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(Courtesy Burritt Museum)

“Saint Bartley Harris” of Huntsville, Alabama

This watercolor portrait by Miss Howard Weeden, considered one of her best, was exhibited in Berlin, Germany in 1896 at the gallery of Edward Schulte.

“Bartley Harris, a famous old Hard-shell Baptist preacher,” was described by Weeden’s friend, Elizabeth Price, as having “baptized more than 3,000 members into the Primitive Baptist Church and they say he made a picturesque and commanding figure as he stood in the waters of the Spring Branch, his tall figure enveloped in a long linen duster, his head bound with a white turban.” (*Southern Woman’s Magazine*, August 1916.)

Howard Weeden, Artist and Poet¹

SARAH HUFF FISK

Shortly before Christmas, 1898 the Boston publishing firm of D. Appleton & Company released 1,200 copies of a slender book of paintings and poetry, *Shadows on the Wall*, by Howard Weeden.² This brief volume, with only thirty pages between its hard covers and selling for \$1.00, became an overnight sensation in the worlds of art and literature. Customers stood in line for it at bookstores; the first edition was spoken for before it left the press. From critics came such lavish words of praise as "brilliant," "exquisite," and "unique."³



Portraits from *Shadows on the Wall*, 1898

Shadows on the Wall contains eleven beautifully executed portraits—all of Negroes familiar to the plantations of the South before the Civil War. So vital and moving are these portraits that the kindly, loyal, proud hearts of the old slaves seem fairly to glow in their expressive faces. Each Negro head has its own dialect verse on the page opposite; together, portrait and poem make a truly touching character study. The *New York Times* acclaimed the book "the revelation of a race." Joel Chandler Harris, originator of "Uncle Remus," declared its creations "more real than life itself."⁴ Southerners saw their memories revived and resurrected on its pages. Others, perhaps less fully appreciative of its message, still marveled at the power and feeling of the brilliant work of this artist-poet, Howard Weeden, a virtual unknown in the world of belles-lettres. Into her home town of Huntsville, Alabama streamed

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floods of praise and inquiry. Newspapers, magazines, and individuals wanted to know about "Mr. Howard Weeden," as many of them called the new star on the literary horizon.⁵



(Courtesy The Weeden House Museum)

Maria Howard Weeden
1846 - 1905

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 and sweet, so overawed by her own 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.

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.⁶

The "old house," in which Miss Weeden was born on July 7, 1846 and in which she lived until her death,⁷ 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.⁸

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."⁹

The Scottish ancestry came through her maternal grandfather, David Urquhart, born in County Ross in 1779. The Urquhart family once owned Hilton Castle in the wild mountain country of Cromarty on the border of Loch Ness. David came to America as a young man and settled

near Augusta, Georgia, where he became wealthy in land and slaves and built a home which he named "Hilton" after the Scottish castle. He married Catherine Brooks McGehee, born in Prince Edward County, Virginia, a descendant of Lord Brooks. These were Howard Weeden's grandparents. Jane Eliza Brooks Urquhart, their second daughter, was her mother. This lady was first married to James Watkins of Elbert County, Georgia. After his early death she married Dr. William Donalson Weeden, a native of Baltimore who had also lived in Virginia—Miss Weeden described him as "a Virginian."¹⁰ He had come to Huntsville very early, around 1812, and settled on Weeden's Mountain (now part of the Redstone Arsenal Reservation).¹¹ When he married Mrs. Watkins some twenty years later, he was a widower with two sons and three daughters.

Over the years Dr. Weeden became very prosperous, acquiring several plantations besides his Weeden Mountain property. It was not until March, 1845, however, that he purchased the house in town from M. C. Betts. Construction of this large square-styled brick residence had been started about 1819, but in 1845 it was still unfinished.¹² Dr. Weeden lost no time in completing and occupying the house. He and his second wife now had five children and cared for one son of his first marriage. The slave quarters of the new home housed several adult slaves and about seven children.



