



Representing the Appeal

With the conviction of a purpose so noble, and an end so beneficent, I cannot notice the misrepresentations, slander and anathemas, which I must for a while endure, even from those whose approbation and good will I would gladly retain. It was no difficult task to have seen, that unless they could force emancipation, and then the perfect social and political equality of the races, human nature, human pride and passions would not allow the Americans to acknowledge the equality and inalienable rights of those who had been their slaves.

Augustus Washington, 1851

I send you by the mail a daguerreotype of a child about seven years old, who only a few months ago was a slave in Virginia, but who is now happily free by means sent on from Boston. . . . I send this picture, thinking that you will be glad to exhibit it among the members of the Legislature, as an illustration of Slavery. Let a hardhearted Hunker look at it and be softened.

Senator Charles Sumner, 1855

The 1850s were years of profound uncertainty for many free African Americans, accompanied by a national crisis over slavery and the place of free black people in America. The images presented in this chapter reflect the varied ways in which black Americans protested against slavery and struggled to achieve and protect their freedom.

The Fugitive Slave Law of 1850 and the 1857 Supreme Court decision in *Dred Scott v. Sandford* threatened free black people's security and underscored their civic marginality throughout the country. The Fugitive Slave Law placed all free black people, especially those who had liberated themselves,

on dangerous ground. It effectively required the arrest of suspected and known fugitives, even those who were living in free states. White and black abolitionists decried the law, protesting that it effectively forced antislavery northerners into complicity with slavery. Harriet Jacobs, who had fled her North Carolina master in 1842 and made her way to Brooklyn, New York, wrote: “What a disgrace to a city calling itself free, that inhabitants, guiltless of offence, and seeking to perform their duties conscientiously, should be condemned to live in such incessant fear, and have nowhere to turn for protection. This state of things, of course, gave rise to many impromptu vigilance committees. Every colored person, and every friend of their persecuted race, kept their eyes wide open.”¹

Dred Scott was an enslaved man from Missouri whose master had taken him to live for extended periods in free territories of the United States. Scott eventually sued his master, arguing that his residency in free territories entitled him to legal freedom. In the infamous *Dred Scott* decision, Chief Justice Roger B. Taney denied Scott’s claim, writing that free and enslaved black people were not and could never become citizens of the United States, because black people had “no rights which the white man was bound to respect.”²

Photography played a key role in abolitionists’ framing of antislavery arguments, as well as the broader campaign for social and civic equality in which many free black men and women were active. Portraits of prominent black writers and orators, for example, had public and private value as reflections of black accomplishments, pride, and dignity. Publicly circulated images served to document abolitionists’ gatherings, providing hope and inspiration to supporters of the cause. Images of former slaves, similarly, revealed slavery’s violence but also suggested black people’s endurance and resiliency. Photographs mapped the sites of black freedom and reflected the personal and political meanings of freedom in black communities and the larger society. Black Americans viewed photography as both a sign and a tool of reform and social change. Prominent figures such as Sojourner Truth, Charlotte Forten, and Frederick Douglass embraced photography as an important means of representing themselves and participating in national political debates.

Photographic portraits of these noted individuals were collected and widely circulated and thus preserved for future generations to view. Historian Michael Bieze describes the collections found in some African American homes in North Carolina in the late nineteenth century:

When a sociologist from Trinity College (now Duke University) took a random sampling of the art in black homes in a black working class section of Durham, North Carolina, known as Hayti, he and his colleagues found

a great deal of art. Found on the walls were portraits of famous Americans like Frederick Douglass, William McKinley and Booker Washington.

