

The Museum of Modern Art

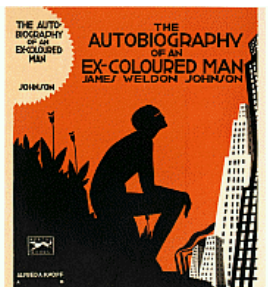
Exhibition Checklist

One Way Ticket: Jacob Lawrence's Migration Series and Other Visions of the Great Movement North

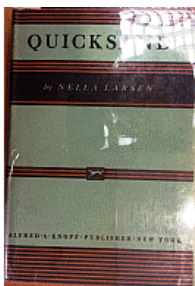
The Museum of Modern Art, New York, April 03, 2015 - September 07, 2015



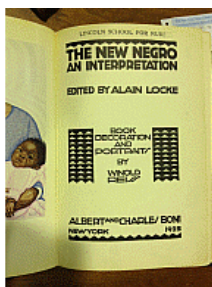
WILLIAM ATTAWAY
CHARLES ALSTON (American, 1907–1977)
Blood on the Forge
1941
Cover: 7 7/8 × 5" (20 × 12.7 cm)
Leon F. Litwack



JAMES WELDON JOHNSON
The Autobiography of an Ex-Colored Man
1912
Cover: 8 1/4 × 6" (21 × 15.2 cm)
Manuscript, Archives, and Rare Book Library, Emory University.



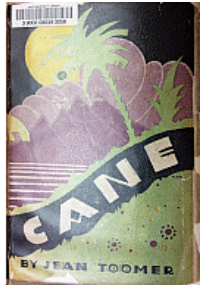
NELLA LARSEN
Quicksand
1928
Book
Cover: 7 7/8 × 5" (20 × 12.7 cm)
Leon F. Litwack



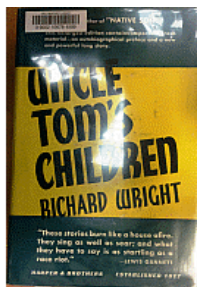
ALAIN LOCKE
WINOLD REISS
The New Negro: An Interpretation
1925
book
9 1/16 × 6 1/8" (23 × 15.5 cm)
Jean Blackwell Hutson Research and Reference Division, Schomburg
Center for Research in Black Culture, The New York Public Library, Astor,
Lenox and Tilden Foundations



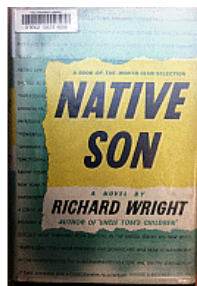
CLAUDE MCKAY
AARON DOUGLAS
Home to Harlem
1928
Book
Cover: 7 7/8 × 5" (20 × 12.7 cm)
Leon F. Litwack



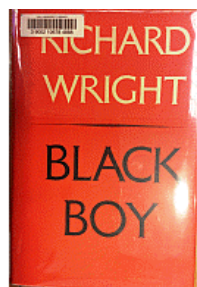
JEAN TOOMER
Cane
1923
Cover: 7 7/8 × 5" (20 × 12.7 cm)
Manuscript, Archives, and Rare Book Library, Emory University.



RICHARD WRIGHT
Uncle Tom's Children
1938
Book
Cover: 8 1/4 × 5" (21 × 12.7 cm)
Leon F. Litwack



RICHARD WRIGHT
Native Son
1940
Book
Cover: 8 1/4 × 5" (21 × 12.7 cm)
Leon F. Litwack



RICHARD WRIGHT
Black Boy
1945
Book
Cover: 8 11/16 × 5" (22 × 12.7 cm)
Leon F. Litwack



ASSOCIATED PRESS

"Mob Foiled in Attempted Lynching"

1934

Gelatin silver print

6 1/2 x 8 3/8" (16.5 x 21.3 cm)

The Museum of Modern Art, New York. The New York Times Collection



LOU BERNSTEIN (American, 1911–2005)

Father and Children on Blanket

1943

Gelatin silver print

Image: 18 x 22" (45.7 x 55.9 cm)

Columbus Museum of Art, Ohio: Photo League Collection, Museum Purchase with funds provided by Elizabeth M. Ross, the Derby Fund, John S. and Catherine Chapin Kobacker, and the Friends of the Photo League



MARGARET BOURKE-WHITE (American, 1904–1971)

At the Time of the Louisville Flood

1937

Gelatin silver print

9 3/4 x 13 1/8" (24.7 x 33.4 cm)

The Museum of Modern Art, New York. Gift of the photographer



LOUISE DAHL-WOLFE (American, 1895–1989)

Nashville

1932

Gelatin silver print

12 15/16 x 9 1/8" (32.8 x 23.2 cm)

The Museum of Modern Art, New York. Gift of the photographer



JACK DELANO (American, born Russia. 1914–1997)

Group of Florida migrants on their way to Cranberry, New Jersey, to pick potatoes. Near Shawboro, North Carolina

July 1940

Gelatin silver print

7 3/16 x 9 1/2" (18.3 x 24.2 cm)

The Museum of Modern Art, New York. Purchase



JACK DELANO (American, born Russia. 1914–1997)
Hands of Mr. Henry Brooks, ex-slave. Parks Ferry Road, Greene County, Georgia
 May 1941
 Gelatin silver print
 10 11/16 × 13 3/4" (27.2 × 34.9 cm)
 The Museum of Modern Art, New York. Purchase



ROSALIE GWATHMEY
Untitled (Kids Playing in Rural South)
 c. 1940
 Gelatin silver print
 Image: 7 5/16 × 9 5/8" (18.6 × 24.4 cm)
 The Jewish Museum, New York
 Purchase: The Paul Strand Trust for the benefit of Virginia Stevens Gift, 2008-65



INTERNATIONAL NEWS PHOTOS INC.
Howard University students picket the National Crime Conference in Washington, D.C., Dec., 1934 when the leaders of the conference refused to discuss lynching as a national crime *Untitled (Howard University students picket the National Crime Conference in Washington, D. C.)*
 1934
 photographic print
 Sheet: 6 5/8 × 8 1/2" (16.8 × 21.6 cm)
 Prints & Photographs Division, Library of Congress, Washington D.C.