(Courtesy The Weeden House Museum)

The Weeden House Museum, 300 Gates Avenue

This fine new residence was enjoyed only briefly by Dr. Weeden, himself. On January 13, 1846, after several weeks of illness, he died at his Huntsville home. His will, filed for probate March 22, 1847, divided \$10,000 and some property among the five children of his first marriage. His second wife and five children received the remainder of his estate: two plantations in Madison County, one in Marshall, the house in Huntsville, and a large plantation west of Buzzard's Creek in Marengo County. Some fifty slaves were located on this last-named plantation.¹³

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The five children of Dr. Weeden's second marriage, as named in his will, were Jane Urquhart, Catherine Louisa, William (he also had a son named William by his first marriage), John David, and Henry Vernon. Howard—Maria Howard—was not provided for by name, for she was not born until some six months after her father's death.

Howard Weeden grew up in sheltered surroundings of ease and refinement. As the youngest of a large family of fatherless children, and one who was always frail, she surely received such tender care and attention from the household servants as to implant on her young mind a fond relationship, never to be lost.

In this attentive home atmosphere her artistic talent was recognized early. "I cannot remember when I did not draw and paint," she stated.¹⁴ Even before she was ten years old, she was having instructions in art from William Frye, listed in *Williams Directory of Huntsville, 1859* as a "Portrait Painter" who was widely recognized in the North Alabama area.¹⁵

Though Mr. Frye surely instructed his little pupil in the dainty copy work popular with young ladies of the day, he may also have inspired her rather unusual interest in drawing faces, figures, and flowers from real life. Of the artist's works surviving from this earliest period is a tiny picture painted on silk, titled "The Sea of Galilee." This painting shows the marvelous quality of her miniature-like work, even at so early an age.¹⁶

Howard was fifteen when the Civil War shattered the comfortable life of the Weeden family. Her three brothers promptly enlisted in the Confederate Army; and as her oldest sister, Jane, Mrs. William T. Reed, was then living in Tuskegee, Alabama, only Mrs. Weeden, Kate, Howard, and the Negro servants were left at home to face the Union forces that seized Huntsville on April 11, 1862.¹⁷

Early in the occupation of the city the Weeden home, being large and conveniently located to the heart of town, was requisitioned by the United States Army. Mrs. Weeden and her daughters were forced to live in the slave quarters. Finally, life became so miserable that they fled, servants and all, to take refuge with Jane in Tuskegee. They remained there for the duration of the war.¹⁸

The Weedens found Tuskegee quiet after their trying experiences in the North Alabama war zone, and they were determined to take up their lives in normal channels. Young Howard was enrolled in the Tuskegee Female Methodist College, which the young president and Methodist minister, Dr. George W. F. Price, had managed to keep going in spite of the war. There she received art instruction in the class of Miss Julia Spear, who found her young pupil, though fragile and slender in body,

possessed of a great desire to learn, ambitious, alert and willing to work.¹⁹

After the war the Weeden family returned to Huntsville to face a dark and uncertain future. Their properties had been stripped and plundered; their town house was little more than a shell. Nevertheless, they had one great cause for rejoicing: the safe return of all three of Howard's brothers—the two oldest with commissions, William as a captain, John David a colonel.²⁰

In the midst of these desperate times Mrs. Weeden continued her effort to divide the family properties, now so tragically depleted. In 1866 she deeded the town house to the two unmarried daughters, Kate and Howard.²¹

Howard was nineteen that year. Her school days, brief and sketchy as they had been, were over, and she turned toward helping the family fortunes. The only way that she was at all equipped to help was through art and literature. Her belief in her abilities in these fields seems to have been firm and vigorous, quite in contrast to her shyness in some other aspects of life. It was this strong belief, coupled with her natural optimism, that set her to work and kept her working for the rest of her life, in the face of innumerable difficulties.

Before examining Miss Weeden's artistic and literary undertakings ("vagaries" or "wild notions" was the way she described most of her efforts), it is only fair to consider some of the difficulties she faced and their probable effect upon her life and work.

