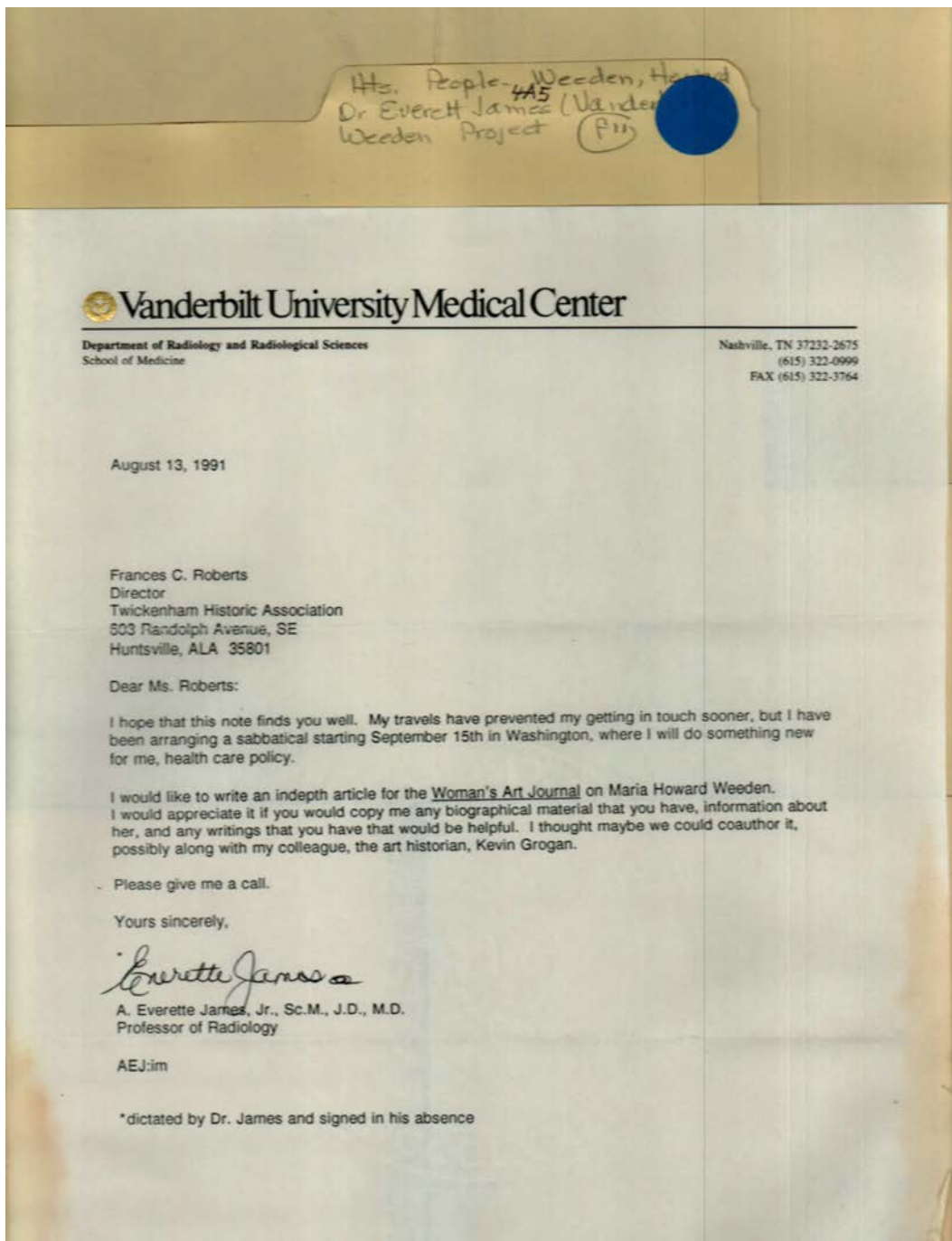


Frances Cabaniss Roberts Collection: Series 4, Subseries A, Box 5, Folder 11

Weeden Project - Families

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Names:

Grogan, Kevin
James, A. Everette,
Jr.

Roberts, Frances C.
Weeden, Maria
Howard

Women's Art Journal

Places:

Huntsville, AL

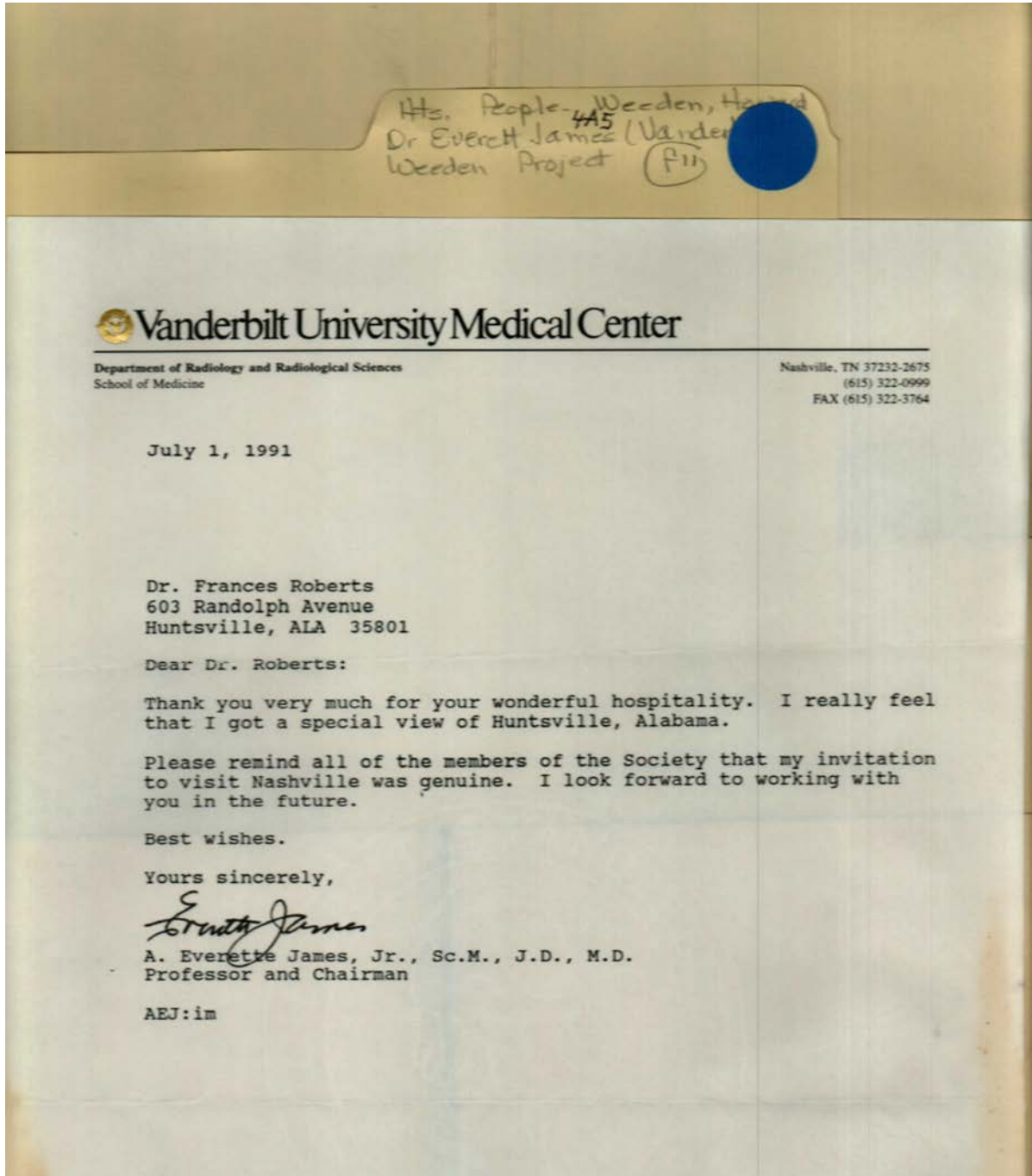
Nashville, TN

Types:

correspondence

Dates:

Aug 13, 1991



Names:

James, A. Everette,
Jr.

Roberts, Frances C.

Places:

Huntsville, AL

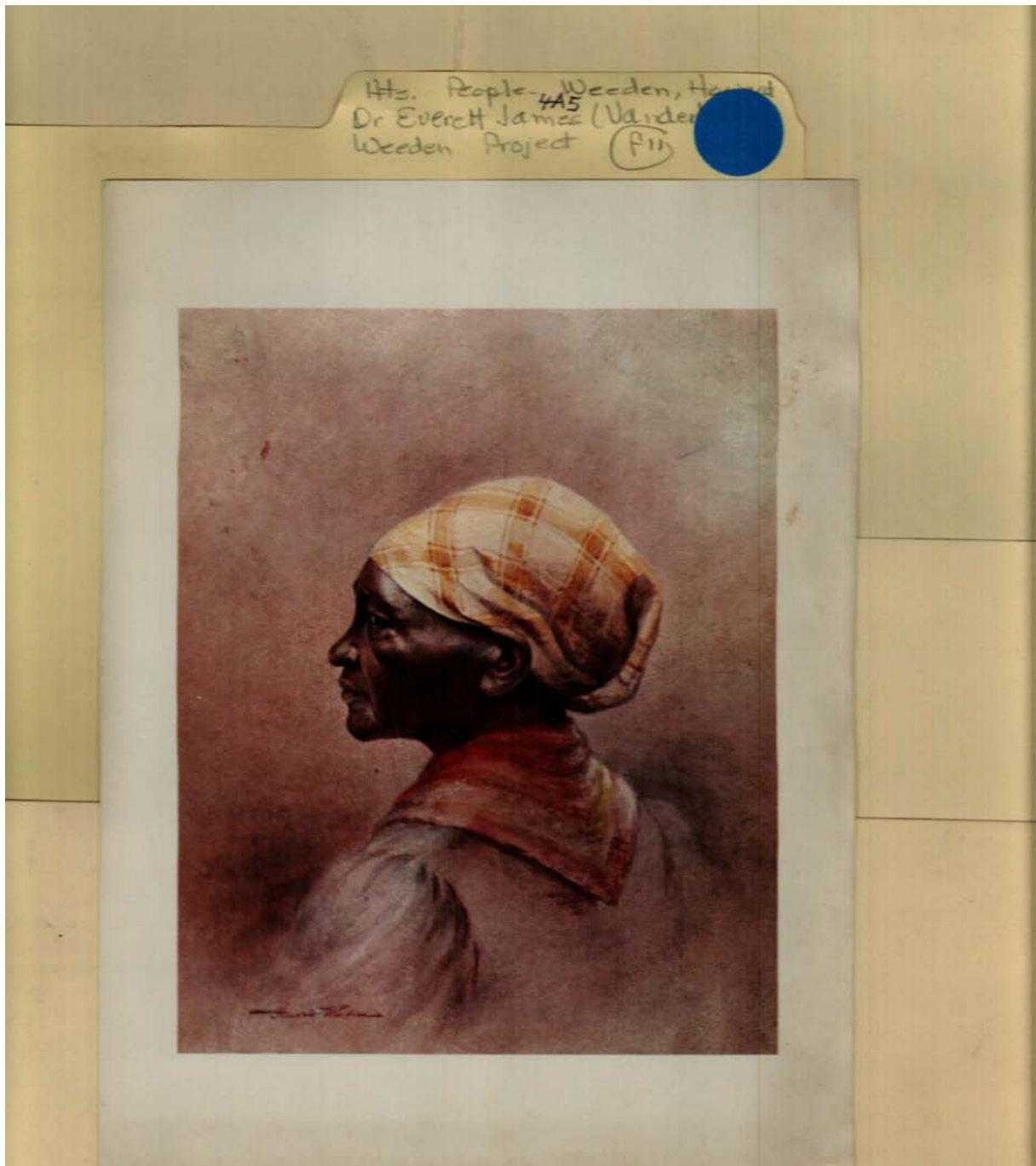
Nashville, TN

Types:

correspondence

Dates:

July 1, 1991



Names:

Weeden, Howard

Types:

portrait

Frances Cabaniss Roberts Collection: Series 4, Subseries A, Box 5, Folder 11

Weeden Project - Families

Image 4 r04a05-11-000-0004 [Contents](#) [Index](#) [About](#)

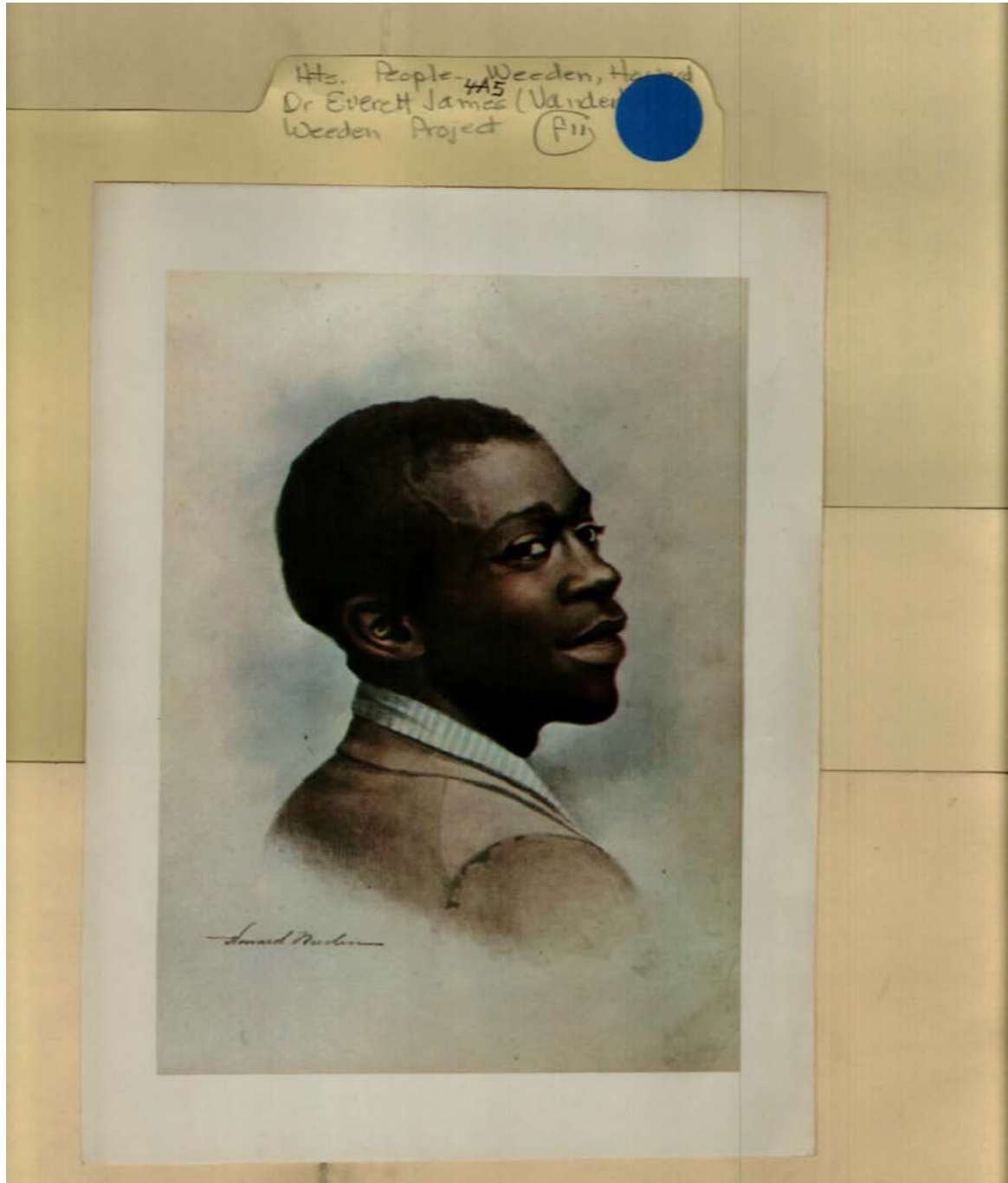


Names:

Weeden, Howard

Types:

portrait

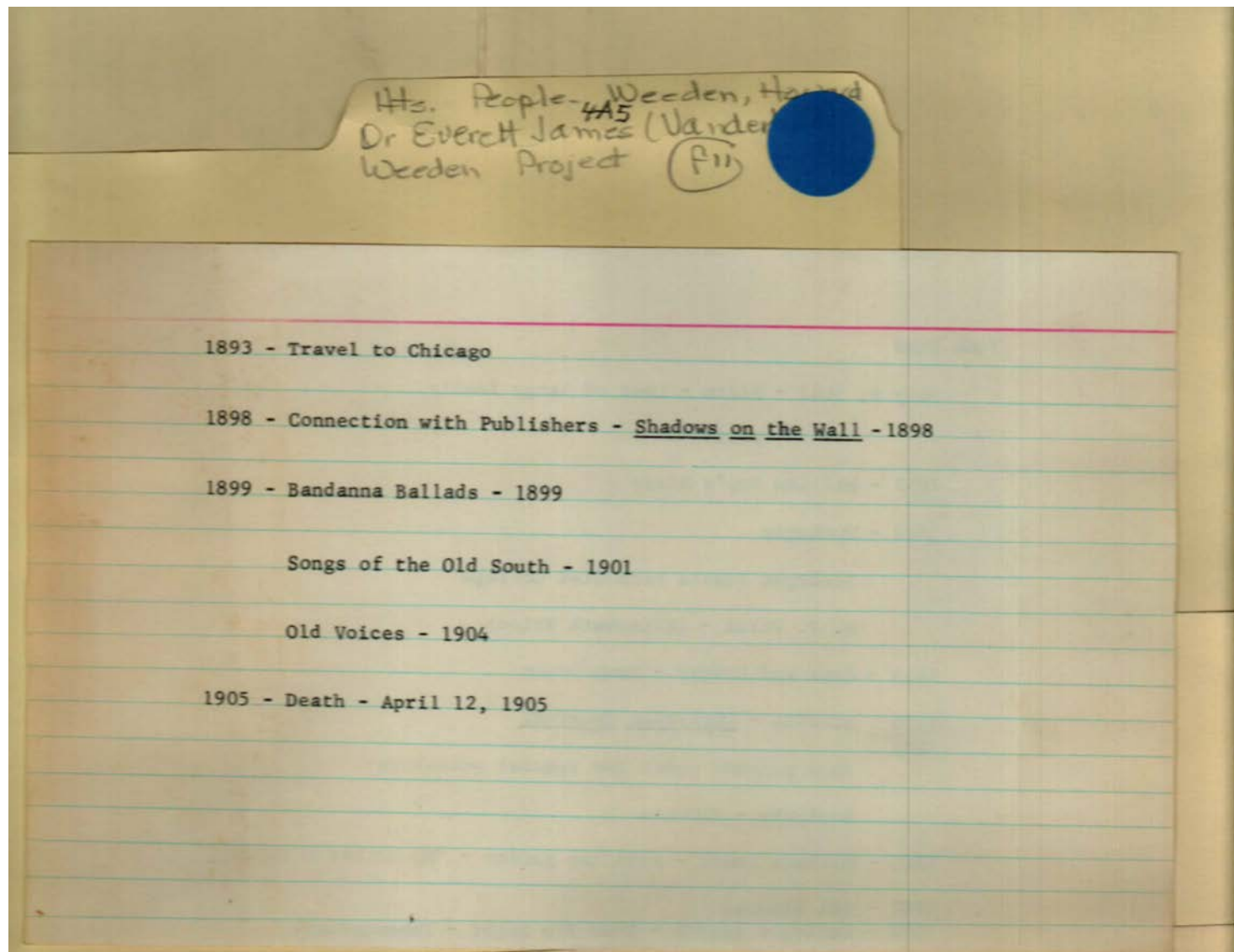


Names:

