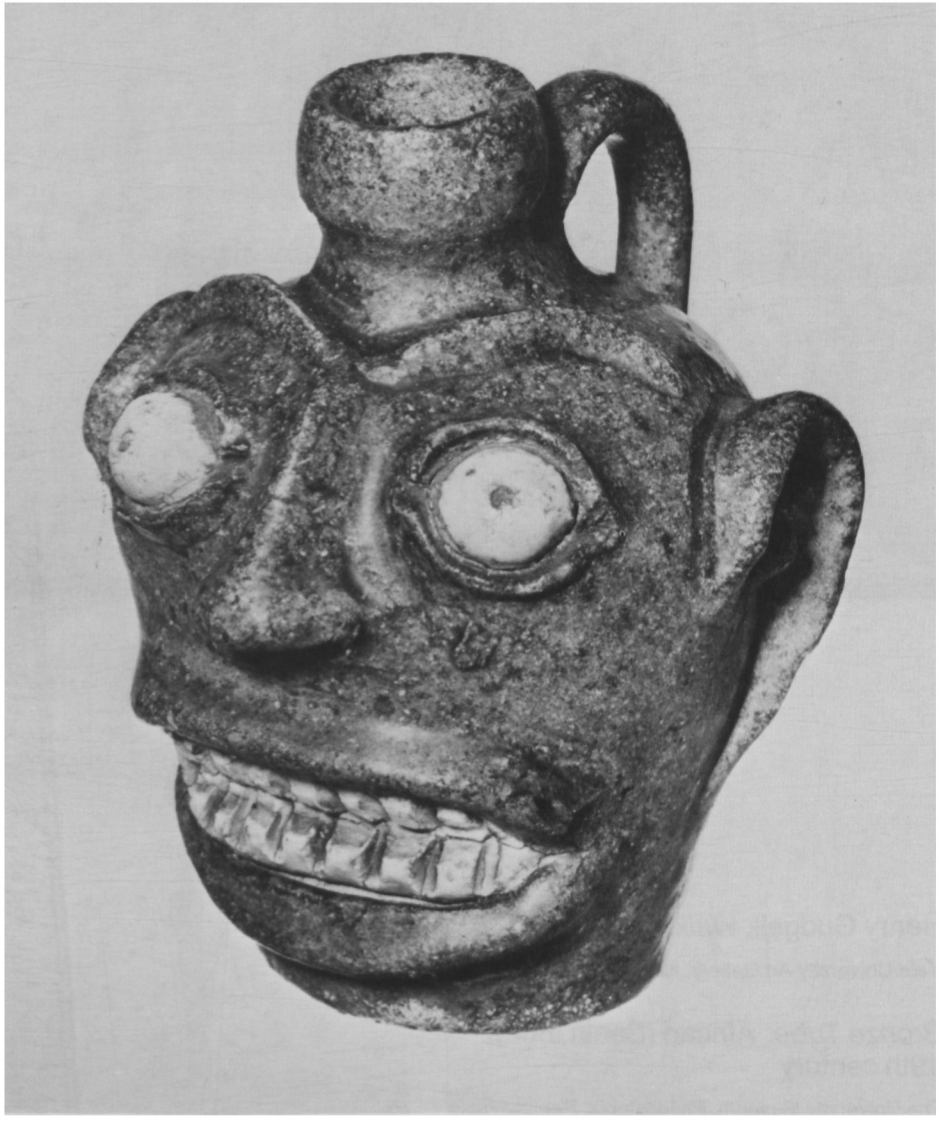

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