Certainly, Howard was too frail for much physical labor. Her health was extremely delicate. As she grew older, her inability to throw off infection increased until she finally contracted tuberculosis from which she died. She never yielded to her weak health, however, and in her letters she was seldom "becoming ill" but usually "feeling better" or "getting up after several weeks in bed." However, she had another physical defect, poor eyesight, which probably annoyed her even more than her poor health. The Nashville eye specialist who treated her declared that she had the most extreme case of near-sightedness he had ever encountered.²² "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 but that it enriched her painting, enabling her to do the most delicate brush work. Using a brush with only three hairs, she produced a photographic fineness of line in her portraits that is near perfection.

It is hard to examine Miss Weeden's masterpieces and believe that she had such little training in art, so few advantages. Many precious hours were lost to her through the necessity for experimenting in

methods and technique. But even 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 nourished 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. 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.

Among the artist's earliest efforts to help the family finances was the holding of art classes for little girls. These groups met in the Weeden's back parlor, off and on for a number of years.²³ Mrs. Ben Matthews, one of the pupils, recalled that their teacher, in her sweet gentle way, used to touch up their wooden little drawings and admonish them—if they made a smudge, "just to paint a butterfly over it," as she had put butterflies over many things in her own life, making beauty out of smudges.

One of Miss Weeden's first literary undertakings, begun in the years between girlhood and womanhood, was the writing of short stories and little poems. These were frequently published in the *Christian Observer*, a Presbyterian paper (the Weedens were Presbyterians). Instead of her own name, the author used the pseudonym "Flake White."²⁴

A type of art work that Miss Weeden found generally saleable was hand-painted cards for special occasions. On many of these she painted flowers for she loved flowers and the outdoors. One spring she went day after day to the mountainside, until she had completed paintings of 208 varieties of wild flowers in their natural setting.²⁵

Perhaps the artist's favorite occupation was "illuminating poems." This, she declared, gave her "unending pleasure because it had a literary flavor." Her 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 afterthought, to indicate that it was a negro poem, put on the cover an old negro head.²⁶

"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 visitors of much travel and culture, who happened to be in Huntsville, and their comment was truly a guidepost on the road of

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success for the artist. "Your negro head is so good," they said, "that you should throw away all your colors except brown!"²⁷

From then on most of the artist's brushes *were* "dipped in brown," as she painted one Negro head after the other. 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, the old southern ex-slave, who with his black weather-beaten face and picturesque figure was rapidly slipping away. Once comprehended, the subject was one to absorb anybody who could use a brush loaded with Brown Madder.²⁸

Most of her friends and neighbors had a beloved old mammy, cook, or coachman, whose picture they wanted Miss Howard to paint. As her delicate brush strokes committed to paper the likeness, the very character of the old Negroes—many of whom the artist had known since childhood—she liked to talk to them. Their native sense of humor, patience in misfortune, courage and philosophic acceptance of life impressed her deeply. Their words stayed in her mind until they became verses: "Too Late," "Beaten Biscuit," "The Old Boatman," and "Mother and Mammy" were written in that order.

As the months and years passed, these Negro heads and verses accumulated in a portfolio, much admired by visitors.²⁹ Some of the paintings were framed and added to the gallery of the artist's work that literally lined the parlor walls. Occasionally, the artist copied one of the heads for someone, charging no more than \$3.00, often less.³⁰



(Courtesy Huntsville-Madison County Public Library)

The Weeden Parlor

In September, 1893 Howard Weeden accompanied some Huntsville friends on a visit to the Columbian Exposition in Chicago, where she had a modest exhibit, some illustrations from *Uncle Tom's Cabin*.³¹ While

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there, she saw the work of two other artists who painted Negroes: E. W. Kemble, creator of "Kemble's Coons," and A. 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 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!'³²

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 Edwards, John Trotwood Moore, James Lane Allen, and Joel Chandler Harris—all prominent in the late 1800s for their sympathetic stories of plantation days. Their stories, such as "Meh Lady" and "Unc Edinburg's Drowndin" from Page's *In Ole Virginia*, inspired many of her paintings.³³

Eventually, Miss Weeden's work led her to correspond with and to meet most of these famous writers. Several of the meetings were arranged by the Huntsville artist's close friend, Miss Elizabeth Price of Nashville.