They also found the homes filled with books, including the works of John Ruskin. But the big surprise was the number of photographs: “Besides these [portraits of famous Americans] there were many crayon portraits [chalk drawings based on photographs] representing individuals of the several families occupying homes. Quite numerous photographs were seen in albums and on tables, mantels and bureaus.”³

Prior to the development of photomechanical reproduction in the latter half of the nineteenth century, consumers purchased, collected, and coveted original photographic prints as a way of showing their social, cultural, and political sophistication. Frederick Douglass’s daguerreotype from about 1858 offers a sense of how he viewed himself—confident, handsome, and vigorous, with an expressive gaze and stylish dress. He is immortalized in this image as a striking young man looking away from the camera and toward the future. His hair is well coiffed; his suit jacket, glossy vest, and wide black bowtie suggest his status as a highly regarded orator and prominent public intellectual. Art historian Richard J. Powell describes Douglass in terms of the persona of the black activist dandy of the antebellum period: “A man of imposing height (over six feet), strong, masculine features, and wavy, mane-like black hair, Douglass often wore the most elegant suits, vests and neckties. His impressive attire, combined with his handsome features, deep, rousing voice, and dramatic delivery, converted the susceptible and startled the unassuming.”⁴

Prominent women, likewise, presented themselves as sophisticated, thoughtful, and insightful. Historian Martha S. Jones interprets this dynamic period for black women’s activism in abolitionist and women’s rights campaigns: “To be a young African American woman in the 1850s was to glimpse an opening into public culture and perhaps to wonder what one might make of it.”⁵ Charlotte Forten, for example, came of age in this time of new and exciting opportunities to participate in the black public political culture; during the Civil War she would travel to the Sea Islands to work as a teacher in a community of newly freed people. As a young woman Forten was one of the daring few to purchase and wear bloomers, loose-fitting pants for women. In the summer of 1854, she put on her bloomers and “ascended the highest cherry tree. . . . Obtained some fine fruit, and felt for the first time ‘monarch of all I surveyed.’”⁶ A small number of black and white women experimented with this new attire in the early 1850s. Their shedding of traditional women’s clothing in exchange for pants, however, proved too radical and ultimately detrimental to their respectability and legitimacy as female

activists, and the new clothing was quickly abandoned. Jones writes that Forten “represented a cross-generational history of northern free black public culture and, coming of age in the 1850s, was raised navigating the turbulent waters of women’s rights, responsibility, and respectability.”⁷

The image of Forten included in this volume presents her as elegant and thoughtful, holding a book in her lap. Forten wrote in her journal about the experience of having a photograph taken at Samuel Broadbent’s studio on Chestnut Street in Philadelphia on July 5, 1857: “Mr. C. came and insisted on taking me to Broadbent’s where I had an excellent likeness taken” (this is not the equally fine portrait presented here). Like so many other black activists, Forten understood the place and power of photography in the antislavery movement: “Miss J. was there and showed me a daguerreotype of a young slave girl who escaped in a box. My heart was full as I gazed at it; full of admiration for the heroic girl, who risked *all* for freedom; full of indignation that in this boasted land of liberty such a thing *could* occur.”⁸ Black women in the northern states had their pictures made and shared them with each other as gifts that provoked thought and emotion and inspired action. As we have seen, Sojourner Truth posed for pictures that she sold to earn money. Women who purchased her picture treasured the sense of connection they gained from owning her likeness. Mrs. Josephine Franklin, a young woman from Brooklyn, wrote to Truth: “You asked me if I was of your race, I am proud to say I am of the same race that you are, I am colored thank God for that.” She had purchased Truth’s photograph for herself and the other women in her family—as many copies as she could afford.⁹

Photography offered Truth much more than a vehicle for crafting a public and marketable image that could help support her political activism. Just as Truth’s likeness provided inspiration, she too derived comfort and a sense of connection from meaningful images. In the image included here, she is pictured wearing a polka-dot dress and leather apron. An open daguerreotype rests in her lap—a picture of her grandson, James Caldwell, the son of Truth’s daughter, Diana Dumont. Caldwell enlisted in the legendary Fifty-Fourth Massachusetts Regiment during the Civil War. With one hand on her hip and the other arm resting on the table next to her chair, Truth looks toward the camera with an aura of gravitas. As historian Margaret Washington writes: “Gazing past the camera in earnest, straight-faced solemnity, reflecting the perilous times and enormity of her mission, she also smiled slightly in some photos, exuding warmth, sagacity, strength, and intelligence. Her face, her bearing, and her powers of communication gave this African woman a certain star quality and appeal.”¹⁰

An 1850 daguerreotype of an abolitionist convention in Cazenovia, New York, is one of the most remarkable images from this period. Made by local

daguerreotypist Ezra Greenleaf Weld, it presents a multilayered history of black people's efforts to free themselves from slavery and organize opposition to the newly enacted Fugitive Slave Law. It is a picture that tells us about the complexity of the abolitionist movement and the relationships among the black and white women and men engaged in antislavery activism.