DOROTHEA LANGE (American, 1895–1965)
Plantation Overseer and his Field Hands, Mississippi Delta
 1936
 Gelatin silver print
 15 1/16 × 17 15/16" (38.3 × 45.7 cm)
 The Museum of Modern Art, New York. Purchase



DOROTHEA LANGE (American, 1895–1965)
On the Road to Los Angeles, California
 1937
 Gelatin silver print
 8 1/16 × 7 3/4" (20.4 × 19.7cm)
 The Museum of Modern Art, New York. Gift of the Farm Security Administration



DOROTHEA LANGE (American, 1895–1965)
Ex-Slave with Long Memory, Alabama
 1937
 Gelatin silver print
 15 3/16 x 11 15/16" (38.5 x 30.3cm)
 The Museum of Modern Art, New York. Purchase



RUSSELL LEE (American, 1903–1986)
Store Front Church, Chicago
 April 1941
 Gelatin silver print
 7 3/16 x 9 1/2" (18.2 x 24.2 cm)
 The Museum of Modern Art, New York. Purchase



RUSSELL LEE (American, 1903–1986)
Apartment houses and funeral parlor in Negro section of Chicago, Illinois
 April 1941
 Gelatin silver print
 7 x 9 7/16" (17.8 x 23.9 cm)
 The Museum of Modern Art, New York. Purchase



HELEN LEVITT (American, 1913–2009)
New York
 1938
 Gelatin silver print
 6 5/16 x 8 13/16" (16.1 x 22.4 cm)
 The Museum of Modern Art, New York. Purchase

JACK MANNING (American, 1920–2001)
Elks Parade, Harlem
 1939
 Gelatin silver print
 Image: 10 1/16 x 13" (25.6 x 33 cm)
 The Jewish Museum, New York
 Purchase: Horace W. Goldsmith Foundation Fund, 2008-95



ROBERT H. MCNEILL (American, 1918–2005)
Make a Wish from the series The Bronx Slave Market
 1937

Gelatin silver print
 6 3/4 × 8 11/16" (17.1 × 22 cm)

The Museum of Modern Art, New York. Acquired through the generosity of The Friends of Education of The Museum of Modern Art and Committee on Photography Fund



ROBERT H. MCNEILL (American, 1918–2005)
Untitled from the series The Bronx Slave Market
 1937

Gelatin silver print
 7 5/8 × 9 1/2" (19.4 × 24.1 cm)

The Museum of Modern Art, New York. Acquired through the generosity of The Friends of Education of The Museum of Modern Art and Committee on Photography Fund



ROBERT H. MCNEILL (American, 1918–2005)
Untitled from the series The Negro in Virginia
 1938

Gelatin silver print
 7 5/8 × 9 7/16" (19.3 × 24 cm)

The Museum of Modern Art, New York. Acquired through the generosity of The Friends of Education of The Museum of Modern Art and Committee on Photography Fund



NAACP
Untitled (A Man Was Lynched Today flag) Flag, announcing lynching, flown from the window of the NAACP headquarters on 69 Fifth Ave., New York City
 1936

Photographic print
 Image: 3 × 4" (7.6 × 10.2 cm)
 Sheet: 3 1/2 × 4 9/16" (8.9 × 11.6 cm)
 Prints & Photographs Division, Library of Congress, Washington D.C.



MARYNN OLDER AUSUBEL (American, 1912–1980)
On the Porch
 ca. 1940

Gelatin silver print
 Image: 8 7/8 × 7 1/4" (22.5 × 18.4 cm)

Columbus Museum of Art, Ohio: Photo League Collection, Museum Purchase with funds provided by Elizabeth M. Ross, the Derby Fund, John S. and Catherine Chapin Kobacker, and the Friends of the Photo League



GORDON PARKS (American, 1912–2006)
Children with Doll, Washington, D.C.

1942

Gelatin silver print

11 1/8 × 13 15/16" (28.3 × 35.4 cm)

The Museum of Modern Art, New York. Acquired through the generosity of the Gordon Parks Foundation and Committee on Photography Fund



GORDON PARKS (American, 1912–2006)

Bedroom Wall (Woman in her bedroom, Southwest section, Washington, DC)

1942

Gelatin silver print

Image: 14 × 11" (35.6 × 27.9 cm)

Photographs and Prints Division, Schomburg Center for Research in Black Culture, The New York Public Library, Astor, Lenox and Tilden Foundations



GORDON PARKS (American, 1912–2006)

Harlem Newsboy, Harlem, New York

1943

Gelatin silver print

14 1/8 × 14" (35.9 × 35.6 cm)

The Museum of Modern Art, New York. Acquired through the generosity of The Friends of Education of The Museum of Modern Art and Committee on Photography Fund



IRVING PENN (American, 1917–2009)

Jacob and Gwendolyn Lawrence, New York

1947

Gelatin silver print

18 1/4 × 14 15/16" (46.4 × 37.9 cm)

The Museum of Modern Art, New York. Gift of The Condé Nast Publications, Inc.



SOL PROM (SOLOMON FABRICANT)

Untitled (Dancing School)

1938

Gelatin silver print

Image: 9 7/8 × 7 7/8" (25.1 × 20 cm)

The Jewish Museum, New York

Purchase: Horace W. Goldsmith Foundation Fund, 2008-105



BEN SHAHN (American, born Lithuania. 1898–1969)
Cotton pickers, Pulaski County, Arkansas
 October 1935
 Gelatin silver print
 7 13/16 × 9 13/16" (19.9 × 25 cm)
 The Museum of Modern Art, New York. Purchase



BEN SHAHN (American, born Lithuania. 1898–1969)
Medicine show, Huntingdon, Tennessee
 October 1935
 Gelatin silver print
 6 5/16 × 9 7/16" (16 × 24 cm)
 The Museum of Modern Art, New York. Purchase



BEN SHAHN (American, born Lithuania. 1898–1969)
Picking cotton, Pulaski County, Arkansas
 October 1935
 Gelatin silver print
 7 5/8 × 9 13/16" (19.4 × 25 cm)
 The Museum of Modern Art, New York. Purchase



BEN SHAHN (American, born Lithuania. 1898–1969)
Untitled
 October 1935
 Gelatin silver print
 10 1/2 × 13 11/16" (26.7 × 34.8 cm)
 The Museum of Modern Art, New York. Purchase



AARON SISKIND (American, 1903–1991)
Peace Meals
 1936
 Gelatin silver print
 12 7/8 × 10 5/8" (32.7 × 27 cm)
 The Museum of Modern Art, New York. Purchase



MORGAN SMITH

MARVIN SMITH

Voting Line (Angelo Herndon and Benjamin J. Davis waiting on line to vote)

n.d.