Weeden, Howard

Types:

portrait

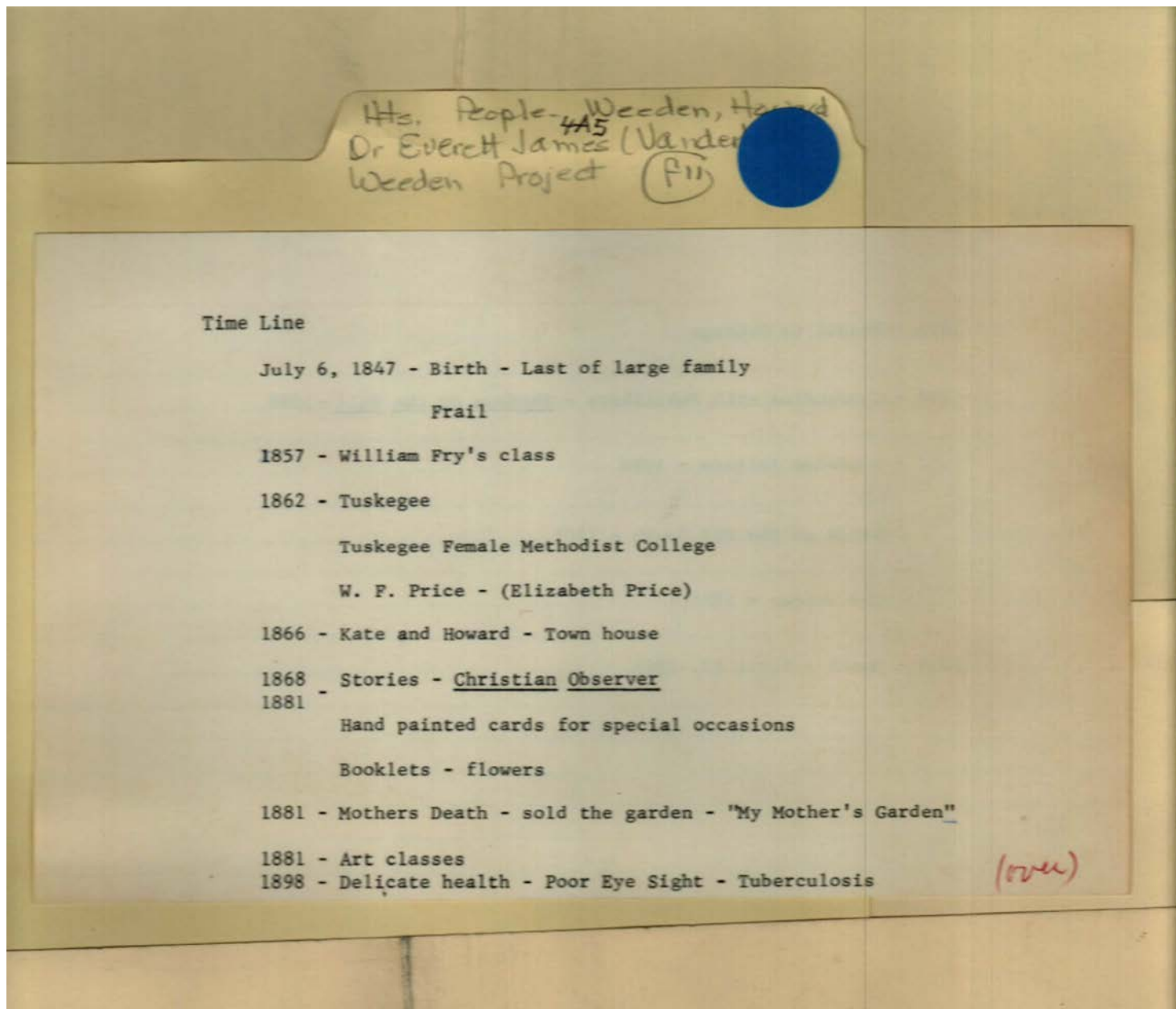


Names:

Weeden, Howard

Types:

time line



Names:

Frye, William

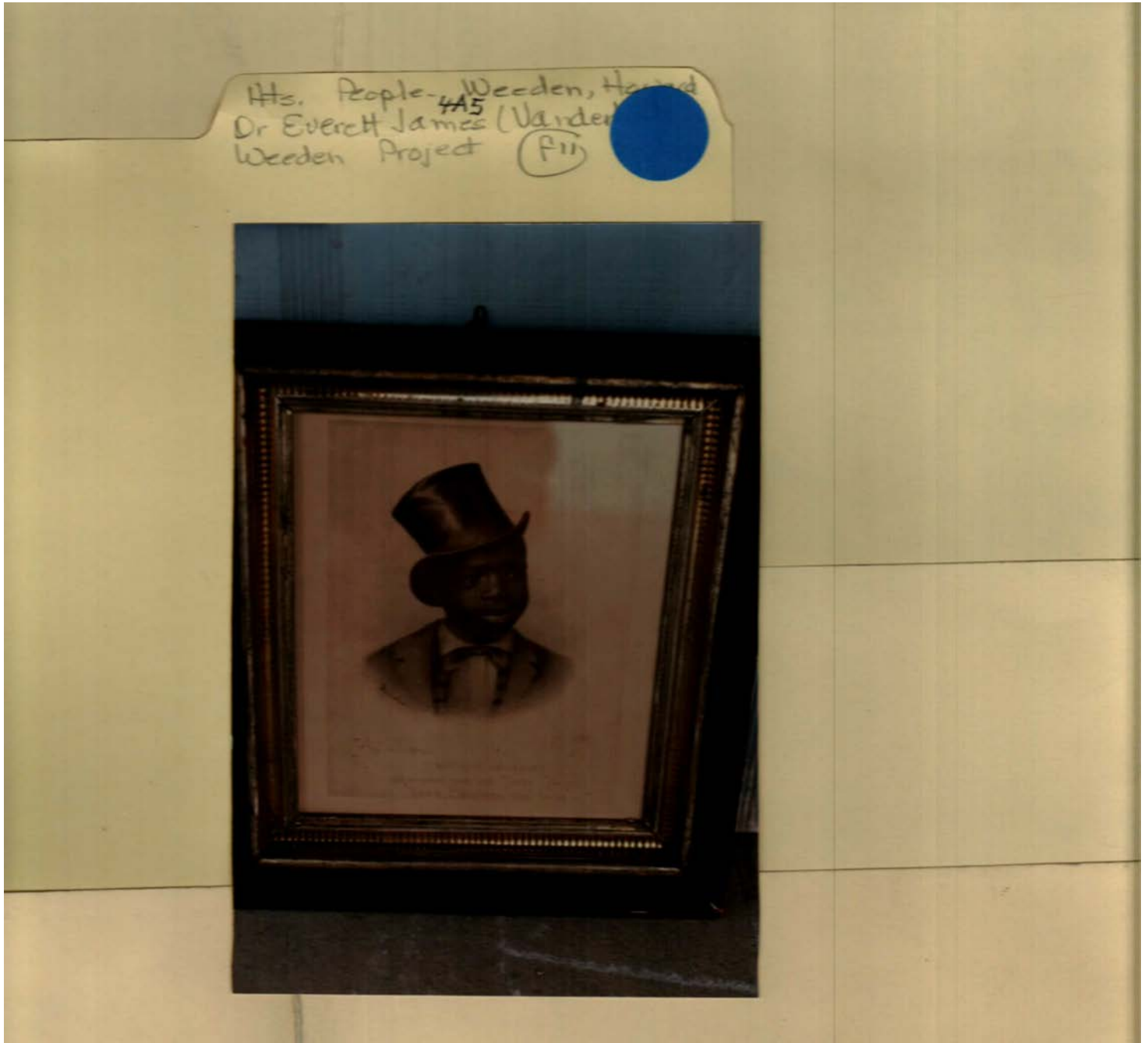
Price, Elizabeth

Price, W. F.

Weeden, Howard

Types:

time line



Names:

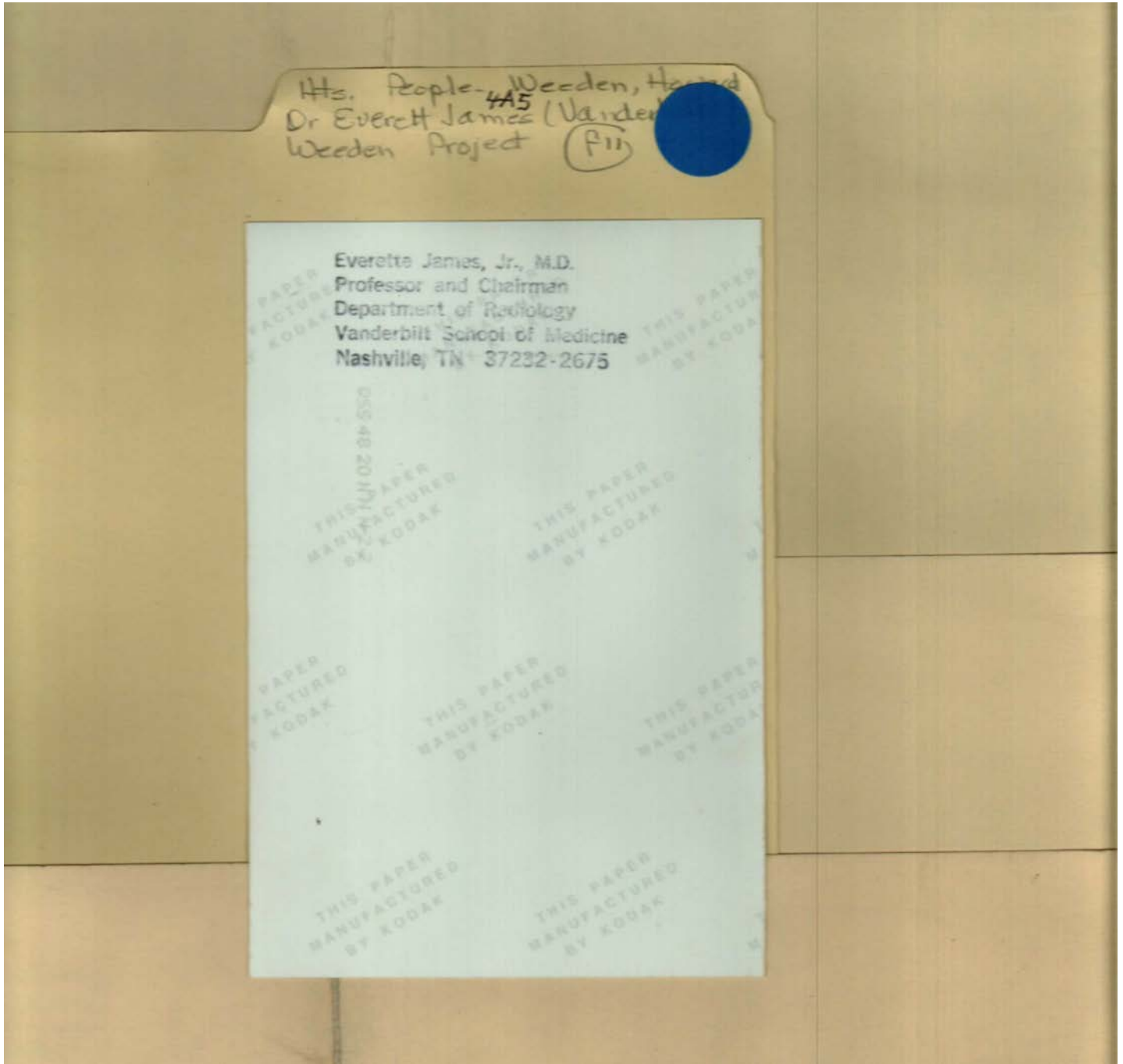
Weeden, Howard

Types:

portrait

Weeden Project - Families

Image 9 r04a05-11-000-0009 [Contents](#) [Index](#) [About](#)

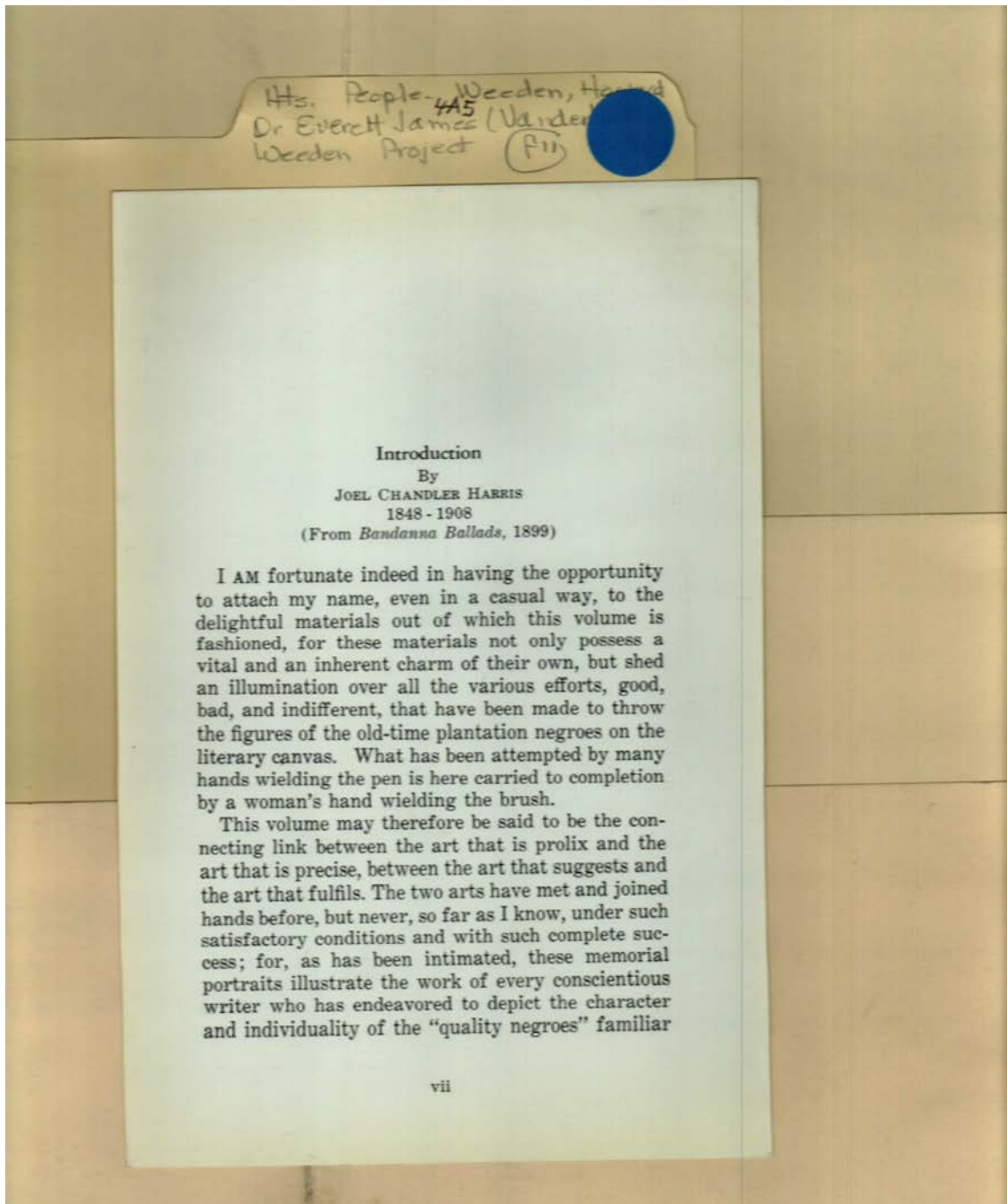


Names:

James, Everette, Jr.,
M.D.

Types:

address



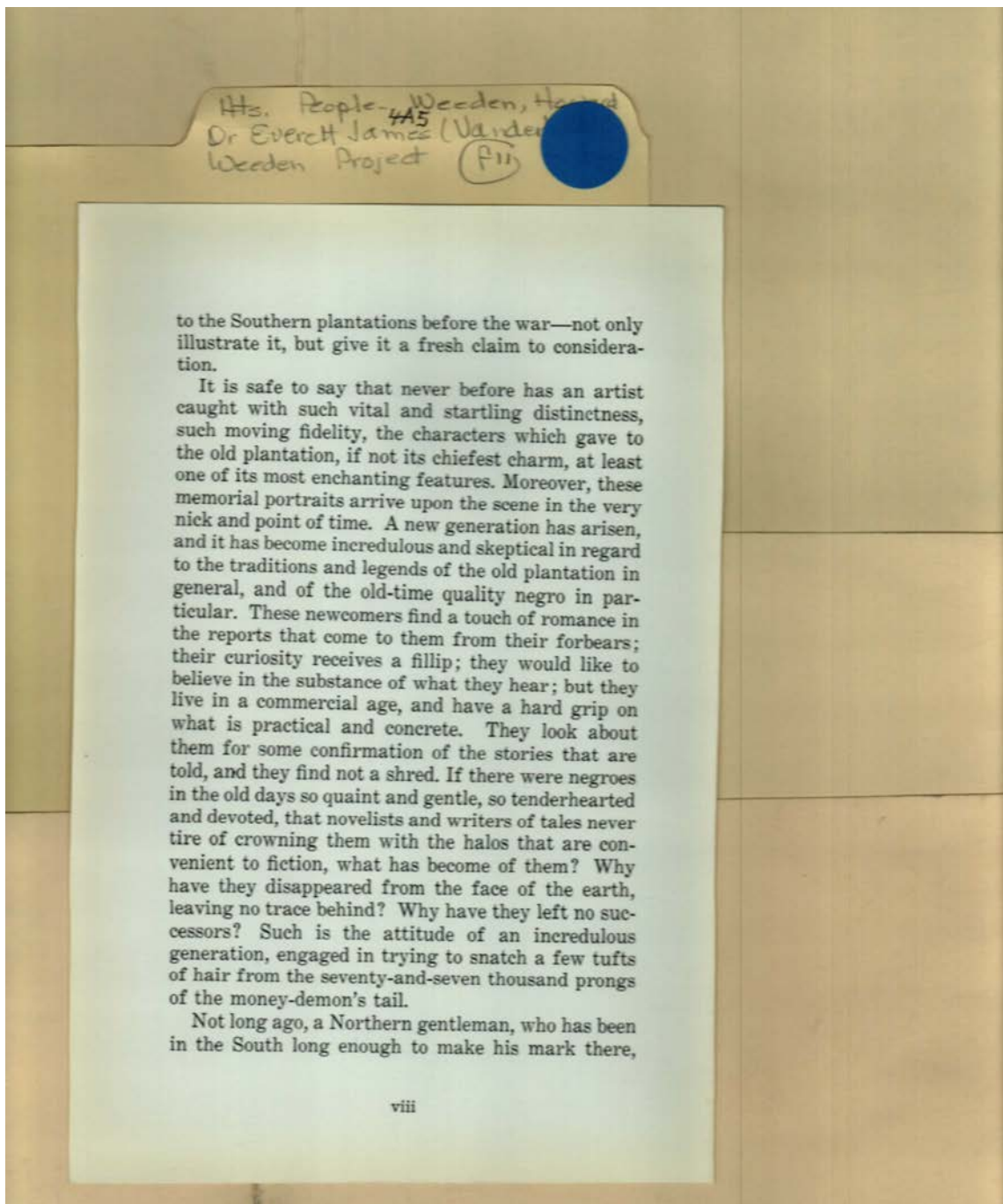
Names:

Bandana Ballads
Introduction

Harris, Joel Chandler

Types:

book

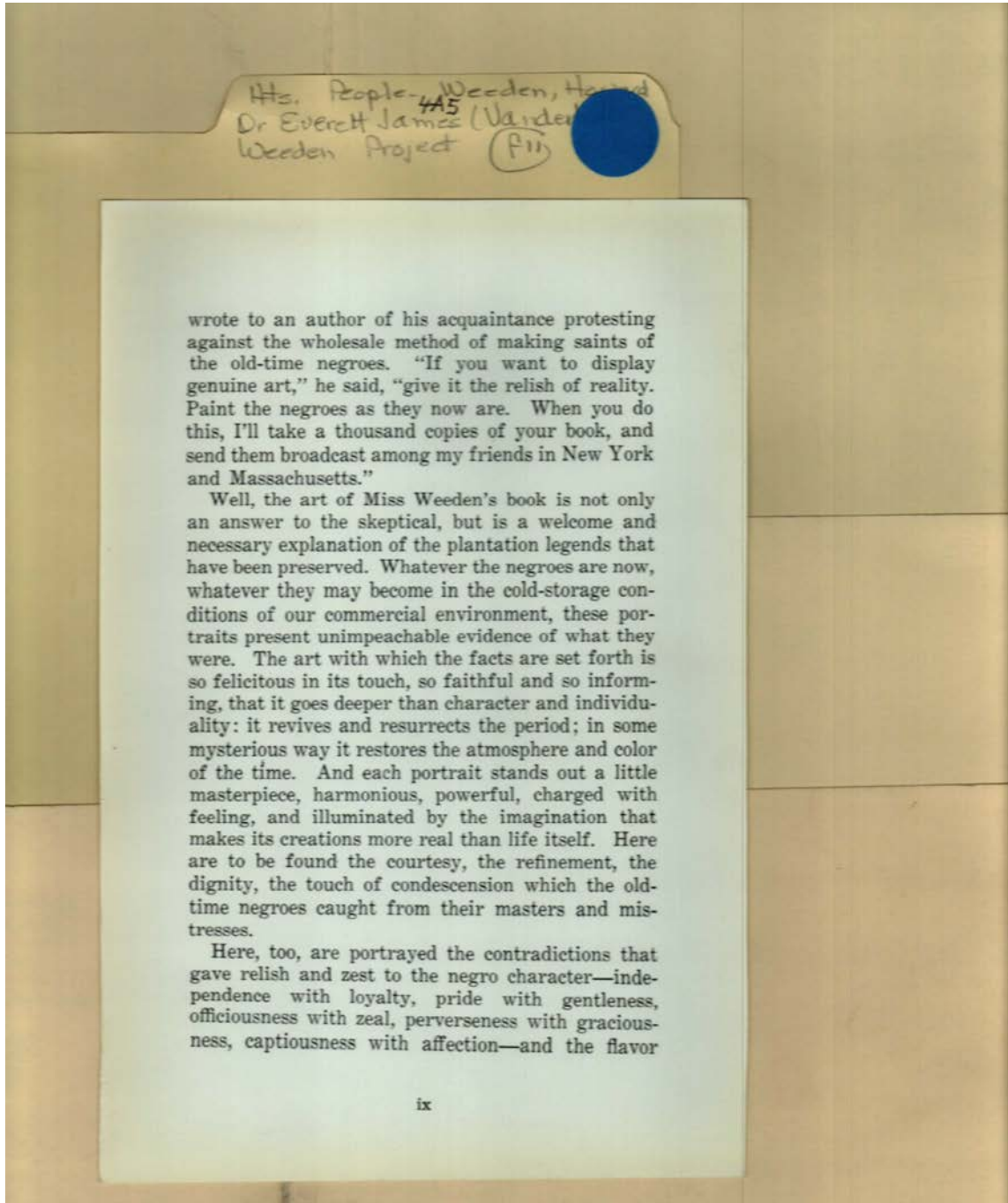


Names:

Harris, Joel Chandler

Types:

book



wrote to an author of his acquaintance protesting against the wholesale method of making saints of the old-time negroes. "If you want to display genuine art," he said, "give it the relish of reality. Paint the negroes as they now are. When you do this, I'll take a thousand copies of your book, and send them broadcast among my friends in New York and Massachusetts."