In the summer of 1850, Frederick Douglass and his white ally Gerrit Smith organized a convention to protest against the Fugitive Slave Bill, which the Senate had just approved and which would soon be signed into law by President Millard Fillmore. They placed a notice in a Boston antislavery paper, describing the upcoming event as

a meeting of the persons who have escaped from Slavery, and those who are determined to stand by them. . . . The object aimed at on the occasion will not be simply an exchange of congratulations and an expression of sympathy, but an earnest consideration of such subjects as are pertinent to the present condition and prospects of the Slave and Free Colored population of the country.¹¹

The meeting began on August 21, 1850, with Douglass presiding. He and Smith had initially planned to hold their gathering in a local church that could accommodate several hundred. When approximately two thousand people arrived for the event, it was moved to a nearby apple orchard.

Gerrit Smith delivered one of the convention's featured speeches, "A Letter to the American Slaves from those who have fled from American Slavery." In this speech he assumes the role of a fugitive slave and calls for direct resistance and rebellion against slaveholders and the institution of slavery. Douglass later predicted: "That address will cause a howl to go up from all the bloodhounds of our land. It will be denounced as immoral, cruel and monstrous. . . . The escaping slave is told to escape from his bondage, and take possession of any and everything belonging to his master which he may need for his journey." Because of slavery's fundamental inhumanity, Douglass insisted that

slave laws should be held in perfect contempt; that it is the duty of the slave to escape when he can; and that it is equally the duty of every freeman to help the slave in his flight to freedom when he can. For our part, We rejoice in every successful escape from slavery; not more because it leaves one less to be redeemed from bondage, and is one more added to the ranks of freedom, but because it serves to weaken the whole system of slavery, by rendering slave property insecure.¹²

Douglass believed strongly that the fugitives from slavery who attended the convention should have a chance to speak for themselves. On the first day Douglass, himself a fugitive, delivered a rousing ninety-minute speech, but he was not the only well-known self-liberated person to speak at the event. The next day two young women, Mary and Emily Edmonson, spoke briefly about their own experiences fleeing slavery and paid tribute to William Chaplin, a white abolitionist who had helped them gain their freedom.¹³

The Edmonson sisters had been born into slavery, along with their siblings and mother, in Washington, D.C. On the night of April 15, 1848, white residents of the nation's capital turned out in the streets to celebrate the news that the revolution in France had yielded a new democratic republic. Elected officials paid tribute to the revolutionaries and lauded the end of tyranny in France, untroubled by the irony of celebrating liberty while also vigorously defending their right to own slaves. Members of Washington's black community gathered on the crowd's edge and plotted to seize their own liberty. Word passed among the black men and women that a schooner called *Pearl* was waiting on the Potomac River, and its captain was willing to ferry black people to the North. Samuel Edmonson, Mary and Emily's older brother, persuaded five of his brothers and sisters to make their bid for freedom. Seventy-seven people boarded the *Pearl* that night with the intention of liberating themselves. The ship set sail at midnight, but by the following morning slaveholders had discovered the escape and organized search parties. The ship was soon overtaken. Irate slaveholders sold the fugitives to Bruin and Hill, a slave-trafficking business based in Alexandria, Virginia. The firm paid \$4,500 for the six Edmonsons and refused to sell Mary to a sympathetic local white buyer for \$1,000. The traders wanted to sell the Edmonson girls at the slave market in New Orleans, where buyers paid high prices for the young women they intended to use as concubines and breeders.

