1. Peale Museum
   1820
   Cut paper silhouette, 12.5 x 9.5 cm.
   William L. Clements Library, University of Michigan

2. Thomas Rowlandson (1756–1827)
   “Opinions on the Divorce Bill!!”
   London: R. Ackermann, 1800
   Facsimile of: etching with watercolor, 34 x 47 cm.
   Image courtesy Fine Arts Museums of San Francisco
   In the spring and summer of 1800, the British Parliament debated the terms of a new divorce bill that would prohibit those guilty of adultery from marrying the party with whom they had committed the offense. Rowlandson suggests how various social types viewed the proposed legislation, with the black female figure in the upper left remarking “What a hardship for the Fair Sex!”

3. Edward Williams Clay (1799–1857)
   [Young dandy]
   Ca. 1826-28
   Watercolor, pen and black ink, 21 x 14.5 cm.
   William L. Clements Library, University of Michigan

4. Edward Williams Clay
   [Dog groomers]
   Ca. 1826–1828
   Watercolor, pen and black ink, 14.5 x 20 cm.
   William L. Clements Library, University of Michigan
   In Paris, Clay practices observing and giving a visual vocabulary to social distinctions. Here, peasant dog groomers are gazed upon by a bourgeois man who is distinguished by his comportment, attire, and fine details like his hat and umbrella.
5. Edward Williams Clay
“A Turkish female slave playing on the Kanoon.”
December, 1827
Watercolor, pen and black ink, 23 x 15 cm.
William L. Clements Library, University of Michigan

The works of Orientalist themed artists such as Jean-Auguste-Dominique Ingres were circulating during Clay’s time in France. Clay’s watercolors suggest the influence of these Orientalist ideas about constructing the other.

6. S. Shoosmith, after James Henderson
Printed by C. Hullmandle, 1821
William L. Clements Library, University of Michigan

James Henderson represented Africans to British readers in his travel account of his encounters with Rio de Janeiro’s enslaved laborers.

7. “l’Anglais de Retour de Philadelphie.”
Ca. 1775–1800
Facsimile of: engraving, hand colored, 21 x 14 cm.
Image courtesy Musée d’Aquitaine, Bordeaux

A handwritten newspaper entry from September 1778 notes with pleasure that this image of a British man, defeated by American “insurgents,” was circulating widely in Paris.

8. John Lewis Krimmel (1786–1821)
“Worldly Folk Questioning Chimney Sweeps and Their Master before Christ Church, Philadelphia.”
Ca. 1811–1813
Facsimile of: watercolor and graphite, 24 x 17.5 cm.
Metropolitan Museum of Art, New York, N.Y.
Image courtesy Metropolitan Museum of Art / Art Resource, N.Y.

Krimmel suggests how urban dwellers across class and status might encounter one another, from an elite white middle-class couple to a black sweep-master and his young workers.

9. James Akin (ca. 1773–1846)
“Philadelphia Tastes Displayed or Bon Ton Below Stairs.”
Philadelphia: Kennedy & Lucas, ca. 1830
Facsimile of: lithograph, hand colored,
24 x 35.5 cm.
Image courtesy Historical Society of Pennsylvania
10. Pavel Petrovich Svinin (1787/88–1839)  
   “Black Methodists Holding a Prayer Meeting.”  
   Ca. 1813  
   Facsimile of: watercolor and pen and black ink,  
   16.7 x 25.2 cm.  
   The Metropolitan Museum of Art, New York, N.Y.  
   Image courtesy Metropolitan Museum of Art / Art Resource, N.Y.  
   In a work once attributed to John Lewis Krimmel, Russian artist Pavel Svinin represents the comportment of Philadelphia’s black Methodists in a manner that contrasts starkly with the same subject drawn a decade later by William Breton.

11. Charles Willson Peale (1741–1827)  
   “Yarrow Mamout.”  
   1819  
   Facsimile of: oil on canvas, 61 x 51 cm.  
   Atwater Kent Museum of Philadelphia,  
   The Historical Society of Pennsylvania Collection  
   Image courtesy Atwater Kent Museum  
   Peale met Yarrow Mamout in Washington, D.C.’s Georgetown neighborhood and later recorded his encounter with the elderly former slave in his diary.