(Courtesy The Weeden House Museum)

Elizabeth Fraser Price, 1866-1958

Miss Price was the daughter of Dr. George W. F. Price, who had been president of the Tuskegee College when Howard Weeden attended there and who later was the fourth president of the Huntsville Female College. Elizabeth Price was a small girl in Huntsville when she first met the artist. Despite the difference of some twenty years in their ages, a fond friendship developed and grew—even after the Prices moved to Nashville in 1880, where Dr. Price founded the Nashville College for Young Ladies.

By the time she was in her early twenties Elizabeth Price was probably Miss Weeden's most ardent spokesman. The walls of her Nashville music studio displayed a number of paintings the artist had given her; she loved to show these to the prominent people who visited her father's school. She often sold paintings, arranged orders, and always—in her bright vivacious way—gave much-needed love and encouragement to the artist.³⁴



Portraits from *Bandanna Ballads*, 1899

In 1895 Miss Price went to Germany to study music. She took with her seven of Miss Weeden's best Negro heads and in April, 1896 placed these on exhibit in Berlin's most fashionable picture bazaar, the Gallery of Edward Schulte. They were enthusiastically received. Miss Price wrote glowing reports of this exhibit to the Tennessee and Alabama

Fisk; Howard Weeden, Artist and Poet.³⁵ Miss Weeden papers and forwarded the artist an avalanche of orders. Miss Weeden was quite overcome—"sore and tender and feel like crying" was the way she expressed herself to her distant benefactor.³⁶

The fame which the artist's work brought her in Berlin and later in Paris, through her dear 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. William O. Allison, a New Yorker visiting in Huntsville, was so impressed by the artist-poet's brilliant work that he asked to take the paintings and poems back to New York and publish them in book form.³⁷ At long last the portfolio of masterpieces was to be opened for the world to admire.

The artist's joy in the publication of her work was marred by one disappointment. Efforts to make color plates from her paintings proved unsuccessful; the rich brown tones of her portraits had to be reproduced in black and white. But even in this simple dress, the paintings glittered like diamonds, drawing the attention of art lovers everywhere to the unknown genius 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."³⁸

Sadly enough, there was also one misfortune. The second edition of *Shadows on the Wall* was hardly off the press, when the printing plant burned, destroying the plates of the book.³⁹ 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, titled *Bandanna Ballads* and containing the works in the original book merged with eight new paintings and poems. This new edition was graced with a flattering foreword 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 Nashville Art Club and other groups tendered receptions in her honor.⁴⁰ The well-known composer, Sidney Homer, set several of her poems to music.⁴¹ She was urged to prepare paintings for various exhibitions. There were letters to be answered, unfamiliar business matters relating to her books, and, in the midst of everything, more material to be prepared for publication.

Under great stress, her health rapidly failing, Miss Weeden managed to complete two more volumes, *Songs of the Old South*, published in 1901, and *Old Voices*, her most elaborate book, in 1904.⁴²

Howard Weeden died April 12, 1905. Her passing at the very height of her career shocked the literary world and saddened her many friends who knew her as a tender lovable woman, as well as famous artist and poet. Immediate survivors were her sisters, Miss Kate Weeden, at home, and Mrs. William T. Reed, Mobile; and brothers, Col. John D. Weeden, Florence, and Dr. Henry V. Weeden, Selma.⁴³

In May, 1910 the Twickenham Town Chapter of the Daughters of the American Revolution marked the Weeden home with a bronze plaque.⁴⁴ This tribute still identifies the house, only slightly changed from the days when Miss Howard sat before her easel in the big east front room, painstakingly creating the masterpieces that were to become the most beautiful and unique of all memorials to the Negro slave of the Old South.