In the autumn of 1848, Paul Edmonson, father of the Edmonson children and a free man, negotiated with Bruin and Hill and persuaded them to sell his daughters to him for \$2,250 if he could raise half of the purchase price before they left for New Orleans. Friends and supporters in Washington donated money, but more was needed. With the aid of white abolitionists, he headed to New York, hoping to appeal to the well-established abolitionist community there. He met with the Reverend Henry Ward Beecher, who was stunned by Edmonson's recounting of the slave traders' explicit discussion of selling the girls for sex. On October 24, 1848, Beecher spoke to a full house at a fundraising event in the Broadway Tabernacle and railed against slavery, and especially the sexual violence and exploitation inflicted on enslaved women. He stirred the audience into a frenzy by appealing to their emotions, asking them to place themselves

in the position of Paul Edmonson: “How would you feel if your daughter were kidnapped and sold to a man who would rape her, sell her children for a profit, and whip her if she put up resistance?” That evening the crowd contributed over six hundred dollars for the Edmonsons.¹⁴

Donations from black and white abolitionists enabled Paul Edmonson, with the aid of William Chaplin, to purchase his daughters’ freedom. (Chaplin actually purchased the two young women and then relinquished his property rights to their father.) Mary and Emily Edmonson then traveled north, where Chaplin helped them locate a school that would educate black women. They soon established themselves as antislavery speakers.

Beecher was not alone among abolitionists in speaking of the ways in which slavery sanctioned and indeed promoted the sexual abuse of black women, the desecration of the bonds between mother and child, and the destruction of family relationships. Indeed, by the 1850s much abolitionist rhetoric invoked images of shackled slave women pleading for sympathy and intervention. In her autobiographical account of slavery, Harriet Jacobs repeatedly alluded to the sexual violence endured by enslaved women, writing in one instance: “Slavery is terrible for men; but it is far more terrible for women.”¹⁵ While the imagery of abused and exploited enslaved women and mothers was an especially effective means of arousing sympathy and support for the antislavery cause, black women activists, including former slaves, did not present themselves as helpless and vulnerable. Rather, activists like the Edmonson sisters and Jacobs portrayed themselves as intelligent, empowered, sensitive, and dignified women.

In the picture of the Cazenovia convention, we can see how the Edmonson sisters presented themselves. They are not objects of pity or sympathy. Dressed in the style of their day, they stand in the center of the image on either side of Gerrit Smith, who may be delivering his keynote speech. Frederick Douglass sits at a table in front of them. Next to him is Theodosia Gilbert, who was engaged to William Chaplin; in this picture she is wearing bloomers.¹⁶ The sisters share center stage with Douglass and Smith, full participants in the convention and the ongoing campaign for black freedom. Newspaper accounts of the convention noted that they spoke movingly about Chaplin, the man who had facilitated their purchase and freedom. Chaplin had been arrested in 1850 for helping slaves owned by two Georgia congressmen escape. His arrest and imprisonment were among the central topics addressed at Cazenovia, and the Edmonson sisters testified before the crowd about Chaplin’s dedication to the cause.¹⁷ A few years later Emily Edmonson would speak in Rochester to raise money to purchase her brother’s freedom.¹⁸ This picture documents enslaved women’s efforts to free themselves and also helps us consider how they imagined their lives in freedom.

Photographers' archives depict the various paths to emancipation. Perhaps more than that of any other photographer of this period, Augustus Washington's work represents the complex, shifting, and multiple meanings of freedom for black people in antebellum America. Washington's portrait of white abolitionist John Brown, coupled with his portraits of black emigrants to Liberia, points to the different avenues black people considered as viable means for pursuing freedom during the age of chattel slavery.

Augustus Washington was born free in Trenton, New Jersey, around 1820. He worked as a teacher and distinguished himself as an activist, not only for the abolition of slavery but also for the recognition of free black people's rights as citizens, especially black men's right to vote. From 1842 through 1844 he attended Dartmouth College in Hanover, New Hampshire, where he learned to make daguerreotypes. Later, in Hartford, Connecticut, he opened a daguerreotype studio and became well known for his artistry. Alan Trachtenberg explains that in the mid-nineteenth century people expected photographs to offer more than a straightforward likeness of the subject; they wanted the images to indicate the subject's inner self: "It was in the practice of portraiture that photographers first came to think of themselves as 'artists,' trained in perception as well as technique, equipped with intuitive as well as mechanical means."¹⁹