Gelatin silver print

Image: 8 × 10" (20.3 × 25.4 cm)

Photographs and Prints Division, Schomburg Center for Research in Black Culture, The New York Public Library, Astor, Lenox and Tilden Foundations



MORGAN SMITH

MARVIN SMITH

Scottsboro Boys on Their Arrival to NY (Scottsboro Defendants upon Their Arrival in New York)

1937

Gelatin silver print

Image: 8 × 10" (20.3 × 25.4 cm)

Photographs and Prints Division, Schomburg Center for Research in Black Culture, The New York Public Library, Astor, Lenox and Tilden Foundations



MORGAN SMITH

MARVIN SMITH

Easter Parade in Harlem (Father Harrison and Father Shelton Haile Bishop of St. Philip's Episcopal Church greeting parishioners after service on Easter morning)

ca. 1938

Gelatin silver print

Image: 8 × 10" (20.3 × 25.4 cm)

Photographs and Prints Division, Schomburg Center for Research in Black Culture, The New York Public Library, Astor, Lenox, and Tilden Foundations



MORGAN SMITH

MARVIN SMITH

Harlem 125th Street, Mass Meeting (A street-corner orator, 125th Street, Harlem)

1938-1939

Gelatin silver print

Image: 8 × 10" (20.3 × 25.4 cm)

Photographs and Prints Division, Schomburg Center for Research in Black Culture, The New York Public Library, Astor, Lenox and Tilden Foundations



MORGAN SMITH

MARVIN SMITH

Douglas Huggins, First Black Trooper in NYC (New York City police officer and horse)

1940

Gelatin silver print

Image: 10 × 8" (25.4 × 20.3 cm)

Photographs and Prints Division, Schomburg Center for Research in Black Culture, The New York Public Library, Astor, Lenox and Tilden Foundations



MORGAN SMITH

MARVIN SMITH

Adam Clayton Powell, Jr. Leading the Crowds (Adam Clayton Powell, Jr. leading a strike against McCrory's five and dime store on 125th Street in Harlem)

1941-1942

Gelatin silver print

Image: 8 × 10" (20.3 × 25.4 cm)

Photographs and Prints Division, Schomburg Center for Research in Black Culture, The New York Public Library, Astor, Lenox and Tilden Foundations



MAX YAVNO (American, 1911–1985)

Harlem

c. 1940

Gelatin silver print

Image: 10 7/16 × 13 5/16" (26.5 × 33.8 cm)

The Jewish Museum, New York, New York

Purchase: Photography Acquisitions Committee Fund, 2008-135



JACOB LAWRENCE (American, 1917–2000)

The World War had caused a great shortage in Northern industry and also citizens of foreign countries were returning home
1940-41

Casein tempera on hardboard

12 x 18" (30.5 x 45.7 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat. P41-01, pl. 2, p. 49



JACOB LAWRENCE (American, 1917–2000)

The Negro was the largest source of labor to be found after all others had been exhausted
1940-41

Casein tempera on hardboard

18 x 12" (45.7 x 30.5 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 4, p. 49



JACOB LAWRENCE (American, 1917–2000)

The trains were packed continually with migrants
1940-41

Casein tempera on hardboard

18 x 12" (45.7 x 30.5 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 6, p. 49



JACOB LAWRENCE (American, 1917–2000)

They did not always leave because they were promised work in the North. Many of them left because of Southern conditions, one of them being great floods that ruined the crops, and therefore they were unable to make a living where they were
1940-41

Casein tempera on hardboard

18 x 12" (45.7 x 30.5 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 8, p. 49



JACOB LAWRENCE (American, 1917–2000)

They were very poor

1940-41

Casein tempera on hardboard

12 x 18" (30.5 x 45.7 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 10, p. 50



JACOB LAWRENCE (American, 1917–2000)

The railroad stations were at times so over-packed with people leaving that special guards had to be called in to keep order

1940-41

Casein tempera on hardboard

12 x 18" (30.5 x 45.7 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 12, p. 50



JACOB LAWRENCE (American, 1917–2000)

Among the social conditions that existed which was partly the cause of the migration was the injustice done to the Negroes in the courts

1940-41

Casein tempera on hardboard

18 x 12" (45.7 x 30.5 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 14, p. 50



JACOB LAWRENCE (American, 1917–2000)

Although the Negro was used to lynching, he found this an opportune time for him to leave where one had occurred

1940-41

Casein tempera on hardboard

18 x 12" (45.7 x 30.5 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 16, p. 50



JACOB LAWRENCE (American, 1917–2000)

The migration gained in momentum

1940-41

Casein tempera on hardboard

18 x 12" (45.7 x 30.5 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 18, p. 50



JACOB LAWRENCE (American, 1917–2000)

In many of the communities the Negro press was read continually because of its attitude and its encouragement of the movement
1940-41

Casein tempera on hardboard

18 x 12" (45.7 x 30.5 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 20, p. 51



JACOB LAWRENCE (American, 1917–2000)

Another of the social causes of the migrants' leaving was that at times they did not feel safe, or it was not the best thing to be found on the streets late at night. They were arrested on the slightest provocation
1940-41

Casein tempera on hardboard

12 x 18" (30.5 x 45.7 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 22, p. 51



JACOB LAWRENCE (American, 1917–2000)

Child labor and a lack of education was one of the other reasons for people wishing to leave their homes
1940-41

Casein tempera on hardboard

12 x 18" (30.5 x 45.7 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 24, p. 51



JACOB LAWRENCE (American, 1917–2000)

And people all over the South began to discuss this great movement
1940-41

Casein tempera on hardboard

18 x 12" (45.7 x 30.5 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 26, p. 51



JACOB LAWRENCE (American, 1917–2000)

The labor agent who had been sent South by Northern industry was a very familiar person in the Negro counties
1940-41

Casein tempera on hardboard

18 x 12" (45.7 x 30.5 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 28, p. 52



JACOB LAWRENCE (American, 1917–2000)

In every home people who had not gone North met and tried to decide if they should go North or not

1940-41

Casein tempera on hardboard

12 x 18" (30.5 x 45.7 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 30, p. 52



JACOB LAWRENCE (American, 1917–2000)

The railroad stations in the South were crowded with people leaving for the North

1940-41

Casein tempera on hardboard

12 x 18" (30.5 x 45.7 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 32, p. 52