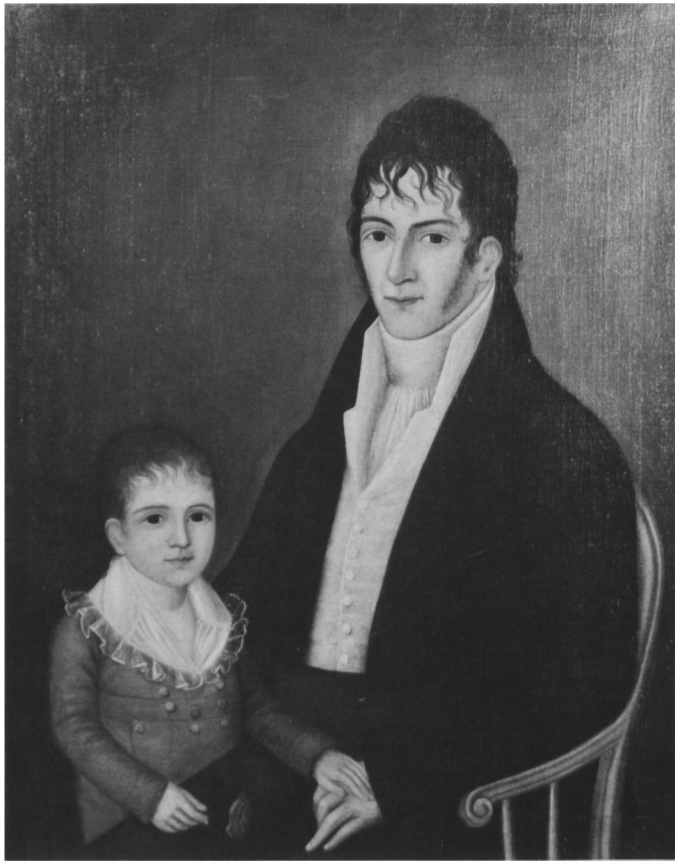
