



## Profiles in Leadership: From the 19<sup>th</sup> Century, Artists, Entertainers, and Poets

### Materials:

- PowerPoint: **Profiles in Leadership, 19<sup>th</sup> Century, Artists, Entertainers, and Poets**
- <https://about.usps.com/who-we-are/postal-history/african-american-stamp-subjects.pdf>
- Sarah Forten Purvis Poem, *The Slave Girl's Address to Her Mother*
- Edmonia Lewis <https://video.search.yahoo.com/search/video?fr=mcafee&ei=UTF-8&p=edmonia+lewis&type=E211USOG0#id=2&vid=4d203441b4eb8c1ed45acb17d0d09ada&action=click>
- Henry Ossawa Tanner <https://video.search.yahoo.com/search/video?fr=mcafee&ei=UTF-8&p=henry+ossawa+tanner&type=E211USOG0#id=15&vid=67bf37e11d53bd4f4c69227d41d2e188&action=view>
- Paul Laurence Dunbar (To the South-On Its New Slavery) <https://etc.usf.edu/lit2go/192/lyrics-of-love-and-laughter/4175/to-the-southon-its-new-slavery/>
- Fisk Singers  
[https://video.search.yahoo.com/search/video; ylt=AwrJ6OiyWE9g1CMATU\\_7w8QF; ylu=c2VjA3NIYXJjaAR2dGkA0MwMjU2; ylc=X1MDOTY3ODEzMDcEX3IDMgRhY3RuA2NsawRjc3JjcHZpZAMzdIVKT1RFd0xqR2Uyc0VFWGI5bFNBRkFNalF1TVFBQUFBGRGs1dDdKBGZyA21jYWZlZQRmcjJlDc2EtZ3AEZ3ByaWQDbllsMEJ4a3dTd0t3QkpESEcZQkc2QQRuX3JzbHQDNjAEbl9zdWdnAzEEb3JpZ2luA3ZpZGVvLnNIYXJjaC55YWVhby5jb20EcG9zAzAEcHFzdHIDBHBxc3RybAMEcXN0cmwDMjcEcXVlcnkDZmlzayUyMHVuaXZlcnNpdHkIMjBzaW5nZXJzBHRfc3RtcAMxNjE1ODM5MjY2?p=fisk+university+singers&ei=UTF-8&fr2=p%3As%2Cv%3Av%2Cm%3Asa&fr=mcafee#id=2&vid=8fa3499f15f5745a37255f0c18ecaac7&action=view](https://video.search.yahoo.com/search/video; ylt=AwrJ6OiyWE9g1CMATU_7w8QF; ylu=c2VjA3NIYXJjaAR2dGkA0MwMjU2; ylc=X1MDOTY3ODEzMDcEX3IDMgRhY3RuA2NsawRjc3JjcHZpZAMzdIVKT1RFd0xqR2Uyc0VFWGI5bFNBRkFNalF1TVFBQUFBGRGs1dDdKBGZyA21jYWZlZQRmcjJlDc2EtZ3AEZ3ByaWQDbllsMEJ4a3dTd0t3QkpESEcZQkc2QQRuX3JzbHQDNjAEbl9zdWdnAzEEb3JpZ2luA3ZpZGVvLnNIYXJjaC55YWVhby5jb20EcG9zAzAEcHFzdHIDBHBxc3RybAMEcXN0cmwDMjcEcXVlcnkDZmlzayUyMHVuaXZlcnNpdHkIMjBzaW5nZXJzBHRfc3RtcAMxNjE1ODM5MjY2?p=fisk+university+singers&ei=UTF-8&fr2=p%3As%2Cv%3Av%2Cm%3Asa&fr=mcafee#id=2&vid=8fa3499f15f5745a37255f0c18ecaac7&action=view)
- Elizabeth Taylor Greenfield <https://video.search.yahoo.com/search/video?fr=mcafee&ei=UTF-8&p=Elizabeth+taylor+greenfield&type=E211USOG0#id=2&vid=f07a1af7e0cd2dbbddd275d2e2848e0&action=click>
- Scott Joplin, "The Entertainer," 1902  
<https://video.search.yahoo.com/search/video?fr=mcafee&ei=UTF-8&p=scott+Joplin+music&type=E211USOG0#id=1&vid=894d0ee9af442c31714e1b186302b0b7&action=click>



## **Plan of Instruction:**

1. **Introduction:** The purpose of the Profiles in Leadership series is to document blacks' contributions to American history and prove that black history is American history. There are tens of thousands of blacks who have provided shoulders for others to stand on to create sweeping changes that had a profound impact on the rich history of this country. This Profile in Leadership of the 19<sup>th</sup> Century highlights a few of the artists, entertainers, and poets that enriched all Americans' lives.

2. **Lecture:**

a. **Slide 1: *Profiles in Leadership, 19<sup>th</sup> Century, Artists, Entertainers, and Poets***

b. **Slide 2: Introduction** (Read Slide)

c. **Slide 3: The James Forten Family History:** James Forten made his fortune as a sailmaker after the Revolutionary War. This wealthy black businessman used his wealth and social standing to fight for the abolition movement. He and his wife, Charlotte, had nine children who were equally committed to the abolition movement. The family was one of the most prominent black families in Philadelphia.

