

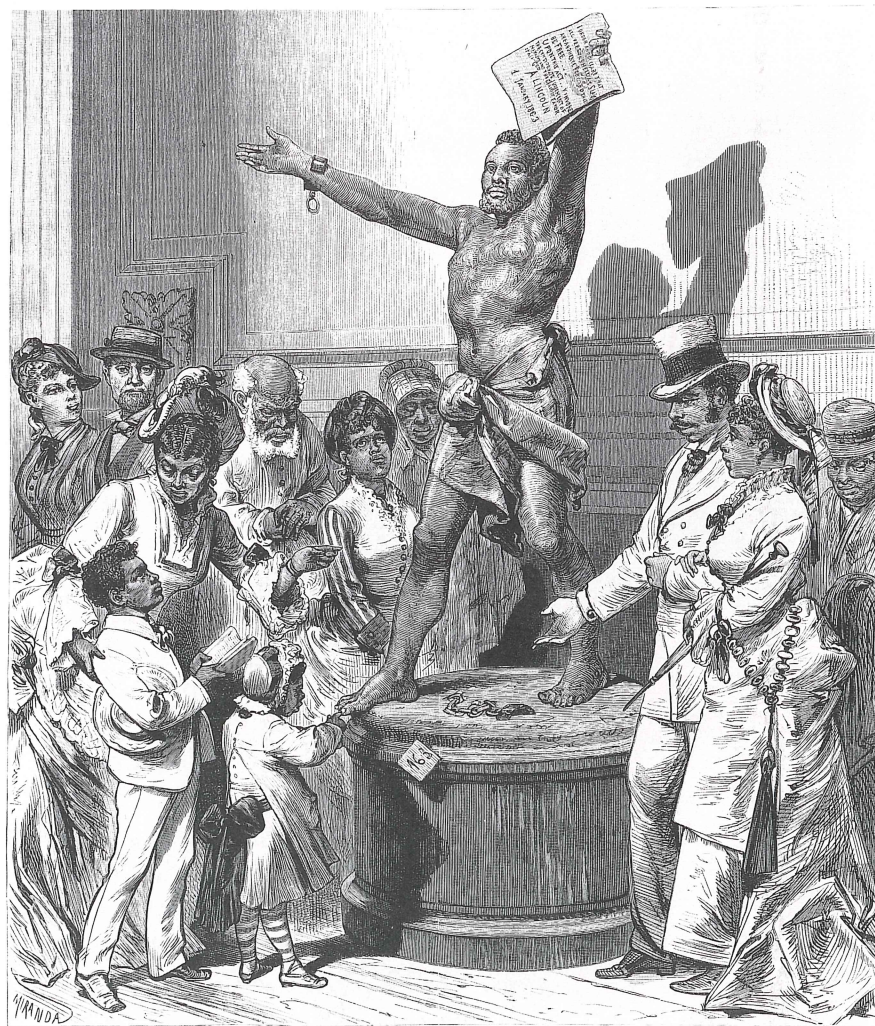
the work takes its name—*The Fugitive's Story*—indicates the significance of the three men, as the black in the foreground of B. R. Haydon's picture of the antislavery convention had expressed the purpose of the meeting. The grouping of abolitionists also recalls the relief by David d'Angers on the monument to Gutenberg. Rogers seems to have chosen the men he portrayed as representatives of three different types of abolitionists—the militant (Garrison), the more politic (Beecher), and those who appealed to the heart and conscience (Whittier).²¹² But unlike the figures who were shown freeing slaves by David, these men listen to a woman, portrayed with greater realism, who has freed herself, even though they dominate the group and she retains the characteristics of a humble, oppressed victim.

The life-size statue of a magnificently virile black by Francesco Pezzicar makes an entirely different impression.²¹³ Although he flourishes the Emancipation Proclamation like a banner over his head, this man seems to have broken his bonds by his own muscular strength, and in his face there is an expression of triumphant pride. This unequivocal celebration of liberty may have had a significance at once more general and more personal for the sculptor who modeled it in 1873: he was a native of Trieste which remained part of the Austro-Hungarian Empire after the nationalist unification of the rest of Italy. But it can hardly have been seen as a demand for freedom at home by the Austrian commissioners who chose it and presumably had

fig. 162
cf. fig. 99

cf. fig. 98

fig. 164



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163. Francesco Pezzicar's statue of a freed slave at the Centennial Exhibition, Philadelphia. 1876. Wood engraving by Miranda from *Frank Leslie's Historical Register*. 405 × 290 mm.

164. Francesco Pezzicar. *L'emancipazione dei negri*. Dated 1873. Bronze. H: 235 cm. Trieste, Civico Museo Revoltella, Galleria d'arte moderna.



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it cast in bronze as the only work of sculpture they sent to the Centennial Exhibition in Philadelphia in 1876. They saw it, perhaps, as a declaration that the problem of slavery had long since been solved in Europe, with the inference that revolutionaries and nationalists had no right to greater freedom than they already enjoyed under the rule of Francis Joseph I. By this date black slaves had lost their significance as metaphors for all the

oppressed classes. And the American notion of liberty was losing its appeal for political progressives of Europe. In the United States, however, Pezzicar's statue could have only one meaning. An engraving published in *Frank Leslie's Historical Register of the United States Centennial Exposition, 1876* (New York, 1877) shows it surrounded by an admiring group of blacks of various ages and all levels of American society, from the indigent to the affluent.²¹⁴ Pezzicar's statue was not well received by all whites whose preference was for images recording the abject state from which slaves had been freed rather than the high aspirations of freemen.²¹⁵

fig. 163

THE IMAGE OF THE BLACK IN WESTERN ART

IV

FROM THE AMERICAN REVOLUTION TO WORLD WAR I

1

SLAVES AND LIBERATORS

HUGH HONOUR

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