JACOB LAWRENCE (American, 1917–2000)

The Negro press was also influential in urging the people to leave the South

1940-41

Casein tempera on hardboard

18 x 12" (45.7 x 30.5 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 40, p. 52



JACOB LAWRENCE (American, 1917–2000)

They arrived in great numbers into Chicago, the gateway of the West

1940-41

Casein tempera on hardboard

12 x 18" (30.5 x 45.7 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 36, p. 52



JACOB LAWRENCE (American, 1917–2000)

They also worked in large numbers on the railroad

1940-41

Casein tempera on hardboard

12 x 18" (30.5 x 45.7 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 38, p. 53



JACOB LAWRENCE (American, 1917–2000)

The migrants arrived in great numbers

1940-41

Casein tempera on hardboard

12 x 18" (30.5 x 45.7 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 40, p. 53



JACOB LAWRENCE (American, 1917–2000)

They also made it very difficult for migrants leaving the South. They often went to railroad stations and arrested the Negroes wholesale, which in turn made them miss their train

1940-41

Casein tempera on hardboard

18 x 12" (45.7 x 30.5 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 42, p. 53



JACOB LAWRENCE (American, 1917–2000)

Living conditions were better in the North

1940-41

Casein tempera on hardboard

12 x 18" (30.5 x 45.7 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 44, p. 53



JACOB LAWRENCE (American, 1917–2000)

Industries attempted to board their labor in quarters that were oftentimes very unhealthy. Labor camps were numerous

1940-41

Casein tempera on hardboard

18 x 12" (45.7 x 30.5 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 46, p. 54



JACOB LAWRENCE (American, 1917–2000)

Housing for the Negroes was a very difficult problem

1940-41

Casein tempera on hardboard

18 x 12" (45.7 x 30.5 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 48, p. 54



JACOB LAWRENCE (American, 1917–2000)

Race riots were very numerous all over the North because of the antagonism that was caused between the Negro and white workers. Many of these riots occurred because the Negro was used as a strike breaker in many of the Northern industries

1940-41

Casein tempera on hardboard

18 x 12" (45.7 x 30.5 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 50, p. 54



JACOB LAWRENCE (American, 1917–2000)

One of the largest race riots occurred in East St. Louis

1940-41

Casein tempera on hardboard

12 x 18" (30.5 x 45.7 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 52, p. 54



JACOB LAWRENCE (American, 1917–2000)

One of the main forms of social and recreational activities in which the migrants indulged occurred in the church

1940-41

Casein tempera on hardboard

18 x 12" (45.7 x 30.5 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 54, p. 54



JACOB LAWRENCE (American, 1917–2000)

Among one of the last groups to leave the South was the Negro professional who was forced to follow his clientele to make a living

1940-41

Casein tempera on hardboard

12 x 18" (30.5 x 45.7 cm)

The Museum of Modern Art, New York. Gift of Mrs. David M. Levy

Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings, and murals (1935-1999), Seattle, WA: University of Washington Press, 2000, cat P41-01, pl. 56, p. 55



JACOB LAWRENCE (American, 1917–2000)
In the North the Negro had better educational facilities
 1940-41
 Casein tempera on hardboard
 12 x 18" (30.5 x 45.7 cm)
 The Museum of Modern Art, New York. Gift of Mrs. David M. Levy
 Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings,
 and murals (1935-1999), Seattle, WA: University of Washington Press,
 2000, cat P41-01, pl. 58, p. 55



JACOB LAWRENCE (American, 1917–2000)
And the migrants kept coming
 1940-41
 Casein tempera on hardboard
 12 x 18" (30.5 x 45.7 cm)
 The Museum of Modern Art, New York. Gift of Mrs. David M. Levy
 Peter Nesbett, Michelle Dubois, Jacob Lawrence: paintings, drawings,
 and murals (1935-1999), Seattle, WA: University of Washington Press,
 2000, cat P41-01, pl. 60, p. 55



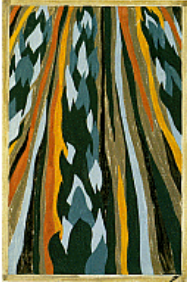
JACOB LAWRENCE (American, 1917–2000)
During the World War there was a great migration North by Southern Negroes
During World War I there was a great migration north by southern African Americans
 1940-1941
 Casein tempera on hardboard
 Image: 12 x 18" (30.5 x 45.7 cm)
 The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)
In every town Negroes were leaving by the hundreds to go North and enter into Northern industry
From every southern town migrants left by the hundreds to travel north
 1940-1941
 casein tempera on hardboard
 Image: 12 x 18" (30.5 x 45.7 cm)
 The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)
The Negroes were given free passage on the railroads which was paid back by Northern industry. It was an agreement that the people brought North on these railroads were to pay back their passage after they had received jobs. Migrants were advanced passage on the railroads, paid for by northern industry. Northern industry was to be repaid by the migrants out of their future wages.
 1940-1941
 Casein tempera on hardboard
 Image: 12 x 8" (30.5 x 20.3 cm)
 The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

The Negro, who had been part of the soil for many years, was now going into and living a new life in the urban centers The migrant, whose life had been rural and nurtured by the earth, was now moving to urban life dependent on the industrial machine

1940-1941

Casein tempera on hardboard

Image: 18 × 12" (45.7 × 30.5 cm)

The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

Another great ravager of the crops was the boll weevil. They left because the boll weevil had ravaged the cotton crops.

1940-1941

Casein tempera on hardboard

Image: 18 × 12" (45.7 × 30.5 cm)

The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

In many places, because of the war, food had doubled in price Food had doubled in price because of the war.

1940-1941

Casein tempera on hardboard

Image: 18 × 12" (45.7 × 30.5 cm)

The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

Due to the South's losing so much of its labor, the crops were left to dry and spoil. The crops were left to dry and rot. There was no one to tend them.

1940-1941

Casein tempera on hardboard

Image: 12 × 18" (30.5 × 45.7 cm)

The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

Another cause was lynching. It was found that where there had been a lynching, the people who were reluctant to leave at first left immediately after this. There were lynchings.

1940-1941

Casein tempera on hardboard

Image: 12 × 18" (30.5 × 45.7 cm)

The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

The migration was spurred on by the treatment of the tenant farmers by the planter. Tenant farmers received harsh treatment at the hands of planters.

1940-1941

Casein tempera on hardboard

Image: 12 × 18" (30.5 × 45.7 cm)

The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

There had always been discrimination There had always been discrimination.