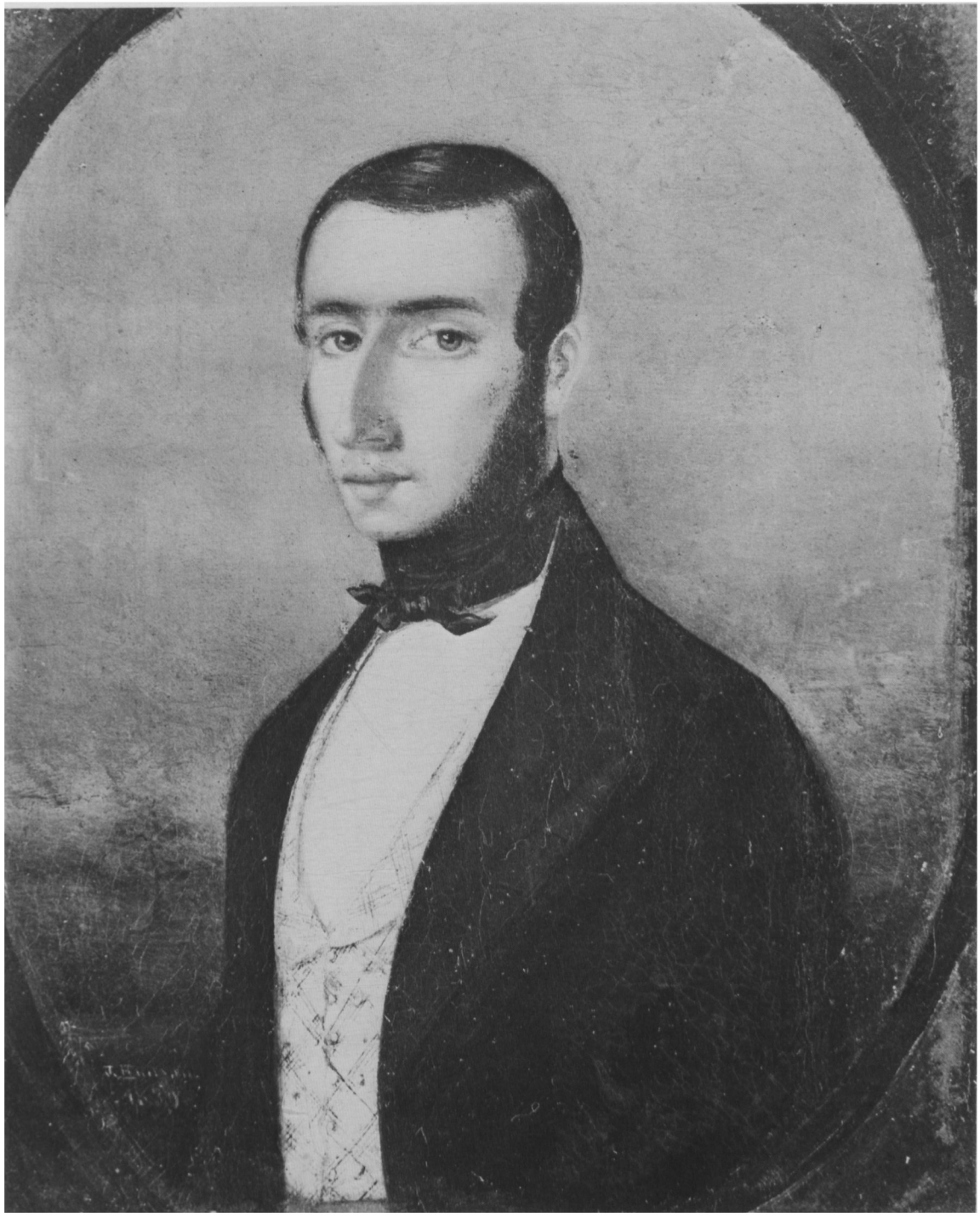
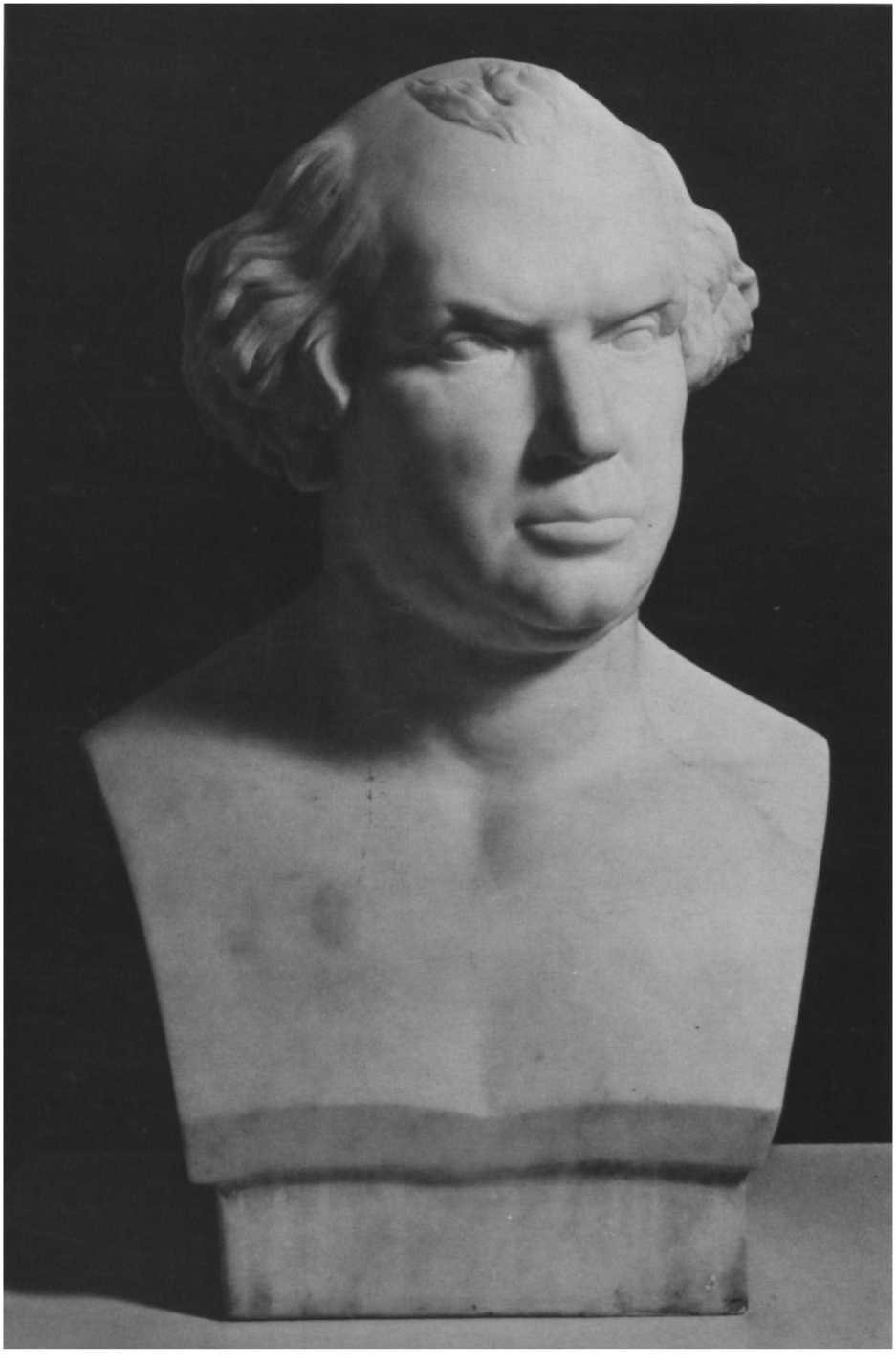