12. William L. Breton  
   “Bethel African Methodist Episcopal Church, Philada.”  
   Philadelphia: Kennedy & Lucas, 1829  
   Lithograph, 23 x 30 cm.  
   Library Company of Philadelphia  
   Breton’s print was part of a series depicting Philadelphia’s architecture, but he also includes respectably rendered figures arriving for worship services.

   Methodist Episcopal Church, in the United States.”  
   Philadelphia: J. Dainty, [1813]  
   Engraving, 29 x 21 cm.  
   Note: annotated “The curiosity of the portrait  
   below is that it was made for the first Black Bishop  
   in the UStates and perhaps the world!”  
   Library Company of Philadelphia  
   AME Church Bishop Richard Allen commissioned this portrait by Philadelphia engraver John Dainty.
14. William Birch & Son

“Arch Street, with the Second Presbyterian Church, Philadelphia.”

1799

Engraving, hand colored, 41 x 48 cm.


William L. Clements Library, University of Michigan

The static black figure, at rest against a lamp-post, brings the bustle of Philadelphia’s streets into relief in this image from the series known as “Birch’s Views.”

15. Patrick Henry Reason (1816–1898)

“Am I Not a Woman and a Sister?”

Wood engraving, 18 x 11 cm.


William L. Clements Library, University of Michigan

While the origins of this image were in 1787 London and the Society for Effecting the Abolition of the Slave Trade, African American engraver Patrick Reason produced this version for an 1837 Boston anti-slavery tract.

16. Patrick Henry Reason

[James Williams]

Stipple engraving, 14.5 x 9 cm.


William L. Clements Library, University of Michigan

The Narrative of James Williams was a controversial text, with anti-slavery reformers promoting its veracity while others charged that Williams’ story was not supported by extrinsic evidence. Williams’ narrative was the tale of a young man’s harrowing escape from enslavement in Virginia. In the hands of African American engraver Patrick Reason, Williams appears as a respectable urban gentleman rather than the text’s terrorized slave.

17. Edward Williams Clay

“Life in Philadelphia. ‘How you find youself dis hot weader Miss Chloe?...’”

Ca. 1828

Etching, 17 x 20.5 cm.

William L. Clements Library, University of Michigan

Clay’s “Miss Chloe,” when commenting upon the hot weather, reports that she “aspire[s] too much,” and with this malapropism conveys Clay’s sense of free black Philadelphians as failing in their efforts to become bourgeois urban citizens.
18. Edward Williams Clay
Ca. 1828
Etching, 17 x 20.5 cm.
William L. Clements Library, University of Michigan

“Life in Philadelphia” included white American figures. Here, an elaborately outfitted couple makes their way through the city’s Washington Square. The parody is quite muted, without the punctuation of dialect inflected text. We might wonder whether Clay knew this park to have been an eighteenth-century burial ground, particularly for Philadelphia’s African American community.

19. Petit Courrier des Dames
“Modes de Paris. N.7_ (?)”
Ca. 1825
Engraving, hand colored, 19 x 12 cm.
Note: Edward Clay scrapbook fragment.
William L. Clements Library, University of Michigan

This engraving is among those pasted into Clay’s Paris scrapbook and reflects his interest in this popular French fashion periodical.

20. Robert Cruikshank (1789–1856)
“Monstrosities of 1827.”
London: Thos. McLean, 1835
Etching, 37.5 x 53 cm.
William L. Clements Library, University of Michigan

Cruikshank’s “Monstrosities” series, which spanned from 1816 to 1827, held out fashion taste as a defining aspect of London’s urban gentry. In his 1827 scene, the artist also suggests how a sort of decadence was possible in such scenes as the woman on the left exposes her leg to a male admirer.

Paris: Martinet, ca. 1815
Facsimile of: engraving, hand colored, 31 x 43 cm.
In: [Le Supreme Bon Ton, Paris: Martinet, 1815?]
Image courtesy Sterling and Francine Clark Institute

The concealment or obstruction caused by women’s bonnets became a theme that reoccurred in French, British, and American satire, including Clay’s “Life in Philadelphia.”
22. Edward Williams Clay
   “Life in Philadelphia (Going home from a tea-fight.)”
   December 27, 1825
   Watercolor, pen and black ink, 23 x 18 cm.
   Note: Signed “EWC”
   William L. Clements Library, University of Michigan

   Clay picks up Charles Philipon’s theme of fashionable cover-up in this earliest known sketch of the “Life in Philadelphia” series. The colloquialism “tea-fight” referred to a tea party.