1940-1941

Casein tempera on hardboard

Image: 18 × 12" (45.7 × 30.5 cm)

The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

Families arrived at the station very early in order not to miss their train North Families arrived at the station very early. They did not wish to miss their trains north.

1940-1941

Casein tempera on hardboard

Image: 12 × 18" (30.5 × 45.7 cm)

The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

And the migration spread. The Migration spread.

1940-1941

Casein tempera on hardboard

Image: 12 × 18" (30.5 × 45.7 cm)

The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

After a while some communities were left almost bare. They left their homes. Soon some communities were left almost empty.

1940-1941

Casein tempera on hardboard

Image: 18 × 12" (45.7 × 30.5 cm)

The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

Many met stayed behind until they could bring their families North. Many men stayed behind until they could take their families north with them.
1940-1941

Casein tempera on hardboard

Image: 12 × 18" (30.5 × 45.7 cm)

The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

The labor agent also recruited laborers to break strikes which were occurring in the North. The labor agent recruited unsuspecting laborers as strike breakers for northern industries.
1940-1941

Casein tempera on hardboard

Image: 12 × 18" (30.5 × 45.7 cm)

The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

After arriving North the Negroes had better housing conditions. The migrants found improved housing when they arrived north.
1940-1941

Casein tempera on hardboard

Image: 12 × 18" (30.5 × 45.7 cm)

The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

People who had not yet come North received letters from their relatives telling them of the better conditions that existed in the North. Letters from relatives in the North told of the better life there.
1940-1941

Casein tempera on hardboard

Image: 12 × 18" (30.5 × 45.7 cm)

The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

They left the South in large numbers and they arrived in the North in large numbers. They left the South in great numbers. They arrived in the North in great numbers.
1940-1941

Casein tempera on hardboard

Image: 12 × 18" (30.5 × 45.7 cm)

The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

The Negroes that had been brought North worked in large numbers in one of the principal industries, which was steel. Many migrants found work in the steel industry.

1940-1941

Casein tempera on hardboard

Image: 18 × 12" (45.7 × 30.5 cm)

The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

Luggage crowded the railroad platforms. Railroad platforms were piled high with luggage.

1940-1941

Casein tempera on hardboard

Image: 18 × 12" (45.7 × 30.5 cm)

The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

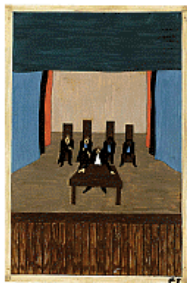
The South that was interested in keeping cheap labor was making it very difficult for labor agents recruiting Southern labor for Northern firms. In many instances, they were put in jail and were forced to operate incognito. The South was desperate to keep its cheap labor. Northern labor agents were jailed or forced to operate in secrecy.

1940-1941

Casein tempera on hardboard

Image: 18 × 12" (45.7 × 30.5 cm)

The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

In a few sections of the South the leaders of both groups met and attempted to make conditions better for the Negro so that he would remain in the South. In a few sections of the South leaders of both Black and White communities met to discuss ways of making the South a good place to live.

1940-1941

Casein tempera on hardboard

Image: 18 × 12" (45.7 × 30.5 cm)

The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

They arrived in Pittsburgh, one of the great industrial centers of the North, in large numbers. The migrants arrived in Pittsburgh, one of the great industrial centers of the North.

1940-1941

Casein tempera on hardboard

Image: 12 × 18" (30.5 × 45.7 cm)

The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

As well as finding better housing conditions in the North, the migrants found very poor housing conditions in the North. They were forced into overcrowded and dilapidated tenement houses. As the migrant population grew, good housing became scarce. Workers were forced to live in overcrowded and dilapidated tenement houses.

1940-1941

Casein tempera on hardboard

Image: 18 × 12" (45.7 × 30.5 cm)

The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

They also found discrimination in the North although it was much different from that which they had known in the South. They found discrimination in the North. It was a different kind.

1940-1941

Casein tempera on hardboard

Image: 18 × 12" (45.7 × 30.5 cm)

The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

In many cities in the North where the Negroes had been overcrowded in their own living quarters they attempted to spread out. This resulted in many of the race riots and the bombing of Negro homes. African Americans seeking to find better housing attempted to move into new areas. This resulted in the bombing of their new homes.

1940-1941

Casein tempera on hardboard

Image: 18 × 12" (45.7 × 30.5 cm)

The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

The Negroes who had been North for quite some time met their fellowmen with disgust and aloofness. African Americans, long-time residents of northern cities, met the migrants with aloofness and disdain.

1940-1941

Casein tempera on hardboard

Image: 18 × 12" (45.7 × 30.5 cm)

The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

The Negro being suddenly moved out of doors and cramped into urban life, contracted a great deal of tuberculosis. Because of this the death rate was very high. The migrants, having moved suddenly into a crowded and unhealthy environment, soon contracted tuberculosis. The death rate rose.

1940-1941

Casein tempera on hardboard

Image: 12 × 18" (30.5 × 45.7 cm)

The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

The female worker was also one of the last groups to leave the South. The female workers were the last to arrive north.

1940-1941

Casein tempera on hardboard

Image: 18 × 12" (45.7 × 30.5 cm)

The Phillips Collection, Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

In the North the Negro had freedom to vote. In the North they had the freedom to vote.

1940-1941

Casein tempera on hardboard

Image: 18 × 12" (45.7 × 30.5 cm)

The Phillips Collection, Washington, D.C.

The Museum of Modern Art Library, New York



National Archives, Washington, D.C.



National Archives, Washington, D.C.

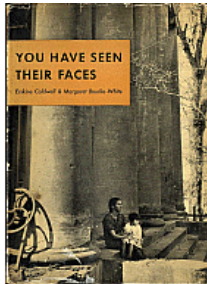


National Archives, Washington, D.C.



National Archives, Washington, D.C.

