

Withdrawal/Redaction Sheet

Clinton Library

DOCUMENT NO. AND TYPE	SUBJECT/TITLE	DATE	RESTRICTION
001. schedule	Schedule of Hillary Rodham Clinton [partial] (1 page)	10/29/1996	b(6)

COLLECTION:

Clinton Presidential Records
Speechwriting
Lissa Muscatine
OA/Box Number: 12094

FOLDER TITLE:

Column - Tanner Painting

2017-1164-S

rc2716

RESTRICTION CODES

Presidential Records Act - [44 U.S.C. 2204(a)]

- P1 National Security Classified Information [(a)(1) of the PRA]
- P2 Relating to the appointment to Federal office [(a)(2) of the PRA]
- P3 Release would violate a Federal statute [(a)(3) of the PRA]
- P4 Release would disclose trade secrets or confidential commercial or financial information [(a)(4) of the PRA]
- P5 Release would disclose confidential advice between the President and his advisors, or between such advisors [(a)(5) of the PRA]
- P6 Release would constitute a clearly unwarranted invasion of personal privacy [(a)(6) of the PRA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

PRM. Personal record misfile defined in accordance with 44 U.S.C. 2201(3).

RR. Document will be reviewed upon request.

Freedom of Information Act - [5 U.S.C. 552(b)]

- b(1) National security classified information [(b)(1) of the FOIA]
- b(2) Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]
- b(3) Release would violate a Federal statute [(b)(3) of the FOIA]
- b(4) Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]
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- b(7) Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]
- b(8) Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]
- b(9) Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

**SCHEDULE FOR HILLARY RODHAM CLINTON
TUESDAY, OCTOBER 29, 1996
FINAL**

DNC Fundraiser:

Lead Advance **Setti Warren**
 202-456-5332 **office**
 202-456-2317 **fax**

Scheduler:

Andrew Howard
202-456-5315 **office**
202-456-5340 **fax**
202-986-6910 **home**
800-SKY-PAGE **#2074777**

PREV RON

White House

11:30 am **PROCEED TO Diplomatic Reception Room**

11:35 am **DROP BY W/ Rowland Caton**
 Diplomatic Reception Room
 CLOSED PRESS/WH PHOTO ONLY

PARTICIPANTS:

-HRC
-Rowland Caton, WH Framer

11:40 am **DEPART White House South Portico**
 EN ROUTE Leftwich Residence
 [drive time: 15 minutes]

11:55 am **ARRIVE Leftwich Residence**
 4200 Massachusetts Avenue
 Apt. 121

NOTE: Setti Warren will greet HRC curbside.

Greeters:

-Maxine Leftwich
-Bill Leftwich

NOTE: HRC proceeds to 2nd Floor for meet and greet.

**SCHEDULE FOR HILLARY RODHAM CLINTON
TUESDAY, OCTOBER 29, 1996
PAGE 2**

12:00 pm -

12:05 pm

MEET & GREET W/ Hosts
Upstairs Small Den
CLOSED PRESS/DNC PHOTO

PARTICIPANTS:

-HRC
-Maxine Leftwich
-Bill Leftwich
-Eric Wynn, Co-host
-Natalie Kazin, Eric Wynn's wife
-Richard Mayes, Co-host
-Jennifer Mayes, Richard Mayes' wife

12:05 pm

PROCEED downstairs [W/HOSTS]

12:10 pm -

1:00 pm

DNC LUNCHEON
Business Council Event
Hold Room: Master Bedroom
Phone: 202-237-6846
Fax: 202-237-2829
CLOSED PRESS/DNC PHOTO

FORMAT:

- HRC to do photo receiving line from left to right.
- Upon conclusion of receiving line, Maxine Leftwich, Richard Mayes and HRC proceed to podium.
- Maxine Leftwich makes brief remarks and intros Richard Mayes.
- Richard Mayes brief remarks and intros HRC.
- HRC will make remarks from lectern.
- HRC will exit stage right.
- HRC departs.

PARTICIPANTS: Approx. 60 people to attend.

Withdrawal/Redaction Marker

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SCHEDULE FOR HILLARY RODHAM CLINTON
TUESDAY, OCTOBER 29, 1996
PAGE 3

1:05 pm **DEPART** Leftwich Residence
EN ROUTE White House West Basement
[drive time: 15 minutes]

1:20 pm **ARRIVE** White House West Basement

1:25 pm **PROCEED TO** OEOB Rm. 459

1:30 pm -
1:55 pm

VIDEOS
OEOB Rm. 459

FORMAT: [5 videos]

- American Indian College Fund/Flame of Hope Fundraising Gala (NOV 7)
- Johns Hopkins School of Oral Rehydration Therapy/25th Anniversary (NOV 13)
- Johns Hopkins School of Oral Rehydration Therapy/PSA-Oral Rehydration Therapy 25th Anniversary (NOV 13)
- North American Council on Adoptable Children/National Adoption Month Celebration (NOV 18)
- Women's League for Conservative Judaism/Biennial Convention (NOV 18)

NOTE:

(b)(6)

[001]

2:00 pm -
2:10 pm **RADIO ACTUALITY FOR** Clinton/Gore GOTV
OEOB Rm. 459

NOTE: Marsha Berry and Karen Finney will be present.

2:15 pm -
5:00 pm **DOWN TIME/LUNCH**
Residence

5:00 pm -
5:05 pm **PRIVATE MEETING**
Residence
CLOSED PRESS

SCHEDULE FOR HILLARY RODHAM CLINTON
TUESDAY, OCTOBER 29, 1996
PAGE 4

5:10 pm -

5:30 pm

PRIVATE MEETING
Residence
CLOSED PRESS

5:35 pm -

5:40 pm

PRIVATE MEETING
Residence
CLOSED PRESS

5:45 pm -

6:00 pm

PRIVATE MEETING
Residence
CLOSED PRESS

6:00 pm -

6:15 pm

PRIVATE MEETING
Residence
CLOSED PRESS

6:20 pm

PROCEED TO Red Room [W/POTUS]

6:25 pm

BRIEFING [W/POTUS]
Red Room

PARTICIPANTS:

-HRC
-POTUS
-Ann Stock
-Peggy Lewis

6:30 pm

MEET & GREET W/ Tanner Guests
Blue Room
CLOSED PRESS/WH PHOTO ONLY

PARTICIPANTS: Approx. 10 people to attend.

6:40 pm

PROCEED TO East Room [W/POTUS]

NOTE: HRC and POTUS will be accompanied by Dr. Rae Alexander-Minter.

**SCHEDULE FOR HILLARY RODHAM CLINTON
TUESDAY, OCTOBER 29, 1996
PAGE 5**

6:45 pm -

7:45 pm

**PRESENTATION OF THE HENRY OSSAWA TANNER
PAINTING**

East Room

OPEN PRESS/WH PHOTO

FORMAT:

- POTUS, HRC and Dr. Rae Alexander-Minter are announced to HONORS as they proceed to stage.
- HRC makes remarks from podium and intros Dr. Alexander-Minter.
- Dr. Alexander-Minter delivers brief remarks.
- Presentation of the Henry Ossawa Tanner painting, "Sand Dunes at Sunset, Atlantic City."

NOTE: Two Social Aides will unveil the painting while the POTUS, HRC and Dr. Alexander-Minter witness.

- POTUS, HRC and Dr. Rae Alexander-Minter pose for a photo with the painting on stage.
- POTUS proceeds to podium to deliver remarks.
- Upon conclusion of remarks, HRC invites guests to a reception in the State Dining Room and a receiving line in the Blue Room.

NOTE: POTUS will depart prior to the receiving line.

- Receiving line.
- HRC departs.

PARTICIPANTS: Approx. 180 guests to attend.

RON

White House

WEATHER FOR WASHINGTON, DC:

-Cloudy and colder. High 60. Low 40. Wind NW at 8 to 13 knots.



HENRY OSSAWA TANNER

INTRODUCTORY ESSAY
AND CATALOGUE CHAPTERS BY

DEWEY F. MOSBY

CATALOGUE ENTRIES BY

DEWEY F. MOSBY AND DARREL SEWELL

BIOGRAPHICAL ESSAY BY

RAE ALEXANDER-MINTER

PHILADELPHIA MUSEUM OF ART

RIZZOLI
NEW YORK



15 SAND DUNES AT SUNSET, ATLANTIC CITY

Fine Arts in January 1889, the same month he moved to Atlanta to set up a photography studio. No other known work by the artist seems to fit this title, and Tanner could have had the painting sent to Atlanta to serve as an advertisement for his new venture. Since no specific geographic features determine its setting, the painting could have been renamed by Tanner or a subsequent owner to increase its appeal to a local audience. Such speculations indicate how little is known about Tanner's career during the second half of the 1880s, and how few of his paintings from this time have been solidly identified.

By the similarity of its colorscheme and technique to a signed and dated painting (see fig. 6), *Sand Dunes at Sunset, Atlantic City* (cat. no. 15) can be dated to about 1886. It is possibly the same painting that Tanner exhibited as *Back from the Beach* at the Pennsylvania Academy of the Fine Arts in October 1885 and in New York at the National Academy of Design in April 1886. Certainly the painting is of the important size and technical accomplishment by which the artist would choose to represent himself at such major exhibitions, and again, no other known work by Tanner fits the title. "Back from the Beach," however, seems to imply a genre scene, not a painting of a beach. Perhaps Tanner never exhibited *Sand Dunes at Sunset, Atlantic City* publicly (although this would have been uncharacteristic), but instead gave it to his parents, who spent at least part of their summers at a cottage in Atlantic City.² In any case the painting was definitely painted on a beach: a considerable amount of sand was brushed into the wet paint.

The largest and most ambitious of these three American landscapes, *Sand Dunes at Sunset, Atlantic City* is the most distinctive. Although a harsh cleaning and repainting of the sky has somewhat distorted the overall tonality of the picture, Tanner's perception of light and atmosphere is acutely rendered. The view looks across the cool gray of a shadowed beach to dunes made pink by late sunlight; a low haze over the water partially hides the sun. This painting alone indicates that even without the benefit of European study, Tanner would have become an accomplished, distinctive, though conservative artist.

DS

1 3

MOUNTAIN LANDSCAPE, HIGHLANDS, NORTH CAROLINA

(Cumberland Foothills)

c. 1889

Oil on canvas

22 x 36" (55.88 x 91.44 cm)

Signed lower left: monogram signature

Berea College Art Department, Kentucky

1 4

GEORGIA LANDSCAPE

1889-90

Oil on canvas

17 1/2 x 32 1/2" (45.08 x 81.91 cm)

Signed lower left: monogram signature

The Morris Museum of Art, Augusta, Georgia

1 5

SAND DUNES AT SUNSET, ATLANTIC CITY

c. 1886

Oil on canvas

29 1/2 x 58 1/2" (74.37 x 149.23 cm)

Signed lower left: monogram signature

Estate of Sadie T. M. Alexander

Along with the illustration for "Old Win-ne-wan's Star" published in 1888 (cat. no. 9), these three landscapes stand as the most complete examples of Tanner's mature style before his departure for Europe in January 1891. They show that he did not pursue the avant-garde interests in proto-impressionist effects, high-keyed color, and exaggerated light seen in *Boy and Sheep Lying under a Tree*, 1881 (cat. no. 8), but chose instead a more conservative approach to landscape that combined Tonalism's subtle light and color effects with touches of bravura painting to delineate vegetation and other natural elements. These canvases express the possible influence of the work of Edward Moran (fig. 10) or the style of – and possibly lessons from – his friend Christopher Shearer, a landscape artist who trained in Düsseldorf and Munich. The titles of these works are not necessarily the original ones, and the dates assigned to them are based on circumstantial evidence. But they are linked to the years before Tanner left the United States by their style, which clearly predates the definitive changes seen in Tanner's landscapes once he settled in Paris (cat. nos. 19, 25).

The mountain landscape traditionally described as *Cumberland Foothills* (cat. no. 13), an area Tanner is not known to have visited, can be reidentified on the basis of a watercolor of a similar view (Washington, D.C., National Museum of American Art) inscribed "Highlands North Carolina"; its date is based on the assumption that Tanner's stay in the North Carolina mountains, as described in his autobiography,¹ occurred in the summer of 1889.

Identification of the other two works is more problematic. Tanner seemingly would have been eager to exhibit such large, decorative, and presumably commercially appealing works, yet a search of exhibition records up to the time of Tanner's departure for Europe has not turned up titles approximating the present captions. On the basis of its subject matter, the painting now called *Georgia Landscape* (cat. no. 14) might be a work entitled *Early November*, which Tanner showed at the Pennsylvania Academy of the



Fig. 10 Edward Moran, *A Windy Day on Corney Island*, 1871, oil on canvas, 17 1/2 x 29 1/2". Philadelphia Museum of Art, gift of Harry S. Dion.

PROVENANCE AND EXHIBITION HISTORIES

Cat. no. 1 *Harbor Scene*

PROVENANCE: Gift from the artist to his sister Halle Tanner Dillon Johnson; by descent in her family to present owner.

Cat. no. 2 *Seascape—Jetty*

PROVENANCE: Purchased by Sadie T.M. Alexander through Freeman's Auction House, Philadelphia, 1937.

Cat. no. 3 *Seascape*

PROVENANCE: Gift from the artist to his sister Sarah Elizabeth Tanner Moore; by descent in her family to present owner.

Cat. no. 4 *Ship in a Storm*

PROVENANCE: Estate of Maxwell Robinson, Chicago; purchased by present owner from Barnett-Adan Gallery, Washington, D.C., 1985.

Cat. no. 5 *Fauna*

PROVENANCE: Unknown.

EXHIBITIONS: Possibly Cincinnati, Board of Education, Methodist Episcopal Church, solo exhibition, 1890.

Cat. no. 6 *"Pomp" at the Zoo*

PROVENANCE: Gift from the artist to his sister Sarah Elizabeth Tanner Moore; by descent in her family to present owner.

Cat. no. 7 *Lion Licking Its Paw*

PROVENANCE: Mr. and Mrs. Philip Berman; gift to present owner, 1962.

Cat. no. 8 *Boy and Sheep Lying under a Tree*

PROVENANCE: Purchased by Edward Lawrence Scull, by 1884; by descent in his family to present owner.

Cat. no. 9 *It Must Be My Very Star, Come Down to Brooklyn, After All*

PROVENANCE: Commissioned from the artist by Harper's Young People, 1887.

Cat. no. 10 *The Witch Hunt*

PROVENANCE: Purchased by present owner at auction, Christie's, New York, 1987.

Cat. no. 11 *Waiting for the Lord*

PROVENANCE: Commissioned from the artist by Our Continent, 1882.

Cat. no. 12 *Study for Androcles*

PROVENANCE: By descent in the artist's family to Sadie T.M. Alexander.

Cat. no. 13 *Mountain Landscape, Highlands, North Carolina*

PROVENANCE: Guy Ward Mallon, possibly by 1896; presented by Mrs. Guy Ward Mallon to present owner, by 1934.

Cat. no. 14 *Georgia Landscape*

PROVENANCE: Sammy J. Hardiman; Dr. Robert P. Coggins, Atlanta; purchased by present owner, 1990.

EXHIBITIONS: Possibly Philadelphia, Pennsylvania Academy of the Fine Arts, 1889 [as *Early November*].

Cat. no. 15 *Sand Dunes at Sunset, Atlantic City*

PROVENANCE: By descent in the artist's family to Sadie T.M. Alexander.

EXHIBITIONS: Possibly Philadelphia, Pennsylvania Academy of the Fine Arts, 1885 [as *Back from the Beach*]; possibly New York, National Academy of Design, 1886.

Cat. no. 16 *Half-Length Study of a Negro Man*

PROVENANCE: Collection of the artist; by descent to Jesse O. Tanner; purchased by present owner through Grand Central Art Galleries, New York, 1969.

Cat. no. 17 *Half-Length Study of a Bearded Man with Long Hair*

PROVENANCE: Collection of the artist; by descent to Jesse O. Tanner; purchased by present owner through Grand Central Art Galleries, New York, 1967–68.

Cat. no. 18 *Bust-Length Study of a Bearded Man with Short Hair*

PROVENANCE: Collection of the artist; by descent to Jesse O. Tanner; purchased by present owner through Grand Central Art Galleries, New York, 1967–68.

Cat. no. 19 *Horse and Two Dogs in a Landscape*

PROVENANCE: Unknown

Cat. no. 20 *Bois d'Amour*

PROVENANCE: Collection of the artist, 1894; by descent in the artist's family to present owner.

EXHIBITIONS: Possibly Philadelphia, Earle's Galleries, with Thomas Hovenden, 1894.

Cat. no. 21 *Concarneau*

PROVENANCE: Gift from the artist to Mary Francisca Durham-Randolph, c. 1900; by descent in her family to present owner.

Cat. no. 22 *Edge of the Forest*

PROVENANCE: Purchased by present owner, 1984.

EXHIBITIONS: Possibly Philadelphia, Earle's Galleries, with Thomas Hovenden, 1894.

Cat. no. 23 *Studio Interior*

PROVENANCE: Collection of the artist; by descent to Jesse O. Tanner; gift to present owner, 1971.

Cat. no. 24 *Study for the Bagpipe Lesson*

PROVENANCE: Collection of the artist; by descent to Jesse O. Tanner; sold through Grand Central Art Galleries, New York, to Mr. and Mrs. Norman B. Robbins, 1967–68; presented to Frederick Douglass Institute of Negro Arts and History/Museum of African Art, Washington, D.C. [hereafter FDI/MAfA], 1972; transferred from National Museum of African Art [hereafter NMAfA] to present owner, 1983.

Cat. no. 25 *The Bagpipe Lesson*

PROVENANCE: Collection of the artist; Robert C. Ogden, by September 1895; gift to present owner, 1905.

EXHIBITIONS: Chicago, World's Columbian Exposition, *Special Exhibition of One Hundred American Art Students*, 1893; Philadelphia, Pennsylvania Academy of the Fine Arts, 1893–94; Philadelphia, Earle's Galler-

ies, with Thomas Hovenden, 1894; Atlanta, Cotton States and International Exposition, 1895.

Cat. no. 26 *The Bagpipe Player*

PROVENANCE: By descent in the artist's family to present owner.

Cat. no. 27 *The Banjo Lesson*

PROVENANCE: Robert C. Ogden; gift to Hampton Institute, 1894.

EXHIBITIONS: Philadelphia, Earle's Galleries, October 1893 [as *The First Lesson*]; Paris, Salon, 1894 [as *La Leçon de Musique*].

Cat. no. 28 *The Thankful Poor*

PROVENANCE: John T. Morris, bequeathed to Pennsylvania School for the Deaf, Philadelphia, 1915; purchased by present owner, 1971.

EXHIBITIONS: Philadelphia, Pennsylvania School for the Deaf, 1894.

Cat. no. 29 *Spinning by Firelight—The Boyhood of George Washington Gray*

PROVENANCE: Possibly commissioned by George Washington Gray, 1894; by descent in his family; purchased by present owner, 1989.

Cat. no. 30 *Florida*

PROVENANCE: From the artist to his brother, Carlton M. Tanner; from the estate of his widow, Frances Stanford Tanner to Dr. Jones, c. 1950–60; gift to Dr. Margaret Taylor Goss Burroughs, c. 1976–78; purchased by present owner, 1988.

EXHIBITIONS: Possibly Philadelphia, Earle's Galleries, with Thomas Hovenden, 1894 [as *Orange Grove*].

Cat. no. 31 *Study for the Young Sabot Maker*

PROVENANCE: Collection of the artist; gift to H. Dudley Murphy, by 1895; Raydon Gallery, New York, 1973; H. Alan and Melvin Frank; gift to present owner, 1983.

Cat. no. 32 *Study for the Young Sabot Maker*

PROVENANCE: Art market, New York; purchased by present owner through the Erving Wolf Foundation Gift and Hanson K. Corning Gift, by exchange, 1975.

Cat. no. 33 *Study for the Young Sabot Maker*

PROVENANCE: Collection of the artist; by descent to Jesse O. Tanner; sold through Grand Central Art Galleries, New York, to Mr. and Mrs. Norman B. Robbins, 1967–68; presented to FDI/MAfA, 1972; transferred from NMAfA to present owner, 1983.

Cat. no. 34 *The Young Sabot Maker*

PROVENANCE: Gift of the artist to his parents, Bishop and Mrs. Benjamin Tucker Tanner, perhaps as a fortieth wedding anniversary present, 1898; by descent in the artist's family to Sadie T.M. Alexander.

EXHIBITIONS: Paris, Salon, 1895; Philadelphia, Earle's Galleries, 1895; Philadelphia, Pennsylvania Academy of the Fine Arts, 1895–96; Philadelphia, Earle's Galleries, 1897.

Cat. no. 35 *Les Invalides*

PROVENANCE: Private collection; Hirschl and



ACROSS CONTINENTS AND CULTURES

The Art and Life of Henry Ossawa Tanner

Dewey F. Mosby

THE NELSON-ATKINS MUSEUM OF ART
KANSAS CITY, MISSOURI

REFLECTIONS ON RACE,

PUBLIC RECEPTION, AND CRITICAL

RESPONSE IN TANNER'S CAREER

Henry Ossawa Tanner (1859–1937) emerged as one of the best known and most highly esteemed artists of his time in both the United States and France. One contemporary critic stated in 1911: "He makes his home continuously in Paris, where many claim that he is the greatest artist that America has produced."¹ Tanner was the first black artist to acquire an international reputation in this century,² and he remains well known today in museum and academic circles, although his name is not familiar to a more general audience. It is the aim of this exhibition and catalogue to present his life's work in a fuller context; this essay seeks to give a historical overview of certain paradoxes that arise in any assessment of Tanner. For example, as an artist he has been discussed concurrently by French critics as a history painter and by their American counterparts as a religious painter, while other writers disregarded his subjects altogether in order to concentrate on his style or technique.³ These diverse responses have their roots in the evolution of his work; Tanner pursued traditional modes with an often striking individualism.