23. Charles Philipon (1806–1862)
   “Vous ne direz plus que la mode est indecente!!”
   Ca. 1820s
   Lithograph, hand colored, 24 x 20 cm.
   Note: Edward Clay scrapbook fragment.
   William L. Clements Library, University of Michigan

   The winter fashions of the 1820s were a marked contrast to the revealing, low-cut summer gowns of the Napoleonic era. “You will no longer say the fashion is indecent!” comments on the decency of the covering of the body, yet this excess of fashion could be considered an indecent extravagance.

24. “Atelier de Modistes. Le Bon Genre No. 28.”
   Ca. 1807
   In: Observations sur les Modes et les Usages de Paris... Paris: Chez l’éditeur, 1827
   Facsimile of: engraving, hand colored, 30 x 41 cm.
   Image courtesy Sterling and Francine Clark Institute

25. Charles Philipon
   “Mde De Nouveautes.”
   Ca. 1820s
   Lithograph, hand colored, 23.5 x 19 cm
   Note: Edward Clay scrapbook fragment.
   William L. Clements Library, University of Michigan

   In this scrapbook shard, Clay appears to have preserved a version of the print fully titled “Entrée du Magasin de Mlle. Lebeuf Mde. de nouveautés, rue des Petits Champs.” The attractive shopkeeper herself is displayed as an object to be admired and consumed, like her fabrics.

26. Edward Williams Clay
   “Life in Philadelphia. ‘Have you any flesh coloured silk stockings, young man?...’”
   Ca. 1828
   Etching, 17 x 20.5 cm.
   William L. Clements Library, University of Michigan
27. Edward Williams Clay
“Life in Philadelphia. ‘What you tink of my new poke bonnett...?’”
Philadelphia: S. Hart, ca. 1830
Etching, hand colored, 21 x 18 cm.
Library Company of Philadelphia

Clay’s figures approached the questions of citizenship by way of their consumption of luxury goods, in this instance caricature’s ubiquitous poke bonnet.

28. Henry H. Heath
“Old Ways and New Ways No. 1.”
Facsimile of: etching, 27 x 37 cm.
In: H. Heath. The Caricaturist’s Scrap Book. [London: Charles Tilt, 1840]
Image courtesy University of Chicago Library

Active in Britain during the 1820s, the British illustrator Henry Heath imagined the “old” and “new” ways in which British women went to market, but in both cases black servants were depicted as an essential accessory.

29. Antoine Charles Horace Vernier (1758–1836)
Paris: Chez Aubert, ca.1830s
Facsimile of: lithograph, hand colored, 32 x 22.5 cm.
Image courtesy Musée d’Aquitaine, Bordeaux

A figure in mid-nineteenth century French caricature, Vernier’s subject is a ball for black residents of Paris. A black figure remarks that the white dancer is neither black nor white, a play on the double meaning of the term noir, in this case meaning black and drunk.

30. Edward Williams Clay
[Young couple dancing]
Ca. 1825–1828
Watercolor, pen and black ink, 23 x 18 cm.
Note: signed E.W.C.
William L. Clements Library, University of Michigan

Here, Clay takes up the sight of a couple dancing, a scene he will reprise in “Life in Philadelphia.”

31. Edward Williams Clay
“Life in Philadelphia. ‘How you like de Waltz, Mr. Lorenzo?...’”
Philadelphia: S. Hart & Son, 1829
Etching, 17 x 20.5 cm.
William L. Clements Library, University of Michigan
32. [Edward Williams Clay]
“A Five Points Exclusive Taking the First Steps Towards the Last Polish.”
New York: [ca. 1833]
Lithograph, hand colored, 29 x 23 cm.
Library Company of Philadelphia

Clay unites parodies of the French, as in the figure of the teacher Monsieur “Boneyfong,” with African Americans awkwardly engaged dance lessons in New York City’s Five Points neighborhood.