ROMARE BEARDEN (American, 1911–1988)
"The Picket Line," The Crisis 41, no. 7 (July 1934)
 July 1934
 Cover: 11 × 8" (27.9 × 20.3 cm)



ERSKINE CALDWELL
 MARGARET BOURKE-WHITE (American, 1904–1971)
You Have Seen Their Faces
 1937
 Image: 11" (28 cm)
 The Museum of Modern Art Library, New York



DOROTHEA LANGE (American, 1895–1965)
 PAUL TAYLOR
An American Exodus: A Record of Human Erosion
 1939
 Cover: 10 1/4" (26 cm)
 The Museum of Modern Art Library, New York

JACOB LAWRENCE (American, 1917–2000)
"...And the Migrants Kept Coming:' A Negro artist paints the story of the great American minority," Fortune 14, no. 5 (November 1941)
 November 1941
 Cover: 14 × 11 3/8" (35.6 × 28.9 cm)
 The Museum of Modern Art Library, New York



JACOB LAWRENCE (American, 1917–2000)
New Republic 117, no. 23
 December 8, 1947
 Cover: 11 × 8" (27.9 × 20.3 cm)
 The Museum of Modern Art Library, New York



JACOB LAWRENCE (American, 1917–2000)
New Republic 118. no. 3
 January 19, 1948
 Cover: 11 × 8" (27.9 × 20.3 cm)
 The Museum of Modern Art Library, New York

ROBERT H. MCNEILL (American, 1918–2005)
Flash!
 February 14, 1938
 Periodical
 Page: 11 3/4 × 8 3/4" (29.8 × 22.2 cm)
 Historical Society of Washington, D.C.



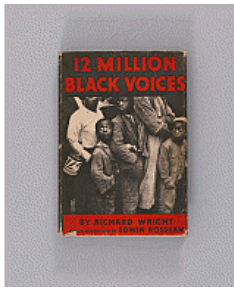
B.E. PARRISH
Pamphlet for the March on Washington Movement
 1941
 Image: 7 × 6" (17.8 × 15.2 cm)
 Manuscript Division, Library of Congress, Washington D.C.



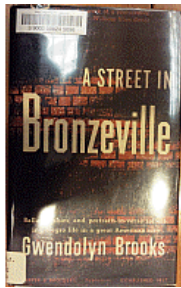
UNITED STATES. WORKS PROGRESS ADMINISTRATION
The Negro in Virginia, compiled by workers of the Writers' Program of the Work Projects Administration in the State of Virginia
 1940
 book
 Cover: 8 1/4 × 5 1/2 × 1 3/16" (21 × 14 × 3 cm)
 Jean Blackwell Hutson Research and Reference Division, Schomburg Center for Research in Black Culture, The New York Public Library, Astor, Lenox and Tilden Foundations



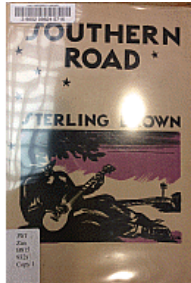
RICHARD WRIGHT (British, born 1905)
12 Million Black Voices
 1941
 The Museum of Modern Art Library



RICHARD WRIGHT
Twelve Million Black Voices
1941
Book
Cover: 10 1/4 × 7" (26 × 17.8 cm)
Leon F. Litwack



GWENDOLYN BROOKS
A Street in Bronzeville
 1945
 Cover: 7 1/2 × 4 1/2" (19 × 11.4 cm)
 Leon F. Litwack



STERLING BROWN
 E. SIMMS CAMPBELL
Southern Road
 1932
 Cover: 8 1/4 × 5" (21 × 12.7 cm)
 Leon F. Litwack

STERLING BROWN
The Negro Caravan: Writings by American Negroes
 1941
 Cover: 8 11/16 × 5 1/2" (22 × 14 cm)
 Manuscript, Archives, and Rare Book Library, Emory University.



MIGUEL COVARRUBIAS (Mexican, 1904–1957)
 LANGSTON HUGHES
The Weary Blues
 1926
 Cover: 7 7/8 × 5" (20 × 12.7 cm)
 Manuscript, Archives, and Rare Book Library, Emory University.

COUNTEE CULLEN
Color
 1925
 Book
 Cover: 7 7/8 × 5" (20 × 12.7 cm)
 Leon F. Litwack

COUNTEE CULLEN
The Medea, and Some Poems
 1935
 Book
 Image: 8 1/4 × 5" (21 × 12.7 cm)
 Manuscript, Archives, and Rare Book Library, Emory University.



AARON DOUGLAS
LANGSTON HUGHES
Portfolio Folder
1926
Offset lithographs
Sheet: 20 × 16" (50.8 × 40.6 cm)
Image: 16 1/2 × 11 1/2" (41.9 × 29.2 cm)
Manuscript, Archives, and Rare Book Library, Emory University.



AARON DOUGLAS
LANGSTON HUGHES
Opportunity Art Portfolio
1926
Offset lithographs
Sheet: 20 × 16" (50.8 × 40.6 cm)
Image: 16 1/2 × 11 1/2" (41.9 × 29.2 cm)
Manuscript, Archives, and Rare Book Library, Emory University.



AARON DOUGLAS
LANGSTON HUGHES
Bound No'oth Blues
1926
Offset lithographs
Sheet: 20 × 16" (50.8 × 40.6 cm)
Image: 16 1/2 × 11 1/2" (41.9 × 29.2 cm)
Manuscript, Archives, and Rare Book Library, Emory University.



AARON DOUGLAS
LANGSTON HUGHES
Lonesome Place
1926
Offset lithographs
Sheet: 20 × 16" (50.8 × 40.6 cm)
Image: 16 1/2 × 11 1/2" (41.9 × 29.2 cm)
Manuscript, Archives, and Rare Book Library, Emory University.



AARON DOUGLAS
LANGSTON HUGHES
Down an' Out
1926
Offset lithographs
Sheet: 20 × 16" (50.8 × 40.6 cm)
Image: 16 1/2 × 11 1/2" (41.9 × 29.2 cm)
Manuscript, Archives, and Rare Book Library, Emory University.



AARON DOUGLAS
LANGSTON HUGHES

Misery

1926

Offset lithographs

Sheet: 20 × 16" (50.8 × 40.6 cm)

Image: 16 1/2 × 11 1/2" (41.9 × 29.2 cm)

Manuscript, Archives, and Rare Book Library, Emory University.



AARON DOUGLAS

Study for the cover of James Weldon Johnson's "God's Trombones"

1926

Tempera on board

Image: 13 × 10" (33 × 25.4 cm)

Frame: 21 1/2 × 17 1/2" (54.6 × 44.5 cm)

The Harmon and Harriet Kelley Foundation for the Arts, San Antonio, Texas



LANGSTON HUGHES

Scottsboro Limited

1932

Cover: 9 13/16 × 7" (25 × 17.8 cm)

Manuscript, Archives, and Rare Book Library, Emory University.