Primary among the questions to be addressed at the outset is Tanner's race and his attitude toward it in relation to his career, because this issue is at the core of much of what has been said about him. His parents gave him the middle name Ossawa in tribute to the abolitionist John Brown of Osawatomie, and Tanner was fortified with a solid grounding in racial issues from his father, Benjamin Tucker Tanner, who tackled the subject as early as 1869 in the small book with the startling title *The Negro's Origins and Is the Negro Cursed*. The Reverend Tanner wrote: "No people now exists who can trace more clearly their paternity than the Negro. The genealogical table of the Negro, written in his own flesh, remains. Ages of scouring have not sufficed to erase it. Written by the finger of God, it is more enduring than the stones of Sinai. It remains, and will remain the badge of our suffering, the triumph."⁴ Benjamin Tanner's lifelong and forthright pursuit of social justice and his defiance of prejudice must have been powerfully stimulating for his children.

An excellent introduction to the link between Tanner's development as an artist and his race, and the plight of many creative black people in general, is articulated by a biographer of the talented poet Paul Laurence Dunbar (1872–1906): "The black writer must not merely live in two worlds; he inevitably writes for two worlds. Whatever he writes is affected by what Ralph Ellison has called 'the complex

relationship between the Negro-American subculture and North American culture as a whole.' "⁵ Tanner can be said to have painted for three worlds—for Paris, for America, and for African-Americans—and surely he was conscious of the responses of each.

Tanner was celebrated as an artist by African-American intellectuals from the outset of his career. After only a short period as a professional painter, he was included, together with artist Edward Mitchell Bannister (1828–1901), in William J. Simmons's biographical study of black leaders entitled *Men of Mark: Eminent, Progressive and Rising*, published in 1887.⁶ By 1898 Tanner's name was linked with Dunbar's and with the great educator Booker T. Washington (1856–1915) in a letter to Washington from an admirer: "God has undoubtedly exalted you to be our Moses. We read about you in the greatest papers and magazines published in our great country—Washington, Tanner, and Dunbar. We stand before them with uncovered heads. We follow them without questioning their right to lead."⁷

Washington himself knew the Tanner family and was deeply impressed by Henry's achievement as an artist. In *Up from Slavery* he wrote about seeing Tanner's work on view at the Musée du Luxembourg in Paris: "Few people ever stopped, I found, when looking at his pictures, to inquire whether Mr. Tanner was a Negro painter, a French painter, a German painter. They simply knew that he was able to produce something which the world wanted—a great painting—and the matter of his color did not enter into their minds."⁸ W. E. B. Du Bois (1868–1963), the distinguished black scholar who demanded full and immediate equality for African-Americans, in contrast to Washington's emphasis on first achieving economic parity, also knew Tanner and cited him in a 1901 article in the *Dial* as one of a vital group of black leaders who "seek . . . that self development and self realization in all lines of human endeavor which they believe will eventually place the Negro beside the other races."⁹

In 1908, an essay by an anonymous American writer drew together a number of themes, exemplifying the complex problem of discussing Tanner as both an American artist and a black artist:

For several years part of the art world of Paris has shown a steadily increasing interest in the work of Henry O. Tanner, a young American painter who has done much towards strengthening that higher position in contemporary art which was won for us by [John Singer] Sargent and [James A. M.] Whistler. In America, public recognition of Tanner's greatness has been somewhat retarded by the fact that he is a Negro and our publications have persistently spoken of him as the greatest Negro painter. It has pleased them to slight his art in the exploration of his race.¹⁰

The writer's own rather confused, if well-meaning tone—characteristic of its date—is illustrated by a further passage:

Booker T. Washington wrote of him: "Tanner is proud of his race. He feels deeply that as the representative of his people he is on trial to establish their right to be taken seriously in the world of art." But this classification of Tanner's work, while literally true, gives an erroneous impression. Although his paintings exhibit that full-blooded sense of rhythm and color which give a peculiar charm to the art productions of his race, Tanner's work is above all racial distinctions. He should no longer be classified as

used the rolling hills for the composition's recession into space. The animals are solid, firmly grounded, and believably represented. Lights and darks, with varied brushstrokes, are used to distinguish the various elements of the painting. The subdued harmonies of color create a serene effect in spite of the fact that Tanner thought a sheep was "the most stubborn, balky, run-away, befuddled animal you can imagine."⁹³

William J. Simmons saw Tanner's animal pictures in a religious sense, presaging what would become the artist's special field of interest. Simmons wrote: "His talent is somewhat on the order of that of Landseer and Bonheur, who love animals. These artists did not look upon them simply as so many bones, with hide, horns and other necessary parts thrown in, but they delighted to portray their nature, habits, affections, symmetry and beauty. This is indeed an exaltation of their Maker and the dignifying of God on canvas, by employing their genius in portraying the characteristics mentioned."⁹⁴

Although Tanner's professed forte was animal painting, it did not prevent him from treating other subjects. One of his largest, most artistically ambitious, and most beautifully pure landscapes, *Sand Dunes at Sunset, Atlantic City* (pl. 8), belongs to this period. The hills of sand piled up by the wind in this painting suggest a mid-Atlantic setting and, in fact, Tanner visited Atlantic City, New Jersey, off and on during the summers of the 1870s and 1880s because of the seasonal employment opportunities. The painting is probably the one known originally as *Back from the Beach*, a work Tanner exhibited at the Pennsylvania Academy in 1885 and again at the National Academy in 1886. Indeed, the scene indicates an area remote from the beach at water's edge. The undulating terrain in this work, and in *Adirondack Landscape*, is characteristic of Tanner's landscapes of the mid- and late 1880s, and a white textured horizon line, created here by the foam on the waves, is a mainstay of his style.

The image of Henry O. Tanner that emerges by the mid-1880s is one of an individualist. He had gained control over the tools of his profession as taught at the Pennsylvania Academy of the Fine Arts. He had absorbed the art of Arthur Fitzwilliam Tait, Edward Mitchell Bannister, Thomas Eakins, Thomas Hovenden, and Rembrandt without becoming an imitator of either their styles or subject matter. Moreover, he had overcome racism, to a great extent, by rising above the pain and bitterness caused by racial bigotry, believing firmly and correctly that his race had an adaptability to art. Tanner was so inspired by his successes up to this point that he decided to take on a historical subject, a category which was recognized as the most challenging for an artist.

In keeping with his interest in animals, he opted for the story of Androcles. According to legend, Androcles, a Roman slave, escaped and took refuge in a cave. A lion entered, in obvious pain, and Androcles extracted a large thorn from its paw. Later the slave was captured and thrown to the beasts in a Roman arena, whereupon he was recognized by the same lion, who caressed rather than attacked him.⁹⁵ Tanner mentioned this painting in his autobiography: "I spent all my money on models, and did not finish the picture."⁹⁶ He only completed a study for the ambitious scheme (pl. 9). In it, the model's striking pose suggests that the idea inspiring the picture was more than a simple study of the male body, although the foot support in the foreground, the stool, and the easel in the background indicate a studio setting.⁹⁷ Nudes are unusual among Tanner's surviving body of work in spite of the fact that the study of anatomy from the live model was an important part of the curriculum at the Pennsylvania Academy. Tanner did not emphasize the carnal nature of the nude, probably in keeping with his father's idea that "the body is sanctified."⁹⁸

Tanner could draw upon more than one closely connected issue when he decided to attempt his first history painting. His religious upbringing, which emphasized human rights, was certainly a contributing factor. The relevance of the issue of slavery is obvious and it is worth recalling that his mother was born a slave. Aulus Gellius's tale of Androcles dealt with public execution, as did the story of John Brown. Tanner's ambitious plans for a picture did not go beyond this eloquent oil sketch and, perhaps, *Lion Licking Its Paw*, although he noted: "I learned some things in my failures."⁹⁹



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PLATE 9
Study for Androcles, c. 1885-86
Oil on canvas
31 x 18 (78.7 x 45.7)
Private collection



PLATE 8
Sand Dunes at Sunset, Atlantic City, c. 1885
Oil on canvas
29 1/4 x 58 3/4 (74.3 x 149.2)
Dr. Rae Alexander-Minter



FIGURE 9
*It Must Be My Very Star,
Come Down to Brooklyn,
After All*
from "Old Win-ne-wan's Star,"
by Kate Upson Clark, in
Harper's Young People, vol. 9
(January 10, 1888)
Wood engraving
6 1/2 x 9 1/4 (16.5 x 23.5)
The Free Library of Philadelphia

In early 1887, Tanner produced another drawing for illustration (fig. 9).¹⁰⁰ Published as a wood engraving in *Harper's Young People* in January 1888, this piece was likely commissioned, rather than submitted unsolicited. Harper and Brother encouraged black artists in the late 1880s.¹⁰¹ This sheet, titled *It Must Be My Very Star, Come Down to Brooklyn, After All*, illustrated Kate Upson Clark's "Old Win-ne-Wan's Star." The story deals with a young girl, Roselle, and her little brother, Roger, who are given a fawn by an old Native American, Win-ne-Wan, while vacationing in New York's Catskill Mountains. Not allowed to take the gift home, they discover it later while visiting the zoo at Brooklyn's Prospect Park. Tanner seems to have had his age-instructing-youth theme in mind as he pictured Roselle exclaiming: "Coax her with your bun, Roger."¹⁰² The old woman in the background is the ultimate mentor and recalls the figure at the right of the cage in the earlier "*Pomp at the Zoo*." Even in this illustration, Tanner used the characteristic white highlight on the horizon.

**PRESIDENT WILLIAM J. CLINTON
REMARKS FOR PRESENTATION OF
HENRY OSSAWA TANNER PAINTING
THE WHITE HOUSE
OCTOBER 29, 1996**

I want to begin by thanking Henry Ossawa [OSS-ah-wah] Tanner's grand-niece, Dr. Rae Alexander-Minter, for her moving tribute. Her words remind us of the importance of family and the endurance of tradition in American culture . . . and in African-American culture in particular. Without her mother's careful protection of "Sand Dunes at Sunset, Atlantic City," we might not be gathered here this evening. I also want to thank Edward Bell for asking the simple question that culminated in our acquisition of this magnificent painting. And I owe many thanks to Rex Scouten, David Driskell, and the late Sylvia Williams for helping to make this evening possible.

As Hillary said, this evening is a truly historic occasion. Tonight, we celebrate the first work of art by an African American artist to become part of the White House permanent collection. Hanging in the Green Room, "Sand Dunes at Sunset" will be seen by more one million people who visit the White House every year. At long last, Henry Ossawa [OSS-ah-wah] Tanner will take his rightful place alongside the other American artists whose work graces the White House.

Henry Ossawa [OSS-ah-wah] Tanner's life and work epitomize the triumph of inspiration over injustice. He was born just before the Civil War into a world of deep discrimination -- his own mother was born into slavery and escaped to freedom on the Underground Railway. Tanner dreamed of becoming a celebrated artist, but like far too many African-American artists of that era, prejudice interfered with his dream. I can't think of a more poignant expression of the difficulties he faced than the words he wrote from Paris about the prejudice that drove him from his native land: "True, this condition has driven me out of the country . . . and while I cannot sing our National Hymn -- "sweet land of liberty" -- still deep down in my heart I love it and am sad that I cannot live where my heart is."

Tonight, I have the honor to redress that injustice, to right that wrong. There is no greater honor for a President. From now on, Henry Ossawa [OSS-ah-wah] Tanner's work -- and his spirit -- will reside here in the living museum we have created at the White House. By adding Tanner's "Sand Dunes at Sunset" to the our permanent collection, we begin the process of making that collection more representative of the diversity that is America's greatest strength. Thank you, and God bless you.

THE WHITE HOUSE

WASHINGTON

Edward Bell's letter (copy attached) to the President pointing out the lack of a work by an African-American artist in the White House referred to the Curator's Office.

Had Mr. Bell down for a tour of house and assured him we were attempting to acquire an appropriate work.

Met with Sylvia Williams, Director of the Museum of African Art, Smithsonian - Sylvia was also President of the Association of Art Museum Directors and responsible for the organization's participation in the White House sculpture exhibition.

We discussed the need to quietly survey the country for a work of art by a highly respected African American artist - a work that would be compatible with the White House collection and especially one that would be appropriate for the public rooms.

Mrs. Williams suggested that David Driskell (bio attached) be asked to help as he was the leading expert on African-American art.

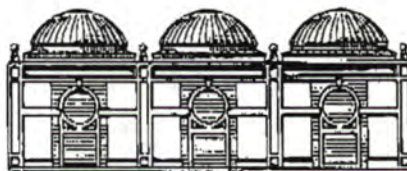
Had Sylvia Williams and David Driskell to the White House for a tour of the collection and gave each our painting book as a guide.

Following several months search and the examination of photos and transparencies consideration was given to _____ by Henry Tanner; however, learned the Philadelphia Museum had made a commitment to purchase.

The only other painting seriously considered was Sand Dunes at Sunset, Atlantic City by Henry Tanner. Unanimous approval to acquire was given by the Committee for the Preservation of the White House as well as approval of funds to purchase by the White House Endowment Fund.

At the time of purchase, Sand Dunes was the centerpiece of a traveling exhibition in Kansas City. Approval was given for the painting to remain in the exhibition through Kansas City, Dallas and to come to the White House at the close of the exhibition in Chicago.

Sand Dunes was received at the White House in 1996.



NATIONAL MUSEUM OF AFRICAN ART • SMITHSONIAN INSTITUTION

Office of the Director
Fax # 202-357-4629

TO: Lissa Muscatine

DESTINATION: _____

FAX #: 456-~~2938~~ 5709

FROM: Holly Laffoon

TELEPHONE #: 202-357-4600 ext. 205

DATE: 10-29-96 NUMBER OF PAGES (including cover): 5

If transmission is unclear or incomplete, please call:

Holly Laffoon at 202-357-4600 ext. 205

MESSAGE:

I'm sending the press release about Sylvia's death, but also the tribute Secretary Heyman (of the Smithsonian) wrote for the memorial tribute. It says some pertinent things, I think. If you need anything else, give me a call.



NEWS RELEASE NEWS RELEASE NEWS RELEASE NEWS RELEASE NEWS RELEASE NEWS RELEASE

Feb. 28, 1996

Media only: Janice Kaplan (202) 357-4600 ext. 290
Media only: Linda St.Thomas (202) 357-2627 ext. 108

SYLVIA H. WILLIAMS, DIRECTOR OF NATIONAL
MUSEUM OF AFRICAN ART, DIES

Sylvia H. Williams, 60, director of the Smithsonian's National Museum of African Art for 13 years, died today, Feb. 28, at Georgetown University Medical Center. She had undergone emergency surgery last week for a brain aneurysm.

Williams joined the Smithsonian in February 1983 and oversaw the move of the museum in 1987 from Capitol Hill to its current location on the National Mall. Highly respected among museum directors throughout the world, she served from 1994-1995 as president of the Association of Art Museum Directors and was on their board at the time of her death. She also was a member of the board of trustees of Oberlin College in Ohio and was on the Visiting Committee of the Allen Memorial Art Museum there.

Williams was well known in the museum community when she came to Washington. A scholar of African art, she had served as a curator in the Department of African, Oceanic and New World Cultures at The Brooklyn Museum where she directed the re-installation of the museum's permanent African collection and organized a number of traveling exhibitions.

At the National Museum of African Art, she oversaw the museum's five inaugural exhibitions in 1987 and more than 20 other exhibitions of traditional and modern art, including sculpture, photography, textiles and utilitarian works of art. These exhibitions featured the museum's collection as well as international loans. During Williams' tenure, the museum acquired 845 works of art. In 1994-1995, she served as curator of the exhibition "Mohammed Omer Khalil, Etchings/Amir I.M. Nour, Sculpture." She had a special interest in building the

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-more-

museum's collection of modern art and, just prior to her illness, had traveled overseas to meet with African artists and select works for acquisition consideration.

Among her publications were the catalogs accompanying the exhibitions "Mohammed Omer Khalil, Etchings/Amir I.M. Nour, Sculpture" and "Black South Africa," as well as exhibition reviews and articles on African art that appeared in *Apollo*, *African Arts* and *Arts d'Afrique Noire*. She also was a contributor to *African Art as Philosophy* (Interbook, 1974).

Smithsonian Secretary I. Michael Heyman said, "I know I join many Smithsonian colleagues and an even wider circle of friends and admirers in mourning Sylvia's death. She built the National Museum of African Art into a first-class center for the study and appreciation of African art and culture. At the same time, she remained a wise and fair-minded counselor to me and other senior officials at the Smithsonian."

She lectured on African art at numerous institutions, including the Smithsonian, The Brooklyn Museum and the New School for Social Research in New York City, and she served as an adjunct assistant professor at the Graduate School of Arts and Science of New York University. She was also Distinguished Visiting Professor of Art at American University in 1988.

Williams received her bachelor's degree in art history from Oberlin College in 1957 and a master's degree in the same field from New York University's Institute of Fine Arts in 1975. She also attended the Columbia University School of Library Science in New York and École Pratique de l'Alliance Française in Paris.

Williams was a resident of Washington, D.C. She is survived by her husband, Charlton Williams of Washington, D.C.; her mother, Louise Hill of Bronx, N.Y.; her sister, Arden Cumberbatch of Mount Vernon, N.Y.; and three nieces.

Plans for a memorial service at the Smithsonian Institution will be announced.

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Remarks by Secretary Heyman
March 25, 1996
Tribute to Sylvia H. Williams

Ladies and gentlemen. We will commence now. As Secretary of the Smithsonian Institution, I welcome to you to a shared moment in tribute to Sylvia Williams, Director of the National Museum of African Art. Those who follow me on this podium will be able to tell you about the woman they knew so well as colleague and as friend. It is their memories, I realize, you have come to hear. I knew Sylvia all too briefly. She preceded me in this Institution by 11 years. When I arrived in 1994 she had already achieved the daunting task of relocating and then transforming the great Museum in her charge. It was that extraordinary woman at the full height of her achievement that I was beginning to know. I had a great deal to learn from Sylvia Williams, first of all about African art. I remember the few opportunities I had to listen to her as she explained the meaning and the power of the objects in her collections and her exhibitions. But I also had a lot to learn about the Smithsonian. During a memorable hour and a half lunch we had together, when we took each other's measure, I soon realized that what Sylvia Williams did not know about the challenge of being a director at the Smithsonian was not worth knowing. She was fun, she was spirited, and she was direct. Most importantly, she combined her passionate interest in her museum and field of study with a genuine willingness to participate in the life of the Institution as a whole. That ability to expand her sights without losing her center characterized everything she did. She

never artificially limited herself or her museum. She loved sculpture but saw the beauty in finely made practical objects. She devoted her life to the achievement of sub-Saharan Africa but was expanding her museum's attention to the art of northern Africa. She was grounded in the classic traditions of African art but was alive to the extraordinary work being created by modern artists. Sylvia believed in standards, not limits. We at the Smithsonian all benefit from her example and I, as you, feel personally deprived. So it's all of us, even those of us who have just arrived.

FREDERIC Church

CHILDE HASSAM

*JOHN SINGER SARGENT

*MARY CASSATT

CHARLES WILSON PEALE

GILBERT STUART

*JAMES MC NEILL ~~WHISTLER~~
WHISTLER

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DAVID C. DRISKELL**Career Summary Statement**

David C. Driskell was born in Eatonton, Georgia in 1931. Education in the public schools of North Carolina, he received his undergraduate degree in art at Howard University and a Master of Fine Arts degree from the Catholic University of America, both in Washington, D.C. He pursued post-graduate study in Art History at The Netherlands Institute for the History of Art in the Hague and has studied independently, African and African American cultures in Europe, Africa and South America. He has been the recipient of numerous fellowships, among them: three Rockefeller Foundation Fellowships, a Danforth Foundation Fellowship and a Harmon Foundation Fellowship. A one year fellowship was awarded Driskell in the form of a Faculty Research Grant from the College of Arts and Humanities at the University of Maryland in 1984. In 1995, Driskell received the title Distinguished University Professor of Art at the University of Maryland, College Park.

Driskell began his teaching career at Talladega College in 1955. He has taught at Howard and Fisk Universities and served as Visiting Professor of Art at Bowdoin College, The University of Michigan, Queens College and Obafemi Awolowo University (previously the University of Ife) in Ile-Ife, Nigeria, West Africa. He joined the faculty of the Department of Art at the University of Maryland in 1977 and served as its Chairman from 1978-1983. Since 1983, he has maintained an active career in the arts as a teacher, administrator and consultant while continuing to paint and teach at the University of Maryland. He serves on the boards of several nationally known art institutions such as the Skowhegan School of Painting & Sculpture, The American Federation of Arts, The Cosby Foundation Scholarship Advisory Committee, the Commissioners of the Smithsonian's National Museum of African Art and the National Endowment for the Arts.

Highly regarded as an artist and a scholar, Driskell is cited as one of the world's leading authorities on the subject of African American Art. He is also the recipient of eight honorary doctoral degrees in art. He has contributed significantly to scholarships in the history of art on the role of the Black artist in American society, authored five exhibition books on the subject, co-authored four others and published more than thirty-five catalogues from exhibitions he has curated. His articles and essays on the subject of African American art are extensive having appeared in more than twenty major publications throughout the world. He is the recipient of the Distinguished Alumni Award in Art from Howard University in 1981 and The Catholic University of America in 1996.

Driskell has lectured in the United States at the National Gallery of Art, the Metropolitan Museum of Art, The Los Angeles County Museum of Art, The Dallas Museum of Art, The Corcoran Gallery of Art, The Brooklyn Museum, The Art Institute of Chicago, Harvard University, Howard University, the University of Michigan, Spelman College, Harvard University, Haverford College, the University of California at Berkeley and many other colleges, universities and museums in North America, Europe, Africa and South America. His most recent creative project is the execution of 65 stained glass windows for newly renovated DeForest Chapel on the campus of Talladega College in Alabama. The windows were installed in the spring of 1996.

He is no stranger to television having seven films to his credit on the subject of African American Art. He has appeared on NBC's *The Today Show*, CBS's *In The News*, PBS and on television in ten foreign countries. In 1977, Driskell was commissioned by CBS Television to write the script for an hour long television program on African American art which he narrated before camera entitled *Hidden Heritage*. It won a CBS award and appeared three consecutive years on national television after its initial airing in 1977.

In 1989 the Arts Council of Great Britain funded a one hour documentary film which highlights the contributions Driskell has made to the interpretation of African American art history. CUE Films of London produced the documentary *Hidden Heritage: The Roots of Black American Painting* for British Television (Channel 4). It premiered at the Princess Anne Theater, at the British Academy of Film and Television Arts in London on November 8, 1990 to the acclaim of an audience comprised of art enthusiasts from four continents.