Well, the art of Miss Weeden's book is not only an answer to the skeptical, but is a welcome and necessary explanation of the plantation legends that have been preserved. Whatever the negroes are now, whatever they may become in the cold-storage conditions of our commercial environment, these portraits present unimpeachable evidence of what they were. The art with which the facts are set forth is so felicitous in its touch, so faithful and so informing, that it goes deeper than character and individuality: it revives and resurrects the period; in some mysterious way it restores the atmosphere and color of the time. And each portrait stands out a little masterpiece, harmonious, powerful, charged with feeling, and illuminated by the imagination that makes its creations more real than life itself. Here are to be found the courtesy, the refinement, the dignity, the touch of condescension which the old-time negroes caught from their masters and mistresses.

Here, too, are portrayed the contradictions that gave relish and zest to the negro character— independence with loyalty, pride with gentleness, officiousness with zeal, perverseness with graciousness, captiousness with affection—and the flavor

Names:

Weeden, Howard

Types:

book

44s. People - Weeden, Howard
Dr Everett James (Vander
Weeden Project (F11)

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Names:

Bandana Ballads

Shadows on the Wall

Weeden, Howard

Types:

book

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Dr Everett James (Vander) #45
Weeden Project (P11)

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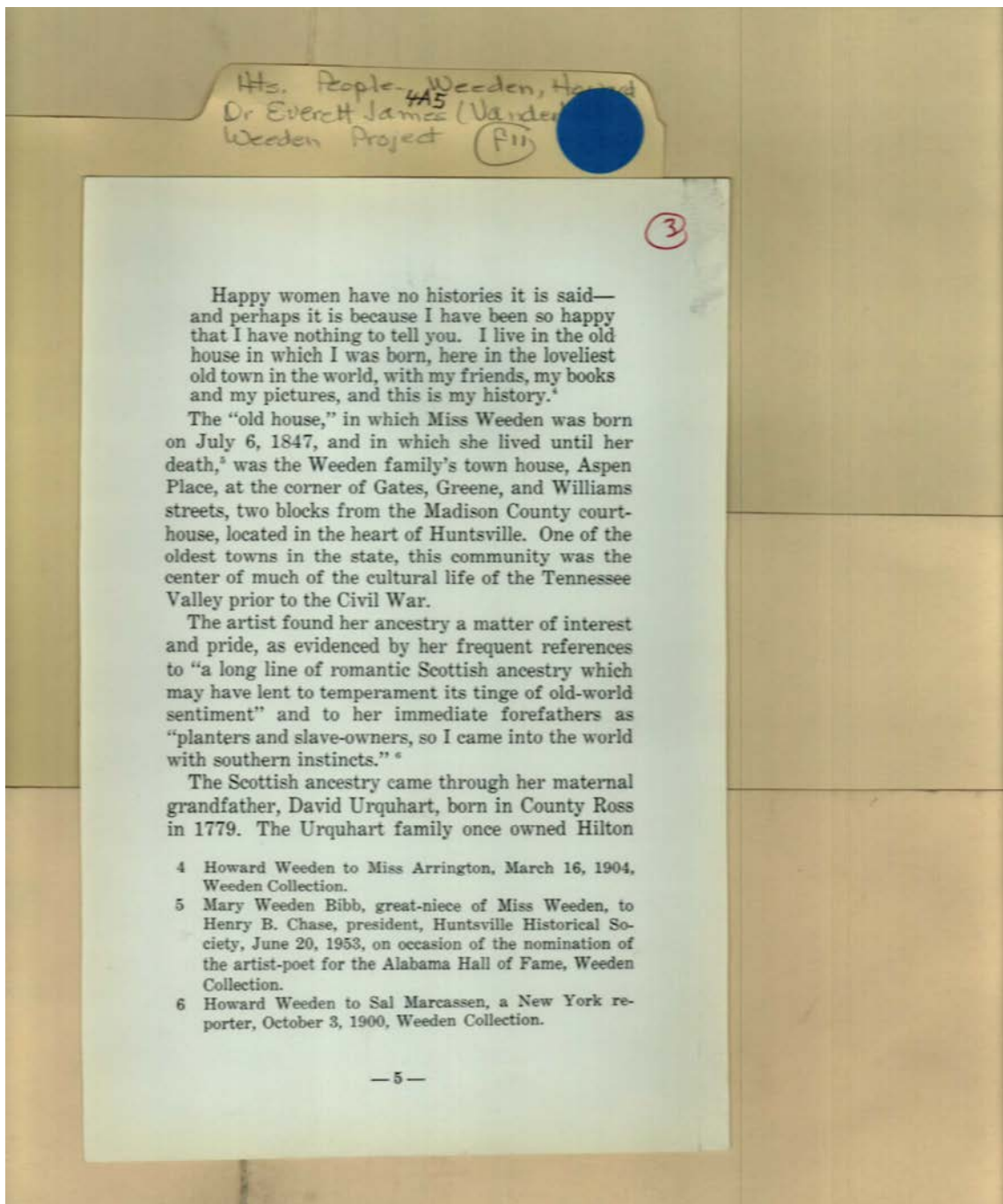
From the Pages of an
Old Scrap Book

Songs of the Old
South

Weeden, Howard

Types:

book



Happy women have no histories it is said— and perhaps it is because I have been so happy that I have nothing to tell you. I live in the old house in which I was born, here in the loveliest old town in the world, with my friends, my books and my pictures, and this is my history.⁴

The "old house," in which Miss Weeden was born on July 6, 1847, and in which she lived until her death,⁵ was the Weeden family's town house, Aspen Place, at the corner of Gates, Greene, and Williams streets, two blocks from the Madison County courthouse, located in the heart of Huntsville. One of the oldest towns in the state, this community was the center of much of the cultural life of the Tennessee Valley prior to the Civil War.

The artist found her ancestry a matter of interest and pride, as evidenced by her frequent references to "a long line of romantic Scottish ancestry which may have lent to temperament its tinge of old-world sentiment" and to her immediate forefathers as "planters and slave-owners, so I came into the world with southern instincts."⁶

The Scottish ancestry came through her maternal grandfather, David Urquhart, born in County Ross in 1779. The Urquhart family once owned Hilton

- 4 Howard Weeden to Miss Arrington, March 16, 1904, Weeden Collection.
- 5 Mary Weeden Bibb, great-niece of Miss Weeden, to Henry B. Chase, president, Huntsville Historical Society, June 20, 1953, on occasion of the nomination of the artist-poet for the Alabama Hall of Fame, Weeden Collection.
- 6 Howard Weeden to Sal Marcassen, a New York reporter, October 3, 1900, Weeden Collection.

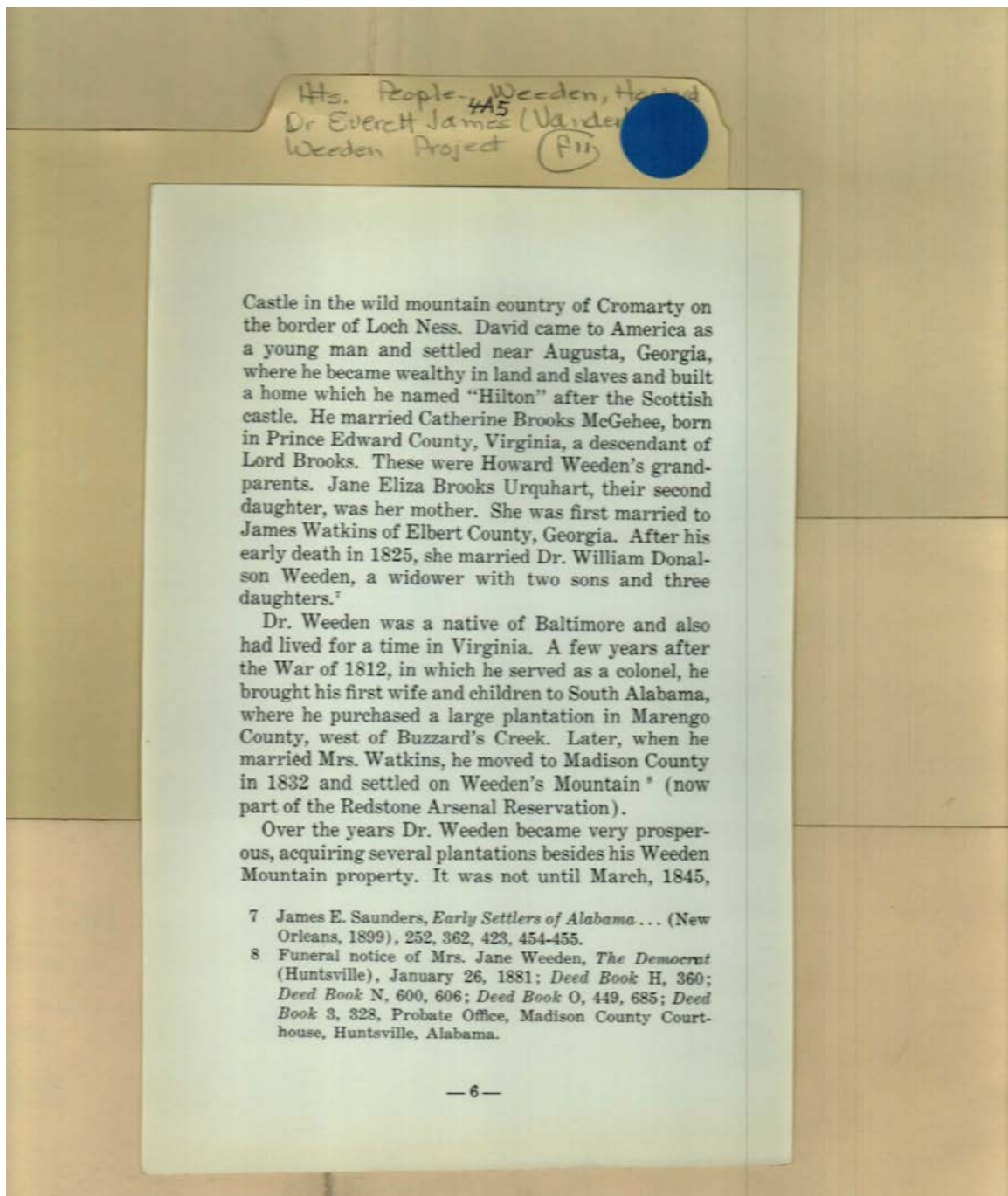
Names:

Urquhart, David

Weeden, Howard

Types:

book



Names:

Brooks, Lord
McGehee, Catherine
Brooks

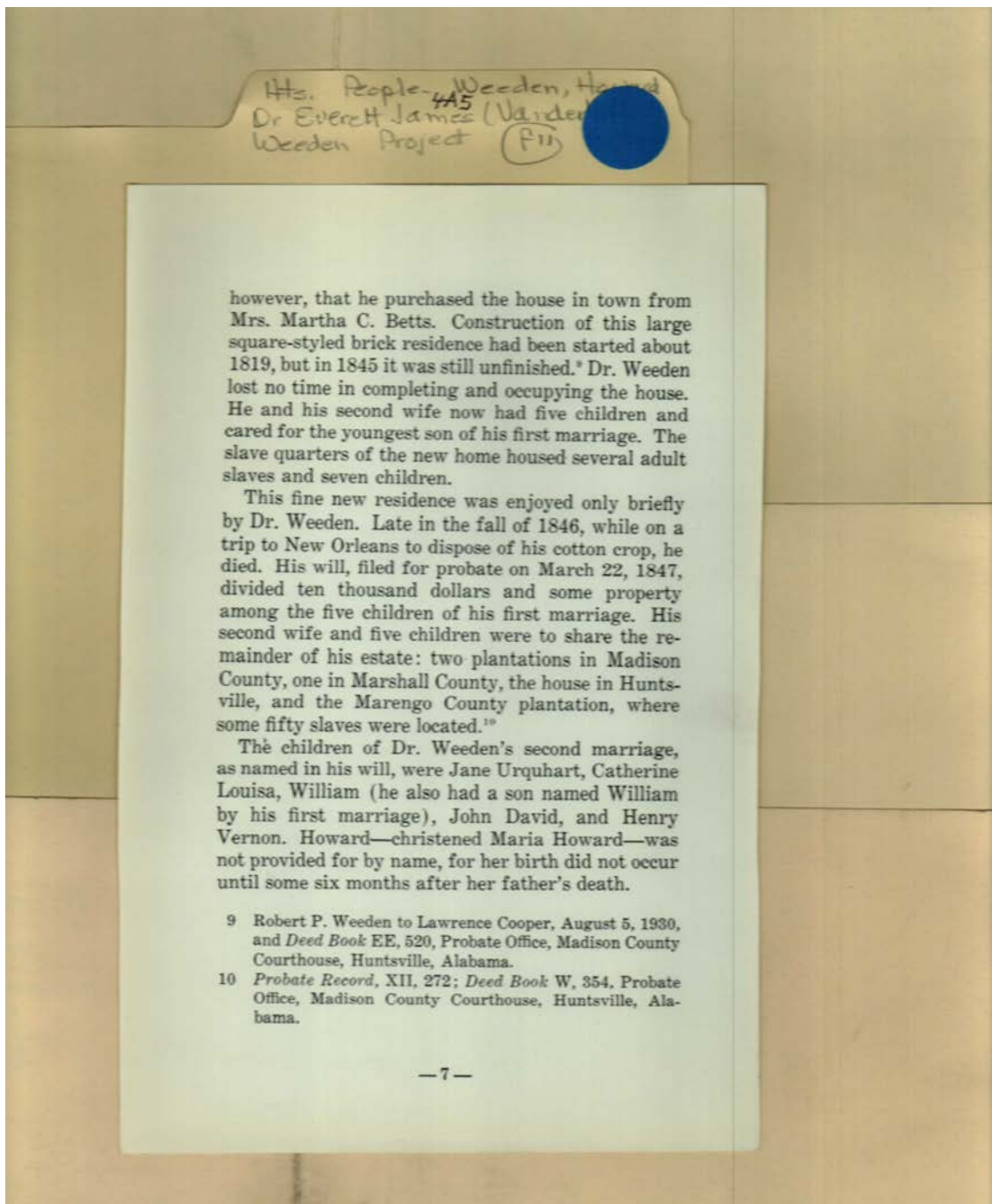
Urquhart, David
Urquhart, Jane Eliza
Brooks

Watkins, James
Weeden, Howard

Weeden, William
Donalson, Dr.

Types:

book



Names:

Betts, Martha C.
Weeden, Catherine
Louisa

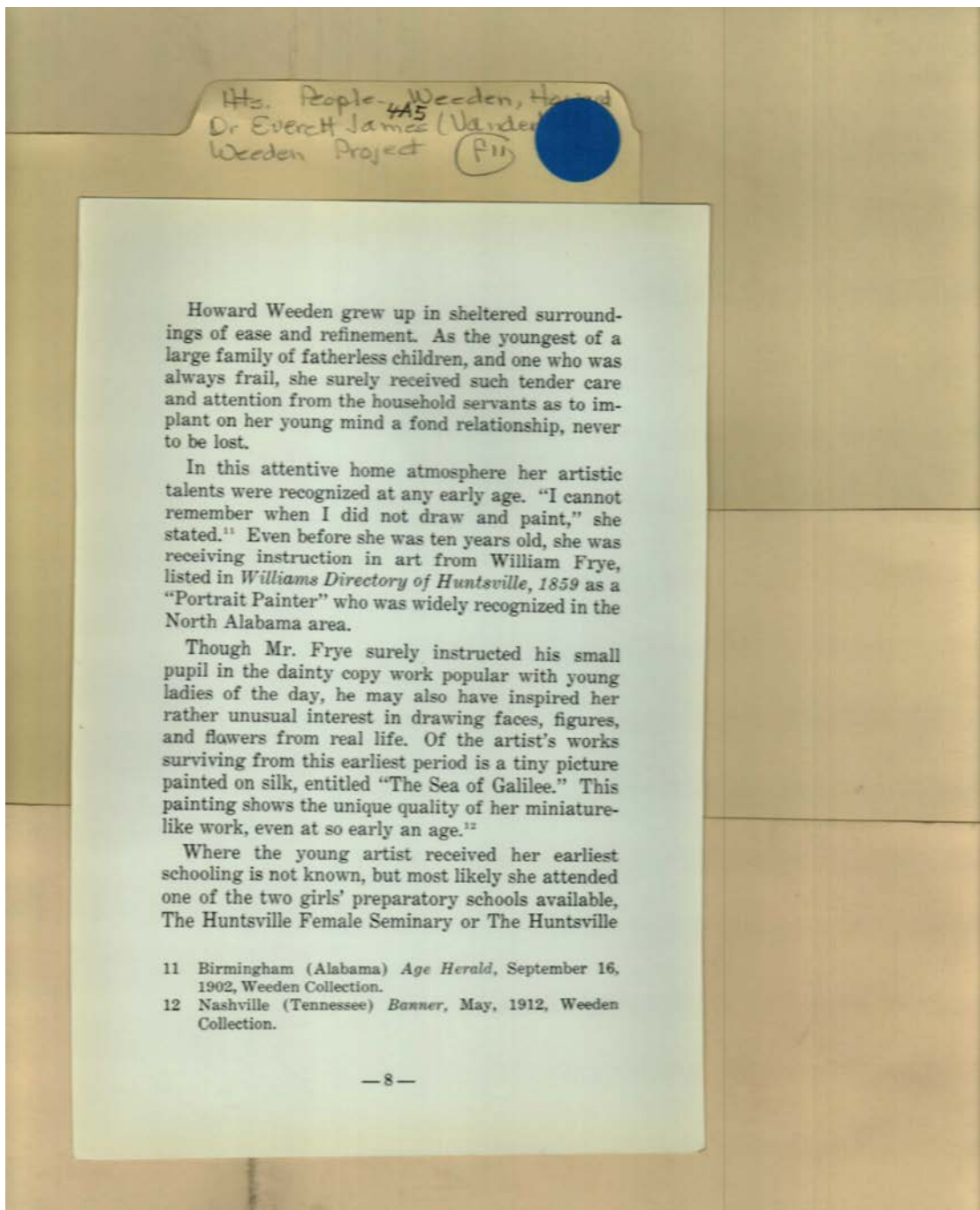
Weeden, Henry
Vernon
Weeden, Jane
Urquhart

Weeden, John David
Weeden, Maria
Howard
Weeden, William

Weeden, William
Donalson, Dr.