LANGSTON HUGHES

The Dream Keeper and Other Poems

1932

Cover: 8 1/4 × 5" (21 × 12.7 cm)

Manuscript, Archives, and Rare Book Library, Emory University.

LANGSTON HUGHES

JACOB LAWRENCE (American, 1917–2000)

One-way Ticket

1948

Book

Cover: 8 11/16 × 6" (22 × 15.2 cm)

Leon F. Litwack



JAMES WELDON JOHNSON
AARON DOUGLAS
God's Trombones: Some Negro Sermons in Verse
1927
Cover: 9 1/16 × 6" (23 × 15.2 cm)
Leon F. Litwack

CLAUDE MCKAY
Harlem Shadows
1922
Image: 7 7/8 × 5" (20 × 12.7 cm)
Leon F. Litwack



CHARLES ALSTON (American, 1907–1977)
Farm Boy
 ca. 1940
 Gouache on paper
 Frame: 31 7/8 × 26 3/4" (81 × 67.9 cm)
 Image: 25 1/4 × 20" (64.1 × 50.8 cm)
 Courtesy of Clark Atlanta University Art Galleries



ROMARE BEARDEN (American, 1911–1988)
The Visitation
 1941
 Gouache, ink, and pencil on brown paper
 30 1/2 × 46 1/2" (77.5 × 118.1 cm)
 The Museum of Modern Art, New York. Gift of Abby Aldrich Rockefeller (by exchange). Acquired with the cooperation of the Romare Bearden Estate whose mission is to preserve the legacy of the artist



ROMARE BEARDEN (American, 1911–1988)
After Church
 1941
 Gouache on brown paper
 Image: 22 × 34 1/2" (55.9 × 87.6 cm)
 Frame: 29 1/2 × 42" (74.9 × 106.7 cm)
 Terra Foundation for American Art, Daniel J. Terra Art Acquisition Endowment Fund, 2015.2



WILLIAM H. JOHNSON (American, 1901–1970)
Farm Couple at Work
 ca. 1942-1944
 oil on paperboard
 Image: 24 × 28 5/8" (61 × 72.7 cm)
 Smithsonian American Art Museum, Gift of the Harmon Foundation



WILLIAM H. JOHNSON (American, 1901–1970)
Burned Out
 ca. 1943
 oil on wood
 Image: 32 5/8 × 26 1/2" (82.9 × 67.3 cm)
 Smithsonian American Art Museum, Gift of the Harmon Foundation



CHARLES WHITE (American, 1918–1979)
Chaotic Stage of the Negro, Past and Present
 1940
 Tempera on illustration board
 Image: 16 3/4 × 38 5/8" (42.5 × 98.1 cm)
 Mat: 13 1/4 × 36" (33.7 × 91.4 cm)
 Michael Rosenfeld Gallery, New York, NY



CHARLES WHITE (American, 1918–1979)
There Were No Crops This Year
 1940
 Graphite on paper
 Image: 29 1/4 × 19" (74.3 × 48.3 cm)
 William J. & Brenda L. Galloway



CHARLES WHITE (American, 1918–1979)
Native Son
 1942
 Ink on paper
 Image: 27 × 17 1/2" (68.6 × 44.5 cm)
 Frame: 35 × 25 1/2" (88.9 × 64.8 cm)
 Howard University Gallery of Art
 Washington, D.C.



JACOB LAWRENCE (American, 1917–2000)

Bus

1941

Gouache on paper

Image: 18 5/16 × 21 7/8" (46.5 × 55.6 cm)

Frame: 24 7/8 × 28 3/8 × 2 1/4" (63.2 × 72.1 × 5.7 cm)

Collection of George Wein; Courtesy of Michael Rosenfeld Gallery, New York



JACOB LAWRENCE (American, 1917–2000)

Bar and Grill

1941

Gouache on paper

Image: 16 3/4 × 22 3/4" (42.5 × 57.8 cm)

Smithsonian American Art Museum, Bequest of Henry Ward Ranger through the National Academy of Design



JACOB LAWRENCE (American, 1917–2000)

The Wall

1941

Gouache on paper

Image: 22 1/2 × 18" (57.2 × 45.7 cm)

Frame: 30 × 25 1/2" (76.2 × 64.8 cm)

Private Collection, courtesy of Guggenheim, Asher Associates, Inc.

ARNA BONTEMPS
They Seek a City
1945
Book
Cover: 8 11/16 × 5" (22 × 12.7 cm)
Leon F. Litwack

CHICAGO COMMISSION ON RACE RELATIONS
The Negro in Chicago: A Study of Race Relations and a Race Riot
1922
Cover: 9 7/16 × 6" (24 × 15.2 cm)
Leon F. Litwack

ST. CLAIR DRAKE
HORACE R. CAYTON
Black Metropolis
1945
Book
Cover: 8 11/16 × 6" (22 × 15.2 cm)
Leon F. Litwack

CHARLES S. JOHNSON
The Negro in American Civilization: a study of negro life and race relations in the light of social research
1930
book
Cover: 8 11/16 × 5 11/16 × 1 9/16" (22 × 14.5 × 4 cm)
Jean Blackwell Hutson Research and Reference Division, Schomburg
Center for Research in Black Culture, The New York Public Library, Astor,
Lenox and Tilden Foundations

JAMES WELDON JOHNSON
Black Manhattan
1940
Cover: 7 1/2 × 5" (19 × 12.7 cm)
Leon F. Litwack

CLYDE VERNON KISER
Sea Island to City: A Study of St. Helena Islanders in Harlem and other Urban Centers
1932
Book
Cover: 9 1/16 × 6" (23 × 15.2 cm)
Leon F. Litwack

CLAUDE MCKAY
Harlem: Negro Metropolis
1940
Book
Cover: 9 1/16 × 6" (23 × 15.2 cm)
Leon F. Litwack

SCOTT NEARING
Black America
1929
Book
Cover: 8 11/16 × 6" (22 × 15.2 cm)
Leon F. Litwack

EMMETT J. SCOTT
Negro Migration During the War
1920
Book
Cover: 9 13/16 × 7" (25 × 17.8 cm)
Leon F. Litwack

UNITED STATES DEPARTMENT OF LABOR, DIVISION OF NEGRO
ECONOMICS, ET AL.
Negro Migration in 1916-1917
1919
Book
Cover: 9 7/16 × 7" (24 × 17.8 cm)
Leon F. Litwack

WALTER WHITE
Rope and Faggot: A Biography of Judge Lynch
1929
Cover: 8 11/16 × 6" (22 × 15.2 cm)
Leon F. Litwack

CARTER G. WOODSON
A Century of Negro Migration
1918
Cover: 8 1/4 × 5" (21 × 12.7 cm)
Manuscript, Archives, and Rare Book Library, Emory University.