Before coming to the University of Maryland in 1977, Driskell chaired the Department of Art at Fisk University from 1966-1976. In 1976, he curated the Bicentennial Exhibition for the Los Angeles County Museum of Art entitled *Two Centuries of Black American Art: 1750-1950*. The exhibition was accompanied by a text by the same name published by Alfred Knoff, 1976. Other exhibitions and accompanying books include *Hidden Heritage: Afro-American Art, 1800-1950; Harlem Renaissance: Art of Black America*, Abrams, 1987; *Contemporary Visual Expressions*, Smithsonian Press, 1987 and *African American Visual Aesthetics: A Post Modernist View*, 1995, Smithsonian Press.

Since 1977, Driskell has served as cultural advisor to Camille and Bill Cosby and curator of the Cosby Collection of Fine Arts.

David Driskell and his wife, Thelma, maintain residences in Hyattsville, Maryland, Falmouth, Maine and New York City.

**PRESIDENT WILLIAM JEFFERSON CLINTON
REMARKS FOR THE PRESIDENTIAL ARTS AND FRANKEL AWARDS CEREMONY
OCTOBER 7, 1993**

Thank you for joining us today as we celebrate our nation's rich cultural traditions and honor the creative and intellectual spirit that unites us -- and defines us -- as Americans.

This year's winners of the National Medal of Arts awards and the Charles Frankel Prize are men and women whose achievements represent the enduring power of the arts and humanities in all our lives.

Throughout our history, the arts and humanities have been our nation's cultural signature, enabling Americans of all backgrounds and beliefs to gain a deeper appreciation of who we are as individuals and who we are as a society.

By stirring our minds and our senses, by stimulating learning and collective discourse, the arts and humanities awaken us to the vastness of human experience and offer us a common sense of possibility and fulfillment.

History, literature and philosophy allow us to explore the complexity of our past and face today's challenges with wisdom, humility and compassion.

Music, painting, sculpture, architecture, dance and theater allow us to share a universe of emotions and values and to understand each other through our most creative achievements.

The arts and humanities are our greatest equalizers: We all inherit them. And we all can participate in them equally.

Whether or not one plays the saxophone, reads Emily Dickinson, learns to pirouette, or spends hours in the local art gallery, we all have the capacity to be moved by a song, a poem, a dance, or a painting. We all can feel our spirits soar as a result of a stirring play, an intriguing film, or the sudden illumination of a new idea. We are all broadened -- and enriched -- when we expose ourselves to the creative vision of our artists and the wisdom of our humanists.

Today, at a time when our society faces new and difficult challenges, the arts and humanities must remain a vital part of our individual lives and a cultural anchor for our nation.

For 200 years, the freedom of our intellectual and artistic imagination has contributed to the quality of our civic life, helping shape the American ideals of democracy, pluralism and tolerance. As President Kennedy said three decades ago: "There is a connection, hard to explain logically, but easy to feel, between achievement in public life and progress in the arts." And I would add to that: "progress in the humanities."

The Jeffersonian era not only gave birth to a Declaration of Independence for a new nation but also beautiful Monticello. The age of Lincoln produced the Emancipation Proclamation, along with the Hudson River school of painting and the writings of Ralph Waldo Emerson, Henry David Thoreau, Harriet Beecher Stowe, Herman Melville and Walt Whitman.

The first half of the 20th century gave us universal suffrage and the empowerment of American workers, as well as Charlie Chaplin, Frank Lloyd Wright, William Faulkner, Marian Anderson, and Duke Ellington.

The same unbridled energy and potent imagination that took Americans to the moon also inspired rock 'n roll, Motown, modern dance, and a new emphasis on civil and human rights.

Today, in a society more diverse, more complex than ever before, the arts and humanities will continue to help us bridge our differences. Through song, image, form, motion, word and thought, we can foster a greater understanding of the human condition and a more profound appreciation of the shared values and experiences that unite us as Americans.

You who are gathered with us today -- whether you are artists, scholars, educators, patrons or those who bring the arts and humanities to a wider public -- are reminders that the human imagination is one of the most powerful tools we have in bettering our civilization.

You help shape political attitudes and cultural mores here at home and around the globe.

You provoke our minds and enliven our senses. You endow our souls. You give our lives meaning.

That's why public support of the arts and humanities remains essential today and for generations ahead. Every great nation must preserve its past and invest in the possibilities of its future. Every great nation must recognize that, in order for its people to flourish, its culture must flourish.

In the United States, we support cultural activities through the National Endowment for the Humanities and the National Endowment for the Arts, the Institute of Museum Services, the Congressional Arts Caucus, along with other federal agencies, foundations, businesses and private citizens.

Today we are fortunate to have inspiring new leaders working in government to expand our artistic and humanistic endeavors and to carry our heritage on to future generations.

Sheldon Hackney is a scholar, author, teacher and university administrator who brings to the chairmanship of the National Endowment for the Humanities a keen mind and a deep respect for the American traditions of free thought and free inquiry. [Mr. Chairman, please stand].

Jane Alexander is an award-winning actress, producer and author who brings a lifelong commitment to public service and an artist's creative vision to her new role as chairman of the National Endowment for the Arts. [Madame Chairman, please stand].

The award recipients assembled here today have one thing in common: a willingness to share their creative and intellectual energy with the rest of us.

They are cultural explorers, discoverers, inventors and, ultimately, teachers. Please join me as we salute 13 distinguished contributors to the arts and five influential humanists who are this year's recipients of the National Medal of Arts and the Charles Frankel Prize.

It is a privilege to call forward the following recipients of the National Medal of Arts:

The contributions of **Walter and Leonore Annenberg** to American culture cannot be overstated. Ambassador Annenberg, who served us at the Court of St. James, and Mrs. Annenberg, who served as managing director of the Metropolitan Opera, have faithfully expanded the reach of American culture at home and overseas over many decades. The Annenbergs have enriched our appreciation of the arts through public service, publishing, and as board members of major arts institutions. Through the Annenberg Schools for Communication at Penn and the University of Southern California, where students are encouraged to tackle tough ethical questions, the Annenbergs have helped spawn a new generation of journalists and thinkers.

Legendary vocalist and bandleader **Cab Calloway** was born in 1907 in Rochester, New York. He spent his childhood in Baltimore, then moved with his family to Chicago's southside, where he began a remarkable career that made him one of the originators of American jazz. From his early days at Harlem's famous Cotton

Club, Cab Calloway has been an enduring figure of popular music, appearing in concerts, films and on television and adding "Hi-dee-ho" and the "scat" sound to America's musical vocabulary.

Literally for decades, **Ray Charles** has been one of America's favorite singers. From his roots in Georgia, he became one of the first American singers to combine the dynamic energy of gospel music with rhythm and blues. The result was a unique new sound -- the Ray Charles sound -- which has often been imitated, but never duplicated. His many hit songs, including "Georgia," "I Can't Stop Loving You" and "Hit the Road, Jack," are indelibly etched in the hearts of millions of Americans. His wide impact on American culture has resulted in numerous awards for his contributions to jazz, rhythm and blues, soul, rock 'n roll, and country and western music.

Bess Lomax Hawes has played a major role in the American folk movement since the 1940s. She was born into a family dedicated to preserving our folk traditions and has spent her career singing, teaching guitar, composing songs -- including the folk classic "Charlie on the MTA" -- and writing articles and books that help bring the folk arts into the lives of countless Americans.

Poet and educator **Stanley Kunitz** has spent a lifetime opening America's eyes and ears to poetry. A widely respected translator and editor, Mr. Kunitz has helped convey the beauty and meaning of poetry to students and young writers at many universities. In his own works, Mr. Kunitz makes the ordinary become extraordinary and the everyday become timeless and significant. In addition to his many other honors, Mr. Kunitz was awarded the Pulitzer Prize for poetry in 1959.

Robert Merrill has been acclaimed by critics as "one of the great natural baritones of the century." Born in Brooklyn, Mr. Merrill has appeared in 787 performances at the Metropolitan Opera over a 31-year operatic career. But his extraordinary voice is not limited to the operatic stage. Mr. Merrill also has sung on Broadway, in solo recitals and on television. Eight Presidents have invited him to the White House for recitals. A passionate baseball fan who once pitched for a semi-pro team to help pay for voice lessons, Mr. Merrill opens each season at Yankee Stadium with his own live rendition of the National Anthem.

Playwright **Arthur Miller** scarcely needs an introduction. His character Willy Loman in Death of a Salesman caught the public's imagination by conveying the tension and drama of a common man's life. In The Crucible, Mr. Miller focused on issues of conscience by probing the Salem witch trials in the late 17th century. Mr. Miller got his start as a member of the Federal Theatre Project and over a brilliant career has given our nation

some of the finest plays of the century. Death of a Salesman earned Mr. Miller the Pulitzer Prize for drama in 1949.

Robert Rauschenberg is one of America's most innovative artists. From the school of Abstract Expressionism, he has expanded traditional definitions of art through painting and collaborative works with other kinds of artists, such as dancer and choreographer Merce Cunningham. Mr. Rauschenberg's works have been displayed in museums and galleries around the world and have helped transform our notions of contemporary art.

Theater director **Lloyd Richards** has devoted his career to promoting theater in America. As Dean of the Yale School of Drama and Artistic Director of the Yale Repertory Theatre, he has trained some of our nation's finest young talents and broadened our appreciation of acting and drama. At Yale, Mr. Richards worked with playwright August Wilson to fashion a series of plays about African-American life that speaks to the range of human feelings. He also has taught cinema, directed film and television productions, and served on the National Council on the Arts.

Writer **William Styron** is another great man of American letters. His haunting works, including Lie Down in Darkness, The Confessions of Nat Turner, and Sophie's Choice, capture our history and character as few others ever have. His compelling prose as a fiction writer has won him a loyal readership that anxiously awaits each new word. Mr. Styron also has published a number of thoughtful essays, This Quiet Dust and Other Writings and Darkness Visible: A Memoir of Madness, that reflect the courage of his own life.

Paul Taylor is one of America's pre-eminent dancers and choreographers. The Oxford Dictionary of Ballet says he is "not only one of the most fertile, imaginative, and musical choreographers of his generation," but that he "also possesses a rare sense of humor." In more than 80 works, Mr. Taylor has explored the richness and complexity of the American character and the undercurrents of human relations. For more than three decades, he has been a dominant force in the dance world -- here and abroad.

Billy Wilder came to this country from his native Austria in the 1930s and over the next few decades helped transform the American motion picture industry. A writer, director and producer, his name is attached to classics of American film, including Sunset Boulevard, The Seven Year Itch, The Apartment, The Front Page, Some Like It Hot and Double Indemnity. His extraordinary contributions to the cinema have won him six Academy Awards and millions of fans in moviehouses across America.

Now it is my honor to introduce the winners of the Charles Frankel Prize.

Ricardo E. Alegria is an historian and anthropologist who has dedicated his career to the study and public appreciation of Caribbean culture. Dr. Alegria has published numerous books and articles on the archeology, history and folklore of Puerto Rico and the Caribbean. A native of Puerto Rico, he oversaw the restoration of the historical zone of old San Juan and was named Humanist of the Year in 1991 by the Puerto Rico Foundation for the Humanities.

In a 50-year career as a writer and teacher, historian **John Hope Franklin** has been a leading scholar of African-American studies and an active voice in the social transformation of America. He has written numerous books about the African-American experience, including his seminal work, From Slavery to Freedom: A History of Negro Americans, first published in 1947. Dr. Franklin has been awarded nearly 100 honorary degrees and has served on the National Council on the Humanities.

Hanna Holborn Gray has set academic standards of excellence as one of our nation's leading educators. For 15 years she served as president of the University of Chicago, where she became a highly visible advocate for higher education. A history professor and university leader, Dr. Gray has received honorary degrees from 55 universities, as well as the Medal of Liberty and the Presidential Medal of Freedom, the nation's highest civilian award.

Publishing executive and philanthropist **Andrew Heiskell** is a national leader in promoting the arts and humanities. After a career as chairman and chief executive officer of Time Inc., Mr. Heiskell was appointed founding chairman of the President's Committee on the Arts and Humanities in 1982. During seven years in that position, he counseled cultural leaders and persuaded business executives to support cultural institutions and activities. Mr. Heiskell also served as chairman of the New York Public Library for nine years, during which time he helped reverse the library's precarious financial situation.

Historian **Laurel T. Ulrich** has helped promote humanistic activities through her written works and through public service. A professor of history at the University of New Hampshire, she has introduced both scholarly and public audiences to the lives of ordinary people in New England's past. Dr. Ulrich's recent book, A Midwife's Tale: The life of Martha Ballard, Based on Her Diary, won the 1991 Pulitzer Prize for history, among other honors. Dr. Ulrich also has served as a participating scholar with the state humanities councils.

And now I have one last, special honor. And that is to present the Presidential Citizens Medal to Congressman Sidney Yates for his exemplary deeds of service in the area of arts and humanities.

Congressman Yates, please come forward.

The citation reads: "A long-time champion of the American arts, Sidney Yates stands as an example of selfless public service that future generations will long admire. For nearly 30 years, he has steadfastly promoted and supported the National Endowments for Arts and the Humanities, advancing American culture with his vision and intelligence. Throughout his distinguished career, he has brought great credit upon himself, the Congress, and the citizens whom he has represented. The United States honors Congressman Yates, whose tireless efforts on behalf of the arts have strengthened and preserved the American spirit.

Thank you, honorees, for being here today. And thank you in the audience for your ongoing dedication and support of the arts and humanities in America. I hope that in the months ahead, we will all work together to keep the arts and humanities alive and flourishing in every community across our great land.

###

HRC - Intro

meation unveiling

Intro grand niece

Grandniece Dr. Ray Alexander Winter

"presentation" of paintings
had been in mother's house

Lafson

- Grandniece historic
- Sylvia Williams 1 husband
- Historical
- Endowment
- Brisco.

O. Ah-so-wah
OSS-a-wah
OSS-ah-wah

mother saved paintings - kept all shades
draw to preserve the paintings

Jacques
Tanner

Sylvia Williams -
Mer] Ed Ball

TANNER CEREMONY

Sand Dunes at Sunset

Mr. Bell wrote to PONS 1994 abt what he saw
as omissions in WH collection -
lack of representation of AAAM artists
PONS directed the WH curator on
acqis. . . .

Along w/ . . . began a search

Nine months → presented Plan
Selection unanimously approved funding
from

Received pay this summer - centerpiece of a
traveling exhibit

Not much Nat art available

Artist must be dead to avoid wars
commercialism

The painting was obtained from Dr. Rae Alexander-Minter, grandniece of the artist, by the White House Endowment Fund for \$100,000. The White House Endowment Fund is a non-profit charity and wholly-owned subsidiary of the White House Historical Association. The purpose of the Fund is to raise money to provide permanent support for the White House collection of fine arts and furnishings and to preserve the historic character of the public rooms of the White House.

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-5

22-Oct-1996 10:07am

DRAFT DRAFT DRAFT DRAFT DRAFT
FOR IMMEDIATE RELEASE CONTACT:

PAINTING FOR PERMANENT WHITE HOUSE COLLECTION

Sand Dunes at Sunset, Atlantic City (c.1885, oil on canvas 29-1/4 x 58-3/4 in.) is a landscape with a "view across the cool gray of a shadowed beach to dunes made pink by the late afternoon sunlight. A low haze over the water partially hides the sun." The painting is considered one of Henry Tanner's largest, most artistically ambitious and most beautiful pure landscapes.

Tanner (1859 - 1937), the son of an African Methodist Episcopal minister and a mother who conducted private school in her home, was born in Pittsburgh, Pennsylvania. He studied under Thomas Eakins at the Pennsylvania Academy of Fine Arts and was greatly influenced by Thomas Hovenden and by Hovenden's genre paintings of the 1880's. Although he spent over half of his life in France where he found an expansive and more accepting environment, he always considered himself an American. He made periodic visits to the

United States and served as a lieutenant with the American Red Cross during World War I.

In the Spring of 1994, Mrs. Clinton, Honorary Chair of the White House Endowment Fund, and Endowment Fund trustees worked with the late Sylvia Williams, former Director of the Museum of African Art at the Smithsonian and David Driskell, a leading expert on African-American art, to look for a work that would be compatible with the White House collection and would complement one of the public rooms.

****HRC quote****

FOR IMMEDIATE RELEASE
OCTOBER 22, 1996

CONTACT: MARSHA BERRY
NEEL LATTIMORE
KAREN FINNEY
STEVE COHEN
202-456-2960

**WHITE HOUSE ANNOUNCES ACQUISITION OF HENRY OSSAWA TANNER
PAINTING FOR PERMANENT WHITE HOUSE COLLECTION**

WASHINGTON, DC -- The White House announced today the acquisition of Sand Dunes at Sunset, Atlantic City, a painting by the renown African-American artist Henry Ossawa Tanner. This is the first painting by an African-American artist to be a part of the White House permanent collection. The painting will be unveiled by the President and Mrs. Clinton at a White House ceremony on October 29, 1996. Following the unveiling, the painting will hang in the Green Room of the White House.

Sand Dunes at Sunset, Atlantic City (c.1885, oil on canvas 29-1/4 x 58-3/4 in.) is a landscape with a "view across the cool gray of a shadowed beach to dunes made pink by the late afternoon sunlight. A low haze over the water partially hides the sun." The painting is considered one of Henry Tanner's largest, most artistically ambitious and most beautiful pure landscapes.

Tanner (1859 - 1937), the son of an African Methodist Episcopal minister and a mother who conducted private school in her home, was born in Pittsburgh, Pennsylvania. He studied under Thomas Eakins at the Pennsylvania Academy of Fine Arts and was greatly influenced by Thomas Hovenden and by Hovenden's genre paintings of the 1880's. Although he spent over half of his life in France where he found an expansive and more accepting environment, he always considered himself an American. He made periodic visits to the United States and served as a lieutenant with the American Red Cross during World War I.

In the Spring of 1994, Mrs. Clinton, Honorary Chair of the White House Endowment Fund, and Endowment Fund trustees worked with the late Sylvia Williams, former Director of the Museum of African Art at the Smithsonian and David Driskell, a leading expert on African-American art, to look for a work that would be compatible with the White House collection and would complement one of the public rooms. "The works of Henry Ossawa Tanner remind us that talent has the power to transcend prejudice. It is a deep honor for the President and me to honor Tanner's contributions to both African-American culture and the cultural life of our Nation. We are so proud to add this painting to the White House permanent collection." said Mrs. Clinton.

The painting was obtained from Dr. Rae Alexander-Minter, grandniece of the artist, by the White House Endowment Fund for \$100,000. The White House Endowment Fund is a non-profit charity and wholly-owned subsidiary of the White House Historical Association. The purpose of the Fund is to raise money to provide permanent support for the White House collection of fine arts and furnishings and to preserve the historic character of the public rooms of the White House.

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THE WHITE HOUSE

WASHINGTON

October 26, 1995

MEMORANDUM

TO: MARGARET A. WILLIAMS, CHIEF OF STAFF TO THE FIRST LADY

FROM: REX W. SCOUTEN, CURATOR

SUBJECT: Sand Dunes at Sunset, Atlantic City

Subject painting by Henry Tanner has been approved for purchase by both the White House Endowment Fund and the White House Historical Association, following the recommendation of the Committee for the Preservation of the White House.

The Tanner painting is currently in a show in Dallas, Texas. The painting is then scheduled for a show in Chicago that will not close until May 1996.

I have spoken with the touring Exhibitions Curator, Margaret Conrads, of the Nelson Atkins Museum in Kansas City. Ms. Conrads feels very strongly that Sand Dunes at Sunset, Atlantic City should not be removed from the show. She considers the painting to be the centerpiece of Tanner's early work and absolutely essential in telling the story of Henry Ossawa Tanner's career.

Under the circumstances, I would advise that the White House Endowment Fund proceed with the purchase of the painting and that we honor the commitment to the touring exhibition.

The White House Historical Association could issue a press release now with the details of the painting - the artist, the cost, etc. and the fact that it is part of a traveling exhibition and will not be at the White House until Spring.

The story can be repeated when the painting arrives at the White House in May 1996.

Please advise.

WHITE HOUSE ENDOWMENT FUND ACQUIRES HENRY OSSAWA TANNER PAINTING

The White House Endowment Fund has acquired Sand Dunes at Sunset, Atlantic City, a painting by the noted African-American artist Henry Ossawa Tanner. This is the first painting by an African-American artist to be a part of the White House permanent collection.

Sand Dunes at Sunset, Atlantic City (c. 1885, oil on canvas, 29-1/4 x 58-3/4 inches) is a landscape with a "view across the cool gray of a shadowed beach to dunes made pink by the late afternoon sunlight. A low haze over the water partially hides the sun." The painting is considered one of Henry Tanner's largest, most artistically ambitious and most beautiful pure landscapes.

Tanner (1859-1937), the son of an African Methodist Episcopal minister and a mother who conducted private school in her home, was born in Pittsburgh, Pennsylvania. He studied under Thomas Eakins at the Pennsylvania Academy of Fine Arts and was greatly influenced by Thomas Hovenden and by Hovenden's genre paintings of the 1880's. Although he spent over half of his life in France where he found an expansive and more accepting environment, he always considered himself an American. He made periodic visits to the United States and served as a lieutenant with the American Red Cross during World War I.

Mrs. Clinton expressed interest in including a painting by an African-American artist in the White House collection. Her

interest resulted in a recommendation by the Committee for the Preservation of the White House to purchase Sand Dunes at Sunset, Atlantic City. The painting was obtained from Dr. Rae Alexander-Minter, grandniece of the artist, by the White House Endowment Fund for \$100,000. The White House Endowment Fund is a non-profit charity and wholly-owned subsidiary of the White House Historical Association. The purpose of the Fund is to raise a \$25 million endowment to provide permanent support for the White House collection of fine arts and furnishings and to preserve the historic character of the public rooms of the White House.

Sand Dunes at Sunset, Atlantic City, is presently on exhibition at the Terra Museum of American Art in Chicago and will be delivered to the White House at the conclusion of the exhibition on April 28.