Types:

book



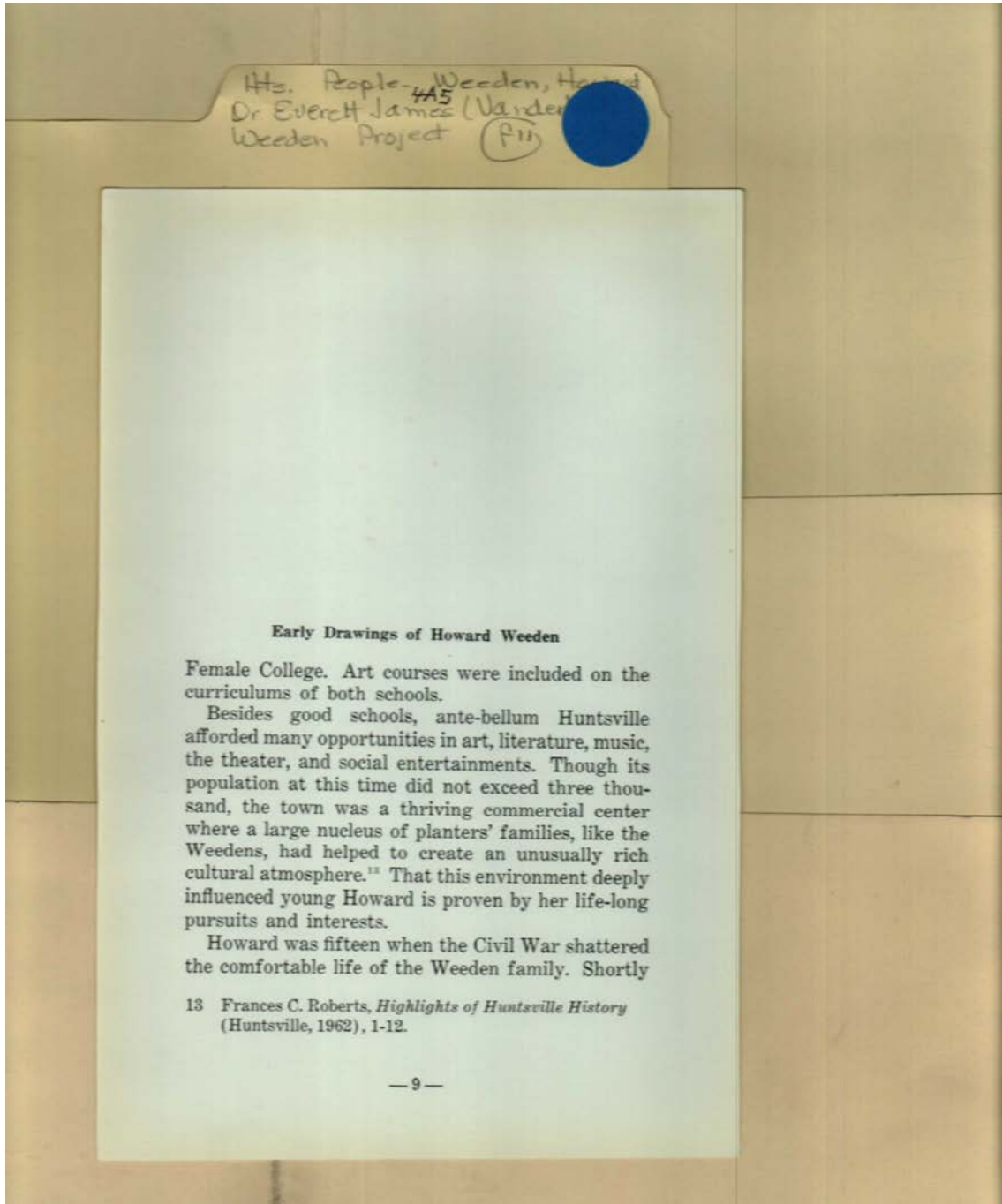
Names:

Frye, William

Weeden, Howard

Types:

book



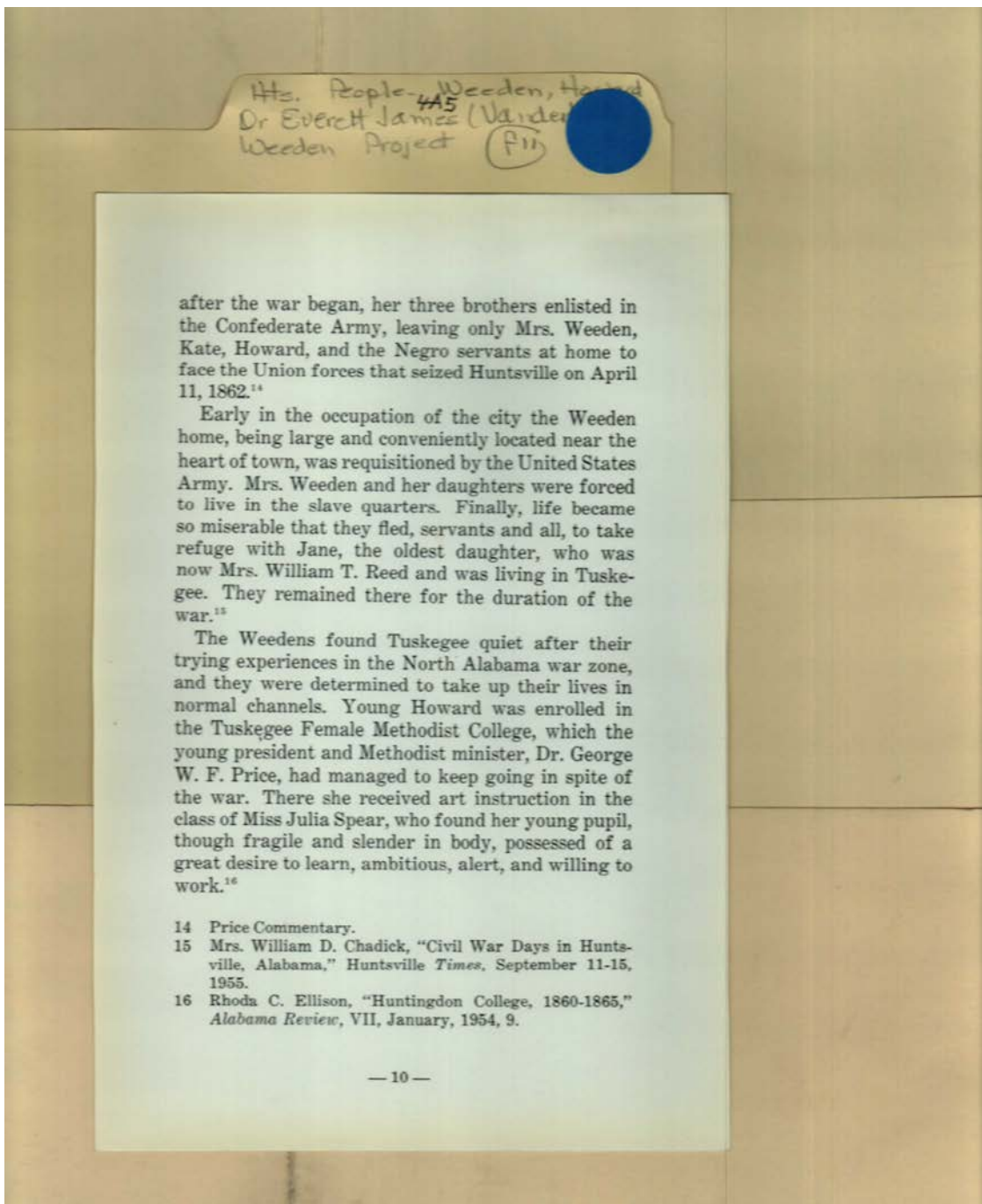
Names:

Early Drawings of
Howard Weeden

Weeden, Howard

Types:

book



Names:

Price, George W. F.,
Dr.
Reed, Jane Weeden

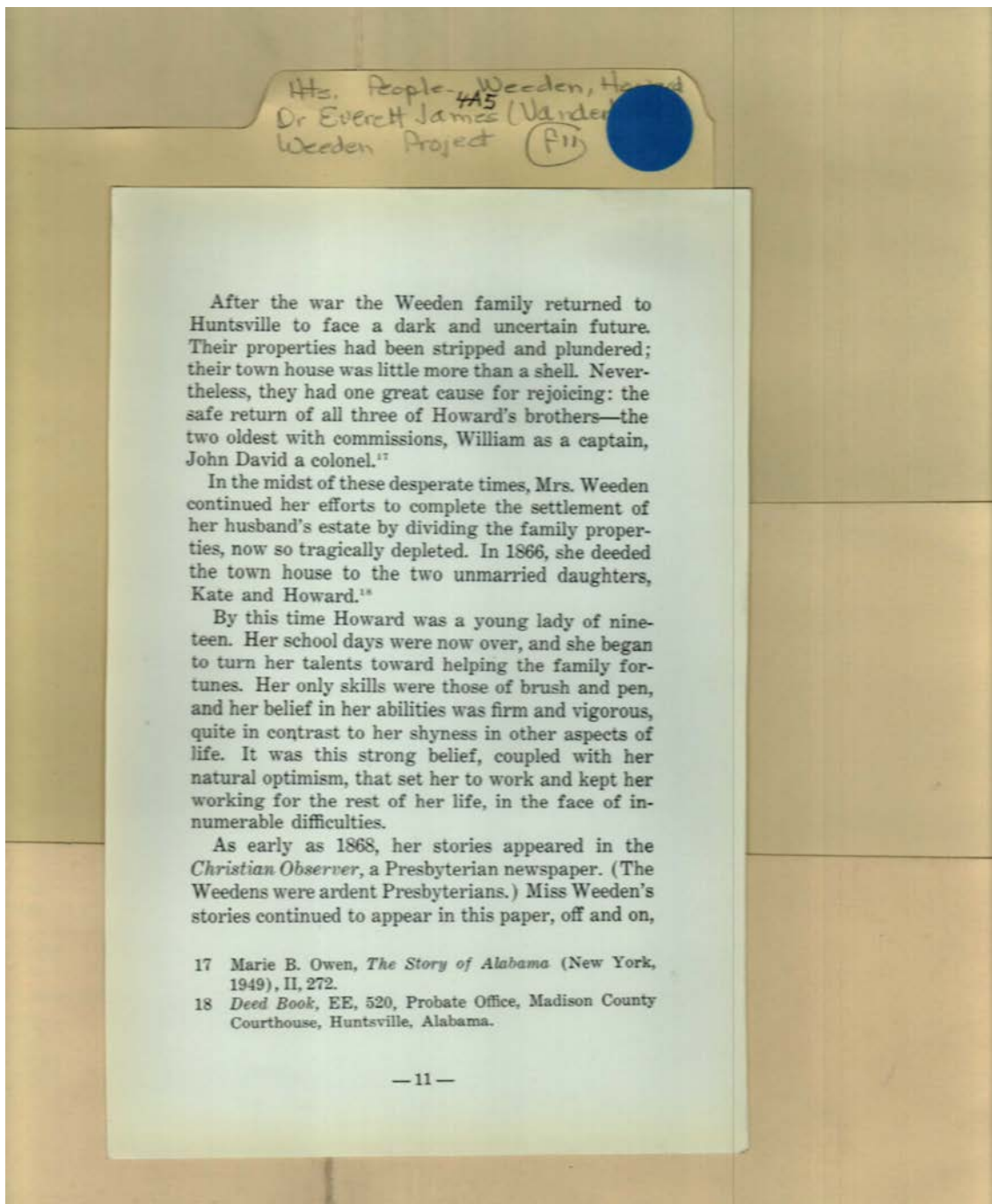
Reed, William T.
Spear, Julia, Miss

Tuskegee Female
Methodist College
Weeden, Howard

Weeden, Kate
Weeden, Mrs.

Types:

book



Names:

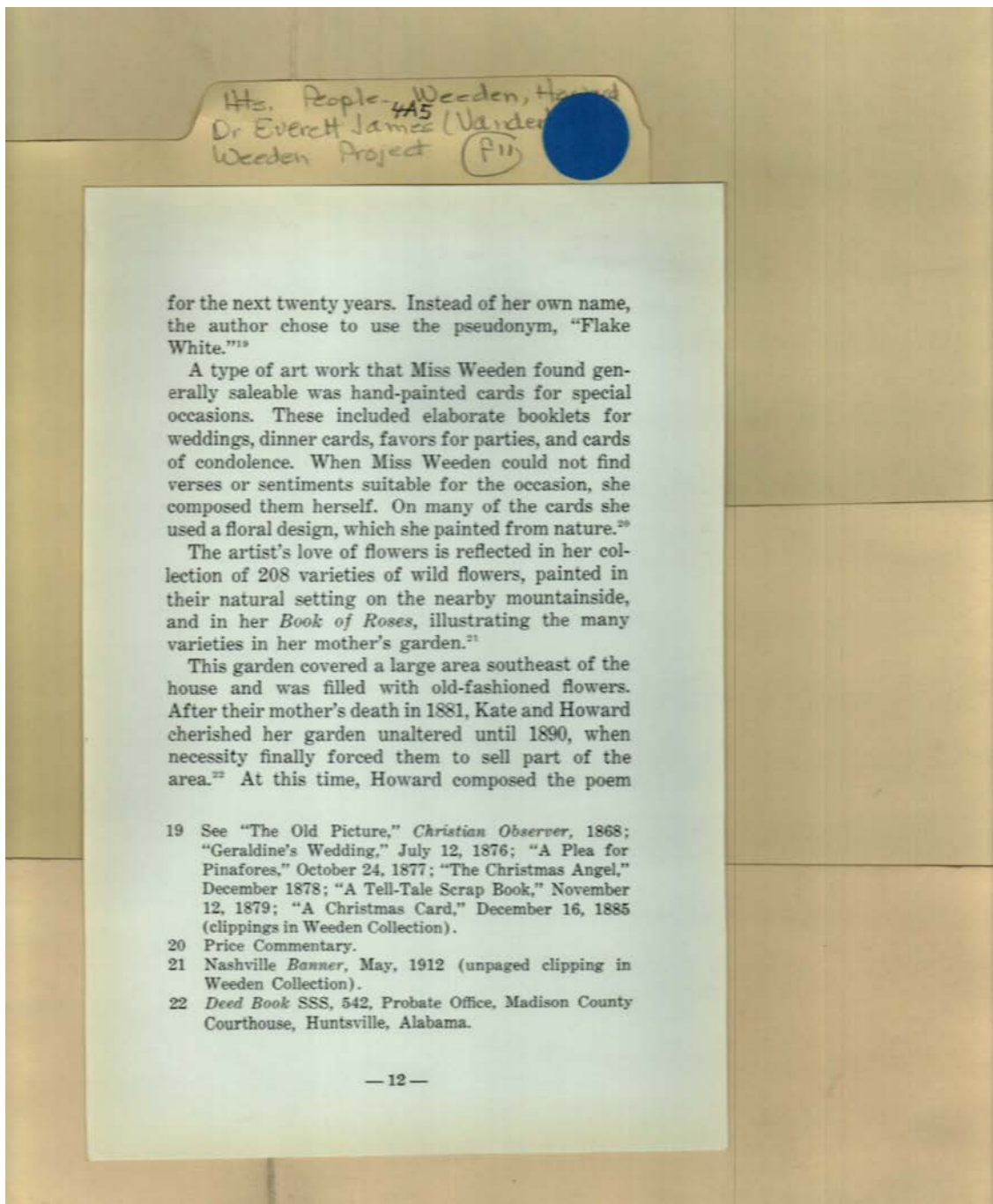
Weeden, Howard
Weeden, John David

Weeden, Kate
Weeden, Mrs.

Weeden, William

Types:

book



for the next twenty years. Instead of her own name, the author chose to use the pseudonym, "Flake White."¹⁹

A type of art work that Miss Weeden found generally saleable was hand-painted cards for special occasions. These included elaborate booklets for weddings, dinner cards, favors for parties, and cards of condolence. When Miss Weeden could not find verses or sentiments suitable for the occasion, she composed them herself. On many of the cards she used a floral design, which she painted from nature.²⁰

The artist's love of flowers is reflected in her collection of 208 varieties of wild flowers, painted in their natural setting on the nearby mountainside, and in her *Book of Roses*, illustrating the many varieties in her mother's garden.²¹

This garden covered a large area southeast of the house and was filled with old-fashioned flowers. After their mother's death in 1881, Kate and Howard cherished her garden unaltered until 1890, when necessity finally forced them to sell part of the area.²² At this time, Howard composed the poem

19 See "The Old Picture," *Christian Observer*, 1868; "Geraldine's Wedding," July 12, 1876; "A Plea for Pinafores," October 24, 1877; "The Christmas Angel," December 1878; "A Tell-Tale Scrap Book," November 12, 1879; "A Christmas Card," December 16, 1885 (clippings in Weeden Collection).

20 Price Commentary.

21 *Nashville Banner*, May, 1912 (unpaged clipping in Weeden Collection).

22 *Deed Book* SSS, 542, Probate Office, Madison County Courthouse, Huntsville, Alabama.

Names:

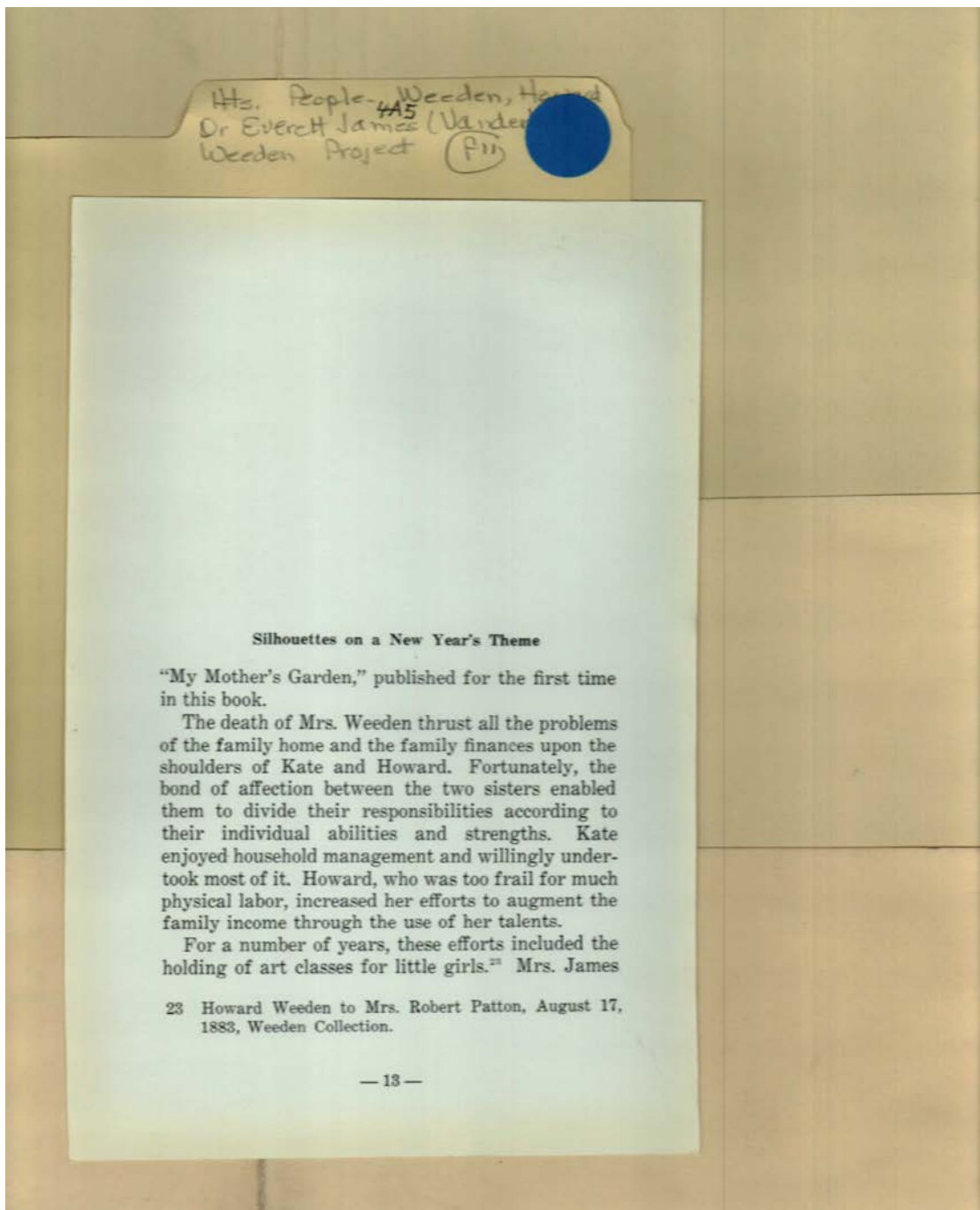
Weeden, Howard

Weeden, Kate

White, Flake

Types:

book



Names:

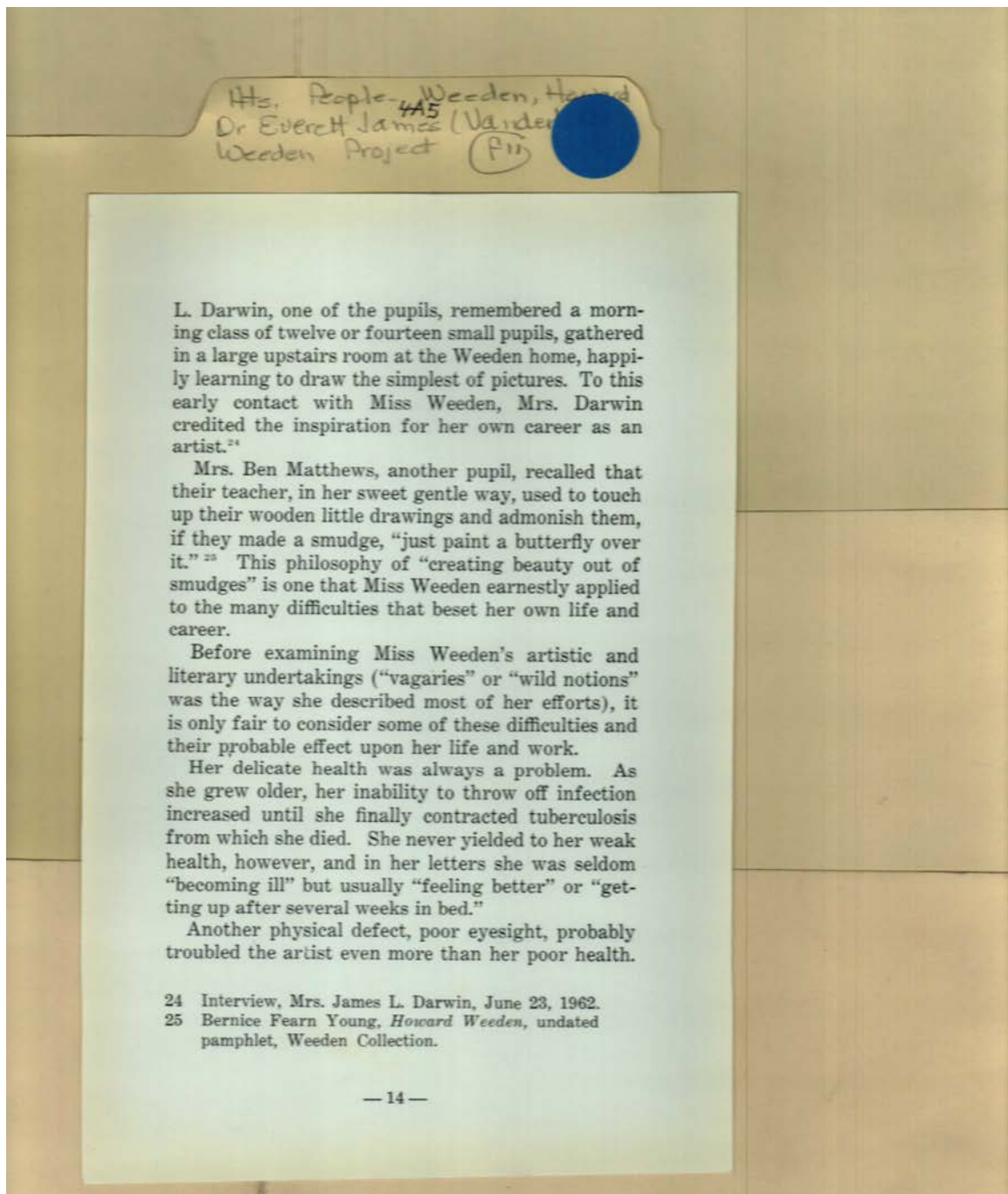
Weeden, Howard

Weeden, Kate

Weeden, Mrs.