5. Joshua Johnston, *Mrs. Benjamin Yoe and Daughter,* ca. 1810
Joshua Johnston, *Mr. Benjamin Yoe and Son,* ca. 1810
Museum of Early Southern Decorative Arts, Winston-Salem, North Carolina

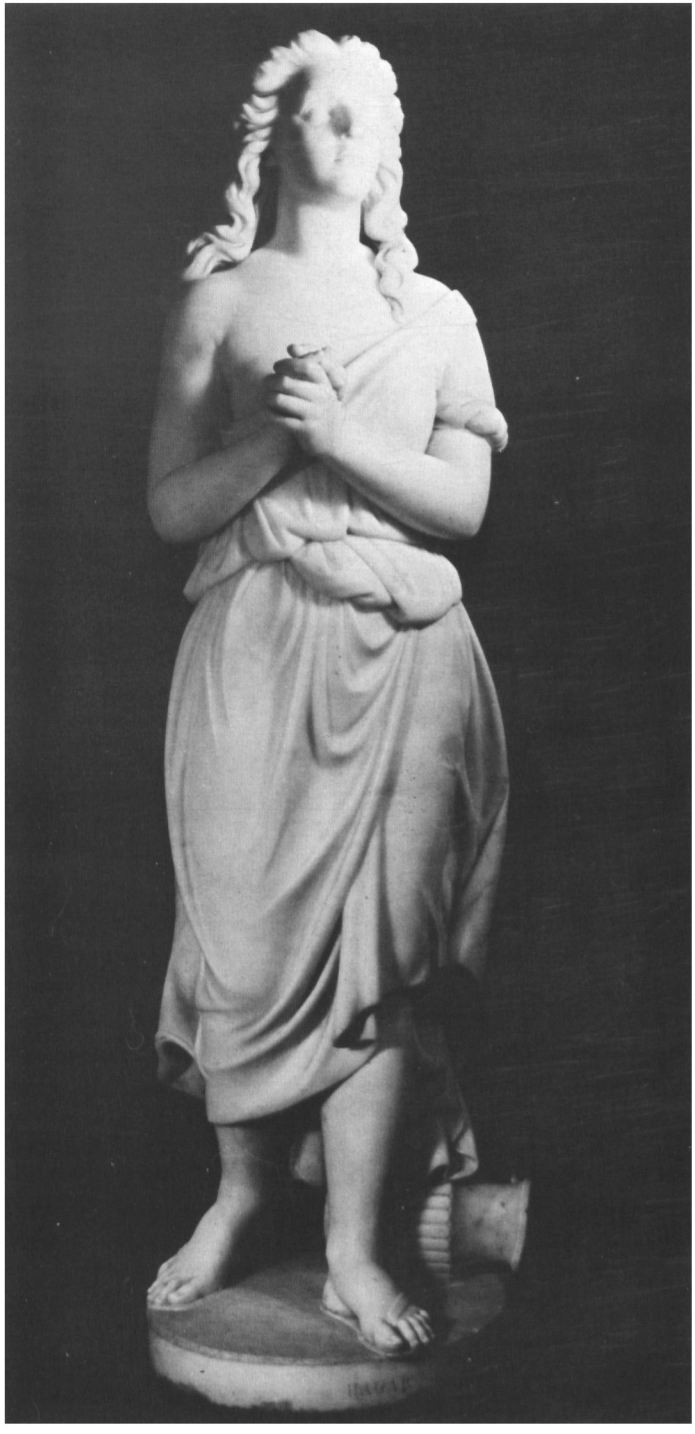
6. Julian Hudson, *Self-Portrait,* 1839
From the collections of the Louisiana State Museum, New Orleans, Louisiana