For additional information, please contact the White House Curator's Office at (202) 456-2550.

#

THE PRESIDENT RESPONDS *most readily to the historical subjects in the collection, while the first lady is drawn to paintings by or with women*

was when I was a sophomore in high school and saw Picasso's *Guernica* for the first time," she recalls. "That was a stunning experience! I saw it in the context of a discussion about values, and war, and the role that art and artists can play in heightening your sensibilities to the human experience." At Wellesley, she continues, "I had several friends who were art majors, and we spent a lot of time in Wellesley's Jewett Arts Center and museums in Boston. There's that wonderful Gauguin in Boston's Museum of Fine Arts, *Where Do We Come From? Who Are We? Where Are We Going?* That was a perfect piece of art for someone in college. We'd sit in front of it, waiting for it to tell us the answers! There was also a big yellow piece by Jules Olitski, *Julius and Friends* (1967). I loved that painting, and I named the first car I owned—which was a yellow car—for it, 'Julius,'" she says.

It was abstract art, she reports, that kicked off her romance with Bill Clinton at Yale University Law School. "On our first date—which was not really a date—we stood in line to register for classes, and after we finished we went out for a Coke," she says. "We started talking, went for a long walk—and we ended up in front of the Yale University Art Gallery. It was closed. But my husband had been there a week or two before, and he wanted to show me the Mark Rothko exhibition inside and a Henry Moore exhibition in the sculpture yard. He found a worker, who said it had to be closed because of a labor dispute. And so my husband said, 'Well, if we pick up the garbage, will you let us in?'" The future president and first lady proceeded to pick up all the trash that had accumulated—and then had a leisurely private viewing of the Rothko and Moore exhibitions.

Last spring, when the president spoke at the Andrew W. Mellon Dinner at the National Gallery in Washington, he recalled, "I first came here as a young student at Georgetown. Later when I was a governor and came [to Washington] for stuffy old meetings, on occasion I would sneak away from wherever we were convening and come here—and think I would never do anything remotely as important as paint

some of the things that hang on these walls."

The Clintons still try to work in museum visits when they can. Last year, when asked by her husband and daughter what she'd like for Mother's Day, Mrs. Clinton replied, "To see the Barnes Collection." Her wish granted, the first family had an impromptu tour of "Great French Paintings from the Barnes Foundation" at the National Gallery of Art. During their D-Day commemoration trip to Europe last June, the Louvre was held open until 2:30 A.M. for their visit, arranged by Ambassador Pamela Harriman, and architect I. M. Pei took them on a private tour.

As of this writing, the Clintons are still waiting for an opportune moment—"after hours, so we won't disturb the flow of people going through"—to see "Willem de Kooning: Paintings" at the National Gallery. "We will go," she says. "I love that de Kooning painting upstairs," she adds, referring to *Untitled XXXIX*. "The colors are in perfect harmony with the decor in the second-floor center hall."

The painting came to the White House as a result of a conversation between the first lady and her designer from Little Rock, Kaki Hockersmith, who redecorated the family quarters, the Lincoln Sitting Room, and the Treaty Room. "We talked about the policy against works of art by living artists," Mrs. Clinton recalls. "It's a very sensible policy, but it did seem a shame that we

didn't have any art by a modern master that we could display." Finding that the policy does not exclude a living artist from loaning works directly to the president to display in the family quarters, Hockersmith made inquiries through a collector friend, Rita Pynoos. Pynoos and Hockersmith then went to the de Kooning warehouse in New York to look at the stored paintings. Lisa de Kooning, the artist's daughter, offered to lend *Untitled XXXIX* (1983).

The Mosquito Net (1912), by John Singer Sargent, is another favorite of the Clintons, and it is regarded by art historians as one of the painter's finest works. "There's another Sargent I love in the National Gallery—the young woman dressed in white, leaning on the couch like this..." Mrs. Clinton assumed the pose of Sargent's model in *Nonchaloir*



The president's favorite White House painting is Childe Hassam's *Avenue in the Rain*, 1917.

BARBARA KOREVINE WHITE HOUSE



Willom de Kooning's 1983 painting *Untitled XXXIX*, on loan from the artist's family, hangs upstairs in the Clintons' private residence.

(1911). "Sargent usually did full frontal portraiture, but he also painted those [reclining pose] pieces, which I think are really well done." Sargent's White House lady is also reclining. The portrait of a sensuous, mysterious woman in white, veiled in a mosquito net, hangs in the Green Room, in view of the 19th-century presidents on the wall.

Mrs. Clinton remarks that she and the president both think that the George P. A. Healy study of *John Tyler* (1859), in the Blue Room, is a "magnificent portrait. I like it because of the composition and the emotion," says the first lady. "And of course my husband likes it because Tyler is crumpling up the newspapers!"

"It's wonderful to live with the art that's been collected over the years. I'm just grateful to everybody who has lived in this house," exclaims Mrs. Clinton, noting that she likes the way the Bushes arranged the family quarters, and also referring to the contributions of previous first ladies who worked to preserve and enhance the executive mansion. "One of my favorite paintings is the Mary Cassatt, of the young mother and child. I've seen pictures of it forever, but I never knew where it was. And [here] you find it on the second floor of the White House!"

When Lady Bird Johnson, who had accepted the painting as a gift to the White House in 1965, came to visit Mrs. Clinton recently, she stepped out of the second-floor elevator and exclaimed, "Ah, there it is!" Mrs. Clinton told Mrs. Johnson how much she appreciated the painting and the two spent a moment discussing Mary Cassatt.

From the easels in the Map Room, Mrs. Clinton found her favorites of the early 20th century and placed them in the private family quarters. High on the list is Thomas Eakins's *Ruth* (1903)—a stunning portrait of a pensive, preadolescent child in a white dress, wearing a pink ribbon in her hair—which hangs in the second-floor corridor.

When the Clintons moved in on January 20, 1993, they

brought art from their own collection, which had been with them in the Governor's Mansion in Arkansas—"our idiosyncratic little collection of stuff that we have accumulated over the years," laughs Mrs. Clinton. "a pot-pourri of pieces. We have paintings from friends of ours—and a Will Barnett lithograph, Thomas McKnight's *Constitution*, and a Picasso plate.

"We've never collected, as such," she explains, "but we have acquired things that we've bought or received as gifts—or given each other as gifts over the years. I gave my husband for Christmas a life-size portrait of Chelsea when she was four. That would be his favorite thing!" That portrait, by Arkansas painter Ovita Goolsby, is in the family sitting room upstairs. Works by Arkansans Barry Thomas and Doris Mapes, and Maryland painter Greg Mort are also in their collection.

Mrs. Clinton has also introduced American crafts from all over the country into the White House. These works, selected by Michael Moore of the Smithsonian, are currently on display.

"We've tried to elevate the role and visibility of American artisans," says Mrs. Clinton, "because there is some very fine work being done. We look at some of the things that were given to the White House as gifts or were purchased during the 19th century—and they were crafts of their time," she continues, "so I think it's important that we appreciate the artistry of crafts of our time."

Using the White House as a "bully pulpit" to focus on the arts is a goal of the Clintons. Mrs. Clinton believes that the attention paid to all the arts from the White House can stimulate a rekindling of support throughout the country. The president's appointment of actress Jane Alexander as head of the National Endowment for the Arts was hailed as the first appointment of an artist to that position. Alexander



For his study, Clinton chose Theobald Chartran's *The Signing of the Peace Protocol between Spain and the United States, August 12, 1898, 1899*.

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MRS. CLINTON SAYS THAT *Picasso's Guernica*, which she first saw as a sophomore in high-school, had a lot to do with pointing her toward social activism

der's indefatigable cross-country cheerleading for local support of the arts is encouraged and applauded by the Clintons. Last October, Mr. Clinton awarded a National Medal of Arts for visual art to Robert Rauschenberg, and both Clintons spoke at the White House ceremony, where a special medal was also given to collectors Walter and Leonore Annenberg for their contributions to art and education.

"We've tried to use the White House more publicly to support art and artists this past year," says Mrs. Clinton, "everything from the Arts and Humanities dinner, which we hosted, to awarding the American Academy of Rome's prizes, to celebrating [as host head of state] the Praemium Imperiale—the Japanese arts prizes that are equivalent to the Nobel Prizes of the arts."

Despite the Clintons' honoring the arts and artists, some arts organizations and artists are disappointed that administration support has not taken the form of more dollars for arts funding. The National Endowment's \$170.2 million budget has not increased appreciably in a dozen years—nowhere near the rate of inflation. In rebuttal, the White House points out that the endowment budget survived, while 100 other programs didn't. That budget, however, was cut by 5 percent by the Senate and 2 percent by the House last summer. "We don't have enough money to do a lot of what we want to do in many of the areas including the arts, but we can use the White House as a showcase and as a motivator to encourage people to become more supportive of the arts," Mrs. Clinton contends.

Arts support for Mrs. Clinton comes very personally—in the role of arts in education. "When the education legislation—Goals 2000—was passed by the Congress and signed into law by President Clinton in March 1994, six original goals were met, and then two were added. One of them had to do with adding arts to the curriculum—and that's something we feel very strongly about," she says.

"Even when my husband was a governor and doing accreditation standards for schools in our state, we required that students take a semester of art before they graduated. We really believe that if you don't have some exposure to art or to art appreciation—it can be either active or scholarly interest—you're really not as well educated as you need to be. And through the new education legislation [by the year 2000, all students will leave grades 4, 8, and 12 having demonstrated competency over challenging subject matter, including English, mathematics, science, foreign languages, civics and government, *arts*, history, and geography, the bill states] we want to promote that. I think we've really seen a cutback in arts courses for children just at the time when we need it most! I hope, through the legislative effort that the president has accomplished, we will be able to elevate the role of the

arts again and provide more funding for training people to be arts instructors and to have more traveling scholars or artists in residence—the kinds of things that could make a difference in a child's life."

And she points out the difference art has made in her life. *Guernica* had a lot to do with pointing her toward social activism. "I am still very moved by visual arts that have some social content," she reflects. She talks about the effect of the artist Matushka—photographed nude with a searing scar



John Singer Sargent's *Mosquito Net*, 1912, regarded by art historians as one of his finest works, hangs in the Green Room.

where her breast had been—on raising awareness about the epidemic of breast cancer.

After her time as a White House tour guide, the president's wife, relaxed and congenial in the Map Room—Franklin Roosevelt's top-secret communications center during World War II and a place Mrs. Clinton likes for holding small meetings—says, "This is fun. We should talk some more." Then, on her way to her next appointment, she turns to Betty Monkman, associate curator of the collection. "What happened to *Boys Crabbing*?" she asks, referring to William Ranney's delicate 1855 painting of a morning on the New Jersey shore, with four boys on a pier fishing for crabs. The painting had hung over the mantel, before being replaced by President Roosevelt's wartime maps.

"That one is in storage," Monkman replies.

"I want to bring that back out because I like it so much," says the first lady.

Mary Lynn Kotz, a contributing editor of ARTnews, is author of *Rauschenberg Art and Life*.

COURTESY OF THE WHITE HOUSE HISTORICAL ASSOCIATION

Seated on a red brocade sofa in the newly redecorated Map Room, the first lady is both relaxed and animated talking about art. Many of her favorites in the White House collection are paintings by women, or those that feature women as subjects, such as Lilla Cabot Perry's *Boy Fishing* (1929) in the West Sitting Hall and Mary Cassatt's *Young Mother and Two Children* (1908). The president, she says, responds more to paintings that have historic meaning for him, such as William Tolman Carlton's *Watch Meeting—Dec. 31st, 1862—Waiting for the Hour* (1863), a scene of slaves gathered around a table studying a large pocket watch on the eve of the Emancipation Proclamation's enactment. "Look at them," President Clinton exclaims to visitors at every opportunity, "just waiting for that moment of freedom."

The president's favorite White House painting, which he has hung prominently in the Oval Office, is *The Avenue in*

terms for the Civil War. On another wall hangs Theobald Chartran's *The Signing of the Peace Protocol Between Spain and the United States, August 12, 1898* (1899). It commemorates the agreement signed by President McKinley in the Treaty Room that ended the Spanish-American War.

Mrs. Clinton says that her husband is also particularly fond of *Morning on the Seine, Good Weather* (1897) by Claude Monet in the West Sitting Hall. "It is such a peaceful, beautiful scene. He'll just sit and look at it as he talks on the phone. And," she adds, "I think the fact that it was given to the White House in memory of President Kennedy has extra meaning for him." During the Johnson Administration, the painting, a gift of the Kennedy family, was given a place of honor on the State Floor. During the Nixon Administration, however, it was sent down to the ground floor, to hang in relative obscurity in the dim light of the Vermeil Room, where it stayed for nearly 20 years until Barbara Bush brought it upstairs to prominence in the family quarters.

Moved by the Clintons to more visible positions on the State Floor were the portraits of Franklin D. Roosevelt by Frank Salisbury and Harry Truman by Greta Kempton. Each president places more prominently the portraits that are personally or politically attractive to him. And the White House collection, which has grown through 43 administrations, offers plenty to choose from. The art is cared for by the Office of the Curator, established by Jacqueline Kennedy, who also began the White House Historical Association.

"So many touches to the house, so much of the art was either brought to the White House or inspired by the Kennedys," reflects Mrs. Clinton. Mrs. Kennedy's primary project was to restore the White House to its early-19th-century grandeur by inviting donations of art and furnishings. The collection, therefore, became a repository for 19th-century art.

The curators and Mrs. Clinton, though, are painfully aware that as the 21st century approaches, the



Claude Monet's *Morning on the Seine, Good Weather, 1897*, which the president always stares at when he's on the phone in the West Sitting Hall.

the Rain (1917), one of Childe Hassam's patriotic American flag paintings. "Our first real excitement was hanging the Hassam in the Oval Office," says Mrs. Clinton. This president's taste for history can be seen in the other works of art he chose for that space: Rembrandt Peale's *George Washington* (1823), the *City of Washington from Beyond the Navy Yard* (1833) by George Cooke, and *The Three Tetons* (1895) by Thomas Moran. The sculpture includes a Frederic Remington bronze, *The Bronco Buster* (1895), and a small early-20th-century cast of Rodin's 1880 *The Thinker*, on loan to the president from Mr. and Mrs. B. Gerald Cantor.

For the old Treaty Room, his private study, the president chose *The Peacemakers* by George P.A. Healy, an 1868 painting of Abraham Lincoln with Generals Sherman and Grant, and Rear Admiral Porter meeting to discuss peace

White House collection is lacking in 20th-century art. The "youngest" painting is a 1952 John Marin oil, *The Circus No. 1*, which Mrs. Clinton has placed in her office in the West Wing, but there is nothing from the 1930s or '40s.

"We would love to have some modern American artists represented," says Mrs. Clinton. "We're really the beneficiary of other people's generosity. We would be honored to have in the White House paintings by 20th-century artists such as Georgia O'Keeffe or Thomas Hart Benton, for example. So if there's anyone out there reading this who would like to make a contribution..." she laughs.

Mrs. Clinton's Chicago childhood, along with her undergraduate education at Wellesley College from 1965 to '69, gave her a lot of exposure to modern art. "The most overwhelming experience I ever had with a piece of modern art

Peggy Lewis
100

WHSO DRAFT LAYOUT 2
a/o 10/22; SFarnsworth

PRESENTATION OF THE HENRY OSSAWA TANNER PAINTING
Tuesday, October 29, 1996

Guest invite: 6:00 p.m./Max 180 guests
EV Gate opens: 5:30 p.m./No parking
POTUS/FLOTUS 6:30 p.m. (6:15pm preferred)

Remarks: East Room -- Open Press
Receiving Line: Blue Room
Guest Recptn: State Dining Room

4:00 p.m.-4:45 p.m.

TANNER PRESENTATION PRESS PREVIEW

Family Theatre/East Wing

Approx. 50-60 press

Contacts: Karen Finney, Tracy Labrecque

Note: Press will be escorted from West Press Lobby.

Format: Briefings by Rex Scouten and David Driskell

5:15 p.m.

IN PLACE TIME

5:30 p.m.

East Visitor Gate opens for guest arrival. Guests proceed to the Book Sellers to complete receiving line cards.

List coordinator: Kim

Book Sellers: 2 WHSO

5:45 p.m.

(Approx time) Guests are seated in the East Room by Social Aides.

** Refer to separate seating list*

5:45 p.m. T

Dr. Rae Alexander-Minter, Grandniece of Mr. Tanner, arrives at the Northwest Gate (t) and is escorted to the Blue Room.

CONFIRM: arriving w/; location; arrival time; staff contact

6:00 p.m.

Blue Room guests arrive

Refer to separate list.

6:25 p.m.

THE PRESIDENT and THE FIRST LADY arrive in the Red Room for an event briefing.

6:30 p.m.

THE PRESIDENT and THE FIRST LADY proceed to the Blue Room to greet approx. 10 guests.

6:40 p.m.

THE PRESIDENT and THE FIRST LADY, accompanied by Dr. Rae Alexander-Minter, are announced to HONORS as they proceed to stage in the East Room.

Stage Participants:

The President
The First Lady
Dr. Rae Alexander-Minter

SPEAKING PROGRAM:

- **THE FIRST LADY** makes remarks and introduces Dr. Rae Alexander-Minter.
- **Dr. Rae Alexander-Minter** delivers brief remarks.
- **Presentation** of the Henry Ossawa Tanner painting, "Sand Dunes at Sunset, Atlantic City."

*NOTE: Two Social Aides will unveil the painting while **the President, the First Lady and Dr Alexander-Minter** witness.*

- **The President, the First Lady and Dr. Alexander-Minter** pose for photo with the painting on the stage.
- After the presentation, **THE PRESIDENT** proceeds to the podium to deliver remarks.
- Following **the President's** remarks, **THE FIRST LADY** invites guests to a reception in the State Dining Room and a receiving line in the Blue Room.

7:10 p.m.

THE PRESIDENT and THE FIRST LADY proceed to the Blue Room for a receiving line with approx. 180 guests. (WH Photo).

*NOTE: **The President** may have to depart prior to the receiving line.*

Guests are directed to the State Dining Room for a reception.

7:40 p.m.

Upon conclusion of the receiving line, **THE FIRST LADY** departs.

8:00 p.m.

Reception ends. Guests depart the East Gate.

Staff Contacts: Ann Stock, Maggie Williams (note: Peggy Lewis providing briefing paper)
EAST ROOM SET UP: 10x24 stage in front of gold curtains; carpet on stage; 3 OFDR chairs; Blue Goose podium; Presidential and US flags on stage; painting on easel - stage right; stanchions down center aisle only; open press set up w/cutaway on north side.

TANNER ACQUISITION UNVEILING & RECEPTION
Tuesday, October 29 at 6pm

THE WHITE HOUSE ACQUISITION OF HENRY OSSAWA TANNER
PAINTING FOR THE PERMANENT WHITE HOUSE COLLECTION

******First African-American Artwork in White House
Permanent Collection******

*******Sand Dunes at Sunset, Atlantic City (c.1885, oil on
canvas 29-1/4 x 58-3/4 in.)*******

- Press Preview with Rex Scouten and David Driskell
4:00pm - in the Theater/slides & backgrounder on
Tanner and the White House acquisition
 - Press Coverage of the event - open? expanded pool?
 - Program
 - HRC welcome & historic occasion
 - Tribute to Sylvia Williams
 - Intros Dr. Rae Alexander-Minter (grandniece of Tanner)
 - HRC & POTUS with Dr. Minter
 - POTUS (Eddie Bell's letter etc.,)
- (seated in front row David Driskell and Sylvia Williams
husband and Eddie Bell)

HENRY OSSAWA TANNER, 1859-1937.

Sand Dunes at Sunset, Atlantic City; oil on canvas, c.1885,
30 1/8 x 59 1/2 in.

Gift of the White House Endowment Fund. 995.1759.1

GUY C. WIGGINS, 1883-1962.

The White House in Spring; oil on canvas, c.1940,
24 1/2 x 29 1/2 in.

White House Acquisition Fund. 996.1762.1

ELLEN AXSON WILSON (Mrs. Woodrow Wilson), 1860-1914.

Princeton Landscape; oil on canvas, c.1913, 12 x 16 in.