Types:

book



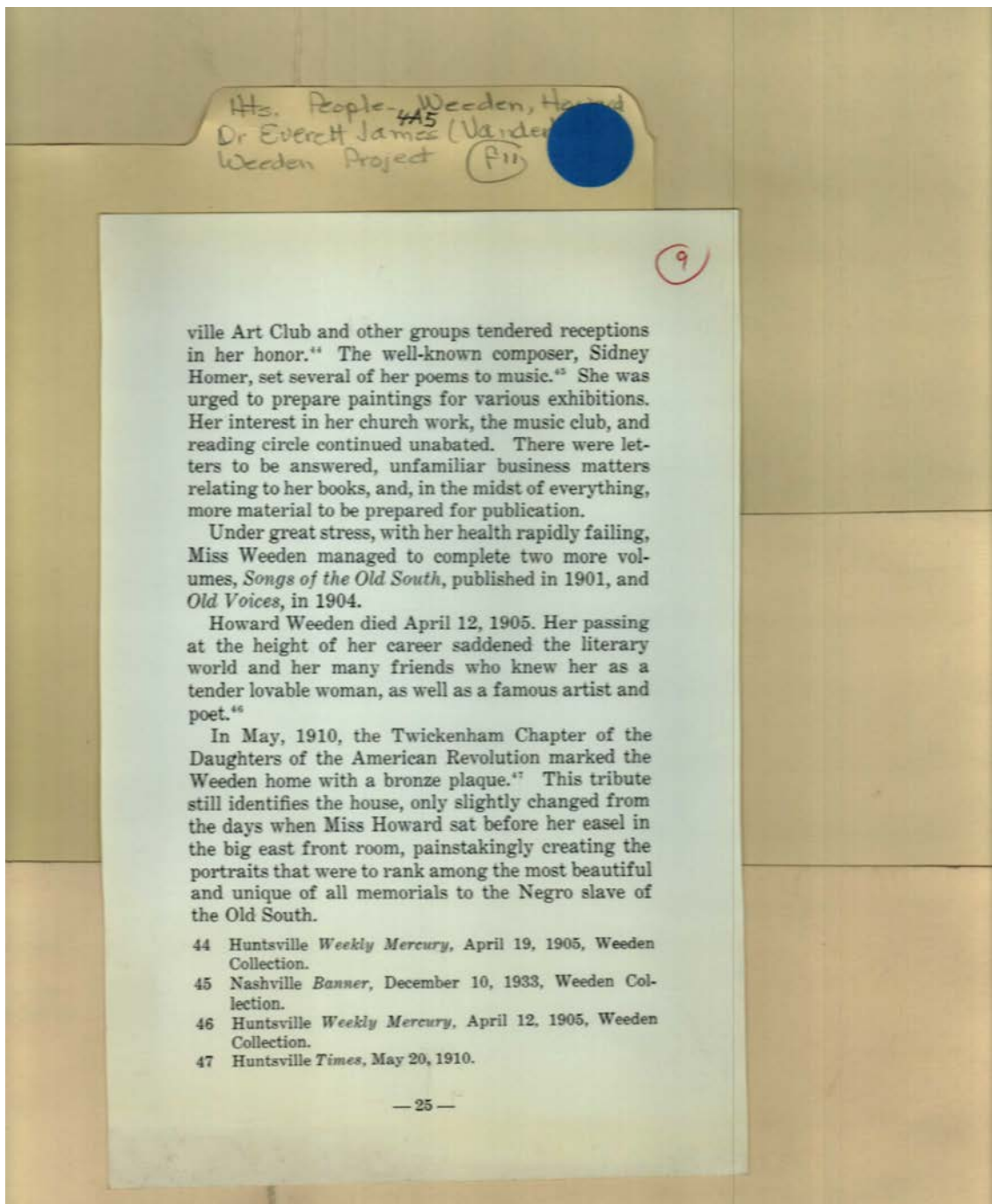
Names:

Darwin, James L.,
Mrs.

Matthews, Ben, Mrs.
Weeden, Howard

Types:

book



Names:

Homer, Sidney

Weeden, Howard

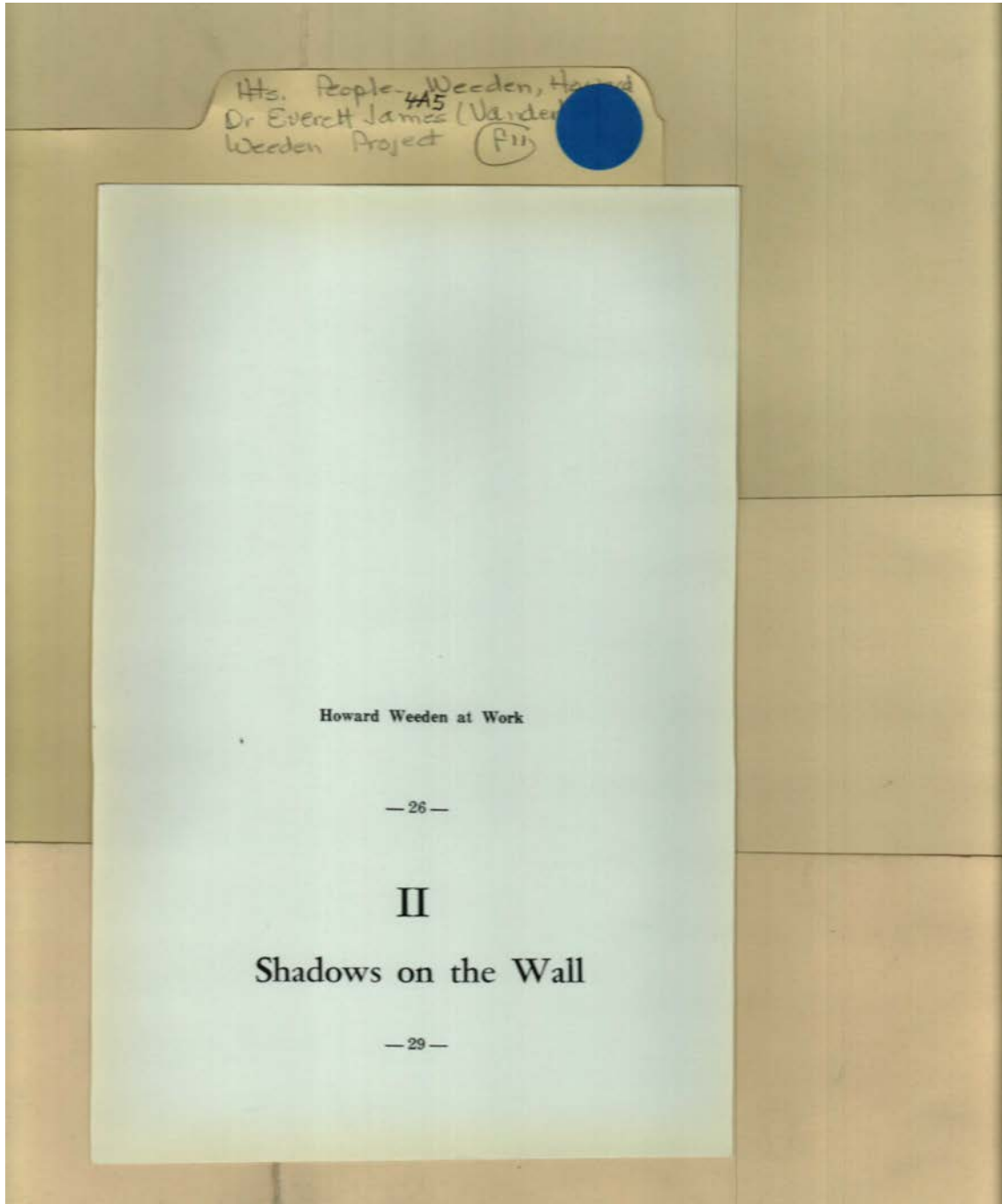
Types:

book

Frances Cabaniss Roberts Collection: Series 4, Subseries A, Box 5, Folder 11

Weeden Project - Families

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Names:

Shadows on the Wall

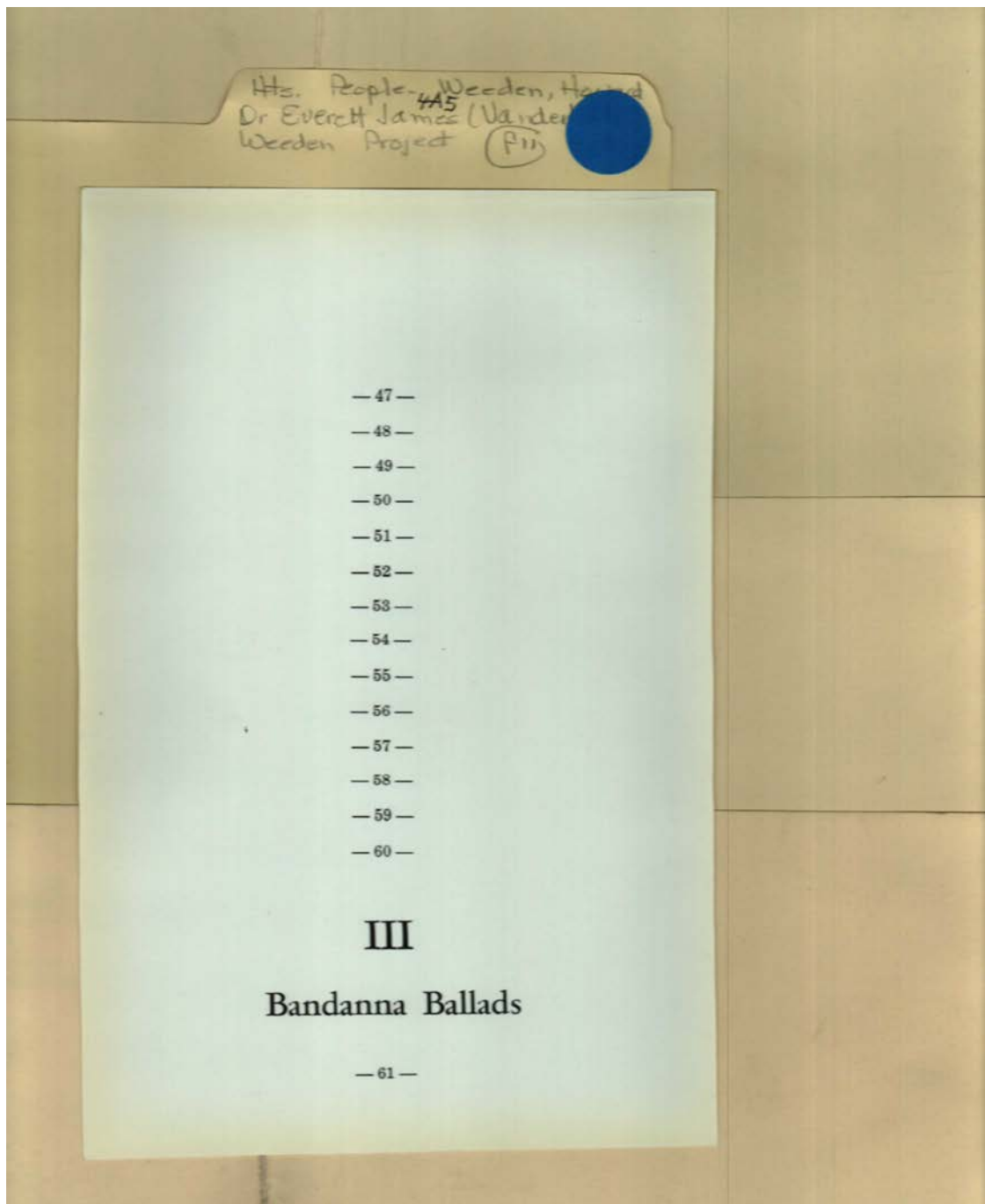
Types:

book

Frances Cabaniss Roberts Collection: Series 4, Subseries A, Box 5, Folder 11

Weeden Project - Families

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Names:

Bandana Ballads

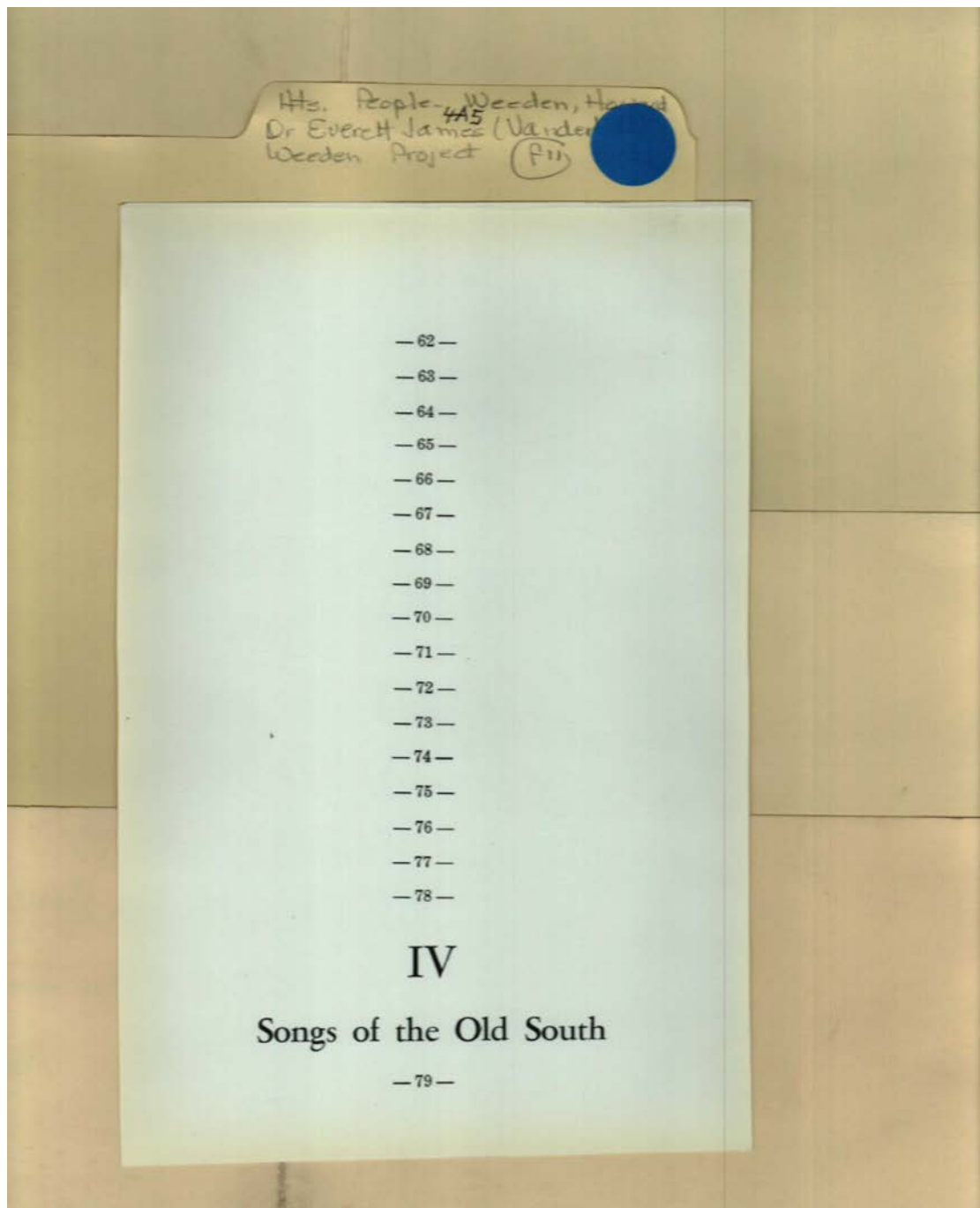
Types:

book

Frances Cabaniss Roberts Collection: Series 4, Subseries A, Box 5, Folder 11

Weeden Project - Families

Image 28 r04a05-11-000-0028 [Contents](#) [Index](#) [About](#)



Names:

Songs of the Old
South

Types:

book

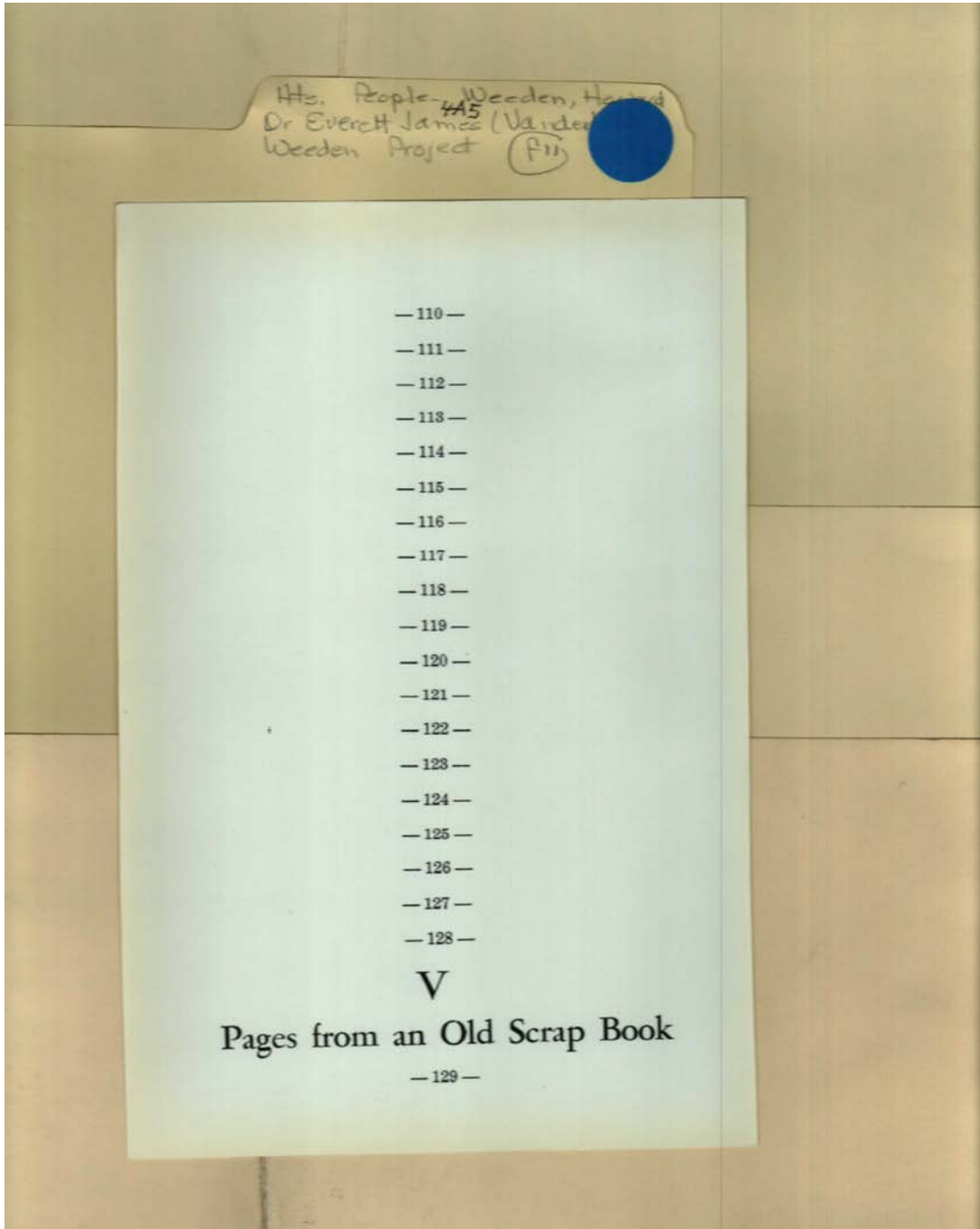
Weeden Project - Families

Image 29 r04a05-11-000-0029

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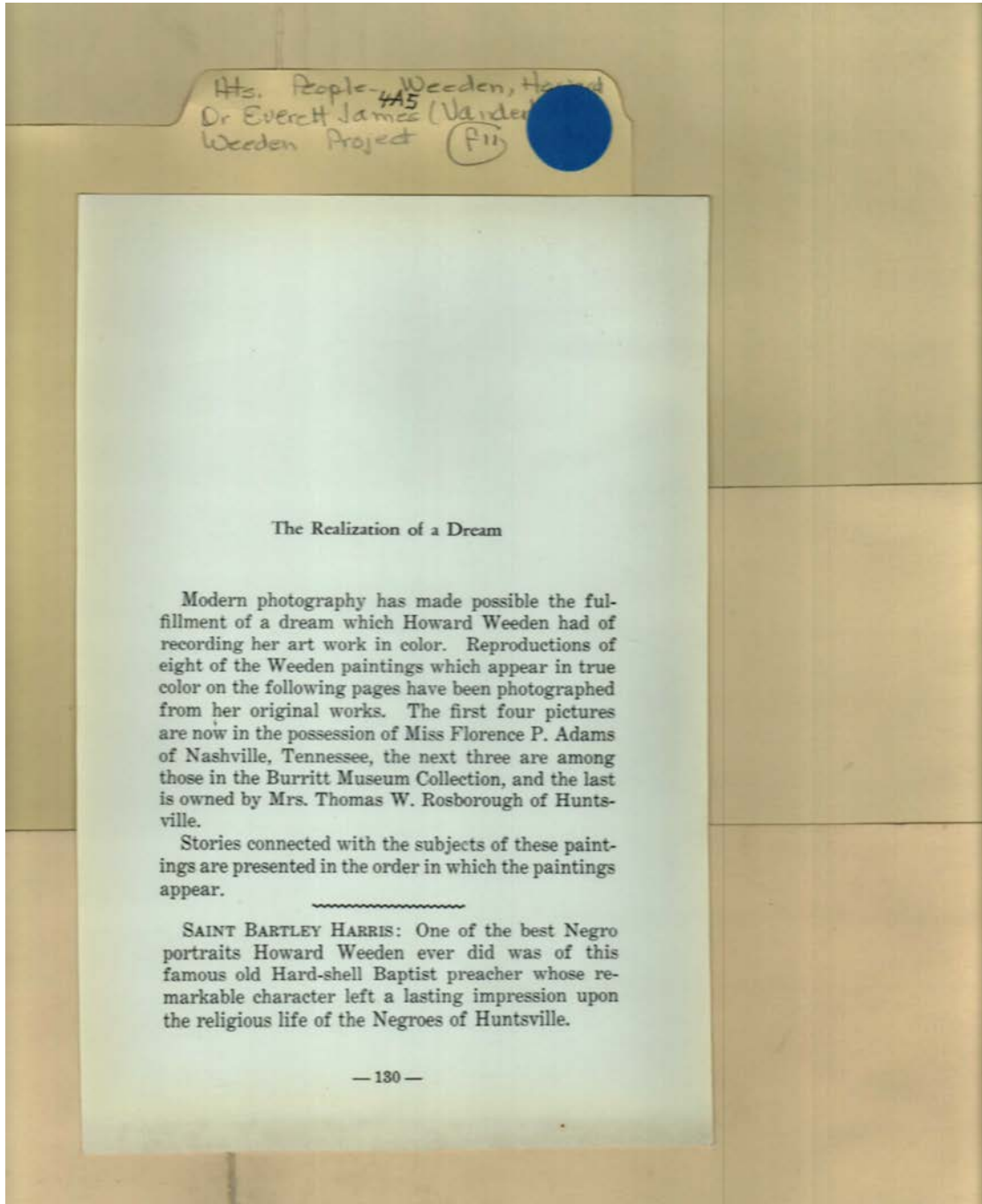


Names:

Pages From an Old
Scrap Book

Types:

book



Names:

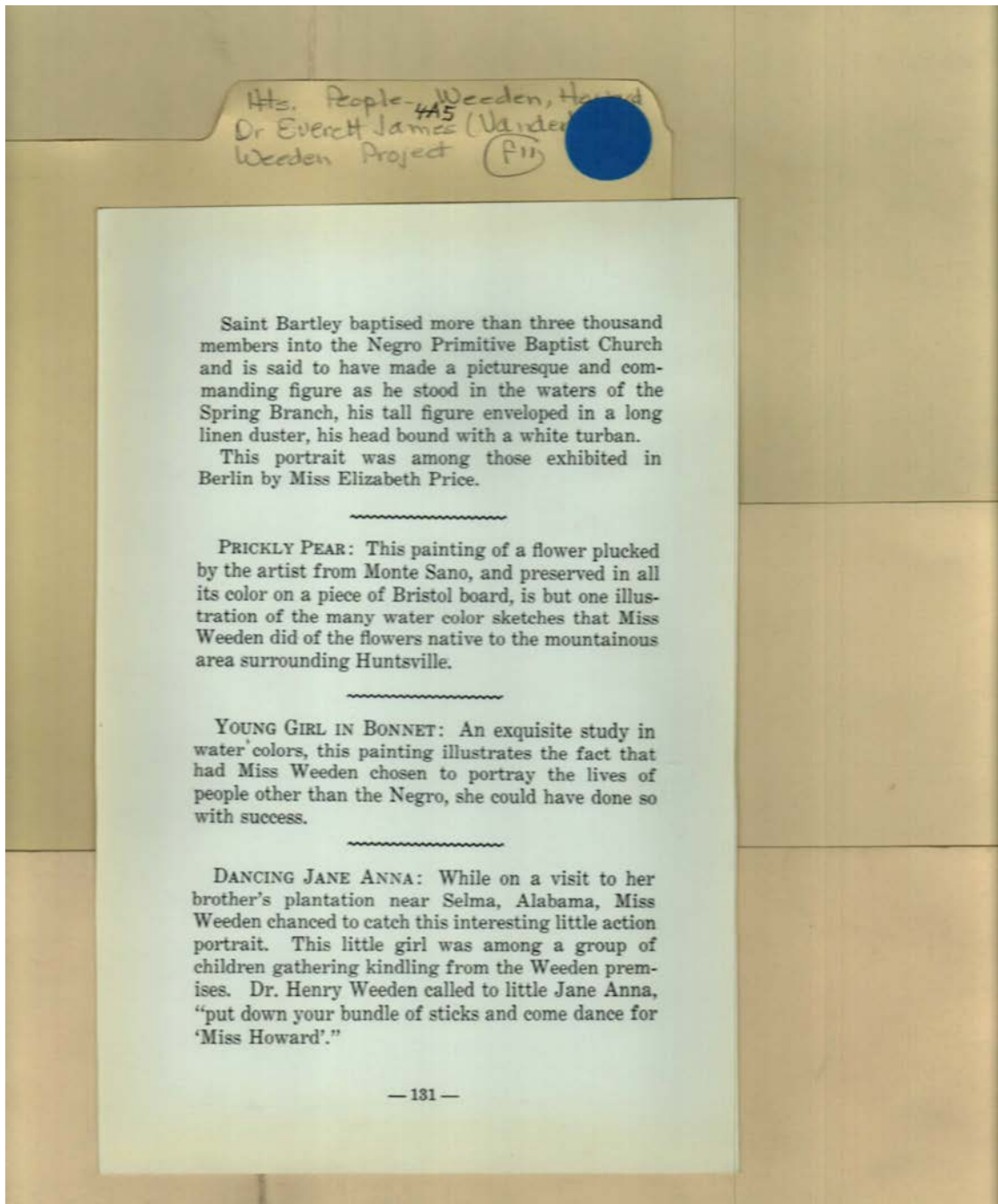
Adams, Florence P.,
Miss
Burritt Museum

Harris, Saint Bartley
Rosborough, Thomas
W., Mrs.

The Realization of a
Dream
Weeden, Howard

Types:

book



Names:

Dancing Jane Anna
Harris, Saint Bartley

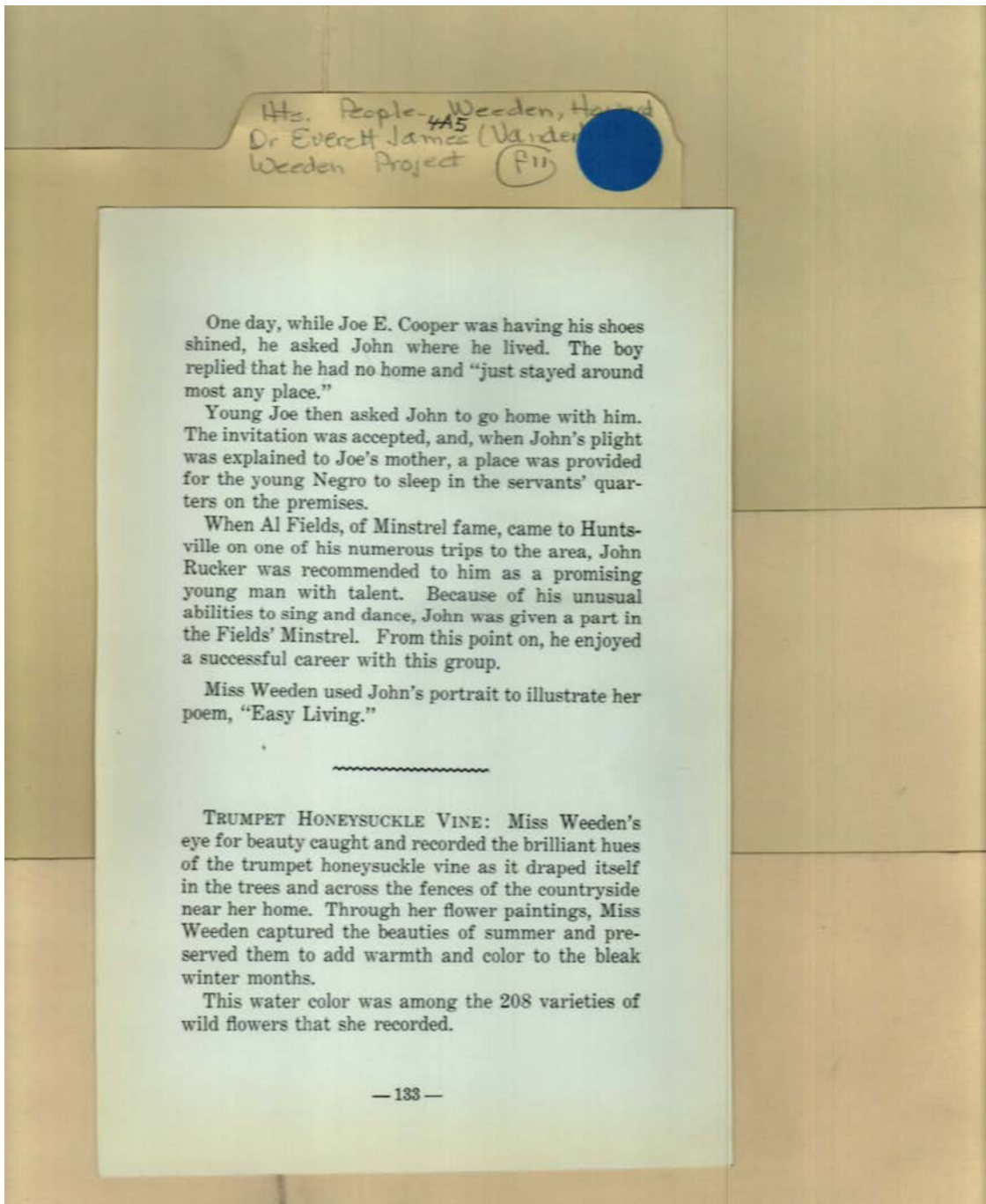
Pear, Prickly
Price, Elizabeth

Weeden, Henry, Dr.
Weeden, Howard

Young Girl in Bonnet

Types:

book



Names:

Cooper, Joe E.
Fields, Al

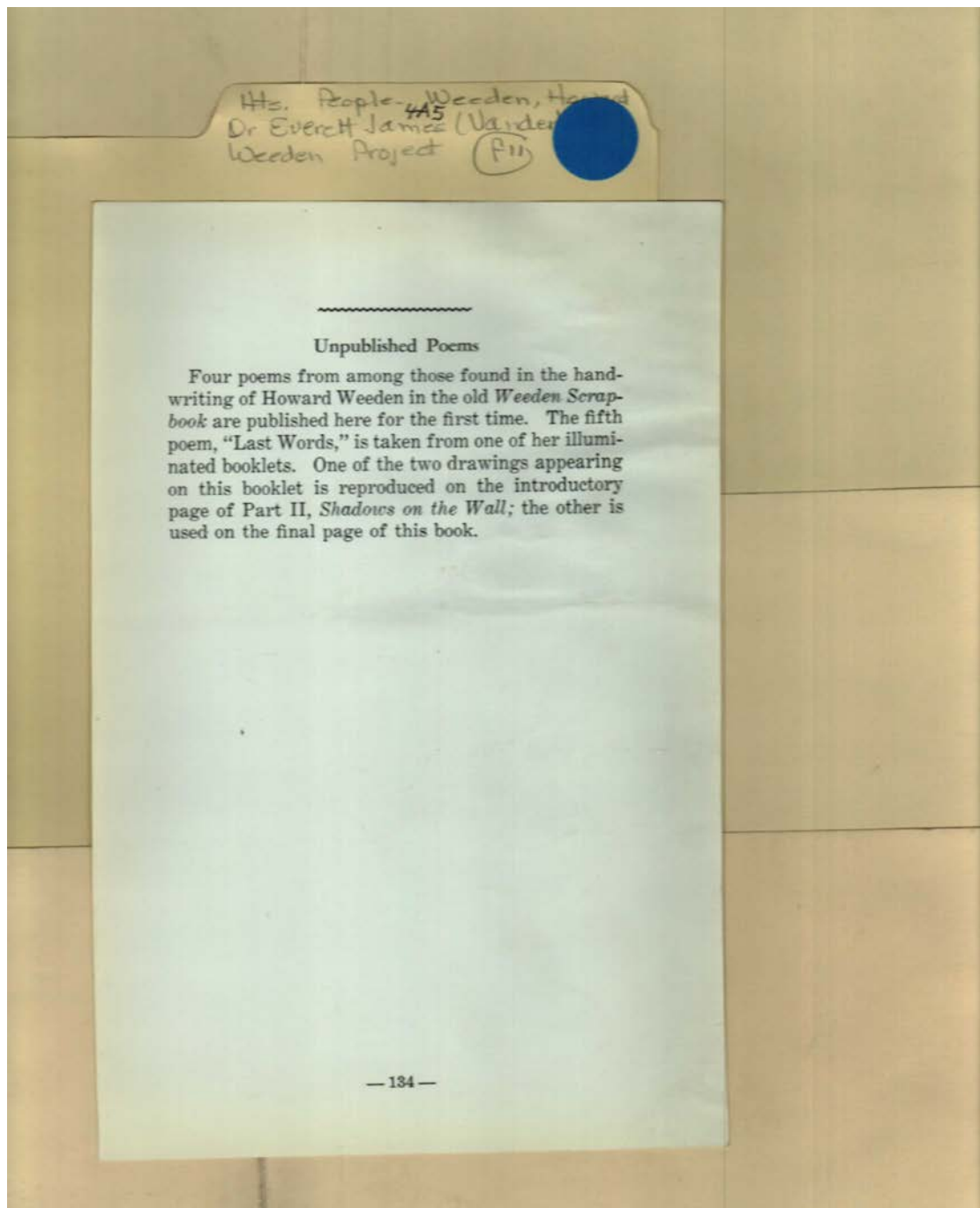
Rucker, John

Trumpet Honeysuckle
Vine

Weeden, Howard

Types:

book



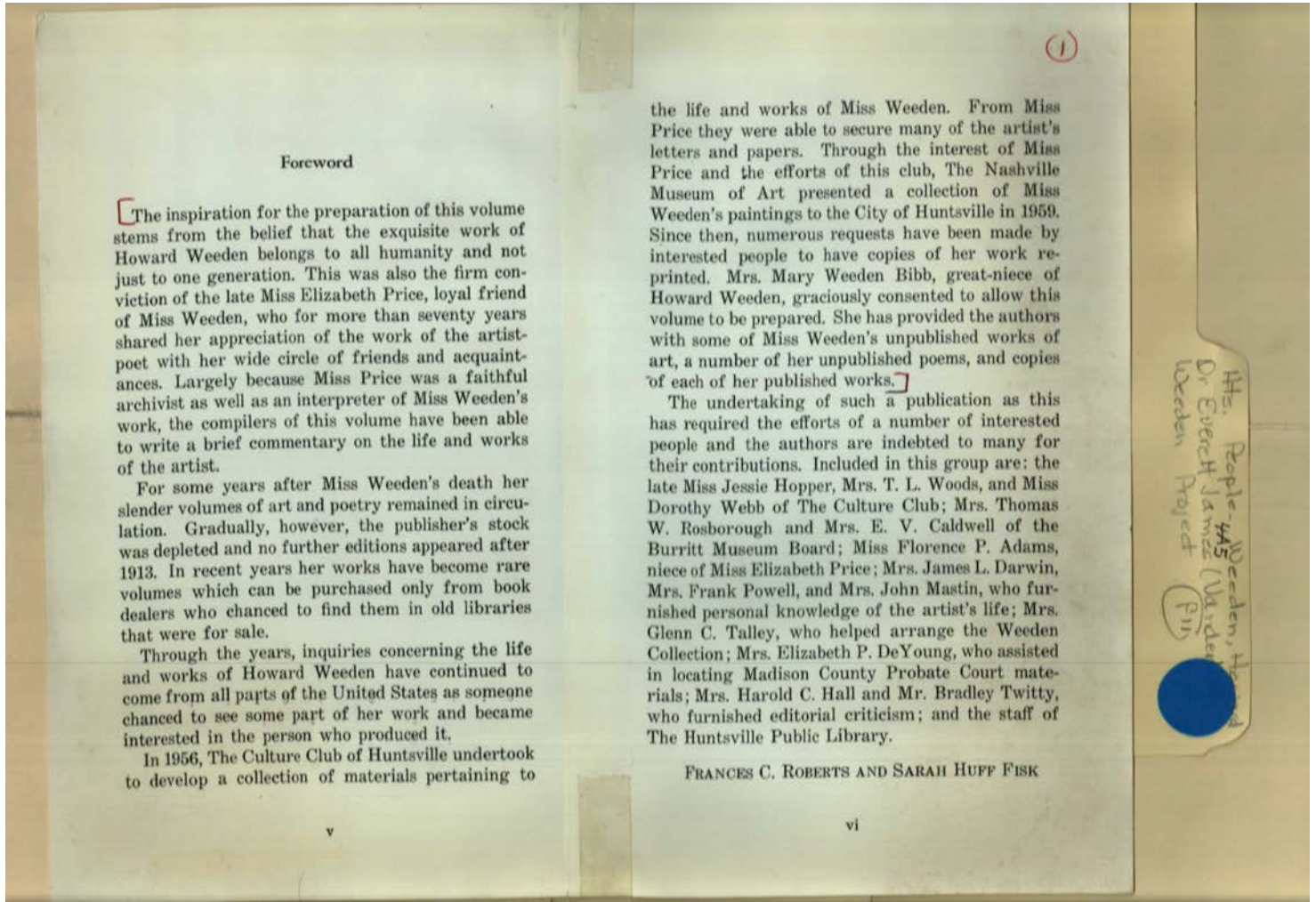
Names:

Unpublished Poems

Weeden, Howard

Types:

book



Foreword

The inspiration for the preparation of this volume stems from the belief that the exquisite work of Howard Weeden belongs to all humanity and not just to one generation. This was also the firm conviction of the late Miss Elizabeth Price, loyal friend of Miss Weeden, who for more than seventy years shared her appreciation of the work of the artist-poet with her wide circle of friends and acquaintances. Largely because Miss Price was a faithful archivist as well as an interpreter of Miss Weeden's work, the compilers of this volume have been able to write a brief commentary on the life and works of the artist.

For some years after Miss Weeden's death her slender volumes of art and poetry remained in circulation. Gradually, however, the publisher's stock was depleted and no further editions appeared after 1913. In recent years her works have become rare volumes which can be purchased only from book dealers who chanced to find them in old libraries that were for sale.

Through the years, inquiries concerning the life and works of Howard Weeden have continued to come from all parts of the United States as someone chanced to see some part of her work and became interested in the person who produced it.