7. Eugene Warburg
John Young Mason, 1855

Virginia Historical Society
Richmond, Virginia

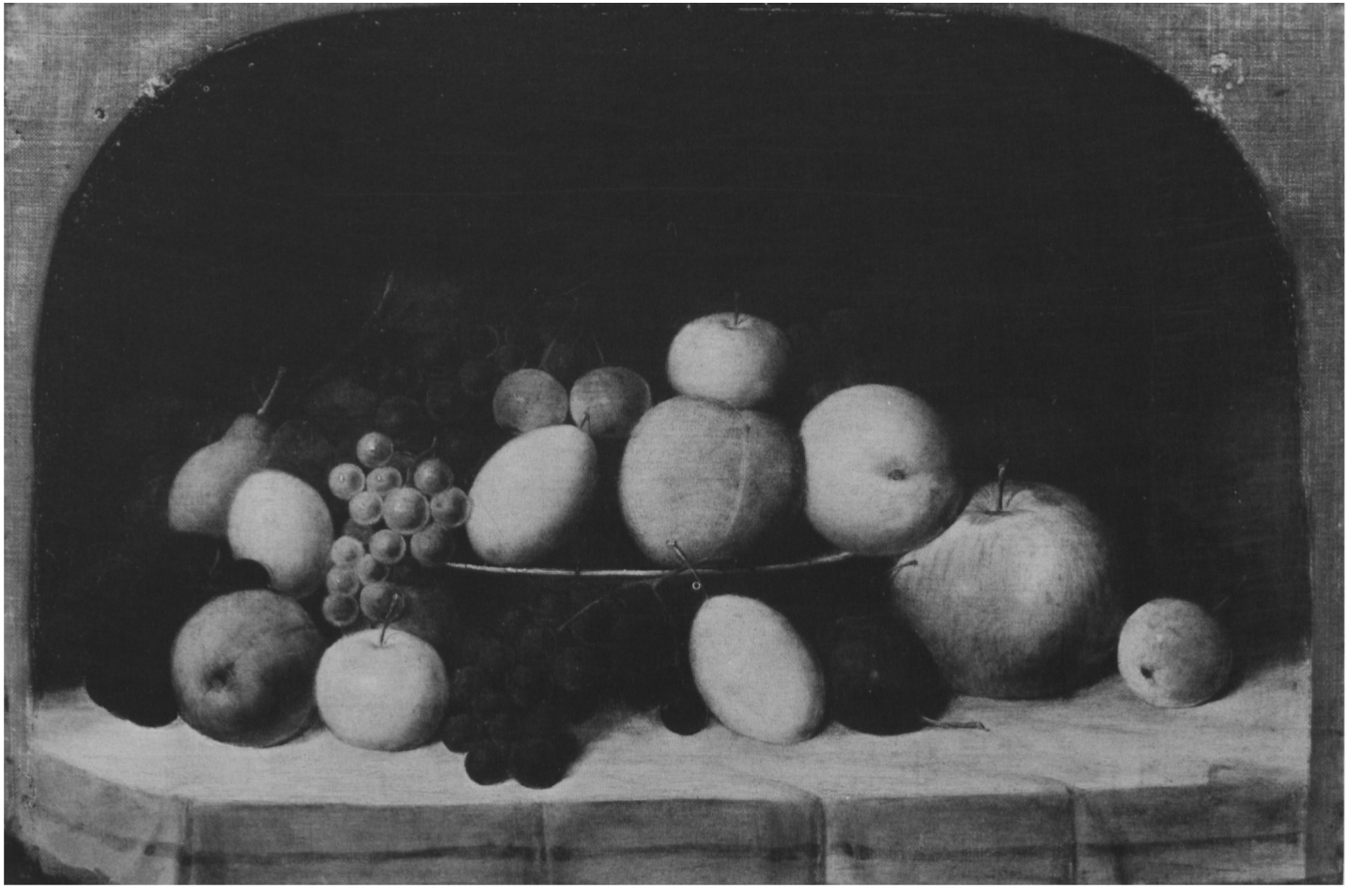


8. Edmonia Lewis
Hagar in the Wilderness, 1875

Frederick Douglass Institute —
Museum of African Art, Washington, D.C.