Gift of Eleanor Axson Sayre. 995.1758.1

HENRY OSSAWA TANNER

INTRODUCTORY ESSAY
AND CATALOGUE CHAPTERS BY
DEWEY F. MOSBY

CATALOGUE ENTRIES BY
DEWEY F. MOSBY AND DARREL SEWELL

BIOGRAPHICAL ESSAY BY
RAE ALEXANDER-MINTER

PHILADELPHIA MUSEUM OF ART

RIZZOLI
NEW YORK

1 3

MOUNTAIN LANDSCAPE,
HIGHLANDS, NORTH CAROLINA

(Cumberland Foothills)

c. 1889

Oil on canvas

22 × 36" (55.88 × 91.44 cm)

Signed lower left: monogram signature

Berea College Art Department, Kentucky

1 5

SAND DUNES AT SUNSET,
ATLANTIC CITY

c. 1886

Oil on canvas

29 1/4 × 58 3/4" (74.37 × 149.23 cm)

Signed lower left: monogram signature

Estate of Sadie T. M. Alexander

1 4

GEORGIA LANDSCAPE

1889–90

Oil on canvas

17 3/4 × 32 1/4" (45.08 × 81.91 cm)

Signed lower left: monogram signature

The Morris Museum of Art, Augusta, Georgia

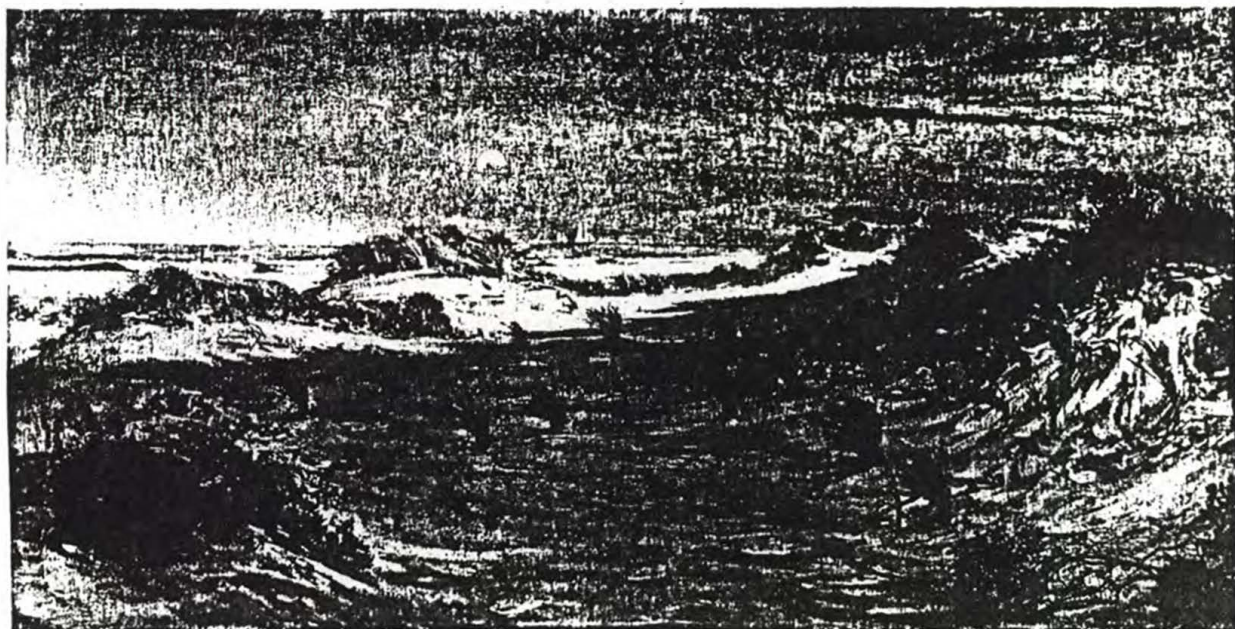
Along with the illustration for "Old Win-ne-wan's Star" published in 1888 (cat. no. 9), these three landscapes stand as the most complete examples of Tanner's mature style before his departure for Europe in January 1891. They show that he did not pursue the avant-garde interests in proto-impressionist effects, high-keyed color, and exaggerated light seen in *Boy and Sheep Lying under a Tree*, 1881 (cat. no. 8), but chose instead a more conservative approach to landscape that combined Tonalism's subtle light and color effects with touches of bravura painting to delineate vegetation and other natural elements. These canvases express the possible influence of the work of Edward Moran (fig. 10) or the style of – and possibly lessons from – his friend Christopher Shearer, a landscape artist who trained in Düsseldorf and Munich. The titles of these works are not necessarily the original ones, and the dates assigned to them are based on circumstantial evidence. But they are linked to the years before Tanner left the United States by their style, which clearly predates the definitive changes seen in Tanner's landscapes once he settled in Paris (cat. nos. 19, 25).

The mountain landscape traditionally described as *Cumberland Foothills* (cat. no. 13), an area Tanner is not known to have visited, can be reidentified on the basis of a watercolor of a similar view (Washington, D.C., National Museum of American Art) inscribed "Highlands North Carolina"; its date is based on the assumption that Tanner's stay in the North Carolina mountains, as described in his autobiography,¹ occurred in the summer of 1889.

Identification of the other two works is more problematic. Tanner seemingly would have been eager to exhibit such large, decorative, and presumably commercially appealing works, yet a search of exhibition records up to the time of Tanner's departure for Europe has not turned up titles approximating the present captions. On the basis of its subject matter, the painting now called *Georgia Landscape* (cat. no. 14) might be a work entitled *Early November*, which Tanner showed at the Pennsylvania Academy of the



Fig. 10 Edward Moran, *A Windy Day on Coney Island*, 1871, oil on canvas, 17 1/2 × 29 1/2", Philadelphia Museum of Art, gift of Harry S. Dion.



15 SAND DUNES AT SUNSET, ATLANTIC CITY

Fine Arts in January 1889, the same month he moved to Atlanta to set up a photography studio. No other known work by the artist seems to fit this title, and Tanner could have had the painting sent to Atlanta to serve as an advertisement for his new venture. Since no specific geographic features determine its setting, the painting could have been renamed by Tanner or a subsequent owner to increase its appeal to a local audience. Such speculations indicate how little is known about Tanner's career during the second half of the 1880s, and how few of his paintings from this time have been solidly identified.

By the similarity of its color scheme and technique to a signed and dated painting (see fig. 6), *Sand Dunes at Sunset, Atlantic City* (cat. no. 15) can be dated to about 1886. It is possibly the same painting that Tanner exhibited as *Back from the Beach* at the Pennsylvania Academy of the Fine Arts in October 1885 and in New York at the National Academy of Design in April 1886. Certainly the painting is of the important size and technical accomplishment by which the artist would choose to represent himself at such major exhibitions, and again, no other known work by Tanner fits the title. "Back from the Beach," however, seems to imply a genre scene, not a painting of a beach. Perhaps Tanner never exhibited *Sand Dunes at Sunset, Atlantic City* publicly (although this would have been uncharacteristic), but instead gave it to his parents, who spent at least part of their summers at a cottage in Atlantic City.² In any case the painting was definitely painted on a beach: a considerable amount of sand was brushed into the wet paint.

The largest and most ambitious of these three American landscapes, *Sand Dunes at Sunset, Atlantic City* is the most distinctive. Although a harsh cleaning and repainting of the sky has somewhat distorted the overall tonality of the picture, Tanner's perception of light and atmosphere is acutely rendered. The view looks across the cool gray of a shadowed beach to dunes made pink by late sunlight; a low haze over the water partially hides the sun. This painting alone indicates that even without the benefit of European study, Tanner would have become an accomplished, distinctive, though conservative artist.

DS

PROVENANCE AND EXHIBITION HISTORIES

Cat. no. 1 *Harbor Scene*

PROVENANCE: Gift from the artist to his sister Halle Tanner Dillon Johnson; by descent in her family to present owner.

Cat. no. 2 *Seascape—Jetty*

PROVENANCE: Purchased by Sadie T.M. Alexander through Freeman's Auction House, Philadelphia, 1937.

Cat. no. 3 *Seascape*

PROVENANCE: Gift from the artist to his sister Sarah Elizabeth Tanner Moore; by descent in her family to present owner.

Cat. no. 4 *Ship in a Storm*

PROVENANCE: Estate of Maxwell Robinson, Chicago; purchased by present owner from Barnett-Adan Gallery, Washington, D.C., 1985.

Cat. no. 5 *Fauna*

PROVENANCE: Unknown.

EXHIBITIONS: Possibly Cincinnati, Board of Education, Methodist Episcopal Church, solo exhibition, 1890.

Cat. no. 6 *"Pomp" at the Zoo*

PROVENANCE: Gift from the artist to his sister Sarah Elizabeth Tanner Moore; by descent in her family to present owner.

Cat. no. 7 *Lion Licking Its Paw*

PROVENANCE: Mr. and Mrs. Philip Berman; gift to present owner, 1962.

Cat. no. 8 *Boy and Sheep Lying under a Tree*

PROVENANCE: Purchased by Edward Lawrence Scull, by 1884; by descent in his family to present owner.

Cat. no. 9 *It Must Be My Very Star, Come Down to Brooklyn, After All*

PROVENANCE: Commissioned from the artist by *Harper's Young People*, 1887.

Cat. no. 10 *The Witch Hunt*

PROVENANCE: Purchased by present owner at auction, Christie's, New York, 1987.

Cat. no. 11 *Waiting for the Lord*

PROVENANCE: Commissioned from the artist by *Our Continent*, 1882.

Cat. no. 12 *Study for Androcles*

PROVENANCE: By descent in the artist's family to Sadie T.M. Alexander.

Cat. no. 13 *Mountain Landscape, Highlands, North Carolina*

PROVENANCE: Guy Ward Mallon, possibly by 1896; presented by Mrs. Guy Ward Mallon to present owner, by 1934.

Cat. no. 14 *Georgia Landscape*

PROVENANCE: Sammy J. Hardiman; Dr. Robert P. Coggins, Atlanta; purchased by present owner, 1990.

EXHIBITIONS: Possibly Philadelphia, Pennsylvania Academy of the Fine Arts, 1889 [as *Early November*].

Cat. no. 15 *Sand Dunes at Sunset, Atlantic City*

PROVENANCE: By descent in the artist's family to Sadie T.M. Alexander.

EXHIBITIONS: Possibly Philadelphia, Pennsylvania Academy of the Fine Arts, 1885 [as *Back from the Beach*]; possibly New York, National Academy of Design, 1886.

Cat. no. 16 *Half-Length Study of a Negro Man*

PROVENANCE: Collection of the artist; by descent to Jesse O. Tanner; purchased by present owner through Grand Central Art Galleries, New York, 1969.

Cat. no. 17 *Half-Length Study of a Bearded Man with Long Hair*

PROVENANCE: Collection of the artist; by descent to Jesse O. Tanner; purchased by present owner through Grand Central Art Galleries, New York, 1967–68.

Cat. no. 18 *Bust-Length Study of a Bearded Man with Short Hair*

PROVENANCE: Collection of the artist; by descent to Jesse O. Tanner; purchased by present owner through Grand Central Art Galleries, New York, 1967–68.

Cat. no. 19 *Horse and Two Dogs in a Landscape*

PROVENANCE: Unknown

Cat. no. 20 *Bois d'Amour*

PROVENANCE: Collection of the artist, 1894; by descent in the artist's family to present owner.

EXHIBITIONS: Possibly Philadelphia, Earle's Galleries, with Thomas Hovenden, 1894.

Cat. no. 21 *Concarneau*

PROVENANCE: Gift from the artist to Mary Francisca Durham-Randolph, c. 1900; by descent in her family to present owner.

Cat. no. 22 *Edge of the Forest*

PROVENANCE: Purchased by present owner, 1984.

EXHIBITIONS: Possibly Philadelphia, Earle's Galleries, with Thomas Hovenden, 1894.

Cat. no. 23 *Studio Interior*

PROVENANCE: Collection of the artist; by descent to Jesse O. Tanner; gift to present owner, 1971.

Cat. no. 24 *Study for the Bagpipe Lesson*

PROVENANCE: Collection of the artist; by descent to Jesse O. Tanner; sold through Grand Central Art Galleries, New York, to Mr. and Mrs. Norman B. Robbins, 1967–68; presented to Frederick Douglass Institute of Negro Arts and History/Museum of African Art, Washington, D.C. [hereafter FDI/MAfA], 1972; transferred from National Museum of African Art [hereafter NMAfA] to present owner, 1983.

Cat. no. 25 *The Bagpipe Lesson*

PROVENANCE: Collection of the artist; Robert C. Ogden, by September 1895; gift to present owner, 1905.

EXHIBITIONS: Chicago, World's Columbian Exposition, *Special Exhibition of One Hundred American Art Students*, 1893; Philadelphia, Pennsylvania Academy of the Fine Arts, 1893–94; Philadelphia, Earle's Galler-

ies, with Thomas Hovenden, 1894; Atlanta, Cotton States and International Exposition, 1895.

Cat. no. 26 *The Bagpipe Player*

PROVENANCE: By descent in the artist's family to present owner.

Cat. no. 27 *The Banjo Lesson*

PROVENANCE: Robert C. Ogden; gift to Hampton Institute, 1894.

EXHIBITIONS: Philadelphia, Earle's Galleries, October 1893 [as *The First Lesson*]; Paris, Salon, 1894 [as *La Leçon de Musique*].

Cat. no. 28 *The Thankful Poor*

PROVENANCE: John T. Morris; bequeathed to Pennsylvania School for the Deaf, Philadelphia, 1915; purchased by present owner, 1971.

EXHIBITIONS: Philadelphia, Pennsylvania School for the Deaf, 1894.

Cat. no. 29 *Spinning by Firelight—The Boyhood of George Washington Gray*

PROVENANCE: Possibly commissioned by George Washington Gray, 1894; by descent in his family; purchased by present owner, 1989.

Cat. no. 30 *Florida*

PROVENANCE: From the artist to his brother, Carlton M. Tanner; from the estate of his widow, Frances Stanford Tanner to Dr. Jones, c. 1950–60; gift to Dr. Margaret Taylor Goss Burroughs, c. 1976–78; purchased by present owner, 1988.

EXHIBITIONS: Possibly Philadelphia, Earle's Galleries, with Thomas Hovenden, 1894 [as *Orange Grove*].

Cat. no. 31 *Study for the Young Sabot Maker*

PROVENANCE: Collection of the artist; gift to H. Dudley Murphy, by 1895; Raydon Gallery, New York, 1973; H. Alan and Melvin Frank; gift to present owner, 1983.

Cat. no. 32 *Study for the Young Sabot Maker*

PROVENANCE: Art market, New York; purchased by present owner through the Erving Wolf Foundation Gift and Hanson K. Corning Gift, by exchange, 1975.

Cat. no. 33 *Study for the Young Sabot Maker*

PROVENANCE: Collection of the artist; by descent to Jesse O. Tanner; sold through Grand Central Art Galleries, New York, to Mr. and Mrs. Norman B. Robbins, 1967–68; presented to FDI/MAfA, 1972; transferred from NMAfA to present owner, 1983.

Cat. no. 34 *The Young Sabot Maker*

PROVENANCE: Gift of the artist to his parents, Bishop and Mrs. Benjamin Tucker Tanner, perhaps as a fortieth wedding anniversary present, 1898; by descent in the artist's family to Sadie T.M. Alexander.

EXHIBITIONS: Paris, Salon, 1895; Philadelphia, Earle's Galleries, 1895; Philadelphia, Pennsylvania Academy of the Fine Arts, 1895–96; Philadelphia, Earle's Galleries, 1897.

Cat. no. 35 *Les Invalides*

PROVENANCE: Private collection; Hirschl and

Family Background, Early Years, and Struggling to Become an Artist, 1859-1879

Henry Ossawa Tanner was born in Pittsburgh, Pennsylvania, on June 21, 1859. His early childhood was spent in a society where human bondage was widespread. Tanner's birth occurred three and one-half years before the Emancipation Proclamation was issued, on January 1, 1863, by President Abraham Lincoln. This decree granted *de jure* freedom to all slaves in any state or district then in rebellion against the United States government: slavery had already been abolished "on a gradual level" in Pennsylvania on March 1, 1780.²⁷ The American Civil War ended on April 11, 1865, when Tanner was just under six years old.

The future artist's father, Benjamin Tucker Tanner (1835-1923), was a second-generation freedman and third-generation resident of Pittsburgh. He was educated at Avery College and the Western Theological Seminary, both in Allegheny City, Pennsylvania. He rose rapidly through the ranks of the African Methodist Episcopal church, holding posts in Washington, D.C., and Frederick and Baltimore, Maryland, before moving the family permanently to Philadelphia in 1868. There he was editor of the *Christian Recorder*, a weekly journal of the A.M.E. church containing news about national political events. He became bishop of the diocese in 1888.²⁸ The Reverend Tanner's numerous books show that he used his writings to deliver messages not strictly on religion but also on civil rights for his emancipated flock. For example, he wrote at the outset of *The Negro's Origin and Is the Negro Cursed*: "This little pamphlet is dedicated to the Negro whose Manhood can neither be destroyed by the rust of Barbarism nor the fires of persecution."²⁹

Henry Tanner's mother, Sarah Elizabeth Miller (1840-1914), was born in Winchester, Virginia, where her family was freed from slavery in 1841; she eventually moved to Pittsburgh. Sarah Miller attended Avery College and conducted a private school in her home. She married Rev. Benjamin Tanner on August 19, 1858, and from this union came nine children, of whom Henry was the first born.³⁰ Many of the Tanner children went on to have extraordinary careers. For example, Tanner's younger sister, Halle (1864-1901), became a physician and colleague of the esteemed educator Booker T. Washington (1856-1915); she was the first woman of any race to pass the Alabama medical boards.³¹

The family owned a three-story, eight-room house and the grounds at 2908 Diamond Street in North Philadelphia. Rev. Tanner's salary was probably in the range of that of the pastor of the Bethel A.M.E. Church, or one thousand dollars per year. An annual wage of fifteen hundred dollars ranked with the richest of his race.³² Education, religion, racial pride, and good citizenship were important ingredients in the daily lives of the Tanner household.

Henry Ossawa Tanner was enrolled in the Lombard Street School for Colored Students soon after the family moved to Philadelphia in 1868. He transferred to the Roberts Vaux Consolidated School for Colored Students in 1870, where the missionary minister Jacob C. White, Jr., was principal. This school provided a secondary education with a liberal arts curriculum, and so it did not discourage students with art interests as did most schools of the day.³³

In the summer of 1872, thirteen-year-old Henry Tanner was walking with his father in Fairmount Park when they saw an artist at work. He recalled vividly that "the subject the artist had chosen was a middle distance hillside with a magnificent elm in bold relief."³⁴ After watching the artist at work for an hour, the

teenager decided on the spot to become an artist himself. With encouragement from his mother and fifteen cents from the family, Henry acquired basic art supplies and embarked upon a phase of self-training as a landscape painter. The compositional elements used by that artist in the park—a middle-distance landscape with a prominent foreground object—would remain with Tanner over the whole of his career.

During the ensuing school year Tanner's enthusiasm for art did not wane in spite of the taunts from classmates that an artist is always poor and dies in a garret. In addition to what must have been crude attempts at painting, he studied works by professional artists exhibited on Chestnut Street at James S. Earle and Sons Gallery and in the window of Bailey's Jewelry Store. Tanner was impressed by *A Foggy Morning* by William Wilson Cowell (1856-1920) and *A Morning at Long Beach* by Prosper Louis Senat (1852-1925). He was taken particularly with the numerous stormy sea images by James Hamilton (1819-1878) and still more numerous renderings of the seacoast off Dieppe, France, by Franklin D. Briscoe (1844-1903). Upon returning home, he would make renditions from memory of the pictures that he had seen.

Unfortunately, no works survive that might shed light on Tanner's youthful output of the early 1870s. We do know that his self-training included perusing art journals, because he wrote in his autobiography that he had read that America needed a great marine painter.³⁵ He decided to fulfill this need in spite of the fact that the artists he could see at Earle's and Bailey's devoted much of their careers to marine subjects. This youthful arrogance had to do with his unwavering desire not to be "one of your every day kind" of artists.³⁶ He continued in this mode over the next year, but by the summer of 1874 he recognized that he needed formal training in art. He worked during summer vacation—most likely in Atlantic City, New Jersey—and saved fifty dollars for art lessons.

During the fall of 1874 Tanner made the rounds of the studios in Philadelphia looking for a teacher who would accept at once a neophyte with little money and an African American. He recalled: "No man or boy to whom this country is a land of 'equal chances' can realize what heartaches this question caused me."³⁷ Tanner's worst fears were realized when "Mr. M.-" informed him that he "had other pupils!"³⁸ However, Isaac L. Williams (1817-1895), a painter of landscapes and interiors, agreed to teach him for two dollars a session. Tanner thought this sum for a lesson would "ruin even a Rothschild," since a family of four adults and two children could eat for one week on \$2.16.³⁹ He paid the two dollars, but to his dismay he spent three hours simply drawing straight lines. He quit Williams's studio after one lesson and continued to work on his own instruction.

Around 1874 or 1875 a young artist named James N. Hess (1859-1890) informed Tanner that animal painters were even less numerous in America than good marine painters. Tanner noted: "I determined that my country should not be left longer in this deplorable situation. I renounced the inviting field of marine painting to become the great American Landseer."⁴⁰ An early writer on the artist pointed out that Tanner studied animals at the Philadelphia Zoo while a mere boy.⁴¹ One work that might belong to this period is the canvas known as *"Pomp" at the Zoo* (fig. 1). (The Zoo acquired a lion named Pompeii in 1874.⁴²) Tanner inscribed the painting "African Lion." Could Tanner have intended this sad-faced lion as a metaphor for the large number of African men and women who were enslaved? Even as a teenager he seems to have been sophisticated enough to ponder such subtle issues. Tanner also introduced here the theme of age instructing youth, depicted by the woman and child in the foreground. This motif will appear time and again in his work. Despite the high ideals and precocious themes, the painting shows Tanner's lack of training. The composition is not based on a system of scientific perspective. Here figures are rendered shorter or taller as needed and the recession of the floor into space does not match that of the cage. Yet the figures themselves are well-grounded and have convincing attitudes, as do the straight vertical and horizontal lines—perhaps lingering memories of the one lesson with Isaac L. Williams in the fall of 1874. Finally, the multiple touches



works in this essentially limited palette point to his later, characteristic blue-green palette full of different accents. Tanner's interest in animal subjects was short-lived: during the summer of 1876 he returned to marine subjects and his career as an artist began in earnest. He was in Atlantic City, New Jersey, where a black resort colony, with many seasonal employees, was developing.⁴³ A Tanner sketch of a wrecked schooner driven ashore during a great storm (location unknown) caught the attention of Henry Price, an amateur artist working the summer there. Price befriended Tanner and took him into his home in Philadelphia to live and work over a year. Kind but erratic in his likes and dislikes, Price discouraged Tanner from his interest in joining the Pennsylvania Academy of the Fine Arts, which had just reopened in a new building. Under Price's tutelage Tanner produced *Seascape—Jetty* (fig. 2), in which there is a sense of expansive space, atmospheric perspective, and wetness of the foam-capped water. However, the overall technique is somewhat primitive, with limited color range and lack of detail, as might be expected from a self-trained artist. Also noteworthy is the drybrush technique in the sky, which was probably the result of his misunderstanding of how to build up glazes, or translucent color applied in layers, to modify the effect of the painted surface. Other works from this period, including *Harbor Scene* (1876; John Quincy Johnson), share these characteristics, which were the hallmarks of Tanner's developing style.