Black Americans' interest in photography and black photographers' command of the technical and artistic aspects of their work support our contention that black Americans embraced photography not simply for its novelty or aesthetic value but for its recognized potential to present powerful social and political arguments. For many white Americans, the belief that the physical body could be scrutinized and inspected for evidence of supposedly natural traits was associated with racist myths and ideologies. Black photographers like Washington also participated in the national and transnational debates over slavery and black freedom through their work and the images they produced. He made his portrait of militant abolitionist John Brown in Connecticut in 1846 or 1847, around the time Brown first met Frederick Douglass. Though Brown would not enter the national stage for another decade, Washington's portrait depicts his sitter's unwavering commitment. With his right hand raised, Brown appears to be making an oath or pledge. In his left hand he holds what is believed to be the flag of the Subterranean Pass Way, his militant version of the Underground Railroad.²⁰ Washington's image of Brown suggests their shared work in the abolitionist movement and endures as a prescient vision of what Douglass and so many others regarded as Brown's martyrdom for the "righteous cause" of black freedom.²¹

Washington's work offers a unique window onto the transnational scope of black Americans' thinking about slavery and freedom during the antebellum period. His portraits of men and women who emigrated from the United States to Liberia offer compelling visual evidence of the history of African colonization. These portraits remind us that black Americans had differing, changing, and conflicting ideas and attitudes about where they could live and thrive individually and collectively.

In December 1816 a small group of prominent white men founded the American Colonization Society (ACS) in the belief that racism in the United States was an insurmountable obstacle to black freedom and citizenship. As an alternative to having a population of free black Americans who were not recognized as citizens and whose social and economic conditions were severely constrained by racist attitudes and laws, colonizationists proposed deporting free black people and creating a free black colony in West Africa. They expected their plan to encourage slaveholders to manumit their slaves over time and send them to Africa. The ACS established the colony of Liberia, which became an independent nation in 1847, with the goal of supporting manumission and relocation. Free black people bristled at the notion that they should be removed from the country of their birth; nor did they like the idea that their antislavery work should be cut short by deportation. From 1820 through the end of the Civil War, only approximately twelve thousand free black people and manumitted slaves emigrated to Liberia.

Washington was among the critics of colonization until Congress enacted the Fugitive Slave Law in 1850. In an 1851 letter to ACS leaders, he wrote that he had changed his stance because he was now convinced that the black man could not enjoy "those inalienable rights to which he, with other oppressed nations, is entitled." Acknowledging black opponents' charge that the plan actually supported and encouraged racism, he still could not see any other viable option: "Seven years ago, while a student, I advocated the plan of a separate State for colored Americans—not as a choice, but as a necessity, believing it would be better for our manhood and intellect to be freemen by ourselves, than political slaves with our oppressors."²²

Washington emigrated to Liberia with his wife and their two young children in 1853, bringing with him \$500 worth of "daguerrean materials." He worked as a teacher in Monrovia, the capital, and also as a daguerreotypist; he ran a store as well, but it was not very profitable. Eventually Washington gave up the photography business and established himself as a farmer and merchant. He was elected to the Liberian National Legislature in the 1850s and was appointed a judge.²³

Washington's portraits thus offer us an opportunity to contemplate the lives of those black Americans for whom freedom and exile were coeval. The images

depict well-dressed, refined men and women and suggest their social, political, and economic accomplishments. They can be seen as strong endorsements of colonization, while leaving open the possibility that one might also view them as reminders of the dire conditions, including enslavement, that drove some black Americans from their country.²⁴

The story of the McGill family allows us to consider some of the factors that informed the decision to leave the United States for Liberia. George McGill was born into slavery in Maryland in 1787. He eventually gained his freedom by purchasing himself, and he also bought the freedom of his father and siblings. A teacher and businessman in Baltimore, McGill was dismayed by the political, social, and economic constraints imposed on free black people. The Haitian Revolution sparked his interest in leaving the United States; one of his sons later recalled his father's pride in "the final triumph of the blacks" in Haiti.²⁵