The Forten sisters, Margaretta, Harriet, Sarah, were educated in private schools. They were abolitionists who founded and financed six abolitionist organizations. Two of the sisters married into another prominent abolitionist family in Philadelphia, the Purvises. Harriett married Robert Purvis, and Sarah married Joseph Purvis. Margaretta never married and was a teacher for more than 30 years, and active in the women's suffrage movement.

Sarah was a conductor in the Underground Railroad and a phenomenally successful poet. Her work was often featured in William Lloyd Garrison's abolition newspaper, *The Liberator*, that her father, James, supported financially. Her poem *The Slave Girl's Address to Her Mother* is at the end of this document.

d. **Slide 4: Edmonia Lewis (1844-1907)** Edmonia was a self-taught sculptor internationally known and an expatriate who lived most of her life in Rome, Italy. Her triumphant rise as a sculptor is featured in the video, located in the materials section of this lesson plan. (Show video of Edmonia Lewis)

e. **Slide 5: Hager** (Read Slide)



- f. **Slide 6: Henry Ossawa Tanner (1859-1937)** Henry’s mother, Sarah Elizabeth Miller, was born into slavery and escaped with the help of the Underground Railroad. Henry’s father, Benjamin Tucker Tanner, was a Bishop in the African Methodist Episcopal church. Benjamin expected his son to become a minister and did not readily support his son’s choice to become an artist.

Tanner studied at the Pennsylvania Academy of Fine Arts under the direction of Thomas Eakins. Tanner’s early works were religious in theme, but his most famous works were about black life. Henry was the first black painter to receive international fame. He spent most of his life in Paris, France, which was considered the arts cultural capital of the world, and it was here, that Tanner felt free from racism. (Show video of Henry Ossawa Tanner)

- g. **Slide 6: The Banjo Lesson, 1893** (Read Slide)
- h. **Slide 7: Paul Laurence Dunbar (1872-1906)** In 1913, Paul wrote *Lyrics of Love and Laughter* that was a collection of poetry and short stories about African Americans’ experiences after the end of the Civil War. Many of these works were written in a conversational tone with the combination of dialect and mainstream English. YAAHA selected a recorded poem for the students to follow and then compare it to the poem written by Sarah Forten Purvis. (The class can listen to the poem, *To The South- On Its New Slavery*, by using the URL on the materials page) (Copies of the poem are provided at the end of the lesson)
- i. **Slide 8. Amelia Louise Tilghman (1856-1931)** Amelia was a teacher. Vocalist and activist who graduated from Normal Department at Howard University in 1871. She also studied at the Boston Conservatory of Music. Known as “the Queen of Song,” she founded the first African American journal of music, *The Musical Messenger*, from 1886-1891. Amelia wrote articles for *Our Women and Children* wrote about employment, education, racial discrimination. She made significant contributions to black musical history.
- j. **Slide 9: Flora Batson (1864-1906)** Flora was one of the most gifted mezzo-sopranos on the stage. She was often referred to the “Colored Jenny Lind.” Flora started her career at nine years of age as a member of the famous Bethel Church choir in Providence, Rhode Island. Hundreds of people would come to hear her sing. At thirteen years of age, she appeared at numerous concert halls. She married her manager on December 13, 1887 and traveled to the major cities in America and was strongly endorsed by the press. She was the unrivaled favorite of the masses with her voice of great range and remarkable depth.

*The Boston Transcript* wrote, Flora Batson, with her wonderful voice, has a divine mission to aid in breaking down the stubborn walls of prejudice, which must sooner or later give way to our Nation’s Progress toward a higher civilization.



- k. **Slide 10: Flora Batson Testimonials** (Read slide)
- l. **Slide 11: More Entertainers of the 19<sup>th</sup> Century.** (Read slide)
- Elizabeth Taylor Greenfield**, “The Black Swain” (1809-1876) (Watch video on Materials List)
- Ella F. Sheppard**, The Fisk Jubilee Singers (1851-1914) (Watch video on Materials List)
- Henrietta Vinton Davis** (1860-1941) Henrietta was the pioneer of her race on the dramatic Stage.
- m. **Slide 12: Scott Joplin** (1868-1917) Scott studied music at Sedalia’s George R. Smith College for Negroes during the 1890s. Joplin is considered the “King of Ragtime” and developed the genre that had African American origins. He also created two operas, ***A Guest of Honor*** and ***Treemonisha***, a story of a rural African American family.
- n. **Slide 13: Summary** (Read Slide)

### 3. Guiding Questions

- How vital was the Forten family to the abolition movement? What other causes did the Forten sisters take on?
- Edmonia Lewis and Henry Ossawa Tanner were early artists who gained international recognition. What were the similarities between the artists? What were their differences?
- Why did both artists live outside the United States?
- What did Henry’s father hope he would become? What style of Tanner’s painting was most successful? Why?
- Compare the poems of the exceptional poets Paul Laurence Dunbar and Sarah Forten Purvis. Sarah’s poem is about the separation of families during slavery, and Paul’s poem is about the South’s challenges after the Civil War. Ask student to compare and list the differences between the two eras.
- Read testimonials about Flora Batson. What did the public think of her?