9. Edmonia Lewis, *Minnehaha,* 1868
   Edmonia Lewis, *Hiawatha,* 1868

   Lent anonymously through the Hirschl and Adler Galleries, New York City



10. Robert S. Duncanson, *Still-Life,* 1849

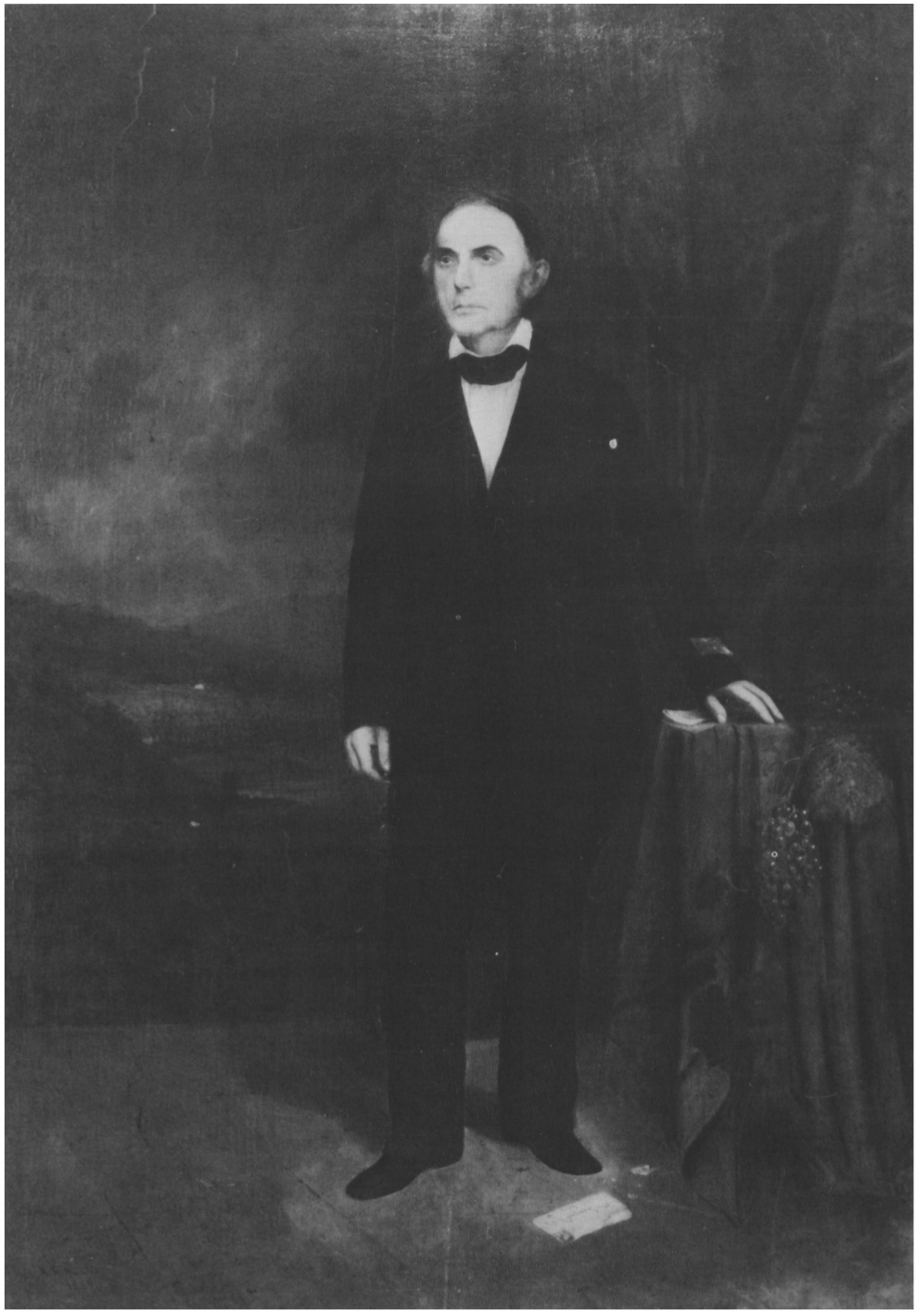
Corcoran Gallery of Art, Washington, D.C.