In 1956, The Culture Club of Huntsville undertook to develop a collection of materials pertaining to

the life and works of Miss Weeden. From Miss Price they were able to secure many of the artist's letters and papers. Through the interest of Miss Price and the efforts of this club, The Nashville Museum of Art presented a collection of Miss Weeden's paintings to the City of Huntsville in 1959. Since then, numerous requests have been made by interested people to have copies of her work reprinted. Mrs. Mary Weeden Bibb, great-niece of Howard Weeden, graciously consented to allow this volume to be prepared. She has provided the authors with some of Miss Weeden's unpublished works of art, a number of her unpublished poems, and copies of each of her published works.

The undertaking of such a publication as this has required the efforts of a number of interested people and the authors are indebted to many for their contributions. Included in this group are: the late Miss Jessie Hopper, Mrs. T. L. Woods, and Miss Dorothy Webb of The Culture Club; Mrs. Thomas W. Rosborough and Mrs. E. V. Caldwell of the Burritt Museum Board; Miss Florence P. Adams, niece of Miss Elizabeth Price; Mrs. James L. Darwin, Mrs. Frank Powell, and Mrs. John Mastin, who furnished personal knowledge of the artist's life; Mrs. Glenn C. Talley, who helped arrange the Weeden Collection; Mrs. Elizabeth P. DeYoung, who assisted in locating Madison County Probate Court materials; Mrs. Harold C. Hall and Mr. Bradley Twitty, who furnished editorial criticism; and the staff of The Huntsville Public Library.

FRANCES C. ROBERTS AND SARAH HUFF FISK

Names:

Adams, Florence P.,
Miss
Bibb, Mary Weeden,
Mrs.
Caldwell, E. V., Mrs.
Darwin, James L.,
Mrs.

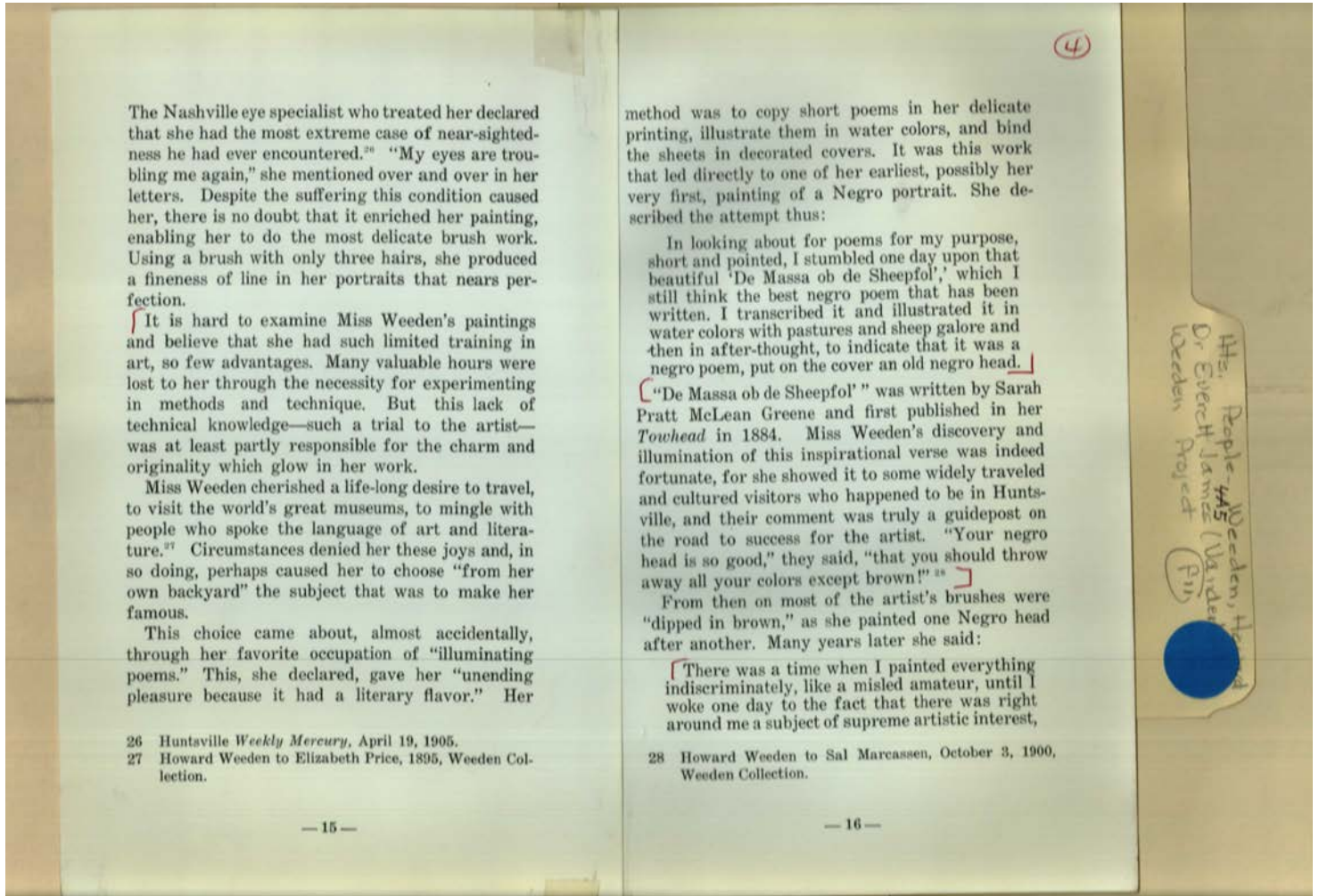
DeYoung, Elizabeth
P.
Fisk, Sarah Huff
Hall, Harold C., Mrs.
Hopper, Jessie
Mastin, John, Mrs.
Powell, Frank, Mrs.

Price, Elizabeth
Roberts, Frances C.
Rosborough, Thomas
W., Mrs.
Talley, Glen C., Mrs.
Twitty, Bradley
Webb, Dorothy

Weeden, Howard
Woods, T. L., Mrs.

Types:

book



The Nashville eye specialist who treated her declared that she had the most extreme case of near-sightedness he had ever encountered.²⁶ "My eyes are troubling me again," she mentioned over and over in her letters. Despite the suffering this condition caused her, there is no doubt that it enriched her painting, enabling her to do the most delicate brush work. Using a brush with only three hairs, she produced a fineness of line in her portraits that nears perfection.

[It is hard to examine Miss Weeden's paintings and believe that she had such limited training in art, so few advantages. Many valuable hours were lost to her through the necessity for experimenting in methods and technique. But this lack of technical knowledge—such a trial to the artist—was at least partly responsible for the charm and originality which glow in her work.

Miss Weeden cherished a life-long desire to travel, to visit the world's great museums, to mingle with people who spoke the language of art and literature.²⁷ Circumstances denied her these joys and, in so doing, perhaps caused her to choose "from her own backyard" the subject that was to make her famous.

This choice came about, almost accidentally, through her favorite occupation of "illuminating poems." This, she declared, gave her "unending pleasure because it had a literary flavor." Her

26 Huntsville *Weekly Mercury*, April 19, 1905.

27 Howard Weeden to Elizabeth Price, 1895, Weeden Collection.

(4)
method was to copy short poems in her delicate printing, illustrate them in water colors, and bind the sheets in decorated covers. It was this work that led directly to one of her earliest, possibly her very first, painting of a Negro portrait. She described the attempt thus:

In looking about for poems for my purpose, short and pointed, I stumbled one day upon that beautiful 'De Massa ob de Sheepfol,' which I still think the best negro poem that has been written. I transcribed it and illustrated it in water colors with pastures and sheep galore and then in after-thought, to indicate that it was a negro poem, put on the cover an old negro head.

["De Massa ob de Sheepfol" was written by Sarah Pratt McLean Greene and first published in her *Towhead* in 1884. Miss Weeden's discovery and illumination of this inspirational verse was indeed fortunate, for she showed it to some widely traveled and cultured visitors who happened to be in Huntsville, and their comment was truly a guidepost on the road to success for the artist. "Your negro head is so good," they said, "that you should throw away all your colors except brown!"²⁸]

From then on most of the artist's brushes were "dipped in brown," as she painted one Negro head after another. Many years later she said:

[There was a time when I painted everything indiscriminately, like a misled amateur, until I woke one day to the fact that there was right around me a subject of supreme artistic interest,

28 Howard Weeden to Sal Marcassen, October 3, 1900, Weeden Collection.

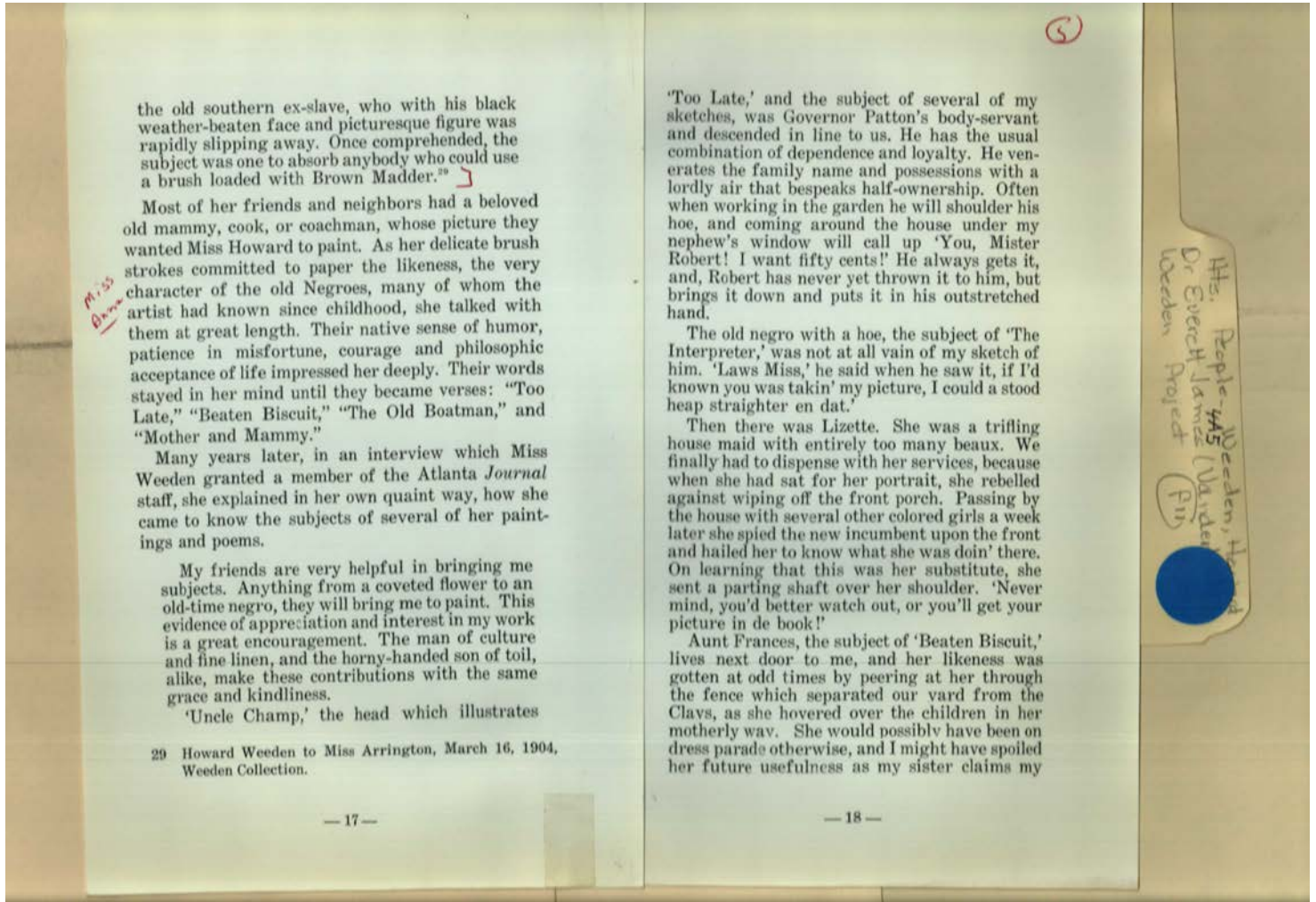
Names:

Greene, Sarah Pratt
McLean

Weeden, Howard

Types:

book



Names:

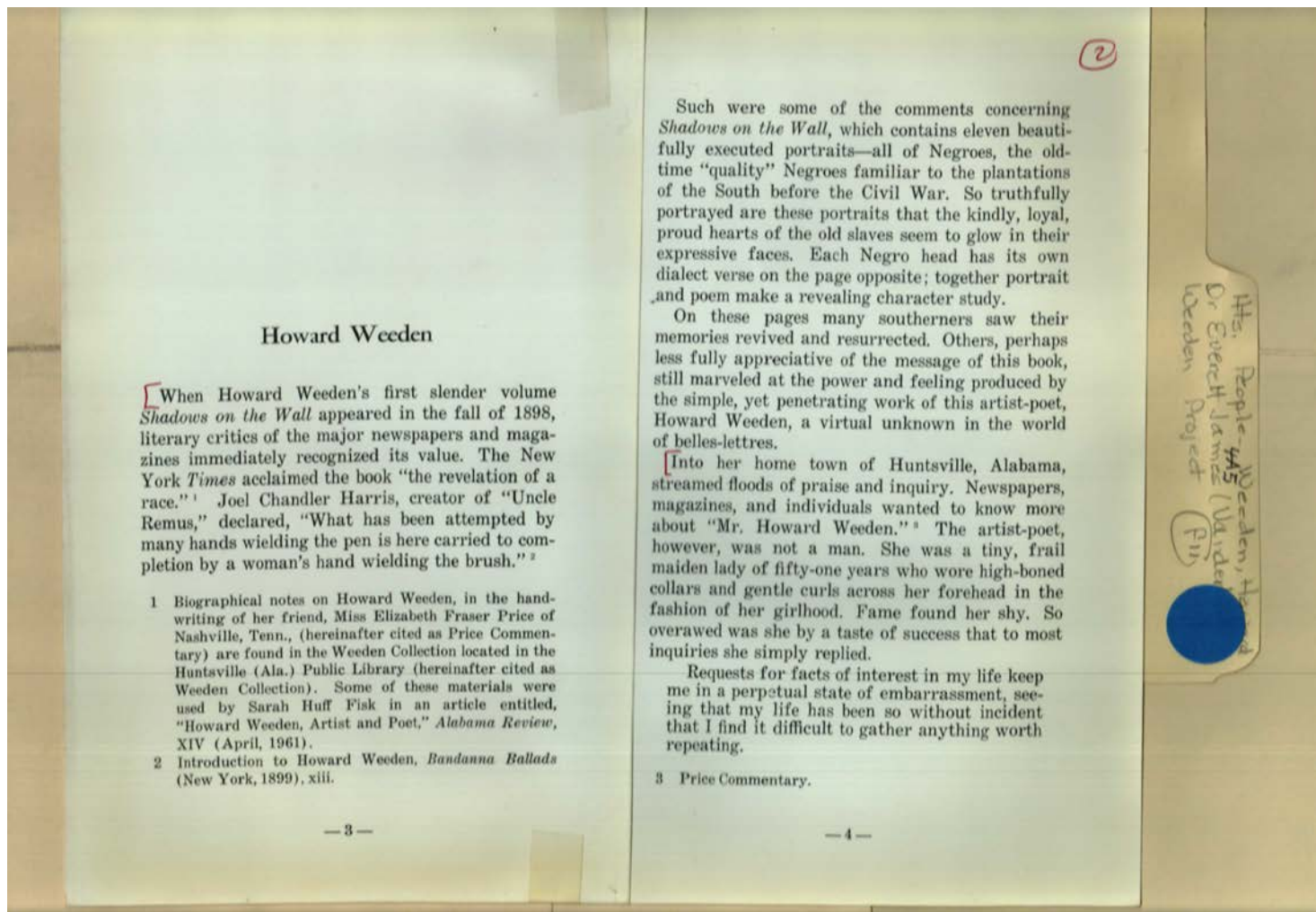
, Aunt Frances
(negro)

, Lizette (negro)
Clay,

Patton, Governor
Weeden, Howard

Types:

book



Howard Weeden

[When Howard Weeden's first slender volume *Shadows on the Wall* appeared in the fall of 1898, literary critics of the major newspapers and magazines immediately recognized its value. The *New York Times* acclaimed the book "the revelation of a race."¹ Joel Chandler Harris, creator of "Uncle Remus," declared, "What has been attempted by many hands wielding the pen is here carried to completion by a woman's hand wielding the brush."²

- 1 Biographical notes on Howard Weeden, in the handwriting of her friend, Miss Elizabeth Fraser Price of Nashville, Tenn., (hereinafter cited as Price Commentary) are found in the Weeden Collection located in the Huntsville (Ala.) Public Library (hereinafter cited as Weeden Collection). Some of these materials were used by Sarah Huff Fisk in an article entitled, "Howard Weeden, Artist and Poet," *Alabama Review*, XIV (April, 1961).
- 2 Introduction to Howard Weeden, *Bandanna Ballads* (New York, 1899), xiii.

Such were some of the comments concerning *Shadows on the Wall*, which contains eleven beautifully executed portraits—all of Negroes, the old-time "quality" Negroes familiar to the plantations of the South before the Civil War. So truthfully portrayed are these portraits that the kindly, loyal, proud hearts of the old slaves seem to glow in their expressive faces. Each Negro head has its own dialect verse on the page opposite; together portrait and poem make a revealing character study.

On these pages many southerners saw their memories revived and resurrected. Others, perhaps less fully appreciative of the message of this book, still marveled at the power and feeling produced by the simple, yet penetrating work of this artist-poet, Howard Weeden, a virtual unknown in the world of belles-lettres.

[Into her home town of Huntsville, Alabama, streamed floods of praise and inquiry. Newspapers, magazines, and individuals wanted to know more about "Mr. Howard Weeden."³ The artist-poet, however, was not a man. She was a tiny, frail maiden lady of fifty-one years who wore high-boned collars and gentle curls across her forehead in the fashion of her girlhood. Fame found her shy. So overawed was she by a taste of success that to most inquiries she simply replied.

Requests for facts of interest in my life keep me in a perpetual state of embarrassment, seeing that my life has been so without incident that I find it difficult to gather anything worth repeating.

- 3 Price Commentary.

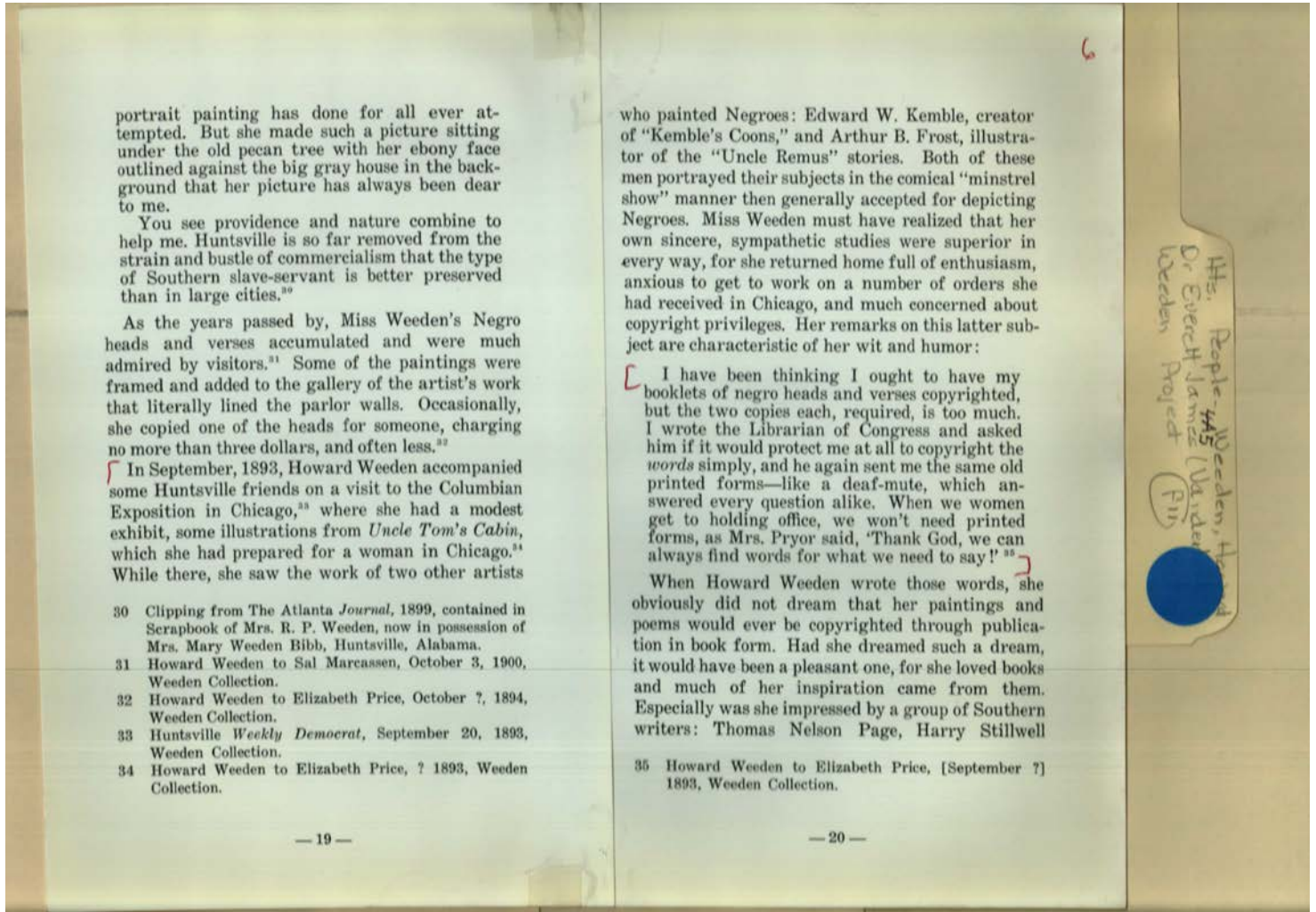
Names:

Harris, Joel Chandler

Weeden, Howard

Types:

book



portrait painting has done for all ever attempted. But she made such a picture sitting under the old pecan tree with her ebony face outlined against the big gray house in the background that her picture has always been dear to me.