McGill emigrated to Liberia in 1827, where he worked as a teacher and Methodist preacher; his wife and four children joined him there in 1830. His sons became prosperous businessmen in Liberia; Urias (whose picture we include in this book) also captained a trans-Atlantic ship. McGill's only daughter, Sarah, married John B. Russwurm, who was co-founder in 1827 of *Freedom's Journal*, the first black-owned and -operated newspaper in the United States. Russwurm, like Augustus Washington, had initially opposed colonization but later shifted his views; he eventually served fifteen years as governor in Liberia. In his biography of Russwurm, historian Winston James asserts that the unidentified woman in the 1854 photograph included here is "almost certainly Sarah McGill Russwurm."²⁶ In this portrait we see a young woman in fashionable attire. The seaming on the bodice of her dress is embellished, and she wears a delicate lace collar, adornments consistent with 1850s women's fashion. Black lace gloves and large earrings convey sophistication and suggest financial comfort, if not wealth.²⁷ She holds a closed daguerreotype case in her hand, another marker of her engagement with the contemporary culture of sentiment associated with photography. Photographed two years after her husband's death, she seems to look past the camera, with perhaps an air of resignation or quiet dignity.

Civil War-era images of freed slaves, like the ones discussed above, were intended by abolitionists to arouse the viewer's sympathy and support for the antislavery cause while pointing toward black people's future in freedom. Images of newly freed children, especially, created narratives in which well-educated young people moved easily from slavery to freedom, assuring northern viewers that the abolition of slavery would be tranquil and would not result in social and economic upheaval.

The widely circulated carte-de-visite of the self-emancipated Gordon presented a different narrative. The original photograph of the “runaway” Gordon was taken by McPherson & Oliver of New Orleans, possibly in that city. Private Gordon is seated sideways on a wooden chair, with his hand placed delicately on his hip. His shirtless body shows the evidence of beatings and whippings in the form of keloid scars. Having escaped from his Mississippi master by rubbing himself with onions to throw off the bloodhounds, Gordon found refuge with the Union army at Baton Rouge. In 1863 *Harper’s Weekly* published three engraved portraits showing him “as he underwent the surgical examination previous to being mustered into the service—his back furrowed and scarred with the traces of a whipping administered on Christmas Day last.”²⁸ The back of the carte-de-visite includes the comments of S. K. Towle, the surgeon with the Thirtieth Regiment of the Massachusetts Volunteers, who examined Gordon’s scarred body: “Few sensation writers ever depicted worse punishments than this man must have received, though nothing in his appearance indicates any unusual viciousness—but on the contrary, he seems intelligent and well behaved.” To the abolitionists who sold the Gordon image, the horrific scars on his body served as evidence of the cruelties of slavery. Indeed, the modern viewer, too, is struck by the spectacle of violence imprinted on the tortured body. Another text printed on the verso of each carte reads: “The nett proceeds from the sale of these Photographs will be devoted to the education of colored people in the department of the Gulf now under the command of Maj. Gen. Banks.” Private Gordon’s image was also titled “The Scourged Back” and was circulated by medical doctors as well as abolitionists.

The photograph offered two opposing interpretations of Private Gordon. Nicholas Mirzoeff suggests that, to abolitionists, “it was intended to highlight the evils of enforced labor and human bondage, made visible as the scars of whipping(s) inflicted by a cruel slave-owner. In the plantation world-view, *The Scourged Back* was simply evidence of a crime committed and properly punished.” A contemporary newspaper, the *New York Independent*, commented: “This Card Photograph should be multiplied by 100,000 and scattered over the states. It tells the story in a way that even Mrs. Stowe can not approach, because it tells the story to the eye.”²⁹





Double portrait of African American man and woman with child

Photographer unknown • 1860–1870 • carte-de-visite

(Library of Congress, Prints and Photographs Division, LC-USZ62-132215, LC-USZ62-132210)

*These portraits are mounted in a hinged,
leather-bound dual display case.*



Slave market, Whitehall Street, Atlanta, Georgia

Photographer: George Barnard • 1864 • photograph

(Library of Congress, Prints and Photographs Division, LC-B8171-3608 DLC)

*A man whose race cannot be determined sits below a sign
reading “Auction & Negro Sales.”*



**Emancipated Slaves—White and Colored:
Wilson Chinn, Charles Taylor, Augusta Boujey, Mary Johnson, Isaac White,
Rebecca Huger, Robert Whitehead, Rosina Downs**

Photographer: Myron H. Kimball • 1863 • albumen print

(Charles L. Blockson Afro-American Collection, Temple University Libraries)