33. Isaac, Robert & George Cruikshank
“An Introduction: Gay Moments of Logic, Jerry and Tom and Corinthian Kate.”
Etching, hand colored, 14 x 23 cm.
In: Life in London; or, The day and night scenes of Jerry Hawthorne, esq., ... London: Sherwood, Neely, and Jones, 1821
Special Collections Library, University of Michigan

The Cruikshanks capture the idea of London’s sporting men in this parlor scene from the popular Life in London.

34. Edward Williams Clay
“Life in Philadelphia. ‘How you like de new fashion shirt, Miss Florinda?...’”
Ca. 1828
Etching, 17 x 20.5 cm.
William L. Clements Library, University of Michigan

Clay’s “Miss Florinda” and her black Abolitionist companion, in Clay’s original series.

35. William Summers
“Life in Philadelphia. ‘How you like de new fashion shirt, Miss Florinda?...’”
London: Harrison Isaacs, ca. 1831
Aquatint, hand colored, 38 x 28 cm.
William L. Clements Library, University of Michigan

Clay’s exchange between “Miss Florinda” and her activist friend, first published in Philadelphia, is reinterpreted here by a London publisher for British audiences and export to America.
36. [Scenes from Life in Philadelphia]
Wood engraving
William L. Clements Library, University of Michigan

This comic narrative, written around Clay’s images, is an example of how “Life in Philadelphia” expanded across visual culture through copies and derivations.

37. Edward Williams Clay
“Life in Philadelphia. ‘Good evening Miss, shall I have the pleasure of walking with you?...’”
Ca. 1828
Etching, 17 x 20.5 cm.
William L. Clements Library, University of Michigan

Clay hints at the sexuality embedded in urban street encounters, much in the way that Cruikshank did in his “Monstrosities of 1827.” Note that these white American figures from “Life in Philadelphia” while intended to draw into question the propriety of urban sociability, do not speak through a faux dialect.

38. Frederic Bouchot (1798–1860)
“Déclaration d’un Maitre de Charm.”
Ca. 1830–40
Lithograph, hand colored, 23 x 18.5 cm.
Note: Edward Clay scrapbook fragment.
William L. Clements Library, University of Michigan

In this item from Clay’s Paris scrapbook, we see the work of French illustrator Frederic Bouchot. In 1828, Bouchot published black caricatures, such as in his series “Mythodoxie ou Morale des Fables.” Bouchot continued to caricature black figures such as in his 1841 series, “Souvenirs Grotesques.”

39. Thomas Rowlandson
“Sea Stores.”
London: Thos. Tegg, ca. 1800
Facsimile of: etching, hand colored, 33 x 24 cm.
Image courtesy National Maritime Museum, Greenwich, UK
40. Edward Williams Clay
   “Voici la jeune personne, Monsieur, vous la trouverez fort aimable…”
   Ca. 1826–28
   Watercolor, pen and black ink, 17 x 23 cm.
   William L. Clements Library, University of Michigan

   Clay captures the dilemma of the English-speaking sporting man in Paris. Introduced by the matchmaker to an attractive young woman, the protagonist relies upon Mr. Becker who mis-translates and advises that the woman in question is fifty rather than fifteen (quinze) years old.

41. Edward Williams Clay
   “Life in Philadelphia. 'Behold, thou art fair Deborah, thou hast doves eyes!...’”
   Ca. 1828
   Etching, 17 x 20.5 cm.
   William L. Clements Library, University of Michigan

42. Thomas Rowlandson
   “A Doleful Disaster, or Miss Fubby Fatermin’s Wig Caught Fire.”
   London: Thos. Tegg, 1813
   Facsimile of: etching, hand colored, 24.5 x 34.9 cm.
   Image courtesy Fine Arts Museums of San Francisco

43. Edmé-Jean Pigal (1798–1873)
   “Contrastes, ‘Maître à moi !... nois pas blancs!’”
   Ca. 1820s
   Facsimile of: lithograph, hand colored, 34 x 25 cm.
   Image courtesy Musée d’Aquitaine, Bordeaux

   Pigal was among Paris’s most prolific caricaturists during the period of Clay’s visit. This parody of two black servants was part of the artist’s series Médailles ou Contrastes published between 1822 and 1830. “My master is not white” becomes a play on the words black and white, which also mean drunk and sober. In this caricature, the meanings of drunk and dark skin color are fused.