You see providence and nature combine to help me. Huntsville is so far removed from the strain and bustle of commercialism that the type of Southern slave-servant is better preserved than in large cities.³⁰

As the years passed by, Miss Weeden's Negro heads and verses accumulated and were much admired by visitors.³¹ Some of the paintings were framed and added to the gallery of the artist's work that literally lined the parlor walls. Occasionally, she copied one of the heads for someone, charging no more than three dollars, and often less.³²

In September, 1893, Howard Weeden accompanied some Huntsville friends on a visit to the Columbian Exposition in Chicago,³³ where she had a modest exhibit, some illustrations from *Uncle Tom's Cabin*, which she had prepared for a woman in Chicago.³⁴ While there, she saw the work of two other artists

30 Clipping from *The Atlanta Journal*, 1899, contained in Scrapbook of Mrs. R. P. Weeden, now in possession of Mrs. Mary Weeden Bibb, Huntsville, Alabama.

31 Howard Weeden to Sal Marcassen, October 3, 1900, Weeden Collection.

32 Howard Weeden to Elizabeth Price, October 7, 1894, Weeden Collection.

33 *Huntsville Weekly Democrat*, September 20, 1893, Weeden Collection.

34 Howard Weeden to Elizabeth Price, ? 1893, Weeden Collection.

who painted Negroes: Edward W. Kemble, creator of "Kemble's Coons," and Arthur B. Frost, illustrator of the "Uncle Remus" stories. Both of these men portrayed their subjects in the comical "minstrel show" manner then generally accepted for depicting Negroes. Miss Weeden must have realized that her own sincere, sympathetic studies were superior in every way, for she returned home full of enthusiasm, anxious to get to work on a number of orders she had received in Chicago, and much concerned about copyright privileges. Her remarks on this latter subject are characteristic of her wit and humor:

I have been thinking I ought to have my booklets of negro heads and verses copyrighted, but the two copies each, required, is too much. I wrote the Librarian of Congress and asked him if it would protect me at all to copyright the words simply, and he again sent me the same old printed forms—like a deaf-mute, which answered every question alike. When we women get to holding office, we won't need printed forms, as Mrs. Pryor said, "Thank God, we can always find words for what we need to say!"³⁵

When Howard Weeden wrote those words, she obviously did not dream that her paintings and poems would ever be copyrighted through publication in book form. Had she dreamed such a dream, it would have been a pleasant one, for she loved books and much of her inspiration came from them. Especially was she impressed by a group of Southern writers: Thomas Nelson Page, Harry Stillwell

35 Howard Weeden to Elizabeth Price, [September ?] 1893, Weeden Collection.

Names:

Edwards, Harry
Stillwell

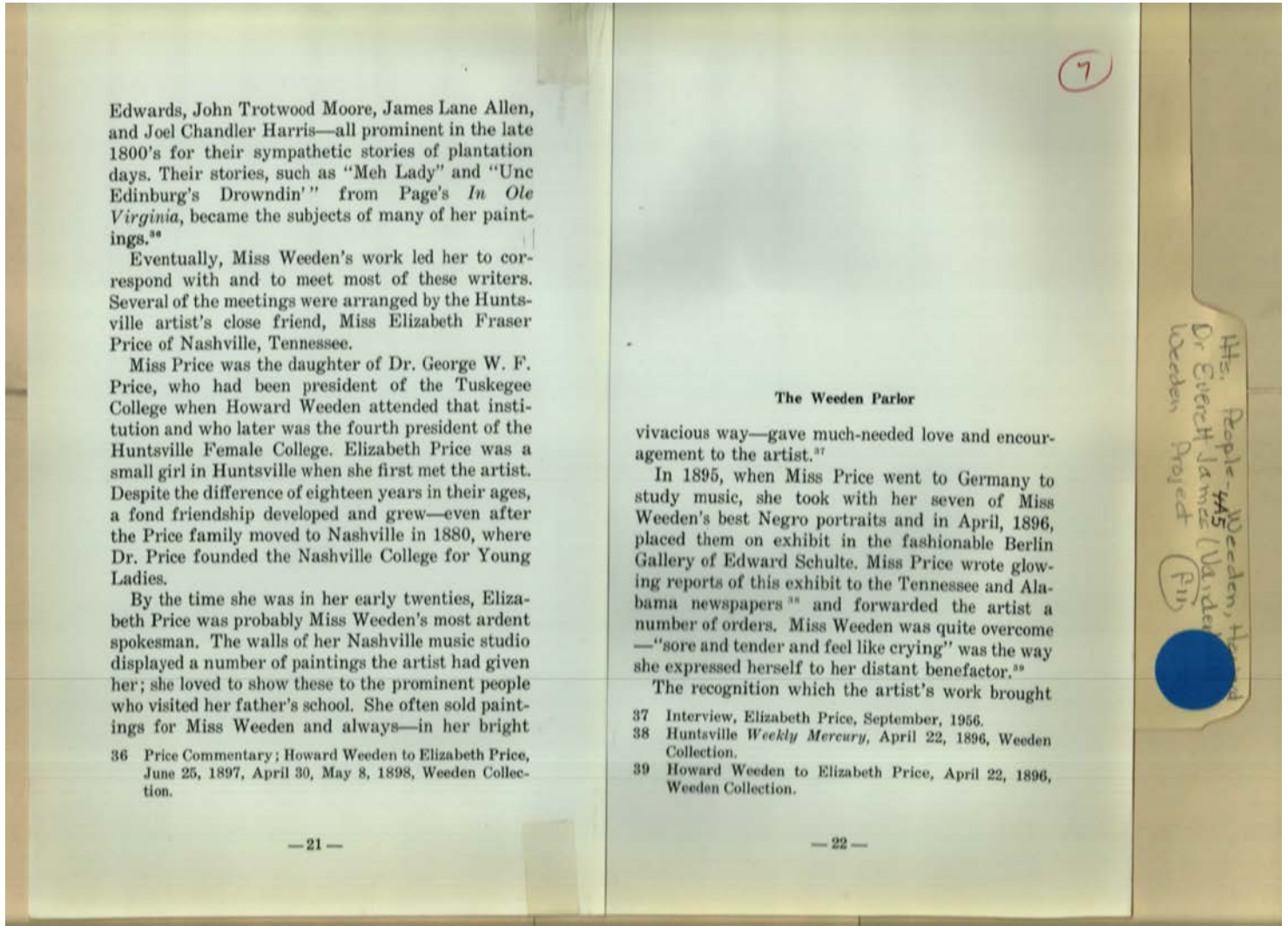
Frost, Arthur B.
Kemble, Edward W.

Page, Thomas Nelson
Pryor, Mrs.

Weeden, Howard

Types:

book



Names:

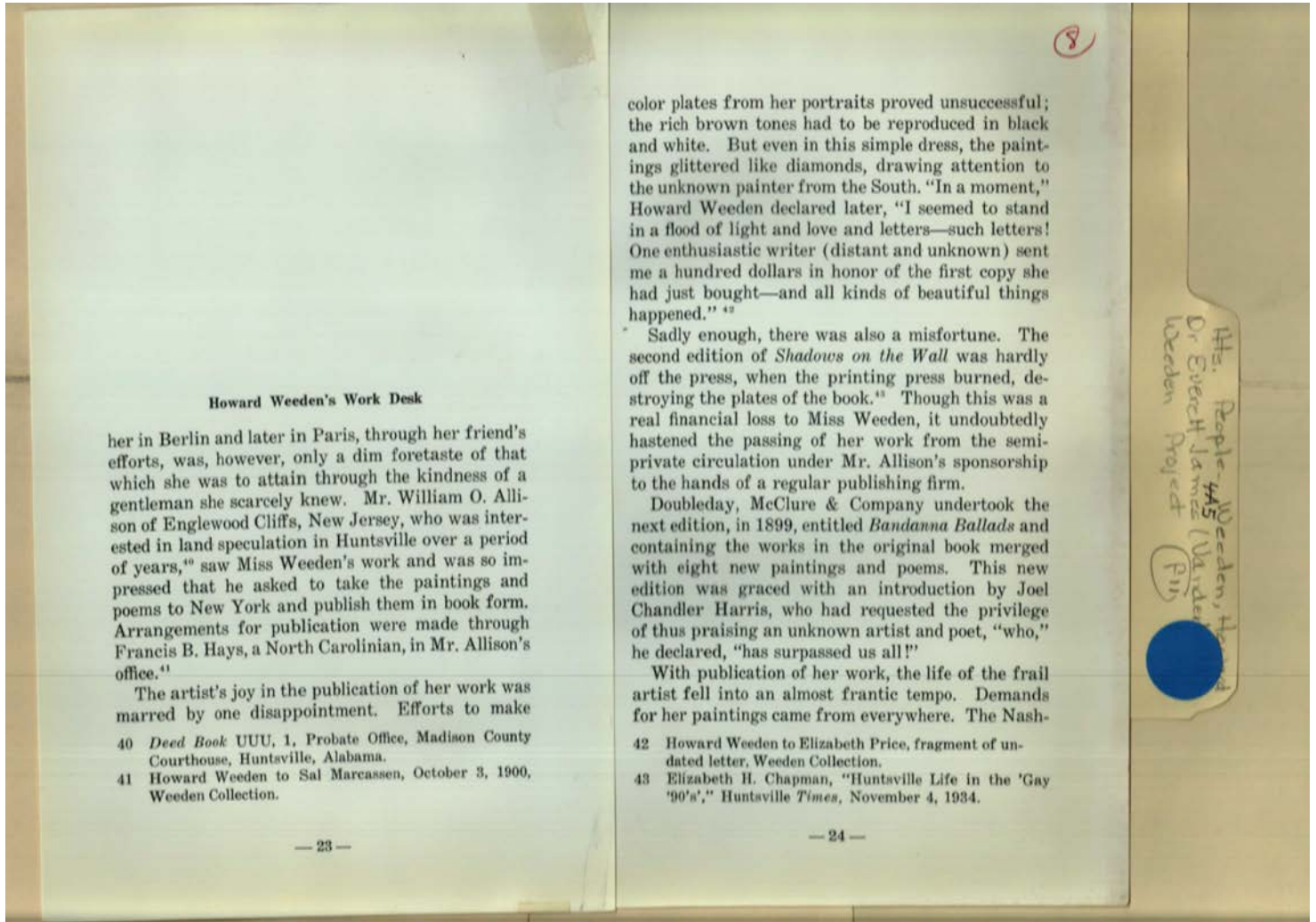
Allen, James Lane
Harris, Joel Chandler
Moore, John
Trotwood

Price, Elizabeth
Fraser
Price, George W. F.,
Dr.

Schulte, Edward
Weeden, Howard

Types:

book



Howard Weeden's Work Desk

her in Berlin and later in Paris, through her friend's efforts, was, however, only a dim foretaste of that which she was to attain through the kindness of a gentleman she scarcely knew. Mr. William O. Allison of Englewood Cliffs, New Jersey, who was interested in land speculation in Huntsville over a period of years,⁴⁰ saw Miss Weeden's work and was so impressed that he asked to take the paintings and poems to New York and publish them in book form. Arrangements for publication were made through Francis B. Hays, a North Carolinian, in Mr. Allison's office.⁴¹

The artist's joy in the publication of her work was marred by one disappointment. Efforts to make

40 Deed Book UUU, 1, Probate Office, Madison County Courthouse, Huntsville, Alabama.

41 Howard Weeden to Sal Marcassen, October 3, 1900, Weeden Collection.

color plates from her portraits proved unsuccessful; the rich brown tones had to be reproduced in black and white. But even in this simple dress, the paintings glittered like diamonds, drawing attention to the unknown painter from the South. "In a moment," Howard Weeden declared later, "I seemed to stand in a flood of light and love and letters—such letters! One enthusiastic writer (distant and unknown) sent me a hundred dollars in honor of the first copy she had just bought—and all kinds of beautiful things happened."⁴²

Sadly enough, there was also a misfortune. The second edition of *Shadows on the Wall* was hardly off the press, when the printing press burned, destroying the plates of the book.⁴³ Though this was a real financial loss to Miss Weeden, it undoubtedly hastened the passing of her work from the semi-private circulation under Mr. Allison's sponsorship to the hands of a regular publishing firm.

Doubleday, McClure & Company undertook the next edition, in 1899, entitled *Bandanna Ballads* and containing the works in the original book merged with eight new paintings and poems. This new edition was graced with an introduction by Joel Chandler Harris, who had requested the privilege of thus praising an unknown artist and poet, "who," he declared, "has surpassed us all!"

With publication of her work, the life of the frail artist fell into an almost frantic tempo. Demands for her paintings came from everywhere. The Nash-

42 Howard Weeden to Elizabeth Price, fragment of undated letter, Weeden Collection.

43 Elizabeth H. Chapman, "Huntsville Life in the 'Gay '90's,'" *Huntsville Times*, November 4, 1934.

Names:

Allison, William O.

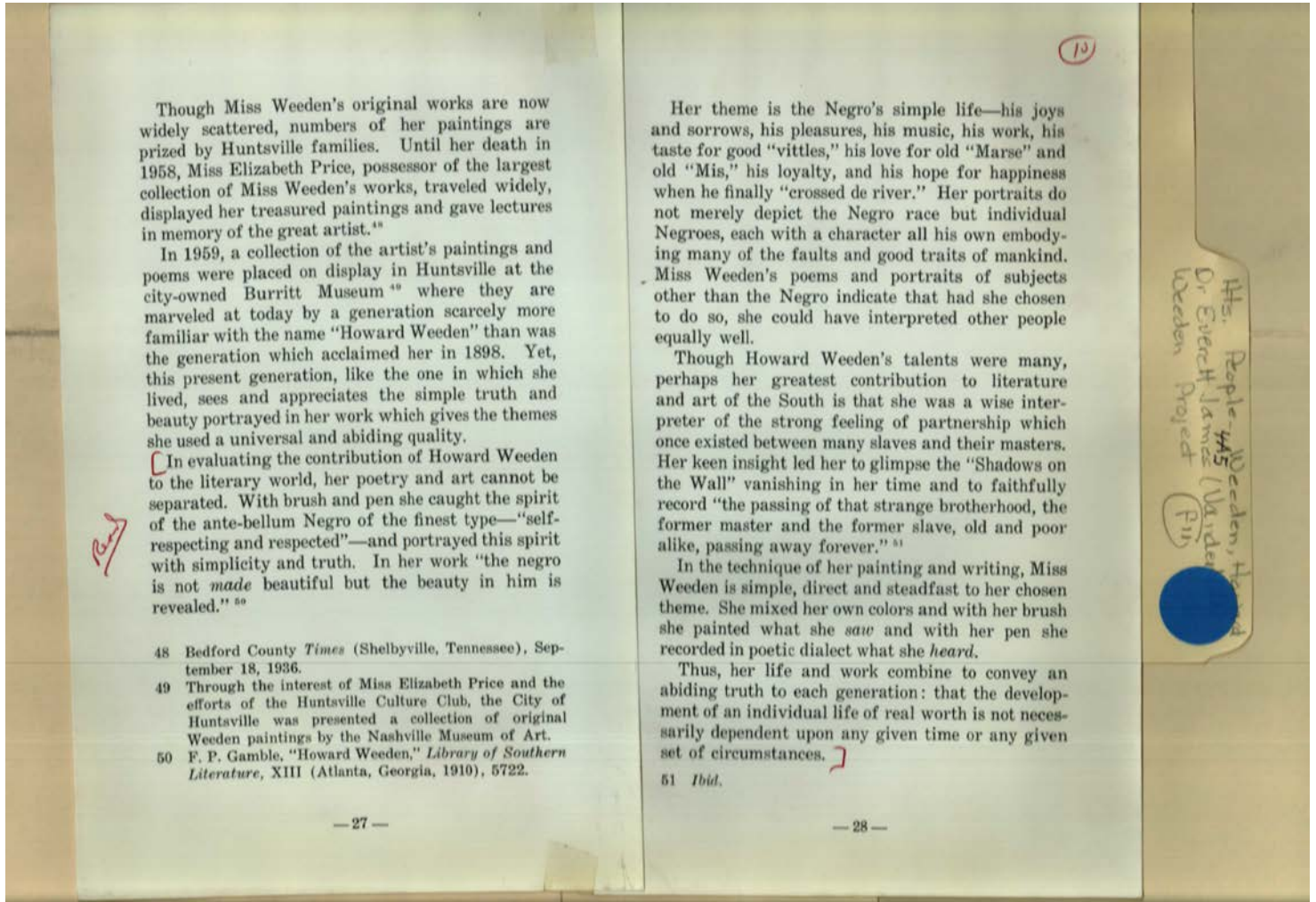
Harris, Joel Chandler

Hays, Francis B.

Weeden, Howard

Types:

book



Though Miss Weeden's original works are now widely scattered, numbers of her paintings are prized by Huntsville families. Until her death in 1958, Miss Elizabeth Price, possessor of the largest collection of Miss Weeden's works, traveled widely, displayed her treasured paintings and gave lectures in memory of the great artist.⁴⁸

In 1959, a collection of the artist's paintings and poems were placed on display in Huntsville at the city-owned Burritt Museum⁴⁹ where they are marveled at today by a generation scarcely more familiar with the name "Howard Weeden" than was the generation which acclaimed her in 1898. Yet, this present generation, like the one in which she lived, sees and appreciates the simple truth and beauty portrayed in her work which gives the themes she used a universal and abiding quality.

[In evaluating the contribution of Howard Weeden to the literary world, her poetry and art cannot be separated. With brush and pen she caught the spirit of the ante-bellum Negro of the finest type—"self-respecting and respected"—and portrayed this spirit with simplicity and truth. In her work "the negro is not *made* beautiful but the beauty in him is revealed."⁵⁰

- 48 Bedford County Times (Shelbyville, Tennessee), September 18, 1936.
49 Through the interest of Miss Elizabeth Price and the efforts of the Huntsville Culture Club, the City of Huntsville was presented a collection of original Weeden paintings by the Nashville Museum of Art.
50 F. P. Gamble, "Howard Weeden," *Library of Southern Literature*, XIII (Atlanta, Georgia, 1910), 5722.

Her theme is the Negro's simple life—his joys and sorrows, his pleasures, his music, his work, his taste for good "vittles," his love for old "Marse" and old "Mis," his loyalty, and his hope for happiness when he finally "crossed de river." Her portraits do not merely depict the Negro race but individual Negroes, each with a character all his own embodying many of the faults and good traits of mankind. Miss Weeden's poems and portraits of subjects other than the Negro indicate that had she chosen to do so, she could have interpreted other people equally well.

Though Howard Weeden's talents were many, perhaps her greatest contribution to literature and art of the South is that she was a wise interpreter of the strong feeling of partnership which once existed between many slaves and their masters. Her keen insight led her to glimpse the "Shadows on the Wall" vanishing in her time and to faithfully record "the passing of that strange brotherhood, the former master and the former slave, old and poor alike, passing away forever."⁵¹

In the technique of her painting and writing, Miss Weeden is simple, direct and steadfast to her chosen theme. She mixed her own colors and with her brush she painted what she *saw* and with her pen she recorded in poetic dialect what she *heard*.

Thus, her life and work combine to convey an abiding truth to each generation: that the development of an individual life of real worth is not necessarily dependent upon any given time or any given set of circumstances.]

51 *Ibid.*

Names:

Price, Elizabeth

Weeden, Howard

Types:

book

Frances Cabaniss Roberts Collection: Series 4, Subseries A, Box 5, Folder 11

Weeden Project - Families

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Frances Cabaniss Roberts Collection

Preferred Citation: Frances Cabaniss Roberts Collection, Archives and Special Collections, M. Louis Salmon Library, University of Alabama in Huntsville, Huntsville, AL.

Collection Scope and Content: The Collection of 114 Linear ft. includes a total of 156 Archival Boxes. The Frances Cabaniss Roberts collection covers the historical records of the Cabaniss Roberts family. This collection contains extensive correspondence records of the Cabaniss Roberts family circa 1830 to 1930.

Archives/Special Collections Access Restrictions: None

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