Tanner continued his general education during this period. He was valedictorian of his class, graduating on June 1877, from the Roberts Vaux Consolidated School. The subject of his valedictory address was compulsory education. He argued it was the means for expelling ignorance and vice from the land, and that with it "many diamonds in the rough...would become lustrous stars in the crown of America's glory."⁴⁴ About this time the mercurial Henry Price abruptly ended his relationship with the young painter. Tanner recalled: "For one reason, I went home that evening, and upon my return the next morning I found all my belongings with my little canvases tied together, outside his locked studio door."⁴⁵ The aspiring artist remained daunted. His inspiration was likely bolstered by the great success of the black painter Edward Mitchell Bannister (1828-1901) and black sculptor Edmonia Lewis (1845-after 1911) at the 1876 Centennial Exhibition held in Philadelphia. Bannister's painting *Under the Oaks* (location unknown) received one of the four first-prize medals and was considered the best effort possible from an American artist.⁴⁶ Edmonia Lewis, too, received praise at the Centennial and former President Ulysses S. Grant sat for her the following year.⁴⁷ Rev. Benjamin Tanner also would have been aware of both Bannister's and Lewis's triumphs through the writings of the Philadelphia African-American artist and collector William Henry Dorsey (1837-1923) and their coverage in the *Christian Recorder*.⁴⁸ Still, the artist's father was reluctant to allow his son to pursue a career in art because such a life was fraught with insecurity and young Henry had yet to demonstrate any special artistic talent. In addition, he was aware that local Philadelphia black artist Robert Douglass, Jr. (1809-1887) had not had a particularly distinguished career in spite of study at the Pennsylvania Academy of the Fine Arts and travel to Europe. The multi-talented Douglass supported himself in part through private shorthand lessons, but mostly as a teacher at the Institute for Colored Youth.⁴⁹ Rev. Tanner would not have wanted a similar career for his son.

Perhaps the overriding reason for Benjamin Tanner's reluctance about art as a career for an African American was based on an exchange of letters published in the Washington, D.C., *People's Advocate* in 1877, the winter before Henry's high school graduation. A certain "Blackibus" of Richmond, Virginia, initiated correspondence on black subjects and black artists. William Henry Dorsey's response covered several important points on the topic. He noted that the black populace was generally aware that taste and, even more so, financial commitment were necessary to become a patron of the arts. He continued that Blackibus perhaps did not appreciate "the obstacles a painter or sculptor has to contend with." He further pointed out that

anyone faced with these challenges discovered that he had the "unending prejudice of the dominant race to buffet him from place to place, for only a few years have elapsed since we have been admitted, even as visitors, to...art exhibitions."⁵⁰

Thus recognizing the double burden of being black and an artist in American society, Rev. Tanner placed Henry with a friend to learn the flour business, an unusual occupation for blacks in nineteenth-century Philadelphia.⁵¹ However, Tanner's determination to become an artist did not wane. He rose at dawn so he could paint before going to his job selling flour, but the effort proved to be too strenuous and he became severely ill. As a result, his parents acquiesced and supported his efforts to become an artist, even assisting him financially, as they would do for the next fifteen years. Benjamin Tanner was surely impressed by the tenacity of his son's quest to make art. He wrote later: "All men who have amounted to much or even a little in this world, have had as it were a guiding star—some omnipresent object, which has been their thought by day and dream by night. In the eyes of some it has been money; in others medicine [i.e., his daughter Dr. Halle Tanner Dillon Johnson]; and in others art."⁵²



PLATE 1
Seascape: Three Men in a Boat, c. 1880
Oil on canvas
17 1/2 x 28 (44.5 x 71.1)
Dr. Rae Alexander-Minter



FIGURE 3
Ewe with Dead Lamb and Crows, c. 1878-79
Oil on fabric
13 x 18 (33 x 45.7)
Dr. Rae Alexander-Minter



FIGURE 4
Arthur Fitzwilliam Tait
Maternal Solicitude, 1873
Oil on panel
19 1/2 x 24 (49.5 x 61)
The Cleveland Museum of Art; the Hinman B. Hurlbut Collection



PLATE 2
Point Judith, c. 1880
 Oil on canvas board
 8 x 12 (20.3 x 30.5)
 Private collection

Tanner recuperated from his illness at Wardner's Rainbow Lake Inn in the Adirondack Mountains just northwest of Lake Placid, New York. The region was widely advertised as an inexpensive haven for health-seekers.⁵³ The resort area did not have an African-American population at the time, but it had strong ties to abolition history. Gerrit Smith, a Peterboro, New York, abolitionist, took occasion on August 1, 1846, to celebrate the twelfth anniversary of the British emancipation of the West Indies by offering free blacks 100,000 acres of his land on easy terms.⁵⁴ John Brown had also been given land there and he established his farm amid the black colony at North Elba (Keane, New York), not far from Rainbow Lake.⁵⁵ Tanner would have been aware of the region's connections to these famed abolitionists, most likely due to his father's devotion to the legend of John Brown. Rev. Tanner had been an officer in a group that, just days before Brown's hanging, had proclaimed the abolitionist "a hero, patriot and Christian" and called for the annual observance of his death.⁵⁶

During his stay at Wardner's Rainbow Lake Inn, Tanner saw the work of the artist Arthur Fitzwilliam Tait (1819-1905), a number of whose paintings hung in the Inn.⁵⁷ Some of the paintings made by Tanner during 1878-79 show a predilection for the sheep and hunting themes favored by Tait. For example, Tanner's *Ewe With Dead Lamb and Crows* (fig. 3) borrowed directly from Tait's *Maternal Solitude* (fig. 4) the theme of a mother protecting her young and the inclusion of scavenger birds.⁵⁸

Tanner ended his stay at Rainbow Lake sometime in 1879 and then may have traveled to Narragansett and Point Judith in Rhode Island. *Hazy Morning at Narragansett*, probably the work now known as *Seascape: Three Men in a Boat* (pl. 1), and *Point Judith* (pl. 2), two paintings exhibited the next year, suggest this itinerary. The reason for this trip could have been to make the acquaintance of Edward Mitchell Bannister, an original board member of the newly established Rhode Island School of Design. Bannister sailed Narragansett Bay during the summers.⁵⁹ About this time, Tanner also made a trip to Florida, again in quest of good health.

Tanner was back in Philadelphia by November 1879, when he inscribed *Ship in a Storm* (1879; Mr. and Mrs. E. T. Williams, Jr.) to Bishop Daniel A. Payne. The trip to the Adirondacks worked wonders for the young artist's health. He wrote: "When my dear mother, who was used to my more or less delicate health, finally saw me off on my journey, she never expected, as she afterward told me, to see me return alive. But I did get there and return alive, and I must always believe that it was the good God who opened the way and gave me good friends, thus filling me with confidence in the future which never deserted me in those darkest days."⁶⁰



Probably around this time, Tanner made the acquaintance of Christopher High Shearer (1840-1926), a landscape painter from Reading, Pennsylvania, who became a close friend, confidant, and a source of professional inspiration. Shearer also fired his desire to visit Europe.⁶¹ Perhaps through Shearer, or vice versa, Tanner met William Wilson Cowell, whose works he had admired some years before. Cowell's studio provided Tanner with his first experience of a regular professional artistic ambience, although he was not Cowell's pupil in any formal sense. This close proximity to a bona fide student of the Pennsylvania Academy of the Fine Arts seems to have rekindled Tanner's desire to study there. The Academy may also have been on the artist's mind because of a long article illustrated with works by Academy students that appeared in an 1879 issue of *Scribner's Monthly*.⁶²

Tanner applied for admission to the Pennsylvania Academy of the Fine Arts by submitting a drawing (location unknown). He gave no indication of his race. He was accepted on merit and registered as a student in the antique class on December 4, 1879. However, the specter of racism reared its ugly head. In spite of the fact that Robert Douglass, Jr., had been a student there around mid-century, and the Academy hierarchy had affirmed in September 1878 that the "time has passed for such distinctions to be recognized," Tanner's acceptance was put to a vote of the students.⁶³ There was not a dissenting voice.⁶⁴ The professional career of Henry Ossawa Tanner was launched.

Study at the Pennsylvania Academy of the Fine Arts, Overcoming Racism, and Embarking on a Profession, 1880-1890

Henry O. Tanner's tenure at the Pennsylvania Academy of the Fine Arts, although not continuous, was quite successful. After his initial registration on December 4, 1879, his name appears again in Academy records on January 4, 1881, on the list of students in the life drawing class of the charismatic teacher Thomas Eakins (1844-1914). Tanner apparently dropped out later that year due to illness. The minutes of the Committee on Instruction for January 30, 1884, show that Eakins successfully petitioned the committee to admit Tanner as a free student in the life class, and he probably stayed until classes ended in the spring. During his stints at the Academy, Tanner learned sculpture, printmaking, and photography, in addition to painting.

When Tanner first entered the Pennsylvania Academy, tuition was free once a student passed the entrance examination. The curriculum was divided into antique, life, modeling, and composition classes, plus lectures.⁶⁵ Eakins, named director in 1880, was in charge of the courses where students drew from antique casts and painted from live models, including animals. Pennsylvania Academy students did not face any initiation rites; in the life class, for example, "one just went in at the beginning of the pose, drew a number, sat down and began to work."⁶⁶ The professors did not attend classes every day but appeared intermittently to provide critiques and demonstrations for the fledgling artists. Tanner recounted one of these sessions, which had a profound impact on his artistic formation:

About this time Mr. Thomas Eakins, under whom I was studying in the Pennsylvania Academy of the Fine Arts, gave me a criticism which aided me much. I had made a start on a study which was not altogether bad; indeed, I think it was the best thing which up to that time I had ever done. He encouraged me to go on with it, but I was so afraid I should destroy what I had done that I really did nothing the rest of

the week. He was disgusted and gave me emphatic orders to work it over. "Get it better or get it worse," he said; "no middle ground compromise." This advice has helped me ever since. Mediocrity is the foe of real excellence.⁶⁷

A work which might relate to the kind of assignment completed in Eakins's class on painting from live models is *Sister Sarah* (pl. 3). It is a portrait of the young artist's sister Sarah Elizabeth Tanner (1873-1900), who later taught at the Downington Industrial School before she married Dr. Lewis B. Moore, who organized the Teachers College at Howard University. The direct "drawing in paint" Tanner employed is consistent with the methods taught at the Academy under the aegis of Eakins.⁶⁸

Although Eakins had an enormous impact on Tanner, Thomas Hovenden (1840-1895) also played a pivotal role in his formation at the Pennsylvania Academy. In fact, an early biographer of Tanner went so far as to say that Hovenden was his primary instructor.⁶⁹ A family friend, W. S. Scarborough, pointed out in an article of 1902 that Hovenden infused in Tanner "a comprehension of and sympathy with the broader and deeper things of life and art."⁷⁰ Hovenden's genre paintings of the 1880s would have intrigued the racially conscious Tanner, especially in light of their sympathetic and dignified treatment of African Americans. Tanner would have been attracted in particular to Hovenden's *The Last Moments of John Brown* (1884; Metropolitan Museum of Art, New York), in which the abolitionist is seen kissing a black child in route to his execution. Others of



PLATE 3
Sister Sarah, c. 1881-82
Oil on canvas
16 x 13 (40.6 x 33)
Private collection



FIGURE 5
The Witch Hunt, c. 1882-88
 Gouache on board
 13 x 20 (33 x 50.8)
 Sheldon Ross Gallery, Birmingham,
 Michigan



FIGURE 6
 Thomas Hovenden,
In Hoc Signo Vincas, 1880
 Oil on canvas
 39 x 54 (99.1 x 137.2)
 The Detroit Institute of Arts;
 gift of Mr. and Mrs. Harold O. Love

Hovenden's images, too, help us to understand apparent anomalies in Tanner's pictures of the early 1880s. For example Tanner's *The Witch Hunt* (fig. 5), a work quite different from his marine, animal, and landscape scenes, is reminiscent of Hovenden's *In Hoc Signo Vincas* (fig. 6), in spite of the stumpy standing figures.

The Witch Hunt also presents another side of Tanner's study at the Pennsylvania Academy: his growing familiarity with Rembrandt (1606-1669). For example, the figure with his back to the viewer in *The Witch Hunt*, who directs our gaze towards the principal action, recalls the seventeenth-century Dutch master's compositional devices. The collars on the costumes and right-most figure of the painting call to mind Rembrandt's *The Anatomy Lesson of Dr. Tulp* (1632; Maritshuis, The Hague), while the prominent positioning of the staircase echoes *The Philosopher* (1632; Musée du Louvre, Paris). Rembrandt was highly esteemed at the Academy.⁷¹ Tanner himself noted: "Rembrandt...was a true portrayer of man."⁷²

While Tanner gained control over the tools of his trade at the Pennsylvania Academy and absorbed the work of Rembrandt, his path was laden with racial strife. The printmaker Joseph Pennell (1860-1926) and a group of devious friends were expelled from the Pennsylvania Museum and School of Industrial Art in Philadelphia in late November 1879 and enrolled in the Pennsylvania Academy. Pennell, a self-described "conceited prig," shed light on Tanner's talent as well as his reception:

He came, he was young, an octoroon, very well dressed, far better than most of us.... He worked at night in the Antique, and last of all, he drew very well. I do not think that he stopped long in the Antique—the faintest glimmer of any artistic sense in a student, and he was run right into the Life. He was quiet and modest, and he "painted too," it seemed, "among his other accomplishments." We were interested at first, but he soon passed almost unnoticed, though the room was hot.⁷³

Tanner's presence did not always go so unnoticed by Pennell and his gang of thugs. The life-long racist wrote:

One night we were walking down Broad Street, he with us, when from a crowd of people of his color who were walking up the street, came a greeting, "Hullo, George Washington, howse yer gettin on wid yer White fren's?" Then he began to assert himself and, to cut a long story short, one night his easel was carried out into the middle of Broad Street and, though not painfully crucified, he was firmly tied to it and left there. And this is my only experience of my colored brothers in a White school; but it was enough. Curiously, there never has been a great Negro or Jew artist in the history of the world.⁷⁴

This horrific account helps us to understand the proud black artist's profound anguish: "I was extremely timid, and to be made to feel that I was not wanted, although in a place where I had every right to be, even months afterward caused me sometimes weeks of pain. Every time any one of these disagreeable incidents came into my mind, my heart sank, and I was anew tortured by the thought of what I had endured, almost as much by the incident itself."⁷⁵

By November 1881 Tanner was "lying very ill, suffering from hemorrhage of the nose."⁷⁶ He remained in that state until the spring of 1882, but the good care of his mother and the vigilance of many friends aided his recovery.⁷⁷ He convalesced again at Rainbow Lake in the Adirondack Mountains of New York State. Christopher High Shearer, the antithesis of Pennell, was among Tanner's cherished friends and helped Tanner through this difficult period. The artist noted: "He gave me personal advice and helped me to reduce the bitterness which at this time had crept into my life, and gave me a hopeful view of my individual situation.... He encouraged me to put bitterness out of my soul and to cultivate the best within me."⁷⁸





used the rolling hills for the composition's recession into space. The animals are solid, firmly grounded, and believably represented. Lights and darks, with varied brushstrokes, are used to distinguish the various elements of the painting. The subdued harmonies of color create a serene effect in spite of the fact that Tanner thought a sheep was "the most stubborn, balky, run-away, befuddled animal you can imagine."⁹³

William J. Simmons saw Tanner's animal pictures in a religious sense, presaging what would become the artist's special field of interest. Simmons wrote: "His talent is somewhat on the order of that of Landseer and Bonheur, who love animals. These artists did not look upon them simply as so many bones, with hide, horns and other necessary parts thrown in, but they delighted to portray their nature, habits, affections, symmetry and beauty. This is indeed an exaltation of their Maker and the dignifying of God on canvas, by employing their genius in portraying the characteristics mentioned."⁹⁴

Although Tanner's professed forte was animal painting, it did not prevent him from treating other subjects. One of his largest, most artistically ambitious, and most beautifully pure landscapes, *Sand Dunes at Sunset, Atlantic City* (pl. 8), belongs to this period. The hills of sand piled up by the wind in this painting suggest a mid-Atlantic setting and, in fact, Tanner visited Atlantic City, New Jersey, off and on during the summers of the 1870s and 1880s because of the seasonal employment opportunities. The painting is probably the one known originally as *Back from the Beach*, a work Tanner exhibited at the Pennsylvania Academy in 1885 and again at the National Academy in 1886. Indeed, the scene indicates an area remote from the beach at water's edge. The undulating terrain in this work, and in *Adirondack Landscape*, is characteristic of Tanner's landscapes of the mid- and late 1880s, and a white textured horizon line, created here by the foam on the waves, is a mainstay of his style.

The image of Henry O. Tanner that emerges by the mid-1880s is one of an individualist. He had gained control over the tools of his profession as taught at the Pennsylvania Academy of the Fine Arts. He had absorbed the art of Arthur Fitzwilliam Tait, Edward Mitchell Bannister, Thomas Eakins, Thomas Hovenden, and Rembrandt without becoming an imitator of either their styles or subject matter. Moreover, he had overcome racism, to a great extent, by rising above the pain and bitterness caused by racial bigotry, believing firmly and correctly that his race had an adaptability to art. Tanner was so inspired by his successes up to this point that he decided to take on a historical subject, a category which was recognized as the most challenging for an artist.

In keeping with his interest in animals, he opted for the story of Androcles. According to legend, Androcles, a Roman slave, escaped and took refuge in a cave. A lion entered, in obvious pain, and Androcles extracted a large thorn from its paw. Later the slave was captured and thrown to the beasts in a Roman arena, whereupon he was recognized by the same lion, who caressed rather than attacked him.⁹⁵ Tanner mentioned this painting in his autobiography: "I spent all my money on models, and did not finish the picture."⁹⁶ He only completed a study for the ambitious scheme (pl. 9). In it, the model's striking pose suggests that the idea inspiring the picture was more than a simple study of the male body, although the foot support in the foreground, the stool, and the easel in the background indicate a studio setting.⁹⁷ Nudes are unusual among Tanner's surviving body of work in spite of the fact that the study of anatomy from the live model was an important part of the curriculum at the Pennsylvania Academy. Tanner did not emphasize the carnal nature of the nude, probably in keeping with his father's idea that "the body is sanctified."⁹⁸

Tanner could draw upon more than one closely connected issue when he decided to attempt his first history painting. His religious upbringing, which emphasized human rights, was certainly a contributing factor. The relevance of the issue of slavery is obvious and it is worth recalling that his mother was born a slave. Aulus Gellius's tale of Androcles dealt with public execution, as did the story of John Brown. Tanner's ambitious plans for a picture did not go beyond this eloquent oil sketch and, perhaps, *Lion Licking Its Paw*, although he noted: "I learned some things in my failures."⁹⁹



PLATE 10

Wynkoop House, Old Haarlem,
1888

Oil on canvas

18 1/2 x 13 1/2 (47 x 34.3)

New Britain Museum of American
Art; John Butler Talcott Fund

In November 1887 Tanner attended the African Methodist Episcopal Church Conference in Jacksonville, Florida, and stayed on with Bishop Daniel A. Payne, a family friend and early supporter of his career.¹⁰³ He painted several marine subjects while in Florida, then returned to Philadelphia by February 1888.¹⁰⁴ He painted what may have been his first commission: *Wynkoop House, Old Haarlem* (pl. 10). Wynkoop House, also known as "Vredens Hof," was located in Northampton Township, in Bucks County, Pennsylvania, not far from Tanner's home in Philadelphia. It was the residence of Henry Wynkoop (1736-1816), an abolitionist judge who freed his own slaves. Most of the freed slaves elected to remain on the farm, and upon their deaths they were buried under a tree near the mansion.¹⁰⁵ Tanner emphasized a tree in the foreground of the painting and cleverly called attention to a comfortable human presence through the empty chair, which we suppose will be occupied again once the shade of the tree reaches it. The dappled but sparkling light that falls on the building and ground presage one of the most beautiful aspects of Tanner's mature style.



At some point in 1888 Tanner came up with the seemingly brilliant idea of uniting business with art and decided to move to Atlanta to try his hand as a professional photographer. Photography was not an entirely new endeavor for Tanner. He had made photographs, such as *Log Cabin Birthplace of Bishop Wayman* (location unknown), in Atlantic City during the summer of 1887.¹⁰⁶ The choice of the Georgia capitol followed a trend of migration by blacks back to the South from the North. Atlanta, particularly, had a history of attracting blacks due to its forward-looking attitudes.¹⁰⁷

The artist opened a photography studio in January 1889 in Atlanta with the idea that this business would give him time to paint. However, he said: "I had so much more leisure than I had calculated upon, and this so distressed me, that I could not work."¹⁰⁸ Tanner was able to meet expenses with his photography studio and eventually sold it with great satisfaction. The most significant result of his venture into the world of business was meeting Bishop and Mrs. Joseph C. Hartzell, who provided moral support and eventually became his patrons.¹⁰⁹

In the summers of 1889 and 1890 Tanner traveled from Atlanta to Highlands, in the Smoky Mountains of North Carolina, with the thought that he could make a living with his camera and that the mountain air would be good for his health. He had very little money and subsisted on a diet of corn meal and applesauce. His situation improved when he accepted a commission to photograph a small cottage. He also made a series of photographs of the Smoky Mountain region, which was successful due to the fact that no photographer had ever recorded it. Tanner's activities as a photographer account for the paucity of his drawn and painted sketches of the area. When he did paint, however, the results were beautiful, as in the watercolor *Mountain Landscape, Highlands, North Carolina* (pl. 11). The scenic region yielded a few finished oils, such as the one in the collection of Berea College (pl. 12).¹¹⁰ This canvas shows Tanner's artistic development in his use of atmospheric perspective, as well as an ability to render changes in tone and color values on the horizon.

While in Highlands, Tanner made the acquaintance of the family of Wesley N. Clifford, with whom he became friends.¹¹¹ Clifford taught at Clark University and might have worked with Bishop Hartzell to secure a post there for the artist. Tanner taught drawing at Clark when he returned to Atlanta in the fall. While it has been suggested that the artist remained at the black Methodist institution until 1893, there is no documentation that outlines Tanner's stay at the college. It is known that Professor William Crogman commissioned Tanner to paint his portrait, an opportunity that led the artist to explore a new genre.¹¹²



PLATE 11
Mountain Landscape, Highlands, North Carolina, c. 1889
 Watercolor, pencil and colored pencil on paper
 10 13/16 x 15 (27.5 x 38.1)
 National Museum of American Art, Smithsonian Institution; gift of Mr. and Mrs. Norman B. Robbins



PLATE 12
Mountain Landscape, Highlands, North Carolina, c. 1889
 Oil on canvas
 24 x 36 (61 x 91.4)
 Berea College Art Department, Kentucky

Tanner seems to have had only occasional contact with Atlanta artists and his style evolved little while there. Bishop Hartzell wrote: "While Tanner was in Atlanta he encountered [Henry Wilson Barnitz (1863-1914)] a former schoolmate and personal friend from the days of the Pennsylvania Academy. He was the leading White artist in Atlanta. Unfortunately, however, since the southern mores rigidly prohibited any social intercourse between Whites and Negroes, the two surreptitiously arranged to meet secretly in the room of the White artist whereupon he eagerly sought Tanner's criticism of his works."¹¹³ Tanner also was acquainted with James Field, the successful portrait painter in Atlanta.¹¹⁴ When Field left for Europe in 1890 to study at the Académie Julian in Paris, his departure must have rekindled Tanner's own desire for European travel, which had been first fired by Christopher H. Shearer in 1879.