44. Edward Williams Clay
   “Life in Philadelphia. ‘Dat is berry fi ne, Mr. Mortimer, _ you sing quite con a moor, as the Italians say!!...’”
   Philadelphia: S. Hart & Son, 1829
   Etching, 17 x 20.5 cm.
   William L. Clements Library, University of Michigan
45. Henry H. Heath
“Omnium-Gatherum No. 7.”
Ca. 1840
Etching, 27 x 37 cm.
William L. Clements Library, University of Michigan

British illustrator Henry Heath takes up many of Clay’s subjects in this book series, including fashion tastes and the domestic life of London’s inter-racial couples (lower right).

46. George Cruikshank (1792–1878)
“The Road to London or the Countryman and the Quakers.”
Etching, hand colored, 26 x 40 cm.
In: The caricature magazine, or, Hudibrastic Mirror. London: Thomas Tegg, 1807.
Library Company of Philadelphia

47. Edward Williams Clay
“I say, this isn’t the road to Philadelph, honey, is it?...”
Ca. 1830
Lithograph, 27 x 34 cm.
William L. Clements Library, University of Michigan

Clay’s borrowings from British illustrator George Cruikshank are evident in this reinterpretation of Cruikshank’s 1807 “The Road to London.” Clay replaces the “Countryman” in Britain with the Irishman in Philadelphia.

48. Edward Williams Clay
“Johnny Q. Introducing the Haytien Ambassador to the Ladies of Lynn, Mass.”
New York: J. Childs, 1839
Lithograph, 36 x 52 cm.
William L. Clements Library, University of Michigan

As Clay began to turn toward more explicitly political subjects, he continued to draw upon his visual vocabulary of blackness to underscore his point-of-view. Here Clay imagines former U.S. President turned Massachusetts Congressman John Quincy Adams introducing an awkwardly postured black Haitian Ambassador to the white American women of Massachusetts “who wish to marry Black Husbands.

49. Edward Williams Clay
“Life in Philadelphia. ‘What de debil you hurrah for General Jackson for?...’”
Ca. 1828
Etching, 17 x 20.5 cm.
William L. Clements Library, University of Michigan

Here, Clay recognizes black Philadelphians as engaged in the debate over Andrew Jackson’s re-election, but imagines their instruments to be bats and fists rather than the pen and the podium that characterized the era’s Colored Convention Movement.
50. Edward Williams Clay
“Life in Philadelphia. ‘Well brudder what ‘fect you tink Morgan’s deduction gwang to hab on our siety of free masons?...’
Ca. 1828
Etching, 17 x 20.5 cm.
William L. Clements Library, University of Michigan

African American Freemasons confer about the Morgan affair, which ended in the abduction (or “deduction”) of New York’s William Morgan, who had threatened to reveal the order’s secrets. By 1828, the Anti-Masonic Party was influencing politics, though Clay’s illustration simultaneously parodies the white-led order and its African American adherents.

51. Edward Williams Clay
“Diner chez la Baronet dans la Chaucee d’ Autin.”
1827
Watercolor, pen and black ink, 23 x 18 cm.
Note: Inscribed: Paris, 1827
William L. Clements Library, University of Michigan

52. Isaac, Robert & George Cruikshank
“Lowest ‘Life in London’ Tom, Jerry, and Logic among the unsophisticated Sons and Daughters of Nature at ‘All Max’ in the East.”
Facsimile of: etching, hand colored, 14 x 23 cm.
In: Life in London; or, The day and night scenes of Jerry Hawthorne, esq., ... London: Sherwood, Neely, and Jones, 1821
Special Collections Library, University of Michigan

In London, the Cruikshanks suggest the promiscuous mixing of black and white patrons in “Almack’s Assembly Rooms,” a London social club known for its admittance of men and women. This cross-racial sociability is one that Clay excises from “Life in Philadelphia,” though it will surface vividly in his later political cartoons such as “Johnny Q. Introducing the Haytien Ambassador.” (1839).