Miss Weeden's original works are now widely scattered. A few of her heads are prized by Huntsville families. Until her death in 1958, Miss Elizabeth Price, possessor of the largest of all collections, traveled widely, displaying her treasured paintings and recalling memories of the great artist.⁴⁵ It was through the interest of Miss Price and the efforts of the Huntsville Culture Club that the City of Huntsville became, in June, 1959, the proud possessor of a group of original Weeden paintings. The works, representing the entire collection of the Nashville Museum of Art, were a priceless gift from that institution to the artist's home town. They were placed on display at the city-owned Burritt Museum atop Monte Sano, where they are marveled at by a generation scarcely more familiar with the name "Howard Weeden" than was the generation that acclaimed her in 1898.⁴⁶

End Notes

¹ The text of this article was originally published in *The Alabama Review*, Volume XIV, April 1961, pages 124-137. Copyright 1961 Alabama Historical Association; reprinted with permission. The Association, founded in 1947, is the oldest statewide historical society in Alabama. More information is available at <<http://www.archives.state.al.us/aha/aha.html>>.

² This paper was read at the annual meeting of the Alabama Historical Association, Selma, April 23, 1960.

³ The biographical notes on Howard Weeden, in the handwriting of her close friend, Miss Elizabeth Price of Nashville, TN (hereinafter Price Notes) are in the Weeden Collection, Huntsville (AL) Madison County Public Library.

- ⁴ Introduction to Howard Weeden, *Bandanna Ballads* (New York, 1899), xiii.
- ⁵ Price Notes, Weeden Collection.
- ⁶ Howard Weeden to Miss Arrington, March 16, 1904, Weeden Collection.
- ⁷ 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 (in Weeden Collection). Howard Weeden's birthdate was established by estate papers of her father William D. Weeden who died Jan. 13, 1846.
- ⁸ See Howard Weeden "From an Old Garden" (poem in Price Notes), Weeden Collection.
- ⁹ Howard Weeden to Sal Marcassen, a New York reporter, Oct. 3, 1900, Weeden Collection.
- ¹⁰ James E. Saunders, *Early Settlers of Alabama* (New Orleans, 1899), 252, 362, 423, 454- 455.
- ¹¹ Mary Weeden Bibb to Henry B. Chase, June 20, 1953, Weeden Collection.
- ¹² Robert P. Weeden to Lawrence Cooper, Aug. 5, 1930, Weeden Collection.
- ¹³ Madison County Book of Wills, XII, 272 (in Probate Records Room, Madison County Courthouse); Madison County Deed Book W, 354 (in Madison County Records Center, Huntsville, AL). Dr. Weeden's obituaries: *Huntsville Democrat*, Jan. 14, 1846; *Southern Advocate*, Jan. 16, 1846.
- ¹⁴ Birmingham (AL) *Age-Herald*, Sept. 16, 1902, Weeden Collection.
- ¹⁵ Price Notes, Weeden Collection.
- ¹⁶ Nashville (TN) *Banner*, May, 1912, Weeden Collection.
- ¹⁷ Price Notes, Weeden Collection.
- ¹⁸ Mrs. William D. Chadick, "Civil War Days in Huntsville, Ala.," *Huntsville Times*, Sept. 11-15, 1955. Also see Nancy M. Rohr, *Incidents of the War: The Civil War Journal of Mary Jane Chadick*, (Huntsville, 2005), 261.
- ¹⁹ Price Notes, Weeden Collection. Also see Rhoda Coleman Ellison, *History of Huntingdon College: 1854-1954* (Montgomery, 2004) 10-32.
- ²⁰ Marie B. Owen, *The Story of Alabama* (New York, 1949), II, 272.
- ²¹ Madison County Deed Book EE, 520 (in Madison County Records Center, Huntsville, AL).
- ²² *Huntsville Weekly Mercury*, Apr. 19, 1905.
- ²³ Price Notes, Weeden Collection.
- ²⁴ See "A Christmas Card," *Christian Observer*, Dec., 1885 (clipping in Price Notes). Also see Sarah Huff Fisk and Linda Wright Riley, *Lost Writings of Howard Weeden as "Flake White,"* (Huntsville, 2005).
- ²⁵ Elizabeth H. Chapman, "Huntsville Life in the 'Gay 90's,'" *Huntsville Times*, Nov. 4, 1934.
- ²⁶ Howard Weeden to Sal Marcassen, Oct. 3, 1900, Weeden Collection.
- ²⁷ Ibid.
- ²⁸ Howard Weeden to Miss Arrington, March 16, 1904, Weeden Collection.
- ²⁹ Howard Weeden to Sal Marcassen, Oct. 3, 1900, Weeden Collection.
- ³⁰ Howard Weeden to Elizabeth Price, Oct. ?, 1894, Weeden Collection.
- ³¹ *Huntsville Weekly Democrat*, Sept. 20, 1893, Weeden Collection.
- ³² Howard Weeden to Elizabeth Price, [Sept. ?], 1893, Weeden Collection.