The children are from schools established in New Orleans by order of Major General Nathaniel Banks. In December 1863 Colonel George Hanks of the Eighteenth Infantry, Corps d'Afrique (a Union corps composed entirely of African Americans), accompanied eight emancipated slaves from New Orleans to New York and Philadelphia expressly to visit photographic studios. A publicity campaign promoted by Banks and by the Freedman's Relief Association of New York, its sole purpose was to raise money to educate former slaves in Louisiana, a state still partially held by the Confederacy. The photographer retouched the negative before printing to enhance the brand on Chinn's forehead and make the initials "VBM" more visible. A woodcut of the image appeared in Harper's Weekly (January 30, 1864, unpaginated).



**WHITE AND BLACK SLAVES
FROM NEW ORLEANS.**

PHOTOGRAPHED BY KIMBALL, 477 BROADWAY, N. Y.
Entered according to act of Congress, in the year 1863, by P.
BACon, in the Clerk's Office of the United States, for the
Southern District of New York.

White and black slaves from New Orleans

Photographer: M. H. Kimball • c. 1863 • carte-de-visite

(Library of Congress, Prints and Photographs Division, LC-DIG-ppmsca-11244)

*A group portrait: Isaac White and Augusta Boujey with a woman,
possibly the freed slave Mary Johnson.*

“Isaac White is a black boy of eight years; but none the less intelligent than his whiter companions. He has been in school about seven months, and I venture to say that not one boy in fifty would have made as much improvement in that space of time. Augusta Boujey is nine years old. Her mother, who is almost white, was owned by her half-brother, named Solomon, who still retains two of her children.

“Mary Johnson was cook in her master’s family in New Orleans. On her left arm are scars of three cuts given to her by her mistress with a rawhide. On her back are scars of more than fifty cuts given by her master. The occasion was that one morning she was half an hour behind time in bringing up his five o’clock cup of coffee. As the Union army approached she ran away from her master, and has since been employed by Colonel Hanks as cook” (Harper’s Weekly, January 30, 1864, unpaginated).

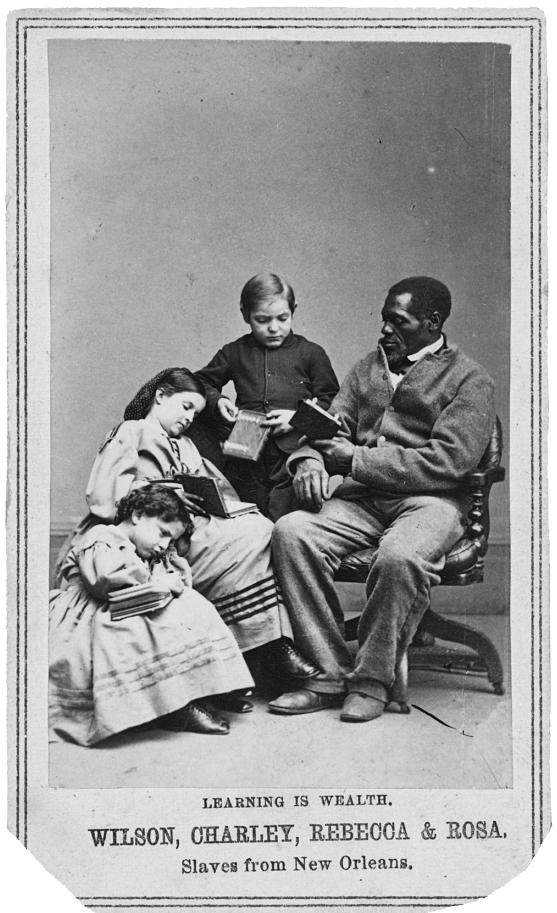


Isaac & Rosa, Slave Children from New Orleans.
PHOTOGRAPHED BY KIMBALL, 477 BROADWAY, N. Y.
Ent'd accord'g to act of Congress in the year 1863, by Geo. H.
Hanks, in the Clerk's Office of the U.S for the So. Dist. of N. Y.