53. Robert Cruikshank
“Negro Emancipation.”
1833
Etching, 10 x 16 cm.
In: The Condition of the West Indian Slave Contrasted with That of The Infant Slave in Our English Factories. London, W. Kidd [1833]
Special Collections Library, University of Michigan

Cruikshank’s vision of emancipation in the British Caribbean as one of chaos and decadence contrasts with Clay’s vision of an ordered inversion of a social order.
54. David Claypool Johnston
“Phrenology Exemplified and Illustrated... being Scraps No. 7”
Boston: [Johnston], ca. 1836
Etching, 28 x 36 cm.
Fine Art Library, University of Michigan

Claypool Johnston was prominent among Clay’s peers in the U.S. who also included black subjects in their caricature, though this unruly group scene makes a somewhat different argument about the nature of social disorder.

55. Henry R. Robinson (–1850)
“H.R. Robinson. Lithographer, Publisher and Caricaturist.”
1840
Lithograph, 8 x 12.5 cm.
American Antiquarian Society

City dwellers found caricature prints hanging in the windows of print shops, like that of H.R. Robinson, publisher of Clay’s lithographs.

56. Vernet, Carle (1758–1836)
“La Boutique de Delpech.”
Paris: Delpech, 1818
Facsimile of: lithograph, 22.6 x 29.9 cm.
Museum of Fine Arts, Boston

Vernet, a foundational figure in French caricature, suggested how Parisians may have encountered prints in this image of François-Séraphin Delpech’s shop.

57. Daily National Journal
[Newspaper advertisement for P. Thompson.]
Washington, D.C.: November 2, 1828
54 x 37 cm.
William L. Clements Library, University of Michigan

58. Henry H. Heath
“The Caricaturist’s Scrap Book.”
Facsimile of: etching, 27 x 37 cm.
In: H. Heath. The Caricaturist’s Scrap Book. [London: Charles Tilt, 1840]
University of Chicago Library

Heath suggests how caricature was also part of Londoners’ at-home amusements. Note the suggestion that such images conveyed meaning to children (lower right) and servants (upper right) as well as to the gentry.

Ca. 1830
Engraved sheet music, 33.5 x 48 cm.
Lester S. Levy Collection of Sheet Music, Sheridan Libraries, Johns Hopkins University

While they pre-date the emergence of minstrelsy, Clay’s “Life in Philadelphia” figures carried over into that performance scene as in the case of this sheet music, which includes “Miss Minta.”

60. Edward Williams Clay
“Mr. T. Rice as The Original Jim Crow.”
New York: E. Riley, ca. 1830s
Lithograph sheet music, 31.5 x 24 cm.
Lester S. Levy Collection of Sheet Music, Sheridan Libraries, Johns Hopkins University

Clay eventually had a more direct hand in constructing minstrelsy stock images, such as this depiction of the character “Jim Crow.”

61. Zuber et Cie, from Jean-Julien Deltil (1791-1863)
“Vues d’Amérique du Nord” [fragment from New York scene.]
Rixheim, France: ca. 1900
Block printed wallpaper
42 x 47 cm.
Note: from blocks cut in 1834.
John Nicholas Brown Center, Brown University

Deltil collected prints and other artifacts in the United States, including Clay’s “Life in Philadelphia” series, before producing mural-like wallpaper scenes for Paris’s Zuber et Cie. “Miss Minta” and her dance partner are inserted into this scene of the New York harbor.
62. Zuber et Cie from Jean-Julien Deltil
“Vues d’Amérique du Nord” [New York scene.]  
Rixheim, France: ca. 1990  
Note: from blocks cut in 1834  
Nightingale-Brown House, Brown University.  
Photo by Clayton Lewis, 2009

The Deltil wallpaper still hangs today in the Nightingale-Brown House at Brown University. The related shard included here was salvaged during a twentieth-century renovation. Jacqueline Kennedy hung Zuber’s North American Scenes, including the image of “Miss Minta,” in the White House Diplomatic Reception Room in 1962, where it remains until today.

63. Edward Williams Clay  
“Life in Philadelphia. ‘Shall I hab de honour to dance de next quadrille wid you, Miss Minta?...’”  
Ca. 1828  
Etching, 17 x 20.5 cm.  
William L. Clements Library, University of Michigan

Clay’s original scene of “Miss Minta” and her suitor, “Mr. Cato.”