11. Robert S. Duncanson, *Landscape with Cows Watering in a Stream,* 1860s

Jointly owned by The Metropolitan Museum of Art and Lawrence A. Fleischman, 1974.357

12. Robert S. Duncanson, *Portrait of Nicholas Longworth,* 1858

Ohio College of Applied Science, University of Cincinnati, Cincinnati, Ohio

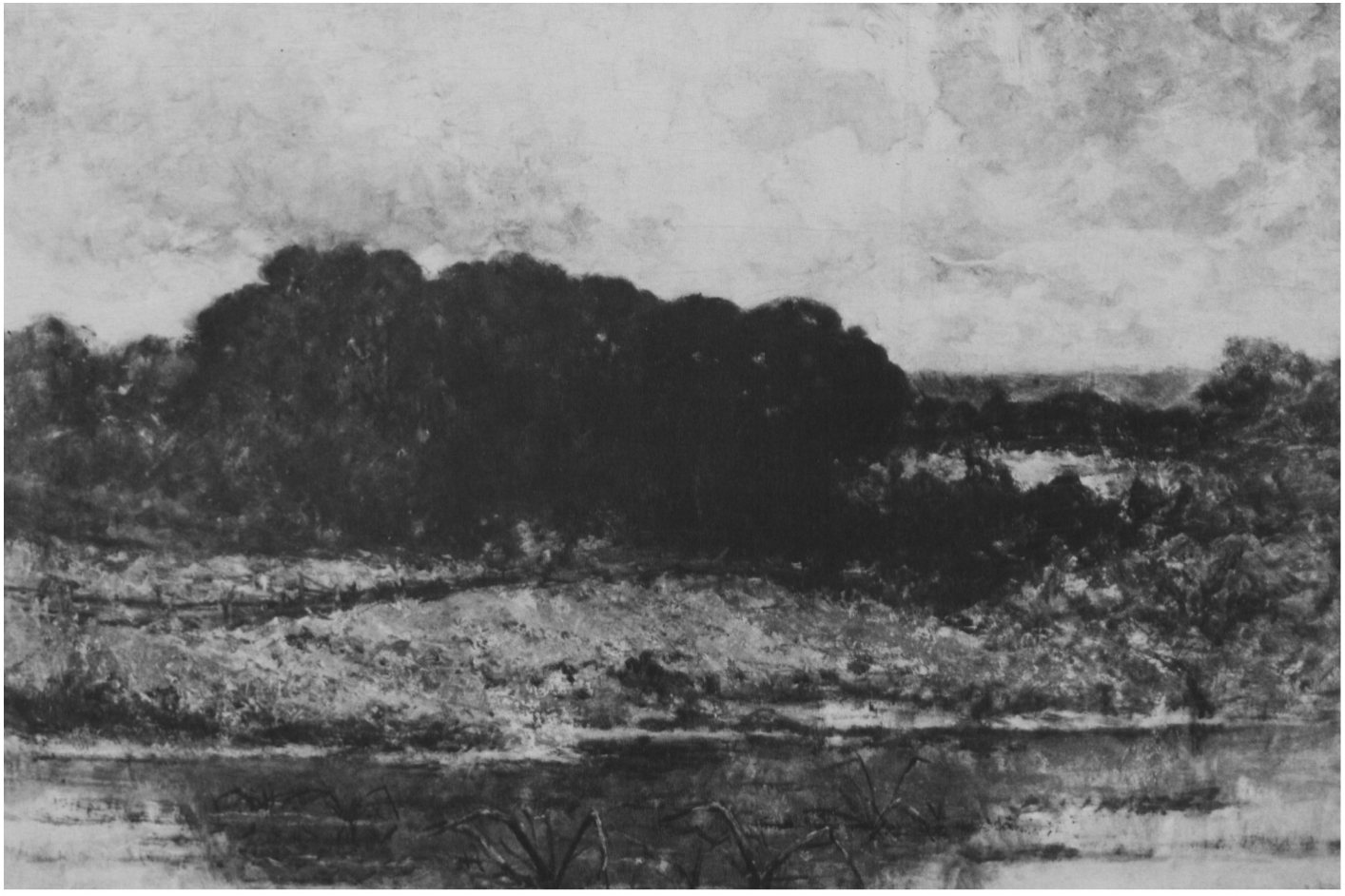


13. Edward M. Bannister, *Driving Home the Cows,* 1881

Frederick Douglass Institute — Museum of African Art, Washington, D.C.

14. Edward M. Bannister, *Swale Land,* 1898

Frederick Douglass Institute — Museum of African Art, Washington, D.C.



15. Henry O. Tanner, *The Thankful Poor,* 1894

The Pennsylvania School for the Deaf, Philadelphia, Pennsylvania

16. Henry O. Tanner, *The Annunciation,* 1898
Philadelphia Museum of Art, Philadelphia, Pennsylvania