- ³³ Price Notes, Howard Weeden to Elizabeth Price, June 25, 1897; Apr. 30, 1898; May 8, 1898, Weeden Collection.
- ³⁴ Interview with Elizabeth Price, Sept., 1956.
- ³⁵ Huntsville *Weekly Mercury*, Apr. 22, 1896, Weeden Collection.
- ³⁶ Howard Weeden to Elizabeth Price, Apr. 22, 1896, Weeden Collection.
- ³⁷ Howard Weeden to Sal Marcassen, Oct. 3, 1900, Weeden Collection.
- ³⁸ Howard Weeden to Elizabeth Price, fragment of undated letter, Weeden Collection.
- ³⁹ Elizabeth H. Chapman, "Huntsville Life in the Gay '90's," *Huntsville Times*, Nov. 4, 1934.
- ⁴⁰ Huntsville *Weekly Mercury*, Apr. 19, 1905, Weeden Collection.
- ⁴¹ Nashville (TN) *Banner*, Dec. 10, 1933, Weeden Collection.
- ⁴² Nashville (TN) *American*, July, 1904.
- ⁴³ Huntsville *Weekly Mercury*, Apr. 12, 1905, Weeden Collection.
- ⁴⁴ Huntsville *Times*, May 20, 1910.
- ⁴⁵ Bedford County *Times* (Shelbyville, TN), Sept. 18, 1936.
- ⁴⁶ Huntsville *Times*, June 14, 1959.

Further Reading

Books by Howard Weeden: *Shadows on the Wall* (New York: privately printed, 1898); *Bandanna Ballads* (New York: Doubleday & McClure Co., 1899); *Songs of the Old South* (New York: Doubleday & McClure Co., 1901); *Old Voices* (New York: Doubleday & McClure Co., 1904).

Frances C. Roberts and Sarah Huff Fisk, *Shadows on the Wall: The Life and Works of Howard Weeden* (Huntsville: Colonial Press, 1962).

Sarah Huff Fisk and Linda Wright Riley, *Lost Writings of Howard Weeden as "Flake White"* (Huntsville: Big Spring Press, 2005).

Sarah Huff Fisk, "The Maria Howard Weeden House: The Gardens," *Historic Huntsville Quarterly of Local Architecture and Preservation*, Vol. 8 (Fall, 1981), 18-21.

Alabama Women's Hall of Fame, "Maria Howard Weeden (1846-1905)," <<http://www.awhf.org/weeden.html>> a website of Judson College, Marion, Alabama.

Original works of art by Howard Weeden are in the permanent collections of:

1. The Weeden House Museum <<http://www.weedenhousemuseum.com>>.
2. Burritt on the Mountain <<http://www.burrittonthemountain.com>>.
3. The Huntsville Museum of Art <<http://www.hsvmuseum.org>>.



Works of Howard Weeden Return to Huntsville

In 1959, a collection of paintings and poems by Howard Weeden were presented to the Burritt Museum by the Nashville Museum of Art through the influence of Miss Elizabeth Price and the Huntsville Culture Club. Pictured above (left to right) are: Malvern Griffin, Burritt Museum board member; Miss Jessie Hopper of the Huntsville Culture Club; Mrs. Anna Rosborough, member of the art committee for Burritt Museum and Mrs. Jessie Woods, of the Culture Club. (*Huntsville Times*, June 14, 1959)

In 1979, Miss Elizabeth Price's own personal collection of approximately 20 works by Weeden, done in oils, charcoals, watercolors and pastels, were purchased from Miss Florence P. Adams (niece of Elizabeth Price) by the Twickenham Historic Preservation District Association for display in the Weeden House Museum. (*Huntsville Times*, September 10, 1979.)