***The Slave Girl's Address to Her Mother*** by Sarah Forten Purvis

Oh! mother, weep not, though our lot be hard,  
And we are helpless-God will be our guard:  
For He our heavenly guardian doth not sleep;  
He watches o'er us-mother, do not weep.  
And grieve not for that dear loved home no more;  
Our sufferings and our wrongs, ah! why deplore?  
For though we feel the stern oppressor's rod,  
Yet he must yield as well as we, to God.  
Torn from our home, our kindred and our friends,  
And in a stranger's land, our days to end,  
No heart feels for the poor, the bleeding slave;  
No arm is stretched to rescue and to save.  
Oh! ye who boast of Freedom's sacred claims,  
Do ye not blush to see our galling chains;  
To hear that sounding word-'that all are free'  
When thousands groan in hopeless slavery?  
Upon your land it is a cruel stain  
Freedom, what art thou?-nothing but a name.  
No more, no more! Oh God, this cannot be;  
Thou to thy children's aid wilt surely flee:  
In thine own time deliverance thou wilt give,  
And bid us rise from slavery, and live.

***To the South-On Its New Slavery*** by Paul Laurence Dunbar

Heart of the Southland, heed me pleading now,  
Who bearest, unashamed, upon my brow  
The long kiss of the loving tropic sun,  
And yet, whose veins with thy red current run.



Borne on the bitter winds from every hand,  
Strange tales are flying over all the land,  
And Condemnation, with his pinions foul,  
Grooms in the place where broods the midnight owl.  
What art thou, that the world should point at thee,  
And vaunt and chide the weakness that they see?  
There was a time they were not wont to chide;  
Where is thy old, uncompromising pride?  
Blood-washed, thou shouldst lift up thine honored head,  
White with the sorrow for thy loyal dead  
Who lie on every plain, on every hill,  
And whose high spirit walks the Southland still:  
Whose infancy our mother's hands have nursed.  
Thy manhood, gone to battle unaccursed,  
Our fathers left to till th' reluctant field,  
To rape the soil for what she would not yield;  
Wooing for aye, the cold unam'rous sod,  
Whose growth for them still meant a master's rod;  
Tearing her bosom for the wealth that gave  
The strength that made the toiler still a slave.  
Too long we hear the deep impassioned cry  
That echoes vainly to the heedless sky;  
Too long, too long, the Macedonian call  
Falls fainting far beyond the outward wall,  
Within whose sweep, beneath the shadowing trees,  
A slumbering nation takes its dangerous ease;  
Too long the rumors of thy hatred go  
For those who loved thee and thy children so.  
Thou must arise forthwith, and strong, thou must  
Throw off the smirching of this baser dust,  
Lay by the practice of this later creed,  
And be thine honest self again indeed.  
There was a time when even slavery's chain  
Held in some joys to alternate with pain,  
Some little light to give the night relief,  
Some little smiles to take the place of grief.  
There was a time when, jocund as the day,  
The toiler hoed his row and sung his lay,  
Found something gleeful in the very air,  
And solace for his toiling everywhere.



Now all is changed, within the rude stockade,  
A bondsman whom the greed of men has made  
Almost too brutish to deplore his plight,  
Toils hopeless on from joyless morn till night.  
For him no more the cabin's quiet rest,  
The homely joys that gave to labor zest;  
No more for him the merry banjo's sound,  
Nor trip of lightsome dances footing round.  
For him no more the lamp shall glow at eve,  
Nor chubby children pluck him by the sleeve;  
No more for him the master's eyes be bright,—  
He has nor freedom's nor a slave's delight.  
What, was it all for naught, those awful years  
That drenched a groaning land with blood and tears?  
Was it to leave this sly convenient hell,  
That brother fighting his own brother fell?  
When that great struggle held the world in awe,  
And all the nations blanched at what they saw,  
Did Sanctioned Slavery bow its conquered head  
That this unsanctioned crime might rise instead?  
Is it for this we all have felt the flame,—  
This newer bondage and this deeper shame?  
Nay, not for this, a nation's heroes bled,  
And North and South with tears beheld their dead.  
Oh, Mother South, hast thou forgot thy ways,  
Forgot the glory of thine ancient days,  
Forgot the honor that once made thee great,  
And stooped to this unhallowed estate?  
It cannot last, thou wilt come forth in might,  
A warrior queen full armored for the fight;  
And thou wilt take, e'en with thy spear in rest,  
Thy dusky children to thy saving breast.  
Till then, no more, no more the gladsome song,  
Strike only deeper chords, the notes of wrong;  
Till then, the sigh, the tear, the oath, the moan,  
Till thou, oh, South, and thine, come to thine own.