Tanner's decade-old desire for study in Europe turned into a goal. In order to raise funds for this venture, Mrs. Hartzell suggested having an exhibition of his art in Cincinnati, her hometown and the headquarters of the board of education of the Methodist church.¹¹⁵ The show, Tanner's first one-man exhibition, was arranged for two or three weeks in the fall of 1890.

In spite of a favorable review, Tanner did not sell anything from the exhibition.¹¹⁶ However, his dream of study in Europe was not shattered: Bishop and Mrs. Hartzell bought out the entire show for a sum sufficient for Tanner to realize his plan. It is not known if Tanner traveled to Cincinnati for his opening, nor when he left Atlanta. He was certainly back in Philadelphia before the end of the year because a photograph of Tanner with his family (fig. 10) was made in late 1890. Equally important, he was paid seventy-five dollars for a commission from a "Mr. E.-" in order to help with European expenses. It is difficult to resist speculating that Thomas Eakins was the source of this commission: Eakins was known for aiding his students financially in exchange for work rendered.¹¹⁷

December 1890 marked the end of the formative American period of Henry Ossawa Tanner. He was a well-trained artist who enjoyed a modicum of public acclaim. As was the case with numerous American artists before and after him, he was attracted by the lure of European study and the glamour that surrounded it. With the money in hand from the sale to Bishop and Mrs. Hartzell and the commission from "Mr. E.-," Tanner set sail for Rome, via Liverpool and Paris, on January 4, 1891, headed for another continent and culture.



FIGURE 10
Gilbert and Bacon Photographers
The Tanner Family, c. 1890
Albumen photograph on printed
photographer's mount
7 5/8 x 9 1/4 (19.4 x 23.5)
Dr. Rae Alexander-Minter



PLATE 13
**Bust-Length Study of a Bearded
Man with Short Hair**, c. 1891-92
Charcoal on paper
12 x 9 1/2 (30.5 x 24.1)
Schomburg Center for Research in
Black Culture, Art and Artifacts
Division, The New York Public
Library, Astor, Lenox and Tilden
Foundation

France, The Holy Land, and America: Success, Symbolism and the Circle of Paul Gauguin, and Greater Racial Awareness, 1891-1897

Henry Ossawa Tanner arrived in Liverpool, England, on January 18, 1891. His stay there was brief and uneventful. The artist soon set out for Rome via Paris, where he was welcomed by good friends, who probably included his cohort from Atlanta, James Field. Yet at first, Tanner was depressingly lonely and felt like an outsider: "How strange it was to have the power of understanding and being understood suddenly withdrawn!" In addition, he did not speak fondly of his hotel room at 12 rue de Seine in the Latin Quarter; the weather was disagreeable; the continental breakfast was far removed from his American fare; noises, such as "the clatter of the wooden shoes on the stone pavement," were unbearable; and the French custom of taking wine with meals was threatening. However, after just one week, Tanner found Paris so to his liking that he abandoned his previous plan to study in Rome.¹¹⁸

Tanner enrolled at the Académie Julian, founded by Rodolphe Julian in 1868. Julian had earned the Legion of Honor for teaching in 1881.¹¹⁹ The curriculum at Julian's included drawing from live models, weekly critiques, and visits from celebrated artists who were always members of the Institut Nationale des Sciences et des Arts, the government agency for art. Julian himself supervised the day-to-day activities of the studio.¹²⁰

Study at the Académie Julian was an invaluable start for a career as an artist, and there were numerous American students in attendance. The school had no entrance requirement, guaranteed a model, and provided experience and important contacts.¹²¹ Tanner was assigned to Julian's Institut team of tutors, Jean-Paul Laurens (1838-1921) and Jean-Joseph Benjamin Constant (1845-1902).¹²² He became closest to Constant, a painter of portraits and themes depicting North African and Near Eastern life.¹²³

Samples of Tanner's *académies*, or drawings after the live model (pl. 13), show that he was already a superb draughtsman when he arrived in Paris. They also reveal how studiously he avoided depicting male and female genitals, in keeping with his religious persuasion and his avoidance of the carnal.¹²⁴ Tanner also found his church-going at odds with the studio practice of having a weekly *concours*, or competitive examination, on Sundays. The studio secretary allowed him to complete the assignments on Mondays. Tanner thrived in the nurturing atmosphere of Julian's; one of his *concours*, *The Deluge* (location unknown), was awarded a prize.

Around this time and as a result of friendships formed at Julian's, Tanner joined the American Art Club. There he made the acquaintance of Lewis Rodman Wanamaker (1863-1928), a member of a wealthy family of merchants who owned an international chain of clothing stores. Wanamaker, who would figure prominently in Tanner's future, was not only interested in art, but in the lot and conditions of Native Americans and African Americans.¹²⁵

While Tanner's choice for academic training followed a typical route, he did not, as was common for artists during this period, supplement his formal training with making copies of old master paintings at the Louvre.¹²⁶ Eakins, Carolus-Duran (1838-1917), Pierre-Auguste Renoir (1841-1919), and Stéphane Mallarmé (1842-1898), to name just a few, had all complemented their academic pursuits by copying.¹²⁷ Tanner, however, was an individualist and direct copying was anathema to him.

Tanner soon learned that it was the custom for art students in Paris to spend the summer in the country. He took up this practice beginning in the summer of 1891. That year he chose the physically isolated district of Pont-Aven, on the Brittany coast, to economize and to improve his French. Pont-Aven was inexpensive, and also provided suitable models for the painting of peasant figures in the landscape—a most popular subject for American artists abroad at the time.¹²⁸ To Tanner's dismay, however, it had a large English-speaking colony.

PLATE 14
Concarneau, 1891
Oil on canvas
10 x 17 (25.4 x 43.2)
Mr. William R. Dorsey



Tanner spent the summer of 1892 in Concarneau, also in Brittany, rather than returning to Pont-Aven. This choice was probably made on the advice of fellow Académie Julian student Armand Séguin (1869-1903), a native of the region. Séguin was one of many artists in the orbit of the painter Paul Gauguin (1848-1903), who was something of a cult figure among artists who summered in Brittany.¹²⁹ Tanner came to Concarneau with a new aim: to exhibit at the Paris Salon, the official annual exhibition held each spring.¹³⁰ The artist's discovery of the Salon ranks, along with his desire to become a painter in 1872, as a seminal event in his career. With the knowledge of the Salon, Tanner began to think like an artist instead of merely wanting to be one.

Paintings that resulted from Tanner's 1891 and 1892 Brittany sojourns essentially continued his pre-Paris style. *Concarneau* (pl. 14) is site-specific and is arranged around rocks placed in the middle distance. *The Bagpipe Lesson* (c. 1892; Hampton University Museum, Virginia), the subject of which could have been inspired by an old man and boy of *chanteurs populaires*, who roamed the area providing impromptu entertainment in 1892, continued his earlier compositional approach to landscape painting.¹³¹ However, Tanner's palette became noticeably brighter and more akin to the Impressionist aesthetic. Tanner conceived another Brittany-subject picture during this summer, *The Young Sabot Maker*, but he would not complete it until 1895. At the time of these Brittany sojourns, Tanner's signature changed from the decorative monogram of previous years to a straight forward "H. O. Tanner." Never again would it be possible to date his work based on a signature.

By 1893 Tanner was renting a studio at 15 rue de Seine with the American sculptor Hermon A. MacNeil (1866-1947), and was friends with the painter Hermann D. Murphy (1867-1945).¹³² Tanner's *Apple Orchard*, which may have been the original title of *The Bagpipe Lesson*, was rejected by the Salon jury and, even more daunting, he came down with typhoid fever. When he was well enough to travel, he returned to Philadelphia for convalescence, and "to 'recoup' a depleted treasury."¹³³ An evaluation of his first three years in France gave him a greater sense of personal freedom, greater self-confidence, and a consciousness of self-responsibility that fed his innate ambition and energy.¹³⁴

Henry O. Tanner's return to the United States in 1893 was eventful. While most of the artist's time was spent in Philadelphia, he was an invited speaker at the Congress on Africa held in August at the World's Columbian Exposition in Chicago. This symposium addressed African-American life some thirty years after the Emancipation Proclamation, and provided the first real overview of black leadership and African-American

aspirations across the nation.¹³⁵ The text of Tanner's talk was not published, but he returned to a theme from nearly a decade earlier: that black artists have the talent and ability to compete with white artists.¹³⁶

The Chicago conference had a profound impact on the artist's racial awareness and his choice of subject matter. He wrote about himself:

Since his return from Europe he has painted mostly Negro subjects, he feels drawn to such subjects on account of the newness of the field and because of a desire to represent the serious, and pathetic side of life among them, and it is his thought that other things being equal, he who has most sympathy with his subjects will obtain the best results. To his mind many of the artists who have represented Negro life have only seen the comic, the ludicrous side of it, and have lacked sympathy with and appreciation for the warm big heart that dwells within such a rough exterior.¹³⁷

The first work that can be ascribed to this new dedication is the famous *Banjo Lesson* (fig. 11). It shows an older black man teaching his beloved art to a young lad. Again, Tanner chose the age-instructing-youth theme. The man's hat on the floor, rather than among the clothes hung in the corner, suggests that he is an itinerant teacher, not a member of the household. The image might have been inspired by a poem by Paul Laurence Dunbar (1872-1906), who read from his work at the World's Columbian Exposition. It is not known whether he recited "A Banjo Song," but it had been published in 1892 in a volume called *Oak and Ivy* and included the lines: "An' it seems we're so nigh heaben/We kin hyeah de angels sing/When de music o'dat banjo/Sets my cabin all er-ring."¹³⁸ As well as presenting a theme he used throughout his career, the painting announced Tanner's mature approach to light, which often included the suggestion of unseen sources. In *The Banjo Lesson*, the unseen cabin fire, whose light plays on the faces and forms of the figures, is contrasted with that of an unseen window behind them.



FIGURE 11

***The Banjo Lesson*, 1893**

Oil on canvas

49 x 35 1/2 (124.5 x 90.2)

Hampton University Museum, Virginia



In November 1923 Tanner boarded a ship for New York to participate in his third solo exhibition there and the last major show of his lifetime. It opened at Grand Central Art Galleries on January 21, 1924, and included nineteen familiar religious and genre titles. The show received two mostly favorable reviews in the *New York Times*.²⁹² Harrison Morris, Tanner's good friend and the retired director of the Pennsylvania Academy, appealed to the president of the Metropolitan Museum of Art for the purchase of a work out of the Grand Central exhibition. Morris's efforts were not successful.²⁹³

For Tanner, the mid-1920s were a time of professional success and personal tragedy. Bishop Benjamin Tucker Tanner died on January 15, 1923, and two old friends from the Société Artistique de Picardie—Henry Boddington (dates unknown) and Paul Bartlett (1865-1925)—both died two years later. But the most damaging blow was the fatal illness that had afflicted his wife since 1924. Jessie Tanner died on September 25, 1925, leaving a tremendous void in the artist's life. Married for nearly twenty-six years, their happiness had defied the stern advice against mixed marriages given in the Book of Daniel (2:43): "And whereas thou sawest iron mixed with miry clay, they shall mingle themselves with the seed of men, but they shall not cleave one to another, even as iron is not mixed with clay." When Tanner lost his "iron" his active career as an artist was essentially over.

Semi-Retirement and the Final Years, 1926-1937

Henry Ossawa Tanner was sixty-seven years old on June 21, 1926, in failing health, and faced with a series of personal crises. He had lost his motivation to make art with the death of his wife the preceding year. He was also preoccupied with a drawn-out lawsuit against the Bethel A.M.E. Church in Philadelphia regarding the commission of a bronze commemorative plaque of Bishop Richard Allen.²⁹⁴ Tanner certainly must have been hurt by the appearance in Joseph Pennell's 1925 autobiography of the section entitled "The Coming of the Nigger," a thinly veiled discussion of Tanner as a student at the Pennsylvania Academy in 1880-81.²⁹⁵ The artist was also, for the most part, neglected by the mainstream art world. A critic of the 1926 annual exhibition in Chicago was an exception and called attention to "the reverence, the mystery, the faith which breathes in all of Mr. Tanner's works."²⁹⁶ The lofty perch that he had occupied during the first decade and a half of the twentieth century was eclipsed by artists like Henri Matisse and Pablo Picasso and their new renditions of color and forms of construction.²⁹⁷ Finally, Tanner's son, Jesse, was hospitalized in London with a nervous breakdown in 1927.

That Tanner's late works display little interest in current artistic developments is not surprising given the artist's age. This can be seen in *At the Gates* (pl. 56). It is a variation on the flight-into-Egypt theme. In spite of its beauty, the surface of the painting is not as painterly or layered with color as *Two Disciples at the Tomb*. The fact that Tanner did not embrace new modes was recognized by a critic for the *New York World*: "The artist's work seems to have changed hardly at all since his last appearance here [in 1913]. He still sticks to the cool color arrangements, in which blue predominates, and within its limited range plays slight variations in closely related tone and color."²⁹⁸

The artist had a few bright moments in 1927. He completed *Nicodemus Coming to Christ*, which had been commissioned by the Cheyney Training School for Teachers in Pennsylvania. (This painting does not count among his most successful efforts.) *At the Gates* was awarded a bronze medal and a \$250 cash prize at the National Arts Club in New York; it was purchased by the Atlanta collector J. J. Haverty, who became one of Tanner's keenest supporters during the late 1920s. The National Academy of Design in New York elected him an academician.²⁹⁹ He became good friends with his niece Sadie Tanner Mossell Alexander and her husband,



PLATE 56

At the Gates, c. 1926

Oil on panel

24 x 19 (61 x 48.3)

Private collection

Raymond Pace Alexander. Their faithful correspondence over the last decade of the artist's life was a source of intellectual stimulation and comfort.

Tanner's energy seems to have increased around 1930, but by no means to its previous level. He wrote to S. Carpenter, his supporter and representative in Des Moines:

I have 5 or 6 pictures underway—all unfinished—but I hope soon to remedy this state of affairs. I have not changed my principal at this date—unless I believe in a canvas I do not send it out—However, things are beginning to change and I have two which I hope to finish within the month.... I have been working on a tempera mixture for the last 5 or 6 years and have finally a wonderful binder. I am now using it exclusively and I am sure you will find no loss of quality in my painting.³⁰⁰

The results of Tanner's complicated medium during the last phase of his career can be seen in *The Lost Sheep* (pl. 57) and *Disciples Healing the Sick* (pl. 58). The subject of the former painting was familiar, but the latter was new. *Disciples Healing the Sick* continues Tanner's practice of rendering specific Bible scriptures. While the painting has previously been interpreted as representing a generic miracle, it seems to relate specifically to the Acts of the Apostles (5:15-16): "Insomuch that they brought forth the sick into the streets, and laid them on beds and couches, that at the least the shadow of Peter passing by might overshadow some of them. There came also a multitude out of the cities round about into Jerusalem, bringing sick folks, and them who were vexed with unclean spirits; and they were healed every one."

Both of these paintings are characterized by a crusty build-up of pigments that echo the use of collage in the early phases of the Cubist movement. They share the patterned brushstrokes of Tanner's *Two Disciples at the Tomb* and enamellike surfaces that call to mind thirteenth-century French Limoges enamels. Atherton Curtis, Tanner's dearest friend and long-time financial supporter, compared the artist's mixing methods to that of the fourteenth-century Flemish artists Jan and Hubert Van Eyck (c. 1390-1441 and 1366-1426, respectively). Unfortunately, Tanner never commented on Curtis's suggestion.³⁰¹



PLATE 59

***Study for Mary, Return from the Crucifixion*, c. 1933**

Pencil and conte crayon on paper
mounted on paperboard

15 1/16 x 14 3/16 (39.6 x 37.6)

National Museum of American Art,

Smithsonian Institution; gift of

Mr. and Mrs. Norman B. Robbins

echoes his previous renditions. The attenuated trees are abstractions of the type found in *Le Touquet*. Tanner himself pointed out that "in fact it had on a small scale the same light problem as *The Disciples at the Tomb* in Chicago."³¹² On the other hand, the beautiful enamellike surface belongs to the best creations of the African-American artist's final years.

In spite of this success and inclusion in juried exhibitions during the period, the artist's intimate correspondence to his niece Sadie T. M. Alexander and her husband, Raymond, was spiked with the fatalistic *D.V.*, the French equivalent of "God willing."³¹³ Moreover, in November 1935, the artist had a fall while walking the streets of Paris and was admitted to the American hospital. His one-day stay there and the attitude of the staff led him to initiate yet another law suit, further distracting him from his art.³¹⁴

Tanner described his work habits and way of life to Erwin S. Barrie, his dealer and the director of the Grand Central Art Galleries in the spring of 1936:

My health is quite a little better so that nearly everyday I work on small pictures and with some success but I am not able yet to commence new pictures of any importance, and do not see myself doing so this summer. I have given up my studio in Paris [to Jean Hélion (1904-1987)] which I have had for 30 years and it is only in the summer I could work on a [large] picture.... I am then in the country and have more rooms. This does not mean that the quality of the work has lost but that I am not so energetic and can do less—and also that I have financial worries along with it. The exchange value of the \$ being only 60 cents has very much upset me financially. The money I had been able to save I had put into property and now my property is mostly rented to work people who cannot find work and those houses which formerly made a good income now bring only enough to pay taxes and not always enough.... Please excuse this wandering letter, what I mean to say is that though I am better than last summer I still have to avoid any strain that would overdo myself.³¹⁵

Tanner spent the summer of 1936 at the estate of Atherton Curtis in Bourron Seine-et-Marne. He produced at least two new paintings—*Landscape: Early Frost* and *Landscape With Four Poplars*—both lost.³¹⁶ In



PLATE 60

***Return from the Crucifixion*, 1936**

Oil and tempera on plywood

17 x 22 (43 x 55.8)

Howard University Gallery of Art,
Washington, D.C.

November he was visited in Paris by the black artist and art historian James A. Porter (1905-1971), who arranged for the purchase of a picture still on Tanner's easel, *Return from the Crucifixion* (pl. 60).³¹⁷ The subject is familiar—John accompanies Mary in compliance with the edict of Jesus (John 19:26-27): “When Jesus therefore saw his mother, and the disciple standing by...he saith unto his mother, Woman, behold thy son! Then saith he to the disciple, Behold thy mother! And from that hour the disciple took her unto his own home.” The composition was drawn from an earlier *Return of the Holy Woman* (c. 1905; location unknown), however the blend of oil and tempera gives an overall luminosity to the picture, even in its shadows. Porter noted: “The old sincerity persisted, as did his ability to suggest infinite meaning with a reduced palette—a certain indication of the mastery of his art.”³¹⁸

Return from the Crucifixion, Tanner's last signed and dated work, was purchased through public subscription by the Howard University Gallery of Art in March of 1937. It was altogether fitting that Tanner should be so honored during his lifetime and that this last work should be acquired by an African-American institution on whose board his father had served. Two months later, he wrote to Mrs. Alexander: “I hope you are all including Mary Elizabeth are very well. I am beginning to feel some older. Sorry.”³¹⁹ Tanner died in his sleep two days later, on May 24, 1937.³²⁰

Epilogue: Henry Ossawa Tanner's Legacy

The legacy of Henry Ossawa Tanner can be seen in the exhibition histories of his works, his influence on other artists, and the wide range of his audience. After Tanner's death, there was a lull in public exhibitions of his art until a memorial show was held at the Philadelphia Art Alliance in 1945.³²¹ From then until the late

1960s, Tanner and his art were largely forgotten by exhibition organizers. Between 1967 and 1972, a flurry of shows devoted to him appeared on the scene.³²² Again, between 1970 and 1990, Tanner's work did not often appear in exhibitions. With the 1990s, Henry Tanner is once again being considered on his own and in the context of his generation. In 1991, the Philadelphia Museum's exhibition surveyed the artist's entire career, bringing it back into focus. That work accomplished, it set the stage for exhibitions such as this one.

Artists, black and white, have been affected by Tanner's work over the course of a century. His influence on other artists deserves to be the subject of a future study. Even in a cursory glance we can detect the impact of his work on the paintings of Harry Roseland (1868-1950), whose *Odd Couple Looking at a Portrait of Lincoln* (c. 1892; National Museum of American Art) was attributed to Tanner until recently. The successful Salon artist Robert MacCameron (1866-1912) wrote to Tanner in 1908: "Let me thank you for your kind note of congratulation on my second medal. There is no painter living whose judgement I value more and the influence of your superb color in every canvas you paint has had a good influence on my work."³²³ The famous Tanner palette of blues and blue-greens seems also to be at work in *Christmas* (c. 1939; private collection) by Palmer Hayden, who met the older artist around 1930. In 1992, the award-winning painter Howardena Pindell (b. 1942) noted: "I was determined to be an artist and was inspired by the presence of work by Henry Ossawa Tanner in the home of my friend who was one of his relatives."³²⁴

Another aspect of Tanner's legacy is his audience. The great nineteenth-century poet and critic Charles Baudelaire remarked: "A simple method of learning an artist's range is to examine his public."³²⁵ It is possible to understand Tanner's public through an idea articulated by a biographer of the poet Paul Laurence Dunbar: "The black writer must not merely live in two worlds; he inevitably writes for two worlds. Whatever he writes is affected by what Ralph Ellison called 'the complex relationship between the Negro-American subculture and North American culture as a whole.'"³²⁶ Indeed, Tanner's career reached across continents and cultures and he can be said to have painted for three worlds: for African Americans, for America, and for France.