**Isaac and Rosa, slave children
from New Orleans**

Photographer: M. H. Kimball • c. 1863
carte-de-visite

(Library of Congress, Prints and Photographs Division,
LC-DIG-ppmsca-11092)



**"Learning is wealth: Wilson, Charley, Rebecca,
and Rosa, slaves from New Orleans"**

Photographer: Charles Paxson
c. 1864 • carte-de-visite

(Library of Congress, Prints and Photographs Division,
LC-DIG-ppmsca-11128)

*Wilson Chinn, Charles Taylor, Rebecca Huger,
and Rosina Downs.*

LEARNING IS WEALTH.
WILSON, CHARLEY, REBECCA & ROSA.
Slaves from New Orleans.



"OH ! HOW I LOVE THE OLD FLAG."

R E B E C C A ,

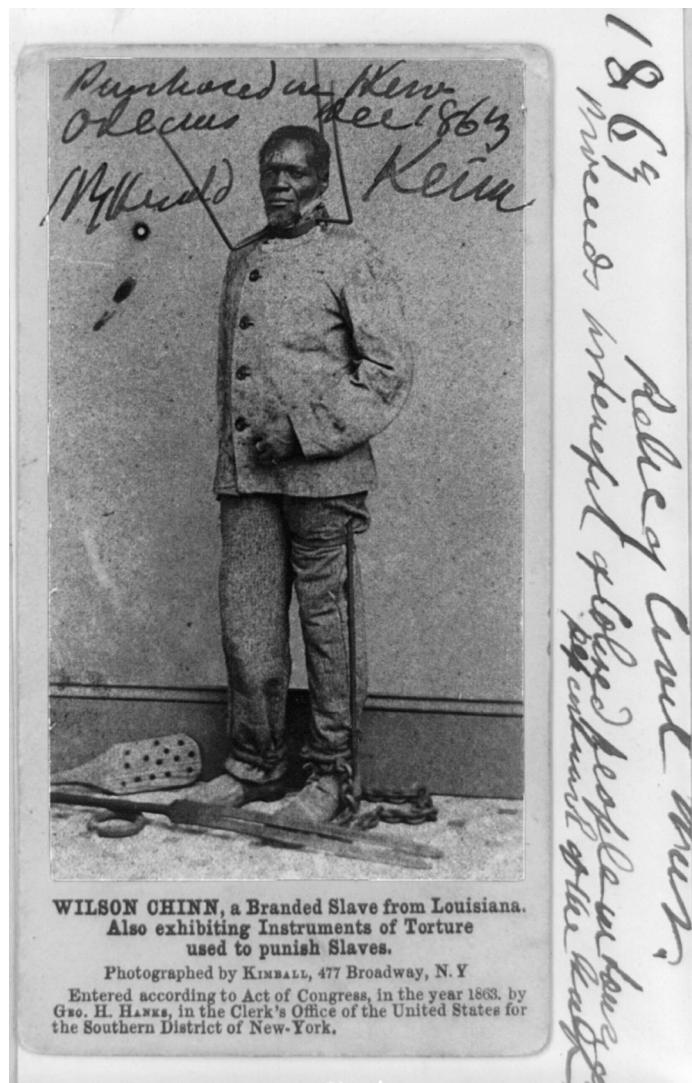
A Slave Girl from New Orleans.

"Rebecca, a slave girl from New Orleans:
'Oh how I love the old flag'"

Photographer: Charles Paxson • c. 1864 • carte-de-visite

(Library of Congress, Prints and Photographs Division, LC-DIG-ppmsca-11238)

"Rebecca, an emancipated slave from New Orleans. Rebecca Huger is eleven years old, and was a slave in her father's house, the special attendant of a girl a little older than herself. To all appearance she is perfectly white. Her complexion, hair, and features show not the slightest trace of negro blood. In the few months during which she has been at school she has learned to read well, and writes as neatly as most children of her age. Her mother and grandmother live in New Orleans, where they support themselves comfortably by their own labor. The grandmother, an intelligent mulatto, told Mr. Bacon that she had 'raised' a large family of children, but these are all that are left to her" (Harper's Weekly, January 30, 1864, unpaginated).



**"Wilson Chinn, a branded slave from Louisiana—
also exhibiting instruments of torture used to punish slaves"**

Photographer: M. H. Kimball • c. 1863 • carte-de-visite

(Library of Congress Prints and Photographs Division, LC-USZ62-90345)