64. “Une Soirée de Coblentz. Le Bon Genre No. 20.”  
Ca. 1810  
Facsimile of: engraving, hand colored, 30 x 41 cm.  
In: Observations sure les Modes et les Usages de Paris... Paris: Chez l’éditeur, 1827  
Image courtesy Sterling and Francine Clark Institute

The fashion tastes of the French gentry are brought into relief when set alongside working-class German entertainers. However, the tension in the scene is created by the presence of a turban-wearing, brown-skinned woman, who distracts the men around her.

65. Jean Ignace Isidore Gerard Grandville  
(1803–1847)  
“Un Menuet Aux Iles Marquises.”  
Ca. 1843  
Lithograph, hand colored, 27 x 19.5 cm.  
William L. Clements Library, University of Michigan

Artist Jean Grandville parodies the royal aspirations of the indigenous people of the French Marquesas Islands.
66. Cham (Amédée-Charles-Henri de Noé) (1819–1879) “Croquis, Par Cham.”
Wood engraving, 43.5 x 30 cm.
In: Le Charivari. Paris: ca. 1864
William L. Clements Library, University of Michigan

Noé, under his pen name Cham, parodies Japanese visitors to Paris, who after taking the trouble to clothe themselves in the latest fashion, show their otherness by neglecting to cut their hair.

Lithograph, 29 x 28.5 cm.
In: Le Charivari. Paris: 1859
William L. Clements Library, University of Michigan

Daumier produced numerous caricatures of Haitian Emperor Faustin Soulouque. Here, Soulouque and his female companion promenade through Paris’s streets, but are said to find apartment prices too high. The Emperor never visited Paris in his lifetime.

Clay and Daumier, among the very most prolific satirists of their era, appear to be uninfluenced by each other yet their careers had strong parallels.

68. Honoré Daumier “Actualités. ‘Eh! Mongaillard…., vous voila en France ……mais qu’est-ce que vous allez faire?...’”
Lithograph, 29 x 28.5 cm.
In: Le Charivari. Paris: 1859
William L. Clements Library, University of Michigan

Emperor Soulouque is confronted by a French dockworker who inquires about his intended vocation and then suggests that the black leader might promote a perfume, Scent of the Islands.

69. George Cruikshank “Probable Effects of Over Female-Emigration, or Importing the Fair Sex from the Savage Islands in Consequence of Exporting all our own to Australia!!!!!’”
London: Bogue, 1853
Etching, 19 x 45 cm.
William L. Clements Library, University of Michigan
70. Joseph Keppler (1838–1894)
“What are you Giving?”
Facsimile of: lithograph, 36 x 60 cm.
In: *Puck*, December 25, 1878
New York: Keppler & Schwarzmann
Buhr Library, University of Michigan

The 1877 Hilton-Seligman affair erupted at the Grand Union Hotel in Saratoga Springs, New York when hotel operator Henry Hilton refused to admit Jewish guests, including New York banker Joseph Seligman and his family. In retaliation, Jewish textile merchants and shoppers boycotted Hilton’s lower Manhattan department store, A.T. Stewart. Here, Hilton is depicted luring Seligman and Jewish customers generally back into the store with checks made payable to Jewish charities. While at first glance a jibe at Hilton’s heavy-handed attempt to save his business, the Jewish figures here are also parodied for their bourgeois, urban pretentions.

71. Robert Colescott (1925–2009)
“George Washington Carver Crossing the Delaware, Page from an American History Textbook.”
1975
Facsimile of: acrylic on canvas, 204 x 255 cm.
Image courtesy Robert and Lois Orchard

Colescott substitutes caricatured black figures for those of the first President and his crew, as first depicted by Emmanuel Leutze in 1850. He challenges us to reconsider what might be the nation’s founding image, that of the regal and commanding Washington, or that of the grotesque and buffoon-like Washington Carver?

72. Adrian Piper (1948–)
“Self-Portrait Exaggerating My Negroid Features.”
1981
Facsimile of: pencil on paper, 20.5 x 25.5 cm.
Image courtesy Collection of Eileen Harris Norton, Santa Monica

Piper subtly deploys caricature’s techniques to suggest the constructed nature of race. Here, she uses slight alterations, or exaggerations, to her facial features and hair to transform her racially ambiguous visage into one that is more clearly understood to be that of a black American.