Perhaps Tanner's greatest legacy was his career as a whole, his great success against bad odds. The generation of African-American artists who contributed to the Harlem Renaissance, born some forty years after the Emancipation Proclamation, would be difficult to imagine without the example of Tanner's single-minded pursuit of artistic success and his subsequent international recognition.³²⁷

On Tanner's first birthday, his father wrote in his daybook: "Whether the preservation of Henry's life and health will prove a blessing the Lord only knows. For how can I, a mortal man, look into the future and see his life, see whether he will love God and man, or whether he will be an enemy of both."³²⁸ He would have been pleased to know that the life of Henry Ossawa Tanner was an inspiration and a challenge to aspiring artists, and that his work remains a monument of sturdy endeavor and exalted achievement.



THE WHITE HOUSE

WASHINGTON

Office of the Curator
August 30, 1993

THE PRESIDENT'S OVAL OFFICE

In 1902, President Theodore Roosevelt had the architectural firm of McKim, Mead & White design and construct an office building to the west of the original White House at the end of the colonnade built in the Jefferson administration. From the Second Floor of the Executive Mansion he then removed his office and Cabinet Room to new quarters in this "West Wing". The President's Room, which was then a rectangular rather than an oval office, was placed in the southeast corner, the Cabinet Room adjoining it to the north.

In 1909, President William Howard Taft expanded the wing to the south, constructing the first "Oval Office" at the center of this addition, moving the Cabinet Room to the southeast corner. In 1934, President Franklin Delano Roosevelt moved the Oval Office and its 1909 white marble mantel to its present southeast corner location and returned the Cabinet room to the northeast corner in a further-expanded West Wing.

Architectural features of the present Oval Office include: the Presidential Seal in plaster relief in the ceiling; the classically-designed marble mantel which was original to the 1909 Oval Office; the doors to the veranda and study, each with a pediment above a horizontal fasces, the classical symbol of the governing authority; and the window and shelf niches with shell canopies.

In August 1981, this room was painted its current colors - an off-white color for the walls with the cornice and woodwork highlighted with a purer white.

In August 1982, a new floor of walnut and white oak was added. Donated by Kentucky Wood Floors of Louisville, Kentucky, this hardwood floor replaced a wood-grain vinyl installed in 1969 during the Nixon administration. That, in turn, replaced a cork flooring installed in Franklin Roosevelt's new office in 1934.

During August 1988, the cove lighting around the ceiling of the Oval Office was improved using the most recent developments in fluorescent lamp technology. These new fixtures, which are more compact and provide light of warmer color, replaced lights originally installed during the Nixon Administration.

On January 20, 1993, with the inauguration of President Clinton, new gold damask draperies were installed, consisting of a six-swag valance and three pairs of straight overcurtains in a popular 18th-century acanthus-leaf pattern. This fabric was made by the New York firm, Scalamandre. A fragment of a red damask in this same pattern, found in the Philadelphia house once occupied by President George Washington, is now in the Valley Forge Museum. At the same time, the two high-back armchairs before the fireplace, acquired for the Oval Office in 1981, were reupholstered in a gold fabric.

The changes to the Oval Office were completed in August 1993, under the direction of Little Rock designer, Kaki Hockersmith. An ornamental blue tape was added as trim to the drapery valance and panels.— Two sofas acquired in 1990 were rebuilt and recovered in a red-and-cream striped silk with pillows of red silk decorated with gilt leaf medallions. The seats of the cane-backed armchairs around the room were recovered in a specially made blue silk called "Little Rock diamond". All of these additional fabrics also were provided by Scalamandre.

A new oval wool carpet was woven for the room in the United States by Scalamandre. A dark blue field centers a full-color Presidential Coat-of-Arms encircled by fifty white stars and framed by a gilt rope band nestled into a plain red band. This framing band is repeated on the exterior of the rug's border which features green olive branches and gold laurel wreathes separated by red rosettes on a white field, framed on the interior by a gilt rope band.

The objects in the Oval Office will be described on the following pages in a counter-clockwise direction beginning to the right of the door as one enters the room from the corridor.

Portrait of Andrew Jackson by Thomas Sully (1783-1872)

The handsome portrait of Jackson to the right of the door was painted by Thomas Sully, one of America's foremost portraitists. After studying with John Trumbull and Gilbert Stuart, Sully opened a Philadelphia studio where he painted many illustrious Americans. He was also highly respected for encouraging young artists. This painting has been on loan to the White House from the National Gallery of Art since 1976.

L76.NGA017.1

Cane-Back Armchairs

The four cane-backed armchairs around the room have been in use in the Oval Office since 1930 and were provided for the new West Wing in 1902 by A.H. Davenport, Boston, Massachusetts. An interpretation of the later Federal style, circa 1810-1825, one of these has arms scrolled atop partly-reeded supports over turned and reeded front legs; the other three have arms scrolled on concave supports over square tapering front legs.

902.3482, 3485-86, .3488

Eagle Card Table

The mahogany folding-top card table below the northwest bookcase was made in Salem, Massachusetts, circa 1810. It is unusual in that the table top is supported by a large carved and gilded spread-winged eagle. This table was acquired for the White House in 1972 with funds contributed by the White House Historical Association.

972.898.1

Bust of Thomas Jefferson

The bust on the eagle card table belongs to President Clinton. A modern reduction of the 1786 bust by Jean-Antoine Houdon, it was produced of a bronze-toned synthetic material by Alva Studios.

Pitcher

The late-19th-century French porcelain pitcher in the north shelves features a magenta neck above a decorative device on one side of an American eagle and cross flags.

Gift of Mr. and Mrs. Joey Bishop.

962.279.1

Dinner Plates

The two dinner plates flanking the pitcher, made by Wedgwood, Etruria, England, are from a set of 60 such plates purchased for the White House in 1893 by Mrs. Frances Cleveland. They feature a edge band of red zig-zag and leaf motifs on a gilt ground. The rim is decorated with gilt swags on a cream ground. 893.3843.1-51

Bust of John F. Kennedy

The bust in the north shelves on the card table, belongs to President Clinton. Modeled by Robert Berks, it was produced of a bronze-toned synthetic material by Alva Studios.

Gilt Baskets

The pair of gilded silver baskets were made in London, circa 1780-1788, by John Wakelin & William Taylor. The pierced oval baskets (1780-81) and stands (1787-88) are probably from a larger set with interchanged components. On the center of each side is the coat-of-arms of Order of the Garter, the highest order of British nobility. Part of the vermeil collection bequeathed to the White House by Mrs. Margaret Thompson Biddle in 1956. 958.4179.1-2

Vase

The small porcelain vase was made in France c.1800-1810. The dark blue ground is contrasted with a gilt floral spray framed by laurel leaves, gilt lion's head handles, and a gilt neck and foot. Gift of Miss Pauline Herrmance. 961.118.1

Basket

The silver-gilt basket, reeded like a cluster of bamboo, is from a set of 24 made in France for Tiffany & Co. in 1962. Gift of Mrs. Paul Mellon. 962.408.2

Dinner Plates

The two red-rimmed dinner plates flanking the basket, are from a set of 24 such plates made by Lenox, Trenton, New Jersey, that was purchased in 1916 under President Woodrow Wilson to supplement a group of similar Wedgwood plates purchased for the White House in 1893 by Mrs. Frances Cleveland. 916.3845.1-17

Works of Theodore Roosevelt

On the south shelves is a 24-volume set of the writings of Roosevelt. Published in 1926, this limited edition was a gift from the Theodore Roosevelt Association in 1977.

977.1332.1-24

Bust of Theodore Roosevelt

The bust in the south shelves belongs to President Clinton. Modeled by Gleb Derjinsky, it was produced of a bronze-toned synthetic material by Alva Studios with the subject's facsimile signature on the base.

Sapphire Busts - Washington, Jefferson, Lincoln

The square display case in the south bookcase niche contains three presidential busts carved from some of the world's largest sapphires found in Queensland, Australia. These gemstone sculptures were a 1983 gift from the Kasanjian Foundation, which had acquired the stones and commissioned their carving in the 1950's. The bust of Abraham Lincoln - 1318 carats - was carved in 1951 by Norman Maness, after a life-mask executed by Leonard Volk in 1860. This was followed by the 1056-carat bust of George Washington carved by Harry B. Derian after a bust of Jean-Antoine Houdon and a painting by Gilbert Stuart. The bust of Thomas Jefferson - 1381 carats - was also carved by Derian in 1957 after an 1825 life mask by J.H.I. Browere and a painting by Mather Brown.

P88.A03441.1-3

Chest of Drawers

The mahogany chest of drawers to the right of the windows was made in the Hepplewhite style in Massachusetts, circa 1790. Each of the four graduated drawers in the serpentine front shows a rectangle of string inlay, the corners of which are filled with inlaid fan quadrants. This chest was acquired for the White House in 1977 with funds from the White House Historical Association.

977.1329.1

Sculpture - "Appeal to the Great Spirit"
by Cyrus Edwin Dallin (1861-1944)

Dallin, a native of Utah, was an eloquent defender of the American Indian, particularly through four great equestrian statues which depict the cycle of their relations with the white man. This image, first exhibited in 1908, was the fourth, a stoic and dignified appeal for deliverance, of which a monumental casting was installed in front of the Museum of Fine Arts in Boston in 1913, the year in which Dallin copyrighted the image. In 1916, he collaborated with the Gorham Company foundry in producing reductions of his Indian statues in three sizes. This example, an early casting of the middle size, circa 1916, was given to the White House in 1991 by The Barra Foundation, Inc.

991.1694.1

Painting - "The President's House" by an Unknown Artist
after William Henry Bartlett (1809-1854).

This slightly fanciful depiction of the White House above Tiber Creek, where now runs Constitution Avenue, is believed to have been executed in the mid-nineteenth century after an 1839 engraving of a drawing by English artist, William Henry Bartlett. This painting was a gift to the White House from Mr. and Mrs. Hawley S. Simpson in 1967.

967.611.1

Sofa Table

The modern sofa table against the windows, made in the late-Sheraton style by Smith & Watson, New York, was acquired for the Oval Office in 1969. Fitted with drop leaves and drawers, it is supported at each end by a flat pedestal on splayed legs braced by an arching trestle.

Bust of Abraham Lincoln

The bust on the sofa table, a commercial casting modeled originally by Robert Berks in 1958, belongs to President Clinton.

Bust of Franklin D. Roosevelt

The bust on the sofa table, belongs to President Clinton. Modeled by Jo Davidson in 1934, it was produced of a bronze-toned synthetic material by Alva Studios.

"Resolute" Desk

This double pedestal desk, usually called the "Resolute desk", was made from the oak timbers of the British ship H.M.S. Resolute as a gift to President Rutherford B. Hayes from Queen Victoria in 1880. It has been used by every president since Hayes, excepting Presidents Johnson, Nixon, and Ford, 1964-1977.

It was used in the President's Office on the Second Floor of the Residence from 1880 until 1902, at which time the office was moved to the newly constructed West Wing. This desk remained, however, on the Second Floor of the Residence in the President's Study. President Franklin D. Roosevelt requested that the rear kneehole be fitted with a panel carved with the presidential coat-of-arms, but he did not live to see it installed in 1945.

After the Truman Renovation of the White House, 1948-1952, it was placed in the Broadcast Room on the Ground Floor where it was used by President Dwight D. Eisenhower during radio and television broadcasts. It was first used in the Oval Office in 1961 at the request of President John F. Kennedy. After President Lyndon B. Johnson selected another desk for his office, it was lent to a Kennedy Library traveling exhibition, 1964-1965, and then to the Smithsonian Institution for exhibition, 1966-1977.

In January 1977, President Jimmy Carter requested that this historic desk be returned to the White House for use again in the Oval Office. In 1981, President Ronald W. Reagan also chose to use this desk in the Oval Office. President George Bush used it in the Oval Office for five months in 1989 before having it moved to his Residence Office in exchange for a partner's desk which he had used in his West Wing office as Vice President.

On January 20, 1993, this historic desk was returned to the Oval Office for use by President Clinton.

A brass plaque affixed to the desk records the history of its creation:

"H.M.S. 'Resolute', forming part of the expedition sent in search of Sir John Franklin in 1852, was abandoned in Latitude 74°41' N. Longitude 101°22' W. on 15th May 1854. She was discovered and extricated in September 1855, in Latitude 67° N. by Captain Buddington of the United States Whaler 'George Henry'. The ship was purchased, fitted out and sent to England, as a gift to Her Majesty Queen Victoria by the President and People of the United States, as a token of goodwill & friendship. This table was made from her timbers when she was broken up, and is presented by the Queen of Great Britain & Ireland, to the President of the United States, as a memorial of the courtesy and loving kindness which dictated the offer of the gift of the 'Resolute'."

Desk Chair

The brown leather desk chair was acquired by the White House in 1989.

Pair of Chinese Fish Bowls

The large circular porcelain bowls presently being used as planters on either side of the sofa table were made in China, circa 1800. Decorated in the "famille rose" style with exotic birds among rocks and flowering trees on a white ground, they were a gift to the White House from Mrs. Lammot duPont Copeland in 1980.

980.1420.1-2

Chest of Drawers

The simple mahogany chest to the left of the south windows is a mid-nineteenth-century country version of a Federal-style chest of the late eighteenth century. Four graduated drawers are ornamented with satinwood stringing and brass pulls stamped with the American eagle. This American chest was acquired with contributed funds in 1962.

962.335.1

Sculpture - "The Thinker" by Auguste Rodin (1840-1917)

This bronze of Rodin's famous sculpture was cast early in the 20th century by the Alexis Rudier Foundry. It reportedly descended in the Rodin family until it was given to Paul Doumer, French statesman and President of the French Republic, 1931-32. It has been lent for President Clinton's Oval Office by the B. Gerald Cantor Collection, which acquired it in Paris in the mid-1970s.

L93.196.1

Painting - "The Avenue in the Rain"

by Frederick Childe Hassam (1859-1935)

During and shortly after World War I, the streets of New York were often hung with flags and banners in support of the Allied war effort. From 1916 to 1919, Childe Hassam executed about 30 paintings of these patriotic scenes. Painted in February 1917, even before the United States entered the war, this oil on canvas, one of Hassam's best, shows large American flags multiplied by their own reflections in the wet pavement. This painting was a gift to the White House in 1963 from T.M. Evans.

963.422.1

Sculpture - "The Bronco Buster"

by Frederic Remington (1861-1909)

The important bronze sculpture of a cowboy riding a spirited horse was cast by the Roman Bronze Works, Corona, New York, circa 1903. The original design, which was Remington's first work of sculpture, was copyrighted by him in 1895 and at first sand-cast by the Henry Bonnard Company. This example, #23 of the lost-wax castings executed by the Roman Bronze Works, was a gift to the White House in 1973 from Miss Virginia Hatfield and Mrs. Louise Hatfield Stickney in memory of their father, James T. Hatfield.

973.1019.1

Tall-Case Clock

The case of the magnificent American clock standing against the east wall was probably made by John and Thomas Seymour, prominent Boston cabinetmakers, in the early nineteenth century. Although the dial is not marked, the works are possibly by James Douell of Charlestown, Massachusetts, who made the works for a nearly identical Seymour case. This case is fashioned of a richly grained mahogany and features the beautiful craftsmanship of the Seymours. This clock and many other pieces of Seymour furniture were acquired for the White House in 1972 with funds contributed by the White House Historical Association. 972.919.1

Card Tables

The pair of mahogany folding-top card table flanking the mantel was made in New England, possibly in Connecticut, 1790-1810. Crafted in the Sheraton style with a bowed apron, turreted front corners, and tapering reeded legs, these tables are decorated with bands of a key-motif inlay and panels of fancy-grained veneers. They were a gift to the White House from Mrs. Francis B. Crowninshield in 1946.

946.1333-1334

Bust of Benjamin Franklin by Jean-Antoine Houdon (1741-1828)

This portrait bust of Franklin in plain period dress is probably the most familiar depiction of this famous American statesman, largely because so many other artists copied Houdon's likeness. A terra cotta bust executed in 1778, when Franklin was American minister to France, was possibly the original from which Houdon fashioned this bronze copy, the only one accepted to be by Houdon himself, and other plaster and marble copies. This important bust, by one of the most famous sculptors, was a gift to the White House in 1980 from J. William Middendorf, II, and the White House Historical Association.

980.1427.1

Painting - "The Three Tetons" by Thomas Moran (1837-1926)

The English-born Thomas Moran is best known for his landscapes of the American West, notably the Yosemite, Zion, Grand Canyon, and Yellowstone regions. His first trip west was in 1871 when he accompanied Dr. F.V. Hayden's survey party, the first officially to describe and map the Yellowstone Canyon. His watercolor studies, together with Hayden's reports and William H. Jackson's photographs, helped to convince the U.S. Government to establish Yellowstone National Park in 1872 as the first such public wilderness preserve in the country. This oil on canvas landscape, a view of the Idaho or western side of the Teton Range, was executed circa 1895, apparently from sketches made in 1879 during Moran's only visit to those mountains. It was a gift to the White House from C.R. Smith in 1966.

965.591.1

Portrait of George Washington by Rembrandt Peale (1778-1860)

The portrait of George Washington over the mantel is one of the so-called "porthole" portraits by noted American artist, Rembrandt Peale. The original likeness, begun in 1823, is believed to be the one which now hangs in the Old Senate Chamber of the United States Capitol. From it, Peale painted 79 similar portraits, some in civilian dress, as the Capitol painting, and some in the buff and blue uniform of the Continental Army, such as this example. This oil on panel portrait was a gift to the White House from Mrs. John N.M. Howells in 1962.

962.313.1

Mantel

The white marble mantel was installed in the original Oval Office when that room was constructed in the expanded West Wing in 1909 during the administration of President William Howard Taft. When the Oval Office was moved to its present location during the 1934 expansion of the West Wing, this mantel was installed in this new room. Its classical lines include Ionic columns, a frieze carved with drapery and rosettes, and a row of dentils beneath the cornice.

P09.B02635.1

Pair of Chinese Jars

The tall porcelain jars on the mantel were made in China in the K'ang Hsi period (1662-1722). These baluster-shaped jars are decorated in the "kanulle verte" style with a handsome garden motif of flowering trees rising from behind walls. The lids are surmounted by polychrome "fo-dog" finials, a Buddhist guardian symbol. These vases were acquired for the White House in 1973.

973.988.1-2

Chinese Export Porcelain Bowl

The small circular bowl on the mantel, used for plants, was made in China early in the 19th century. It is decorated in the "famille rose" style with a gold and red cross-hatched border on the exterior and interior of the rim. The white exterior bears a scroll-framed reserve panel of a peacock. This bowl was a gift to the White House from Mrs. Herbert Pratt in 1929. 929.1356.1

American Andirons

The fireplace is equipped with a pair of Chippendale-style brass andirons made circa 1780. They have urn finials atop tall columns supported by spurred cabriole legs on ball-and-claw feet. These andirons were acquired for the White House in 1973 with funds contributed by the White House Historical Association. 973.1022.1-2

American Fender

On the hearth stands a serpentine fender, circa 1800, probably made in New York. The brass rim supports three urn finials, while the iron wirework grill is decorated in a scrolled-vine motif. This fender was a gift to the White House from Sotheby-Parke Bernet, Inc., in 1973. 973.968.1

Firetools

The set of brass firetools - shovel, poker, tongs, brush, and stand - have been used in the Oval Office since the Kennedy administration. The tools feature a double-urn finial, while the stand base is pierced in an oval pattern. P00.F00706.1-5

Painting - "City of Washington From Beyond the Navy Yard"
by George Cooke (1793-1849)

This oil on canvas painting, to the left of the mantel, depicts the city of Washington in 1833 as seen from the southeast, across the Anacostia River on which is situated the Washington Navy Yard. The White House can be seen at the left center and the U.S. Capitol, with the Bulfinch dome, at the right center. An engraving based on this painting was a popular nineteenth-century depiction of the city. This painting was a gift to the White House from The Morris & Gwendolyn Cafritz Foundation in 1972. 972.883.1

Bust of Harry S. Truman by Charles Keck (1875-1951)

The bust of President Truman on the card table to the left of the mantel was cast in bronze in 1947 by the Roman Bronze Works, Corona, New York. It was presented to the President, who had posed for the sculptor in the Oval Office, by the American Legion in an Oval Office ceremony in June 1947.

Armchairs

The two upholstered armchairs in front of the fireplace were made in the Chippendale style by Kittinger & Co., Buffalo, New York. They feature a serpentine crest, upholstered arms on recessed concave supports, and cabriole front legs with carved knees and ball-and-claw feet. These chairs were purchased for the Oval Office in 1981.

Pembroke Tables

The breakfast or "pembroke" tables, adjacent to the sofas, were made in the Hepplewhite style in New York, circa 1785-1800. Each has a single drawer and drop leaves. The characteristic square tapering legs are inlaid with satinwood bellflowers, mock-fluting, and cuffs, while satinwood stringing appears throughout. One table was a 1960 gift to the White House from the National Society of Interior Designers; the other was acquired to match in 1973 with funds contributed by the White House Historical Association. 960.3773.1, 973.1004.1

Table Lamps

Standing on the pembroke tables are a pair of French Empire porcelain urns made in Paris, c.1810, which have been mounted as lamps. An unidentified coat-of-arms appears on the heavy gold and red geometric band on the neck, a motif repeated on the shoulder of the bowl. Gilded handles emerge from classical white male masques. These were acquired with funds contributed to the White House in 1974. 974.1065.1-2

Sofas

The pair of modern upholstered sofas were purchased for the Oval Office in 1989. Of simple rectilinear line with a rolled crest and arms, these sofas were purchased with funds donated for the 1989-1990 redecoration of the office. P89.H03471.1-2

Coffee Table

The oval coffee table was specially designed for the 1993 redecoration. Made by Trosby, Atlanta, it features a star-inlaid cross-banded top on a low pedestal with four reeded legs.

Rug

A new oval wool carpet, 30'3" x 23'2", was woven for the room in the United States by Scalamandre. A dark blue field centers a full-color Presidential Coat-of-Arms encircled by fifty white stars and framed by a gilt rope band nestled into a plain red band. This framing band is repeated on the exterior of the rug's border which features green olive branches and gold laurel wreathes separated by red rosettes on a white field, framed on the interior by a gilt rope band.