JACOB LAWRENCE (American, 1917–2000)
Ice Peddlers
 1936
 Tempera on paper
 Image: 26 × 19 1/2" (66 × 49.5 cm)
 Mat (Mat and Frame): 32 1/2 × 24 1/2" (82.6 × 62.2 cm)
 Collection Walter and Linda Evans
 P36-04



JACOB LAWRENCE (American, 1917–2000)
Street Orator's Audience
 1936
 Tempera
 Image: 24 1/8 × 19 1/8" (61.3 × 48.6 cm)
 Frame: 31 × 25 × 2" (78.7 × 63.5 × 5.1 cm)
 Tacoma Art Museum, Gift of Mr. and Mrs. Roger W. Peck by exchange,
 1995.10
 P36-05



JACOB LAWRENCE (American, 1917–2000)
The Curator
 1937
 Gouache or tempera on board
 Image: 11 × 8 1/2" (27.9 × 21.6 cm)
 Arts & Artifacts Division, Schomburg Center for Research in Black
 Culture, The New York Public Library, Astor, Lenox and Tilden
 Foundations
 P37-08



JACOB LAWRENCE (American, 1917–2000)
Bar n' Grill
 1937
 Casein on paper
 Image: 22 1/2 × 23 3/4" (57.2 × 60.3 cm)
 Frame: 30 × 30 7/8 × 1 1/2" (76.2 × 78.4 × 3.8 cm)
 San Antonio Museum of Art, purchased with funds provided by Mr. and
 Mrs. Hugh Halff by exchange; Dr. and Mrs. Kelley and Dr. Leo Edwards.
 P37-12



JACOB LAWRENCE (American, 1917–2000)
Fire Escape
 1938
 Tempera on paper
 Image: 12 × 10 1/2" (30.5 × 26.7 cm)
 Mae Hochhauser and Emily Hochhauser
 P38-06



JACOB LAWRENCE (American, 1917–2000)
Dust to Dust
 1938
 Tempera
 Image: 11 1/2 × 17 1/2" (29.2 × 44.5 cm)
 Frame: 19 × 24 × 1 1/4", 5 lb. (48.3 × 61 × 3.2 cm, 2.3 kg)
 Collection Walter and Linda Evans
 P38-07



JACOB LAWRENCE (American, 1917–2000)
Blind Beggars Beggar No. 1
 1938
 Tempera on illustration board
 Image: 20 1/8 × 15" (51.1 × 38.1 cm)
 Lent by The Metropolitan Museum of Art, Gift of New York City W.P.A.,
 1943 (43.47.28)
 P38-14



JACOB LAWRENCE (American, 1917–2000)
Subway
 1938
 Gouache or tempera on board
 Image: 20 × 15 1/2" (50.8 × 39.4 cm)
 Art & Artifacts Division, Schomburg Center for Research in Black Culture,
 The New York Public Library, Astor, Lenox and Tilden Foundations
 P38-16

CHARLES ALSTON (American, 1907–1977)
Cover for Duke Ellington's "Black, Brown and Beige"
 1944
 Gouache on paper
 Frame: 19 1/4 × 21 × 1 1/2" (48.9 × 53.3 × 3.8 cm)
 Image: 15 × 17" (38.1 × 43.2 cm)
 Courtesy of Keith Gilyard and Sharyn Gilyard

COMMODORE RECORDS
Commodore Records Catalog Supplement
 ca. 1939
 paper
 Image: 8 3/8 × 5 1/2" (21.3 × 14 cm)
 Courtesy Institute of Jazz Studies, Rutgers University - Newark



DUKE ELLINGTON (American, 1899–1974)
Program for Carnegie Hall concert
 1943
 Program for concert at Carnegie Hall
 Image: 7 1/2 × 5 1/2" (19.1 × 14 cm)
 David Dann



DUKE ELLINGTON (American, 1899–1974)
Black, Brown, and Beige
 1944
 Cover: 12 × 12 × 1/4" (30.5 × 30.5 × 0.6 cm)
 David Dann



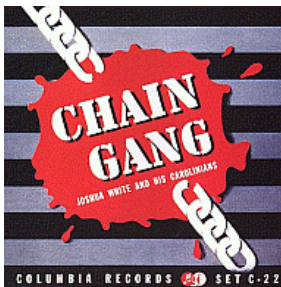
DUKE ELLINGTON (American, 1899–1974)
Black, Brown, and Beige
 1944
 Record cover
 Cover: 12 × 12 × 1/8" (30.5 × 30.5 × 0.3 cm)
 The National Jazz Museum in Harlem



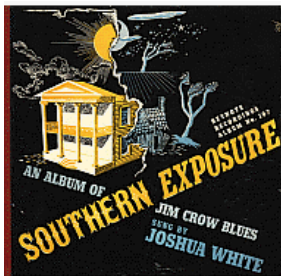
BILLIE HOLIDAY
Strange Fruit
 1939
 Courtesy Institute of Jazz Studies, Rutgers University - Newark

JOSH WHITE
 ALEX STEINWEISS
Chain Gang

1940
 Record with record cover
 Cover: 10 3/8 × 12 1/16 × 13/16" (26.4 × 30.7 × 2 cm)
 Courtesy Institute of Jazz Studies, Rutgers University - Newark



JOSH WHITE
Chain Gang
 1940
 Record cover
 Cover: 12 × 12" (30.5 × 30.5 cm)
 Douglas A. Yeager Productions, Ltd.



JOSH WHITE
Southern Exposure
 1941
 Album with three recordings
 Cover: 10 5/16 × 11 7/8 × 13/16" (26.2 × 30.2 × 2 cm)
 Courtesy Institute of Jazz Studies, Rutgers University - Newark

Marian Anderson, with pianist Kosti Vehanen at the Lincoln Memorial
1939

Film footage courtesy UCLA Film & Television Archive's Hearst Metrotone Collection

Billie Holiday performing "Strange Fruit" for the Granada television program Chelsea at Nine in London
1959

Film footage courtesy ITN Source